

History of the Franciscan convent XVI Century in Mexico, the art “Tequitqui”, and their role in the Spanish colonization

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ABSTRACT: Atlihuetzía "where the fall of the water" is located in the municipality of Yauhquemecan, Tlaxcala, Mexico. In the oldest Novohispanic references of the geographical relationship by Diego Muñoz Camargo (the Manuscript of Glasgow, Scotland) is found on a sheet of the entrance of Cortes with his people, received by Piltecutli and Acxotécatl, caciques of that town in 1519. He says that the convent was drawn up by Hernán Cortés later in 1523 and represents an important part in the history of the conquest since it was there where the first image of the virgin known as "the conqueror" was handed over for her veneration. The main objective of this work is to present the existing construction from its vestiges and history analyzing from an architectural perspective elements product of a syncretism that originated the tequitqui art, describing and analyzing the history of the construction, its aesthetic elements and characteristics. The methodology is descriptive and analytical. The results based on the analysis, theory and history of Architecture will be presented to review the existing construction in conjunction with the elements that are preserved from its beginnings to the present day and make up the former Franciscan convent of Santa María Atlihuetzía, today's sanctuary for children martyrs of Tlaxcala Mexico

KEYWORDS: Syncretism, tequitqui art, constructive system.

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I. INTRODUCTION

In relation to the approach to the problem, a large number of 16th-century constructions dating from the time of Hernán Cortés can be observed, such as the former Franciscan convent of La Concepción or Santa María Atlihuetzía, in Yauhquemecan, Tlaxcala. which is in conditions of deterioration, however, has presented aesthetic characteristics. At the moment it is a symbolic space since it is the Sanctuary of the children martyrs that are canonized on October 15, 2017, event that takes place in St. Peter's Square in the Vatican.

The hypothesis derives from assuming that the architecture of the sixteenth century, the present type, the aesthetic characteristics of the form of construction prevailing at that time originated by a cultural and religious syncretism that in tequitqui art, and based on its construction on a style with the indigenous touch.

The main objective of this work is the construction, the existence, the publication, the history, the analysis, the history, the architecture, the elements, the origin, the syncretism, the origin of the art, the art, the whole, the architecture, the current state, and the south of Spain. Among the particular objectives, one can refer to an analysis of the existence and of the constructive systems. Are there ways to carry out a rope to prevail to this day as an element of aesthetic character? What are the characteristics of *tequitqui* art and what did it contribute to architecture? Did the indigenous labor modify the construction of this type of buildings in New Spain as a product of syncretism?

With these questions are proposed, therefore, at a later time, by means of drones, to cloud of points, which can be, to greater precision, the characteristics of the construction, its current status and characteristics.

II. HISTORICAL FRAME

The meeting of two cultural worlds was imminent as mentioned in the book of History of Mexican Architecture and Urbanism, joined criteria to perform architecture together with a different cosmogony that achieved a unification, "After the bloody armed struggle, they united in peace to link their criteria and knowledge in a single architectural product" (Chanfón 1997,283), however, in the case of Atlihuetzía it was not after a bloody struggle since the Tlaxcaltecas were allies of Cortés.

Many of these constructions are based on archaeological ruins such as the former Franciscan convent, which have been little studied and coincides with the following quote which states that "Perhaps the most important stage that can be seen today as necessary, is that of the archaeological explorations »(Chanfón 1997,284)

However, why would it be necessary to build convents in the 16th century? Here is the answer, "To understand the *raison d'être* of Mexican convents, it is necessary to allude to the phenomenon of evangelization. Evangelizing means etymologically "spreading the good news" and traditionally this name has been given to the diffusion of the fundamental principles of Christianity" (Chanfón 1997, 284) In addition the characteristics of the same were not random, they had to do with dogmas of faith, where even the height of them was very representative. Those in charge of evangelizing were the mendicant orders, in the case of Atlihuetzía it corresponds to the Franciscans, which had certain characteristics.

The Franciscan order, on the other hand, internally divided by the conventual and observant factions and affected by the religious crisis, had finally been reordered and unified by the Cardinal Primate of Toledo, Don Francisco Jiménez de Cisneros. In many of its members, however, the ideas of the Joaquinite millenarianism, widely spread by Gerardo di Borgo and Ubertino di Casale, members of the order in the fourteenth century, who had left, in the children of San Francisco, the sensation of that the Franciscans were those spiritual monks, paladins of the third stage, that of the Eternal Gospel, in which Christians would behave like children, inspired by a deep spirit of charity. The Franciscans at the head of the mendicant monks, carrying in their subconscious the millenarian vestiges - remnants of the medieval utopia - led the attempt to create a new Christian society, essence of the Renaissance utopia, which they conceived free from the cruelty of war and of the ambition of gold, and had to achieve using evangelization. (Chanfón 1997, 285-286)

The town of Atlihuetzía represented a strategic importance in the Spanish conquest of the Aztec Empire, specifically in the capture of the city of Tenochtitlan, since it enabled the prefabrication of wood for the thirteen brigantines whose unarmed parts were taken by land to Texcoco to be assembled. In that city, to be thrown right there and sail towards Tenochtitlán, besides having taken advantage of both the habilitation and the assembly, the workforce of natives derived from the alliance of the Spaniards with the manors of the area as Diego Muñoz points out (Brotherston and Gallegos 1989,122)

Alcalá compiles the military importance that the brigantines had in the conquest of the city of Tenochtitlán "And it was started in the month of December 1520, mid-December of that year, and I sent all the people on foot to Tascaltecal, where the brigs were made »(Alcalá 2005.131)

The author Bernal Díaz Del Castillo also refers to the strategic manufacturing of the brigantines. "With all the others of our army we went to Tascalala" (Díaz, 302-304).

In an interview with Isaías Ocampo, current chronicler of the place, he mentions the story "Diego Piltecutli and the captain Gonzalo Acxotécatl (Axotecatlcomixtli) lords and caciques of Atlihuetzian after being baptized under Christian doctrine, the first was named first prosecutor of the church of Santa María Atlihuetzía in the second half of the sixteenth century. Acxotécatl participated militarily with a high rank in the taking of Tenochtitlán and for those merits after the conquest concluded he received from the hands of Cortés the image of the Virgin known as "La Conquistadora". Acxotécatl killed his son Cristóbal, by destroying some of his father's idols, during a pagan ceremonial as part of the old rituals still practiced by the Tlaxcalans, thus becoming one of the three martyred children (beatified by Pope John Paul II in 1990).).

The earliest information about the Church of Atlihuetzia is provided by Friar Toribio de Benavente "Motolinia", who mentions that in 1528 he himself had transferred the bones of the Christopher child, and that they had been placed "Interim next to an altar where the holy sacrifice of the mass is celebrated, while the church of Santa María has just been made. About the Franciscan settlement it is known that in 1555 it was published in the Blessed Sacrament, beginning in this way the formal worship in the main chapel, which was part of the conventional church, and for 1569 according to the Franciscan Codex I had two resident friars. Apparently in 1585 the convent and had all its dependencies and the church already had its first wooden technology, judging by constructive elements still visible, also along several construction stages with different materials.¹

III. THEORETICAL FRAMEWORK

Basic concepts

Historical Monument: The letter of Venice in its first article defines it as «The isolated architectural creation, as well as the urban or rural set that gives testimony of a particular civilization, of a significant evolution, or of a historical event» (Letter from Venice 1964)

World Heritage: it is made up of those goods or sites that have exceptional universal value, that is, that have an extraordinary cultural or natural importance that transcends borders and are important for present and future generations of humanity²

Urban heritage: «They are the sets, centers, historical sites and urban landmarks that show the existence

¹Data obtained with Gustavo Mauleón Rodríguez from a research work carried out.

²Conference given by Dr. Francisco Javier López Morales, Patrimonial Direction of INAH in May of 2017

of a tangible cultural identity in the environment that surrounds them, and the architectural are the buildings and monuments whose cultural value is assigned due to the materials that they constitute, to their manufacturing technique, time, type of object, environment, author and meaning "(Álvarez, Gaspar and Quiroga 2010, 10).

Convents of the XVI Century

The architecture of these spaces in this era was similar and meets certain characteristics as seen below: It is easy distinguish sixteenth-century buildings in Mexico. Their forms, generically Spanish, are Mexicanized in the simplicity of the masses and profiles and in the sober distribution of their profusely ornamented boards. Immediately it is obvious that these churches and convents are out of proportion with their current congregations. Located generally in places somewhat distant from the center of activities of the population, they stand like forgotten giants for the town. (Kubler 2012,67)

From the European constructive experience are carried out in New Spain during the sixteenth century and consistent with the viceroyalty, constructions of convents and temples with similar architectural programs in the center of the country and in the north of Oaxaca.

The temporal sequence of construction of the convents in Indian villages can be established, in a very simplified manner, as follows: until 1526 there were only provisional shelters, with thatched roof, for the church and the friars; between 1526 and 1540 the isolated open chapels were given, the temples of three naves (of basilical type) with wooden roof, and appeared the first definitive convents were not finished by the end of the century. The convent estate was always large, between 5,000 and 10,000 M2. Much of the area was for the patio, commonly called the atrium. (See figure 1) (Motolinia). (Meli, 2011, 108-109).

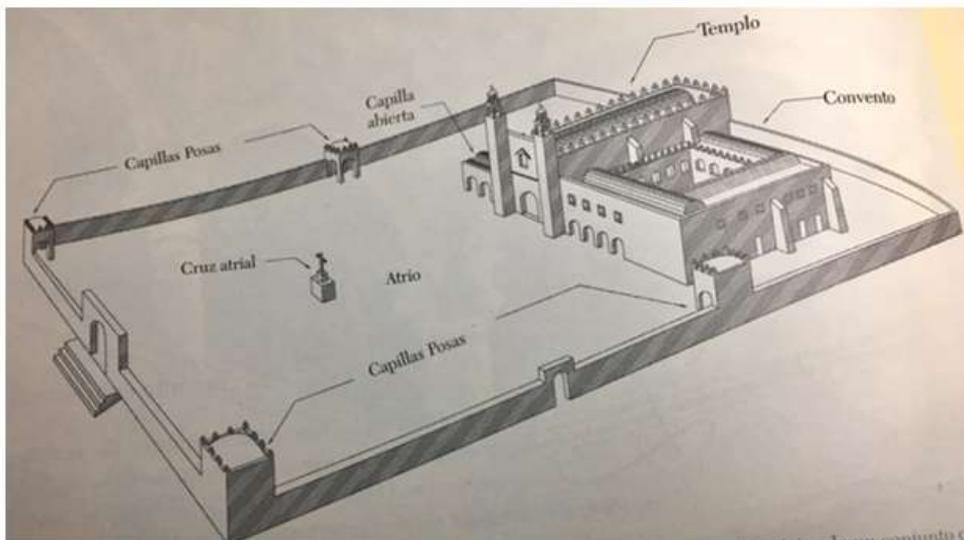


Figure 1. Perspective point of a convent group. (Meli 2011: 108)

They were soon organized with the Indians for construction giving themselves different roles, however, the design and supervision are attributed directly to the Franciscans as mentioned below "There are powerful reasons to believe that this was assumed entirely by the mendicant orders, Franciscans , Augustinians and Dominicans »(Kubler 2012, 166).

However, indigenous labor was necessary:

That European artisans have practiced generous instruction among Indians beyond what has been said seems to be as unlikely as their participation in the vast construction activity. On the contrary, it is known that the Spaniards were reluctant to train indigenous people for fear of competition. Motolinia relates that the Spaniards tried, without success, to prevent the knowledge of their trades from the Indians. The formation of guilds, such as that of the painters and gilders organized in 1557, with an administrative system of inspections and examinations, surely represents the effort of Europeans to maintain control of a market invaded by competing indigenous peoples (Kubler 2012, 165) It was then shaping the workforce.

Specialized work in prehispanic Mexico was used only in the decoration of buildings, with which painters, stonemasons, plasterers and woodcarvers enriched the surfaces. The structural program, which required

the piloting of the ground and the simple construction with poles and lintels, was the work of many unskilled workers, recruited in their own community by a system similar to *cuatequil*³ (Kubler 2012, 196)

But the workforce had its own characteristics, "the exercise of all office was governed by rites and religious invocations" (Kubler 2012, 208)

The paintings of the convents are perhaps closer to the iconographic themes of the Europe of that time than the devotional, didactic and historical themes of the paintings for the instruction of the natives..... It is usually confined to simpler and more common themes of the doctrine of New Testament. (Kubler 2012, 466)

It is evident that one can not speak of a pure Mudejar architecture or an indigenous style in architecture, the truth is that it becomes a symbiosis of both cultures and forms, in the conclusions of Kubler "considers the architecture of the sixteenth century as the paradigm of this process: eminently European forms subject to an organization that is neither European nor indigenous, but colonial. The transformation of the institutions and the pre-Hispanic forms supposes the simultaneous transformation of the European ones: the configuration of the latter is indigenized and the detailed repertoire of the former is europérised forming a colonial architecture ». (Kubler 2012, 527)

Antecedents of the Franciscan Convent of Santa María Atlhuetzía

Although there is no precise date of its construction, the following is assumed: Charles Gibson points out that in October 1554 150 pesos were allocated to the Franciscans, taking them from the Royal Treasury in order to finish the work begun, probably the open chapel and the temple were well advanced in 1554-1555 when it was brought there the Holy Sacrament. Therefore, it is estimated that the construction of the Convent began in 1550 and was probably completed in 1560 (Mercado 2012,109) According to the dictionary of Porrúa, History, Biography and Geography of Mexico «Atlihuetzía (Virreinal Art), preserves the imposing ruin of its great monastery, whose church, one of the most daring that was made in the XVI century, is today, without ceiling a poetic cemetery. There is still an interesting open chapel next to it. " (See figure 2)

Santa María Atlhuetzía a few minutes north of Tizatlán, on the road to Apizaco, is the sign to the small town of Santa María Atlhuetzía, where it is recommended to visit the ruins of another Franciscan convent of the sixteenth century, located in the highest part from town. it is currently fenced and its old atrium serves as a cemetery. Only the portico of the convent and the nave of the church remain, in which brick tile has recently been installed. The imposing aspect of the walls that are still standing, and the wings that only lack the roof, as well as the whole landscape and the patina of the centuries (Promexa 1984,143)

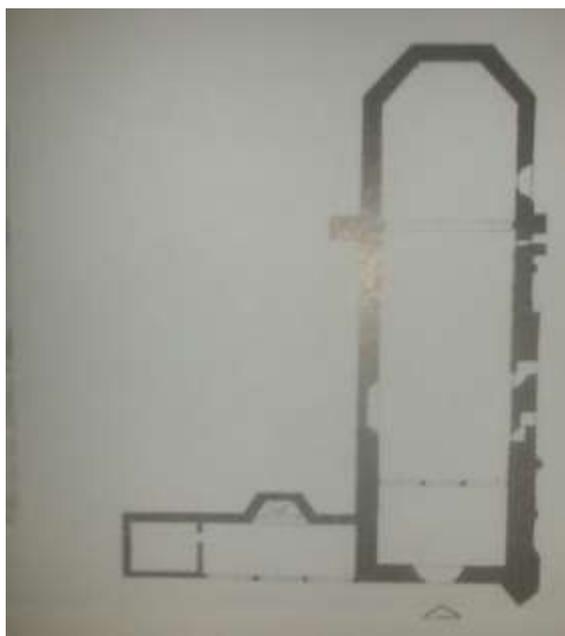


Figure 2. Assembly plant of the Ex-convent of Atlhuetzía (Catalog INAH Tlaxcala)

According to the file Code number: 290430060001 national catalog of historical monuments of the State of Tlaxcala the convent and temple is located in Tlaxcala in the municipality of Yauhquemecan in the town of Santa Maria made in the following periods of construction: XVI, XVII, XVIII, XIX, XX, whose main

³Forced labor applied by the Spanish Crown in colonial indigenous

materials are stone, tepetate and brick, with a width of 1.40 mts. Account in its architectural program also with open chapel and choir, being its Federal property regime. The following historical data are known: Only the Temple and the chapel remain of this Franciscan convent complex (see figure 3). According to versions, it was drawn by Hernán Cortés on the 1st. January 1523. The destruction of the roof was in 1725. The convent tower was knocked down by a cyclone in July 1882. Its different materials on walls tell us that this temple was built in stages. By the remains of mechinales that exist in the sotocoro (see figure 4) it is noted that the choir was supported by beams. It still conserves open chapel and arches, to the left of this one the municipal pantheon is located, set delimited by low fence. Counts as movable mural painting. (Catalog INAH Tlaxcala)



Figure 3. Temple and Ex-convent of Atlihuetzía (Personal archive)



Figure 4. Aerial view convent Atlihuetzía (Personal file)

IV. METHODOLOGY

A descriptive analysis of the qualitative and analytical form was carried out, a means of interviews, and a research work based on observation. Of which we can say the following:

In the interview with Guillermo Rivera Raso, seminarian of the Diocese of Tlaxcala, held on May 22, 2017

The convent was built and dedicated in honor of the Purísima Concepción de María with architecture of both Spanish and Arabic *mescolanza*, with a Latin tradition to make a set not very well known in its time, it counted most of it with arches at the half point, always three Representing faith, hope and charity and also the

Most Holy Trinity. The entire architectural complex covers about three hectares and the square is intermediate in the convent, now the plaza occupies the community as a civic square, in reality it was a single set the convent and the church or diocesan temple of the seventeenth century united For the square. In 1721 the community was plagued by a plague, most of the population died and in 1726 the technology collapsed, then the hands of the chapels came down, which were four, once in the end but which have been lost . The place of the towers had battlements, also the windows of the tower were the Arab style. This convent was looted, which caused the conventional group to decrease, leaving the temple, the pilgrim's inn and the fence only one third remaining. It is one of the highest in America, with 21 meters high, currently, it was declared since 2009 as a sanctuary for martyred children who died for hatred of the faith. A steel gate has already been placed in front of the main door, and on the left a gate of ayacahuite. The convent was built in three different stages and is perceived in the materials that are different, but the exact date of each is unknown.

The purpose of that was so high. This type of construction was to symbolize the Lord who is living, to make him see his greatness and man that his destiny is not here but above.

One of the most representative actors in the place is Isaías Ocampo Márquez, chronicler of the place, who recounts the characteristics of the former convent:

When entering the first thing that we observe is the open chapel, the same ones that began to be done in that way because the tribes did not understand why to enclose in a building.

All that was going to be done was a religious syncretism⁴, as can be seen in the baptismal font that has an engraved Tlaloc.



Figure 5. Baptismal font broken with the figure of god Tlaloc, god of rain (Personal Archive)

Inside the open chapel are two niches with parts of the paintings. On the same side of the workforce, on the same side, on the same side, on the right side of the work. On the left you can see the sun and the moon, the Franciscans told them "To put your gods and goddesses there is no problem, Jesus is God of everything" The colors that predominate in the paintings are the white and the red that are the colors of the clothing of camaxtli-protector god of the Tlaxcala tribe.

⁴ A syncretism is a process in which you try to overcome a situation of cultural crisis produced by the collision of two or more different religious traditions. It is an attempt to get two or more different cultural traditions to be able to create a harmonious cohabitation space. Its main characteristic is that it is made through the mixture of cultural products of coinciding traditions. Access August 2, 2017 <https://es.wikipedia.org/wiki/Sincretismo>



Figure 6 Painting in right side niche (Personal File)

One of the lies of the story is the original tribes of America did not know how to make a partition and this is proven in the state of Tabasco in the Community of Comalcalco⁵, there is a Semitic pyramid made about 500 years before the coming of the Spanish people

In the open chapel three arches are observed, the center refers to God the father, the right side to his son Jesus Christ and the left side to the Holy Spirit. It had the pedagogical goal of teaching the indigenous.



Figure 7. Open Chapel, the three arches of the half point (Personal file)

In the open chapel there are three steps, the first representing faith, the second the hope and the third charity. The walls at the bottom of the presbytery are also represented in the parts that represent the virtues or vows that the order of the Franciscans has: obedience, humility and chastity.

This is the first on the American continent that the Holy See authorized to carry out the tower. What results from mixing Arab architecture with European architecture is Mudejar art, in that style the stones and metals are not painted or covered, those who painted were the natives; There was a meeting of Spanish architects in the seventeenth century in which they discussed the following "our culture is Mudejar as we call it architecture where the tribes do the things of their culture" are used tributary, in Nahuatl tequitqui. In the lower part of the open chapel is still the vaulted ceiling with architectural remains of Gothic style from the late Middle Ages in Europe. Tequitqui⁶ art is seen in the center of the rib with a cempasúchil flower.

⁵As of 850 AD, the Mayans of Comalcalco began construction with clay bricks joined with mortar of lime and sand. [https://es.wikipedia.org/wiki/Comalcalco_\(zona_arqueol%C3%B3gica\)](https://es.wikipedia.org/wiki/Comalcalco_(zona_arqueol%C3%B3gica)) Access August 3, 2017

⁶According to María del Carmen Romano Rodríguez of the Faculty of Philosophy of the Benemérita Autonomous University of Puebla in his article Arte tequitqui in the sixteenth century of New Spain, is the art



Figure 8. Possible roofing (personal file).

The stucco was made with stone lime, baba nopal, turkey egg, lime and tezontle, its hardness is similar to the current. When Europe ends the Middle Ages revival arises, and the Catholic Church adopts three types of architecture as a triumph against the Protestant, the Churrigueresque present in the Church of Ocotlán, the baroque that is simpler and the plateresque that is even simpler.

The Franciscans carried out the Plateresque style. This building is plateresque of the sixteenth century. The roof he had was the gable roof with the technical name coffered ceiling.

According to the observation in the place the Ex-Convent of Atlahuetzía was built in several stages, which can be seen in its exposed walls where the first part is supported by ashlar of the pyramid, by stone, and later in some parts by walls of large dimensions, said walls with 1.40 meters. thick.



Figure 9. Rib with cempasúchil flower (Personal File)

The temple as previously mentioned lacks a roof and on the south side where the construction of the now disappeared cloister is covered with tombs, which have been adorned with the battlements of the construction and other stones of the same.

It is assumed a platform of pre-Hispanic origin, in what is the atrium that could be better explained with archaeological coves, however these have not been carried out.

that accounts for the fusion of two cosmovisions in which the subjects reflect here and there your world. Moreno Villa in 1842, who wrote about it: If we look closely at the architectural works that were born in Mexico during the sixteenth century, when the Spanish and the indigenous were contacted, each one with its tradition and its way of feeling, we will see that the same phenomenon as in Spain, a peculiar mudejarism [vassal and tributary] [...] I propose [to name him] the ancient Mexica tequitqui, that is, tributary. Access August 3, 2017 http://www.iifilologicas.unam.mx/pnovohispano/uploads/95sabernovo/art22_95.pdf



Figure 10. Side facade and remains of the pyramid in the green area (Personal File)

It is worth mentioning that, in the INAH historical archive, a photographic report dated June 4, 1990 is observed, where elements that no longer exist, such as some walls of the cloister, can be observed.

V. DISCUSSION AND FINDINGS

The place is identified as historical and magical by the antecedents, it is the site where is a Cortés, where the alliance of the Tlaxcalans with the Spaniards arises and the brigantines are conquered with which Tenochtitlan was conquered. In this case, I know a place full of charm and tradition that defines an event that transforms the life of the two continents, which marked Mexico and Spain as the sisters and although with different cosmovisions, where the tributary and the theme are located Through the medium of evangelization he made majestic works in New Spain, such as the 16th century convents, his unification of works of architecture, majestic art and sculpture, combining both visions, knowledge and originating the Tequitqui art that also explains the Tlaxcalan idiosyncrasy in that so.

When crossing the theory, the correct name to refer to the ex-convent is as "historical monument" to the definition of the Venice Charter in its article 1, although it is clear that it is also urban heritage, which prevails to this day as part of a group that meets the essential characteristics of the convents of the sixteenth century as we see in the scheme of Meli with the same spaces, although some are no longer preserved, as is the case of the chapels and the cloister but Si it is known of its existence by the INAH file.

This is a study, although it represents the advances of an investigation that should be noted, that has been found, that can be followed, as well as the tequitqui art, where architecture is the result of the activities, where the behaviors of the same are presented in his works and syncretism occurs. cultural and religious, in which, Spanish, allows, in the future, the culture of culture to be shown in sculptures, paintings, and architectural details, therefore, in the sense that power remains with Their beliefs and their expression would be a relief in the lives of the indigenous people, where the conquest must have been traumatic for their constructions to be destroyed and replaced in others where the only way to rescue theirs was like that. In the process, the indigenous, the hand, the work, the work, the life, the education, the education, the life, the work, the life, the work, the life, the work, the life, the work, the life, work, education, life, culture, Catholic culture.

However, other questions arise as the archaeological ruins that are below, what is really there? half a drone, to get a cloud of points that can clearly mark the various stages of the walls and investigate more in the history of it.

VI. CONCLUSION

The hypothesis derives from the assumption that the architecture of the sixteenth century, has different special aesthetic characteristics that arise from the form of construction prevailing at that time originated by a cultural and religious syncretism, seeing indigenous elements both in the baptismal font with the engraving of the god Tlaloc, or see waves symbolizing the water on the facade, or the representations of colors to their gods in the chapels hornacinas besides images proposed by the same indigenous that had similarity with the evangelization that was taking place.

The evaluation of the existing construction from its vestiges and history analyzing from an architectural perspective elements product of a syncretism such as tequitqui art, can be a difficult and complicated work

because in some cases because of vandalism and looting a lot has been lost of this art. However, it is interesting the similarity of a mixture of cultures between the subject and the tributary, similar action has the Mudejar style that combines Arabic with Spanish. As for the construction systems used at that time, not everything prevails, as is the case of the roof that is presumed to be wood with a coffered ceiling and that collapsed in 1725 because it is a less durable material and a consequence of the deterioration due to a strong decrease in the population because of the epidemics. The stucco was very hard and is very similar to today, in addition to the size of the partitions that are almost one meter long, said walls of the temple are still standing.

One of the clearest features is the simplicity of the design that is repeated in most convents of the sixteenth century as a referred pattern, rectangular and simple elements and symbolic part of evangelization itself as the atrial cross and the chapels poses, plus of the temple of a ship and in this case the tower, since it is mentioned that this was the first convent in which this element was authorized by the Holy See.

In places of this type, the stone was scarce and reused the stones of the pyramids for the construction of the same in the bases, the discussion on whether this type of constructions are currently aesthetic opens a gap, because in its history and message entail by itself the reflection of different stages, the beauty and harmony of two cultures that, although different, were unified in a single one by means of the Gospel and the Architecture originating the tequitqui with indigenous manpower, that shaped their feeling and the estrangement of their gods and traditions in the painting and sculpture identifying similarities and similarities in both cultures that could fit, as Tonatzin, referred to as "our mother" with the Virgin Mary.

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