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Sculptural-Iconographic Catalogue of Tula, Hidalgo: The Stone Figures



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Abstract

The goal of this study was to make a catalogue of sculptures integrated by archaeological materials made of stone from the Prehispanic city of Tula, in the state of Hidalgo, Mexico. A total of 971 pieces or fragments were recorded, as well as 17 panels or sections pertaining to projecting panels and banquettes found *in situ*. Because of the great amount of pieces we found, as well as the variety of designs we detected both in whole pieces and in fragments, it was necessary to perform their recording and classification as well.

As a result of this study we were able to define the sculptural and iconographic characteristics of this metropolis, which had a great political, religious, and ideological importance throughout Mesoamerica. The study of these materials allowed us to have a better knowledge of the figures represented, therefore in this study we offer a tentative periodic scheme which may reflect several historical stages through which the city's sculptural and architectural development went between AD 700-1200.

Resumen

El objetivo de este trabajo, fue la realización de un catálogo escultórico integrado por materiales arqueológicos de piedra que procedieran de la ciudad prehispánica de Tula, en el estado de Hidalgo, México. Se registraron 971 piezas y/o fragmentos y 17 paneles o secciones correspondientes a los tableros y banquetas que se encuentran *in situ*.

La gran cantidad de piezas encontradas, así como la variedad de los diseños plasmados que detectamos tanto en piezas completas como en fragmentos, hizo que debiéramos también llevar a cabo trabajos de registro y clasificación.

Como resultado, determinamos las características escultórico-iconográficas de esta metrópoli que tuvo una gran importancia política, religiosa e ideológica en el resto de Mesoamérica.

El estudio de los materiales permitió conocer mejor las figuras representadas, de tal forma que en este trabajo ofrecemos una periodificación tentativa que pudiera reflejar distintas etapas históricas por las que pasó el desarrollo escultórico y arquitectónico de la ciudad, entre los años 700 y 1200 E.C.

Introduction

The city of Tula was an important Prehispanic settlement during the Early Postclassic, whose buildings pertain for the most part to the Tollan phase, between AD 900 and 1150 (Mastache *et al.* 2002). The identification of this site as the *Tula-Xicocotitlan* of the historical sources referred to by the Mexica, its remarkable extension covering an urban area of almost 13 km² (Mastache *et al.* 2002: 74), and the influence it had over the rest of Mesoamerica, make this a site worthy of constant study from several perspectives. We chose to approach it through stone sculpture.

The formal and iconographic similarity between Tula sculpture and that of other sites from the same time made it necessary to perform an iconographic analysis of these materials before starting a comparison with sculpture from other places. In order to do this, as a starting point we had to make a catalogue which would include all materials presently known, trying to identify the sculptural style that characterized Tula's own culture.

Upon starting the catalogue we noted there was a great amount of material not previously known, which had not been dealt with by other researchers. Therefore, we had to start recording these materials in the same catalogue, which meant we had to perform a classificatory work in order to identify several distinct pieces and fragments which conformed the architectonic elements of the archaeological zone and its environs, as well as to define the formal characteristics of Tula's sculptural and iconographic style.

By recording these materials we have been able to rescue important pieces which we didn't know about, as well as to identify others which will surely re-write part of the history of what we know about the ancient city of Tula, among other aspects.

Based on the 994 record cards resulting from our study, including whole pieces, incomplete pieces and fragments, we performed a multiple classification including a classification according to formal elements, another one according to architectural function, another one by sculptural style, and by iconographic style. In this work we present the results of the first three classifications, since the fourth one is still in progress, being the most laborious and complex one. The latter will finally allow us to know more about the ideology, religion and politics which characterized Toltec culture.

This study is limited to those pieces which pertain to Toltec culture according to their style or archaeological context. The Toltecs first founded a ceremonial center in Tula Chico, perhaps as early as AD 750 (Mastache *et al.* 2002: 74), and then contributed to the construction of the precinct known as Tula Grande between AD 900 and 1150, a

time when the city had its peak, concluding its splendor when it was incinerated (Mastache *et al.* 2002: 89).

The stone materials with which the Toltecs covered their temples, their sacred buildings and their palaces between ca. AD 750 and 1200 pertain to free-standing sculptures and carved stone slabs, with which they built friezes, projecting panels, banquettes, columns, pilasters, as well as other decorative elements such as architectonic tenons, cylinders, drums, and merlons. The following pieces were also included as part of the urban landscape: stelae, chac-mools, atlantean figures and standard-bearers. They come from several buildings, structures and/or mounds within the sectors known as Tula Grande, Tula Chico, El Corral, San Francisco Bojay, La Malinche, and other locations within the present-day city of Tula de Allende, a modern settlement partly overlying the ancient ruins.

The materials so far recorded are found in the Tula archaeological zone, in two storerooms of the Jorge R. Acosta Museum, in the Guadalupe Mastache introduction hall, and in the Jorge R. Acosta old camp of the archaeological zone, as well as in the storeroom of cultural goods of Hidalgo's INAH center in the city of Pachuca, Hidalgo. In this stage of the research we did not include the items found in the National Museum of Anthropology in Mexico City.

The Tula Archaeological Zone

The Settlement

Thanks to its architectural characteristics and its privileged location, the Tula archaeological zone was an ample settlement which functioned as a great city. Its strategic location in the valley, its huge extent, its population density, its access to and control over natural resources and the network of canals, the use of ritual objects and luxury ceramics, as well as the sculpture adorning the monuments of the ceremonial area, are some of the aspects that tell us of Tula's importance during the Early Postclassic (ca. AD 900-1150) (Mastache *et al.* 2002: 49). During an early stage the area was the core of a great state, and the complexity of the institutions it housed was manifested by the city's size and internal structure, by the distribution of the population, and the specific settlement patterns which directly supported the city (Mastache *et al.* 2002: 77). The images carved in stone, or the paintings decorating the architecture of this great city must have pertained to the world-view of the ruling elite. More specific studies derived from this catalogue will perhaps allow us to know other aspects which will enhance or complement the information we have to date about Tula's ancient inhabitants.

The importance of Tula's monumental precinct as symbolic axis and architectural center for the city is manifested by its position, whereby the plaza is in effect located in the center of the site, covering an area of almost 6 km long in a hypothetical north-south direction. Besides, the plaza's hierarchy was also established by its height, since it is

located on the most prominent place in the city. This way the urban space was psychologically dominated. Building this huge architectonic complex on a natural elevation implied a huge public work, including the modification of the original topography in an extended system of artificial terraces of 7-8 m in depth in order to level the plaza, as well as the construction of platforms which functioned as foundations for the buildings (Mastache et al. 2002: 87). In the same way that the architecture visually dominated the sites on the periphery and was symbolically placed on top of the other towns, the sculpture covering the buildings must also have had a strong ideological impact on the population.

Most of the sculptural material recovered so far comes from the ceremonial precinct, known as Tula Grande. We believe that the mutilation and burial of the characters made of stone, such as the caryatids and standard bearers, pertain to the same time when the main buildings were burned and deliberately destroyed in this precinct, that is to say, toward the end of the Tollan phase (ca. AD 1150) (Mastache et al. 2002: 89). The re-use of some slabs (like the ones Jorge Acosta found during his excavations in many field seasons) pertains to several building stages, also of the Tollan phase (AD 900-1150) (Mastache et al. 2002: 89).

The above is an indicator of the fact that social, economic, and/or political changes were invariably reflected in the use and decoration shown by monuments in certain building stages of the precinct. The new revision of these materials has allowed us to propose which designs were used in a given time and which at other time, as well as some others that were reutilized during different stages of remodeling.

Furthermore, it is very interesting to note that there are some architectural similarities between "Tula Chico" and "Tula Grande" (Cobean and Suárez 1989), as well as the striking similarity between the sculpture of both places. While "Tula Grande" pertains to the Tollan phase, "Tula Chico" harks back to an earlier chronology (Mastache et al. 2002). This leads us to think that there was a strong ideological link reproduced through time, although with subtle shades according to the representations.

Once this catalogue is finished we will be able to broaden the initial study we carried out several years ago. We will also be able to substantially improve our knowledge about the archaeological zone.

Tula's Sculpture

The studies of Tula's sculpture have been based on the catalogue included in Beatriz de la Fuente's *Escultura en piedra de Tula* [Tula's stone sculpture] (1988). A lesser-known but equally as important catalogue was published that same year in Germany by Noemí Castillo and Alfredo Dumaine, entitled *Escultura en piedra procedente de la zona arqueológica de Tula, Hidalgo, México* [Stone sculpture from the archaeological zone of Tula, Hidalgo, Mexico]. However, after 20 years of having both works, we needed an up-to-date record of the materials that had been accumulating through the years, which had not been known or studied.

Furthermore, the studies that were being carried out in order to contribute to our knowledge about Tula deserved to have a catalogue which would include additional information, for example the kind and color of the rock in which the images were sculpted, whether these were shown in one or more slabs (like a jigsaw puzzle), whether these were unique personages or were made serially. The catalogue will also help us to know the painted decoration and its provenience, an information that undoubtedly will give us new directions for research, since we know that the Indian lapidaries (as well as all other Mesoamerican creators) carefully chose all the aspects of any work they performed, from selection of the raw materials to the place where they were placed or exhibited. After the examination of each one of the pieces, we now have new data about their process of manufacture and decoration, which is discussed below.

The main raw materials used by Toltec artists-artisans to create their sculptures are basalt and *cantera* (quarry stone), which surely come from several nearby places, from the outskirts, or even from inside the archaeological zone itself (Hernández 1988, 1995). This basalt is of a dark shade and sometimes it has some flaws. Some pieces have big pores with a regular distribution, while others show one or more lines of pores of bigger size, which make them look dirty or marked. As for the quarry stone, it can have different shades and show inclusions, usually of pumice stone and small stones. Quarry stones show the following colors: light brown, brown, pink, orange, gray, and white.

Generally speaking the material is in fair condition and state of preservation, although many pieces are in a serious process of deterioration, because they received blows and intentional mutilations since Prehispanic times.

We are able to hypothetically recreate the way in which the ancient Toltecs made their sculptures by studying the variety of materials, the marks left by carving, the way in which figures were painted (using stucco and pigments), the evidence of incrustations in the eyes, personal adornments and fingernails, as well as the placement of these sculptures in the spot where they were to be exhibited.

A group of lapidaries extracted the basalt and quarry stone from the deposits. The blocks, slabs, cylinders or spheres were transported to a place near to the buildings where they were going to be placed. In the case of slabs, their faces were prepared with an instrument similar to a little toothed axe, since we can see its marks left on the surface. Apparently the slab was thinned down or the irregularities were removed from its surface by means of light diagonal strokes.

When columns consisting of several shafts were to be made, such as the caryatids, the pilasters or the snake columns, all the shafts were joined together until the desired height was reached, and then other artisans –in this case the *tlacuilo-* lapidaries [*tlacuilo*= learned person]– performed the traces and relief of the figures that were going to be portrayed.

Once the relief, high relief, or free-standing sculpture was finished, another group of *tlacuilos* would paint the sculptures and reliefs, first applying a layer of red pigment, then a layer of stucco or whitewash, and later the different pigments according to the objects to be represented, for example blue-green was used for feathers and jade objects, yellow for golden objects, orange for wooden objects, leaving a red background and finally using white color for the eyes, for objects made of shell, and probably for cotton clothing. Incrustations seem to have been applied in the final stage, and may have consisted of obsidian, jade, shell, and coral.

The initial red pigment covering the representation seems to have been applied in a watery substance which was used for "curing" the surface that would be later covered with stucco and/or pigment, as well as to "consecrate" or "make divine" the portrayed figures, since red was a color symbolizing blood, life, and the sacred.

We could also perceive two ways in which the traces, figures, and designs were created on the stone slabs: by making the relief from the bottom to the top, like in the codices, or by delimiting the bodies of the personages, extracting fragments from the stone in order to leave the background of the representation and then tracing the lines of the relief which would give form to the figures.

Conformation of the Catalogue

Recording the Materials

Each item (whether complete, incomplete, or fragment) was assigned a consecutive number in order to have a control and to know the amount of record cards we would be dealing with. After this we would point out the architectural element (whether stone slab, sculpture, architectural tenons, etc.), its provenience, its tri-dimensional measurements, the kind and color of raw matter, the decoration (application of pigments and/or stucco), the marked inventory or record number, the data on the labels, the present location (museum, storeroom, archaeological zone) and the physical conditions. All the material was photographed and drawn schematically, for identifying the represented figure as well as to graphically indicate its measurements.

At the same time that we were doing the recording, we constantly advised and supervised a draftsman in order to make the scale drawings, which will undoubtedly be very useful for future iconographic research, since we included previously unknown materials obtained over 50 years ago, as well as items recently excavated in Tula Chico.

Fifty-three drawings were made of the items we considered to be the most important ones, as follows: 12 drawings of the three caryatids found in the archaeological zone, which pertain to two full-bodied personages and to the legs of a third one. Seventeen drawings were made of the four pilasters of Building B, that is to say 16 personages and a cluster of weapons. Five drawings were made of the full-bodied chac mool, as well as

five of a rabbit sculpture, one of the greatest stela found so far, 10 drawings of stone slabs, and three drawings of banquette blocks. For the time being we cannot present all the drawings, because during the drafting of the report and the scanning of the drawings we noticed some details that need retouching in order to improve the presentation.

In the case of the caryatids and the stone slabs, we marked with dots and lines the missing parts. In the case of the pilasters, because the personages were portrayed richly attired in a narrower space, we decided to draw closer dots in the sections of items that had been destroyed or detached. Only in one slab we had to indicate with broken lines the lines of the destroyed relief, since this was a very important and deteriorated item. In the drawings of "banquette blocks" we added cross-hatching in those parts of the piece which the artist-sculptors carved in a slope rather than vertically. We deemed it necessary to point out that they were not part of the background of the figure, nor of the representation itself.

We tried to indicate with fine or coarse stippling in all drawings the various levels of depth seen both in sculptures and in slabs, a characteristic of Tula's material. The most prominent areas were left blank, and the stippling was finer for the background.

The Formal-architectural Classification

The ancient artisans made their sculptures and representations from a block, a slab, a cylinder, or a sphere. In this way we started the classification.

SHAPE	PLASTIC FORM	ARCHITECTURAL ELEMENT	REPRESENTATIONS
BLOCKS	SCULPTURES	Caryatid	Standing personages
		Chac mool	Lying personages
		Standard bearer	Standing personages Seated animals
		Atlantean figures	Standing personages
		Other sculptures	Standing personages Seated personages Human heads Human feet Man-feline-bird-serpent (m-f-b-s) Animals Skulls
		Vessels (?)	Boxes?
	RELIEF	Stelae	Standing personages
		Pilasters	Walking personages Clusters of weapons Cipactlis
		Cornices	Serpents Cut conch-shells Chalchihuites
	RELIEF-SCULPTURE	Banquette blocks	Personages with serpents
SLABS	SCULPTURE	slab-sculpture	Personages
		Ball-court ring	
		Merlons	Cut conch-shells or "G" merlon "Double" merlon "Headdress" merlon "Dented" merlon
		Other slabs-sculptures	Serpents? Bundles of arrows Arrows Feathers Reeds?
		RELIEFS	Projecting panels
			Man-feline-bird-serpent (m-f-b-s) Quadruped animals Birds

		Coatepantli	Fleshless personages Serpents Scrolls
		Friezes	Standing personages Lying personages Disks Vessels Skulls and bones
		Banquettes	Walking personages and snakes Walking personages Snakes
		Double tenons	Chalchihuites
		Miniature tenons	Chalchihuites
		Cornices	Cut conch-shells
		Other slabs (from friezes?)	Personages Animals Arrow bundles Shields Cut conch-shells Frets Chalchihuites Glyphs Hearts Scrolls Columns
CYLINDERS	SCULPTURES	Columns	Serpents
		Miniature columns	(without designs)
		Little drums	-
		Architectural tenons	(without designs)
		Vessels	Boxes with lid
RELIEF	Architectural tenons	Chalchihuites	
	Miniature tenons	Chalchihuites	
SPHERES	SCULPTURES	Spheres	With one line With two lines With chalchihuite Others (without designs)

- 1) With blocks or rectangular prisms, the artisans made free-standing sculpture, relief and sculpture-relief.

Among the free-standing sculpture we have considered caryatids, chac mools, standard-bearers, atlantean figures, quadrangular vessels (boxes?), and other sculptures. Among "other sculptures" we have included body fragments, heads, and the feet of personages, whether seated or standing, which surely pertained to

atlantean figures or standard-bearers. We also included sculptures of animals, skulls, and a mythical figure composed of the face of a personage emerging from the maws of a feline (puma or jaguar?) with a feathered body and a serpent's bifid tongue. We have given this figure the name of man-feline-bird-serpent (m-f-b-s).

The blocks with relief over one or more of their faces are stelae, pilasters, and cornices.

Blocks showing a combination of three-dimensional sculpture with relief over the face of a slab are very likely to have been used as banquettes. We are dealing with a combination of feathers in high-relief bordering the relief of small personages standing on snakes.

2) Sculptures and relieves were also made from slabs.

Among sculptures we have considered a special type of items which we have designated as sculpture-slabs, such as the rings of the ball court, merlons, and other fragments which surely were also part of sculpture-slabs.

Slabs with relief are the ones forming the projecting panels, *coatepantli* ["snake-wall"], friezes, and banquettes. Double tenons, miniature tenons and cornices were also made from a slab.

3) Cylinders, whether small or big, were sculpted in order to make sculptures, or else their surface was worked in order to carve relieves all around its surface. In other cases, only the face of one end was worked: snake-columns, miniature columns without designs on the surface, small drums, plain architectural tenons, and vessels.

The cylinders showing relief on one of their faces are big and miniature architectural tenons.

Round objects (with or without incised lines) probably representing votive balls were made using spheres.

Architectural Elements

We will give below a detailed account of each one of the architectural elements, as well as the kind of representation that was created on each one.

- **Caryatids.** Standing personages of roughly 4.60 m in height, on whose heads (or rather, head-dresses) rested the ceiling of the temple where they were found. These personages are holding weapons with both hands and are wearing ritual objects. These were the most imposing sculptures of the whole ceremonial center, since besides their size, they were painted and had great hanging nose-

plugs. Besides, incrustations in their open eyes gave them a frightful aspect, that of watchful and eternal warriors.

- **Chac mools.** Lying-down personages with their hands on the abdomen in order to hold a square or round object. These sculptures must have been used as altars to place objects, or even people who would be sacrificed by removing the heart. The knife they wear on the shoulder gives them a ritual character, and probably of sacrifice as well. These figures are associated with lying-down personages linked with water rituals, therefore we assume that blood from sacrifices must have been offered to water deities.
- **Standard-bearers.** Human or animal figures in seated or standing posture. There is a cavity in the hands (in the case of personages) or on the back (in the case of animals) where the standard or flag was held, an insignia of gods or hierarchical warrior-orders. Several personages are using elaborate feather capes, as well as special clothing, but they have no weapons.
- **Atlantean figures.** Standing personages shown with raised hands. The tables or altars of the temples probably rested their head and hands. Their garments are similar to the ones described above, and they have no weapons.
- **Vessels.** There are two kinds of vessels. One kind was made from big rectangular blocks which were hollowed out inside to form a sort of quadrangular or rectangular box. The other kind was made from a cylinder, therefore they were round boxes which could have a lid or not. The quadrangular vessels are less deep and bigger, so they must have contained certain important objects, while the round vessels with lid were used to bury offerings, like the ones found *in situ* by Jorge R. Acosta.
- **Stelae.** Standing personages wearing elaborate head-dresses, holding weapons and ritual objects. The fact that these personages were carved on stelae means that they were the most important characters in Tula. Although their name was not recorded, we should consider the possibility that the representation by itself was enough for the Toltecs to portray real characters.
- **Pilasters.** These are standing personages, possibly walking, alternating with clusters of weapons and framed by a figure which we tentatively call *cipactli*. They consist of four shafts of quadrangular plan, joined by means of the tenon-mortise system, showing relief on the four sides. Apparently their function was to hold the ceiling of temples or other spaces of great religious importance. According to our latest interpretations, the individuals carved on the pilasters portray their gods in the form of Toltec warriors, as well as their chiefs, captains or generals, who alternated with the tutelary gods.
- **Cornices.** Either as blocks or as slabs, these elements were embedded in the upper part of walls and foundations. There serpents, cut conch-shells, and *chalchihuites* were carved.
- **Banquette blocks.** These are big blocks partially cut down to roughly half-size, the thickest part appears to be a three-dimensional sculpture, while the thinnest part was used as a slab to portray small figures. In the thickest and most outstanding part big feathers were carved, as well as the abdomen of a snake, therefore we are dealing with feathered serpents. These figures frame (either above or below) armed personages in a battle attitude, which are held in turn by

other feathered serpents. Some of them were found in the north side of Building B, and they may have formed part of banqueting located within the most important temples, such as the one on top of buildings B and C.

- **Sculpture-slabs.** These are sculptures of personages made from a slab. The characters are represented frontally, with their hands on the abdomen and the arms slightly flexed, with the elbows facing outward and separated from the body, leaving a hollow between body and arms. There are other sculpture fragments similar to the ones just mentioned, some appear to be part of serpent bodies, others are arrow bundles, arrows, feathers and reeds. It is possible that they were located on the top of buildings or rooms, like the merlons.
- **Ball-court rings.** Ring-shaped slabs with a hollow in the middle which were embedded in the walls of the ball-court. The fragment we have recorded only retains part of some geometric designs which we have not identified.
- **Merlons.** These are placed as the upper crest in the top part of walls and buildings, they were shaped like cut conch-shells, with some variants: shaped like the letter "G", merlon with a double cut conch-shell, with trapezoid crest, which we have called "head-dress merlon", and other with spikes, which we have called "dented merlons".
- **Projecting panels.** This name is used to refer to walls that were decorated with numerous slabs showing mythical figures composed with parts of man, feline, bird, and serpent (m-f-b-s), as well as eagles, vultures (?), jaguars or pumas, and coyotes or wolves.
- **Coatepantli.** This is a wall decorated on both sides with slabs showing fleshless personages alternating with serpents with big teeth, framed by frets above and below. Jorge R. Acosta placed merlons as decorative crests on the wall (as an hypothetical reconstruction).
- **Friezes.** We have identified with this name all those slabs that were embedded in the walls of big and small foundations, as well as in altars. The relieves show standing and lying personages, as well as discs, vessels, skulls, and bones. Other slabs that could form part of friezes are the ones showing animals, bundles of arrows, shields, cut conch-shells, frets, chalchihuites, glyphs, hearts, scrolls, and columns.
- **Banquettes.** These consist of a series of slabs embedded in low walls attached to walls. In these numerous personages are portrayed, with weapons and in a walking posture, and above them decorated cornices with feathered serpents and serpents with conch-shells. These banquettes could have functioned as seats, tables, or altars for the priests and/or warriors to don their headdresses, capes and weapons before going out to the esplanades, or perhaps to place the ritual objects and/or tribute from the personages who came to the various halls integrating the ceremonial center.
- **Simple, double, multiple, and miniature architectural tenons.** The tenons were decorated with one or more chalchihuites, or even plain. They were embedded in the walls of several structures.
- **Snake columns.** Circular column shafts that were joined by the tenon-mortise system. They show the relief of feathered serpent bodies, surely with the head on

the floor and the tail in the upper part (similar to the ones in Chichén Itzá). They functioned as columns on which rested the roof of the temples.

- **Miniature columns.** These are small, plain cylinders which were aligned and embedded in the façades or walls of buildings and structures.
- **Little drums.** Small columns of complex silhouette which also decorated the façades of buildings.
- **Spheres.** Balls made of stone, decorated with incised lines in the body. Some have one line surrounding the body, others show two perpendicular lines, still others have a hollow surrounded by a circle, similar to a chalchihuite, and there also are plain ones, with no decoration at all.

The Catalogue

We perceive a characteristic pattern in the representation, both in the way the lines were drawn, and in the elements or figures which are always present. Regarding the first aspect, the outline or way in which the lapidaries made their work, we see two variants. In the first variant, we see that if we pick any line and follow it, we can see that this line connects all elements of the complete representation. This is easily perceived because the vertices of a triangular or rectangular figure are always joined to the vertex of another figure, in such a way that all lines are united to all elements, figures, and designs of the full representation. This style, which is seen mainly in the relieves of slabs, is not so easy to see in the three-dimensional sculptures. This form of execution we have called "continuous lines".

The second variant appears in the exceptional case of pilasters. We see there was an intentional effort to give depth or perspective to the personages that were represented in three planes or "depth levels". For example, the designs or units that were sculpted in the first place (pectoral, necklace, aprons, etc.) are the ones that are more outstanding or closer to the spectator; in second place were sculpted other designs which are in an intermediate surface between the figures mentioned above. Finally, there is a third level where all other lines appear, which define the whole body of the representation, as a background to the composition.

The constant execution of certain designs or representational units in Tula's sculpture allows us to suggest that it is possible to define the iconographic style characterized by the drawing of the lines and by the represented figures. This style was used to show the ideology that was dominant in the religion and politics of that settlement during a certain period of time.

The elements or figures that constantly appear and that are complemented with the ones mentioned above in order to produce a sculptural-iconographic style, consist of certain garments, accessories and weapons (whether utilitarian or ritual) which were carried by the personages, i.e. warriors, the foremost representation in the Tula archaeological zone.

Garments:

- Round apron decorated with a flounce on the fringe.
- Simple skirt, which was a cloth surrounding the hip and was held at the waist with a wide belt whose ends fell on front.
- Triangular apron which only covered the front of the hip, it was held with strips that went around the waist, whose ends fell on front or back.
- Simple kneepad, which seems to be a strip that surrounded the knee in order to give stability to the leg to endure the physical strain of walking and battle.
- Decorated kneepad, with several ribbons tied at the front tied in knots.
- Simple anklet, which were ribbons or strips placed in the ankles.
- Sandals covering the heel, with two ribbons coming out of the sole and were intertwined around the toes in order to hold the heel-flap and were held over the instep. They were decorated with feathered snakes and/or cut conch-shells.

Accessories:

- Headdress consisting of a strip or sash tied over the forehead, decorated with a row of short feathers followed by a row of long feathers.
- Helmet, probably made of leather, with a bundle of short and long feathers sticking out.
- Headdress made with a strip of woven twigs (basketwork) from which are held short and long feathers.
- Headdress, probably made of leather, with a stepped cut over the temples, from which emerges a bundle of short and long feathers. At front there can be a descending bird or a stylized butterfly.
- Sash or helmet crowned with conch-shells and short and long feathers.
- Headdress, made with a diadem of *xiuh-huitzolli* and crowned with a bundle of short and/or long feathers.
- Bird-helmet or helmet in the shape of a beak, crowned by feathers.
- Headdress with year-signs and short and/or long feathers.
- Headdress with a bowknot over the forehead and short and/or long feathers.

- Sash around the head, ending in a bowknot over the forehead.
- Headdress of *xiuh-huitzolli* tied with strips in the back.
- Headdress decorated with the year sign.
- Dorsal disk, a ritual object made with mosaic pieces, from which fell a bundle of long feathers; it was held at the waist with two ribbons. Some disks were decorated with radiating lines, others with feathered serpents surrounding the head of a personage.
- Bar nose-plug, with or without plugs at the end.
- "Type I" or flexible nose-plug, probably made of leather or a flexible material. It was held by a single nasal flap, hanging over the mouth.
- "Button" nose-plug, made of two small round plaques placed on each side of the nostrils, united by a thin filament passing below the nose.
- Simple and round earplugs, they were spools going through the earlobes.
- Earplugs like the ones mentioned above, but they had a bar coming out of the center, ending in a spherical or cylindrical bead.
- Earplugs made of a rectangular plaque held by means of a tenon.
- Breastplate in the shape of a stylized butterfly.
- Round breastplate or plaque.
- Multiple necklaces, made with several strings with beads.
- Simple wristbands. This probably was a strip made of cloth or of fibers, surrounding the wrist. They may also have been made of metal plaques.

Weapons:

- Pair of long darts decorated with short or long feathers at one of its ends, and with projectile points (most likely made of obsidian) in the other.
- Dart thrower, an object apparently made of wood which was used to hurl the darts to a greater distance, it functioned as an extension of the arm.
- Curved weapon of which we have no archaeological examples. We assume it was an object made of hardened wood, which functioned as a mace to strike the enemy, or as a hook to pull the enemy and make him lose balance.
- Knives which were held at the shoulder, held by a cushioned strip.
- Cushioned strip covering one of the arms; the item's swollen appearance suggests it was stuffed in order to protect the wearer in hand-to-hand combat.
- Another representation associated with warriors was the feathered serpent. It was of great importance in Tula, appearing in virtually all the architecture at the site. Caryatids use them on the dorsal disks and in the heel-flaps of their sandals. The personages in the banqueting scenes are accompanied or guided by feathered serpents. The individuals who are lying down on the frieze slabs, are also protected or guarded by serpents, similarly to the fleshless personages in the *Coatepantli* or "snake wall". Besides, the place of honor for the feathered serpent was located at the entrance of the most important temples in Tula, in the form of columns.

Proposed Chronological Periods

The knowledge we have gained by handling these materials through several years, as well as the work we made on this occasion, during which we came to know new and important items, allowed us to make a provisional classification, which is subject to modifications. On the basis of provenience, contexts, the chronology assigned by archaeologists and/or other scholars who have found and studied these materials, characteristics such as intentional mutilation, erosion, burn marks, as well as the representation itself and the kind of material, we made a typological classification in order to define the formal and functional characteristics. In a later work we will focus specifically on the iconographic analysis, which will allow us to establish a more detailed typology.

As a result of this classification --which for the time being we have divided in three historical moments or stages of Prehispanic manufacture-- we can say that Period 1, Period 2 (A and B), and Period 3 pertain to different sub-styles of sculpture from Tula's archaeological zone.

Period 1

During this period (AD 750-900) an important settlement was developed; its ceremonial precinct was in Tula Chico. In this place the pyramidal structures were covered with slabs with lying personages (possibly *taloques* [Tlalocs]) and with slabs with feathered serpents, as well as projecting panels consisting of quadruped animals and birds, similar to the projecting panels from Building B at Tula Grande. The buildings and foundations were decorated with chalchihuites by means of architectural, double, and miniature tenons. Also used were many plain miniature columns, as well as little drums on the façades, finishing on the upper part with cornices with conch-shells associated with the Venus glyph and "headdress"- type merlons.

Thanks to other recorded pieces we can also say that free-standing sculptures were made, such as figures of personages and votive balls.

Tula Chico's sculptures were made primarily with light brown quarry stone, and to a lesser extent brown, gray, and light pink quarry stone.

The great similarity between materials from Tula Chico and Tula Grande indicates an iconographic continuity between both sites, which would mean a close ideological, religious and political link, which lasted for some four hundred years. It also suggests the possibility that during Tula Chico's peak there was another ceremonial center (maybe of the same or lower rank) in the area where Tula Grande's precinct would later be built, during the Tollan phase.

Once Tula Chico was destroyed or abandoned, the ruling class seems to have concentrated in Tula Grande, whereby there was a new development and peak of the city; bigger structures were built and the population density increased.

Period 2

The great urban center of Tula, which we think was developed between ca. AD 900 and 1150, had its ceremonial precinct in the area known as Tula Grande. While analyzing the materials from this place we saw that, although they share many common characteristics, they also have strong differences. This leads us to believe that there were at least two important moments for construction or for remodeling of sculptures.

Period 2-A

To this period belong the caryatids of personages that seem to have been of bigger size than the ones we see today on top of Pyramid B. They were not made with the system of tenon-mortise for joining the shafts. The legs are longer and the designs of the sandals are different one from the other, particularly the heel flaps.

The shoulder of a lying personage we identified as the figure of a chac mool may pertain to this time. We refer to a figure made of orange quarry stone, not of basalt, a material that would be more frequently used later in free-standing figures. What is interesting about this representation is that the left shoulder is decorated with incised circles, no doubt indicating that the personage used body paint or tattoos.

We believe that the projecting panels of Building B, which were decorated with mythical figures, pumas, wolves and/or coyotes, eagles, and vultures (?) pertain to this period, because in a later building phase the projecting panels are plain, without designs. The decorated panels were made with slabs of orange and light-pink quarry stones. However, considering the amount of all the materials, we can say that during this stage more light-pink quarry stone was used, and less orange quarry-stone.

Period 2-B

During this time free-standing sculptures were made primarily of basalt, with quarry-stone being less common. Caryatids showing the tenon-mortise system, most of the chac mools, the standard bearers, the atlantean figures, the ball-court rings, and slabs made of basalt, all belong to this period. There are some personages depicted in slabs made of *tezontle*, while other architectural elements such as the *coatepantli*, were made of slabs of light-pink and orange quarry-stone. Many of the slabs with an unknown original context, but showing the same iconography as the caryatids, were made of pink and light-pink quarry-stone.

Banquette slabs were sculpted in light pink and orange quarry-stone. The banquettes recorded *in situ* by Jorge R. Acosta are found throughout Tula Grande, for instance in Hall 2 of the *Palacio Quemado* [Burnt Palace], as well as in vestibules and in altars. Other samples we found during our recording work were not included by Acosta in his reports. These items most likely decorated the private rooms of priests or rulers, since they show several characteristics of a high symbolic nature: warriors doing battle, protected and guided by feathered serpents.

This period probably ended at ca. AD 1150, when Tula Grande was the victim of destruction, sacking and fire. The banquettes show deterioration and changes in color due to the heat of the fire, therefore they pertain to the last phase of Toltec occupation. This was recorded by Jorge R. Acosta (1956b: 80) in the altar to the east of Vestibule 1.

After AD 1150 the city of Tula seems to have been partially abandoned, in particular the ceremonial precinct, because of the disturbances, internal social conflicts, or wars that must have taken place in key spots of the ancient settlement, which Acosta recorded in several buildings in Tula Grande.

Period 3

We can't tell at what moment new settlers arrive in the region, but they establish themselves in several places within what had been the ancient great city of Tula. They copy the designs seen in the sculpture of the Tollan phase, but with their own personal seal. Although it is uncertain to say this because we don't have solid information, we think that the sculptural materials produced by these new settlers were not made by the Mexica, but rather by pre-Mexica people, or settlers who would later become integrated into the Mexica (or Aztec) culture.

In this category we would place the chac mool of contracted body made of basalt, and the lying feline from San Francisco Bojay. The slabs with mythical man-feline-bird-serpent (m-f-b-s) personages from the site of Los Mormones, seem to pertain to the latest stage of all the materials we have studied. In Period 3 basalt sculptures were made, as well as slabs, with light-pink, gray, and orange quarry-stone.

The different styles in which personages were represented in Tula, both mythical and real figures, were surely the product of ideological and social changes the ancient population went through. We expect that the iconographic analysis we are currently undertaking will allow us to know, at medium and long term, several social, religious, and ideological aspects, in order to fulfill our quest for describing and understanding the hidden history of the sculpture from Tula.

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List of Figures



Photo 1. Caryatid shaft, legs of a personage. All we can see is that he used a triangular apron, knee-pads, anklets, and sandals.

Provenience: Tula.

Found by: Désiré Charnay (19th century)

Measurements: length (front): 98 cm; height: 178 cm; depth: 112 cm.

Black basalt, the whole piece shows stucco.

Record and/or inventory numbers: E-131, Inv. Num. 10-215135

Present location: "Guadalupe Mastache" introductory hall, Tula archaeological zone.
Period 2-A (2370, 469.T)



Photo 2. Caryatid. Standing personage with extended arms near the body. He is wearing a headdress, rectangular earplugs, apron, stylized butterfly breastplate, dorsal disk, knee-pads, anklets, and sandals. The right hand holds a spear thrower and the left hand holds three objects: a gourd decorated with frets, a curved weapon, and four long darts. In the left shoulder he is wearing a bracelet holding a knife.

Provenience: Tula Grande, north side of Building B, as part of the fill of a Prehispanic ditch.

Found by: Jorge R. Acosta

Measurements: Length (front): 1.04 m; height: 4.58 m; depth: 1.07 m (at the feet).
Black basalt.

Present location: Tula archaeological zone
Period 2-B (3376, 971.T.)



Photo 3. Chac-mool, lying personage. He is wearing a triangular diadem tied in the back of the head, as well as "double button" nose-plugs and rectangular earplugs like the caryatids. He has a breastplate of a butterfly on the chest and tied to the neck. The hands are decorated with bracelets, and they hold a flat quadrangular object resting on the abdomen. He is wearing a triangular apron tied at the waist, and simple sandals.

Provenience: Tula Grande, Building 3, Burnt Palace, east side of Hall 2.

Found by: Jorge R. Acosta, 1953-1954

Measurements: front: 1.10 m; height: 81.5 m; depth: 52 cm.

Black basalt, with *caliche* (sodium nitrate) remains throughout the body.

Record and/or inventory number: E-138, Inv. Num. 10-215198

Present location: Jorge Acosta Museum, Tula archaeological zone.

Period 2-B (2630, 509.T)



Photo 4. Chac-mool, lying personage with shrunken body. The arms are holding a round object on the lap. We can see as only garment a sash at the height of the waist.

Provenience: unknown.

Measurements: length (front): 64 cm; height: 53 cm; depth: 36 cm.

Black basalt, mottled, with black and white inclusions. Remains of stucco are found throughout the body.

Present location: Introduction hall "Guadalupe Mastache", Tula archaeological zone.

Period 3 (2252, 468.T)



Photo 5. Standard bearer. Standing personage with hands at the front. He is wearing a sash or hat on the head, earplugs, breastplate, bracelets, skirt, and knee-pads.

Provenience: Tula Grande, Building B; found among the rubble while cleaning the West Strut.

Found by: Jorge R. Acosta.

Measurements: length (front): 38.5 cm; height: 81.5 cm; depth: 45 cm.

Black basalt, with red pigment throughout the body and blue pigment in the eyes, necklace, earplugs, and bracelets.

Record number and/or inventory number: 10-215120.

Present location: Jorge Acosta Museum, Tula archaeological zone.

Period 2-B (2486, 481.T)



Photo 6. Standard bearer. Standing personage with hands held together in front. He is wearing helmet, earplugs, necklace, bracelets, apron, and knee-pads, as well as a feather cape over the back.

Provenience: Tula Grande, Building B, on the floor, between the base of Building B and the *Coatepantli*, northwest angle, on the corner of the *Coatepantli*.

Found by: Jorge R. Acosta.

Measurements: Length (front): 33 cm; height: 100 cm; depth: 52 cm.

Brownish basalt. First red pigment was applied throughout the body, then stucco, and lastly the ornaments were painted in red, yellow, and blue or green.

Record and/or inventory numbers: E-112, Inv. Num. 10-215117

Present location: Introduction hall "Guadalupe Mastache", Tula archaeological zone.

Period 2-B (2315, 459.T)



Photo 7. Zoomorphic standard bearer in seated position. Apparently it is wearing a bow at the neck, held by a cord.

Provenience: Tula Grande, Ball Court 1, upper platform, south side.

Found by: Jorge R. Acosta.

Measurements: length (front): 47 cm; height: 97.5 cm; depth: 61 cm.

Light-pink quarry-stone. The whole piece was covered by stucco and then red pigment was applied on the maws and the head's right side.

Record and/or inventory numbers: E-116, Inv. Num. 10-215121

Present location: Jorge R. Acosta Museum, Tula archaeological zone.

Period 2 (2433, 475.T.)



Photo 8. Standard bearer, seated feline with open mouth. It has a necklace round the neck, ending in a triangular object (heart?).

Provenience: Barrio de Iturbe.

Found by: Jorge R. Acosta.

Measurements: length (front): 44 cm; height: 84 cm; depth: 46 cm.

Light-pink quarry stone. Red pigment was applied to the maws, the whole body was covered by stucco and later red pigment was applied again on the whole body.

Record and/or inventory numbers: E-113, Inv. Num. 10-215118

Present location: Jorge R. Acosta Museum, Tula archaeological zone.

Period 3 (2525, 487.T)



Photo 9. Atlantean figure. Standing personage with hands held high. He is wearing headdress, earplugs, necklace (?), *maxtlatl* (i.e. breechclout), bracelets, knee-pads, and sandals, as well as a feather cape on the back.

Provenience: Tula Grande, Building B.

Found by: Jorge R. Acosta.

Measurements: length (front): 38 cm; height: 82 cm; depth: 31.5 cm.

Black basalt. The whole body was covered with red pigment, then stucco was applied over the garments and in the base of the sculpture, lastly blue, yellow, and red pigments were applied.

Record number and/or inventory number: E-114, Inv. Num. 10-215119

Present location: Guadalupe Mastache Introduction hall, Tula archaeological zone.

Period 2-B (2314, 458.T)



Photo 10. Sculpture. Head of a personage wearing a hat or sash on the head. The ears are perforated, surely in order to place some adornment. The head's back side is flat.

Provenience: The present-day city of Tula. Archaeological rescue Procuraduría [District Attorney] 2007. This item was associated with a multiple burial, possibly infants or adolescents, and to ceramics from the Tollan phase (Luis Gamboa Cabezas, personal communication 2007).

Found by: Gustavo Nieto Ugalde, 28 February 2007.

Measurements: length (front): 21 cm; height: 26 cm; thickness or depth: 10 cm.

Pink quarry stone. The whole item was covered with red pigment.

Present location: Storeroom of the Jorge R. Acosta Museum, Tula archaeological zone.

Period 2-B (1410, 286.T)



Photo 11. Head of sculpture. Old personage wearing a sash around the head which ends in a bowknot at the front, partially covering the hair which falls loosely behind. This item was part of a sculpture of a complete body in seated position.

Provenience: the area where the Jorge R. Acosta Museum was built (Carlos Hernández Reyes, personal communication, 2008).

Found by: Rafael Abascal, Tula Project.

Measurements: length (front): 17 cm; height: 21 cm; thickness or depth: 17 cm.
Pink quarry stone. The whole item was covered with a coat of stucco and later was covered with red pigment, except for the headdress and the ears.

Record number and/or inventory number: Inv. Num. 10-343868.

Present location: Almacén de Bienes Culturales [cultural goods storeroom], INAH Hidalgo Center, Pachuca, Hidalgo.

Period 2 (4150, 951.T).



Photo 12. Free-standing sculpture. Lying feline with open mouth, its long undulating tail is resting on its back.

Provenience: San Francisco Bojay.

Measurements: length (front): 106 cm; height: 69.5 cm; depth: 48 cm.

Black basalt. Remains of blue and red pigment throughout the body.

Record number and/or inventory number: Inv. Num. 10-338475

Present location: Guadalupe Mastache introduction hall, Tula archaeological zone.
Period 3 (2302, 471.T).



Photo 13. Sculpture- slab. Seated personage with crossed arms and legs. It has a zoomorphic helmet on the head, like the mythical figure decorating the panels of Tula Grande's Pyramid B. The personage is wearing earplugs, breastplate, and knee-pads.

Provenience: Tula Chico. It used to form part of a *tlecuil* [brazier], as construction material (Carlos Hernández Reyes, personal communication, 2008).

Measurements: length (front): 26.5 cm; height: 48 cm; thickness: 9.5 cm.

Light-brown quarry stone, very compact and heavy. Stucco was applied over the whole item, and later red pigment on the personage's face.

Record number and/or inventory number: Inv. Num. 10-505875.

Present location: Almacén de Bienes Culturales [cultural goods storeroom], INAH Hidalgo Center, Pachuca, Hidalgo.

Period 1 (4203, 960.T).



Photo 14. Sculpture- slab. Back view of the same personage shown above. In the back of the head we see the strings to tie the helmet. This looks like a feminine representation, since it is wearing a *quechquemitl* (blouse) and a skirt decorated with many circles.

Provenience: Tula Chico, it used to be part of a *tlicuilo* as construction material (Carlos Hernández Reyes, personal communication, 2008).

Measurements: length (front): 26.5 cm; height: 48 cm; thickness: 9.5 cm.
Light-brown quarry-stone, very compact and heavy. Stucco was applied over the whole item, and later red pigment on the personage's face.

Record number and/or inventory number: Inv. Num. 10-505875.

Present location: Almacén de Bienes Culturales [cultural goods storeroom], INAH Hidalgo Center, Pachuca, Hidalgo.

Period 1 (4208, 960.T).



Photo 15. Sculpture-slab. Personage with body in frontal view and hands over the abdomen. He is wearing apron, kilt, breastplate, and bracelets.

Provenience: unknown.

Measurements: length (front): 45.5 cm; height: 35 cm; thickness: 7 cm.

Orange quarry-stone. It was covered with stucco on the front (where the relieves are found), as well as on the sides and the back.

Record number and/or inventory number: B-5/100, Inv. Num. 10-506492 0/2.

Present location: Storeroom of the Jorge R. Acosta Museum, Tula archaeological zone.

Period 2-A (1635, 342.T).

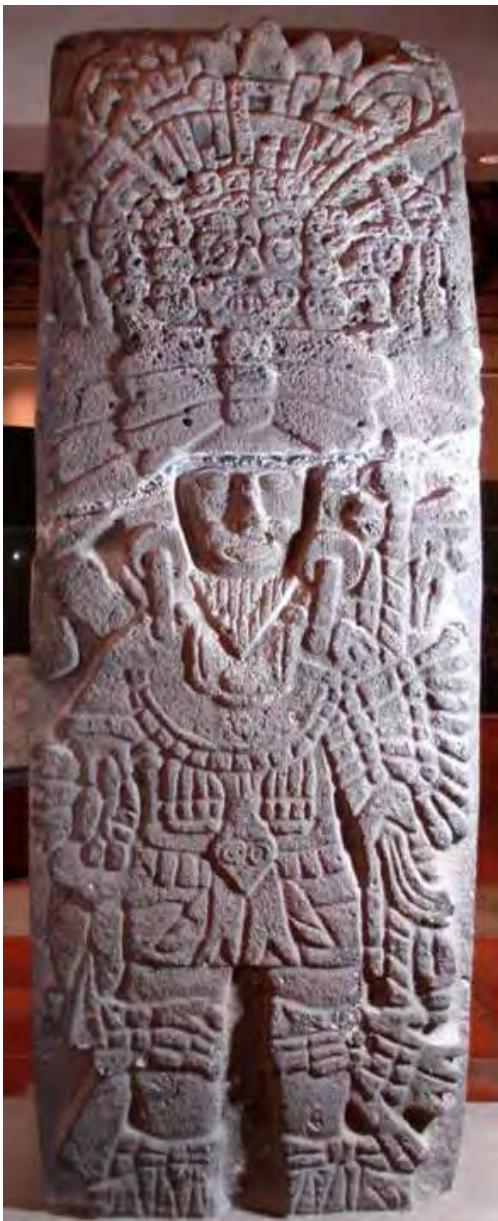


Photo 16. Stela with bearded personage. He is wearing a great headdress with a Tlaloc face, as well as earplugs, bar nose-plug, breastplate, padded cotton sash, kilt, knee-pads, anklets, and sandals. He is holding several ritual objects and weapons in the left hand, while the right hand holds a spear-thrower.

Provenience: unknown.

Found by: Exploration by Mújica and Diez de Bonilla (1935).

Measurements: length (front): 70 cm; height: 185 cm; depth or thickness: 34 cm. Black basalt. The whole item was covered with red pigment and later with stucco.

Record number and/or inventory number: E-34, Inv. Num. 10-215132.

Present location: Jorge R. Acosta Museum, Tula archaeological zone.
Period 2-B (2468, 489.T).



Photo 17. Pilaster shaft. Depiction of the god Tezcatlipoca as Toltec warrior. It shows a speech scroll and scrolls linked to the obsidian mirror on his leg. This personage is wearing headdress, earplug, type-I nose-plug, stylized butterfly breastplate, necklace, dorsal disk, triangular apron, knee-pads, and anklets. As weapons he has a padded cotton sash, knife, curved weapon, two darts, and a spear-thrower.

Provenience: Tula Grande, Building B, north side.

Found by: Roberto Gallegos (1985).

Measurements: 62 cm on average for each side and 131 cm in height.

Black basalt. Red pigment on all sides of shaft.

Present location: Guadalupe Mastache introduction hall, Tula archaeological zone.

Period 2-B (2380, 470.T).



Photo 18. Pilaster shaft. Back side of item shown above. Depiction of a personage wearing goggles and a circular plaque on the chest. He is wearing headdress, nose-plug, earplugs, apron, bracelet, kilt, belt, knee-pads, and anklets. He is holding a dart-thrower in the right hand and a couple of darts and a curved weapon in the left hand.

Provenience: Tula Grande, Building B, north side.

Found by: Roberto Gallegos (1985).

Measurements: 62 cm on average on each side, 131 cm in height.

Black basalt. Red pigment on all sides of shaft.

Present location: Guadalupe Mastache introduction hall, Tula archaeological zone.
Period 2-B (2389, 470/ 964. T).



Photo 19. Shafts of snake serpent. The body of the serpent shows long feathers and cut conch-shells.

Provenience: Tula Grande, Building B.

Found by: Jorge R. Acosta.

Measurements: 80-82 cm in diameter and 2.67 m in height (without tenon).

Black basalt.

Present location: Tula archaeological zone.

Period 2-B (3712, 969 T).



Photo 20. Slab showing the face of a personage wearing an elaborate headdress on the head and forehead. To one side there is an object made of feathers, possibly a fan.

Provenience: Tula Chico, main pyramid, Unit 11, Pit 102, level 05, slab 5.

Found by: María Elena Suárez

Measurements: Length (front): 42.5 cm; height: 36 cm; thickness: 7 cm.

Light-brown quarry stone. The relief was covered with red pigment, later a coat of stucco was put over the figures, and lastly blue, yellow and red pigments were applied.

Present location: Jorge R. Acosta Museum storeroom, Tula archaeological zone.

Period 1 (720, 28.T).



Photo 21. Slab with a personage lying on his right side. He is wearing a headdress, bar nose-plug, bar earplug, kilt with plaits or strips, knee-pads with bells (?), and sandals. He is holding a staff with both hands.

Provenience: Tula Chico, main pyramid, Unit 11, Pit 002, level 04.

Date of find: 13th May 2002.

Measurements: Length (front): 111 cm; height: 51 cm; thickness: 7.5 cm.

Light-brown quarry stone. A layer of red pigment was applied and later the whole item was covered with stucco.

Present location: Jorge R. Acosta Museum storeroom, Tula archaeological zone.
Period 1 (1010007, 991.T).



Photo 22. Slab with a personage lying on his right side. He is wearing an elaborate headdress, bar nose-plug and bar earplug. He is holding a staff, and a speech scroll is coming out of his mouth.

Provenience: Tula Grande, Building 4, Unit 50, Pit 082, level 04.

Date of find: 10th December 2003.

Measurements: length (front): 47.5 cm; height: 52.5 cm; thickness: 6.5 cm.

Light-brown quarry stone, a layer of stucco was applied over the relief.

Present location: Jorge R. Acosta Museum storeroom, Tula archaeological zone.

Period 2 (761, 41.T).



Photo 23. Slab with personage wearing a headdress, earplug, butterfly breastplate, and shield; a speech scroll is coming out of his mouth.

Provenience: Tula Grande, Building 4, Unit 50, Pit 117, Zone 4, level 04.

Found by: Fernando Báez Urincho (12th October 2004).

Measurements: length (front): 41 cm; height: 30 cm; thickness: 7 cm.

Light-brown-orange quarry stone. A coat of red pigment was applied over the relief, later stucco was applied, and finally the figures were painted using orange and blue colors.

Present location: Jorge R. Acosta Museum storeroom, Tula archaeological zone.

Period 2-B (1001, 47.T).



Photo 24. Slab with personage holding a feathered dart-thrower. He is wearing a zoomorphic helmet, bar nose-plug, bar earplug, and bracelets of feathers or of leather with hairs. A big speech-scroll is coming out of his mouth. This slab was part of a panel consisting of at least two slabs.

Provenience: unknown.

Measurements: length (front): 35.5 cm; height: 53 cm; thickness: 6.5 cm.

Orange quarry-stone. Stucco is seen over the relief and in the back of the slab.

Record number and/or inventory number: E-031, Inv. Num. 10-215295.

Present location: Jorge R. Acosta Museum storeroom, Tula archaeological zone.
Period 2 (1096, 166.T).



Photo 25. Slab with lying personage, all one can see is a headdress decorated with a line of conch-shells, as well as a "type I" nose-plug, an earplug with several strips, and a necklace. He has a speech-scroll.

Provenience: Tula Grande, building adjacent to Building C.

Measurements: length (front): 64 cm; height: 41 cm; thickness: 5.5 cm.

Pink quarry-stone. Red pigment was applied over the relief, and later stucco. It must have been painted with several colors, only yellow pigment remains on the speech-scroll.

Record number and/or inventory number: E#48, 11 Poniente [East], 11D, E-139, Inv. Num. 10-215428.

Present location: Jorge R. Acosta Museum storeroom, Tula archaeological zone.
Period 2-B (1104, 169.T).



Photo 26. Slab. There were at least two personages in this item. The one that remains is wearing a headdress, round earplug, stylized butterfly breastplate, and dorsal disk. In the left arm he is wearing a padded cotton strip, and he seems to be holding two darts. Of the other personage all that can be seen is part of the headdress. There are cut conch-shells over them.

Provenience: Tula Grande, Building B. This item was used as a lid to cover the upper part of a water drain.

Found by: Jorge R. Acosta.

Orange quarry-stone. Red pigment was applied over the relief, later stucco, and lastly the various ornaments were painted with different colors, of which only blue and yellow remain.

Record number and/or inventory number: E-122, Inv. Num. 10-215146.

Present location: Jorge R. Acosta Museum storeroom, Tula archaeological zone.
Period 2-B (1168, 193.T).



Photo 27. Slab with standing personage, wearing a long garment and sandals. He has a breastplate on the chest. On the left arm he has a padded cotton strip and he is holding a pair of darts, while the right arm holds a shield decorated with half moons. Two scrolls frame the personage, one seems to have flowers.

Provenience: unknown.

Measurements: length (front): 60.5 cm; height: 41 cm; thickness: 5.2 cm.

Pink quarry-stone. It shows stucco over the relief and in the back.

Record number and/or inventory number: E-141, Inv. Num. 10-215426.

Present location: Jorge R. Acosta Museum storeroom, Tula archaeological zone.
Period 2-B (1232, 225.T).



Photo 28. Slab with a personage lying on his left side. He is wearing headdress, earplugs, nose-plug, breastplate, knee-pads and sandals. As war-related items he is wearing a padded cotton strip on the left arm, a knife on the shoulder, and two darts. Behind the personage there is a feathered serpent.

Provenience: Tula Grande, Building 3, "Burned Palace". It was found on the floor of the sitting-room of Hall 1.

Found by: Jorge R. Acosta.

Measurements: length (front): 89.5 cm; height: 50 cm; thickness: 7 cm.

Orange and light pink quarry-stone. Over the relief was applied red pigment and later a coat of stucco.

Record number and/or inventory number: E-124, Inv. Num. 10-215149.

Present location: Guadalupe Mastache introduction hall, Tula archaeological zone. Period 2-B (2320, 461.T).



Photo 29. Slab with a personage lying on his left side. He is wearing headdress, ear-plug, stylized butterfly breastplate, dorsal disk, knee-pads and sandals. He seems to have a "button- type" nose-plug. He is holding a curved weapon in the left hand. Behind the personage can be seen the body of a snake with conch-shells (?).

Provenience: Tula Grande, Building 3 "Burned Palace", central part of Hall 2, on the stucco floor, forming part of the rubble.

Found by: Jorge R. Acosta.

Measurements: Length (front): 89 cm; height: 46 cm; width: 7 cm.

Light-pink quarry-stone. The relief was first covered with red pigment, then with stucco.

Record number and/or inventory number: Inv. Num. 10-215567.

Present location: Jorge R. Acosta Museum storeroom, Tula archaeological zone.

Period 2-B (1745, 378.T).



Photo 30. Slab with a personage lying on his right side. He is wearing a helmet or hat decorated with conch-shells and feathers, necklace, apron of cut conch-shell, knee-pads and sandals. He is holding a curved weapon in the left hand and a dart-thrower in the right hand. There are scrolls associated with his hands and feet.

Provenience: Tula Grande, Building 3 "Burned Palace", on the floor of Hall 1.

Found by: Jorge R. Acosta.

Measurements: Length (front): 102 cm; height: 47 cm; thickness: 12 cm (this last measurement includes the cement with which the fragments were joined and reinforced).

Light pink quarry-stone. The relief was covered with red pigment and then with stucco.

Record number and/or inventory number: E-16, Inv. Num. 10-215304.

Present location: Jorge R. Acosta Museum storeroom, Tula archaeological zone.

Period 2-B (1774, 385.T).



Photo 31. Slab with a personage wearing a headdress, earplug and possibly nose-plug.

Provenience: Tula Grande, Building 4, Unit 50, Pit 094, Zone 1/2, level 02.

Found by: Javier Figueroa Silva, 8th October 2004.

Measurements: Length (front): 26 cm; height: 20 cm; thickness: 8 cm.

Pink quarry-stone, without traces of pigment or stucco.

Present location: Old "Jorge R. Acosta" camp, Tula archaeological zone.

Period 2-B (3632, 890.T).

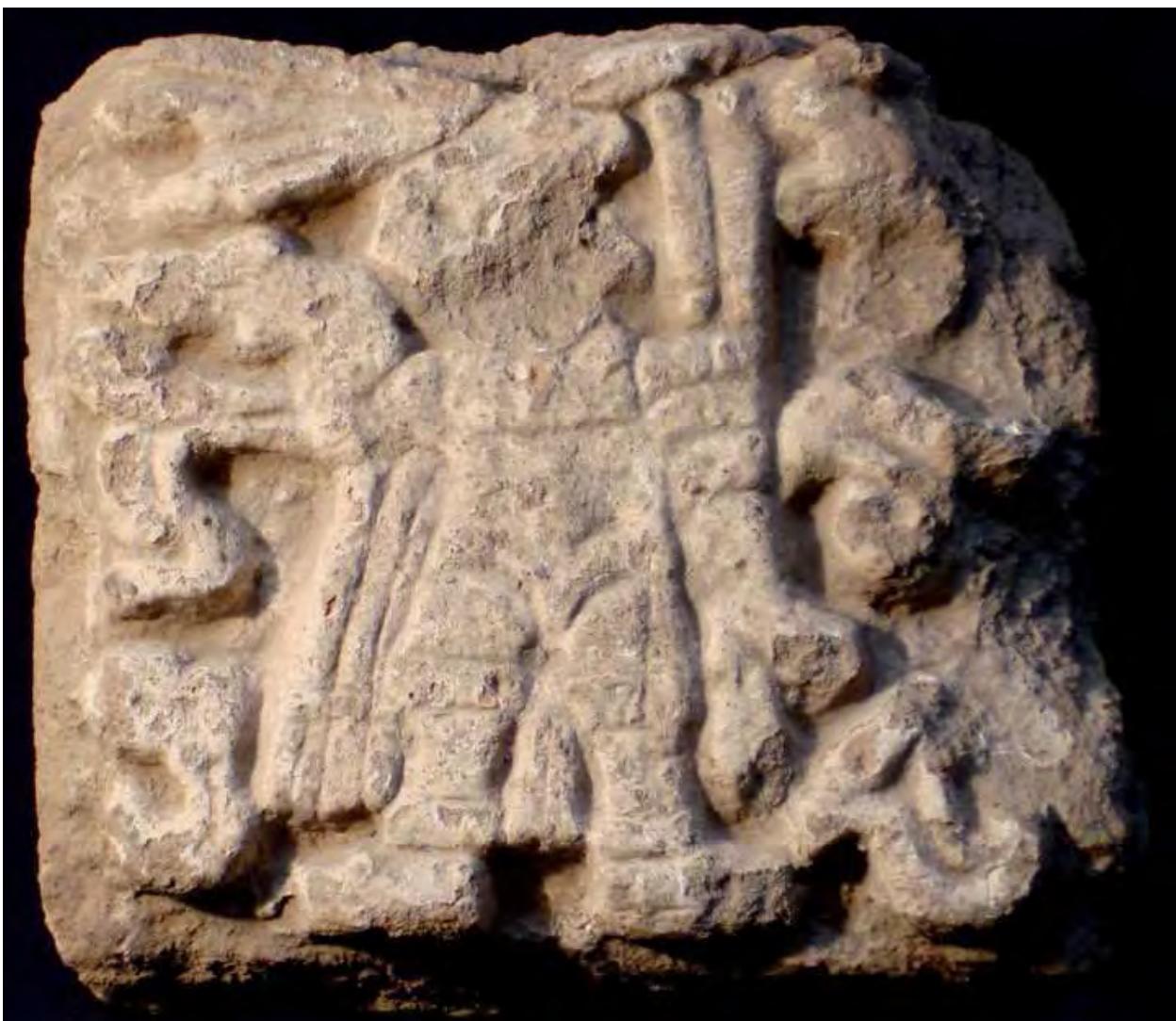


Photo 32. Slab with a standing personage whose left arm is protected by a padded cotton strip. He is holding two long darts and a curved weapon. He is wearing headdress, stylized butterfly breastplate, triangular apron, knee-pads, anklets, and sandals.

Provenience: El Corral, El Altar Building, south side.

Found by: Jorge R. Acosta.

Measurements: length (front): 26 cm; height: 22.5 cm; thickness: 7 cm.

Pink quarry-stone. Stucco was applied on the relief.

Record number and/or inventory number: E-024, Inv. Num. 10-215297.

Present location: Jorge R. Acosta Museum storeroom, Tula archaeological zone.

Period 2-B (1077, 157.T).



Photo 33. Slab with standing personage, wearing headdress, stylized butterfly breastplate, triangular apron, knee-pads, sandals and cape. He is wearing a padded cotton strip in the left arm and is holding two darts. In the right hand he is holding a dart-thrower. He has a speech-scroll and other scrolls.

Provenience: El Corral, El Altar Building, south side.

Found by: Jorge R. Acosta.

Measurements: length (front): 29.5 cm; height: 22 cm; thickness: 7 cm.

Pink quarry-stone. The relief was covered with stucco and later red pigment was applied.

Record number and/or inventory number: E-023, Inv. Num. 10-215311.

Present location: Jorge R. Acosta Museum storeroom, Tula archaeological zone.
Period 2-B (1019, 132.T).



Photo 34. Slab with a standing female figure with body in frontal position. She is wearing headdress, breastplate, cape, skirt and sandals. She had goggles over the eyes.

Provenience: Tula Grande, north side of Building B, Coatepantli.

Found by: Jorge R. Acosta.

Measurements: length (front): 25 cm; height: 71 cm, thickness: 7 cm.

Pink quarry-stone, the relief was covered with stucco.

Record number and/or inventory number: E-020, Inv. Num. 10-215294.

Present location: Jorge R. Acosta Museum storeroom, Tula archaeological zone.

Period 2-A (1464, 299 T).



Photo 35. Slab with frets (back view of figure on Photo 34).

Provenience: Tula Grande, north side of Building B, Coatepantli.

Found by: Jorge Acosta.

Measurements: length (front): 25 cm; height: 71 cm, thickness: 7 cm.

Pink quarry-stone. Relief was covered with red pigment, then stucco was applied, and lastly red and blue pigments.

Record number and/or inventory number: E-020, Inv. Num. 10-215294.

Present location: Jorge R. Acosta Museum storeroom, Tula archaeological zone.

Period 2-B (1468, 299.T).



Photo 36. Slab with standing personage wearing a headdress, necklace, skirt, kneepads, and sandals. He is holding a shield with the left hand.

Provenience: Tula Grande, Building 4, Unit 50, Pit 088, Zone 1, level 08.

Measurements: length (front): 37 cm; height: 35 cm; thickness: 6.5 cm.

Light pink quarry-stone. A coat of red pigment was applied in all the front of the slab, later stucco was applied on the body of the personage and lastly blue, yellow, and orange pigments were used to decorate the objects.

Present location: Jorge R. Acosta Museum storeroom, Tula archaeological zone.
Period 2-A (4096, 944.T).



Photo 37. Slab with frets (back view of figure on Photo 36).

Provenience: Tula Grande, Building 4, Unit 50, Pit 088, Zone 1, level 08.

Measurements: length (front): 37 cm; height: 35 cm; thickness: 6.5 cm.

Light pink quarry-stone. Stucco was applied only on the relief.

Present location: Jorge R. Acosta Museum storeroom, Tula archaeological zone.
Period 2-B (4103, 944 T).



Photo 38. Slab with cut conch-shells.

Provenience: Tula Grande, north side of Building B, Coatepantli.

Found by: Jorge R. Acosta (third season).

Measurements: length (front): 26 cm; height: 39 cm; thickness: 7 cm.

Orange quarry-stone. Relief was covered with red pigment and later with stucco.

Record number and/or inventory number: E-049, Inv. Num. 10-215293.

Present location: Jorge R. Acosta Museum storeroom, Tula archaeological zone.
Period 2-A (1073, 156.T).



Photo 39. Slab with frets (back view of figure on Photo 38).

Provenience: Tula Grande, north side of Building B, Coatepantli.

Found by: Jorge R. Acosta (third season).

Measurements: length (front): 26 cm; height: 39 cm; thickness: 7 cm.

Orange quarry-stone. Relief shows a great amount of red pigment; later stucco was applied.

Record number and/or inventory number: E-049, Inv. Num. 10-215293.

Present location: Jorge R. Acosta Museum storeroom, Tula archaeological zone.

This side of the slab was exposed during the last construction stage. It pertains to Period 2-B (1074, 156.T).



Photo 40. Slab with a depiction of goddess Itzpapalotl, with defleshed head and butterfly wings.

Provenience: El Corral, Building 1. It was found in the rubble of the "Open Patio" associated with ceramic material from the Tollan phase, as well as burials and offerings.

Found by: Jorge R. Acosta.

Light pink quarry-stone. This item was covered with stucco and later red pigment was applied only in the center of the personage.

Record number and/or inventory number: E-044; Inv. Num. 10-215232.

Present location: Jorge R. Acosta Museum storeroom, Tula archaeological zone.

Period 2-B (2561, 497.T).



Photo 41. Slab showing a vessel decorated with a row of feathers, containing round objects and reeds or feathers. It is surrounded by scrolls.

Provenience: Tula Grande, Building 3 "Burned Palace", found on the floor of Hall 1.

Found by: Jorge R. Acosta.

Measurements: length (front): 76 cm; height: 49 cm; thickness: 8.5 cm.

Light pink quarry-stone. Red pigment was applied on the face of the slab showing the relief, and later a stucco layer was applied just on the objects, which would later be painted in yellow and blue.

Record number and/or inventory number: E-123, Inv. Num. 10-215148.

Present location: Guadalupe Mastache introduction hall, Tula archaeological zone.

Period 2-B (2329, 464.T).



Photo 42. Slab with a disk with radiating strips and indented edge.

Provenience: Tula Grande, Building 3 "Burned Palace", found on the floor of Hall 1.

Found by: Jorge R. Acosta.

Measurements: length (front): 68 cm; height: 48 cm; thickness: 8-9 cm.

Light pink quarry-stone. The whole face of the slab where the relief is was covered with red pigment, later only the figure of the disk was covered with stucco, and lastly blue pigment was applied on the stucco.

Record number and/or inventory number: E-013, Inv. Num. 10-215235.

Present location: Jorge R. Acosta Museum storeroom, Tula archaeological zone.
Period 2-B (1763, 383.T).



Photo 43. Slab with a bundle of nine arrows, chalchihuites, scrolls, and an object resembling a vessel.

Provenience: Tula Grande, Building B. In the last construction stage of the projecting panels, the slab was used as material for rebuilding, thus hiding the relief.

Found by: Jorge R. Acosta.

Light pink quarry-stone. It shows stucco over the relief, as well as on the sides and on the back.

Record number and/or inventory number: E-126, Inv. Num. 10-215154.

Present location: Jorge R. Acosta Museum storeroom, Tula archaeological zone.

Period 2-A (2478, 478.T).



Photo 44. Slab with the intertwining tails of two feathered serpents.

Provenience: Tula Grande, Ball Court Number 1, southeast angle, near the interior stairway.

Found by: Jorge R. Acosta.

Measurements: length (front): 49 cm; height: 32.5 cm; thickness: 10.5 cm.

Black basalt. The relief was covered with red pigment, later stucco was applied on both sides of the slab and finally blue pigment was used on the relief.

Record number and/or inventory number: E-60, 8-6/132, Inv. Num. 10-215133.

Present location: Jorge R. Acosta Museum storeroom, Tula archaeological zone.

Period 2-B (1577, 332.T).



Photo 45. Slab with skull, virgule, scrolls, and crossed bones.

Provenience: El Corral, El Altar Building.

Found by: Jorge R. Acosta.

Measurements: length (front): 47 cm; height: 27 cm; thickness: 5 cm.

Pink quarry-stone. Stucco was applied over the relief.

Record number and/or inventory number: E-108, Inv. Num. 10-215260.

Present location: storeroom of cultural goods, Hidalgo INAH Center, Pachuca, Hgo.
Period 2-B (4197, 959.T).



Photo 46. Slab with two personages seated on their legs, both wear headdress and nose-plugs. One has a speech virgule, the other a scroll.

Provenience: El Vivero, F-58, C1, N1.

Found by: Rafael Abascal, Tula Project, 1981.

Measurements: length (front): 52 cm; height: 16.5 cm; thickness: 6 cm.

Light brown to light pink quarry-stone, showing stucco on the relief.

Record number and/or inventory number: Inv. Num. 10-343710.

Present location: Jorge R. Acosta Museum storeroom, Tula archaeological zone.
Period 3 (1600, 329.T, 336.T).



Photo 47. Slab with feline (puma?) with bracelets.

Provenience: Zapata 2, Jaguar Building, Northeast corner.

Found by: Carlos Hernández Reyes, 1981.

Measurements: height (front): 50 cm; height: 48 cm; thickness: 6.3 cm.

Gray quarry-stone with stucco on the relief.

Record number and/or inventory number: Inv. Num. 10-215522.

Present location: Jorge R. Acosta Museum storeroom, Tula archaeological zone.

Period 3 (1061, 149.T).



Photo 48. Slab with a relief in the process of manufacture. Kneeling personage, wearing a bracelet and a dorsal disk (?), as well as knee-pads and sandals. He is holding a staff in the right hand. At his back is a number two, probably incomplete.

Provenience: La Nopalera, J-6, III domestic platform.

Found by: Germán Palma, 1982.

Measurements: length (front): 60.5 cm; height: 57.5 cm; thickness: 5.5 cm.

Pink quarry-stone.

Record number and/or inventory number: Inv. Num. 10-215532.

Present location: Jorge R. Acosta Museum storeroom, Tula archaeological zone.

Period 3 (1592, 347.T)



Photo 49. Slab with lying personage facing upward. He is wearing a helmet, bar nose-plug, earplugs, breastplate, bracelets, knee-pads, and sandals. A tree seems to sprout from his abdomen, while from the mouth comes a speech-scroll.

Provenience: Zapata 2, Palace 2.

Found by: Carlos Hernández Reyes, 1981.

Light pink quarry-stone, the relief was covered first with red pigment and then with stucco.

Record number and/or inventory number: L-313, Inv. Num. 10-215414 2/4.

Present location: Jorge R. Acosta Museum, Tula archaeological zone.

Period 3 (2553, 495.T).



Photo 50. Slab with a lying personage facing upward. He is wearing a helmet, bar nose-plug, earplugs, breastplate, bracelets, knee-pads, and sandals. A tree seems to sprout from his abdomen.

Provenience: Zapata 2, Palace 2.

Found by: Carlos Hernández Reyes, 1981.

Pink quarry-stone, quite compact. The relief was covered first with red pigment and then with stucco. Stucco was applied on the frame surrounding the figure, it has a polished finish.

Record number and/or inventory number: L-313, Inv. Num. 10-215414 4/4.

Present location: Cultural goods storeroom, Hidalgo INAH Center, Pachuca, Hgo.
Period 3 (4186, 955.T, 956.T).



Photo 51. Slab with a personage playing a conch-shell trumpet. He is wearing earplugs, bracelets, an apron covering the whole body, a dorsal disk, and sandals. There are scrolls on either side of the personage.

Provenience: Zapata 2, Palace 2.

Found by: Carlos Hernández Reyes, 1981.

Measurements: length (front): 42 cm; height: 41 cm; thickness: 5.5. cm.

Orange quarry-stone. First blue pigment was applied on the great scroll and stucco on the objects the individual is wearing, then all the relieves were covered with a coat of red paint. The frame surrounding the personage was covered with stucco, which was then painted with a sepia-colored line, on the border near the individual.

Record number and/or inventory number: E-072, Inv. Num. 10-215240.

Present location: Cultural goods storeroom, Hidalgo INAH Center, Pachuca, Hgo.

Period 3 (4172, 953.T).

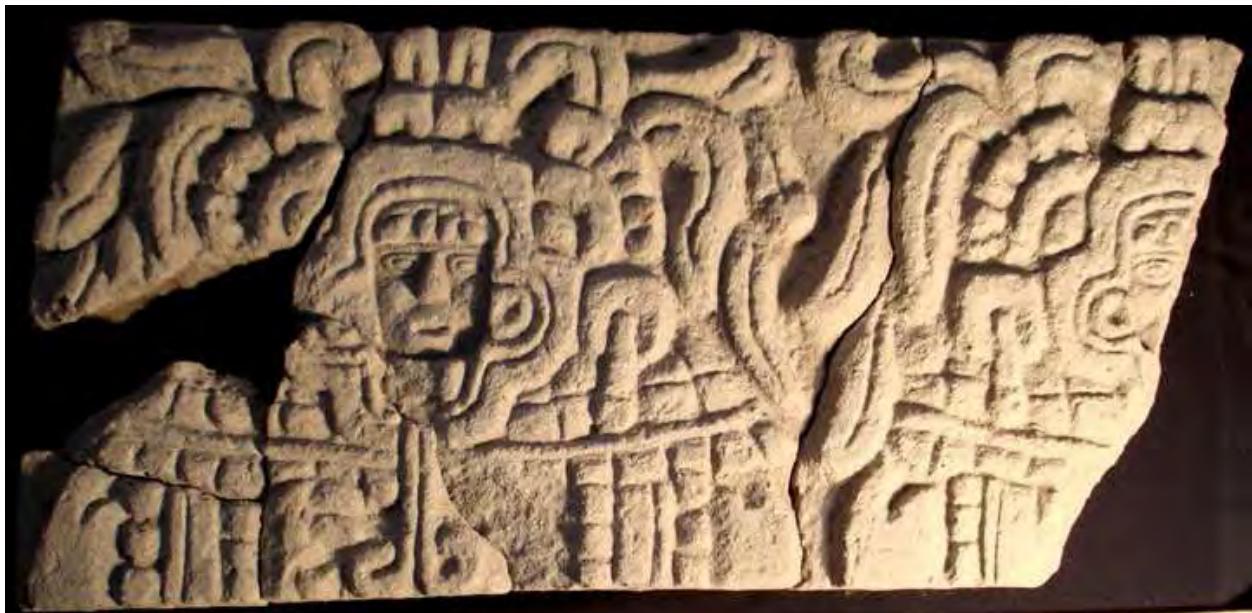


Photo 52. Slab with two personages wearing helmets consisting of maws from which a bifid tongue falls, and decorated with two feathered eyes. The individuals are also wearing ear-plugs and apron. Their arms have a bracelet and are flexed to the front.

Provenience: Los Mormones (to the SE of Tula Grande).

Found by: Carlos Hernández Reyes, 1986.

Measurements: length (front): 71 cm; height: 33 cm; thickness: 6.5 cm.

Gray quarry-stone without traces of stucco or pigment.

Record number and/or inventory number: Inv. Num. 10-343880 0/6.

Present location: Jorge R. Acosta Museum storeroom, Tula archaeological zone.

Period 3 (1178, 197.T).

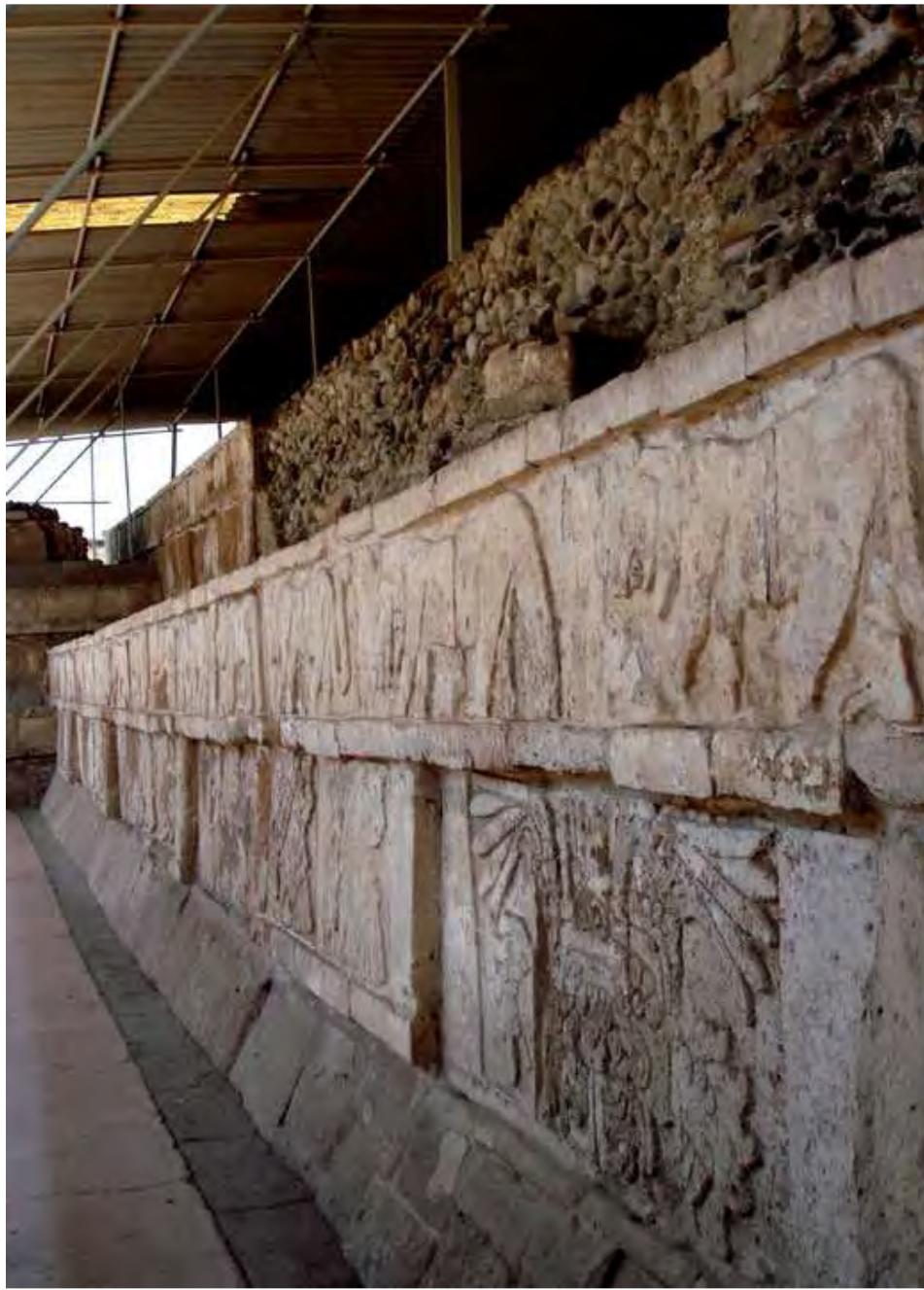


Photo 53. Projecting panel consisting of slabs, both plain and with relief. The following figures decorate the panels: a mythical being (man-feline-bird-serpent), eagles or vultures (*zopilotes*?), felines (pumas or jaguars?) and coyotes.

Present location: Tula Grande, Building B, east side, first body.

Found by: Jorge Acosta.

Measurements: the extant part measures 18.15 m long. The part where the relieves are is approximately 1.50 m high.

Pink, light pink, and orange quarry-stones. All slabs were covered with stucco.

Period 2-A (3847, 974.T).



Photo 54. Projecting panel (detail). Figure of a crouching feline with feathered body, front view. There are two antennae on the nose and the forelimbs are decorated with a bracelet. A human face comes out of the maws, which seems to have goggles and a stylized butterfly nose-plug; a bifid tongue is coming out of the mouth. We have called the combination of these attributes man-feline-bird-serpent (m-f-b-s).

Present location: Tula Grande, Building B, east side, first body.

Found by: Jorge Acosta.

Orange quarry-stone. The relief shows stucco remains.

Period 2-A (3850, 974T).



Photo 55. Projecting panel (detail). Bird devouring a heart, it seems to be a vulture or *zopilote*.

Present location: Tula Grande, Building B, north side, first body.

Found by: Jorge Acosta.

Light pink quarry-stone with traces of the stucco that was applied to it.

Period 2-A (3831, 973.T).



Photo 56. Projecting panel (detail). Eagle devouring a heart.

Present location: Tula Grande, Building B, north side, first body.

Found by: Jorge Acosta.

Light pink quarry-stone. Relief with a layer of stucco.

Period 2-A (3833, 973.T).



Photo 57. Projecting panel (detail). This seems to be a walking coyote wearing a necklace.

Present location: Tula Grande, Building B, north side, first body.

Found by: Jorge Acosta.

Orange quarry-stone. The figure was covered with stucco.

Period 2-A (3835, 973.T).



Photo 58. Projecting panel (detail). Walking feline wearing a necklace, possibly a heart tied to a rope.

Present location: Tula Grande, Building B, north side, first body.

Found by: Jorge Acosta.

Orange quarry-stone. Stucco was applied over the whole slab.

Period 2-A (3840, 973.T).



Photo 59. *Coatepantli*. Wall decorated on both sides with fleshless personages intertwined with serpents and frets.

Present location: Tula Grande, Building B, south face of *Coatepantli*, west side.

Found by: Jorge Acosta.

Measurements: 16.40 m long in the extant section, roughly 1.35 m high where the relieves are.

Light pink quarry-stones. Relieves were first covered with red pigment and then with stucco.

Period 2-B (3822, 976.T).



Photo 60. Banquette (detail). Architectural element attached to the walls and covered with slabs carved in relief. The lower section shows standing personages wearing headdresses, earplugs, necklaces, kilts, and sandals. They carry shields, dart-throwers, and/or staffs. The upper section or cornice shows a feathered serpent.

Present location: Tula Grande, Building 3, Burned Palace, Hall 2, north side, east face of banquette.

Found by: Jorge Acosta.

Measurements: length: 1.21 m; height: 57 cm.

Light pink quarry-stones. The figures show red, blue, and yellow pigments; later they were covered with stucco.

Period 2-B (3802, 979.T).



Photo 61. Banquette (detail). Architectural element attached to the wall and covered with slabs carved in relief. The lower line of slabs shows standing personages wearing headdresses, earplugs, necklaces, kilts, and sandals. They are carrying shields and staffs. Over them, in the cornice, there is a line of feathered serpents.

Present location: Tula Grande, Building B, Vestibule 1, west side, south face of the banquette.

Found by: Jorge Acosta.

Measurements: the remaining part measures 3.8 m long by 54 cm high.

The slabs showing the personages are made of light pink quarry-stone, and the ones showing the serpents are pink and yellow. The figures show traces of red, blue, and yellow pigments; then stucco was applied, covering the figures.

Period 2-B (3783, 985.T).



Photo 62. Banquette block with personage walking toward his right side. He seems to be holding two long darts in the left arm, partially covered by the feathers falling from his shoulder. The right arm has a padded cotton strip, and the right hand seems to be holding a curved weapon. There is a big scroll in front of the personage. Above the scene one can see the abdomen of a big serpent.

Provenience: Tula Grande, Mound B, north side.

Found by: Jorge R. Acosta, second or third season.

Measurements: length (front): 36 cm; height: 31 cm; minimum thickness: 9 cm (where the personage is located), and 15 cm of maximum thickness (where the snake is located).

Pink quarry-stone. The relief was covered with stucco.

Record number and/or inventory number: E-93, Inv. Num. 10-215255.

Present location: Jorge R. Acosta Museum storeroom, Tula archaeological zone.
Period 2-B (1786, 390.T).



Photo 63. Banquette block showing a personage walking to his right. He is wearing a headdress and knee-pads. The right arm is covered with a padded cotton strip; he seems to be holding a curved weapon. Over the personage one can see the undulating body of a great feathered serpent.

Provenience: Tula Grande, Mound B.

Found by: Jorge Acosta, third season.

Measurements: height (front): 48.5 cm; height: 45 cm; minimum thickness: 10.5 cm (where the personage is located), and 17 cm maximum thickness (Where the serpent is located).

Light pink quarry-stone. Red pigment was applied throughout the face of the slab where the relief is found; later it was covered with stucco and lastly it was once again covered with red pigment.

Record number and/or inventory number: P-1/076, Inv. Num. 10-506284.

Present location: Jorge R. Acosta Museum storeroom, Tula archaeological zone.

Period 2-B (1915, 417.T).



Photo 64. Banquette block with two personages walking to their left side. Both are wearing a padded cotton strip in the left arm, holding a pair of long darts; one of the two personages holds a dart-thrower with the right hand. Each figure is standing on a serpent, and over both is seen part of the body of a great feathered serpent.

Provenience: unknown.

Measurements: length (front): 61 cm; height: 44.5 cm; maximum thickness: 16 cm.
Measurements: length (front): 61 cm; height: 44.5 cm; maximum thickness: 16 cm.
Orange quarry-stone. Reliefs were covered with red pigment, then a coat of stucco was applied and after that they were once again covered with red pigment.

Record number and/or inventory number: 12.

Present location: Jorge R. Acosta Museum storeroom, Tula archaeological zone.
Period 2-B (2080, 442.T).



Photo 65. Banquette block with personage in the midst of battle. With the right arm, which is covered with a padded cotton strip, he is holding a dart or lance; with the left hand he is holding two darts partially covered by the feathers falling from the shoulder. Part of the headdress and knee-pads is all that can be seen of his garments. The personage is standing on a snake, and above him is the abdomen of a great snake.

Provenience: unknown.

Measurements: length (front): 28.5 cm; height: 31 cm; minimum thickness (where the personage is located): 8 cm; maximum thickness (where the serpent is located): 16 cm. Orange quarry-stone. Stucco was applied over the relief and possibly on the back side as well.

Present location: Old "Jorge R. Acosta" camp, Tula archaeological zone.

Period 2-B (3200, 804.T).



Photo 66. Cornice-block with cut conch-shells.

Provenience: Tula Chico, Unit 14, Pit 500, Level 04, Item 8.

Measurements: length (front): 57 cm; height: 16 cm; depth: 53 cm.

Light brown quarry-stone with traces of red pigment applied directly on the surface, later stucco was applied on the relief and in the upper part that emerged from the wall.

Present location: Jorge R. Acosta Museum storeroom, Tula archaeological zone.

Period 1 (693, 21.T).



Photo 67. Cornice-slab with seven sculpted chalchihuites in the edge of the slab.

Provenience: Modern Tula city, archaeological rescue from Puente San Lorenzo, Excavation unit 02, Zapata 2, Square 056, Layer 08, Element 7.

Found by: María Elena Suárez, 29th July 2006.

Measurements: length (front): 60 cm; height: 7-8 cm; depth: 25 cm.

Light pink quarry-stone. The relief was first covered with red pigment and later with stucco.

Present location: Jorge R. Acosta Museum storeroom, Tula archaeological zone.

Period 2 (1680, 358.T).



Photo 68. Cornice-block with 12 chalchihuites sculpted on one face of the block.

Provenience: Los Mormones.

Found by: Carlos Hernández Reyes, 1986.

Measurements: length (front): 52 cm; height: 19.5 cm; thickness: 14 cm.

Light-pink quarry-stone. Stucco was applied on the relief.

Present location: Jorge R. Acosta Museum storeroom, Tula archaeological zone.

Period 3 (2096, 444.T).



Photo 69. Fragment of "headdress merlon".

Provenience: Tula Chico, mound to the SW of the plaza. Unit 12, Pit 002, Level 08.

Measurements: length (front): 32 cm; height: 26 cm; thickness: 6.5 cm.

Gray quarry-stone. Stucco was applied throughout the item.

Present location: Jorge R. Acosta Museum storeroom, Tula archaeological zone.
Period 1 (729, 30.T).



Photo 70. Merlon in the shape of a cut conch-shell.

Provenience: Tula Grande.

Found by: Jorge R. Acosta.

Measurements: length (front): 68 cm; height: 75 cm; thickness: 8 cm.

Pink quarry-stone. The whole item was covered with stucco.

Record number and/or inventory number: Inv. Num. 10-215324.

Present location: Guadalupe Mastache introduction hall, Tula archaeological zone.
Period 2 (2327, 462.T).



Photo 71. Architectural tenon with chalchihuite.

Provenience: Tula Grande, Building 4, Unit 50, Pit 128, Level 02.

Date found: 17th September 2004.

Measurements: diameter: 14 cm; length: 30.5 cm.

Pink quarry-stone, showing stucco only on the relief.

Present location: storeroom of the Jorge R. Acosta camp, Tula archaeological zone.

Period 2 (2759, 567.T).



Photo 72. Architectural tenon.

Provenience: Tula Grande, Structure K, Unit 02, Pit 489, Level 3.

Date found: 10th November 1992.

Measurements: diameter: 22 cm; length: 27 cm.

Light brown quarry-stone, traces of stucco are seen on the relief.

Present location: Jorge R. Acosta Museum storeroom, Tula archaeological zone.
Period 2 (715, 26.T).



Photo 73. Stone sphere (votive ball?), showing two perpendicular lines surrounding the item.

Provenience: Tula Chico, main ball-court, Unit 18, Pit 005, Level 03.

Date found: 21st December 2005.

Measurements: diameter: 21 cm.

Light-pink to light-brown quarry-stone with traces of stucco throughout the item.

Present location: storeroom of the Jorge R. Acosta camp, Tula archaeological zone.

Period 1 (3066, 749.T).



Drawing 1. Personage 5, upper part of Pilaster No. 2.

Provenience: Tula Grande, Building B.

Present Location: Tula archaeological zone, Hidalgo.

Drawn by: Daniel Correa Baltazar.

Supervised by: Elizabeth Jiménez García.

(964.T).



Drawing 2. Personage 6, lower part of Pilaster No. 2.

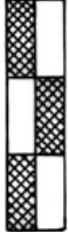
Provenience: Tula Grande, Building B.

Present Location: Tula archaeological zone, Hidalgo.

Drawn by: Daniel Correa Baltazar.

Supervised by: Elizabeth Jiménez García.

(964.T).



Drawing 3. Personage 7, upper part of Pilaster No. 2.

Provenience: Tula Grande, Building B.

Present Location: Tula archaeological zone, Hidalgo.

Drawn by: Daniel Correa Baltazar.

Supervised by: Elizabeth Jiménez García.

(964.T).



Drawing 4. Personage 14, upper part of Pilaster No. 4.

Provenience: Tula Grande, Building B.

Present Location: Tula archaeological zone, Hidalgo.

Drawn by: Daniel Correa Baltazar.

Supervised by: Elizabeth Jiménez García.

(966.T).



Drawing 5. Noble Toltec ruler.

Found by: Mújica y Diez de Bonilla exploration, 1935.

Present location: Jorge R. Acosta Museum, Tula archaeological zone.

Drawn by: Daniel Correa Baltazar.

Supervised by: Elizabeth Jiménez García.

(489.T).



Drawing 6. Slab with bird (it may have been part of a frieze).

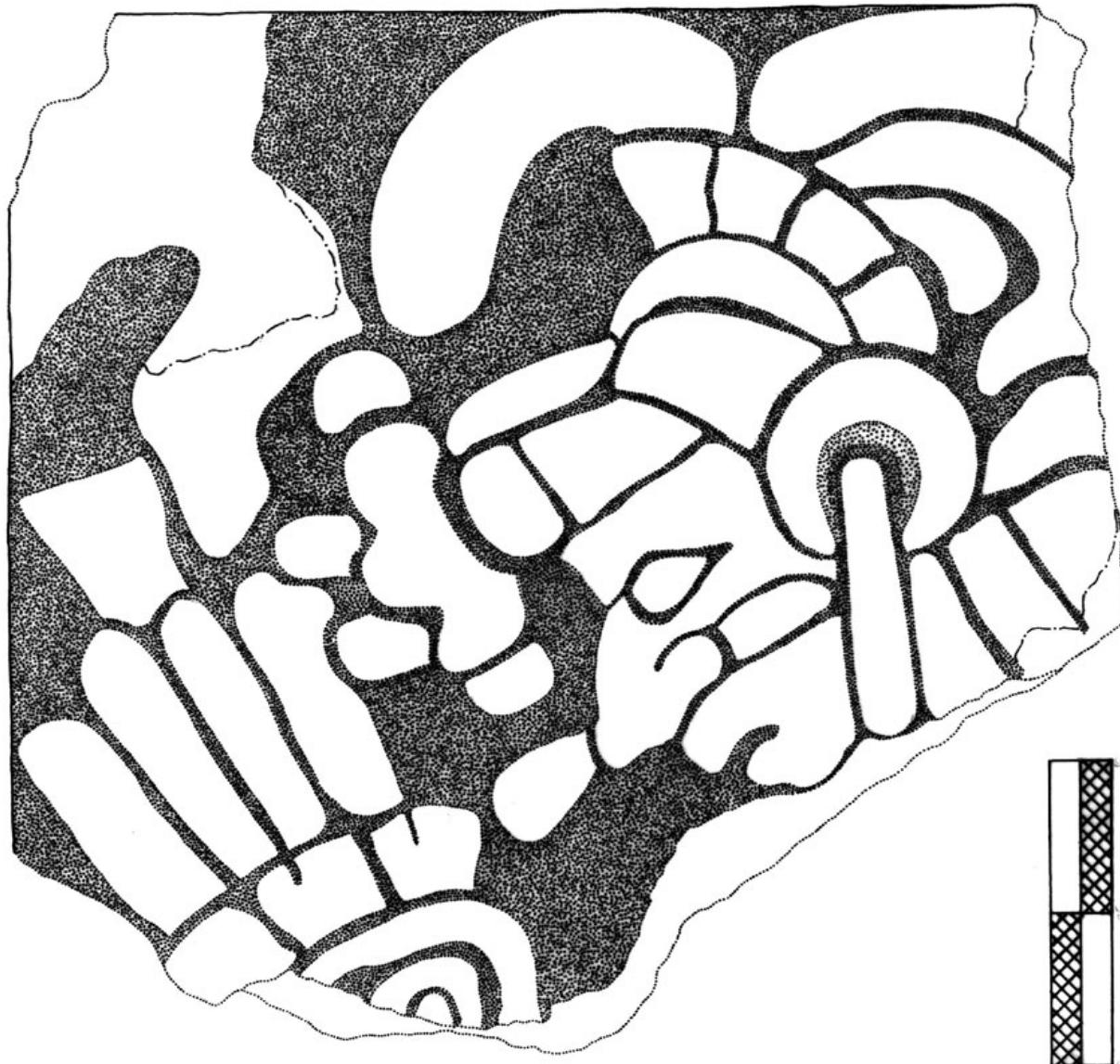
Provenience: Tula Chico, main pyramid.

Present location: Jorge R. Acosta Museum storeroom, Tula archaeological zone.

Drawn by: Daniel Correa Baltazar.

Supervised by: Elizabeth Jiménez García.

(3.T./4.T.).



Drawing 7. Slab with personage in profile (it may have been part of a frieze).

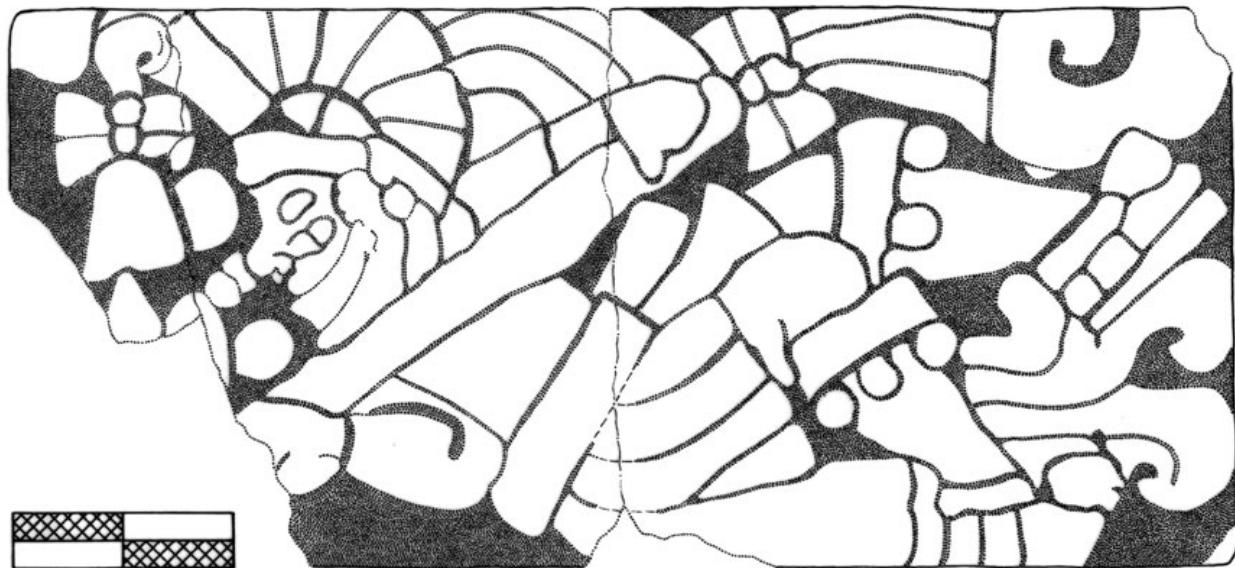
Provenience: Tula Chico, main pyramid.

Present location: Jorge R. Acosta Museum storeroom, Tula archaeological zone.

Drawn by: Daniel Correa Baltazar.

Supervised by: Elizabeth Jiménez García.

(28.T).



Drawing 8. Slab with lying personage (it may have been part of a frieze).

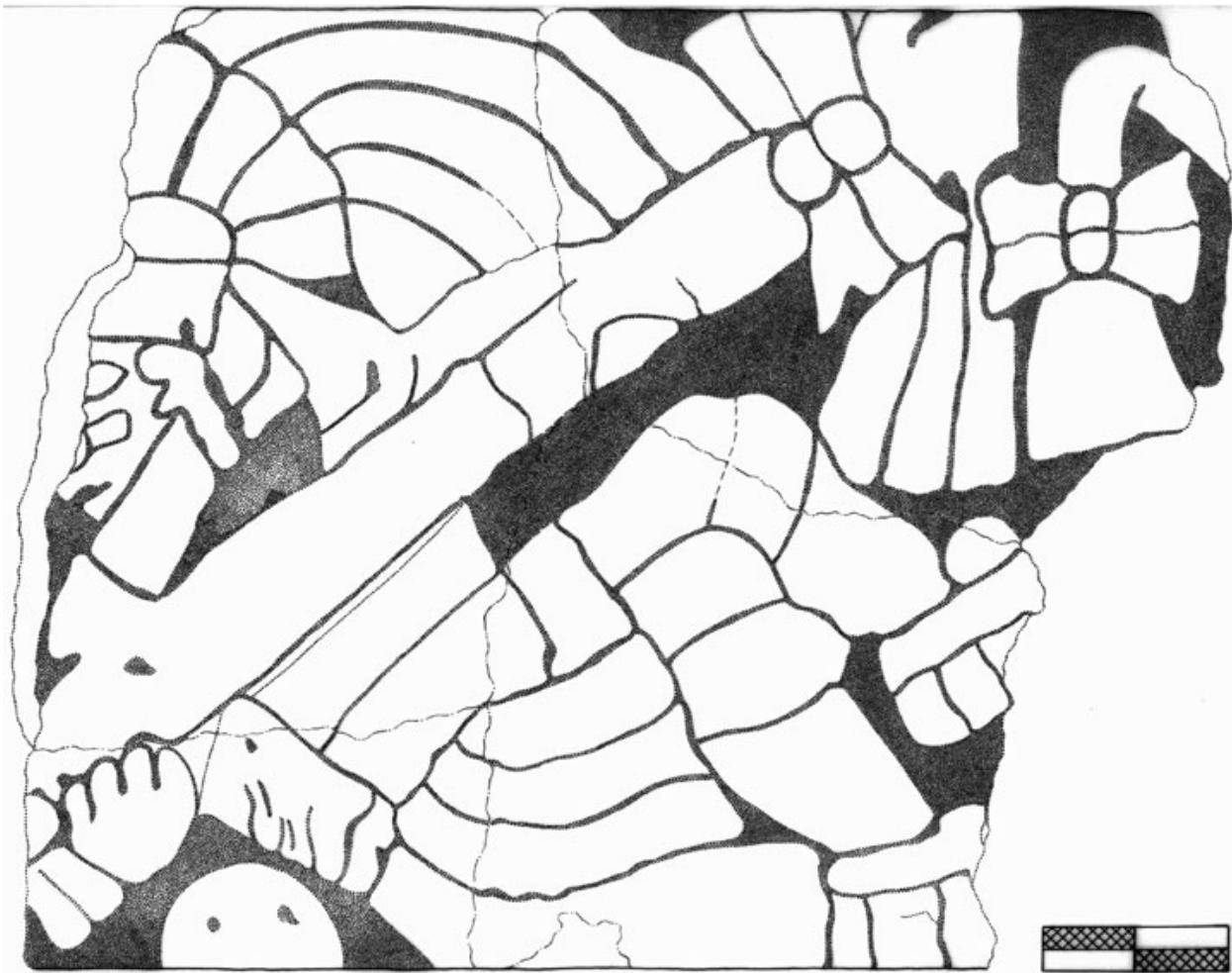
Provenience: Tula Chico, main pyramid.

Present location: Jorge R. Acosta Museum storeroom, Tula archaeological zone.

Drawn by: Daniel Correa Baltazar.

Supervised by: Elizabeth Jiménez García.

(991.T.).



Drawing 9. Slab with lying personage (it may have been part of a frieze).

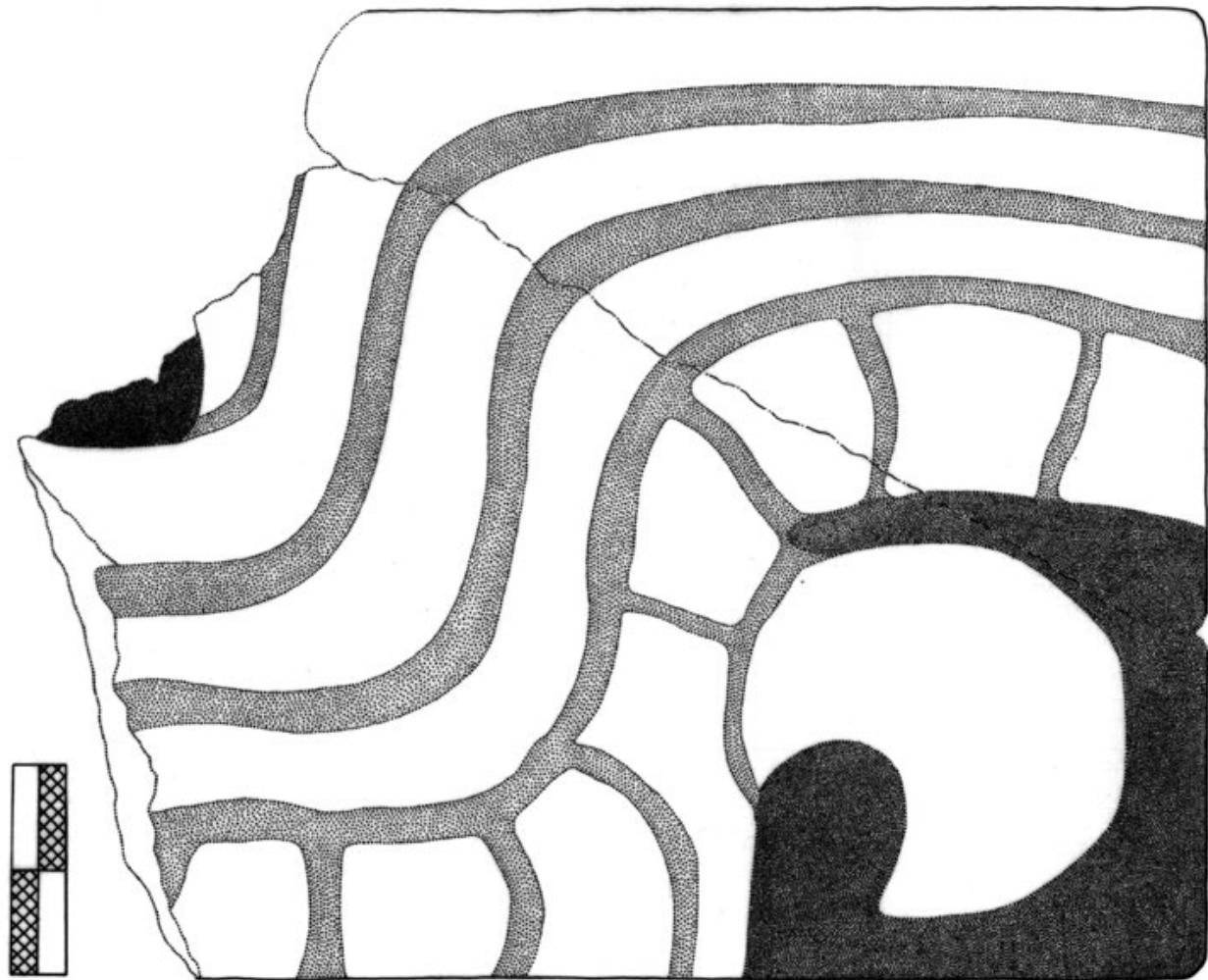
Provenience: Tula Chico, main pyramid.

Present location: Jorge R. Acosta Museum storeroom, Tula archaeological zone.

Drawn by: Daniel Correa Baltazar.

Supervised by: Elizabeth Jiménez García.

(992.T).



Drawing 10. Section of a feathered serpent (it may have been part of a frieze).

Provenience: Tula Chico.

Present location: Jorge R. Acosta Museum storeroom, Tula archaeological zone.

Drawn by: Daniel Correa Baltazar.

Supervised by: Elizabeth Jiménez García.

(993.T).



Drawing 11. Slab with feline head. Very similar to the felines alternating with the man-feline-bird-serpent mythical figure in Tula Grande (it may have been part of a projecting panel).

Provenience: Tula Chico.

Present location: Jorge R. Acosta Museum storeroom, Tula archaeological zone.

Drawn by: Daniel Correa Baltazar.

Supervised by: Elizabeth Jiménez García.
(994.T).

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