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a food history,*

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**ingredients, preparation
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differences, and food for
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contemporary global
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food that sustains
physical life. It is also
the setting for people to
share the fellowship that
sustains cultural,
community, and political
life. In the vision of

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artist Rolando Briseño,
food is a powerful
metaphor, a way of
understanding how culture
nurtures the spirit. When
cultures collide—as they
inevitably do in

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borderlands settings—food,
its preparation, and the
rituals surrounding its
consumption can preserve
meanings and
understandings that might
otherwise have been lost

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to the mainstream social
narrative. Briseño's
exhibit, La Mesa de
Moctezuma/Moctezuma's
Table, originally hosted
by San Antonio's Instituto
Cultural Mexicano and

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later by the Instituto de
México, Montreal, Canada,
brings to vivid life the
artist's conception of
food as life source,
social symbol, and
embodiment of meaning. Now,

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editor Norma E. Cantú has gathered the art, along with the words of fifteen poets, writers, artists, and scholars who reflect in various ways on the layers of interpretation

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to be derived from

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Briseño's works. Their
thoughts provide focal
points for musings about
food, transborder
relationships between food
and art, personal

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connections to food,
individual works within
the exhibit, and the
intense and immediate
connections among culture,
food, and self.
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most important, popular,
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writers.

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**This exciting book explores
the culture and
achievements of the ancient
Maya through the
examination of artifacts that**

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introduction by World

**Literature Today editor-in-
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**If history is written by the
victors, then as the rulers of
a nation change, so too does
the history. Mexico has had**

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**many distinct periods of
history, demonstrating
clearly that the tale changes
with the writer. In National
Narratives in Mexico,
Enrique Florescano
examines each historical**

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**vision of Mexico as it was
interpreted in its own time,
revealing the influences of
national or ethnic identity,
culture, and evolving
concepts of history and
national memory.**

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Florescano shows how the image of Mexico today is deeply rooted in ideas of past Mexicos—ancient Mexico, colonial Mexico, revolutionary Mexico—and how these ideas can be

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**more fully understood by
examining Mexico's past
historians. An awareness of
the historian's cultural
perspective helps us to
understand which types of
evidence would be**

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**considered valid in
constructing a national
narrative. These
considerations are
important in modern
Mexican historiography, as
historians begin to question**

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**the validity of Mexico's
"collective memory."**

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**Domínguez Torres here
investigates the significance
of military images and
symbols in post-Conquest
Mexico. She shows how the
'conquest' in fact involved
dynamic exchanges between**

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**cultures; and that certain
interconnections between
martial, social and religious
elements resonated with
similar intensity among
Mesoamericans and
Europeans, creating indeed**

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cultural bridges between these diverse communities. Multidisciplinary in approach, this study builds on scholarship in the fields of visual, literary and cultural studies to analyse

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**the European and
Mesoamerican content of
the martial imagery fostered
within the indigenous
settlements of central
Mexico, as well as the ways
in which local communities**

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**and leaders appropriated,
manipulated, modified and
reinterpreted foreign visual
codes. Military Ethos and
Visual Culture in Post-
Conquest Mexico draws on
post-structuralist and post-**

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**colonial approaches to
analyse the complex
dynamics of identity
formation in colonial
communities.**

**Walter Benjamin's
Philosophy**

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**Day of the Dead in the USA,
Second Edition**

New Mexico's Spanish legacy has informed the cultural traditions of one of the last states to join the union for more than four hundred years, or before the alluring capital

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of Santa Fe was founded in 1610. The fame the region gained from artist Georgia O'Keefe, writers Lew Wallace and D.H. Lawrence and pistolero Billy the Kid has made New Mexico an international tourist destination. But the Spanish annals

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also have enriched the Land of Enchantment with the factual stories of a superhero knight, the greatest queen in history, a saintly gent whose coffin periodically rises from the depths of the earth and a mysterious ancient map. Join

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author Ray John de Aragón as he reveals hidden treasure full of suspense and intrigue.

The most important political entity in pre-Spanish Mesoamerica was the Tenochca Empire, founded in 1428 when the three kingdoms of

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Tenochtitlan, Tetzaco, and Tlacopan formed an alliance that controlled the Basin of Mexico and other extensive areas of Mesoamerica. In The Tenochca Empire of Ancient Mexico Pedro Carrasco incorporates years of

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research in the archives of Mexico and Spain and compares primary sources, some not yet published, from all three of the great kingdoms. Carrasco goes beyond cataloging and locating conquests and tributary towns. He takes in the

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total tripartite structure of the
Empire, defining its component
entities and determining how they
were organized and how they
functioned.

Honoring relatives by tending
graves, building altars, and cooking

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festive meals has been a major tradition among Latin Americans for centuries. The tribute, "El Día de los Muertos," has enjoyed renewed popularity since the 1970s when Latinx activists and artists in the United States began expanding

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"Day of the Dead" north of the border with celebrations of performance art, Aztec danza, art exhibits, and other public expressions. Focusing on the power of public ritual to serve as a communication medium, this

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revised and updated edition
combines a mix of ethnography,
historical research, oral history, and
critical cultural analysis to explore
the manifold and unexpected
transformations that occur when the
tradition is embraced by the

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mainstream. A testament to the complex role of media and commercial forces in constructions of ethnic identity, Day of the Dead in the USA provides insight into the power of art and ritual to create community, transmit oppositional

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messages, and advance educational, political, and economic goals. Today Chicano-style Day of the Dead events take place in all fifty states. This revised edition provides new information about: The increase in events across the

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US, incorporating media coverage and financial aspects, Recent political movements expressed in contemporary Day of the Dead celebrations, including #BlackLivesMatter and #MeToo Greater media coverage and online

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presence of the celebration in blogs, websites, and streaming video Día de los Muertos themes and iconography in video games and films The proliferation of commercialized merchandise such as home goods, apparel, face

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paints and jewelry at mainstream big box and web retailers, as well as the widespread proliferation of calavera-themed decorations and costumes for Halloween 24 new full color illustrations

Recently, scholars of Olmec visual

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culture have identified symbols for umbilical cords, bundles, and cave-wombs, as well as a significant number of women portrayed on monuments and as figurines. In this groundbreaking study, Carolyn Tate demonstrates that these subjects

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were part of a major emphasis on gestational imagery in Formative Period Mesoamerica. In *Reconsidering Olmec Visual Culture*, she identifies the presence of women, human embryos, and fetuses in monuments and portable

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objects dating from 1400 to 400 BC and originating throughout much of Mesoamerica. This highly original study sheds new light on the prominent roles that women and gestational beings played in Early Formative societies, revealing

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female shamanic practices, the generative concepts that motivated caching and bundling, and the expression of feminine knowledge in the 260-day cycle and related divinatory and ritual activities. Reconsidering Olmec Visual

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Culture is the first study that situates the unique hollow babies of Formative Mesoamerica within the context of prominent females and the prevalent imagery of gestation and birth. It is also the first major art historical study of La Venta and the

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first to identify Mesoamerica's earliest creation narrative. It provides a more nuanced understanding of how later societies, including Teotihuacan and West Mexico, as well as the Maya, either rejected certain

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Formative Period visual forms, rituals, social roles, and concepts or adopted and transformed them into the enduring themes of Mesoamerican symbol systems. A Study of the Ancient Nahuatl Mind

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Reconsidering Olmec Visual
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Karen Brown's Mexico
Aztec Thought and Culture
Exceptional Places to Stay and
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The Huasteca

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Among the lasting legacies of the Chicano Movement is the cultural flowering that it inspired--one that has steadily grown from the 1960s to the present. It encompassed all of the arts and continues to earn acclaim both nationally and internationally. Although this Chicano artistic renaissance received extensive

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scholarly attention in its initial phase, the post-Movimiento years after the late 1970s have been largely overlooked. This book meets that need, demonstrating that, despite the changes that have taken place in all areas of Chicana/o arts, a commitment to community revitalization continues to underlie artistic expression.

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This collection examines changes across a broad range of cultural forms--art, literature, music, cinema and television, radio, and theater--with an emphasis on the last two decades. Original articles by both established and emerging scholars review such subjects as the growth of Tejano music and the rise of Selena, how

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films and television have affected the Chicana/o experience, the evolution of Chicana/o art over the last twenty years, and postmodern literary trends. In all of the essays, the contributors emphasize that, contrary to the popular notion that Chicanas/os have succumbed to a victim mentality, they continue to actively

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struggle to shape the conditions of their lives and to influence the direction of American society through their arts and social struggle. Despite decades usually associated with self-interest in the larger society, the spirit of commitment and empowerment has continued to infuse Chicana/o cultural expression and points

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Francisco A. Lomelí, Teresa Márquez, and

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María Herrera-Sobek

"General overview of the ancient Maya begins with summary discussions of the history of Maya studies, the environment and geography of the Maya world, and the European invasion. Text is devoted primarily to a synthesis of the history of Maya cultural traditions based primarily

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on archaeological data and complemented
by epigraphic and ethnohistorical
information"--Handbook of Latin
American Studies, v. 57.

For at least two millennia before the
advent of the Spaniards in 1519, there was
a flourishing civilization in central
Mexico. During that long span of time a

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cultural evolution took place which saw a high development of the arts and literature, the formulation of complex religious doctrines, systems of education, and diverse political and social organization. The rich documentation concerning these people, commonly called Aztecs, includes, in addition to a few codices written before

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the Conquest, thousands of folios in the Nahuatl or Aztec language written by natives after the Conquest. Adapting the Latin alphabet, which they had been taught by the missionary friars, to their native tongue, they recorded poems, chronicles, and traditions. The fundamental concepts of ancient Mexico

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presented and examined in this book have been taken from more than ninety original Aztec documents. They concern the origin of the universe and of life, conjectures on the mystery of God, the possibility of comprehending things beyond the realm of experience, life after death, and the meaning of education, history, and art. The

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philosophy of the Nahuatl wise men, which probably stemmed from the ancient doctrines and traditions of the Teotihuacans and Toltecs, quite often reveals profound intuition and in some instances is remarkably "modern." This English edition is not a direct translation of the original Spanish, but an adaptation

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and rewriting of the text for the English-speaking reader.

Rich in symbolism, the art of the Aztecs offers compelling glimpses into a vanished civilization. This book - a glorious gallery of authentic designs from an ancient Mesoamerican society - presents 30 meticulous re-creations of a vibrant

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The Unborn, Women, and Creation

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***American Literature and
Culture reflects the changes
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This allows the reader to more accurately interpret the esteemed but demanding literature of authors such as Jorge Luis Borges, Mario Vargas Llosa, Octavio Paz, and Diamela Eltit. Key authors whose work has defined a

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period, or defied borders, as in the cases of Sor Juana Inés de la Cruz, César Vallejo, and Gabriel García Márquez, are also discussed in historical and theoretical context. Additional essays engage the reader with in-depth

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*discussions of forms and
genres, and discussions of
architecture, music, and film.
This text provides the
historical background to help
the reader understand the
people and culture that have
defined Latin American*

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short selected bibliographic
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***Describes how the blending of
native Mexican and Spanish
traditions, beliefs, and rituals***

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***has resulted in many of the
lively and colorful festivals
celebrated in Mexico today.
The Huasteca, a region on the
northern Gulf Coast of
Mexico, was for centuries a
pre-Columbian crossroads for
peoples, cultures, arts, and***

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***trade. Its multiethnic
inhabitants influenced, and
were influenced by,
surrounding regions, ferrying
unique artistic styles,
languages, and other cultural
elements to neighboring areas
and beyond. In The Huasteca:***

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***Culture, History, and
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Interregional Exchange, a
range of authorities on art,
history, archaeology, and
cultural anthropology bring
long-overdue attention to the
region's rich contributions to
the pre-Columbian world.***

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They also assess how the Huasteca fared from colonial times to the present. The authors call critical, even urgent attention to a region highly significant to Mesoamerican history but long neglected by scholars.

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*Editors Katherine A. Faust
and Kim N. Richter put the
plight and the importance of
the Huasteca into historical
and cultural context. They
address challenges to study of
the region, ranging from
confusion about the term*

“Huasteca” (a legacy of the Aztec conquest in the late fifteenth century) to present-day misconceptions about the region’s role in pre-Columbian history. Many of the contributions included here consider the Huasteca’s

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***interactions with other
regions, particularly the
American Southeast and the
southern Gulf Coast of
Mexico. Pre-Columbian
Huastec inhabitants, for
example, wore trapezoid-
shaped shell ornaments***

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*unique in Mesoamerica but
similar to those found along
the Mississippi River. With
extensive examples drawn
from archaeological evidence,
and supported by nearly 200
images, the contributors
explore the Huasteca as a*

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junction where art, material culture, customs, ritual practices, and languages were exchanged. While most of the essays focus on pre-Columbian periods, a few address the early colonial period and contemporary

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agricultural and religious
practices. Together, these
essays illuminate the
Huasteca's significant legacy
and the cross-cultural
connections that still resonate
in the region today.***

"Innovative study, drawing on

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*extensive ethnohistorical and
ethnographical materials, of
the mythology of the Toltecs
and the Aztecs, with broader
Mesoamerican comparisons,
including the Popol Vuh of the
Quichâe Maya. Finds
recurring themes in origin*

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stories of light and darkness, sacrifice, expulsion and wanderings, and arrival in a Promised Land. Analysis includes considerations of myth vs. history"--Handbook of Latin American Studies, v. 58.

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La Llorona's Children

Olmec Art of Ancient Mexico

Papers from a symposium

held in the Center for

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Life in Ancient Mexico, Incas

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Beautiful Mayan And Aztec

Cultural Art.

"A new interpretive map of the

borderlands as space, trope, meaning,

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and creative landscape inhabited and reimagined by Mexican and Mexican American peoples. Leon weaves together saints, healers, writers, movements and ideas with skill, bringing a fresh critical mind to Chicano/Latino and Religious

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studies."—*David Carrasco, Neil L.*

*Rudenstine Professor of the Study of
Latin America, Harvard University*

*"In this sweeping and ambitious book,
Leon explores Mexican and Chicano
religious practices that move 'beyond'
colonialism"*—*José David*

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The rise of independent civilization in Mesoamerica can be traced back at least 3000 years. A rich and varied geography helped shape an extraordinarily diverse array of cultures on the Gulf coast and in the

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Maya lowlands and the Mexican highlands. Based on the Mexican collections of the British Museum, this illustrated title introduces the prehispanic art of Mesoamerica. Among the masterpieces illustrated are Olmec ceremonial jade objects, Maya

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lintels, and Aztec turquoise mosaics.

*Not only is there remarkable
continuity within the distinctive
regional cultures, there is also
evidence for widely-shared beliefs in
powerful nature gods and for
practices such as the Mesoamerica ball*

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game. This book points to the most important of these connections and to recent advances in our understanding of a complex and largely unwritten story.

Fourteen Olmec specialists discuss not only the works of art but also the

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many recent finds, that provide insights into Mexico's most ancient culture, as well as its cultural history, cosmology, and daily life. Colour photos. Quarto.

Cultural Traditions of Ancient Mesoamerica describes ancient

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cultural traditions of the Olmec, Maya, Zapotec, and Aztecs, among others, providing students with a survey of Precontact Mesoamerica. The text features a multidisciplinary approach, including perspectives from archaeology, cultural history,

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epigraphy, art history, and ethnography. The book is organized into ten chapters and proceeds in roughly chronological order to reflect developmental changes in Mesoamerican culture from around 16kya to A.D. 1492. The opening

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chapter summarizes the foundational concerns of Mesoamerican studies.

Chapters Two and Three explore the cultural development of Mesoamerica from the first migrations into the Americas to the Preclassic period.

Chapter Four discusses various

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theories pertaining to culture change. In Chapters Five and Six, students examine Mesoamerica's Classic period. Chapter Seven outlines the nature and importance of ancient and post-contact books and pictorial documents to the study of Mesoamerica. In

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Chapters Eight and Nine, students learn about the Classic Collapse, the Terminal Classic period, and the Post-Classic period. The final chapter describes the Spanish impact on Native Mesoamerican culture. Cultural Traditions of Ancient Mesoamerica is

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*well suited for courses in
anthropology, archaeology, ancient
civilizations, ancient Mesoamerica,
Latin American history, and Latin
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*The World of the Ancient Maya
Destruction and Experience*

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Activities in Ancient Western Mexico

For too long, the Gulf Coast of Mexico
has been dismissed by scholars as

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peripheral to the Mesoamerican heartland, but researchers now recognize that much can be learned from this region's cultures. Peoples of the Gulf Coast—particularly those in Veracruz and Tabasco—share so many historical experiences and cultural features that they can fruitfully

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be viewed as a regional unit for research and analysis. Native Peoples of the Gulf Coast of Mexico is the first book to argue that the people of this region constitute a culture area distinct from other parts of Mexico. A pioneering effort by a team of international scholars who summarize

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hundreds of years of history, this encyclopedic work chronicles the prehistory, ethnohistory, and contemporary issues surrounding the many and varied peoples of the Gulf Coast, bringing together research on cultural groups about which little or only scattered information has been

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published. The volume includes discussions of the prehispanic period of the Gulf Coast, the ethnohistory of many of the neglected indigenous groups of Veracruz and the Huasteca, the settlement of the American Mediterranean, and the unique geographical and ecological context of

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the Chontal Maya of Tabasco. It provides descriptions of the Popoluca, Gulf Coast Nahuatl, Totonac, Tepehua, Sierra „ Š h–u (Otom’), and Huastec Maya. Each chapter contains a discussion of each group’s language, subsistence and settlement patterns, social organization, belief systems,

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and history of acculturation, and also examines contemporary challenges to the future of each native people. As these contributions reveal, Gulf Coast peoples share not only major cultural features but also historical experiences, such as domination by Hispanic elites beginning in the

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sixteenth century and subjection to forces of change in Mexico. Yet as contemporary people have been affected by factors such as economic development, increased emigration, and the spread of Protestantism, traditional cultures have become rallying points for ethnic identity.

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Native Peoples of the Gulf Coast of Mexico highlights the significance of the Gulf Coast for anyone interested in the great encuentro between the Old and New Worlds and general processes of culture change. By revealing the degree to which these cultures have converged, it represents

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a major step toward achieving a broader understanding of the peoples of this region and will be an important reference work on these indigenous populations for years to come.

Travel & holiday guide.

Archaeology of Northern Mesoamerica comprises the tenth and eleventh

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volumes in the Handbook of Middle American Indians, published in cooperation with the Middle American Research Institute of Tulane University under the general editorship of Robert Wauchope (1909–1979). Volume editors of Archaeology of Northern Mesoamerica are Gordon F. Ekholm

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and Ignacio Bernal. Gordon F. Ekholm (1909–1987) was curator of anthropology at The American Museum of Natural History, New York, and a former president of the Society for American Archaeology. Ignacio Bernal (1910–1992), former director of the Instituto Nacional de Antropología y

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e Historia, Mexico, was director of the Museo Nacional de Antropología in Mexico and also a past president of the Society for American Archaeology. Volumes 10 and 11 describe the pre-Aztec and Aztec cultures of Mexico, from central Veracruz and the Gulf Coast, through the Valley of Mexico, to

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western Mexico and the northern frontiers of these ancient American civilizations. The thirty-two articles, lavishly illustrated and accompanied by bibliography and index, were prepared by authorities on prehistoric settlement patterns, architecture, sculpture, mural painting, ceramics

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and minor arts and crafts, ancient writing and calendars, social and political organization, religion, philosophy, and literature. There are also special articles on the archaeology and ethnohistory of selected regions within northern Mesoamerica. The Handbook of

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Middle American Indians was assembled and edited at the Middle American Research Institute of Tulane University with the assistance of grants from the National Science Foundation and under the sponsorship of the National Research Council Committee on Latin American

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An Atlas and Survey of Latin American

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This collection explores, in Adorno's description, 'philosophy directed against philosophy'. The essays cover all aspects of Benjamin's writings, from his early work in the philosophy of art and

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language, through to the concept of history. The experience of time and the destruction of false continuity are identified as the key themes in Benjamin's understanding of history.

A Companion to Latin American

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