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Historia general de la nueva españa

La elaboración del Códice Florentino se llevó a cabo utilizando papel importado de Europa y tinta nativa. El primer nombre que recibió, "Códice florentino", fue asignado debido a su conservación en la Biblioteca Medicea Laurenziana de Florencia. Se cree que llegó a este lugar como un regalo que Felipe II hizo al duque de Toscana, Francesco de Medici. Este documento es considerado vital para el estudio de la cultura nahua debido a sus descripciones detalladas sobre la vida cotidiana de los nahuas desde la época prehispánica hasta mediados del siglo XVI. La obra también reconstruye la historia prehispánica y colonial de los nahuas, así como la mitología mexica, rituales y festividades con que honraban a las deidades. Aunque el Códice Florentino se atribuye en su totalidad a Bernardino de Sahagún, este último se apoyó en el testimonio de un grupo de eruditos nahua conocidos como "los trilingües", que dominaban el náhuatl y también podían hablar español y latín. Entre ellos se destacaban representantes de diferentes reinos nahuas, como Antonio Valeriano del reino de Azcapotzalco. Sahagún comenzó a redactar el Códice Florentino entre 1553 y 1555. Durante su trabajo se apoyó en la tradición oral nahua conocida como "Huehuetlahtolli" ("palabras antiguas"), que representan la sabiduría de los nahuas. de Quetzalcóatl, el más alto estándar moral de su época, fue un consejo. Para 1558, Sahagún fue asignado al convento de Tepeapulco, pueblo que perteneció una vez al reino de Texcoco y en el que permaneció hasta 1561. Allí sistematizó todos los conocimientos recopilados y dividió la obra en tres secciones: lo sagrado, lo humano y lo natural. A este primer compendio se le conoce como "Primeros memoriales", posteriormente ampliado con un capítulo nuevo que se perdió. Ya para la década de los 70 del siglo XVI Sahagún revisó y ordenó nuevamente su material, y la obra quedó estructurada en doce libros divididos en capítulos. Añadió textos como "Libros sagrados", "Libros de retórica" y "La conquista". Sin embargo, las críticas de sus detractores le impidieron llevar la obra a cabo completa hasta nuestros días. En 1570, se llevó a cabo una reunión en la provincia del Santo Evangelio, en la que los detractores aprovecharon para cuestionar y desestimar su labor. Sus escritos fueron confiscados y dispersos en diversos conventos. Sin embargo, el fraile continuó por su propia cuenta y redactó un sumario y un breve compendio que envió a España, con la intención de convencer a las autoridades reales de la importancia de su trabajo. Con persistencia, Sahagún consiguió nuevamente el apoyo que le habían retirado. Fue así como el comisario Rodrigo de Sequer fue instruido por el Consejo de Indias para que le brindara a Sahagún el financiamiento requerido y este pudiese escribir nuevamente la obra y, además, la tradujera del náhuatl al castellano. Se pudo recuperar una parte del material original y, entre 1575 y 1577, se reescribió la obra en una versión conocida como "Códice florentino", en la cual durante su elaboración murieron varios de sus informantes a causa de una epidemia. Ya con lo poco que se podía rescatar comenzaron las traducciones al castellano, en una compilación final que hoy conocemos como "Historia General de las Cosas de la Nueva España", que contiene los siguientes libros: 2. Calendarios, fiestas y ceremonias". 3. "Origen de los dioses". 4. "De la astrología judiciaria o arte de adivinar". 5. "Agueros y pronósticos". 6. "Retórica, filosofía moral y teología". 7. "De la astrología natural o astronomía". 8. "De los reyes y los señores". 9. "De los mercaderes y oficiales". 10. "De los vicios y virtudes de ésta gente indiana". 11. "De las propiedades de los animales, árboles, metales y de los colores". 12. "De la conquista de la Nueva España". Sahagún pasó sus últimos días en Tlatelolco y murió en el convento de San Francisco en 1590. La obra más extensa sobre la forma de vida de los pueblos prehispánicos y coloniales nahuas es el libro "Historia general de las cosas de la Nueva España". Publicado en México entre 1540 y 1590, fue escrito por Bernardino de Sahagún, un monje franciscano que trabajó con informantes indígenas en Tlatelolco, Texcoco y Tenochtitlan. El libro reúne doce volúmenes y aborda temas como la religión, la astronomía, la adivinación, el comercio, la historia y la sociedad azteca. Este libro es fundamental para entender la vida de los aztecas antes del "descubrimiento" español. También es un intento pionero de practicar el ejercicio etnográfico de "ponerse en el lugar del otro", donde Sahagún trató de asumir la lógica de una mentalidad ajena para comprender el mundo de los habitantes originarios de México. Review each item's attached source information for further details. For contact information on WDI partner organizations, refer to this archived list of partners. Approach materials with respect for the cultures and sensibilities documented here. Credit Line: [Original Source citation], World Digital Library More about Copyright and other Restrictions See this 2021 archived capture of the World Digital Library site for additional info and org contact details. Consult Citing Primary Sources for guidance on compiling full citations. In 2012, the Florentine Codex volumes were digitized and made available on the World Digital Library.[5] The book's author, Fray Bernardino de Sahagún, was recognized for his work by UNESCO in 2015 with inscription into the Memory of the World register.[6] In 2023, the Getty Research Institute released the Digital Florentine Codex, offering access to the complete manuscript. The codex played a significant role in the Spanish colonization efforts, particularly with regards to Indigenous education and cultural understanding. In 1575, the Council of the Indies suggested that the Spanish Crown should educate Indigenous peoples in Spanish rather than using their native languages. As a result, Fray Sahagún's documents were confiscated by authorities, who sought more information on this matter.[7] To address this, Bishop Diego de Espinosa instructed Luis Sánchez to report on the situation of Native Americans, leading to Juan de Ovando's visit to the Council of the Indies, which highlighted a lack of understanding about native cultures.[7] In response, the Council ordered the Viceroyalty of Peru and New Spain to include ethnographic information in their reports by 1568 and 1569, respectively. Phillip II established the position of "Cosmógrafo y Cronista Mayor de Indias" to collect and organize this data, but never materialized.[7] This led Sahagún to continue his missionary work, producing two more copies of his Historia general. The three volumes of the Florentine Codex are preserved in the Biblioteca Medicea-Laurenziana in Florence, Italy, with the title "Florentine Codex" chosen by its English translators [8] Given article text here Angelo Maria Bandini described it in Latin in 1793. The work became widely known in the 19th century, with a description by P Fr Marcellino da Civezza published in 1879. The Spanish Royal Academy of History learned about this work and announced its discovery at the fifth International Congress of Americanists. German scholar Eduard Selser presented an overview of the illustrations at the seventh congress in 1888. Mexican scholar Francisco del Paso y Troncoso received permission from Italy to copy the text and images in 1893. The Florentine Codex, a three-volume manuscript, has been extensively studied and compared to earlier drafts found in Madrid. The Tolosa Manuscript, known since the 1860s, was analyzed by José Fernando Ramírez. This manuscript served as the basis for all Spanish translations of the Historia General. Arthur J O Anderson and Charles Dibble spent decades translating the complete Nahuatl text of the Florentine Codex into English. In 1979, Mexico published a full-color facsimile of the codex in an edition of 2000 copies. The Archivo General de la Nación supervised this project. A high-resolution digital version was released online in 2012 by the World Digital Library. The Getty Research Institute released the Digital Florentine Codex in 2023, providing access to the complete manuscript and translations. Sahagún aimed to evangelize Mesoamerican peoples with his writings on their culture and language. He compared the knowledge needed to understand this "idolatrous" religion to that required by a physician. His goals included describing ancient Indigenous beliefs, creating an Aztec vocabulary, and recording the cultural inheritance of New Spain's Indigenous peoples. Sahagún's extensive research spanned several decades, during which he refined his work through multiple revisions. He crafted various versions of a comprehensive manuscript that explored religious, cultural, and natural themes. Copies of the manuscript were sent to royal courts in Spain and the Vatican in the late-sixteenth century to explain Aztec culture. However, these copies went missing for nearly two centuries until they resurfaced in the Laurentian Library in Florence, Italy. A group of scholars has been studying Sahagún's work since the early 19th century. The Florentine Codex is a complex document comprising three interconnected texts: Nahuatl, Spanish, and pictorials. Its final version was completed in 1569. The manuscript features diverse voices and opinions, sometimes contradicting one another. Scholars have proposed that Sahagún drew inspiration from classical authors such as Aristotle, Pliny the Elder, and Bartholomew Anglicus, who shaped the late medieval approach to knowledge organization. The codex is organized into twelve books covering topics like gods, cosmology, moral philosophy, humanity, natural history, and more. The illustrations in the Florentine Codex were a crucial component of the larger work, created by "members of the hereditary profession of tlacuilo or native scribe-painter". The images are divided into two types: primary figures that amplify the meaning of the text and ornamentals. The majority of the nearly 2,500 images are "primary figures", with around 2000 examples, while the remainder are decorative. The artists who created the images likely drew from various sources, including European books with illustrations and engravings. However, the specific artistic influences used by the Aztecs remain unclear. The use of color in the images was significant, as it was believed to activate the image and imbue it with the true nature or ixiptla of the object or person depicted. The codex is composed of 12 books, covering topics such as the gods worshipped by the natives of New Spain, ceremonies and sacrifices, the origin of the gods, and omens. The images in the codex were inserted into the text in places left open for them, suggesting that the manuscripts were not yet complete when they were sent to Spain. Scholars have concluded that at least 22 artists worked on the images in the Codex, based on analysis of the different ways forms of body were drawn. The figures were initially drawn in black outline and then color was added later. A number of images feature Christian elements, which Peterson has described as "Christian editorializing". Native American cultures utilized various methods to predict the future, including the use of birds, animals, and insects for divination purposes. This topic also overlaps with rhetoric and moral philosophy as well as theology, focusing on prayers to their gods and exploring the sun, moon, stars, and jubilee year. Additionally, it discusses the roles of kings and lords, elite merchants known as pochteca, who expanded trade and served as agents-provocateurs, as well as everyday people's spiritual and bodily vices and virtues. Furthermore, it delves into earthly things such as animal properties, colors, and various forms of life including plants, minerals, and metals. The conquest of New Spain is also addressed from the perspective of Aztec warriors, who employed a range of strategies for gathering and validating knowledge of indigenous cultures. Notably, Fray Bernardino de Sahagún played a pivotal role in documenting Aztec culture through ethnography, a discipline that formalized these early approaches to understanding another culture. Sahagún's methodology emphasized empathy with the studied culture, recognizing expert informants, using Nahuatl language, and adapting to the ways of recording knowledge unique to Aztec culture. Valuable information can be obtained through various means, including Nahuatl linguistics, which offers diverse ways to comprehend meaning. To gauge confidence in information, comparative analysis from multiple sources is necessary. Examining the conquest of the Aztec Empire from Tenochtitlan-Tlatelolco's perspective provides a unique insight into historical events. The Florentine Codex, comprising Nahuatl and Spanish alphabetic text and 2,000 images, offers a detailed account of sixteenth-century New Spain. Some images directly support written descriptions, while others are thematically related or serve decorative purposes. This visual representation provides remarkable detail about life in New Spain but lacks titles, making connections to accompanying text sometimes unclear. The codex contains artistic elements blending Indigenous and European influences. Scholars have discovered multiple artists' hands, raising questions about their accuracy. Notable passages describe consistent patterns of items, such as gods, people, and animals, suggesting Sahagún employed a questionnaire structure for interviews and data collection. The text in this section is a treasure trove of information on medicinal plants and their uses, including animal products as medicine. It's like having a detailed guide to the natural world of Mesoamerica. The drawings that accompany the text are super helpful, providing visual aids that bring the information to life. This resource is not only valuable for understanding the history of botany and zoology but also offers insights into the Aztec culture and their relationship with nature. Some scholars even speculate that Bernardino de Sahagún, a Franciscan missionary, was involved in creating an herbal called the Badianus Manuscript, which features medicinal plants and their uses. The Florentine Codex is a remarkable social science research project that's still unmatched today. Sahagún's approach to gathering information from within a foreign culture was revolutionary for his time. He didn't just describe the society from a European perspective but instead reported on how the people of Central Mexico understood their world. This unique approach makes the Florentine Codex an invaluable resource for understanding contact-period Central Mexico indigenous culture. Sahagún's work has been translated into English by Arthur J. O. Anderson and Charles E. Dibble, making it accessible to a wider audience. The 12-volume set of "The Florentine Codex" is a must-read for anyone interested in the history of botany, zoology, and anthropology. The Aztecs' knowledge in medicine and botany is documented in several sources, including the "Florentine Codex" a multi-disciplinary project by J. Paul Getty Trust. This digital edition contains the Spanish and Nahuatl text in parallel, along with scans of a manuscript and translations from Nahuatl to English, Spanish to English, and Nahuatl to Spanish. Furthermore, it allows for searchable text across numerous translations. The codex is attributed to Fray Bernardino de Sahagún and was first published between 1950-1982 by the University of Utah Press. A complete digital facsimile edition was later released in 2009 on 16 DVDs by Bilingual Press with permission from Arizona State University Hispanic Research Center. Florentine Codex: A Pioneering Work in Aztec Studies ~ Arthur J.O. Anderson and Charles Dibble, Florentine Codex: General History of the Things of New Spain. Salt Lake City: University of Utah Press 1950-1982. ~ "General History of the Things of New Spain by Fray Bernardino de Sahagún: The Florentine Codex". ~ H. B. Nicholson, "Fray Bernardino De Sahagún: A Spanish Missionary in New Spain, 1529-1590", in Representing Aztec Ritual: Performance, Text, and Image in the Work of Sahagún, ed. Eloise Quiñones Keber (Boulder: University of Colorado Press, 2002). Prologue to Book XI. Introductory Volume, page 46. ~ Alfredo López Austin, "The Research Method of Fray Bernardino De Sahagún: The Questionnaires", in Sixteenth-Century Mexico: The Work of Sahagún, ed. Munro S. Edmonson (Albuquerque: University of New Mexico Press, 1974). Page 121. ~ Edmonson, M. S. (Ed.) (1974) Sixteenth-century Mexico: The Work of Sahagún, Albuquerque, New Mexico, University of New Mexico Press. ~ a b For a history of this scholarly work, see Miguel León-Portilla, Bernardino De Sahagún: The First Anthropologist (Norman: University of Oklahoma Press, 2002). ~ Howard F. Cline, "Evolution of the Historia General" in Handbook of Middle American Indians, Guide to Ethnohistorical Sources, Part 2, Austin: University of Texas Press, 1973, pp. 189-207. ~ a b c López Austin, "The Research Method of Fray Bernardino De Sahagún: The Questionnaires." ~ D. Robertson, "The Sixteenth Century Mexican Encyclopedia of Fray Bernardino de Sahagún", Journal of World History 4 (1966). ~ James Lockhart, ed. and trans., We People Here: Nahuatl Accounts of the Conquest of Mexico (Berkeley: University of California Press, 1993). ~ James Lockhart, ed. and trans., We People Here: Nahuatl Accounts of the Conquest of Mexico (Berkeley: University of California Press, 1993), p. 30. ~ Eloise Quiñones Keber, "Reading Images: The Making and Meaning of the Sahaguntine Illustrations", in The Work of Bernardino de Sahagún: Pioneer Ethnographer of Sixteenth-Century Aztec Mexico, J. Jorge Klor de Alva et al. eds. Albany: Institute for Mesoamerican Studies. SUNY Albany 1988, p.273. ~ Peterson, "The Florentine Codex Imagery", p. 277. ~ Peterson, "The Florentine Codex Imagery", p. 273. ~ a b Peterson, "The Florentine Codex Imagery", p. 274. ~ Donald Robertson, Mexican Manuscript Painting of the Early Colonial Period. New Haven: Yale University Press 1959, p. 178. ~ Peterson, "The Florentine Codex Imagery", p. 278. ~ Peterson, "The Florentine Codex Imagery", p. 279. ~ Robertson, Mexican Manuscript Painting, pp. 15-23. ~ Peterson, "The Florentine Codex Imagery", p. 293. ~ Magaloni Kerpel, Diana (2014), The Colors of the New World. Los Angeles, California: Getty Research Institute. ISBN 978-1-60606-329-3. ~ Bernardino de Fray Bernardino de Sahagún's Florentine Codex: A Critical Analysis of its Significance in Understanding Mesoamerican Culture. The Florentine Codex, written by Fray Bernardino de Sahagún, is a seminal work that provides valuable insights into the history and culture of New Spain. Comprising 12 volumes in 13 books, this codex is a translation of the original text, Historia General De Las Cosas De La Nueva España, which was compiled by Sahagún himself. The work is essential reading for anyone seeking to understand the realities of the indigenous world, particularly that of the highlands of Mexico. Born into the Franciscan Province of San Gabriel, Sahagún was a scholar and evangelist who embarked on his journey to New Spain in 1529 at the age of 30. He joined the missionary efforts of his brotherhood, which aimed to spread Christianity, but first required knowledge of the indigenous languages. Sahagún's understanding of the cultures and religions of the region was crucial for effective evangelization. Sahagún's work is notable for its comprehensive approach, covering aspects of human anatomy, ethnobotany, and cultural practices. However, the passage on human anatomy appears to be primarily focused on recording vocabulary, while the ethnobotanic section stands out as a unique insertion into Book Eleven. The codex has undergone various analyses and interpretations over the years. Arthur J.O. Anderson's study, "Sahagún: Career and Character," provides valuable insights into Sahagún's life and work. Additionally, José Rubén Romero Galván's research highlights the significance of Sahagún's work in understanding Mesoamerican culture. In recent times, the Florentine Codex has been recognized as a vital resource for scholars and those seeking to comprehend the realities of indigenous cultures. Its relevance extends beyond historical analysis, offering a window into the complexities of pre-Columbian societies. Reference: ~ Nicholson, "Fray Bernardino De Sahagún: A Spanish Missionary in New Spain, 1529-1590," page 27. ~ Anderson, "Sahagún: Career and Character," in Florentine Codex: Introductions and Indices, ed. Arthur J.O. Anderson and Charles E. Dibble (Salt Lake City: University of Utah Press, 1982). Both Franciscans, each with distinct goals, embarked on the task of writing stories about what they had learned from the ancient indigenous world. Sahagún, a humanist by formation, was particularly sensitive to his surroundings, and this characteristic likely intensified due to his close interactions with the natives during his missionary work in various central Mexican towns, as dictated by the Franciscan Order's Rule. This led him to gain a deeper understanding of the native inhabitants and an intuitive desire to learn Nahuatl, which he mastered to such perfection that his fellow friars were impressed. Sahagún's importance in evangelization was also marked by his participation in one of the most significant Franciscan projects in New Spain: teaching at the College of Santa Cruz de Tlatelolco. There, young indigenous students who demonstrated nobility or intelligence were educated not only in Christian doctrine but also in Western culture. During his time at Tlatelolco, Sahagún began working on a sermonario in Nahuatl, driven by both a desire to spread the Gospel more effectively and his proficiency in the indigenous language. Later, during another stint at Tlatelolco after several years in the Puebla valley, Sahagún undertook the task of gathering a series of Nahuatl discourses - prayers, exhortations, and metaphors - characterized by their elegance and subtlety. This labor marked a new chapter in his work, as it was no longer about creating sermonarios translating fundamental Christian concepts into the native language, but rather about collecting rhetorical pieces used during gentle times, requiring a deeper understanding of Nahuatl and offering the possibility to uncover numerous cultural elements. Years later, during a third stay at Tlatelolco, Sahagún dedicated himself to collecting indigenous testimonies related to the Conquest, an endeavor that was not without significance, as it marked the most dramatic and transcendent event in history. La figura de Sahagún se basa en testimonios españoles. Actualmente Sahagún se dedica a recopilar la historia de los vencidos. En ese momento también se encargó de reunir una serie de piezas discursivas que eran consideradas muy peligrosas para el proceso de cristianización indígena.