



LIBROS LATINOS
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1. WIRIKUTA PRINT COLLECTION



Condition: Fine

Edition: [first edition]

Binding: Slipcased

Publisher: Escuela de Cultura Popular Taller "Martiers del 68" Location: México, D.F.

Date: 2012

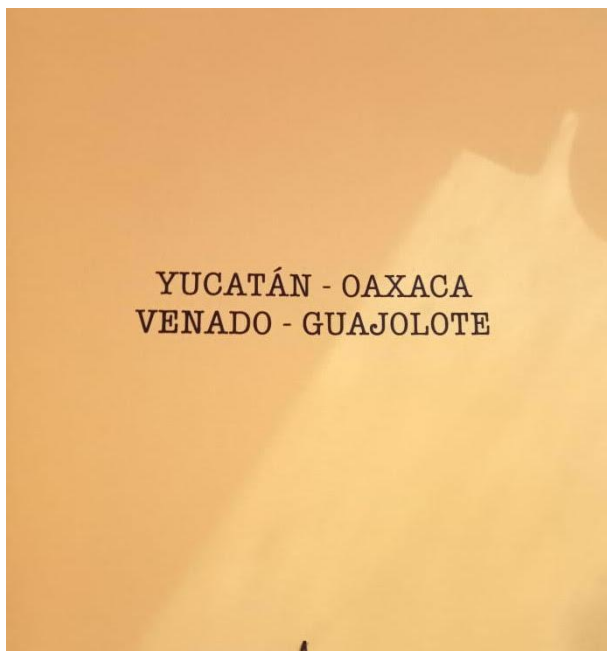
Pages: Thirty 22 x 14.75 in. prints

An extensive art portfolio produced in solidarity with anti-mining activism organized around attempts to seize lands held sacred by the Huichol people. The contested territory is in the Sierra De Catorce, in the Mexican state of San Luis Potosi. The Huicholes believe that if the mining companies invade the sacred lands of Wirikuta, the visionary communication with the cosmic realms will be

severed and that trampling the peyote lands will literally gouge out the world's eyes. The shamans and indigenous people have been the keepers of this powerful consciousness, respecting the peyote and performing their rituals. The Convención Metropolitana de Artistas y Trabajadores de la Cultura (CMATC), a collective born out of the Zapatista uprising and resistance in 1994, has organized 5 artist collectives from around México to produce a series of visual art and text in defense of Wirikuta. All of the funds from CMATC's sales go directly to the resistance movement. Among the participating collectives is Oaxaca-based ASARO. The accompanying DVD-R contains photos of the artwork, the artists and a Wirikuta pilgrimage. The accompanying CD-ROM contains PDF files of the 5 Spanish texts and translations into English and French. Limited to 75 copies, 40 of which are out of commerce and reserved for participants. OCLC lists three institutional holdings (12/2016)

\$2,500.00

2. YUCATÁN - OAXACA, VENADO - GUAJOLOTE



Condition: Fine

Binding: Paper portfolio

Publisher: Filey. Merida, Yucatan

Date: 2021

Pages: 20 prints

Artist portfolio featuring prints by Oaxacan and Yucatecan graphic artists. The 20 prints are by the following artists: Yucatán - Mauricio Colli Tun, Christian Kuk, Ruanda Nuñez, Aldo Cauich, Susy Lugo, Felipe Pool, Sofía Caballero, Rogelio Madrid, Judith Alanis, Laura Can, José Pool Mashka, May Tilán and Emma Rosa Orozco. Oaxaca - Shinzaburo Takeda, Rolando Rojas, Roció Figueroa Barraza, Alejandra Canseco ALHIL, Fernanda Ayala, Enrique Gijón and Pablo Gómez. No copies on worldcat

\$2,000.00

3.SANGRE "GRANA COCHINILLA"



Various Authors

Condition: Fine

Edition: first edition

Publisher: Taller de Gráfica de Escuela de Artes Plásticas y Visuales de la UABJO

Location: Oaxaca

Date: 2019-2020

A collection of prints by various artists heavily featuring themes of indigenous practices, nopales, and death. The work also functions as a study on the cultural significance of "Chochinilla", a red dye derived from nopales. All prints were elaborated between 2019 and 2020, each signed by their respective artist and numbered.

\$2,000.00

4. GRÁFICA MUERTA



Condition: Fine

Edition: [first edition]

Binding: Slipcased

Publisher: IIHUABJO, BAMBU Taller de Grabado Location: Oaxaca

Date: 2017

Pages: 26 plates (approx. 15 x 22 inches)

26 relief prints achieved by various methods (xilografía, metal relief prints, woodcuts, etc.) exploring themes of death within the Mixtec culture. Artists include Fernando Aceves Humana, Alan Altamirano, Daniel Barraza, Ivan Bautista, Edith Chávez, David Daza, Issvan Duarte, Mario Guzmán, Irving Herrera, Melva Medina, Iván Michel, Ixrael Montes, Gabino Morales, Fernando Olivera, Amarildo Olmedo, Guillermo Pacheco, Eric Pozos, Fernando "Beta", Abraham Torres, Antonio Valencia, Abe Vázquez, Humberto Vasquez, Saúl Vasquez Enriquez, Viyegax, Yamilet Asilem, Yescka, and Emmanuel Yost. Each print is signed by their respective artist and numbered 26/60. No holdings on WorldCat. Encased in clamshell box with skull shaped clasp.

\$2,000.00

5. [OTOMI MANUSCRIPT - AMATE CURANDO RITUAL BOOK]



Garcia Tellez, Alfonso. [OTOMI MANUSCRIPT - AMATE CURANDO RITUAL BOOK] Historia de un Brujo Nagual [Story of the "Shapeshifting" Witch]. San Pablito Pahuatlan in Puebla state, Mexico. [between 1978 and 1981?] Handmade and handbound codex with tape binding with handwritten text in purple, green, and brown felt marker on amate bark paper. 22 numbered leaves with numerous paper cut images and handwritten text, illustrations. 7" x 5.5". Text in Spanish. Inscribed date, location on cover, as well as the autograph of the author.

A highly interesting manuscript book by Alfonso Garcia Tellez, signed by the author / artist. Tellez is one of three known Otomi from San Pablito who produced books, the other two being Antonio Lopez M. and Santos Garcia (see Sandstrom and Sandstrom 1986, p. 33), This particular booklet was created by Tellez in the style of a codex; other examples were made in an accordion fold booklet. The "Historia de un Brujo Nagual" tells the tale of the shapeshifting witch who afflicted a young village boy with sickness. The family of the boy seeks the helps of a curandero to heal the child, who uses regional plants, incense, music, and amate bark to perform the ritual. The entire ritual is written out in the text of the book after the illustrations. The story is depicted in the same style of later amate books by García Tellez, but is more of a narrative and insight into the local custom of the Otomí curanderos. It is a remarkable fact that García Tellez's daughter also helped construct the books. Such a book demonstrates the continuity of traditional practices of papermaking, book arts, and mystical healing in the everyday life of ancient and contemporary indigenous Mexican peoples. Rare, only two holdings on WorldCat located at Brown University and the Metropolitan Museum of Art.

PROVENANCE: From the collection of Pamela and Alan Sandstrom. The Sandstroms are among the foremost authorities in this particular area of scholarship, starting with an anthropological expedition in 1972 and continuing to the present day. They befriended Alfonso Garcia Tellez in San Pablito in March of 1986.

\$2,000.00

6. [MEXICAN OTOMI MANUSCRIPT ON AMATE BARK "PAPER" - PROTECTION FROM WITCHCRAFT].



Garcia Tellez, Alfonso. [MEXICAN OTOMI MANUSCRIPT ON AMATE BARK "PAPER" - PROTECTION FROM WITCHCRAFT]. Historia de la curacion de Antigua de San Pablito Pahuatlan Puebla. San Pablito, Puebla, Mexico, 1978. Square format, original amate bark covers with overlay. 18 x 14 cm. 28 numbered "pages," all but three featuring cutouts of deities as issued. Leaves pasted "accordion" / "concertina" style in the Aztec tradition, original metal fasteners. Author / title written in red ink on front cover, now faded to the point of illegibility (we have seen other Garcia Tellez manuscripts in which the red ink has similarly faded into obscurity), otherwise in excellent condition, and priced accordingly. Suitable for exhibition and study. Very good.

The Story of Ancient Healing: an extraordinary hand-made Mexican book that almost defies description. Such a book demonstrates the continuity of traditional practices of papermaking, book arts, and mystical healing in the everyday life of ancient and contemporary indigenous Mexican peoples.

The manuscript is written on amate bark paper, with the Spanish text lettered by hand in red ink, and illustrated with amate bark paper cutout figures of deities. The paper for the pages and cutouts from the inner bark of the ficus tree and comes from the primary amate producing village, San Pablito, Pahuatlan

(Puebla). The book itself is a manual of ritualist cures / mystical healing for diseases induced by witchcraft; included are potions derived from amati wood itself. The cutouts are figures from the indigenous mythology, including the Lords of the Night, Lords of the Mountain, and of the Nagual. The final pages describe rituals honoring Mother Earth, with offerings of native foods and the Christ Child with the burning of incense and wax.

Garcia Tellez's text is practical and direct:

Religious ceremony against Witchcraft: For the people that believe in the ancient custom, this is the sickness of seizure (attack), for example: If a man finds a sickness in the field, this sickness is called an attack. To heal this sickness, we have to call a Healer and the Healer will do a spell (cure). [Illustration: The bed of the attack].

The Spell (cure / divination):

The Healer is going to ask the heart of the mountain what sickness (sorcery) this person has. If it is witchcraft, an offering must be done in the following manner: make 24 beds (reams) of amate paper, 24 spirits of amate paper that are achieved by guns, machete, or hand-knife, and 24 good spirits that died by fever, vomiting, diarrhea, 24 bad Shadow Spirits (sic).

First layout 12 beds (reams) of amate paper inside the house of the sick person. Form a frame over the bed of the spirits. Extend and put four drops of boiling water, and light four cigars so the Shadow Spirits can smoke them. Cut a chicken and the blood that comes out falls over the bed of the dolls. Add more boiling water, that way the Shadow Spirits may be baptized. Light four candles so that they can illuminate the Shadow Spirits and the dolls and that way they will leave the home.

Includes a complete, unpublished English translation of the Spanish text

\$2,000.00

**7. [OTOMI MANUSCRIPT ON AMATE BARK "PAPER".
TRATAMIENTO DE UNA OFRENDA PARA PEDIR LA LLUVIA]**



Garcia Tellez, Alfonso. [Otomi Manuscript on amate bark "paper"]. Tratamiento de una ofrenda para pedir la lluvia. [A ritual of an offering to ask for rain.]. San Pablito Pahuatlán in Puebla state, Mexico, 1975 (or after). Handmade and handbound codex, folded accordion style, with cloth tape "binding," handwritten text in purple, green, and brown felt marker on amate bark paper. 22 numbered leaves with 21 amate bark paper cut-out illustrations. 18 x 14 cm. Text in Spanish. Front cover with inscribed title, date and location, as well as the autograph of the author. Very good.

This manuscript comes from the personal collection of Alan and Pamela Sanderson, authorities on Otomi manuscripts and traditional ritual paper cuttings. The Sandersons were among the first American ethnologists to visit and interview the great witch / healer / artist Alfonso Garcia Tellez at his home in San Pablito, Puebla (April-May 1986).

Alfonso Garcia Tellez is one of three known Otomi (witch healers) from San Pablito who produced books, the other two being Antonio Lopez M. and Santos Garcia (see Sandstrom and Sandstrom 1986, p. 33). This particular booklet was created by Tellez in the style of an accordion fold booklet. It tells the tale of the shapeshifting witch who afflicted a young boy in the village with sickness. The family of the boy seeks the helps of a curandero to heal the child, who uses regional plants, incense, music, and amate bark to perform the ritual. The entire ritual is written out in the text of the book after the illustrations. The story is depicted in the same style of later amate books by Garcia Tellez, but is more of a narrative and insight into the local custom of the Otomí curanderos.

The scholarship for the amate paper is quite prolific, however, actual amate bark "paper" curandero books are unrepresented in many library collections, and should be recognized holistically for both their agricultural craft and indigenous spiritual beliefs. The culture of amate paper dates back to pre-Columbian Meso-American times. The word amate derives from amatl, the Nahuatl word for paper. Mayan and Aztec Indians painted on amate paper to create codices (accordion folded books) depicting stories historical events and even astrology. The Otomí people still use amate paper today for creating cutout figures for religious ceremonies while other village artisans use it for Mexican folk art depicting colorful urban scenes, festivals and celebrations. The paper is created from the bark of the amate wild fig tree (xalama) the nettle tree (jonote) and mulberry (*morus celtidifolia*). Each type of bark produces a different tone of color ranging from coffee browns to silvery whites. The pulp from these barks is often combined to produce a swirling marble effect. The artisans first wash the bark, then boil it in a solution of lime juice for several hours and lay the strips on a wooden board. They beat the strips until they fuse together to form the desired texture, and then dried in the sun.

San Pablito, a settlement of Otomí speaking Indians in the Sierra Norte de Puebla, is renowned as a village of brujería (witchcraft) and the only remaining major center of indigenous papermakers in Mexico. At one time, the village of San Pablito was banned from producing the "magical" amate bark books, as considered a form of witchcraft. Curanderos (curers), sometimes called witches (brujos and brujas in Spanish), cut images of spirit entities from this paper for use in various rituals. Earlier researchers reported that light paper is used in white magic and dark paper is used in black magic, but modern investigators

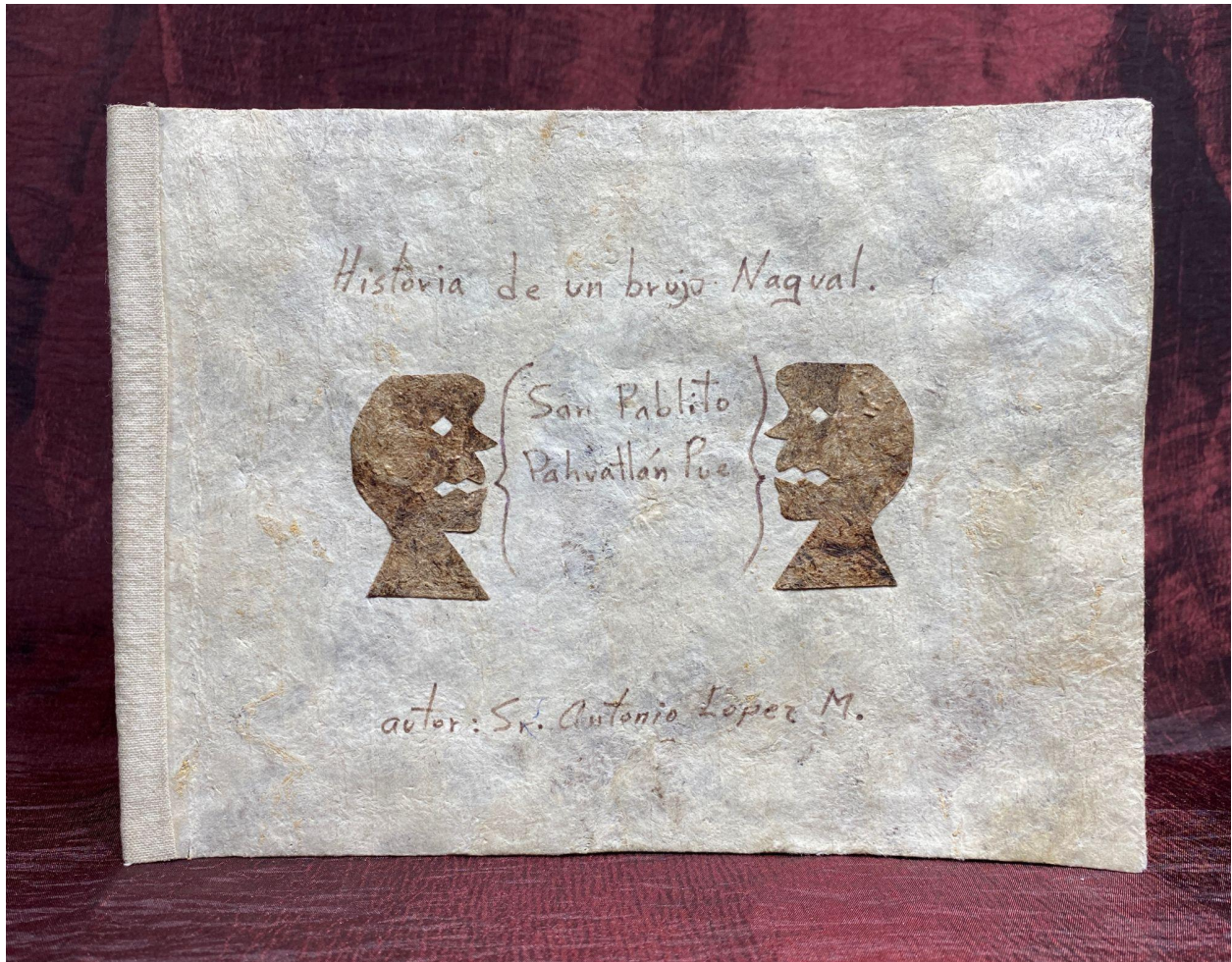
have not affirmed this assumption. Both types of bark paper are used in rituals associated with agriculture, divining, and curing. The brujos/curanderos, or more appropriately termed as ritual specialists, use scissors to cut anthropomorphic images (in Spanish: munecos, or "dolls") of spirit entities, each with iconographic motifs that indicate whether the spirit is benevolent or malevolent. This particular text describes a 15 daylong ceremony to attract rain.

The cut paper spirits are also named as deities, including dios de abeja, dios de antiguo, madre tierra. In addition, the Otomi cut paper camas (beds), upon which the paper figurines are laid during rituals. Ritual specialists first fold the paper before it is cut, producing symmetrical images when unfolded. The muñecos and camas are central features of Otomí rituals. During a particular curing ceremony, the ritual or religious specialist (healer, curer, medicine man, sorcerer, shaman) may kill a chicken and sprinkle its blood over the paper figurines lying on their paper beds while praying and chanting, in an effort to rid the patient of malevolent spirits.

A lesser known aspect of Otomi tourist art is the making of small books from handmade paper where the lighter paper is used as a background surface, and brown and darker munecos, the "sacred paper cuttings", are glued on. These figures are accompanied by texts in Spanish written in capital letters with felt-tipped pens. The description and explanation found in the texts focus predominantly on ceremonies involving offerings to rain deities and countless spirits of seeds, fruits, and plants, as well as traditional, old curing practices. The bound manuscripts are essential testimonials, written by indigenous curanderos, revealing their knowledge of the beliefs, the religious world, the cosmovision, and secret costumbres (customs) of their ancestors. The libritos (booklets) indeed represent valuable indigenous ethnographic reports.

\$3,400.00

8. [CURANDERO HEALING MANUSCRIPT WRITTEN ON AMATE BARK PAPER: "THE STORY OF THE SHAPESHIFTING WITCH].



Antonio Lopez M. (Maya). [CURANDERO HEALING MANUSCRIPT WRITTEN ON AMATE BARK PAPER: "THE STORY OF THE SHAPESHIFTING WITCH]. Historia de un brujo Nagual. Autor: Sr. Antonio Lopez M. San Pablito Pahuatlan (Pueblo State, Mexico), After 1981. Oblong 8vo (138 x 185 mm). Unmarred, handmade and hand-bound codex with cloth tape along spine; handwritten text in brown/green felt marker on amate bark paper. 22 numbered leaves with numerous paper cut images and handwritten text in Spanish. On the first leaf is written in pencial "Comprado en 1981" Very good.

One of the "Lopez Manuscripts" (Sandstrom 1981) entitled "Historia de un Brujo Nagual" which -- in the form of a modern-day "graphic novel" -- tells about the shapeshifting witch named Nagual who afflicted a young village boy with sickness. The family of the boy seeks the helps of a curandero to heal the child, who uses regional plants, incense, music, and amate bark to perform the ritual. Such a book demonstrates the continuity of traditional practices of papermaking, book arts, and mystical healing in the everyday life of ancient and contemporary indigenous Mexican peoples.

The cover of the manuscript states that the "author" is Antonio Lopez M., a San Pablito Otomi Indian artisan who in the 1970s worked alongside curandero and former compadre Alfonso Garcia Tellez before they had a falling out and became enemies. Of the two artists, Garcia Tellez is easily the better known, and indeed a scholarly monograph of his work was compiled by Pierre Deleage and published under the title "Ecrits" (Societe d'ethnologie, 2018, especially Annex III with a French translation of the text of the "Historia de un brujo Nagual"). Garcia Tellez's amate bark books are usually found in concertina (accordion fold) format, whereas the Lopez manuscripts are in codex form, bound with cloth tape (as here). Both artists utilized anthropomorphic sacred paper cuttings (munecos) and text handwritten in felt pen. Lopez is considered to be an imitator of Garcia Tellez, and distributed the books to the tourist market in Mexico in the late 1970s and early 1980s, with the intent to expose the craft and commerce of amate bark paper to the greater world. Whereas some consider the "Lopez Manuscripts" to be piracies (with Antonio Lopez's name clearly written on the front cover), Ursula Dyckerhoff (1984) published a study on her own Antonio Lopez copy, considering it "a doubtless authentic expression by natives relating to the magical figures of San Pablito and associated concepts."

Information about Lopez and Tellez is given by Pierre Deleage, "Les livres d'Alfonso Garcia Tellez" in: Traverser. Chantier litteraire. (Bois-Colombes: Carnets Livres, 2015, p. 118-129). Sandstrom and Sandstrom (1986, p. 33) describe Antonio Lopez M. as one of three known Otomi shamen from San Pablito who produced amate bark books, along with Santos Garcia and his son Alfonso Garcia T. (Tellez). Lopez made his using the same dried amate bark paper technique. Each type of bark produces a different tone of color ranging from coffee browns to silvery whites. The paper cuttings are folded and cut similarly with slight variations from the original manuscripts. two of Lopez's manuscripts are reproduced in their entirety in Alan Sandstrom's "Traditional

Curing and Crop Fertility Rituals among Otomi Indians of the Sierra de Puebla, Mexico: The Lopez Manuscripts" (Indiana University Museum, 1981).

The scholarship concerning Otomi amate bark paper culture continues to increase; however, actual curandero books are under-represented in many library collections and should be recognized holistically for both their agricultural craft and indigenous spiritual beliefs of the Otomi. Many amate bark paper books are being made in San Pablito for the tourist trade, and it is likely that the present volume is one of them. Certainly the handwriting appear different than that which appears in Sandstrom 1981 in which all the letters are capitalized.

\$2,000.00