

Complicating Conquest



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World History**

*Post-Conquest Mexico and Peru:
Interactions between colonizers and indigenous peoples*
Grades 9–12
Three 80-minute Blocks

Unit Overview

Traditionally, the conquest of the Americas has been presented to students from a Eurocentric point of view. The Europeans arrive, demolish indigenous civilizations, and triumphantly (re)build the new world. This unit plan, inspired by my experiences participating in the 2008 Fulbright-Hays Seminar Abroad: Mexico and Peru, seeks to challenge this portrayal of conquest and present students with a new narrative. Through analysis of written and visual primary sources, students will reconstruct their understanding of the interactions between the colonizing Spanish and the indigenous Aztec, Maya, and Inca. Students will emerge from this unit with an understanding of the indigenous cultural legacy in the foundations of the New World. Concepts of syncretism, hybridization, and cultural diffusion will be emphasized.

I. Goals

- *Standards*

Weston High School uses skills based standards that were written collaboratively by the Social Studies Department. This unit will address 4 of our 5 core standards.

Standard 1: Research. Students will conduct research using a variety of appropriate sources.

Standard 2: Analysis. Students will analyze and apply historical, economic and geographical data.

Standard 3: Point of View. Students will use evidence to support a coherent point of view.

Standard 4: Cause/Effect. Students will explain and apply the concept of cause and effect.

- *Objectives*

1. Students will be able to use non-textual primary sources to develop historical conclusions.

2. Students will be able to discuss the role and impact of indigenous cultures in developing post-conquest Americas.

II. Big Ideas

1. Students will understand that conquest is a dynamic process—contact results in the negotiation and hybridization of culture and is not just about monolithic domination of one group over another.

2. Students will understand that primary sources are not just textual, but also visual (e.g., maps, photos, glyphs).

III. Essential Questions

1. How did Spanish and indigenous cultures influence each other in the development of the post-colonial world?
2. Why do traditional narratives of conquest overlook the lasting legacy of indigenous cultures in the post-conquest Americas?

IV. Assessment

- *Performance Tasks*
 1. Glyph
 2. Legacy of Conquest notes sheet and summative paragraph
 3. Participation in debriefing discussion
- *Objective*
 1. Test questions on unit exam

V. Learning Plan

1. Aztec Codex Lesson
2. LCI: Legacy of Conquest Investigation
3. Summary and Debrief

Lesson One: Aztec Codex

Time: One eighty-minute class period

Materials:

Broken Spears: The Aztec Account of the Conquest of Mexico by Miguel Leon-Portillo
Medium sized paper
Crayons and Markers
LCD projector

Prerequisites:

Before doing this lesson, students should have a basic understanding of Aztec culture and the European Age of Exploration.

Goals:

Students will use primary sources to reconstruct the Aztec narrative of Spanish conquest.

Students will be able to identify and replicate artistic stylistic traditions associated with glyph writing.

Essential Questions:

Why were the Spanish able to conquer the Aztecs? Was this outcome inevitable?

Given the nature of the Spanish conquest, what historical questions and problems are raised?

Assessment:

Glyphs
Debrief discussion

Learning Activities:

I. Activator: A Historical Problem—Stand Up/Sit Down (ten minutes)

Hand each student a card with a number 1–5. Only one student should receive the number five, and the rest of the numbers should be divided depending on the size of the class. If you have 25 students in your class, eight should have #1, ten should have #2, four should have #3, two should have #4, and one student should have #5.

Ask all students to stand up. Explain to them that they are a visual representation of the Aztec population in Mexico in the 1500s, before Spanish arrival. Each student represents one million Aztec people. As a review, solicit some quick responses from students about what they remember/know about Aztec civilization. Then announce to the students that it is 1521, and it has been two years since conquistador Hernan Cortez first landed in the Americas. Ask all students with a #1 to sit down. The remaining students (17) represent the Aztec population at that time. Then tell students it is 1550, and ask any students with a #2 to sit down. Seven students should remain standing. Then state it is 1570, and ask any students with a #3 to sit down. Three students should remain standing.

Finally, announce it is 1595, seventy years after Spanish arrival in the Americas. Ask students with #4 to sit down. One student should remain standing. This student represents the less than one million Aztec who still remained after seventy years. Make sure to allow wait time for students to observe and take in the visual impact with each round. Allow the longest wait time to be after the #4s sit down to allow students to process the enormity of the population change.

Year	Population (in millions)
pre-1500	26
1521	17
1550	7
1570	3
1595	1

Ask for students' initial reactions to the activity. After they have processed their emotional reactions, ask them to think about the activity historically:

- What does this activity tell us about the Spanish conquest of the Americas?
- What problem does this leave us with the accounts of the Spanish conquest? Whose voice will be heard? Who is missing?

This activity should get students focused and interested in the rest of the lesson to come.

II. Background Notes (10 minutes)

Pass out the notes sheet [attached; also attached are the teacher notes]. Through a short lecture, situate students in the historical time and give them definitions of basic vocabulary.

III. Aztec Codex Activity—Giving Voice to the Conquered: *Broken Spears* (60 minutes)

Explain activity goals and objectives (1 minute).

Show students the *Aztec Glyphs* PowerPoint [available for download from this Web site] (5 minutes). Explain to students what a glyph is and how the Aztecs used glyphs as a system of communication and writing. As students view the examples, ask them:

- What are the main characteristics of Aztec pictoglyphs?

Paired Activity (15 minutes): Have students break up into seven groups. Students should read their assigned primary source [attached] and "translate" it back to pictoglyphs.

Share (30 minutes): Student groups share the pictoglyphs they have created. Starting with group number one, walk around and show the class what the group has drawn. As you are walking, group one should summarize the main ideas of their primary source. Place the glyph on the board. Do the same with groups one through seven. Students should be taking notes as the activity progresses. As the story of the conquest from the Aztec perspective is revealed, an Aztec codex is being created on the board. When all groups have gone, ask the class to predict event #8 given the Stand-Up/Sit-Down activity and what they have learned.

Review (2 minutes): Informal comprehension assessment—Pass out the real glyphs [attached] to different members of the class. Ask students to place actual pictoglyphs on top of corresponding pictoglyphs they created. Do not give an individual a glyph of the primary source they had.

Discuss (10–15 minutes): Debrief the activity through class discussion.

- Was the Spanish conquest of the Aztecs inevitable?
- At what point (if any) could things have gone differently?
- Given the one-sided nature of the conquest, what types of questions does this leave us with as historians?

Use the final question to transition into previewing the next lesson. Explain that event #9 is the "legacy" of the conquest, which is what the class will be exploring in the next lesson.

Homework: From memory, students should complete the comparative PERSIA chart [attached] about the Aztecs and Europeans. They should not use their textbooks or other outside sources.

Lesson Two: Legacy of Conquest Investigation

Time: Two eighty-minute class periods

Materials:

- 6 Manila Envelopes
- 3 laptop computers

Before the lesson, you will need to prepare each of the station envelopes [student worksheets and all of the printed clues are attached; the clues that are PowerPoints—*Religion in Peru and Mexico, Church of Santo Domingo, Colonial Cities of Peru, Colonial Cities of Mexico, Contemporary Textiles*—are available for download from this Web site]. Glue/tape/paste the introductory sheet to the front of each envelope and then place the clues inside. Printing the documents in color and laminating them is ideal, but not required.

Prerequisites:

Before doing this lesson, students should have a basic understanding of Aztec culture and the European Age of Exploration. They should also be familiar with the historical terms syncretism and hybridization.

Goals:

1. Students will be able to use non-textual primary sources to develop historical conclusions.
2. Students will be able to discuss the role and impact of indigenous cultures in developing the post-conquest Americas.

Essential Questions:

How did Spanish and indigenous cultures influence each other in the development of the post-colonial world?

Assessment Tasks:

- Investigation notes
- Summative analytical paragraph
- Discussion

Learning Activities:

Day One

I. Introduction (10 minutes)

Go over the previous night's homework. Discuss with students:

- What is European?
- What is Indigenous?

This will help students preview clues that they should be looking for during the activity.

II. LCI: Legacy of Conquest Investigation (65 minutes)

This activity is designed as a spin-off of the popular television show *CSI: Crime Scene Investigation*. Students will be working in small groups (2–4 students.) Each group will rotate between the six stations, spending 15–20 minutes to examine the clues. Each station has "clues" (different types of primary sources) that students need to examine in order to gain a better understanding of the conquest of the Americas.

Have students break into six groups and organize the classroom desks in six groups of four. Place one envelope at each station, and one computer at the stations for Religion, Architecture and Clothing/Textiles (for the PowerPoint clues). Pass out the Investigation Clipboard worksheet and explain the goals of the activity to students. Circulate amongst the students to assist them in their investigations. Call for students to rotate stations every 15–20 minutes. Depending on time, four or five rotations should be completed.

III. Clean-Up

With five minutes left in the period, have students clean up the materials and put desks back in order. Even though students will not have completed all stations, assign the homework. Students should write the paragraph given the evidence they have collected so far.

Day Two:

I. LCI (20 minutes)

Collect homework.

Have students set up the classroom and finish their final two stations.

II. Debrief (60 minutes)

Have students return the classroom to its original set-up.

Use the *Debrief* PowerPoint [available for download from this Web site] to review main ideas from each station with the students. The teacher should lead the discussion, drawing the answers from the students.

Conclude the unit by asking the students to discuss the following question:

- Why do traditional narratives of conquest overlook the lasting legacy of indigenous cultures in the post-conquest Americas?

Resources/Works Cited

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Spanish Colonization of the Americas

Treaty of Tordesillas

Conquistadors

Hernan Cortez

Montezuma



Aztec Codex Activity

Directions:

1. Read Primary Source (2 minutes)
2. Discuss with partner main idea/event (2 minutes)
3. Brainstorm what you might draw (2 minutes)
4. Draw the event in a style similar to the Aztec glyphs (9 minutes)

Remember:

1. Symbolic
2. Large
3. Outlines

Events

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
- 9.

Teacher Note Sheet

Spanish Colonization of the Americas

Treaty of Tordesillas

- need to calm rivalry between Spanish and Portuguese
- drew line of demarcation running north and south 1,100 miles west of Azores in the Atlantic
- West goes to Spain, East to Portuguese
- Ask students: who got the better deal? Why would the Portuguese agree to this?

Conquistadors

- individual right to finance; expectation to establish outpost in America in exchange for giving 1/5 of treasure to Spain
- no risk to the king

Hernan Cortez

- conquistador, left Spain in 1519 with army of 400 men
- will encounter Aztecs

Montezuma

- King of Aztecs

Aztec Codex Activity

Directions:

1. Read Primary Source (2 minutes)
2. Discuss with partner main idea/event (2 minutes)
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4. Draw the event in a style similar to the Aztec glyphs (9 minutes)

Remember:

1. Symbolic
2. Large
3. Outlines

Events

1. Omens
2. Sighting
3. Welcomed with gifts
4. Aztecs have festival for Spanish
5. Spanish Massacre Aztecs
6. Aztecs fight back
7. Plague
8. Defeat (no group—have students predict the final event given Stand Up/Sit Down Activator)
9. Legacy (no group—teacher leads as bridge to next day)



Event 1: Omens

The first bad omen: Ten years before the Spaniards first came here, a bad omen appeared in the sky. It was like a flaming ear of corn, or a fiery signal, or the blaze of daybreak; it seemed to bleed fire, drop by drop, like a wound in the sky. It was wide at the base and narrow at the peak, and it shone in the very heart of the heavens.

This is how it appeared: it shone in the eastern sky in the middle of the night. It appeared at midnight and burned till the break of day, but it vanished at the rising of the sun....

When it first appeared, there was great outcry and confusion. The people clapped their hands against their mouths; they were amazed and frightened, and asked themselves what it could mean.

The second bad omen: The temple of Huitzilopochtli burst into flames. It is thought that no one set it afire, that it burned down of its own accord....

And now it is burning, the wooden columns are burning! The flames, the tongues of fire shoot out, the bursts of fire shoot up into the sky!

The flames swiftly destroyed all the woodwork of the temple. When the fire was first seen, the people shouted: "Mexicanos, come running! We can put it out! Bring your water jars...!" But when they threw water on the blaze it only flamed higher. They could not put it out, and the temple burned to the ground.

The third bad omen: A temple was damaged by a lightning-bolt. This was the temple of Xiuhtecuhtli, which was built of straw, in the place known as Tzonmolco. It was raining that day, but it was only a light rain or a drizzle, and no thunder was heard. Therefore the lightning-bolt was taken as an omen. The people said: "The temple was struck by a blow from the sun."

The fourth bad omen: Fire streamed through the sky while the sun was still shining. It was

divided into three parts....When the people saw its long train streaming through the heavens, there was a great outcry and confusion, as if they were shaking a thousand little bells.

The fifth bad omen: The wind lashed water until it boiled. It was as if it were boiling with rage, as if it were shattering itself in its frenzy. It began from far off, rose high in the air and dashed against the walls of the houses. The flooded houses collapsed into the water. This was in the lake that is next to us.

The sixth bad omen: The people heard a weeping woman night after night. She passed by in the middle of the night, wailing and crying out in a loud voice: "My children, we must flee far away from this city!" At other times she cried: "My children, where shall I take you?"

The seventh bad omen: A strange creature was captured in the nets. The men who fish the lakes caught a bird the color of ashes, a bird resembling a crane. They brought it to Motecuhzoma in the Black House....

Motecuhzoma took it as a great and bad omen....

But when he looked at the mirror a second time, he saw a distant plain. People were moving across it, spread out in ranks and coming forward in great haste. They made war against each other and rode on the backs of animals resembling deer.

Motecuhzoma called for his magicians and wise men and asked them: "Can you explain what I have seen? Creatures like human beings, running and fighting...!" But when they looked into the mirror to answer him, all had vanished away, and they saw nothing.

The eighth bad omen: Monstrous beings appeared in the streets of the city: deformed men with two heads but only one body. They were taken to the Black House and shown to Motecuhzoma; but the moment he saw them, they all vanished away.

Source: Miguel Leon-Portillo, *The Broken Spears: The Aztec Account of the Conquest of Mexico*, p. 4–6.

Event 2: First sighting of Spanish by Aztecs

A few days later a *macehual* [common man] came to the city from Mictlancuauhtla. No one had sent him, none of the officials; he came of his own accord. He went directly to the palace of Motecuhzoma and said to him: “Our lord and king, forgive my boldness. I am from Mictlancuauhtla. When I went to the shores of the great sea, there was a mountain range or small mountain floating in the midst of the water, and moving here and there without touching the shore. My lord, we have never seen the like of this, although we guard the coast and are always on watch.

Motecuhzoma thanked him and said: “You may rest now.” The man who brought this news had no ears, for they had been cut off, and no toes, for they had also been cut off.

Motecuhzoma said to his *petlacalcatl*: “Take him to the prison, and guard him well.” Then he called for a *teuctlamacazqui* [priest] and appointed him his grand emissary. He said to him: “Go to Cuetlaxtlan, and tell the official in charge of the village that it is true, strange things have appeared on the great sea. Tell him to investigate these things himself, so as to learn what they may signify. Tell him to do this as quickly as he can, and take the ambassador Cuitlalpitoc with you.”

When they arrived in Cuetlaxtlan, the envoys spoke with the official in charge there, a man named Pinotl. He listened to them with great attention and then said: “My lords, rest here with me, and send your attendants out to the shore.” The attendants went out and came back in great haste to report that it was true: they had seen two towers or small mountains floating on the waves of the sea. The grand emissary said to Pinotl: “I wish to see these things in person, in order to learn what they are, for I must testify to our lord as an eyewitness. I will be satisfied

with this and will report to him exactly what I see.” Therefore he went out to the shore with Cuitlalpitoc, and they saw what was floating there, beyond the edge of the water. They also saw that seven or eight of the strangers had left it in a small boat and were fishing with hooks and lines.

The grand emissary and Cuitlalpitoc climbed up into a broad-limbed tree. From there they saw how the strangers were catching fish and how, when they were done, they returned to the ship in their small boat. The grand emissary said: “Come, Cuitlalpitoc.” They climbed down from the tree and went back to the village, where they took hasty leave of Pinotl. They returned as swiftly as possible to the great city of Tenochtitlan, to report to Motecuhzoma what they had observed.

When they reach the city, they went directly to the king’s palace and spoke to him with all due reverence and humility: “Our lord and king, it is true that strange people have come to the shores of the great sea. They were fishing from a small boat, some with rods and others with a net. They fished until late and then they went back to their two great towers and climbed up into them. There were about fifteen of these people, some with blue jackets, others with red, others with black or green, and still others with jackets of a soiled color, very ugly, like our *ichtilmatli*. There were also a few without jackets. On their heads they wore red kerchiefs, or bonnets of a fine scarlet color, and some wore large round hats like small *comales*, which must have been sunshades. They have very light skin, much lighter than ours. They all have long beards, and their hair comes only to their ears.”

Motecuhzoma was downcast when he heard this report, and did not speak a word.

Source: Miguel Leon-Portillo, *The Broken Spears: The Aztec Account of the Conquest of Mexico*, p. 16–17.

Event 3: Aztecs send Spanish gifts

Then Motecuhzoma dispatched various chiefs....They went out to meet the Spaniards.

They gave the “gods” ensigns of gold, and ensigns of quetzal feathers, and golden necklaces. And when they were given these presents, the Spaniards burst into smiles; their eyes shone with pleasure; they were delighted by them. They picked up the gold and fingered it like monkeys; they seemed to be transported by joy, as if their hearts were illumined and made new.

The truth is that they longed and lusted for gold. Their bodies swelled with greed, and their hunger was ravenous; they hungered like pigs for that gold. They snatched at the golden ensigns, waved them from side to side and examined every inch of them....

Motecuhzoma also said to the messengers: “Here is what you are to bring to our lord. This is the treasure of Quetzalcoatl.” This treasure was the god’s finery: a serpent mask inlaid with turquoise, a decoration for the breast made of quetzal feathers, a collar woven in the petatillo style with a gold disk in the center, and a shield decorated with gold and mother-of-pearl and bordered with quetzal feathers with a pendant of the same feathers.

There was also a mirror like those which the ritual dancers wore...The reverse of this mirror was a turquoise mosaic: it was encrusted and adorned with turquoises. And there was a spear-thrower inlaid with turquoise, a bracelet of *chalchihuites* hung with little gold bells and a pair of sandals as black as obsidian.

Motecuhzoma also gave them the finery of Tezcatlipoca. This finery was: a helmet in the shape of a cone, yellow with gold and set with many stars, a number of earrings adorned with little gold bells, a fringed and painted vest with feathers as delicate as foam and a blue cloak

known as “the ringing bell,” which reached to the ears and fastened with a knot.

There was also a collar of fine shells to cover the breast. This collar was adorned with the finest snail shells, which seemed to escape from the edges. And there was a mirror to be hung in back, a set of little gold bells and a pair of white sandals.

Then Motecuhzoma gave them the finery of Tlaloc. This finery was: a headdress made of quetzal feathers, as green as if it were growing, with an ornament of gold and mother-of-pearl, earrings in the form of serpents, made of *chalchihuites*, a vest adorned with *chalchihuites* and a collar also of *chalchihuites*, woven in the petatillo style, with a disk of gold.

There was also a serpent wand inlaid with turquoise, a mirror to be hung in back, with little bells, and a cloak bordered with red rings.

Then Motecuhzoma gave them the finery of Quetzalcoatl. This finery was: a diadem made of jaguar skin and pheasant feathers and adorned with a large green stone, round turquoise earrings with curved pendants of shell and gold, a collar of *chalchihuites* in the petatillo style with a disk of gold in the center, a cloak with red borders, and little gold bells for the feet.

There was also a golden shield, pierced in the middle, with quetzal feathers around the rim and a pendant of the same feathers, the crooked staff of Ehecatl with a cluster of white stones at the crook, and his sandals of fine soft rubber.

These were the many kinds of adornments that were known as “divine adornments.” They were placed in the possession of the messengers to be taken as gifts of welcome along with many other objects, such as a golden snail shell and a golden diadem. All these objects were packed into great baskets; they were loaded into panniers for the long journey.

Source: Miguel Leon-Portillo, *The Broken Spears: The Aztec Account of the Conquest of Mexico*, p. 23–25, 51.

Event 4: Aztecs perform a religious festival for the Spanish

Early the next morning, the statue’s face was uncovered by those who had been chosen for that ceremony. They gathered in front of the

idol in single file and offered it gifts of food, such as round seedcakes or perhaps human flesh. But they did not carry it up to its temple on top of the pyramid.

All the young warriors were eager for the fiesta to begin. They had sworn to dance and sing with all their hearts, so that the Spaniards would marvel at the beauty of the rituals.

The procession began, and the celebrants filed into the temple patio to dance the Dance of the Serpent. When they were all together in the patio, the songs and the dance began. Those who had fasted for twenty days and those who had fasted for a year were in command of the others; they kept the dancers in file with their pine wands....

The great captains, the bravest warriors, danced at the head of the files to guide the others. The youths followed at a slight distance. Some of the youths wore their hair gathered into large locks, a sign that they had never taken any captives. Others carried their headdresses on their shoulders; they had taken captives, but only with help.

Then came the recruits, who were called "the young warriors." They had each captured an enemy or two. The others called to them: "Come, comrades, show us how brave you are! Dance with all your hearts!"

Source: Miguel Leon-Portillo, *The Broken Spears: The Aztec Account of the Conquest of Mexico*, p. 73.

Event 5: Spanish attack Aztecs during festival

At this moment in the fiesta, when the dance was loveliest and when song was linked to song, the Spaniards were seized with an urge to kill the celebrants. They all ran forward, armed as if for battle. They closed the entrances and passageways, all the gates of the patio: the Eagle Gate in the lesser palace, the Gate of the Canestalk and the Gate of the Serpent

of Mirrors. They posted guards so that no one could escape, and then rushed into the Sacred Patio to slaughter the celebrants. They came on foot, carrying their swords and their wooden or metal shields.

They ran in among the dancers, forcing their way to the place where the drums were played. They attacked the man who was drumming and cut off his arms. Then they cut off his head, and it rolled across the floor.

They attacked all the celebrants, stabbing them, spearing them, striking them with their swords. They attacked some of them from behind, and these fell instantly to the ground with their entrails hanging out. Others they beheaded: they cut off their heads, or split their heads to pieces.

They struck others in the shoulders, and their arms were torn from their bodies. They wounded some in the thigh and some in the calf. They slashed others in the abdomen, and their entrails spilled to the ground. Some attempted to run away, but their intestines dragged as they ran; they seemed to tangle their feet in their own entrails. No matter how they tried to save themselves, they could find no escape.

Some attempted to force their way out, but the Spaniards murdered them at the gates. Others climbed the walls, but they could not save themselves. Those who ran into the communal houses were safe there for a while; so were those who lay down among the victims and pretended to be dead. But if they stood up again, the Spaniards saw them and killed them.

The blood of the warriors flowed like water and gathered into pools. The pools widened, and the stench of blood and entrails filled the air. The Spaniards ran into the communal houses to kill those who were hiding. They ran everywhere and searched everywhere; they invaded every room, hunting and killing.

Source: Miguel Leon-Portillo, *The Broken Spears: The Aztec Account of the Conquest of Mexico*, p. 74–76.

Event 6: Aztecs fight back

When the Spaniards reached the Canal of the Toltecs, in Tlatēcayohuacan, they hurled themselves headlong into the water, as if they were leaping from a cliff. The Tlaxcaltecas, the allies from Tlilihquitepec, the Spanish foot soldiers and horsemen, the few women who accompanied the army—all came to the brink and plunged over it.

The canal was soon choked with the bodies of men and horses; they filled the gap in the causeway with their own drowned bodies. Those who followed crossed to the other side by walking on the corpses.

When they reached Petlalco, where there was another canal, they crossed over on their portable bridge without being attacked by the Aztecs. They stopped and rested there for a short while, and began to feel more like men again. Then they marched on to Popotla.

Dawn was breaking as they entered the village. Their hearts were cheered by the brightening light of this new day: they thought the horrors of the retreat by night were all behind them. But suddenly they heard war cries and the Aztecs swarmed through the streets and surrounded them. They had come to capture Tlaxcaltecas for their sacrifices. They also wanted to complete their revenge against the Spaniards.

The Aztecs harried the army all the way to Tlacopan.

Source: Miguel Leon-Portillo, *The Broken Spears: The Aztec Account of the Conquest of Mexico*, p. 85, 87.

Event 7: Aztecs gets sick

While the Spaniards were in Tlaxcala, a great plague broke out here in Tenochtitlan. It began to spread during the thirteenth month and lasted for seventy days, striking everywhere in the city and killing a vast number of our people. Sores erupted on our faces, our breasts, our bellies; we were covered with agonizing sores from head to foot.

The illness was so dreadful that no one could walk or move. The sick were so utterly helpless that they could only lie on their beds like corpses, unable to move their limbs or even their heads. They could not lie face down or roll from one side to the other. If they did move their bodies, they screamed with pain.

A great many died from this plague, and many others died of hunger. They could not get up to search for food, and everyone else was too sick to care for them, so they starved to death in their beds.

Some people came down with a milder form of the disease; they suffered less than the others and made a good recovery. But they could not escape entirely. Their looks were ravaged, for wherever a sore broke out, it gouged an ugly pockmark in the skin. And a few of the survivors were left completely blind.

The first cases were reported in Cuatlan. By the time the danger was recognized, the plague was so well established that nothing could halt it, and eventually it spread all the way to Chalco. Then its virulence diminished considerably, though there were isolated cases for many months after. The first victims were stricken during the fiesta of Teotlecco, and the faces of our warriors were not clean and free of sores until the fiesta of Panquezaliztli.

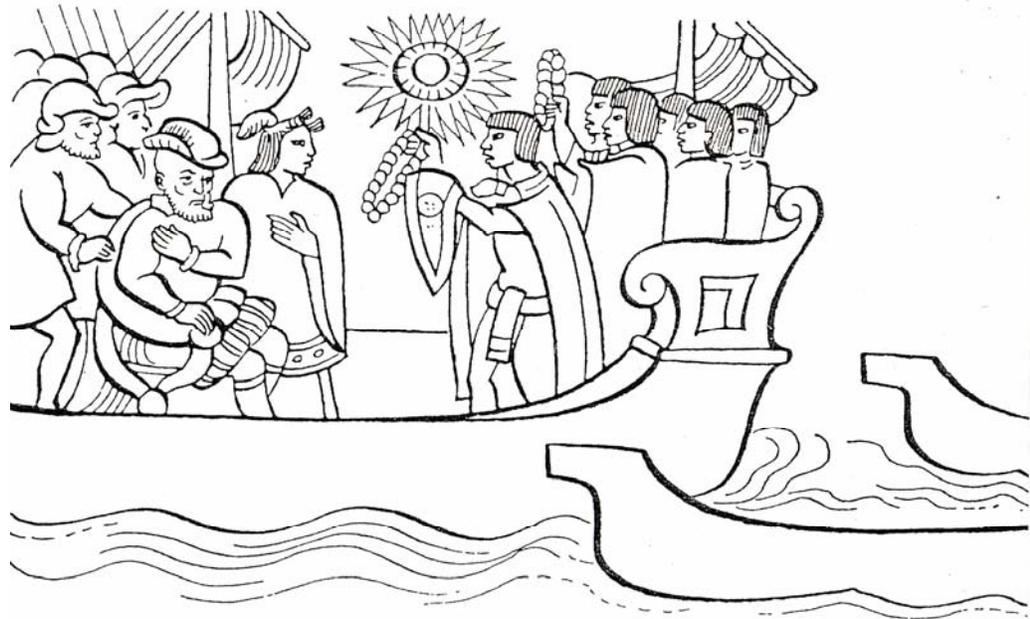
Source: Miguel Leon-Portillo, *The Broken Spears: The Aztec Account of the Conquest of Mexico*, p. 92–93.

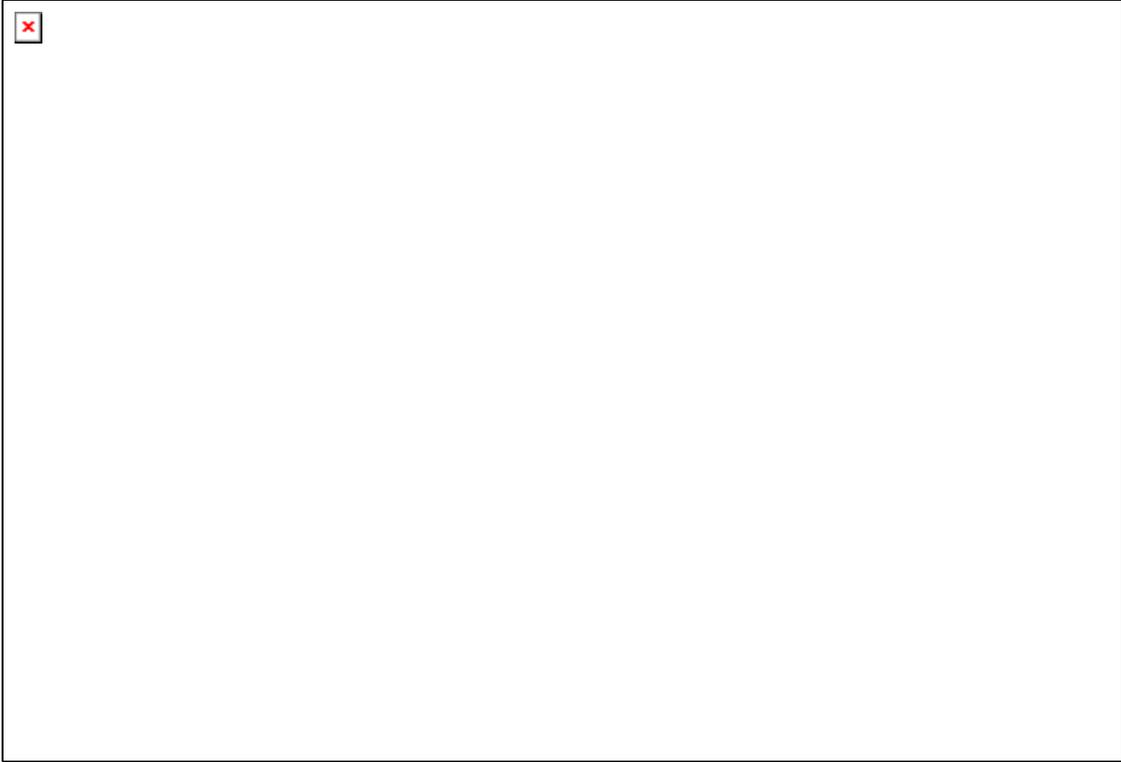


Source: Miguel Leon-Portillo, *The Broken Spears: The Aztec Account of the Conquest of Mexico*, p. 8.



Source: Miguel Leon-Portillo, *The Broken Spears: The Aztec Account of the Conquest of Mexico*, p. 3, 13.

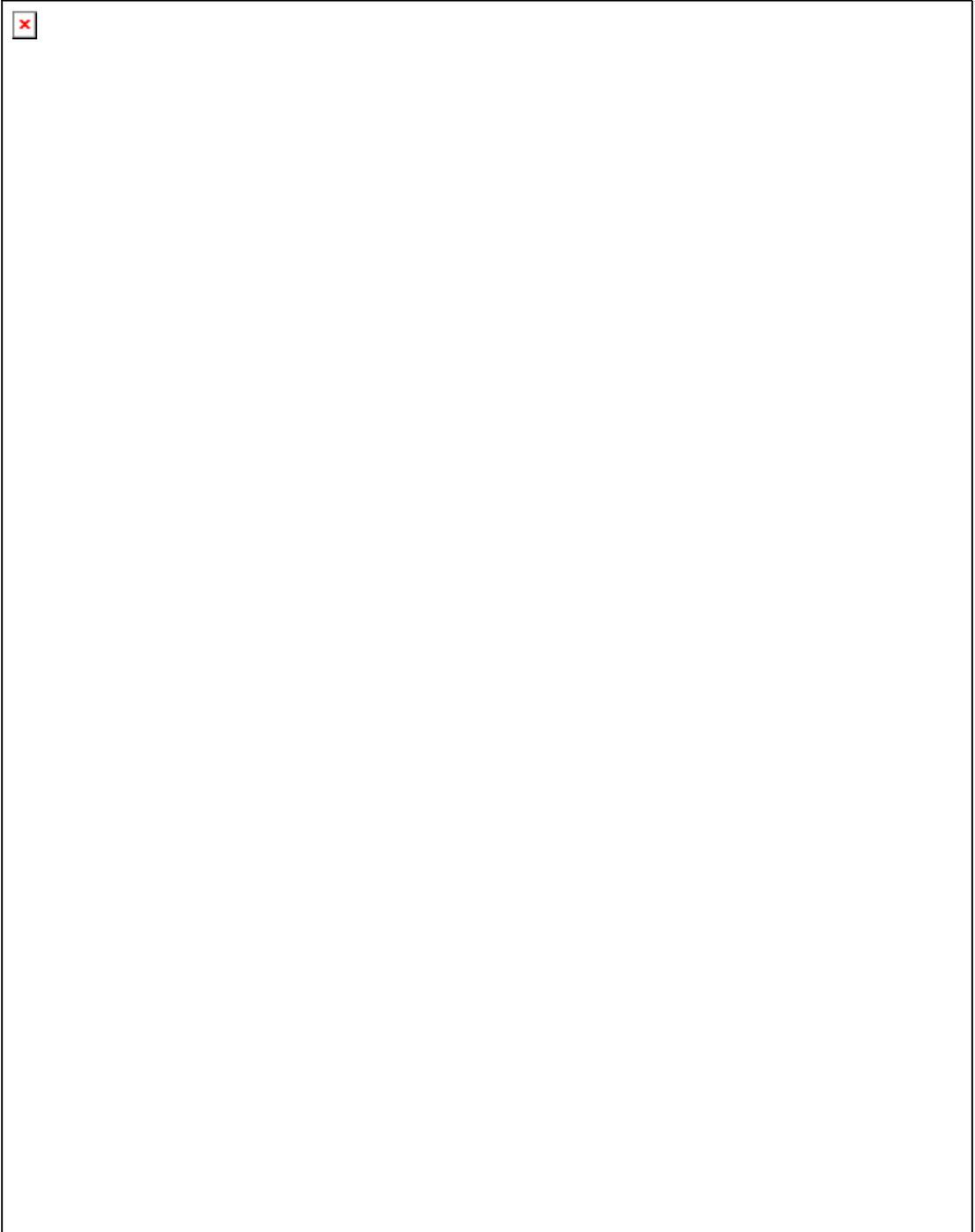




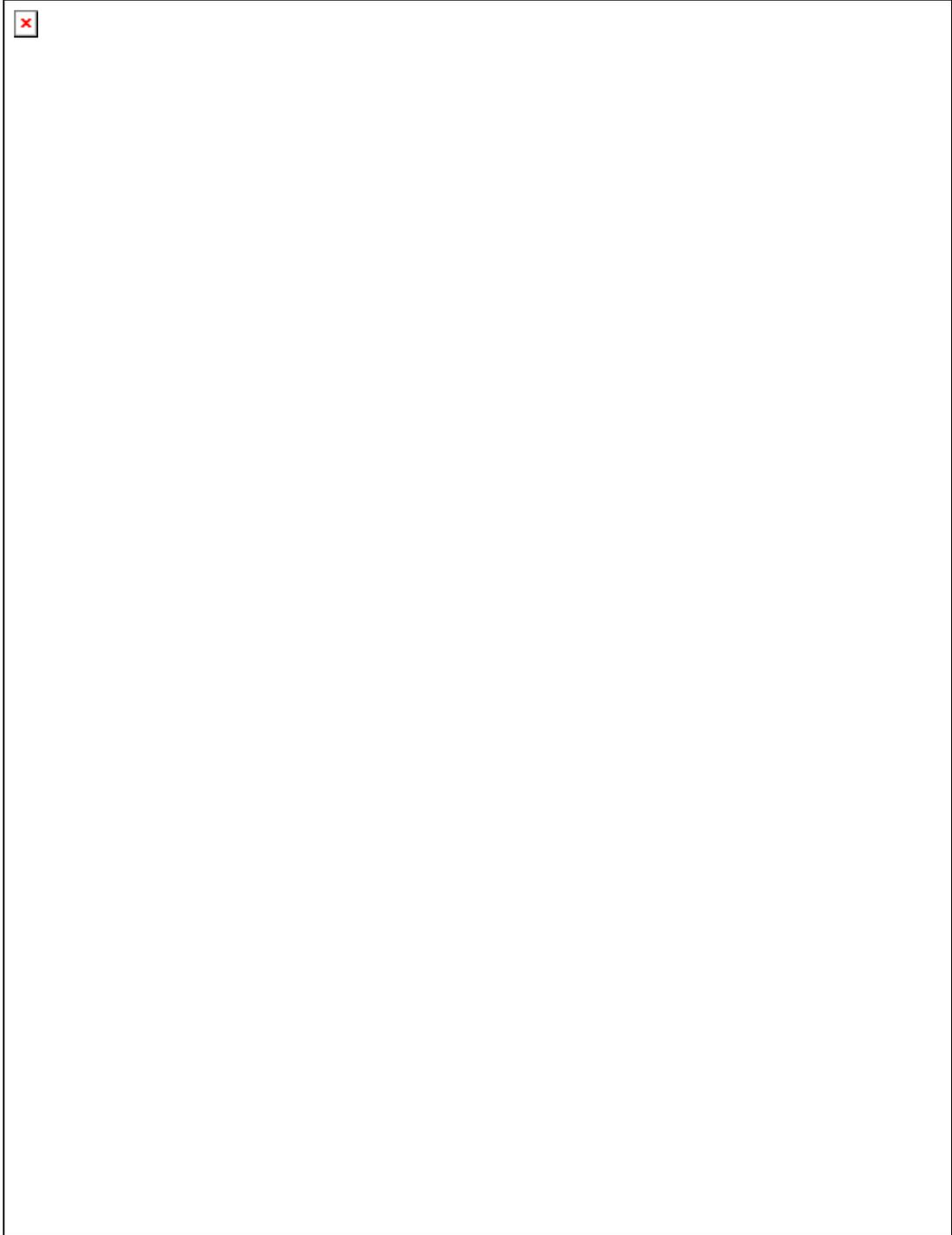
Source: Miguel Leon-Portillo, *The Broken Spears: The Aztec Account of the Conquest of Mexico*, p. 21.



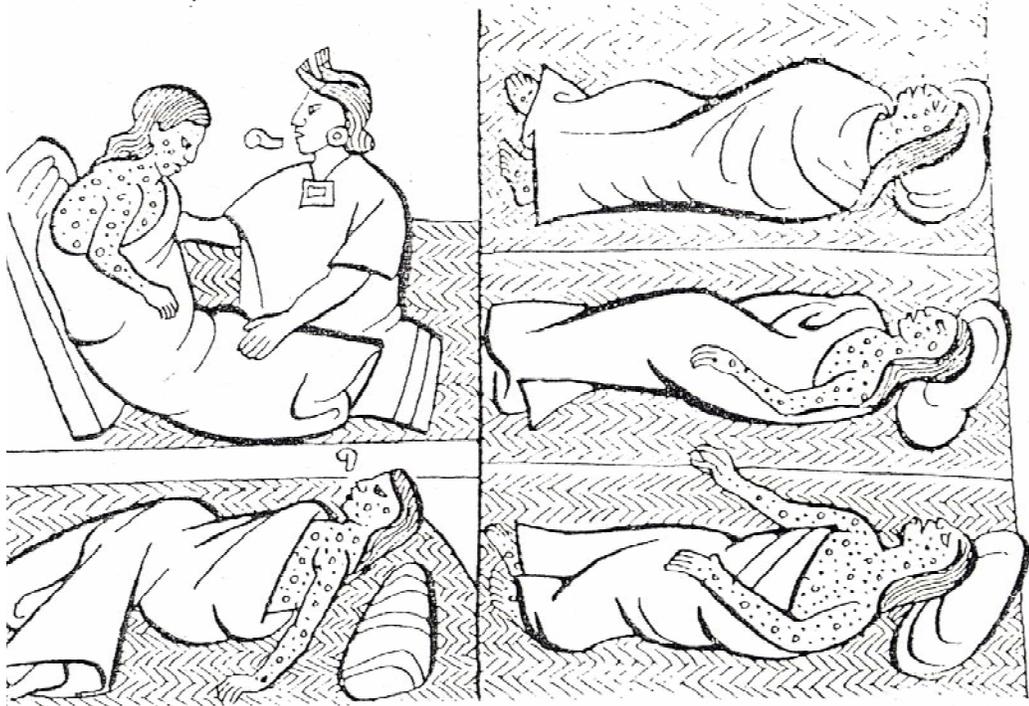
Source: Miguel Leon-Portillo, *The Broken Spears: The Aztec Account of the Conquest of Mexico*,
p. 42.



Source: Miguel Leon-Portillo, *The Broken Spears: The Aztec Account of the Conquest of Mexico*,
p. 27.



Source: Miguel Leon-Portillo, *The Broken Spears: The Aztec Account of the Conquest of Mexico*, p. 86.



Source: Miguel Leon-Portillo, *The Broken Spears: The Aztec Account of the Conquest of Mexico*, p. 91.

PERSIA

- Political:** The art or science of government
Questions: What kind of government do they have? Who makes the decisions or laws? Does it work? How successful is it? How does it affect people?
- Economics:** The management of material wealth
Questions: Is it a strong or weak economy? Do they have material wealth? What is it? What do they produce? Import? Export? Who makes the decisions about the economy?
- Religion:** Relating to a belief in a supernatural power. Beliefs, morals, ethics
Questions: What kind of god? What kind of belief is it? Is it a theocracy? Rule by god? How does religion influence the society? Are the beliefs written down?
- Social:** Pertaining to living in a community — Human interaction
Questions: How is their society organized? What do they do for fun? Do they have a caste system or a class system? What are the classes/castes? How are they decided? What language do they speak? Do they have civil rights?
- Intellectual:** Ability to learn or reason — Education, learning, philosophy
Questions: What do they know? How do they know it? What advances do they make? Do they have schools? What kinds? Who goes and who teaches in them? Who are the intellectuals? The philosophers? How much status do they have?
- Artistic:** Of or relating to art or artist — Music, sculpture, painting, theater
Questions: What kind of art do they have? What tools do they use? How is art valued in the society? Who are the artists? How does one become an artist?

Name:

Homework: Given what you have learned so far this year about the indigenous civilizations of the Americas and Europe, fill out the following PERSIA chart. You are being asked to make generalization, so you want to write down information that is true most of the time. Do not use any outside sources or research.

	<i>Indigenous Americas</i>	<i>Europe</i>
P		
E		
R		
S		

I/A		
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Name: _____

INVESTIGATION CLIPBOARD

Think: Syncretism—Hybridization—Negotiation

You will have 15 minutes at each station. Read the introduction on each envelope to get a

context for the evidence you will be examining.
Then open the envelope and explore the clues.

For each station, fill in the chart. Look for
evidence of Spanish and indigenous cultural
influence.

MAPPING:

EVIDENCE OF SPANISH INFLUENCE	EVIDENCE OF INDIGENOUS INFLUENCE
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Other notes/questions: How does this station complicate traditional narratives of conquest?

RELIGION:

EVIDENCE OF SPANISH INFLUENCE	EVIDENCE OF INDIGENOUS INFLUENCE

Other notes/questions: How does this station complicate traditional narratives of conquest?

ART:

EVIDENCE OF SPANISH INFLUENCE	EVIDENCE OF INDIGENOUS INFLUENCE

Other notes/questions: How does this station complicate traditional narratives of conquest?

ARCHITECTURE:

EVIDENCE OF SPANISH INFLUENCE	EVIDENCE OF INDIGENOUS INFLUENCE

Other notes/questions: How does this station complicate traditional narratives of conquest?

POLITICS:

EVIDENCE OF SPANISH INFLUENCE	EVIDENCE OF INDIGENOUS INFLUENCE
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Other notes/questions: How does this station complicate traditional narratives of conquest?

CLOTHING/TEXTILES:

EVIDENCE OF SPANISH INFLUENCE	EVIDENCE OF INDIGENOUS INFLUENCE

Other notes/questions: How does this station complicate traditional narratives of conquest?

LCI: RELIGION

LEGACY OF CONQUEST INVESTIGATION

CORPUS CHRISTI

The Corpus Christi is an example of conciliation between the ancient and the new world where the celebration of the Sacred Eucharist is mixed with the ceremony of gratitude to the Pachamama, the Tayta Inti and other Andean divinities that have managed to survive in the heart of the Inca Culture descendants.

In pre-Hispanic times there were important festivities every month of the year. The Quechuas were characterized for being a happy and relatively balanced farming society that had parties related to their main activity and their ancestral divinities. It is evident that the greatest festivity in Incan times was the "Inti Raymi" (Sun Festivity), performed exactly during the Winter Solstice in the Southern Hemisphere, that is, every year on June 21st. This religious celebration was developed in the city's Main Plaza honoring the "Tayta Inti" (Father Sun) and in presence of all his children's "mallki," that is, mummies of all the Inca Kings, as well as of some other ancestors. Those mummies were carried in procession richly dressed with so many jewels and adornments over special litters or carriages made in precious metals (the "mallki" cult was known as "Onqoy Mita"). After the religious ceremony people had a party with a lot of food, drinks and dances on the other sector of the same Plaza. The Conquerors arrived to Qosqo in 1533, and immediately after they instituted the Corpus Christi but it was after almost 40 years that it was made official in order to change the "pagan" festivity of "Indians," that accidentally was performed on the same date. It was ordered that all the natives and their chiefs should participate actively in the celebrations, carrying out two or three litters from every parish, banners and some other ritual elements. Garcilaso Inca de la Vega, who was an

eyewitness of the Corpus Christi during the first years of the Colony wrote that in the mentioned procession participated all the region's noble Quechuas escorted by their kinsmen and all the nobility of their provinces,

"...They used to bring all the decorations, ornaments, and devices that they used in the time of the Inca kings for their great festivals. Each tribe brought the coats of arms of the family from which it vaunted descent.

Others came with painted devices, such as springs, rivers, lakes, mountains, heaths, and caves, from which they believed that their earliest forefathers had emerged. Others had strange devices and dresses of gold and silver foil, or carried wreaths of gold or silver, or appeared as monsters with horrifying masks...

It is indubitable that all that is Inkan and specially the Inti Raymi had a strong influence in the development of this festivity in colonial times. Interpreting what was described by Garcilaso it is deduced that the Inkan ancestral Gods were always present. He talks about disguises and emblems with shapes of "lions" referring to pumas, of condors, fountains or "phaqchas," lakes, hills, mountains, caves, etc.; that is, divine elements of the Andean Pantheism. The Quechuas being pressed in order to change their gods decided upon disguising them as Virgins and Saints.

Source: Qosqo, Inkas' Sacred Capital, <http://www.qosqo.com/qosqo/festivit.shtml>

CLUE : #1



Black Jesus: The Lord of the Earthquakes

Cusco's most important patron saint. Each year on holy Friday a solemn procession leaves the cathedral. The event is the most important in the region, and it is attended by the majority of the city's inhabitants. People pack the main square to receive a blessing.

CLUE : #2



The Altar of the Lod of Unupuncu

Unupuncu means "door to the place where water exists." The name derives from the fact that during the Inca period there were drainage canals taking water to the River Saphy where the altar now stands.

CLUE : #3



Third Age of the Purun Runa Indians. In this kingdom of the Indies they began to weave colorful clothes, dye wool, raise livestock and look for gold and silver. They built houses with mud brick walls and straw roofs. They were descendents of Noah and the Wari Runa and Wiracocha Indians who multiplied after the floods.

Source: Guaman Poma, *The Drawings of the Indian Chronicler*.

CLUE : #4



Virgin of Guadalupe

On December 12, 1531, the Virgin of Guadalupe is said to have appeared to Juan Diego on Tepeyac Hill. She told him she wanted a church built on Tepeyac Hill and told him to communicate her wish to the authorities. Mexico's first Bishop, Juan de Zumárraga, didn't believe him. The Virgin appeared to Juan Diego again, asking him to go see the Bishop on Sunday. Juan Diego obeyed, but Zumárraga asked for some proof. The Virgin appeared to Juan Diego a third time and told him to return the next day. His uncle, with whom he lived, became very ill, and Juan Diego went to find a priest to give him the last rites. The Virgin appeared for the fourth and last time on December 12, 1531, and spoke soothingly in Náhuatl. She told Juan Diego not to worry, that his uncle was well, that she was his mother and he need fear nothing. She asked him to go gather some flowers: roses, which had never grown there, much less in mid-winter. He wrapped them in his *ayate* or *tilma*, a sort of coarsely woven cape, and the Virgin told him not to open it until he was before the Bishop. When Juan Diego opened the tilma in front of Bishop Zumárraga, the roses cascaded out and they discovered the image of the Virgin imprinted upon it.

Source: http://zedillo.presidencia.gob.mx/welcome/PAGES/culture/note_12dec.html

CLUE : #5



Pachamama

In Inca mythology, Mama Pacha or Pachamama is a fertility goddess who presides over planting and harvesting. She also causes earthquakes, because an earthquake is a result from the sudden release of stored energy in the Earth's crust that creates seismic waves. Llamas are sacrificed to her. After conquest by Catholic Spain, her image was masked by the Virgin Mary, behind whom she is invoked and worshiped in the Indian ritual.

Source: Nationmaster Encyclopedia, <http://www.nationmaster.com/encyclopedia/Pachamama>

Illapa



Among the Incas he was Illapa (The Flashing One)...after the Spanish Conquest the Indian devotees of the storm-god refused to give him up, transmuting him instead into St. James; the drumming of the hoofs of his horse across the pavement of heaven easily explain the sound of the storm. The mounted Santiago today at any important Corpus Christi celebration is, after the Virgin, the most important Saint in the processions, and he still brandishes aloft his lightning transmuted into a glittering Spanish sword.

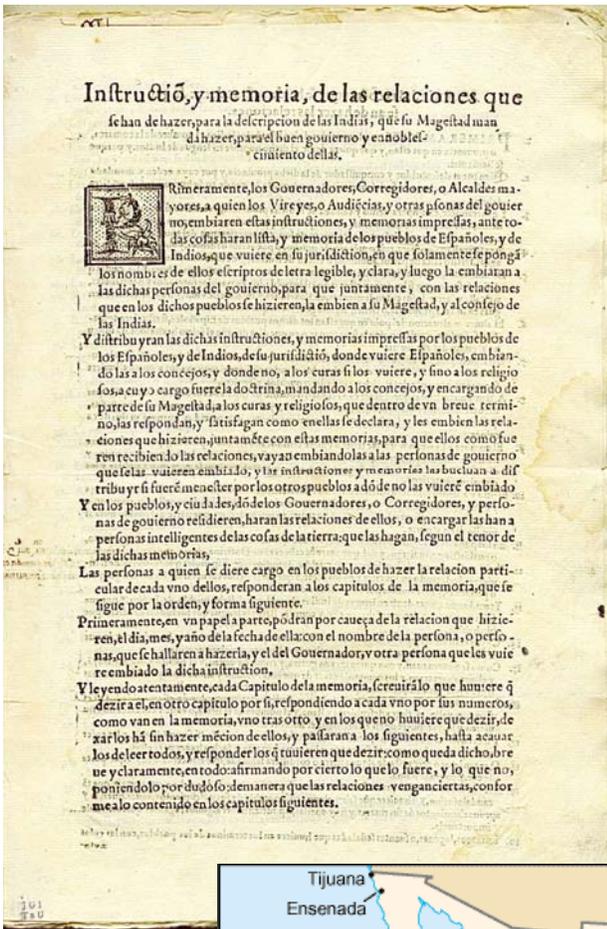
Source: Burr Cartwright Brundage, *Empire of the Inca*.

CLUE : #6

PowerPoint:
*Religion in Peru and
Mexico*

LCI: MAPPING

LEGACY OF CONQUEST INVESTIGATION



In 1577, a questionnaire initiated by the Spanish Crown was distributed throughout the Spanish controlled portions of the Americas requesting information about the territories. Information requested in these questionnaires covered such topics as: population demographics, political jurisdictions, language(s) spoken, physical terrain, and native vegetation.

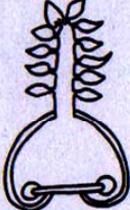
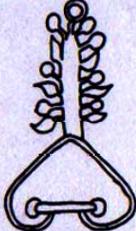
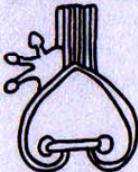
Though the survey was addressed only to colonial officials, many such officials, lacking either interest or sufficient familiarity with the region to answer the questions, passed the survey on to members of the indigenous population.

Source: Relaciones Geográficas Collection, Nettie Lee Benson Latin American Collection, University of Texas at Austin, <http://www.lib.utexas.edu/benson/rg/>

Mapped
Cities
in Red

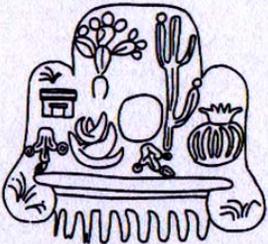
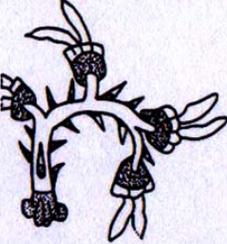
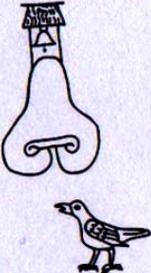
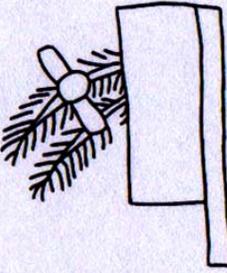
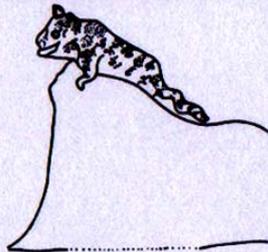
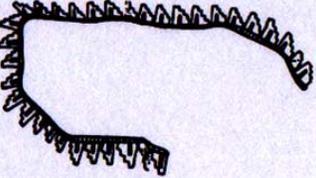
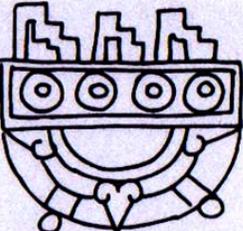
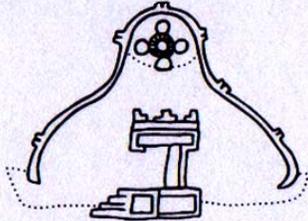
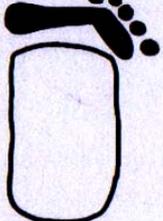


CLUE : #1

PLACE NAME AND NAHUATL ETYMOLOGY	LOGOGRAPH	EXPLANATION
<p>S. Ana Muchitlan "Place of the 'Mochil'" <i>Cuamochil</i> = a medicinal plant <i>-tlan</i> = place of</p>		<p>A four petalled flower sits on top of a tepetl symbol, perhaps the flower of the cuamochil.</p>
<p>S. Lucas Tepechocotlan "Place of the Fruit Hill" <i>tepetl</i> = hill <i>xocotl</i> = fruit <i>xocotli</i> = pot <i>-tlan</i> = place of</p>		<p>Logograph shows a pot holding four fruits on top of the tepetl symbol. The pot phonetically reiterates the "xoco" reading. A similar fruit appears in a pictograph for Xocotitlan in the Codex Mendoza, fol. 10v.</p>
<p>S. María Chichilan "Red Place" <i>Chichiltic</i> = something red <i>chichic</i> = bitter <i>-tlan</i> = place of</p>		<p>A tree rising out of a tepetl symbol, bears leaves of blue, yellow, and red. This may be a chichicuahuitl, a tree from whose bark comes quinine.</p>
<p>S. Agustín Citlanapan "Cornfield River" <i>cintlan</i> = cornfield <i>cintli</i> = dried ear of corn <i>apantli</i> = river</p>		<p>A flow of water, rising out of a tepetl symbol, encloses two stalks of corn, which bear dried ears. The town's name was also written Cintlanapa.</p>
<p>S. Andrés Quauhtamaltitlan "Among the Tamale Tress" <i>cuahuitl</i> = tree <i>tamalli</i> = corncake, tamale <i>-ti-tlan</i> = among</p>		<p>A tree bears fruits looking like round corn cakes. It grows out of a tepetl symbol.</p>
<p>S. Pedro Tlacontintlanapan "River beneath the Sticks" <i>tlaconeh</i> = sticks <i>-tzintlan</i> = beneath <i>apantli</i> = river</p>		<p>At the top of a tepetl symbol, water spurts out from among a row of sticks.</p>
<p>San Agustín Yohualtlanquizco "Night Marketplace" <i>yohualli</i> = night <i>tlanquiztli</i> = market <i>-co</i> = locative</p>		<p>A dark disc with speckled tripartite interior sits at the top of a tepetl symbol. It could be the circular symbol that stands for market or the eye-dotted black disc that symbolizes the night sky.</p>

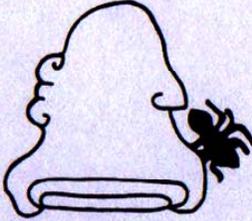
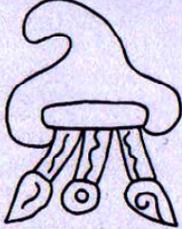
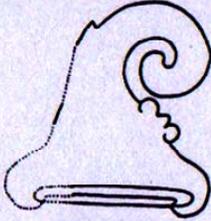
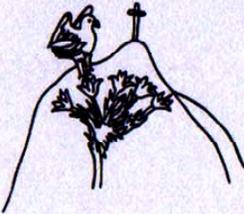
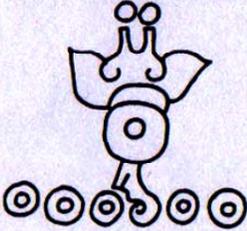
Source: Barbara E. Mundy, *The Mapping of New Spain: Indigenous Cartography and the Maps of the Relaciones Geográficas*.

Table 7 (continued)

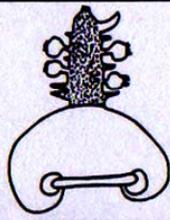
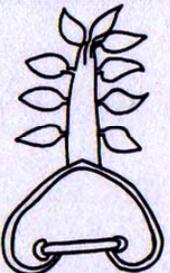
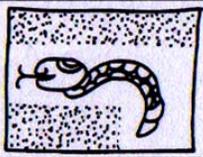
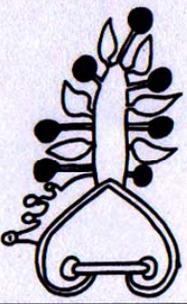
PLACE-NAME AND NAHUATL ETYMOLOGY	RELACIÓN LOGOGRAPH	MENDOZA LOGOGRAPH	MENDOZA PLACEMENT AND EXPLANATION
<p>Misquiahuala "place of mesquite circles" <i>mizquitl</i> = mesquite <i>yahuatl</i> = circular</p>			<p>Appears on fol. 27r as "<i>Myzquiyahuala</i>." The Mendoza version shows a bent mesquite bush, while the Relación shows a hill symbol enclosing a circle and various cactus and agave plants.</p>
<p>Papantla "place of the pepe birds" <i>papanes</i> = type of birds <i>papatli</i> = matted hair of priests <i>pantli</i> = banner <i>-tlan</i> = place of</p>			<p>Appears on fol. 52r. The Mendoza logograph employs both a banner and a hank of hair, while the Relación uses the bird.</p>
<p>Tehuantepec "jaguar hill" <i>tecuan</i> = wild an mal, jaguar <i>tepetl</i> = hill <i>-c</i> = locative</p>			<p>Appears on fol. 13v as "<i>Tequantepec</i>." Logograph is quite similar on Mendoza and Relación.</p>
<p>Teutenango "place of divine walls" <i>teotl</i> = deity, divine <i>tenantli</i> = wall <i>-c</i> = locative</p>			<p>Appears on fols. 10r and 33r as "<i>Teotenanco</i>." Both logographs use the same stepped motif to signify "wall."</p>
<p>Texupa "upon the blue" <i>textutli</i> = blue <i>-pan</i> = upon</p>			<p>Appears on fol. 43r as "<i>Texopan</i>." The Mendoza version uses a foot over a blue circle to convey the idea of "upon."</p>

Source: Barbara E. Mundy, *The Mapping of New Spain: Indigenous Cartography and the Maps of the Relaciones Geográficas*.

Table 7 Comparison of Logographic Place-Names from the Relaciones Geográficas Maps and Their Counterparts in the Codex Mendoza

PLACE-NAME AND NAHUATL ETYMOLOGY	RELACIÓN LOGOGRAPH	MENDOZA LOGOGRAPH	MENDOZA PLACEMENT AND EXPLANATION
<p>Acapistla "place of points" <i>yacatl</i> = nose <i>yacapitzli</i> = point <i>-tlan</i> = place of</p>			<p>Appears on fols. 8r and 24v, as "<i>Yacapichtlan</i>." The ant, or <i>azcatl</i>, of the Mendoza version seems to be a phonetic marker of the initial "aca" sound.</p>
<p>Cempoala "place of twenty" <i>cempohualli</i> = twenty</p>			<p>Appears on fol. 21v as "<i>Cempoalan</i>." In both the Relación and Mendoza, the head is that of a Totonac, with whom Central Mexicans associated Cempoala.</p>
<p>Culhuacan "place of the Culhua" <i>colli</i> = curved <i>-hua</i> = possessive <i>-can</i> = locative</p>			<p>Appears on fol. 2r as "<i>Colhuacan</i>." The Culhua were an ethnic group; this logograph is expressed with a homonym, here portrayed as a hill with a curved top.</p>
<p>Guaxtepec "on the hill of the guaje tree" <i>huaxin</i> = guaje tree <i>tepetl</i> = hill <i>-c</i> = locative</p>			<p>Appears on fols. 7v and 24v as "<i>Huaxtepec</i>." The tree shown in both Relación and Mendoza is heavy with red seed pods.</p>
<p>Macuilsuchil "Five Flower" <i>macuilli</i> = five <i>xochitl</i> = flower</p>			<p>Appears on fol. 44r as "<i>Macuilxochic</i>." Macuilxochitl was a central Mexican deity, but is not directly portrayed here. Instead, flowers and counters express the name.</p>

Source: Barbara E. Mundy, *The Mapping of New Spain: Indigenous Cartography and the Maps of the Relaciones Geográficas*.

PLACE NAME AND NAHUATL ETYMOLOGY	LOGOGRAPH	EXPLANATION
<p>S. Francisco Ahuatlacotlan "Place of the Thorny Sticks" <i>ahhuatl</i> = long thorn <i>tlacotl</i> = stick <i>-tlan</i> = place of</p>		<p>At the top of a tepetl symbol, three staffs bristle with thorns.</p>
<p>S. Miguel Huitzquauhtzinco "Place of Thorn Trees" <i>huitzli</i> = thorn <i>cuahuatl</i> = tree <i>huitzcuahuatl</i> = medicinal tree <i>-tzin</i> = honorific <i>-co</i> = locative</p>		<p>A tree, growing out of the top of the tepetl symbol, bears fruits and thorns.</p>
<p>S. María Mictlantzinco "Honored Place of the Dead" <i>micqui</i> = a dead person <i>mictlan</i> = the underworld, place of the dead <i>-tzin</i> = honorific <i>-co</i> = locative</p>		<p>The head of a person, set at the top of a tepetl symbol has eyes closed in death and face painted with stripes, characteristic of the dead and victims of sacrifice.</p>
<p>S. Miguel Quauhxilotlan "Place of the Cuauhxilotl Tree" <i>xilotl</i> = green ear of corn <i>cuahuatl</i> = tree <i>cuauhxilotl</i> = a tropical tree <i>-tlan</i> = place of</p>		<p>A tree, rising from the top of a tepetl symbol, bears pale green leaves that look like ears of corn.</p>
<p>S. Pedro Coaixtlahuacan "At the Snake River" <i>coatl</i> = snake <i>ixtlahuatl</i> = field <i>-can</i> = locative</p>		<p>A snake crawls upon ground marked with dots, the stippling designating cultivated land.</p>
<p>S. Juan Tliltzapoapan "River of the Black Sapodilla" <i>tliltzapotl</i> = black sapodilla tree <i>tilli</i> = black <i>tzapotl</i> = sapodilla <i>apantli</i> = river</p>		<p>A tree with round black fruits, set at the top of a tepetl symbol, has a spring of water at its base.</p>

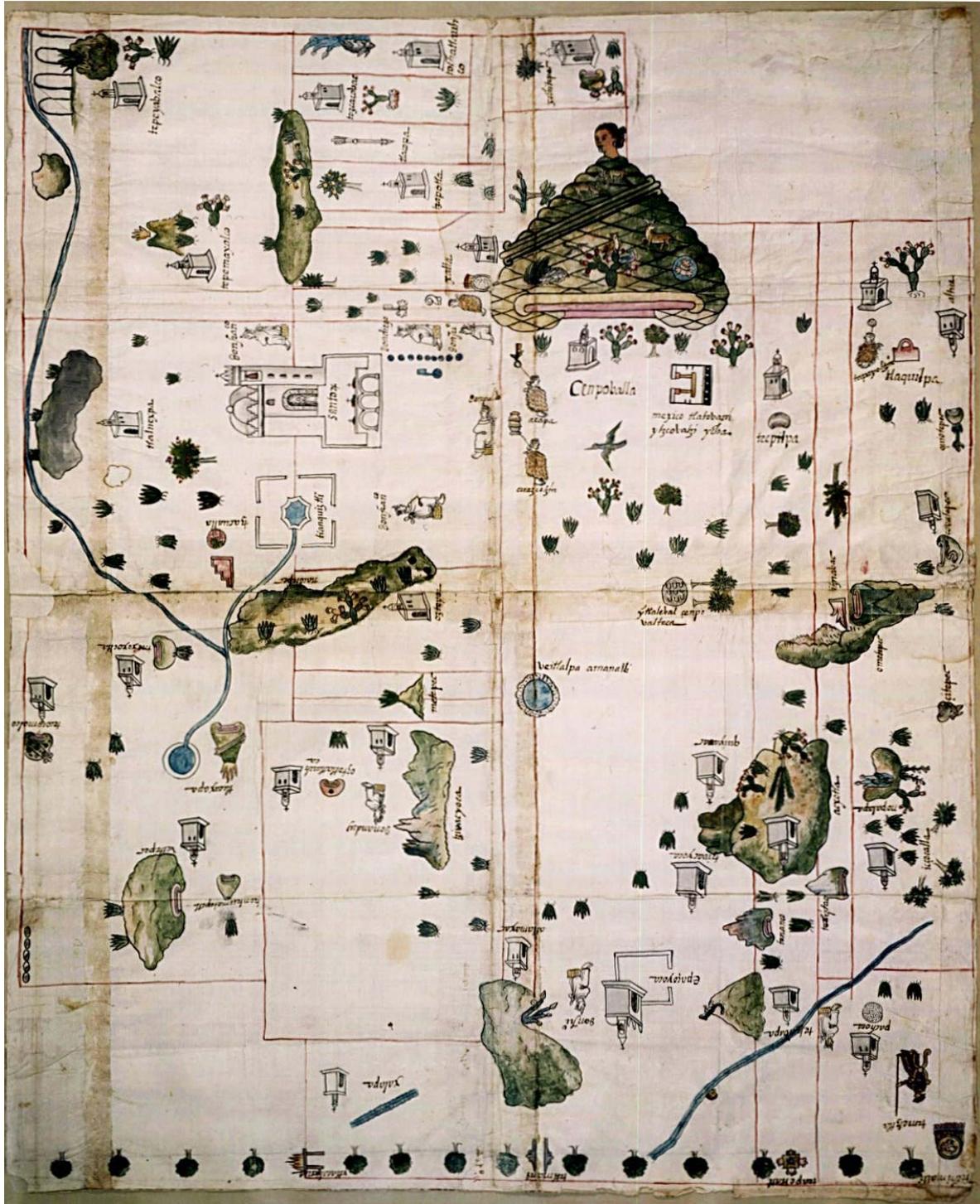
Source: Barbara E. Mundy, *The Mapping of New Spain: Indigenous Cartography and the Maps of the Relaciones Geográficas*.

Table 4 Indigenous Symbols of Topographical Features

Running Water	<i>a</i> 	<i>b</i> 		
Rivers and Lakes	<i>c</i> 	<i>d</i> 	<i>e</i> 	<i>f</i>
Hill and Water	<i>g</i> 			
Springs and Sources of Water	<i>h</i> 	<i>i</i> 		
Hills	<i>j</i> 	<i>k</i> 	<i>l</i> 	
Cave	<i>m</i> 			
Stone	<i>n</i> 	<i>o</i> 		
Tilled Field	<i>p</i> 	<i>q</i> 		

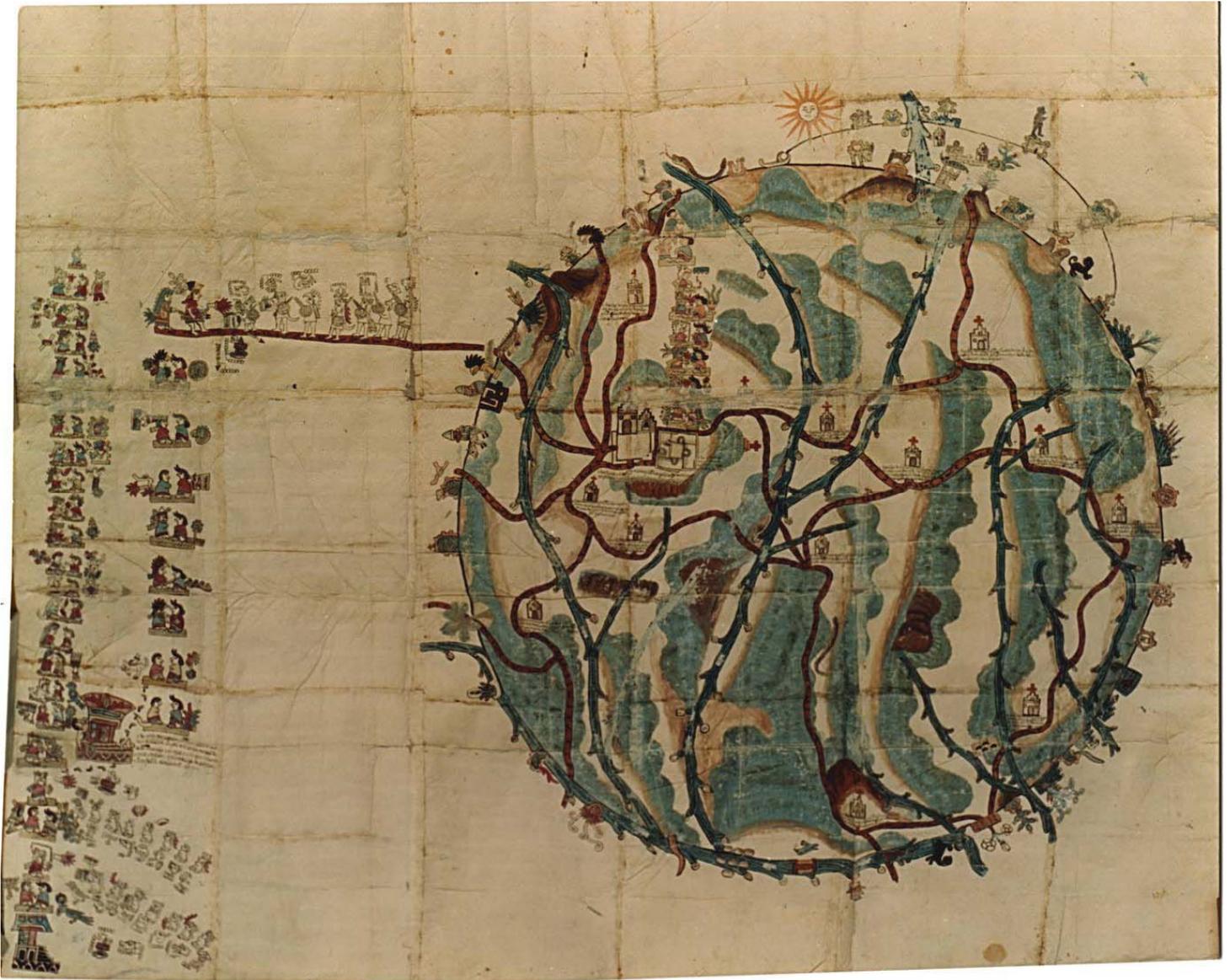
Source: Barbara E. Mundy, *The Mapping of New Spain: Indigenous Cartography and the Maps of the Relaciones Geográficas*.

CLUE : #3



Source: Relaciones Geográficas Collection, Nettie Lee Benson Latin American Collection, University of Texas at Austin, <http://www.lib.utexas.edu/benson/rg/>

CLUE : #4



TEOZACOALCO. Antequera.

Date of map: Jan. 9–21, 1580

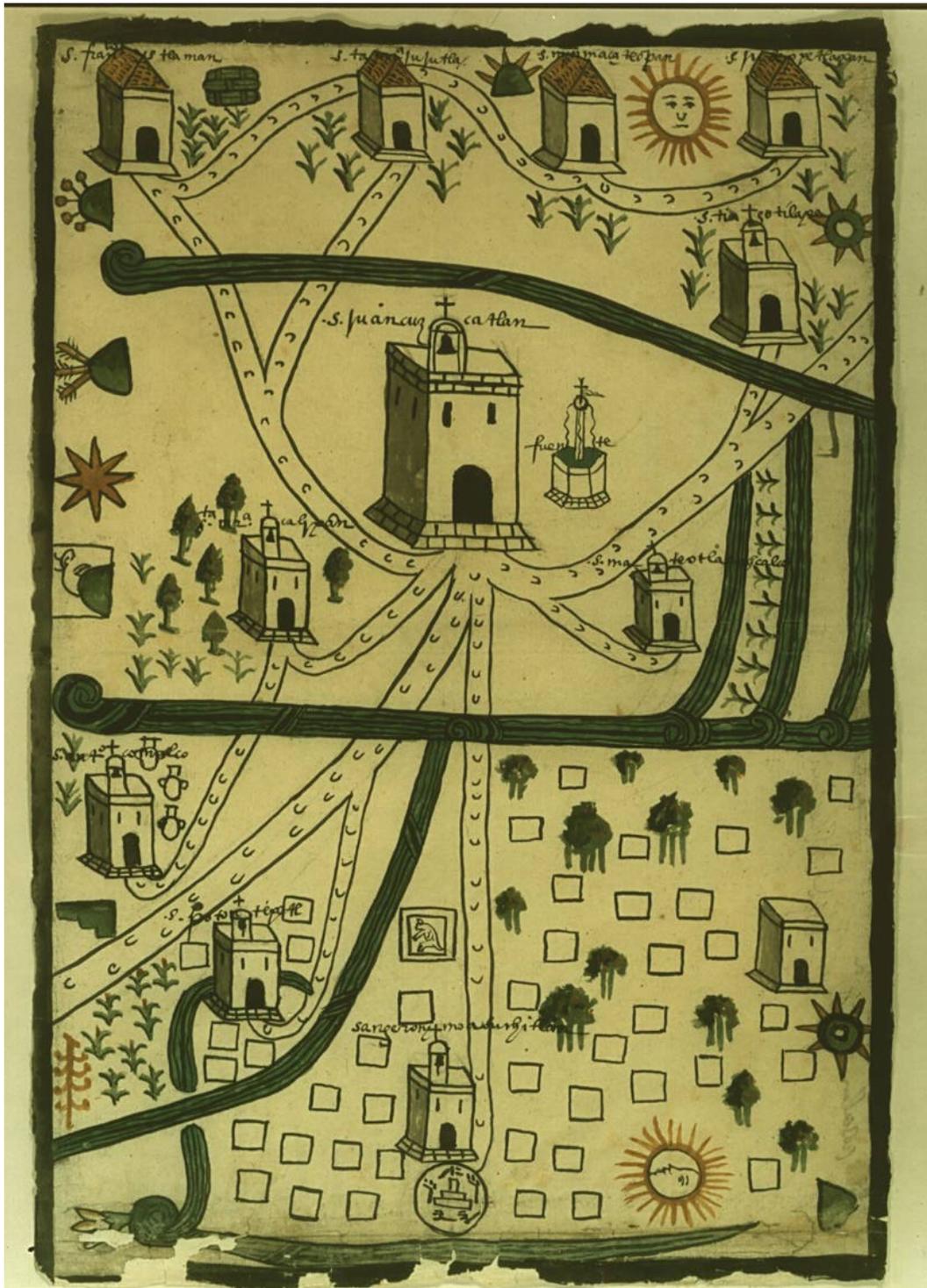
Language of glosses: Spanish, Mixtec

Contemporary location name: San Pedro

Teozacoalco, Oaxaca

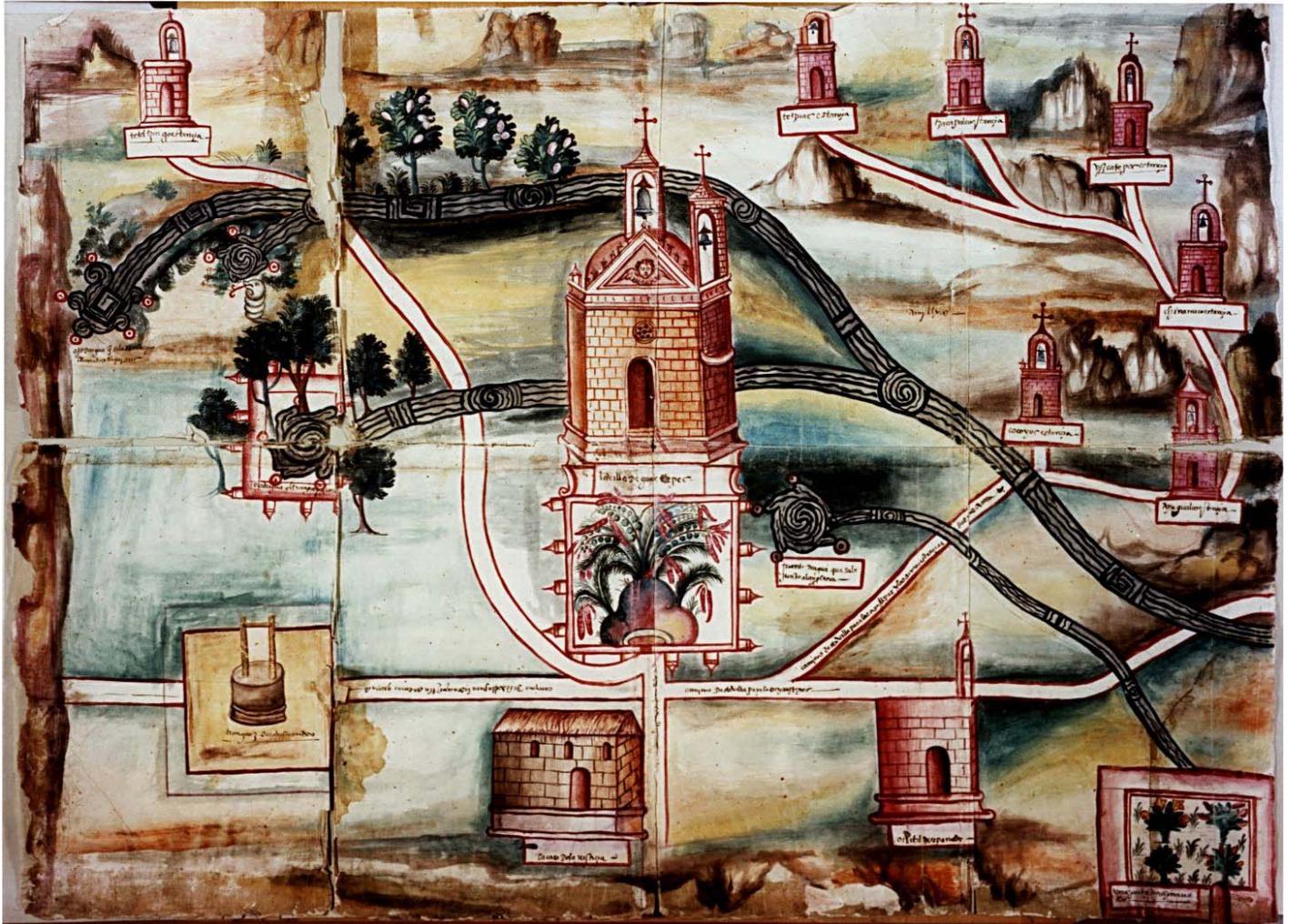
Source: Relaciones Geográficas Collection, Nettie Lee Benson Latin American Collection, University of Texas at Austin, <http://www.lib.utexas.edu/benson/rg/>

CLUE : #6



Source: Relaciones Geográficas Collection, Nettie Lee Benson Latin American Collection, University of Texas at Austin, <http://www.lib.utexas.edu/benson/rg/>

CLUE : #7



Guaxtepec (TEPUZTLAN). Mexico

Date of map: Sept. 24, 1580

Language of glosses: Spanish

Contemporary location name: Oaxtepec, Morelos

Source: Relaciones Geográficas Collection, Nettie Lee Benson Latin American Collection, University of Texas at Austin, <http://www.lib.utexas.edu/benson/rg/>

CLUE : #8



Muchitlan (ZUMPANGO). Tlaxcala.

Date of map: Mar. 7, 1582

Language of glosses: Spanish, Nahuatl, and
Native Pictorial.

Contemporary location name: Zumpango del
Río, Guerrero

Source: Relaciones Geográficas Collection, Nettie Lee Benson Latin American Collection,
University of Texas at Austin, <http://www.lib.utexas.edu/benson/rg/>

CLUE : #9



Source: Relaciones Geográficas Collection, Nettie Lee Benson Latin American Collection,
University of Texas at Austin, <http://www.lib.utexas.edu/benson/rg/>

LCI: ARCHITECTURE

LEGACY OF CONQUEST INVESTIGATION

...Built on the same site where the ancestors had constructed their first temple, the Qoricancha (Gold Courtyard) represented for the empire the golden mirror in which the Andean people saw themselves. The Qoricancha was built as a display of the finest and most harmonious architecture; the oldest parts are constructed of green diorite, they used red andesite in the gardens and dark grey andesite for the compound walls and the temple rooms; these rooms had niches and trapezoidal doorways and were dedicated to the Sun, the Moon, the stars, Lightning, and the Rainbow. Even though the Inca religion might be understood to be polytheist, in reality it was monotheist since those elements understood as multiple divinities (the Sun, the Moon, the stars, the earth) were only seen as intermediaries of the supreme being....

An ancient Inca prayer, transcribed in 1613 by native chronicler Joan de Santa Cruz Pachauti:

Oh Wiracocha! supreme foundation lord who says: let this man be, let this women be. Lord of light and of generation, Where are you? Hear me you! who in the sea above remains and in the sea below is changed, Animator of the Universe, creator of human beings, Lord of lords.

...The Spaniards, as in many other locations around Peru, decided to build their churches and cathedrals on sites of massive religious importance to the Incans.

Source: Fernando E. Elorrieta Salazar and Edgar Elorrieta Salazar, *Cusco and the Sacred Valley of the Incans*.

CLUE : #1

PowerPoint:
*Church of Santo
Domingo*

CLUE : #2

PowerPoint:
Colonial Cities of Peru

CLUE : #3

PowerPoint:
*Colonial Cities of
Mexico*

LCI: POLITICS

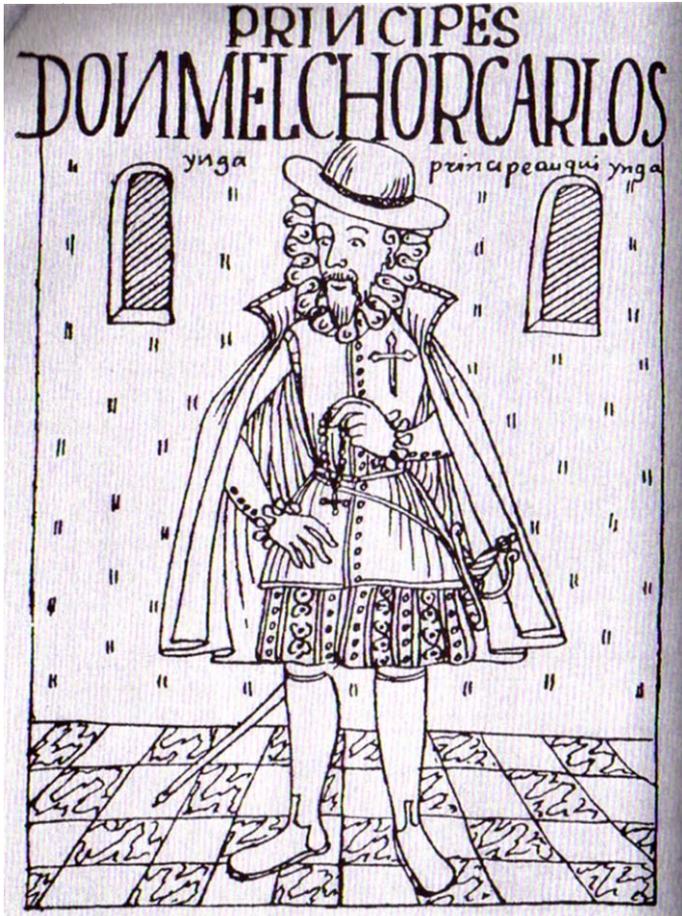
LEGACY OF CONQUEST INVESTIGATION

...However, the development that took place during the vice regal period would not have been possible without the existence of a powerful pre-Hispanic cultural tradition.

Indeed, the advent and establishment of the Viceroyalty of Peru or of New Castile did not signify a break with the past. Although Castilian Spanish became the administrative language, Quechua continued to be the lingua franca as it was during the Inca Empire and only over the centuries did Spanish become a widespread means of communication. This respect for native languages has led to their survival to this day. And the same is true of other significant aspects of earlier cultures. Cities such as Cuzco were transformed but preserved their importance. Others were newly founded (Lima, Arequipa, Ayacucho, Trujillo) but based on Inca communication systems which were adapted with infrastructures more in keeping with the new circumstances.

Source: Rafael López Guzmán, Peruvian Embassy,
<http://www.peruvianembassy.us/do.php?p=101>

CLUE : #1

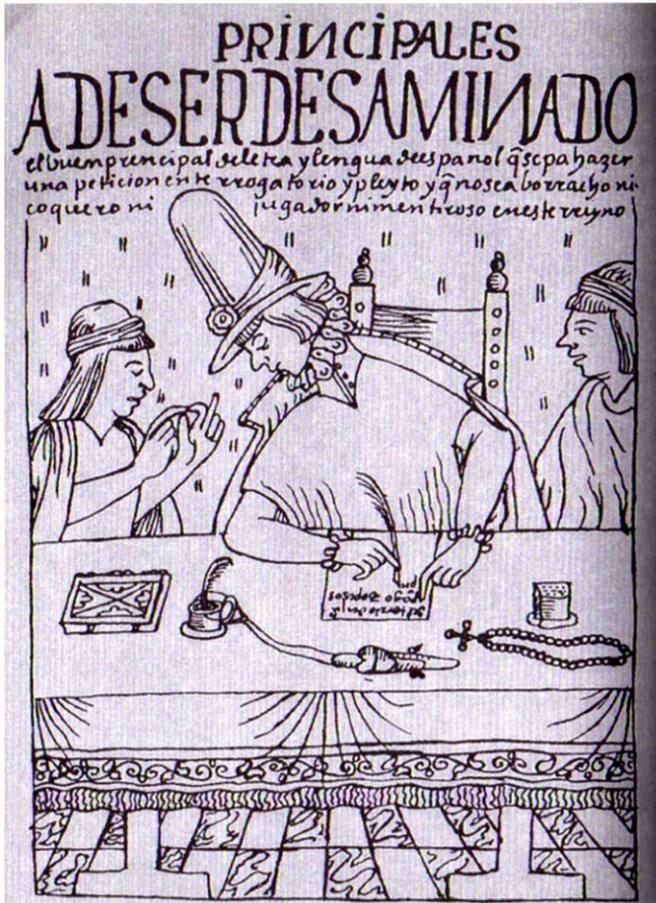


Princes, the principal chief, Don Melchor Carlos Inca. These princes talk with the Lord King Emperor who has given them the administration of Santiago. The noble lord prince; under the law of this Indian kingdom all his grandsons are Indian princes, thank to the Lord King Emperor they have Indians as administrators as they are descendants of legitimate Inca kings.

Deputies, Thanks to the emperor they have the title Don and earn the same salaries as the principals. They are gentlemen, second in command to the majors according to the laws of this kingdom. They have to differentiate themselves and dress like Spaniards, they carry a sword and ride a horse, they should be clean shaven so as not to look like the principal chief.

Source: Guaman Poma, *The Drawings of the Indian Chronicler*.

CLUE : #2



Principal Chiefs, they are examined so that they understand Spanish and Quechua and if possible Latin, they must know how to read and write so they can conduct requests and interrogations, and so they are effective in resolving disputes in the defense of Indians.



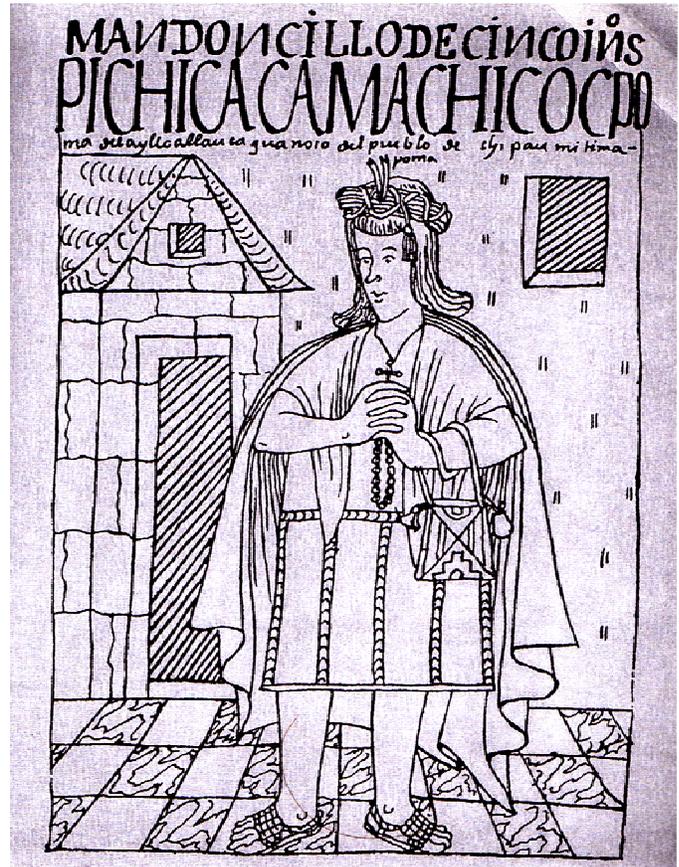
Principal Chiefs, Don Juan Capcha. An Indian of this kingdom.

Source: Guaman Poma, *The Drawings of the Indian Chronicler*.

CLUE : #3



Principal Chiefs, the chiefs along with their children and wives perform dances, in front of the Holy Sacrament and the Virgin Mary and saints during celebrations ordered by the Holy church in Rome. They should be punished if they do not participate because in the Inca period the leaders ordered dances in honor of the temples, idols, and Gods. They should now partake in honor of the true God.



Chief of five Indians, they act as captains when there is work in the mines and public squares depending on the principal chief. They distinguish themselves from the higher ranking men by wearing Indian style clothing.

CLUE : #4



Royal Indian ladies of greats of this kingdom, they are descendents of the Incas and married to the leading chiefs and deputies. Lady Juana Ocllo Coya has a stage, carpet and cushion of a lady and shoes like those of a leading lady so as to differentiate herself from the common Indians.



The chief's wife. Lady Juana Guaman Chisque, the princess and wives of the Indian kingdom are called "nustas." They are entitled to all the honors and benefits of royal status. His Majesty's justice must punish those who wear clothes and jewelry that do not correspond with their social position.

Source: Guaman Poma, *The Drawings of the Indian Chronicler*.

CLUE : #5



Ordinary Mayor, they should conform with God's law and his Majesty the King's laws of Christianity as well as the ancient Indian law.



Managers. They make visits to the Indian houses every six months. Together with the mayors they check that people are not in need of anything and that the Indians follow their heritage.

Source: Guaman Poma, *The Drawings of the Indian Chronicler*.

CLUE : #6



The kingdoms major and minor sheriffs are his Majesty's law enforcers.



The kingdom town criers, mayors, and executioners. The authorities must look for the most responsible men from the fields of Illapa, the lightning God.

Source: Guaman Poma, *The Drawings of the Indian Chronicler*.

CLUE : #8



Good government, Don Juan Solani, archbishop, under orders he married Don Cristobel Sayri Topa and Dona Beatriz Coya, children of Manco Inca and his mother Beatriz Huarcaya Coya.



Good government, Marques de Canete, third viceroy, good Christians who governed peaceful. Sayri Topa Inca, legitimate son of Manco Inca, left his hideout in the Vilcapampa Mountain with his captains and people knowing that Marques was a friendly person. They sat down together and began to talk, becoming good friends.

Source: Guaman Poma, *The Drawings of the Indian Chronicler*.

LCI: ART

LEGACY OF CONQUEST INVESTIGATION

CUSQUENIAN PAINTING

Cusquenian painting established itself as an original cultural phenomenon unseen before in the history of art in Latin America. It was also to emerge in other Spanish colonial centers such as Bolivia, Ecuador and Mexico. The school of cusquenian art encompassed a unique style noted for its beautiful form and concept.

Used as a method of ideological domination by the Spanish, the paintings also formed part of a subtle resistance by the indigenous people who took advantage of the European techniques and concepts without letting go of their own ideas and tradition. The tradition of cusquenian painting was born of this combination of old and new and was to grow over the following three centuries (XVI–XVIII) at the hands of a multitude of painters some well known and others that remain anonymous. Many would paint collectively in workshops under the supervision of a master painter. Perhaps the most outstanding thing to emerge from this phenomenon was the appearance of a range of diverse styles at a time when everything was dominated heavily by the influence of the Catholic Church. The cultural elements incorporated by the natives help define the essence of what Peru, as a country, is today.

Spanish painting of this period is characterized by the theme of departure from earth and subsequent ascension to heaven as the path necessary for the salvation of human kind. This way of thinking opposed indigenous pantheist beliefs closely associated with the earth, nature, and the enjoyments of life without prejudice. The hybrid style that was to become common in the Cusco tradition displayed many features from Cusco itself; these included local scenery, flowers, animals, various agricultural products as well as native peoples in traditional dress. During the sixteenth and the early part of the seventeenth century cusquenian painters can be seen to have been influenced directly by European painters who came to Peru in search of the abundant wealth yielded by the extraction of gold and silver. The influence of Jesuits, who used paintings to teach their doctrines, is also evident at this time. The Jesuits persuaded a great number of the indigenous Americans away from local tradition and towards their way of thinking. This perception molded the religious iconography in which the Jesuits developed cusquenian art for the splendor of the church, as their motto suggested "For the glory of God."

Source: *The Cathedral of Cusco*.

CLUE : #1



CLUE : #2

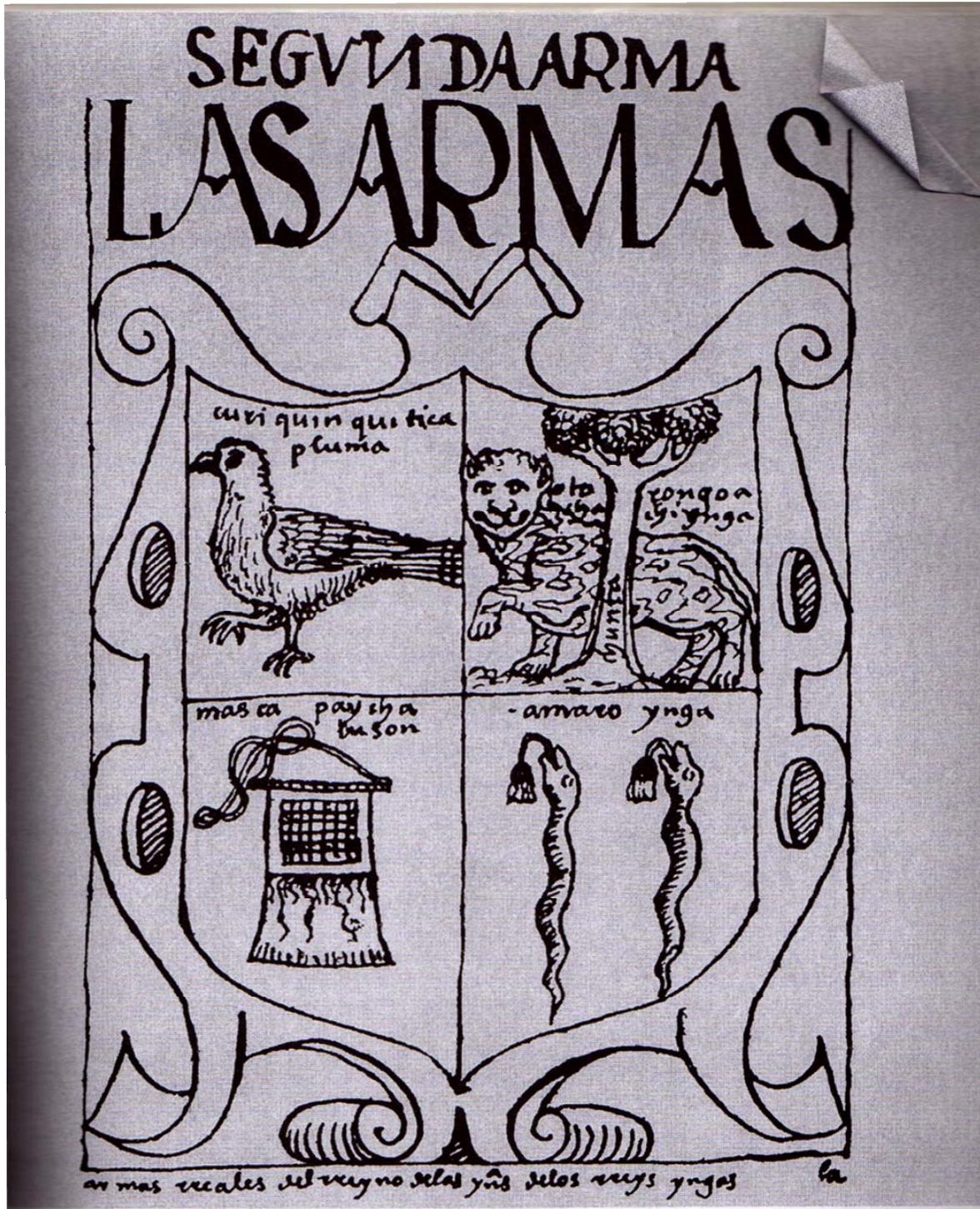
96



97



CLUE : #3



The Inca Coat of Arms, eagles feathers, the jaguar, the royal crown and snakes. It is said that the Incas came from Lake Titicaca and from Tiahuanaco, from there emerged eight brothers who came to Cusco.

Source: Guaman Poma, *The Drawings of the Indian Chronicler*.

CLUE : #4



The Last Supper, Marco Zapata

CLUE : #5



Luis Nino (active from 1716–1758) was an Indian, and in his work is unique in its consolidation of European-Andean art traditions. His famed "Virgin of Sabaya" includes the usual Baroque appurtenances of putti and twisting columns, but its central, massive, mountain-shaped figure conflates the Virgin with the form of the Andean earth goddess Pachamamma, a melding which had particular significance in Potosi, whose silver-yielding mountain had been revered in pre-Hispanic times as the goddess's home.

Source: Holland Cotter, "Embracing the Foreign in Silver and Sombreros," *New York Times*, October 3, 1997.

CLUE : #6



From The Church of San Pedro in Lima, Peru

A early seventeenth-century Peruvian polychrome wood sculpture of the child Jesus as a sturdy, dark-haired toddler wearing a red tunic and gravely proffering an avocado in his right hand while holding half a heart in his left.

Source: Roberta Smith, "Cultures Collided, and Art Was Born," *New York Times*, September 22, 2006.

CLUE : #7



CLUE : #8



LCI: TEXTILES AND CLOTHING

LEGACY OF CONQUEST INVESTIGATION

Contemporary Indigenous Clothing

Nowadays indigenous clothing reflects a process of syncretism with many other elements from Mexican culture. For example, the *rebozo*, poncho, and serape are garments that emerged from the amalgamation of autochthonous, European, and even Asian cultures, for the Manila Galleon opened up trade between Asia and New Spain in the second half of the sixteenth century.

What we know today as the poncho used on a day-to-day basis in male attire, is a garment derived from the indigenous *tilma* or mantle. Its decorative style and materials come from the garment known as the saddle blanket.

Among some indigenous groups, the *morral* or shoulder bag is used by both men and women to carry their personal effects or seeds to be planted in the fields. In former times, it was used exclusively by priests, who kept and transported copal incense, medicinal herbs, and other ritual items in it.

...Tzeltal and Tzotzil indigenous women from the Chiapas highlands wear a type of shawl folded in half or quarter on their head. Meanwhile, women from Oaxaca from any ethnic group wear their *rebozo* folded in a wide variety of ways on their head.

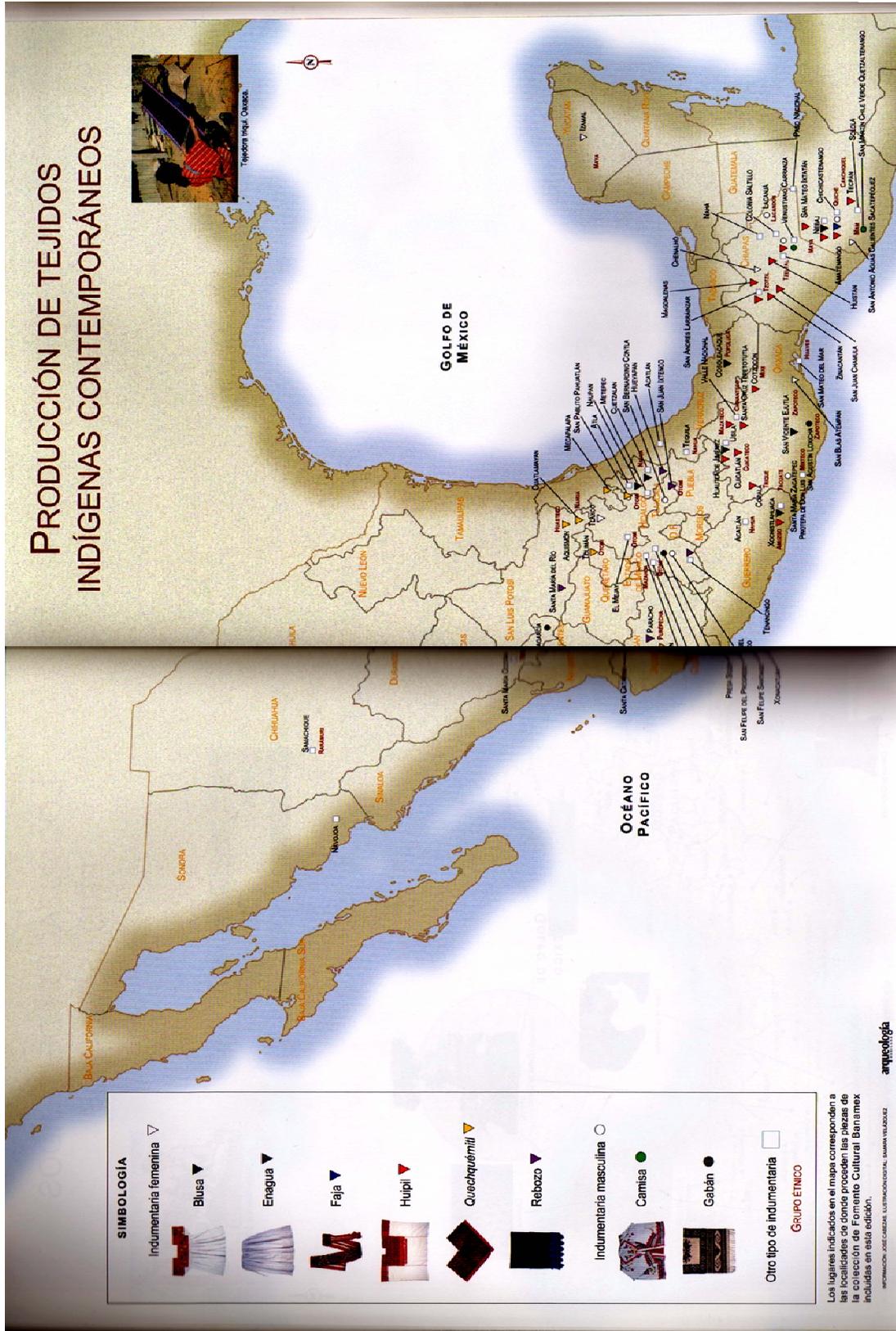
Despite the survival of some items of indigenous garb, many changes have taken place at different times and among different groups. However, these have been collective changes, in other words changes in which ethnic identity is connected with a group or a culture through clothing. This occurred even in cases in which garments are made entirely of industrial materials or else combined with garments woven on a backstrap loom.

Seri, Tepehua and Cora women adopted a short jacket based on nineteenth century fashion with appliqués made of industrial fabrics. The Raramuris have ceased making wool skirts and have adopted extremely wide skirts and shirts with ample sleeves, and appliqués of industrial cloth. The Huichols have abandoned weaving to make men's and women's garments with industrial cotton, embroidered with motifs traditional for their ethnic group. The Totonac women abandoned their old style garb, replacing it with a garment made of white organza and a *quechquemiltl* of the same material adorned with lace, while the men adopted loose-fitting trousers and a sailor collar, all in white. The changes are adopted by everyone in the community

The *rebozo* is universal in Mexican women's attire of all classes. This is also a syncretic garment derived from the *mamatl* or *mamalli* and the Spanish shawl or *mantilla* and the embroidered shawl.

Source: "Textiles de México de Ayer y Hoy," *Arqueología Mexicana*.

CLUE : #1



Production of Contemporary Indigenous Textiles

CLUE : #2



GRUPO TOJOLABAL
Traje de mujer, 1975. Colonia Saltillo, Chiapas. Blusa de algodón con aplic
listones. Falda de satín plegado con aplicaciones de encaje comercial. C
pañuelo de satín comercial. Colección Fomento Cultural Banamex.
FOTO: ARTURO GONZÁLEZ DE ALBA



GRUPO TZOTZIL

Traje de hombre, 1974-1975. Huixtán, Chiapas. Saco de alférez de algodón industrial bordado a mano. Pantalón de algodón tejido en telar de cintura. Faja de lana tejida en telar de cintura. Colección Fomento Cultural Banamex, A.C.

FOTO: ARTURO GONZÁLEZ DE ALBA



GRUPO QUICHÉ

Traje de cofrade, 1920-1930, 1950, 1975-1979, 1930-1940. Chichicastenango, Guatemala. Pantalón, saco y morral de lana tejida en telar de pie y bordada con sedalina. Tzute de algodón tejido en telar de cintura y brocado con seda. Colección Fomento Cultural Banamex, A.C.

FOTO: ARTURO GONZÁLEZ DE ALBA

AUTOR DESCONOCIDO
Quechquémitl antiguo, 1960-1970. Tlaxco, Hidalgo. Algodón
brocado con hilos de lana, tejido en curva, en telar de
cintura. Colección Fomento Cultural Banamex, A.C.
FOTO: ARTURO GONZÁLEZ DE ALBA



GRUPO NAHUA
Quechquémitl, 1950-1960. Metepec, Puebla. Lana tejida en
curva, en telar de cintura, bordada en puntada de lomillo.
Colección Fomento Cultural Banamex, A.C.
FOTO: ARTURO GONZÁLEZ DE ALBA





GRUPO CHINANTECO
 Huipil, ca. 1980. Paso Nacional, Chiapas. Tela industrial
 bordada al pasado con hilo mercerizado. Ornamentos de listón
 y blonda. Colección Fomento Cultural Banamex, A.C.
 FOTO: ARTURO GONZÁLEZ DE ALBA



GRUPO CHINANTECO
 Huipil, ca. 1980. Usila, Oaxaca. Algodón tejido en telar de cintura,
 con flecos, brocado, adornado con listones y cucardas en los
 hombros. Una vez terminado el tejido se pinta con fucsina de color
 morado. Colección Fomento Cultural Banamex, A.C.
 FOTO: ARTURO GONZÁLEZ DE ALBA



AUTOR DESCONOCIDO
Huipil, 1980. San Mateo Ixtatán, Guatemala. Algodón tejido en telar de cintura,
bordado a mano. Colección Fomento Cultural Banamex, A.C.
FOTO: ARTURO GONZÁLEZ DE ALBA



GRUPO CAKCHIQUEL
Huipil de cofradía, 1910. Tecpan, Guatemala. Algodón tejido en telar de cintura,
con aplicaciones de satén en el cuello. Colección Fomento Cultural Banamex, A.C.
FOTO: ARTURO GONZÁLEZ DE ALBA

CLUE : #3

PowerPoint:
Contemporary Textiles