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Maria del Pinar Blanco

DBC Pierre's Blood Meridian:  
Cosmopolitan Returns  
and the Imagination of History

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MARIA DEL PILAR BLANCO

## DBC Pierre's Blood Meridian: Cosmopolitan Returns and the Imagination of History

Una predicción: somos tantos que ya ninguna creencia,  
ni la más oscura y extraviada,  
podrá estar sola un minuto siquiera.

(A prediction: there are so many of us that no system of  
belief,  
not even the most obscure or strayed,  
will be able to stand alone for even a second.)

Carlos Monsiváis, *Los rituales del caos*

Your heart's desire is to be told some mystery.  
The mystery is that there is no mystery.

Cormac McCarthy, *Blood Meridian*

On 9 November 2006, Britain's Channel 4 aired a new film titled *The Last Aztec*, directed by documentary filmmaker Teresa Griffiths, starring and written by 2003 Man Booker Prize-winning author DBC ('Dirty But Clean') Pierre.<sup>1</sup> A tall, rather haggard looking fellow, DBC Pierre broods over Mexican landscapes while imbibing the centuries-old discontentment over the destruction and near-disappearance of the Aztec empire. His rhetorical methods of comparative historical analysis are unique: 'While we as a culture were chucking shit out of windows into alleys in London,' he recounts, 'these people had drainage, they had courts, they were living off spring water and vegetables. While we were dying of the plague and scraping around in the grime, these folk were wandering like gods.'<sup>2</sup> It is clear from the outset that *The Last Aztec*, though possessing a modishly momentous title that fits in with the current monikers used for documentary films shown on the Discovery or History television channels, is quite different from these pop-historical sketches of long-lost