

CODEX MENDOZA

Aztec Manuscript



The Mendoza Manuscript

Laura Hinrichsen



The Mendoza Manuscript:

The Codex Mendoza: new insights Jorge Gómez Tejada, Davide Domenici, Chiara Grazia, David Buti, Laura Cartechini, Francesca Rosi, Francesca, Virginia María Lladó-Buisán, Aldo Romani, Antonio Sgamelloti, Constanza Miliani, B. C. Barker-Benfield, Diana Magaloni, Mary Ellen Miller, Claudia Brittenham, Frances F. Berdan, Barbara E. Mundy, Daniela Bleichmar, Todd P. Olson, Carmen Fernández-Salvador, Joanne Harwood, Lucien Sun, 2022-02-16 Conceived as a contribution to the continuous construction of the identity of the Codex Mendoza the present volume is organized around three axes material analysis textual and stylistic interpretation and reception and circulation studies The works of Barker Benfield and MOLAB further our objective of understanding the manuscript s materiality The re binding and conservation process registered by Barker Benfield has allowed us to do away with speculation regarding the method of production used to create the manuscript and its previous bindings This in turn has allowed heretofore accepted connections such as the authorship of Francisco Gualpuyogualcal to be reexamined Similarly the analysis undertaken by the MOLAB team and headed by Davide Domenici has settled the debate on the nature of the pigments used in the production of the manuscript This has added additional layers of nuance to previously held interpretative hypotheses on the meaning of specific pigments and the strictness of their application in the tlacuillo While color holds meaning for the tlacuilo color is not inexorably linked to its materiality These observations have the potential to inspire a new generation of interpretative studies based on ever more accurate data regarding the material nature of the Codex Mendoza Interpretative studies of the manuscript in this volume represent a line of inquiry that by considering the manuscript from the complex perspectives of the work of art literature and bibliography complement previous anthropological and historical readings of the Codex Mendoza My essays as well as those by Diana Magaloni and Daniela Bleichmar reconsider the number and style of the artists who produced the manuscript in order to understand both the process by which it was created as well as the place it occupies in the artistic context of the early viceroyalty Far from entering a binary relation between subjugator and subjugated the decisions made by these artists and intellectuals manifest the forms of thinking and seeing time and space in the Mesoamerican world I demonstrate that the pictures in the Codex Mendoza were painted in a workshop in which one two or more individuals collaborated on each page to create a single composition as such the creation of these pictures took on an air of rituality and functioned as an instrument to recreate reactualize and make coherent the historical becoming linked to territory with cosmic patterns Magaloni this volume This last observation complements and reinforces Joanne Harwood s proposed reading of the third section of the manuscript For Harwood notwithstanding the originality of the visual solutions used to compose this section of the manuscript the Codex Mendoza s pre Columbian model resonates with a Mesoamerican religious genre the teomaxtli

Codex Mendoza, the Mexican Manuscript Known as the Collection of Mendoza and Preserved in the Bodleian Library. Oxford. Edited and Translated by James Cooper Clark. [With Plates, Including a Portrait, and a Facsimile of the Manuscript.].

James Cooper CLARK, Antonio de MENDOZA (Count de Tendilla, Viceroy of Mexico.), 1938 **Codex Mendoza : Aztec Manuscript**, 1978 Mesoamerican Manuscripts, 2019-01-28 Mesoamerican Manuscripts New Scientific Approaches and Interpretations brings together a wide range of modern approaches to the study of pre colonial and early colonial Mesoamerican manuscripts This includes innovative studies of materiality through the application of non invasive spectroscopy and imaging techniques as well as new insights into the meaning of these manuscripts and related visual art stemming from a post colonial indigenous perspective This cross and interdisciplinary work shows on the one hand the value of collaboration of specialists in different field but also the multiple viewpoints that are possible when these types of complex cultural expressions are approached from varied cultural and scientific backgrounds Contributors are Omar Aguilar S nchez Paul van den Akker Maria Isabel lvarez Icaza Longoria Frances F Berdan David Buti Laura Cartechini Davide Domenici Laura Filloy Nadal Alessia Frassani Francesca Gabrieli Maarten E R G N Jansen Rosemary A Joyce Jorge G mez Tejada Chiara Grazia David Howell Virginia M Llad Buis n Leonardo L pez Luj n Raul Macuil Mart nez Manuel May Castillo Costanza Miliani Mar a Olvido Moreno Guzm n Gabina Aurora P rez Jim nez Araceli Rojas Aldo Romani Francesca Rosi Antonio Sgamellotti Ludo Snijders and Tim Zaman See inside the book **The Lost Libraries of Tunis** Laura Hinrichsen, 2024-08-19 Only little is known about the book culture of Tunis although the city had been a centre for teaching and learning throughout af id rule in Ifr qiya c 1230 to 1574 The libraries of Tunis are considered lost since the sack of the city by the armies of the emperor Charles V in the summer of 1535 This study reconstructs for the first time the original holdings of Tunis medieval libraries and shows what can still be learned from these recovered fragments An in depth analysis of a wide range of texts and artefacts shows that the af id libraries were looted and their collections redistributed mostly among European collectors The Lost Libraries of Tunis brings Early Modern scholarship on Arabic texts and language into context by utilising the manuscripts from Ifr qiya as a source to map the interest in and scholarship on Arabic manuscripts in Early Modern Europe With an art historical and sociohistorical interpretation of the reconstructed manuscript corpus The Lost Libraries of Tunis challenges views accepted among Islamic art historians and describes a dynamic and vivid regional book culture of the Maghreb embedded in the wider Arabic manuscript tradition precisely showing strong interaction and exchange *The Value of Ancient Mexican Manuscripts in the Study of the General Development of Writing* Alfred Marston Tozzer, 1912 **Codex Mendoza** Kurt Ross, 1978 *In the Palace of Nezahualcoyotl* Eduardo de J. Douglas, 2012-10-03 Around 1542 descendants of the Aztec rulers of Mexico created accounts of the pre Hispanic history of the city of Tetzaco Mexico one of the imperial capitals of the Aztec Empire Painted in iconic script picture writing the Codex Xolotl the Quinatzin Map and the Tlohtzin Map appear to retain and emphasize both pre Hispanic content and also pre Hispanic form despite being produced almost a generation after the Aztecs surrendered to Hern n Cort s in 1521 Yet as this pioneering study makes plain the reality is far more complex Eduardo de J Douglas offers a detailed critical analysis and historical contextualization

of the manuscripts to argue that colonial economic political and social concerns affected both the content of the three Tetzcoacan pictorial histories and their archaizing pictorial form As documents composed by indigenous people to assert their standing as legitimate heirs of the Aztec rulers as well as loyal subjects of the Spanish Crown and good Catholics the Tetzcoacan manuscripts qualify as subtle yet shrewd negotiations between indigenous and Spanish systems of signification and between indigenous and Spanish concepts of real property and political rights By reading the Tetzcoacan manuscripts as calculated responses to the changes and challenges posed by Spanish colonization and Christian evangelization Douglas s study significantly contributes to and expands upon the scholarship on central Mexican manuscript painting and recent critical investigations of art and political ideology in colonial Latin America Fabricating History Carlos Aníber Rivas,2013 This thesis examines the historiography of the Codex Mendoza one of the earliest surviving and most important manuscripts produced in Mexico after the conquest In particular I examine its provenance and evaluate its known documented history How did this manuscript produced in 1540 in Mexico by native artists and scribes reach Europe and when This reexamination highlights the absence of documentation supporting the widely held belief that the Codex Mendoza reached France and not Spain its intended destination after the ship carrying it to Europe was plundered by pirates After closely examining what is known of the manuscript s provenance and suggesting a complete rethinking of what we know about the Codex Mendoza this thesis demonstrates the interpretive side effects of current assumptions about the manuscript s provenance and dependance on out of date historiography The Codex Mendoza s assumed patronage and believed intended audience has conditioned art historians to interpret the artistic style of the manuscript as containing European influence However a close re examination of the codex in relation to other manuscripts produced in New Spain at the same time demonstrates that the Codex Mendoza s content and visual style is effectively all from the pre conquest period and therefore radically different from most manuscripts produced at the time Significantly almost no comparisons exist in the literature on the topic making this comparison one of the first such contextual stylistic analyses of the Codex Mendoza In addition the methodologies employed by art historians in their study of the style of sixteenth century manuscripts from New Spain have proved problematic and in the case of the Codex Mendoza specifically its believed European patronage has preconditioned interpretations of its artistic style To address this problem I compare the Codex Mendoza with a contemporaneous manuscript of similar provenance The comparison reveals that the existence and circulation of multiple visual styles and narrative strategies in manuscripts during the 1540s in New Spain was directly related to the intended purpose of the manuscript itself This comparison also allows for the Codex Mendoza s proper placement within its art historical context and the broader context of manuscript production in New Spain **Descendants of Aztec Pictography** Elizabeth Hill Boone,2023-09-15 In the aftermath of the sixteenth century Spanish conquest of Mexico Spanish friars and authorities partnered with indigenous rulers and savants to gather detailed information on Aztec history religious beliefs and culture The

pictorial books they created served the Spanish as aids to evangelization and governance but their content came from the native intellectuals painters and writers who helped to create them Examining the nine major surviving texts preeminent Latin American art historian Elizabeth Hill Boone explores how indigenous artists and writers documented their ancestral culture Analyzing the texts as one distinct corpus Boone shows how they combined European and indigenous traditions of documentation and considers questions of motive authorship and audience For Spanish authorities she shows the books revealed Aztec ideology and practice while for the indigenous community they preserved venerated ways of pictorial expression as well as rhetorical and linguistic features of ancient discourses The first comparative analysis of these encyclopedias *Descendants of Aztec Pictography* analyzes how the painted compilations embraced artistic traditions from both sides of the Atlantic

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