

This volume is primarily a visual source book meant as an aid in the production of a series of paintings of the ancient Aztec ~~or~~ Capitol of Mexico Tenochtitlan. Although my aim is essentially an artistic one, I want those emotions to be expressed through as uncompromisingly authentic a group of images as I am capable of producing.

This ~~has~~ meant many years of research and exploration

^{this}
In the creation of ~~my~~ concept of the ^{on} ceremonial square of Tenochtitlan and ^{or} ^{coordinated} the use wherever possible of ^{the} ~~any~~ early source material to describe the images produced in the process I have sought to bring ~~these~~ these two elements closer together in hopes that this ~~close~~ tighter relationship between source and image might produce a result ~~much~~ more authentic

^{between these elements} I have sought to bring ^{to} ~~into~~ a closer relationship ~~these~~ ^{the} ~~two different elements in~~ hopes and indeed the expectation, that such a combination is the only way to achieve ^{to} a truly authentic result, ~~can be achieved~~.

Although ^{this desire for} ~~the~~ authenticity guides all ^{my efforts} ~~and~~ in this project my real aim is essentially an artistic one.



The following maps are included to show the
extreme importance of the north. In each ^{example} you
will notice that the primal North South Sound
way terminates:

which

undoubtedly

This stems from my deep belief in the poetry of the real, which ~~does not need~~ ^{needs no} compromise with fact to achieve depth of expression

Therefore My model should be able to accomodate ^{virtually} every written comment about the place it represents - which brings me to the real point of this book.

Almost from the beginning of my interest in this subject I have been disturbed by the fact that large model ^{of the square} in the National Museum bears so little resemblance to the eyewitness accounts of it left by the ^{Congareos} ~~Congareos~~ or by the native informants who later advised such writers as Fray Bernardino de Sahagun and Fray Diego Duran in the formulation of their great works on the Aztec culture

The purpose of this volume is to chronicle the building of a model of the great ceremonial square of the Aztec Capital City of Mexico-Tenochtitlan, ~~and~~ ^{which} looked at its height of its magnificence just before its destruction ^{in 1520} by the Spaniards in 15

~~This model and others already completed~~
^{is but one of the intermediate stages}

This is an intermediate ^{It is hoped} stage in an ongoing project whose end result will be a series of paintings ^{some of the facets} ~~expressing some of the real~~ revealing Aztec culture in as authentic a way as possible.

I have chosen this great square and its environs because it was the heart of the Aztec Empire ^{Here} and this

vast complex the entire Mexican value system
was expressed in terms of its ~~architecture~~
organization and architecture

- ① North-South Axis
- ② East - West "
- ③ Coatlan from the top
- ④ " from angle