

# EMPIRES OF THE SUN

CULTURE AND POWER IN MESOAMERICA



A 2 DAY SYMPOSIUM IN HOMAGE TO  
**PATRICIA R. ANAWALT**

**APRIL 4-5, 2014**

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# Empires of the Sun

Power and Culture in Mesoamerica

A Symposium in Homage to

**Dr. Patricia R. Anawalt**



**April 4-5, 2014**

**Presented by The Art History Society of  
California State University, Los Angeles**

**Dr. Patricia R. Anawalt** is Director Emerita and Founding Director of the Center for the Study of Regional Dress located at the Fowler Museum at the University of California, Los Angeles. The Center for the Study of Regional Dress is an endowed research facility, which opened June 6, 1993. Among the center's various aims is understanding the role of dress in defining social, religious and political identities. Dr. Anawalt is a specialist in the history of ethnographic clothing and textiles and is a world renowned authority on Mesoamerican ritual and quotidian attire as well as worldwide regional dress. Dr. Anawalt earned her B.A., M.A., and Ph.D at the University of California, Los Angeles in the field of archaeology.

Dr. Anawalt is also well-known for her publications relating to Mesoamerican codices. Her research in this field cumulated with her publication on the interpretative reading of the Codex Mendoza, the written record of the Mexica from 1325 through 1521 that includes the founding years of Tenochtitlan. It is considered the authoritative work on this codex. In 1994, Dr. Anawalt received the Archaeological Institute of America's James R. Wiseman Book Award for her publication (with co-author Frances Berdan), *The Codex Mendoza*. For the 1996-97 academic year Patricia Anawalt served as the AIA's Charles Eliot Norton Memorial lecturer. She has been a member of the AIA governing board and has served on many AIA committees. Among her many publications:

- *Shamanic Regalia in the Far North*. London: Thames & Hudson, 2014
- *The Worldwide History of Dress*. London: Thames & Hudson, 2007
- *Ancient West Mexico: Art and Archaeology of the Unknown Past*. London: Thames & Hudson, 1998 (Richard Townsend, co-editor)
- *The Essential Codex Mendoza*. Berkeley: University of California Press, 1997 (Frances Berdan, co-author)
- *Indian Clothing Before Cortes: Mesoamerican Costumes from the Codices (The Civilization of the American Indian Series)*. Oklahoma: University of Oklahoma Press, 1990

EMPIRES OF THE SUN: CULTURE AND POWER IN MESOAMERICA  
SYMPOSIUM IN HOMAGE TO PATRICIA R. ANAWALT

Friday, April 4, 2014 @ CSULA State Playhouse

11:30 – 3:00 pm	<b>Registration for Workshop and/or Symposium</b> at CSULA State Playhouse
12:30 – 3:30 pm	<b>Workshop: The Codex Mendoza</b> by John M.D. Pohl, University of California Los Angeles / California State University, Los Angeles (additional fee for workbook)
3:30 – 4:00 pm	Break
4:00 – 4:15 pm	<b>Welcome and Opening Remarks for Symposium</b> President of CSULA Dr. William A. Covino / Daniela Susana Gutiérrez / Dr. Manuel Aguilar-Moreno
4:15 – 4:50 pm	<b>The Itinerant Life of the Codex Mendoza</b> Daniela Bleichmar, University of Southern California
4:50 – 5:25 pm	<b>Style and Contents in the Codex Yanhuitlan</b> Alessia Frassani, University of Leiden, Netherlands
5:25 – 5:40 pm	Break
5:40 – 6:15 pm	<b>The Triumph of Tepeucila Over the Spanish Conquistador: The Codice of Tepeucila (1543)</b> Ethelia Ruiz Medrano, National Institute of Anthropology and History (INAH), Mexico
6:15 – 6:50 pm	<b>The New Support of Heaven: The First Omen of the Conquest of Mexico in the Florentine Codex</b> Diana Magaloni-Kerpel, Los Angeles County Museum of Art (LACMA)
6:50 – 7:15 pm	<b>The Importance of Drums in Aztec Military Contexts</b> Elizabeth Baquedano, University College London, Institute of Archaeology, England
7:15 – 8:15 pm	Reception with live music and appetizers

Saturday, April 5, 2014 @ CSULA Golden Eagle Auditorium

8:00 am	Symposium Registration at Golden Eagle Auditorium
9:30 – 9:45 am	<b>Welcome and Opening Remarks</b> Daniela Susana Gutiérrez / Dr. Manuel Aguilar-Moreno
9:45 – 10:20 am	<b>The Controversies of Chocolate in Colonial Mexico</b> Manuel Aguilar-Moreno, California State University, Los Angeles
10:20 – 10:55 am	<b>Rabbit Hair and Spun Feathers: Luxury and Identity in a Colonial Mexican Textile</b> Elena Phipps, President of the Textile Society of America
10:55 – 11:10 am	Break
11:10 – 11:45 am	<b>Dressing for the Occasion: What a Maya Wears at a Cave Ritual</b> James E. Brady, California State University, Los Angeles
11:45 – 12:20 pm	<b>Research at Ancient Tula, Hidalgo, Mexico: The Recent INAH Projects</b> Robert H. Cobean, INAH, Director, Tula Archaeological Site
12:20 – 1:45 pm	Lunch
1:45 – 2:20 pm	<b>Tlaccateel: The Best and Worst of Aztec History</b> Susan Schroeder, Tulane University
2:20 – 2:55 pm	<b>Of Eye Rings and Torches: The Fire Priests of Chichén Itza</b> Cecelia F. Klein, University of California, Los Angeles
2:55 – 3:30 pm	<b>Extraordinary Events and What They Reveal about the Aztecs</b> Frances Berdan, California State University, San Bernardino
3:30 – 3:45 pm	Break
3:45 – 4:20 pm	<b>Costumes for the World: Aztec Dress Explained in the Early Pictorial Ethnographies</b> Elizabeth H. Boone, University of Tulane

- 4:20 – 4:55 pm      **The Price of Glory: Aztec Ritualism and Military Dress**  
John M.D. Pohl, University of California Los Angeles /  
California State University, Los Angeles
- 4:55– 5:20 pm      **Award Presentation** to Patricia R. Anawalt
- 5:20– 6:00 pm      Opportunity for photographs and speak to presenters

### Symposium Presenters (alphabetized)



**Dr. Frances Berdan** (Frannie) specializes in Aztec economy, society and culture. She received her Ph.D. in Anthropology from the University of Texas at Austin in 1975 and is currently Professor Emerita of Anthropology at California State University San Bernardino. She has done archival and museum research in Mexico, Europe, and the United States, and ethnographic research in coastal Veracruz and the Sierra Norte de Puebla, Mexico. She has authored or co-authored more than a dozen books and over 100 articles. Dr. Berdan has appeared in documentary programs on the History and Discovery channels. She continues her research on ancient Mesoamerican mosaics and colonial-period Nahua glyphic writing.

**PRESENTATION:** *Extraordinary Events and What They Reveal about the Aztecs*

**ABSTRACT:** Most (if not all) lives are occasionally enlivened by unusual or extraordinary happenings and events. Whether planned or unexpected, such events often accentuate a culture's inner workings. I have chosen a few such events in Aztec history to illustrate this: the futile attempts by the Mexica ruler Motecuhzoma Xocoyotzin to move a massive but stubborn rock from Chalco to Tenochtitlan, a merchant's feast designed to propel the host up the social ladder, and the welcoming of a large number of Huexotzinco refugees into Tenochtitlan despite mutually antagonistic relations between the Huexotzincas and the Mexica. In each of these cases, some fundamental aspects of political arrangements, social dynamics, economic priorities, and belief systems are exposed, highlighting the value of taking a close look at individual events, no matter how extraordinary they may seem.



**Dr. Elizabeth Baquedano** earned her PhD at the Institute of Archaeology at University College London. Her doctoral thesis topic was Death in Aztec Sculpture. Dr. Baquedano is a Lecturer at University College London, Institute of Archaeology and at the Spanish and Latin American Department at University College London. Additionally, she teaches at Birkbeck College and the British Museum as well as gives Gallery Talks at the British Museum, Mexican Gallery. Her main research interests are in the field of Aztec sculpture, Aztec Gold and Codices. She has curated several exhibitions including Aztec Treasures from Mexico for the State Visit of the Mexican President Miguel de la Madrid, Museum of Mankind, London, June 1985. Among her publications are Concepts of Death and the Afterlife in Central Mexico in *Living with the Dead: Mortuary Ritual in Mesoamerica* edited by James Fitzsimmons and Izumi Shimada, The University of Texas Press, Tucson, 2011; and *Decapitation among the Aztecs: mythology, agriculture, politics and hunting*. Estudios de Cultura Nahuatl, Instituto de Investigaciones Históricas, Universidad Nacional Autónoma de México, vol. 23, pp. 163-173 (Graulich, M. co-author), 1993. Her upcoming publication is titled, *Tezcatlipoca: Trickster and Supreme Aztec Deity* (ed.) University Press of Colorado scheduled for release May 2014.

**PRESENTATION:** *The Importance of Drums in Mexica Military Context*

**ABSTRACT:** A close relationship exists between drums and warfare, drum playing, and the role rulers and important dignitaries had with these instruments. The works of Sahagún, Durán and Alvarado Tezozomoc, among others, describe at length how drums signaled the attack or withdrawal of the army as well as funerary rites of great warriors. Codices confirm the martial and ritual aspects of drums. Both Teponaztli and Huehuetl drums were depicted with elaborate carvings: birds, felines and human beings, some of them warriors. The corpus is not large but through the ehtnohistorical writings, codices and archaeology, we support this interpretation.

**Dr. Daniela Bleichmar** is Associate Professor in the departments of Art History and History at the University of Southern California. She received her B.A. from Harvard University and her Ph.D. in History (History of Science) from Princeton University. Her research and teaching interests include interactions between art and science in the early modern period; visual and material culture in the Spanish Americas and other areas; the history of colonialism, imperialism, and global exchanges; the history of collecting and display; the history of print





books, and reading; and the history of travel.

Dr. Bleichmar has received multiple prizes and fellowships for her scholarship, among them a Mellon Foundation Post-Doctoral Fellowship (2004–2006) a Getty Foundation Post-Doctoral Fellowship (2008–2009), and a Getty Research Institute fellowship (2013–2014). In 2007 she was honored by the Smithsonian Institution as one of "37 under 36, America's Young Innovators in the Arts and Sciences." In December 2008 she received the USC College General Education Teaching Award.

**PRESENTATION:** *The Itinerant Life of the Codex Mendoza*

**ABSTRACT:** This presentation considers the travels of the Codex Mendoza, a pictorial manuscript about Aztec history, culture, religion, and tributary practices created in Mexico City toward the middle of the sixteenth century. The Mendoza was a new type of object, a product of cultural mixing that brought together Amerindian and European elements. It was set in motion immediately after its creation and continued to move in various ways for centuries. It moved physically, going from Mexico to Paris, London, and Oxford. It moved across media, from manuscript to print, as authors selected portions to include in their publications. And it moved interpretively, since printed renditions created different versions of the codex based on their selection of pages to reproduce, the varying relations they articulated between images and text, and the conclusions they drew about Amerindian culture. This talk will argue that mobility was not a physical accident that happened to an object that existed as a stable and immutable entity despite its travels, but rather a series of constitutive acts of translation, selection, and interpretation that produced multiple versions of the object itself.

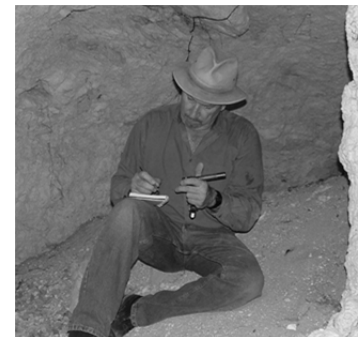
**Dr. Elizabeth Hill Boone** is an art historian, ethnohistorian and academic, specializing in the study of Latin American art and in particular the early colonial and pre-Columbian art, iconography and pictorial codices associated with the Mixtec, Aztec and other Mesoamerican cultures in the central Mexican region. Her extensive published research covers investigations into the nature of Aztec writing, the symbolism and structure of Aztec art and iconography and the interpretation of Mixtec and Aztec codices.



Dr. Boone earned her B.A. in Fine Arts at The College of William & Mary and completed her M.A. and Ph.D. at the University of Texas at Austin on pre-Columbian Art History. She is a former Director of Pre-Columbian Studies and Curator of the Pre-Columbian Collection at Dumbarton Oaks. Currently, Dr. Boone holds the Martha and Donald Robertson Chair in Latin American Art at Tulane University. She is also a research associate at Tulane's Middle American Research Institute (MARI). Dr. Boone's accomplishments are too extensive to list, but in 1990 she was awarded the *Orden del Águila Azteca* (Order of the Aztec Eagle), Mexico's highest decoration awarded to non-citizens and in 2010 Dr. Boone served as president of the American Society for Ethnohistory.

**PRESENTATION:** *Costumes for the World: Aztec Dress Explained in the Early Pictorial Ethnographies*

**ABSTRACT:** Sixteenth century Europeans were intensely curious about the different customs of dress around the world. Costume books illustrating the dress of diverse peoples, became very popular, for they offered windows into distant, poorly understood, and exotic people. Although there are no costume books, as such, for the Aztecs, the Spanish friars who sponsored the creation of pictorial encyclopedias of Aztec culture were clearly attuned to the particulars of Preconquest dress. The costuming of deities reflected their realms and their social and supernatural attributes. Lords dressed differently than commoners, and civilized Nahuas of central Mexico were easily distinguished from Chichimecs, Otomis, Huastecs, and others. Most of the cultural encyclopedias painted in the sixteenth century pay attention to costuming. A few have distinct sections devoted to different customs of dress. This paper gives first a brief overview of Aztec and European book traditions, highlighting their differences, and explains the genre of the cultural encyclopedia. It then focuses on the presentation of Aztec costuming traditions to European audiences. I offer it as a tribute to Patricia Rieff Anawalt, the world's authority on Pre-Columbian dress.



**Dr. James E. Brady** is Professor of Archaeology at California State University, Los Angeles. He is the acknowledged dean of the sub-discipline of Mesoamerican Cave Archaeology. Caves in Mesoamerica were the first temples and cathedrals of ritual practice. Dr. Brady's research interests also include the role of ideology in complex societies, cultural landscapes, religion, and archaeological method and theory. Dr. Brady earned his B.A.

in anthropology from UC Berkeley, and M.A. in anthropology from CSULA. While living in Guatemala from 1979-1982, he became interested in caves after visiting

Naj Tunich. He conducted two seasons of work there before entering UCLA for his doctorate in archaeology. His dissertation was an investigation of Maya ritual cave use and focused on his work at Naj Tunich. He returned to Guatemala in February of 1988 on a Fulbright Fellowship and lived there until September of 1993 when he moved to Washington, D.C. to accept a Dumbarton Oaks Fellowship.

**PRESENTATION:** *Dressing for the Occasion - What a Maya Wears at a Cave Ritual*

**ABSTRACT:** Patricia Anawalt has produced the authoritative research on native dress in pre-contact Aztec society. This conference offers an ideal opportunity for those of us generally involved in other aspects of Mesoamerican studies to consider what insights her work can give us about our own areas of study. This presentation will reexamine dress of individuals painted on the walls of the preeminent Maya cave sites of Naj Tunich in Guatemala. The analysis will combine developing ideas in cave archaeology with data drawn from ethnographic and ethnohistoric sources to illuminate this iconographic corpus. A number of the images are controversial and hotly debated. This presentation attempts to weave these images into an analysis that deepens our understanding of the rituals that took place within the cave.



**Dr. Robert H. Cobean** is director of the National Institute of Anthropology and History's archaeological project at Tula, Hidalgo. He was inspired to become an archaeologist by attending classes at Yale given by Dr. Michael Coe. Dr. Cobean received a Ph.D. in anthropology from Harvard University in 1978. For over 20 years, he worked on archaeological projects in the Tula region with the late Alba Guadalupe Mastache, publishing eight volumes of reports on Tula and the Toltecs. He also worked in Tula's ancient city with projects directed by Richard A. Diehl of the University of Missouri and Eduardo Matos

Moctezuma of I.N.A.H. Dr. Cobean has done research on the Olmecs, ancient Mexico's earliest civilization, and on ancient mining and trading systems in Mexico and Central America. Dr. Cobean also discovered in 1992 in the Pyramid B the "Tunic of Tula" more commonly known as the "Coraza de Tula," a Toltec spondylus and olivella shell military tunic, which was ritually buried under a turquoise, mosaic solar disc. The tunic appears as part of our poster art for this 2014 symposium.

**PRESENTATION:** *Research at Ancient Tula, Hidalgo, Mexico: The Recent INAH Projects*

**ABSTRACT:** The Tula region borders the northwest Basin of Mexico, and has had close ties with the Basin since at least Late Formative Ticoman times (circa 500 B.C.). The key importance of the Tula region is that during the Early Postclassic (circa 900-1150 A.D.) it was the center of a large state with an urban capital covering nearly sixteen square kilometers, having political-economic relations with many other areas of Mesoamerica and northern Mexico.

This paper will present some recent finds by the INAH projects in the Tula region, including excavations of elite offerings in the Palacio Quemado, iconographic analyses of major Toltec sculptures, many of them still unpublished; excavations of a probable Toltec royal palace on Tula's sacred precinct; and recent excavations at Tula Chico, the founding center of Tula's ancient city which probably dates to 600-850 A.D.

**Dr. Alessia Frassani** earned her B.A. in Visual Arts from the University of Bologna (Italy) and her Master in Archaeology and History of Native American Peoples at Leiden University in the Netherlands. Her Ph.D. was earned at the Graduate Center of the City University of New York in Art History. A Fulbright scholar in the U.S., her research has been supported by a number of institutions, among them the Social Science Research Council, the Renaissance Society of America and the Getty Research Institute in Los Angeles. Her research interests focus on pre-Hispanic pictography and colonial art. She has published in Spanish, English and Italian. Beginning in August 2010, Dr. Frassani served as an assistant professor in the Art Department of the Universidad de los Andes, in Bogotá, Colombia, for three years, where she taught courses and directed theses in pre-Columbian and colonial Latin American art.



Since 2004, Dr. Frassani has conducted research on the church and convent of Santo Domingo Yanhuitlan, Oaxaca, integrating archival, archaeological, and ethnographic sources. Her research at Leiden is part of Prof. Jansen's ERC project "Time in Intercultural Context" and involves fieldwork in the Mazatec region, focusing on the long tradition of shamanic chants and related practices, as well as the study of ancient divinatory pictography.

**PRESENTATION:** *Style and Contents in the Codex Yanhuitlan*

**ABSTRACT:** Produced in the middle of the 1550s, the so-called Codex Yanhuitlan depicts events related to the important "cacicazgo" of the same name in the Mixteca Alta following the aftermath of the Spanish conquest. The 1940 ground-breaking study of Jiménez Moreno placed the document, which has come down to

us in fragments, in its historical context, one of a heated battle between local indigenous rulers, Spanish *encomenderos* and Dominican friars over the human and economic resources of the town and surrounding area. Recent studies by Jansen added previously unknown pages and delved deeper into the pictographic contents and structure of this fascinating document. In this presentation, I will add another layer of interpretation by focusing on the mix of styles and iconographic references found throughout the pages. Pre-Hispanic line drawings appear together with shaded figures. Historical events are depicted next to representations of ancient deities and religious symbols. Finally, a grisaille technique is found throughout the manuscript. What terms are most appropriate to describe the techniques employed by the artist(s)? Do notions of hybridity and eclecticism help or hamper our ability to understand the innovative strategy of communication used in this early colonial document?

**Dr. Cecelia F. Klein** is Professor Emerita of Pre-Columbian art history at UCLA, where she taught Mesoamerican and Andean art history for twenty-five years. Specializing in the iconography and political functions of Aztec art before, during, and after the conquest; she has written articles on masking, ritual autosacrifice, the symbolism of human body parts, and gender representations in Aztec art. She is the editor of *Gender in Prehispanic America*, which includes her article on the symbolic value of ambiguous gender signs in Aztec culture. More recently Klein has co-authored, with Naoli Victoria Lona, an article on Aztec ceramic figurines, and compiled an online bibliography on “Art of the Aztec Empire” for Oxford Bibliographies in Art History. Her work often crosses over into early Colonial Mexican art; for example, she has written on the impact of European notions of Wild Woman on post-conquest representations of the goddess Cihuacoatl. An article titled “Death at the Hands of Strangers: Aztec Sacrifice in the Western Imagination” has been submitted for the forthcoming volume *Altera Roma: Art and Empire from the Aztecs to New Spain* being edited by John Pohl.



**PRESENTATION:** *Of Eye Rings and Torches: The Fire Priests of Chichén Itza*

**ABSTRACT:** One of the most puzzling elements of Mesoamerican costume has been the large eye rings, or “goggles,” worn by a number of carved and painted

figures at many Classic and Postclassic Mesoamerican sites. Because the other clothing and attributes of goggled figures tend to vary greatly from site to site, even figure to figure, scholars have been unable to agree on a single, universal meaning of eye rings. This talk attempts to explain that diversity of form by focusing on a select type of goggled figures in architectural stone reliefs at Early Postclassic Chichen Itza. Whereas previous scholars have identified these figures as a deity or a “warrior,” I propose that they represent what the Mexica-Aztecs called “fire priests.” If correct, this thesis would confirm Doris Heyden’s 1983 suggestion that many goggled figures represent real-life individuals who not only held different political and religious offices, but different ranks within those offices as well.

**Dr. Diana I. Magaloni Kerpel** was Professor of Art History at the Instituto de Investigaciones Estéticas of the National Autonomous University of Mexico (UNAM) in Mexico City. Her studies were conducted at the National Institute of Anthropology and History specializing in restoration and mural painting. Dr. Magaloni earned her graduate degrees in art history from UNAM and Yale University. Her research has focused on the study of Mesoamerican and indigenous pictorial techniques in the 16th century, and she is developing an interdisciplinary method combining chemistry, physics, archaeology, ethnography, and art history to understand how mural paintings and codices were created. She has written extensively about pre-Hispanic mural art and the Florentine Codex. Current projects include analysis and restoration of the murals found in the “caja de agua” of the archaeological site of Tlatelolco, and research of the Codex Reese, a sixteenth-century map held at the Beinecke Library, Yale University. Dr. Magaloni also served as Director of the National Museum of Anthropology in Mexico City, the largest reservoir of Mesoamerican artifacts in the world. She is now a curator of Pre-Columbian art at the Los Angeles County Museum of Art (LACMA).



**PRESENTATION:** *The Image of La Malinche as a Noble Nahuatl Woman in the Florentine Codex*

**ABSTRACT:** Book 12 of the Florentine Codex is the only complete history of the Conquest of Mexico written and painted by the indigenous peoples of Central Mexico in the aftermath of the war. This invaluable document has yet to be decoded, for it combines concepts about history and manners of recording events that belong to two different millenarian traditions: the Nahuatl and the Spanish

cultures. In this way the history of the Conquest of Mexico is organized around a list of “eight omens” or *tetzahuitl* in Nahuatl, which are said to have predicted the Conquest before it came to be. The tradition of using omens or prefigurations to understand historic events of great consequences can be found in both the European and the Pre-Columbian historic and religious writings and practices. In this talk I will focus on the first omen of the Conquest, called by many indigenous documents the *Mixpantli* or Banner of Clouds, and relate this appearance to both the Book of Revelation in the Bible and the Cosmic Tree as a support of the sky in the Mesoamerican myths of creation. The architectural symbolism that appears in the drawings of this first omen, a pyramid, and a column, will also be related to another important historic figure of the Conquest: Malintzin.

**Dr. Elena Phipps** (PhD Columbia University, 1989) is currently the elected President of the Textile Society of America, (2011-2014) a national non-profit professional organization dedicated to the dissemination of information and knowledge about textiles. She is also an independent scholar and curator. She worked at the Metropolitan Museum of art for over 34 years as Senior Museum Conservator (1977-2010) and as the co-curator and author of the exhibition and catalogue *The Colonial Andes: Tapestries and Silverwork 1430-1830*, awarded both the Alfred Barr Jr. Award for best exhibition catalogue 2004-2005 from the College Art Association, and the Mitchell Prize, in 2006. Her recent publications include *Cochineal Red: the art history of a color* (2010 Metropolitan Museum of Art and Yale University Press) and *Looking at Textiles: a technical terminology* (2011, Getty Publications). She was a guest co-curator of the exhibition *The Interwoven Globe: textiles and trade 16th-18th centuries*, at the Metropolitan Museum of Art (2013) and guest curator for the exhibition *The Peruvian Four-Selvaged Cloth: ancient threads/ new directions* at the Fowler Museum in Los Angeles (Oct 2013- Feb 2014).



**PRESENTATION:** *Rabbit Hair and Spun Feathers: Luxury and Identity in a Colonial Mexican Textile*

**ABSTRACT:** Hernán Cortés, in his 1519 letter to the Queen of Spain described the large quantity of textiles and garments with feathers and rabbit fur that were given to him. While much focus in recent years has been given to the pictorial constructions of Aztec and colonial feather ‘mosaic’ work, little is known about the specialized woven textiles noted in documents and codices from the period. A

rare example of a 16th century colonial textile composed of spun rabbit hair and feathers belonging to the Cooper-Hewitt National Design Museum is the subject of this presentation, that explores its material, materiality and cultural context.

**Dr. John M.D. Pohl** is an eminent authority on North American Indian civilizations and has directed numerous archaeological excavations and surveys in Canada, the United States, Mexico, and Central America, as well as Europe. He has designed many exhibitions on North and Central American Indian peoples, including “The Aztec Pantheon and the Art of Empire” at the Getty Villa in 2010, and co-curated the exhibit “The Children of the Plumed Serpent: The Legacy of Quetzalcoatl in Ancient Mexico” at the Los Angeles County Museum of Art. Dr. Pohl is noted for bringing the ancient past to life using a wide variety of innovative techniques and his experiences have taken him from the Walt Disney Imagineering Department of Cultural Affairs to CBS television where he served as writer and producer for the American Indian Documentary Series “500 Nations,” and Princeton University where he was appointed as the first Peter Jay Sharp Curator and Lecturer in the Art of the Ancient Americas.



**PRESENTATION:** *The Price of Glory: Aztec Ritualism and Military Dress*

**ABSTRACT:** Warfare, sacrifice, and the promotion of agricultural fertility were inextricably linked in religious ideology. Aztec songs and stories described four great ages of the past each destroyed by some catastrophe wrought by vengeful gods. The fifth and present world only came into being through the self-sacrifice of a god who was transformed into the sun. But the sun refused to move across the sky without a gift from humankind to equal his own. War was thereby waged to feed the sun his holy food and therefore perpetuate life on earth. The Aztecs used no term like “human sacrifice.” For them it was *nextlaualli*, the sacred debt payment to the gods. For the soldiers, participation in these rituals was a means of publicly displaying their prowess, gaining rewards from the emperor’s own hand, and announcing their promotion in society. But these executions worked just effectively as a grim reminder for foreign dignitaries, lest they ever consider war against the empire themselves.



**Dr. Ethelia Ruiz Medrano** specializes in Mexico's Indigenous community's local politics and agrarian perspectives from the sixteenth century to the present. Her studies combine archival research with ethnographic field work. Dr. Ruiz holds a Ph.D. in History from the University of Seville, Spain (1990) and postdoctoral studies in Anthropology from the University of Bonn, Germany (1996). Among her many distinctions, the Mexican Academy of Sciences (AMC) recognized her in 2001 as the best young scholar in Social Sciences and in 2005 was appointed to the *Chair Mexique* by the University of Toulouse, France. Dr. Ruiz also earned a John Simon Guggenheim Fellowship in Latin American and Caribbean Studies in 2006. In 2010 the David Rockefeller Center for Latin American Studies also awarded her with a research grant and was an invited Professor at the History Department at Harvard. Currently, Dr. Ruiz is a Professor and Researcher at the National Institute of Anthropology and History in Mexico and the author / co-author of eleven academic books.



**PRESENTATION:** *The Triumph of Tepeucila over the Spanish Conquistador: The Codice de Tepeucila (1543)* (Cuicatlan region, Oaxaca)

**ABSTRACT:** Cultural dynamism and ideological flexibility of indigenous people have played a crucial role in their survival across five centuries of unmistakable marginalization and injustice. These elements have served to help the indigenous population define and craft cultural, political, and—in particular—ethical alternatives against the dominating power of both the colonial state and its national successor. The Indians have responded to this challenge in multiple ways. One of them is their dynamic use of the colonial justice system implemented by Spanish authorities only ten years after the Conquest. In this presentation I wish to honor Professor Patricia Anawalt's well known studies of Mesoamerican Codices by examining one of them from the Cuicatec region in Oaxaca. I found this Codex and its judicial file in the Archive of Indies in Seville, and it involved the Indigenous inhabitants of Tepeucila whom presented this codex in which numerous gold objects were depicted as evidence in a lawsuit they brought against their *encomendero* (one of the most important Spanish conquerors named Andres de Tapia). The codex, a strip or length of paper 1 meter by 20 centimeters, contains drawings of gold objects such as crosses and the bases to which they were affixed, rosaries, pre-Hispanic figures, and flat rounded discs.

As I previously discussed, many pueblos as well as individual Indian nobles and commoners began to present traditional codices and maps to New Spain Royal Court as evidence in legal claims and lawsuits since 1531—a practice they later

continued with the viceroys. For the most part, these documents—or juridical codices, as I choose to call them—lacked the richness and complexity of their pre-Hispanic counterparts. Nevertheless, they were a clear expression of the Indians' willingness and determination to capitalize on the opportunity the Crown gave them for negotiation.

**Dr. Susan Schroeder** is the Frances Vinton Scholes Professor of Colonial Latin American History Emerita at Tulane University. Dr. Schroeder earned her B.A., M.A. and Ph.D. from UCLA. She is the author, translator, and editor of numerous books and articles relating to colonial Mesoamerican concepts of conquest, intellectualism, religion, resistance, and women. She has also spent many years translating and researching the writings of the seventeenth-century Nahuatl annalist Chimalpahin. Currently, she has just completed a book-length manuscript about Tlaxcala entitled, "Remembering Tlaxcala: Two Hundred Years of Aztec Glory and Infamy."



**PRESENTATION:** *Tlaxcala: The Best and Worst of Aztec History*

**ABSTRACT:** Tlaxcala, said to be the "second king" to five Mexica high rulers, has been described by both Spaniards and Nahuas as the man responsible for the glory of Mexico Tenochtitlan. But some of these same sources describe him as an "evil old man who never had enough human flesh to satisfy him." Who was Tlaxcala? Did he even exist, or was he instead the fabulous creature of sixteenth-century Nahuas seeking favors from the Spanish crown? And why is there such a confusion of sources?

**Dr. Manuel Aguilar-Moreno** earned in 1997 an M.A. in Latin American Studies and in 1999 received an Interdisciplinary Ph.D. in Art History and Anthropology from the University of Texas at Austin under the direction of the late Dr. Linda Schele and Dr. Karl Butzer. Dr. Aguilar-Moreno has been a professor of Mesoamerican and Colonial Mexican Art History, at such institutions as the ITESO Jesuit University in Guadalajara, Mexico; the University of San Diego, California; the University of Texas at Austin, and the Semester at Sea Program of the Universities of Pittsburgh and Virginia, where he taught complete semesters on board of a ship around the world that included fieldwork experiences. Dr. Aguilar-Moreno is author of 12 books, among them: *The Perfection of Silence: The Cult of*

*Death in Mexico and the Cemetery of Belén* (2003), *Ulama* (2004), *Utopía de Piedra: El Arte Tequitqui de Mexico* (2005), *Handbook to Life in the Aztec World* (2006), *El Rostro Humano de Hidalgo* (2010), *Diego Rivera: A Biography* (2011) and *Reflexiones sobre la Invasión de Estados Unidos a México* (2012). At present he is preparing the edition of the book “Ulama: the survival



of a Mesoamerican ballgame.” He also has written more than 40 articles. He is participating in an on-going interdisciplinary research program on *Antagonistic Tolerance* that focus in the study of sacred places that have experienced competitive sharing among diverse cultures. The project includes sites in India, Portugal, Turkey, Bulgaria, the Balkans, Mexico and Peru. At present he is a Professor of Art History at California State University, Los Angeles.

**PRESENTATION:** *The Controversies of Chocolate in Colonial Mexico*

**ABSTRACT:** This presentation provides two cases of the role played by chocolate in the colonial society of Mexico. They show the significance of the much appreciated commodity that Mexico gave to the world as part of a complex process of transculturation. The first case deals with the image of a monkey hanging from a cacao tree in a paradisiacal garden. It was painted in about 1550 in one of the walls of the Augustinian Monastery of Malinalco, by indigenous *tlacuilos*. The second case is the analysis of a manuscript entitled *Acerca del Chocolate* that discusses whether the chocolate breaks the ecclesiastical fast. The manuscript of 1730, was formerly owned by Mexican historian Federico Gómez de Orozco, and is kept as Manuscript 426 (MSS 426) in the Library of the University of California, San Diego.

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The Art History Society expresses its gratitude to Consul General Carlos M. Sada, Cultural Attaché María Elena Cabezut, and their staff for their generous support to this symposium, as well as to the Secretaría de Relaciones Exteriores de México, and the Agencia Mexicana de Cooperación Internacional para el Desarrollo for their assistance.



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