

25 October 2000

Dear Caroline,

I am faxing you this revised text that we used on an invitation for our Aztec project here in 1991. After you have translated it, I suggest that you can have it printed on a separate sheet of paper that can be inserted into the invitation. Your printed insert must be able to fit in an invitation that measures a little more than 7 inches by 7 inches.

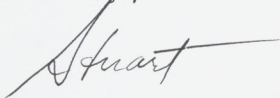
We will insert all the invitations in their envelopes here in Fort Worth and will put them in the envelopes with the open side of the invitation at the top. That way you can easily insert your printed sheet.

The invitations are going to be finished either Thursday or Friday. When they are finished I will send them to you by Federal Express, overnight if possible.

I am also sending you some giclee prints of a few of our paintings for sale in your gallery in Mexico DF or San Miguel. One of the large canvas eagles needs to be mounted on wooden stretchers and framed (a simple molding preferably) for presentation to Matos on the night of my lecture.

I do hope this meets with your approval. Both Scott and I are looking forward to the lecture and to seeing all our friends in Mexico.

Hasta luego,

A handwritten signature in dark ink, appearing to read "Stuart", with a long, sweeping horizontal stroke extending to the right.

The One Reed Year



"During the morning we arrived at a broad causeway . . . And when we saw so many cities and villages built in the water and other great towns on dry land and that straight and level causeway going towards [Tenochtitlan], we were amazed and said it was like the enchantments they tell of in the legend of Amadis on account of the great towers and [temples] and buildings rising from the water and all built of masonry. And some of our soldiers even asked whether the things we saw were not a dream . . . I do not know how to describe it, seeing things as we did that had never been heard of or seen before, not even dreamed about Of all these wonders that I then beheld, today all is overthrown and lost, nothing left standing."

Thus lamented the great chronicler Bernal Diaz del Castillo as he recounted that fateful day in November, 1519, when he and a small army of Spaniards and Tlaxcallans under the command of Hernan Cortez first glimpsed the splendid Mexica Aztec capital of Tenochtitlan. By ironic coincidence, 1519 was a portentous year in the Aztec calendar round that not only honored the birth of the great god Quetzalcoatl but also marked the year of his predicted return to Mexico to reclaim his historical right to rule over the land. For the Aztec people it was the year "Ce Acatl", the One Reed Year.

For artists Stuart and Scott Gentling a persistent conviction has grown over their thirty years of close study of this subject that it might just be possible (based on what is known and on what is being discovered almost daily) to capture with their art some idea of what it felt like to look upon these vanished marvels.

El Aire and Eduardo Matos Moctezuma are pleased to invite you to a small gathering of scholars and art lovers to enjoy a slide lecture by Stuart Gentling. His twin brother Scott will also be in attendance. Their remarkable paintings, drawings and models will amaze you with an unprecedented look at Tenochtitlan and the Aztec world.

Their work, when completed, will be published by the University of Texas Press in a two-volume set to be titled THE ONE REED YEAR.

The One Reed Year

"During the morning we arrived at a broad causeway . . . And when we saw so many cities and villages built in the water and other great towns on dry land and that straight and level causeway going towards [Tenochtitlan], we were amazed and said it was like the enchantments they tell of in the legend of Amadis on account of the great towers and [temples] and buildings rising from the water and all built of masonry. And some of our soldiers even asked whether the things we saw were not a dream . . . I do not know how to describe it, seeing things as we did that had never been heard of or seen before, not even dreamed about . . . Of all these wonders that I then beheld, today all is overthrown and lost, nothing left standing."

Thus lamented the great chronicler Bernal Diaz del Castillo as he recounted that fateful day in November, 1519, when he and a small army of Spaniards under the command of Hernan Cortez first glimpsed the splendid Aztec capitol of Tenochtitlan. By ironic coincidence, 1519 was a portentous year in the Aztec calendar, for it was the year of the calendar round that not only honored the birth of the great god Quetzalcoatl, but also marked the year of his predicted return to Mexico to reclaim his historical right to rule over the land. For the Aztec people it was the year "Ce Acatl", The One Reed Year.

For artists Stuart and Scott Gentling a persistent conviction has grown over their nearly thirty years of close study of this subject that it might just be possible (based on what is known and on what is being discovered almost daily) to capture in a series of paintings and drawings some idea of what it felt like to look upon these vanished marvels.

Fort Worth Gallery is pleased to bring together for the first time for public viewing many of the watercolors, pencil drawings, and architectural models that — along with wood carvings and original Aztec art from the Gentling's own collection — form the core of this remarkable work-in progress. It is hoped that a future book, entitled *The One Reed Year*, will result from these efforts and become a companion reference for those people who continue to be enchanted by the descriptions of those who were permitted to look on in wonder and pen down what they saw.

