

1. Record Nr.	UNINA9910791471303321
Autore	Douglas Eduardo de J. <1957->
Titolo	In the palace of Nezahualcoyotl [[electronic resource] ] : painting manuscripts, writing the pre-Hispanic past in early colonial period Tetzco, Mexico // by Eduardo de J. Douglas
Pubbl/distr/stampa	Austin, : University of Texas Press, 2010
ISBN	0-292-79305-7
Edizione	[1st ed.]
Descrizione fisica	1 online resource (289 p.)
Collana	The William and Bettye Nowlin series in art, history, and culture of the Western hemisphere
Disciplina	972/.52
Soggetti	Manuscripts, Nahuatl - Mexico - Texcoco de Mora Aztec art - Mexico - Texcoco de Mora Aztecs - Mexico - Texcoco de Mora - History Palaces - Mexico - Texcoco de Mora Texcoco de Mora (Mexico) History Sources Texcoco de Mora (Mexico) Antiquities
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Bibliographic Level Mode of Issuance: Monograph
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Mixed forms, mixed messages : the Codex Xolotl, the Quinatzin Map, and the Tlohtzin Map -- Cemanahuactli Imachiyo : "the world, its model" -- Our kin, our blood -- Telling stories -- Conclusion: In the palace of Nezahualcoyotl.
Sommario/riassunto	Around 1542, descendants of the Aztec rulers of Mexico created accounts of the pre-Hispanic history of the city of Tetzco, 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 Hernán Cortés 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 Tetzcocan 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.

---