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A SHORT
HISTORICAL AND DESCRIPTIVE NOTICE
OF THE
NATIONAL MUSEUM.

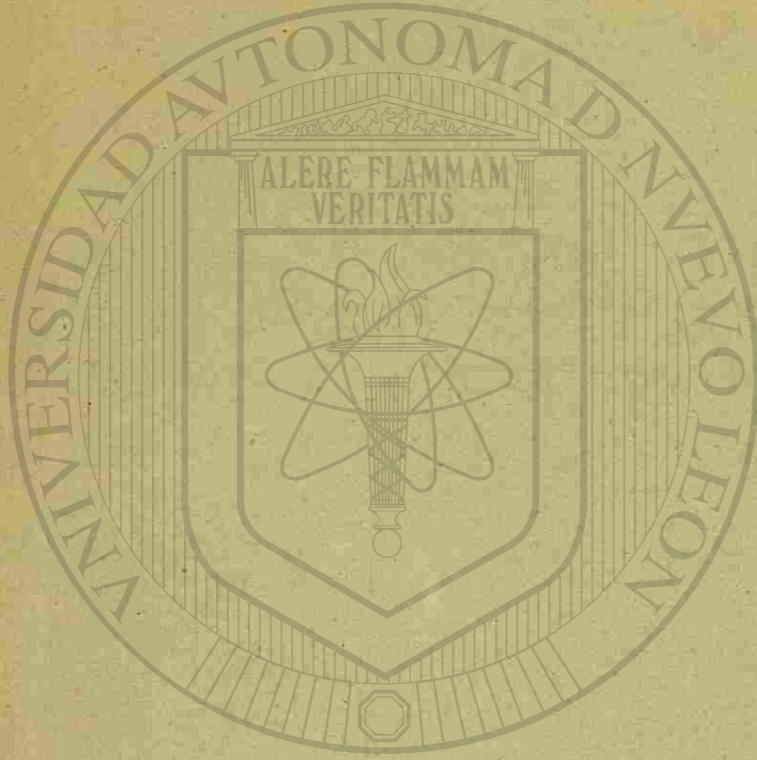
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A SHORT
HISTORICAL AND DESCRIPTIVE NOTICE

OF THE
NATIONAL MUSEUM,

OF THE CITY OF MEXICO

BY
Jesús Galindo y Villa

WRITTEN BY ORDER OF THE MANAGER OF SAID MUSEUM,
AND TRANSLATED FROM SPANISH BY

Eduardo S. Herrera

• SECOND EDITION

U A N L



UNIVERSIDAD AUTÓNOMA DE NUEVO LEÓN

DIRECCIÓN GENERAL DE BIBLIOTECA

CITY OF MEXICO
THE NATIONAL MUSEUM PRINTING OFFICE

1901



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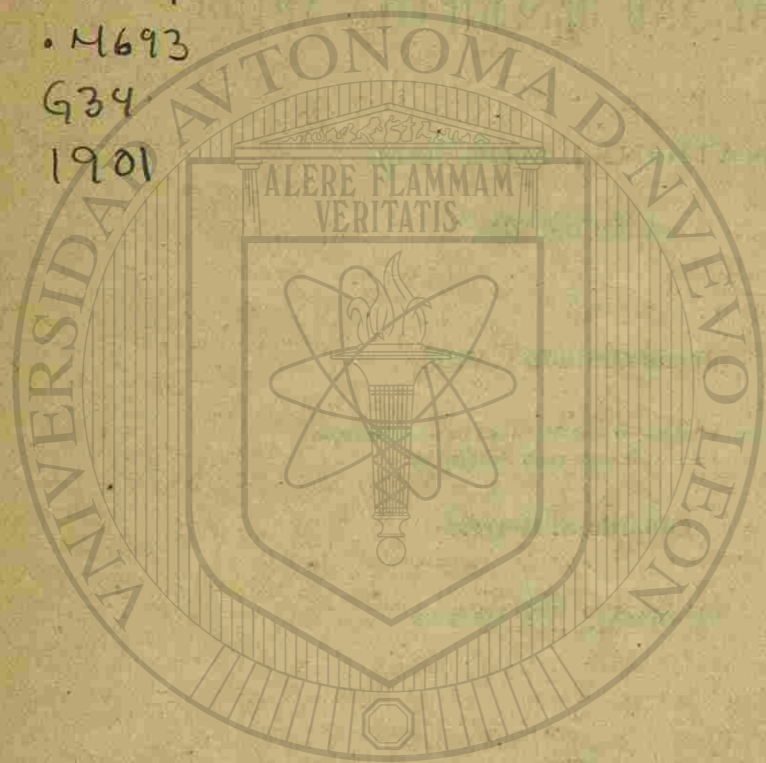
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UNIVERSIDAD AUTÓNOMA DE NUEVO LEÓN



FONDO
PEREZ MALDONADO

Personnel of the National Museum, in 1901.

PROFESSORS AND EMPLOYERS.

DIRECTOR OF THE MUSEUM, PROFESSOR Francisco del Paso y Troncoso, in charge of the Departments of History and Archaeology.—(Actually in Europe.)

DR. MANUEL URBINA, Professor in charge of the Departments of Zoölogy and Botany.

DR. MANUEL M. VILLADA, Professor in charge of the Departments of Mineralogy, Geology, and Palaeontology.

ENG. JESÚS GALINDO Y VILLA, Assistant in History and Archaeology, and in charge of the Departments of History and Archaeology.

DR. NICOLÁS LEÓN, Assistant of the Departments of Natural History, in charge of the Department of Anthropology.

MR. ANDRÉS DÍAZ MILIÁN, Secretary and Treasurer.

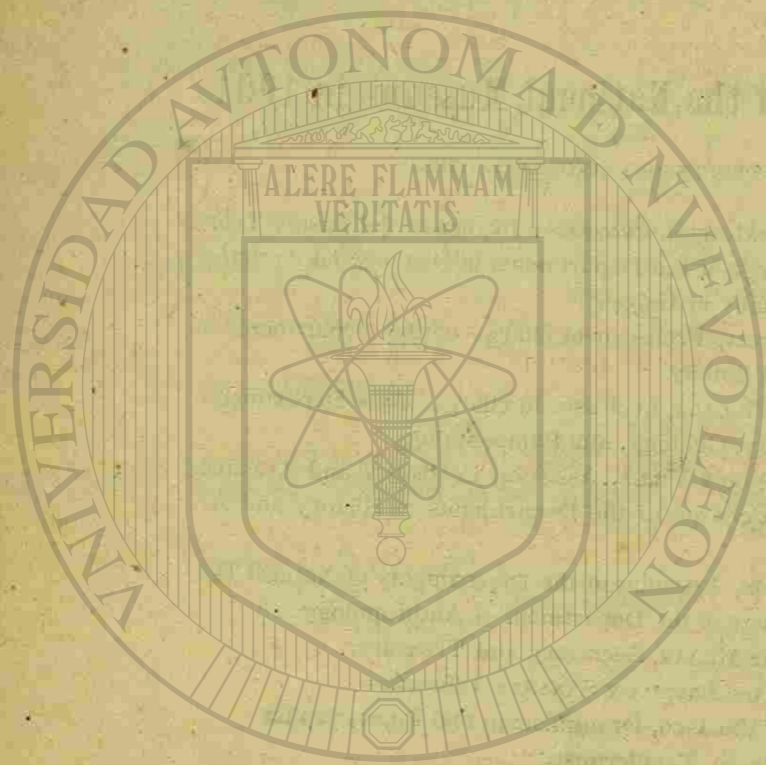
MR. JOSÉ MARÍA DE ÁGREDA Y SÁNCHEZ, Librarian.

MR. JOSÉ MARÍA VELASCO, Draughtsman and Photographer.

MR. NICOLÁS ROJANO, Taxidermist.

MR. LUIS G. CORONA, Warden and Moulder, in charge of the Printing-office.





UNIVERSIDAD AUTÓNOMA

DIRECCIÓN GENERAL DE

THE National Museum, of the City of Mexico, is situated in Calle de la Moneda (Mint Street), East of the Cathedral, in a building which is a part of the National Palace.

Don Antonio María de Bucareli y Ursúa, who was Viceroy of New Spain from 1771 to 1779, ordered «that all the documents about Mexican Antiquities—which were kept in the Archives of the Colonial Government—should be removed to the Royal University, as a most proper and fit place where to consult them,» as is to be read in the *Constitutions* (Charter) of that illustrious Academy (year 1775).

The second Count of Revilla Gigedo, who ruled New Spain, as Viceroy, from 1780 to 1794, ordered that the archaeological stones which had been discovered, about that time, in the Plaza Mayor, of this City, should be removed to the University, and that they should be submitted to a special study. The great monolith known as *Aztec Calendar* was the only one which was not removed to that establishment. It was entrusted to the care of the Commissioners of the work of the Cathedral, and was placed, by them, in the wall, at the base of the Western tower, and from thence it was removed, in 1885, to the place, in the Museum, where it can be seen at present.

The nucleus of the Museum thus begun, the National

Government established, in 1822, in the same University, a Conservatory of Antiquities and a Cabinet of Natural History.

At the close of 1831, Don Lucas Alamán, who was, at the time, Minister of Foreign Affairs, proposed, and succeeded in having his proposition accepted that both the Conservatory and the Cabinet should be reformed and improved, under the new denomination of National Museum.

In 1865, Maximilian ordered that the Museum should occupy the building where it is at present. This building was erected, for a Mint, under the reign of Philip V, the Marquis of Casafuerte being, at the time, Viceroy of New Spain.

But the building, after having been used for a Mint, was not exclusively converted into a Museum. A part of it was occupied, until a few years ago, by the General Direction of Taxes and Imposts, of the Federal District; and it was only in the year 1895 that the City Fire Brigade, which occupied another part of it, evacuated the premises.

It is owing to the constant endeavour of all the Directors who have been at the head of this establishment, that the Museum has become, after a lapse of many years, one of the most interesting establishments in the city, by its material and scientific merits.

In 1887, the publication of the *Anales del Museo Nacional*, was begun.

In 1882, Professor Gumersindo Mendoza, and Dr. Jesús Sánchez, published their interesting Catalogue of the Historical and Archaeological collections of the Museum, the first of all the Museum's catalogues; although, in 1827, Fathers Don Isidro Icaza and Don Isidro Rafael Gondra, had caused to be printed their *Collection of the Mexican Antiquities existing in the National Museum*. This collection was illustrated with lithographic pictures, by Waldeck.

In 1887, President Díaz presided over the inauguration of the Grand Hall of Monoliths, Dr. Sánchez being, at the time, the Director of the Museum.

Dr. Sánchez, while he was at the head of the Museum, gave a great impulse to the establishment.

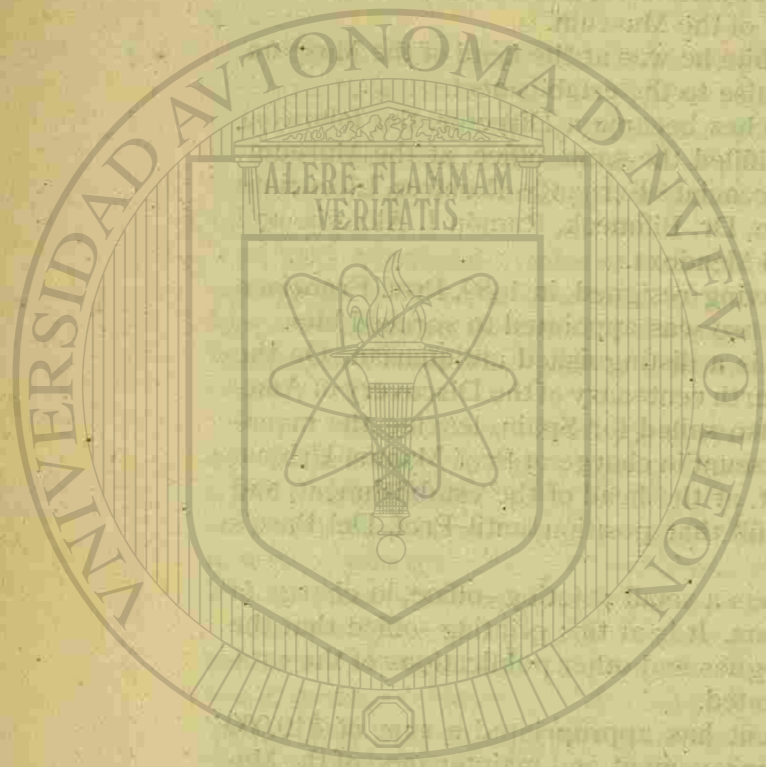
Before Dr. Sánchez became a Director, the following gentlemen had fulfilled the same office, at the Museum: Icaza, Gondra, Licenciado Fernando Ramírez, Licenciado Telesforo Barroso, Dr. Bilimeck, Ramón I. Alcaráz, and Prof. Gumersindo Mendoza.

Dr. Sánchez having resigned, in 1889, Prof. Francisco Del Paso y Troncoso was appointed to succeed him.

Prof. Del Paso is a distinguished antiquarian. On the occasion of the fourth centenary of the Discovery of America, Prof. Del Paso sailed for Spain, leaving the management of the Museum in charge of Prof. Manuel Urbina, who is, at present, at the head of the establishment, and will continue to fill that position until Prof. Del Paso's return.

The Museum has a small printing-office, in charge of Mr. Luis G. Corona. It is at this printing-office that the Museum's Catalogues and other publications of the establishment are printed.

The Government has appropriated a sum of \$10,000 a year, for the improvement and maintenance of the Museum.



UNIVERSIDAD AUTÓNOMA DE NUEVO LEÓN

DIRECCIÓN GENERAL DE

GENERAL DESCRIPTION.

The Museum is divided into three large Departments, viz :

- I. Archæology.
- II. History of Mexico.
- III. Natural History, comprising a small Section of Anthropology and Ethnology.

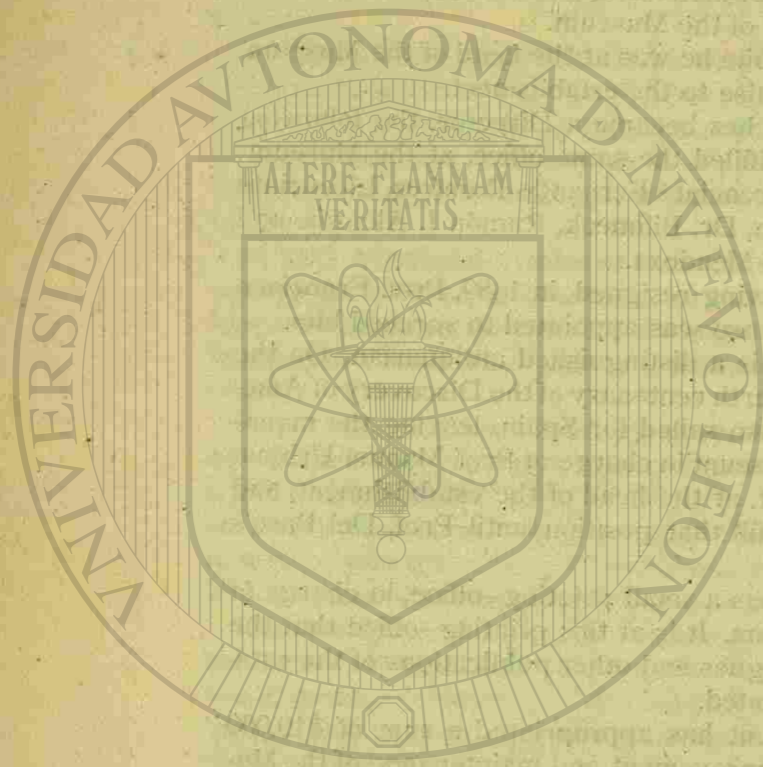
I. ARCHÆOLOGY.

This Department is situated in the groundfloor of the building. It is divided into two independent parts: **A. The Gallery of Monoliths; B. Section of Ceramics, Reproductions, and Sundry archæological specimens.**

Immediately upon entering the Museum building, at the farther end of the court, is to be seen the gate leading to the

A. Gallery of Monoliths.

On the attic crowning the gate is the bronze bust of King Philip V, of Spain, who was the founder of this building. This bust was formerly placed on the attic of the principal façade of the Museum, just where the coat with the National Arms now is. King Philip V.'s bust was caused to be moved



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to its actual place by the present Director of the Museum, Dr. Urbina, in the month of March 1898.

The Gallery of Monoliths *takes* up a very extensive hall, which was inaugurated on the 16th day of September 1887. In its kind, it constitutes the first Archæological Gallery in Mexico, and perhaps the first in all Latin America. The specimens shown therein are *all original*, and they have been brought from different places in this Republic, either from excavations, or from ruins, or as the gifts of private individuals.

The archæological specimens count already over 370; they are distributed on pedestals, projecting supports, and large corner standing bases. Every one of them has its number, corresponding with the **Special Catalogue** (which see.)

For the formation of the latter, in spite of numberless difficulties, a system of grouping was followed, and all the stones were classified in a general order, which, although not perfect, answers its object tolerably well for the present. Here is the classification:

Astronomy and Chronology;
Mythology;
Worship;
Urns;
Stones of Ball game;
Commemorative Monuments;
Indian epigraphy;
Architecture and Sculpture;
Sundries.

Let us review, now, the principal specimens, according to the numbers in the corresponding Catalogue:

1.—Aztec Calendar, or the Sun Stone.—This is one of the most interesting monuments in this Gallery. It was found, in the «Plaza Mayor» of this City of Mexico, while levelling it to be paved, on December 1790. Its diameter is 3 M. 50. The petrographic composition of the rock is porphyritic, and cor-



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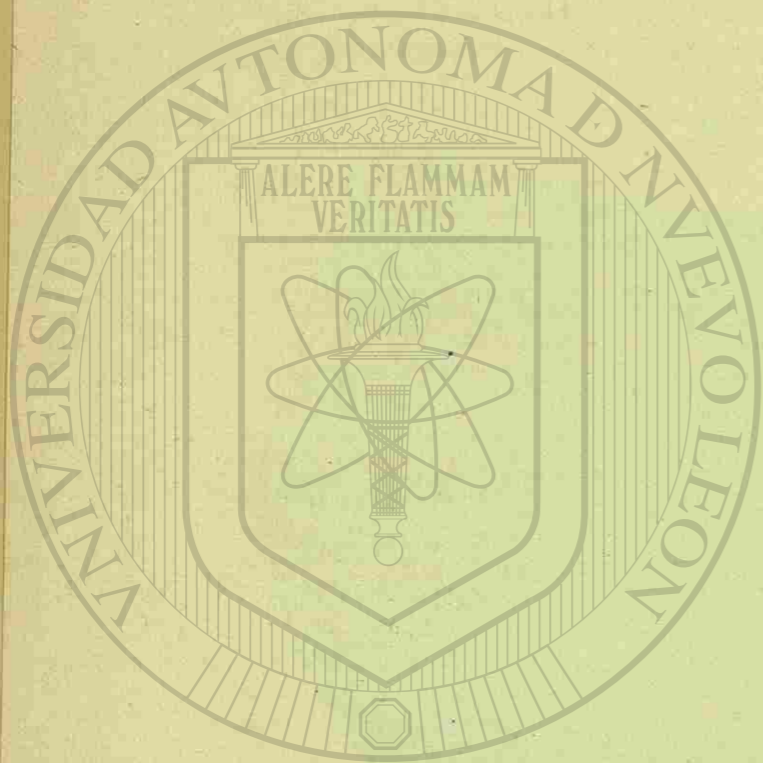
responds to the group of *olivine basaltic rocks*. Prof. Gama, the archæologist, claims that this stone is a *Calendar* «which pointed out the religions feasts; and a *solar clock*, by which the priests were guided for their ceremonies and sacrifices.» Señor Chavero thinks that it is a *votive monument to the Sun*.

The central portion is occupied by the sacred mask of the god Sun, **Tonatiuh**; in the immediately following zone, there are four rectangles, which form the wings of the *Naolin*, or the four movements of the Sun. Outside of this zone, in the next one, 20 square checkers are seen, containing as many figures, representing every one of the days of the Nahoan month. In the next zone are to be seen 40 small squares, every one of them five-pointed, expressing the *quintiduous*, with an orle of glyphs. Upon this zone of points and glyphs 8 large rays and 8 wings detach themselves, in an intermediate manner; and between the rays and wings, appear—according to Señor Chavero—12 figures of *Cipactli*. In the outer part, the bodies of two snakes detach themselves, beginning in the lower part of the disk, with fantastic plumed heads which look very much like the colossal head marked with **No. 276**, in this same Gallery. On the periphery, or lateral surface of the disk, *Ilhuicatl*, the Firmament, is sculptured.

Others claim that this interesting monolith was a *sacrificial stone*.

9.—Stone Cylinder sculptured on its visible base and its lateral surface. A very remarkable specimen. It is broken in its center. On its base, the image of the Sun detaches itself, just as is seen on the *Aztec Calendar (No. 1.)* On the lateral surface, the Firmament is sculptured—*Ilhuicatl*—very much like the specimen under **No. 50**.

10.—Cut Stone in the shape of a truncated Cone.—The alto relievos on this Cone bring to the memory the precious stone *Chalchihuitl*, such as seen in the specimen **No. 8**, but with the circumstance that, in this Cone, said relievos are perforated by an emblem undoubtedly astronomical. Accord-



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ing to Señor Chavero, this is the poetical representation of the god **Quetzalcoatl**.

15.—Wrought Cylinder (basalt.)—This a representation of the Mexican Cycle, of 52 years, or *Xiuhmolpillis* (bundle or bunch of years). On a rectangle on the lateral surface is sculptured the chronographic symbol *ome acatl* (two reeds.) It is supposed that this cylinder commemorates the correction of the Nahoan Calendar.

19.—Stone Disk.—A representation of the great Sacred Cycle, according to Señor Chavero.

21.—Chronographic Slab.—On this slab the symbol of the *yei acatl* (three reeds) year is beautifully sculptured. It was found in this City of Mexico.

22.—Wrought parallelipipedic stone.—The front face is most remarkable. It looks as if it were a chronological stone.

24.—The War god Huitzilopochtli, according to Señor Troncoso; most beautifully sculptured in a stone 0 M. 80 wide × 1 M. 35 high. (From Chapultepec, in the Federal District.)

26.—Quetzalcoatl (Plumed snake).—The god of the Air. Sculptured in a monolith having a conic shape. The base of this specimen shows a figure very much like the one representing the god of Earth, **Tlalteuctli**. (See Specimen under No. 53.)

32 and 33.—Both Ehecatl, one of the personifications of the god of the Air **Quetzalcoatl**. They both have fantastic mouths, similar to the sacred mask, characteristic of this god.

37.—Aztec god, sculptured on a small but interesting slab. Doubts are entertained about the true signification of this figure, for—according to Señor Troncoso—it has the attribu-

tes of the Nahoan gods **Tlaloc**, **Napateuctli**, and **Huixtocihuatl**, and at the same time it may as well represent a warrior.

38 and 39.—Tlaloc, the god of Rain. It is perfectly characterized by its large round eyes, as if it wore spectacles, and by its long eye-teeth.

44.—Camaxtli, the god of War among the Tlaxcalians. The symbol *Nahui Cipactli*, which it has sculptured in the posterior part of the head, is remarkable. (It was brought from the State of Puebla.) It matches with specimen under No. 83, which represents the goddess of the Dead, **Coatlicue**.

46.—Mixcoatl, the god of Fire, among the Mecas, according to Señor Chavero.

47.—Mixcoatl, according to the same authority. This is a fine fragment of wrought stone. It must have been a colossal statue. It represents a man half kneeling. It shows signs of a beautiful crest of plumes. Under the arm—the left one, in this case—the image of the Sun is seen, and hanging therefrom is a most beautiful symbol.

49.—The Tuxpan Monolith. (From the State of Veracruz.) This most beautiful alto-relievo, sculptured on this remarkable stone, represents the setting Sun, **Tzontemoc** (the one who dived headlong). The ensemble is most interesting.

50.—Stone Cylinder (sculptured on one of its bases and on its lateral face). The relievo on its base is the representation of **Tzontemoc**, the setting Sun. This relievo may be compared with the one under No. 49. This specimen is most remarkable. It has been supposed that the monolith was a *cuauhxicalli*, or a vase destined to contain the hearts of the sacrificed human victims.

53.—Tlalteuctli, the god of Earth, following the most accept-

able interpretations. It is sculptured on a stone which was afterwards shaped as a disk. The former classifiers of the Museum gave to this figure the name of *Miclantehuhtli*, the Lord of the Dead, notwithstanding the absolute lack of data for such an interpretation.

54.—Diorite Colossal Head.—A most beautiful specimen of the Egyptian Type. Most remarkable.

According to Señor Chavero, this magnificent specimen, carved on every side, is the representation of **Totec**, or **Xipe**, the god of the silversmiths.

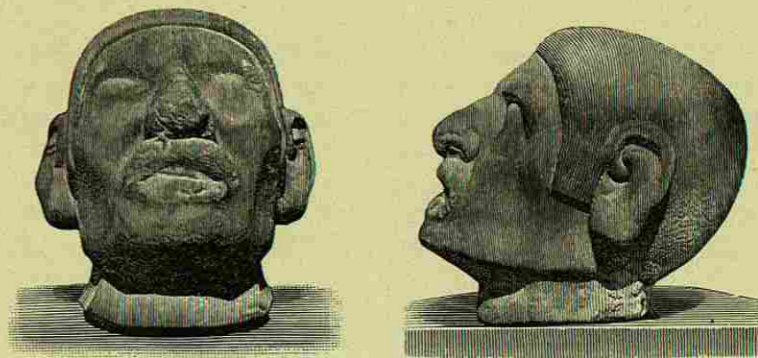
55.—Xochipilli; the *Lord of the Flowers*, according to Señor Troncoso. Señor Chavero calls him **Ixcozauhtli**, (the yellow-faced). This figure appears sitting, with crossed legs, the arms contracted, and the hands raised and half closed; with the head bent backwards, as in contemplation. A very remarkable specimen.

It rests on a base which does not correspond with the figure, ornamented with interlaced bars and fillets, and blooming flowers, on the corolla of one of which stands a butterfly.

Both the figure and the base were brought from Tlalmanalco (State of Mexico).

56.—Stone Statue.—It represents a man resting on his back, but with the head erect, and the legs contracted. A most remarkable specimen which was found in the Maya ruins of Chichen-Itza, (Yucatan). Dr. Le Plongeon, who discovered this statue, gave it the name of **Chac-Mool**, the king of the Itzaes; but the circumstance of similar statues having been found in different places of the Republic of Mexico, nullifies Dr. Le Plongeon's denomination, and leads to the belief that it rather represents some god, worshipped by different aborigine ethnical groups.

57.—The god of Maintenances.—A beautiful sculpture of the Zapotec civilization. (Brought from Oaxaca.)



CABEZA HUMANA DE PIEDRA.



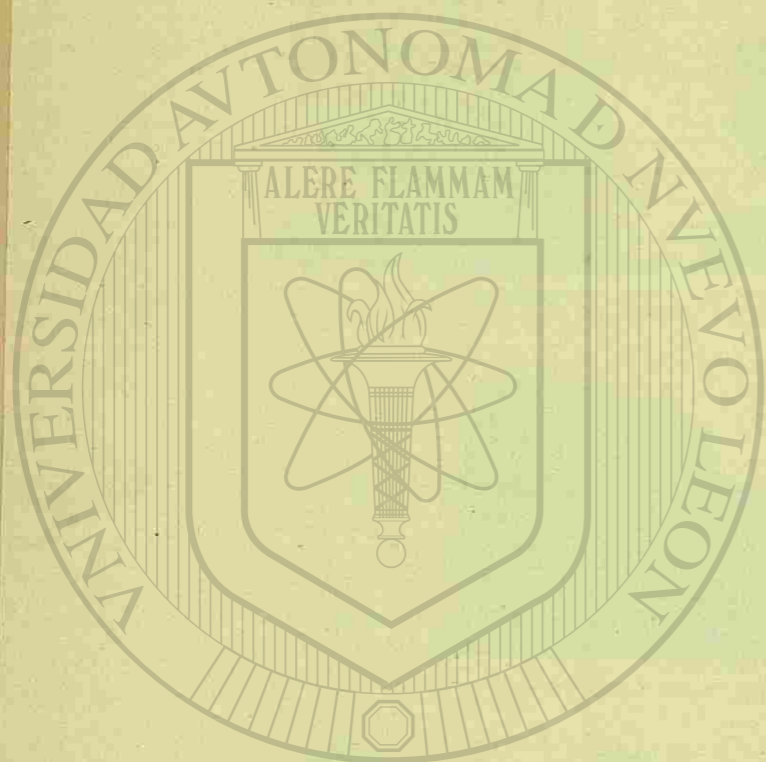
SERPIENTE EMPLUMADA.



ÍDOLO CHIAPANECO.

XOCHIPILLI.

COLUMNA TOLTECA.



UNIVERSIDAD AUTÓNOMA DE NUEVO LEÓN
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61.— **Chicomecihuacoatl**, the goddess of Maintenances. Represented on an interesting and small phonetic-figurative slab. Seven points give the sound *chicome*, in the Nahuatl language. A woman's face appears in a serpent's mouth, producing the sound *cihua*; and the serpent—*coatl*—is the complement. Señor Troncoso has been led to believe that this slab makes reference to some personage in authority, rather than to the goddess herself.

80.— **Mictecacihuatl**, the goddess of the Dead. The goddess is well characterized both by its general aspect and by its peculiar accessories and details, as can be found, without any explanation whatever, merely by looking at this specimen.

83.— **Coatlicue**, «the one with the skirt of snakes,» the goddess of the Dead, the Genius of the Florists. It is also called **Mictecacihuatl**, and is very accurately represented.

This specimen matches—as already said—with the one under No. 44.

84.— **Coatlicue**.—A colossal statue discovered, on the 13th day of August 1790, while levelling the floor of the «Plaza Mayor» of this City of Mexico. Prof. Gama, the wise archæologist, gave it the name of **Teoyamiqui**, the goddess of the Dead.

Señor Chavero has named it, with a greater degree of accuracy, **Coatlicue**, owing to its skirt of snakes. On the base on which it rests, is the figure—in alto-relievo—of **Tlalteuctli**, the god of the Earth. (No. 53.)

It can be seen in the cast, on one side of the statue.

87.— **Chalchihuitlicue**, «the jewel-skirted,» the Water goddess. A fine sculpture in brown stone. The above classification is Señor Chavero's—who donated this specimen to the Museum. ®

Señor Troncoso finds, in this statue, some of the attributes of **Chicomecoatl**, the goddess of Maintenances.—Señor Peñafiel classifies it as **Centeotl**, the goddess of the corn cobs.

93.—The Aztec goddess "Citlalinicue," the star-skirted one, according to Señor Troncoso. A slab with very interesting alto-relievos on its two principal faces.

166.—Woman Stone Idol, in two fragments, with some remains of paint. This is a remarkable specimen of Indian statuary. (Brought from Tula, in the State of Hidalgo.)

171.—Monolithic Teotihuacan goddess.—A colossal figure, in amphibolic trachyte. Up to this time, there has been no satisfactory interpretation made of this specimen. Opinions are at variance on the representation of this monument.

174.—Yellowish stone Idol.—It was brought from Comitán (State of Chiapas). It is a very remarkable sculpture. Some believe it to represent a priest.

181.—A Slab, finely carved.—According to Señor Troncoso, it represents a goddess, finely dressed, singing while walking towards the left side.

193.—A stone Vase, beautifully wrought.—On the lateral surface it has a most remarkable ornament of interlaced bars and fillets.

204 to 228.—Twenty-one stone snakes.—All of them, excepting Nos. 222, 223, 227 and 228, are crotals. Nos. 222, 224, 225 and 226 and some others, are remarkable.

232 and 233.—Two stone Toads. (Comic.) It is to be remarked, on the upper part of their heads, behind the eyes, the presence of two circles, in mezzo-relievo, representing the poisonous glands, or parotids. Specimen No. 232 is very interesting: it has, on the breast, the sculptured symbol of the gem *chalchihuitl*.

235.—A stone Lion. (*Felis leo*.)—Curious enough.

236.—A stone Tiger. (*Felis onça*.)—*Ocelotl*; also very curious.

247.—Chapulín, or Hopper. (Orthoptera.)—In stone; beautifully carved.

250.—An ape.—Interesting sculpture, brought from Cholula. (State of Puebla.)

256.—Stone Chest, covered with chronological relievos, similar to those forming the body of the snakes surrounding the Aztec Calendar.

This specimen has been classified as a Chronological Chest, by some, while others consider it as a cinerary urn. (From Santiago Tlatelolco, City of Mexico.)

257.—A stone Chest, most beautifully carved. It is chronological, and has been considered as the cinerary urn of the Acolhuan king *Nezahualpilli*.

258.—A stone Chest, most beautifully carved. Some interpreters claim that this is the cinerary urn of the Aztec King *Ahuizotl*; although others are led to believe that the relievo said to represent the *ahuitzotl*, is but the symbolic image of *Cipactli*.

This specimen is most remarkable and interesting.

261 to 265.—Disks of the game of Ball, which was a great favorite among the ancient inhabitants of Anahuac.

266.—"The Famine Stone," thus called in commemoration of a dismal event, which happened under the reign of Emperor *Moteczuma Ilhuicamina*. Señor Chavero thus translates the relievos on this specimen:—"Under the reign of *Moteczuma Ilhuicamina*, began the calamity of famine, in the year 12th *tecpatl*, or 1452, which attained its higher degree in the year *ce tochtli*, or 1454, the rabbit being the symbol of the year.

It was represented as a small worm, or as a blade of grass, this being the food of the Mexicans at the time. But, on the following year, which was the secular, represented by the *xiuhmolpilli*, or 1455, it rained in a most extraordinary manner, that being a great gift from tteaven.»

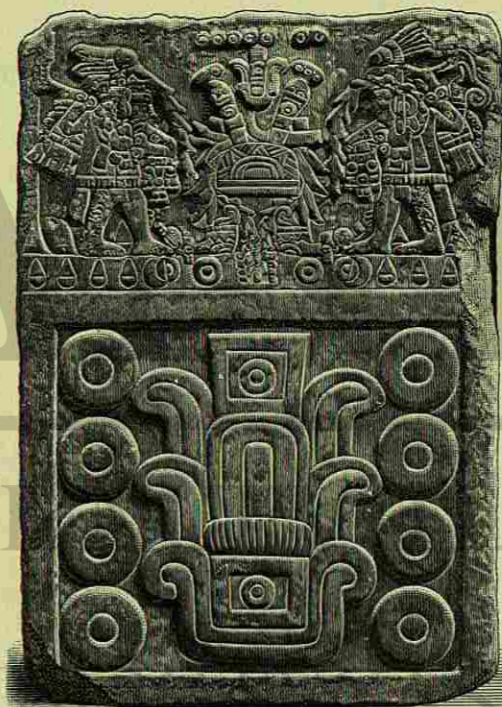
267.— **The Tizoc Stone**, commonly known under the name of the **Sacrificial Stone**. Magnificent monument in trachyte found in 1791, under the floor of the «Plaza Mayor» of this City of Mexico. The upper base of the cylinder has the image of the Sun in alto-relievo; on the lateral surface is to be seen a series of relievos which have been the cause of many disquisitions. Gama claimed that the groups of figures represent dancers; Baron Von Humboldt was led to believe that they represent conquests, and that the stone was devoted to the gladiatorial sacrifices. Señor Fernando Ramirez claimed that it was a simple votive monument to the Sun, commemorating the battles fought by **Tizoc**, the seventh king of Mexico, the groups representing victors and vanquished, and no dancers. Señor Manuel Orozco y Berra believed the stone to be a *Cuauhxicalli*. Señor Chavero, says, interpreting this monument, that the stone may well have been *Cuauhxicalli*, a circumstance which in no manner whatever conflicts with the belief that this monument represents the victories won by that King of Mexico. (For further details see the **Catalogue** of this Section.)

268.— **A commemorative Slab of the dedication of the Temple, or teocalli, the largest temple in Mexico.** A beautiful monument in diorite. Foremost is the *Chicuey acatl* relievo (8 reeds) which corresponds to the year 1487 of the European Calendar.

274 and 275.— **Two colossal snake heads.**—They were found, in the year 1881 in front of the porch of the Cathedral, in this City of Mexico. Some claim that, perhaps, they constituted a portion of the *coatepantli*, or fence, which enclosed, in olden times, the Main Temple in Mexico. Others claim that



CAJA DE PIEDRA.



LÁPIDA CONMEMORATIVA.

they might have lain on the upper landing place of the grand staircase, constituting a turret-like crowning of the building.

276.—A colossal snake head.—This was found while making excavations in front of the porch of the Cathedral, in this City of Mexico. It is phantastic; and has a remarkable likeness with the heads of the snakes which surround the Aztec Calendar.

279.—Toltec Column, a fragment. This is a most remarkable specimen.

281 to 283.—Three stone pieces, representing *colossal human legs*. (Brought from Tula.) It has been conjectured that these are the lower part of gigantic caryatides. (For descriptive details see the **Catalogue** of this Section.)

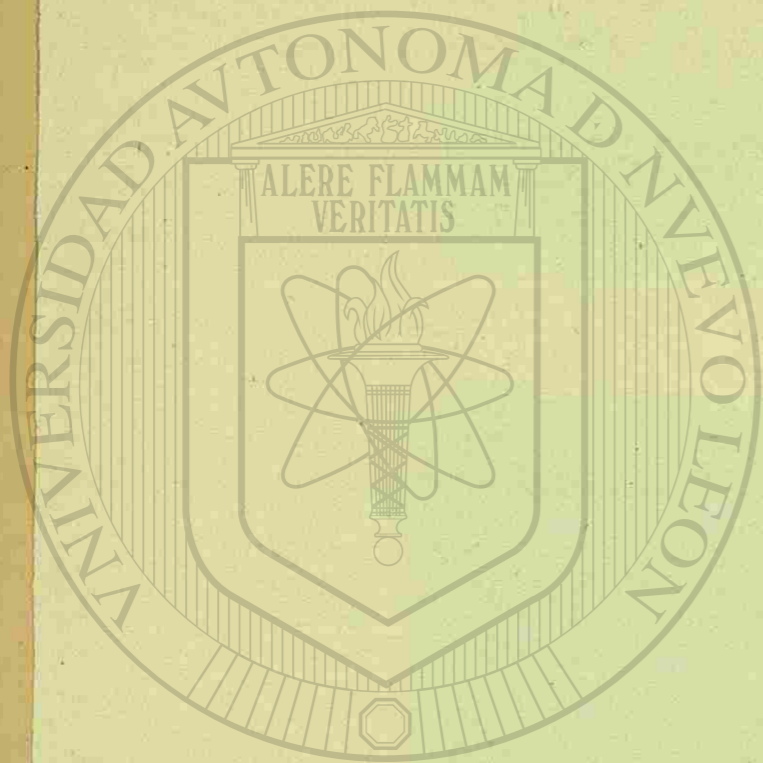
286.—“The Sorrowful Indian.”—A curious human sculpture, in a melancholy attitude.

«His very natural attitude» — says Capt. Dupaix — «shows a man in perfect repose, destined, most likely, to bear a standard, or ensign, or some worshipped object, in the epoch of the ancient Mexican Empire.»

302.—Human Head, placed within the fauces of an eagle's head. It constituted a part of a sculpture which, it is to be conjectured, represented a warrior belonging to the *cuauhli* class. This is a most remarkable specimen.

307.—Human Head, of a size a little larger than natural. A remarkably modelled sculpture. Brought from the State of Veracruz.

312.—The Palenque Cross.—A basso-relievo thus called owing to the shape of the figure on its middle, which looks like a Cross, although really it is a tree on which is perched a bird splendidly and gorgeously adorned. On the right hand



UNIVERSIDAD AUTÓNOMA DE NUEVO LEÓN
DIRECCIÓN GENERAL DE



side of the observer, and near the edge of the slab, stands a human figure, the contour of which is admirably delineated. This pannel is the central one of two others, which, together, constituted a basso-relievo of an ancient temple at Palenque, in the State of Chiapas.

This specimen is extremely remarkable.

There are, also, other different specimens, as worthy of mention as those enumerated before. For details, see the corresponding **Catalogue**.

The Catalogue of this Gallery, arranged by Prof. J. Galindo y Villa, and illustrated by Jonas Engberg, is for sale, at the entrance of the Museum, for 0.50 (fifty cents.)

On coming out from this Gallery, the visitor will turn to the right, and will enter

Section B.

Ceramics, Reproductions, and sundry archæological pieces.

This Section comprises different Halls, which are hereafter specified.

Vestibule.—This contains chiefly reproductions, in plaster, of different monuments, or archæological specimens, really remarkable. Foremost, among them, is a *Collection of fourteen casts, from originals in the State of Oaxaca.* (Nos. 1 to 14 of the **Special Catalogue** of this Section), Chronographic, Epigraphic, and Sepulchral slabs, in their major part.

CASTS, COLLECTION OF SPECIMENS EXISTING IN THE MUSEUM,
AND OTHER PLACES.

Nos. 15 to 26.—*The Palenque Cross* (15). *Tenanco Monolith* (16, 17). *The Wake of Mayapan* (18). *Chronographic slabs.*

A COLLECTION OF CASTS, FROM THE STONE RELIEVOS OF SANTA MARIA COZUMAHUALPA.*

Nos. 27 to 46.—All of them have been taken from the original specimens existing in the Royal Museum of Ethnography, at Berlin; and they are most remarkable.

According to Dr. Edward Seler, «the style of the relievos completely differs from the figures of the large cities of Maya origin, and it also differs from the style of the Aztec monuments. But there are divers peculiarities from which it ought to be deducted that these monuments were erected by an ancient tribe of the Nahua race.»

Reproductions in Paste.—Nos. 47 and 48.

«Mound Builders,» of Cahokia, Illinois, U. S. A. These are embankments, mounds, or constructions, which are spread over a region of that country.

In the centre of the Vestibule is arranged a chromolithographic reproduction (No. 49) of the «*Códice Porfirio Diaz.*» The original picture is considered to be pre-Hispanic, and was brought from Cuicatlan (State of Oaxaca), where a language differing from the Zapotec is spoken. This «*Códice*» shows an ample chronology of six and a half centuries. As yet, its whole interpretation has not been completed.

In order to follow the distribution of the **Catalogue**, and to facilitate the manner of consulting this **Guide**, we shall proceed with the review of the Halls, following the progressive numeration, in spite of—some times—altering the order and distribution of said Halls.

Antiquities of the National Museum.—HALL III.—A COLLECTION OF 42 DRAWINGS (in pencil, in pen, and in water-colors) arranged in as many frames, by Prof. José María Ve-

* Department of Escuintla, in the Republic of Guatemala.

lasco. They have been copied from the originals in this Museum—already described in the **First Part** of the **Catalogue**, excepting Nos. 60, 62 and 79 to 91.

Nos. 50 to 91 of the Collection.—Representing *Monoliths, Vases, Copper Disk (89), Gold Ring (90)* and the relief known as «*Moteczuma's Dream*» (91), which is to be seen on the corner of the wall enclosing the porch of the San Hipolito Church, in this City of Mexico.

Different Pictures in Water-colors, in oil, &.—A COLLECTION OF 13 WATER-COLOR PICTURES, brought from Oaxaca.—Nos. 92 to 104.—HALL III.—*Ethnological Types of Mixtecs, Zapotecs and Ixcatecs. Hieroglyphics*, showing the names of places. *Shields and Coats of Arms, of «Caciques.» The first Mass, in Oaxaca, beneath a tree (huaje-tree), No. 103. The baptism of Cosijoeza, the King of Zachi (104).*

105.—A Picture on Paper (*European paper*).—HALL I.—It is claimed that this picture represents the upper part of the polychrome stone of the *Gladiatorial Sacrifice*, which is supposed to be buried below the floor of the «*Plaza Mayor*» of this City of Mexico.

Well founded doubts about the existence of this stone are entertained by some.

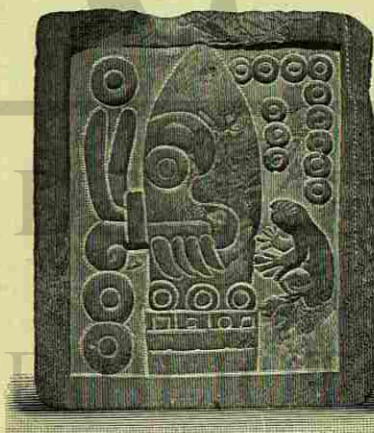
107.—The *Tlaxcala Picture*.—HALL I.—A Hieroglyphical Document representing the chief events of the Conquest of Mexico—painted by the Indians. The four sections which constitute this Picture, are an incorrect and careless copy from the original, which was lost in the epoch of the Empire. It has been remarked that, in this picture, the battles between Cortes' soldiers and the Tlaxcaltecs are not represented. It may be well to call the attention to the fact that the origin of this «*Codice*» would not allow the presentation of feuds and fighting between the Tlaxcaltecs and the Spaniards, previous to the alliance of both.



PIERNAS COLOSALES.



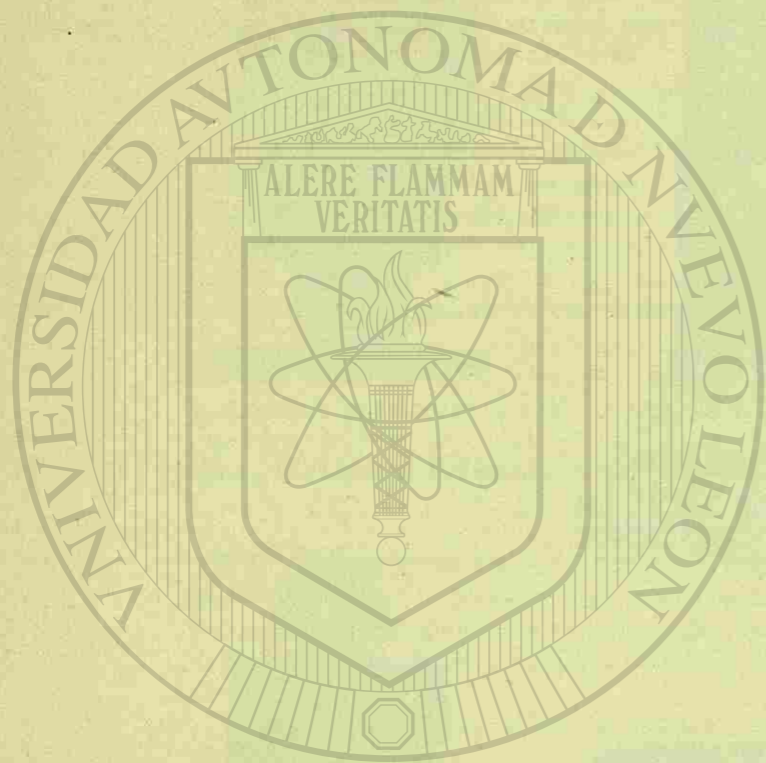
CHALCHIHUITLÍCUE.



LOSA CRONOGRÁFICA.



COATLÍCUE.



UNIVERSIDAD AUTÓNOMA DE NUEVO LEÓN
DIRECCIÓN GENERAL DE BIBLIOTECAS

108 and 109.—The Pyramids of Teotihuacan, by José María Velasco.—HALL II.—Two small oil paintings, representing: the first, a general view, from the Tlateles, looking West; and the second, the Pyramid of the Sun.

110.—The Bath of Netzahualcoyotl, by José María Velasco.—HALL III.—An oil painting. A view taken from the Tetzcotzinco Hill, 2 leagues East from Tetzcoco.

111.—Aztec Shield.—HALL III.—An oil copy, from the original in the Director's Room, in this Museum. «The Aztec shields»—says Señor Nuñez Ortega—«are extremely rare. The one deposited in the National Museum is one of the most precious relics of that extraordinary people.» The shield is circular-shaped, and is made with small reeds, covered with *ocelotl* skin, and ornamented with feathers.

PHOTOGRAPHS.

Yucatan Ruins.—HALL II.—Nos. 115 to 169.

These are two splendid photographic collections, forming a total of fifty-five pictures. One—the first—is composed of twenty-five amplifications of views and most interesting details of *Chichen-Itza*, *Uxmal*, *Lamná*, and *Sabbacché*—houses, palaces, temples, details—every thing well specified in each picture, respectively.

The second collection is composed of thirty direct photographs, taken by the French explorer M. Désiré Charnay. Both collections complement each other, and almost all the monuments, in the former collection, can be seen in the latter.

Also, several photographs from Chiapas (*Palenque*), and one from Oaxaca.

Campeachy Ruins.—HALL III.—A collection of eight photographic copies, Nos. 170 to 177, showing the Ruins of *Hoch-*

Ob (Zibalchen) and *Xtacumbilxcunaaan (Bolonchenticul)*, most remarkable all of them.

The Quemada Ruins.—HALL III.—A collection of eighteen photographs, Nos. 178 to 195. The herein shown are known as «the Quemada ruins,» because they lie not far from the «Hacienda de la Quemada, Villanueva District, in the State of Zacatecas. (*General views, temples, pyramids, walls, buildings, &c.*)

Antiquities of the National Museum.—HALL III.—A collection of one hundred and eleven photo-cholographic copies, arranged on a choristers' desk, representing the archæological objects kept in this Museum. Nos. 200 to 308. (See Catalogue for details.)

Reproduction of Ancient Indian Weapons.—HALL V.—A collection of fifteen trophies, made up of different substances, under the direction of Prof. Antonio Peñafiel. Nos. 331 to 345.—*Shields, or Chimalli; Standards and Flags; Swords; Hatchets; Macanas; Slings; Atlatl* (an instrument to throw darts); *Spears; Arrows; Clubs; Teponaxtli, &c.*

The reproductions of these weapons are according to different «Codices» and to several original specimens.

REPRODUCTIONS IN WOOD.

Models of Seating Contrivances.—HALL V.—Constructed under the direction of Prof. Peñafiel. Nos. 346 to 351.

The first (346) is an Aztec «fauteuil,» of inclined back (*ic-palli*). The second (347) is a two-armed bench, arranged as volutes. The third (348) is a square stool. The fourth (349) is another stool, like the preceding one. The fifth (350) has a cylindrical form.

351.—The Xochicalco Temple.—A model, in chestnut, made under the direction of Prof. Peñafiel.

This temple, stands in the State of Morelos, and is almost completely ruined.

It is a magnificent and most interesting building. Nothing is known about its builders and the ethnographic element of Anahuac to which they may have belonged.

CODICES AND ORIGINAL PAINTINGS.

Codices are documents generally painted on agave paper, or on dressed leather, prepared in a convenient manner. Our Museum contains a few of these relics, some of which are exhibited in Hall I, of this Section, under Nos. 352 to 365.

Most remarkable: No. 352, known as *the stripe of the peregrination of the Aztecs*, on agave paper. The episodes to which this interesting document refers embrace a period of 188 years; and the visitor will see recorded thereon from the departure of the Aztec tribe, from *Astlan*, to their arrival to Mexico.

It has been reproduced several times.

353.—Aztec Annals. A chronological stripe, on agave paper. It embraces an era which comprises from the year 1361 to the year 1521. It only refers to the most remarkable events, as the exaltation and the death of the Mexican monarchs.

354.—An original old Map of the City of Mexico. (It belonged to the rich collection of Boturini.) It is claimed, although with no foundation whatever, that this Map was presented to Cortes by Motecuhzoma II. Its general disposition is most interesting, under all considerations.

365.—The Book called «Matriculation of Tributes»—A valuable specimen of hieroglyphic writing in the shape of a fo-

lio volume. It contains fourteen original sheets of agave paper; the respective copies thereof are arranged in sixteen sheets of European paper. These sheets represent the tributes which some cities and towns paid into the treasury of the Aztec Empire.

ORIGINAL ISOLATED SPECIMENS.

366 and 367.—Two Brasiers (*pans to hold burning coals*) in clay, for preserving the sacred fire.

These are very fine specimens. They were found at Santiago Tlatelolco (City of Mexico), and are very interesting.

368 and 369.—Two large clay pieces, *cylinder-shaped*.—On the lateral surface is represented, in relief, the image of the god *Tlaloc*, characterized by his large and long teeth. (They were brought from the Isthmus of Tehuantepec).

370 and 371.—Two fine clay vases, of artistic and elegant shape. A finely executed relief, on both of them, represents the Aztec goddess *Centeotl*. It is claimed that they are funeral urns. (They were unearthed at Santiago Tlatelolco in this City of Mexico.)

372.—A Drum, or *Huehuetl*, in wood. (Minus the parchment.) Brought from the Valley of Mexico.)

373 and 374.—Heads of some fantastic animal, (*reptile-like*), in plaster. They were sent, to this Museum, by Dr. Edward Seler, from the Isthmus of Tehuantepec.

375 and 376.—Two large earthen Jars, of great size, and wide-bellied.

These two specimens are of modern make. Nobody knows



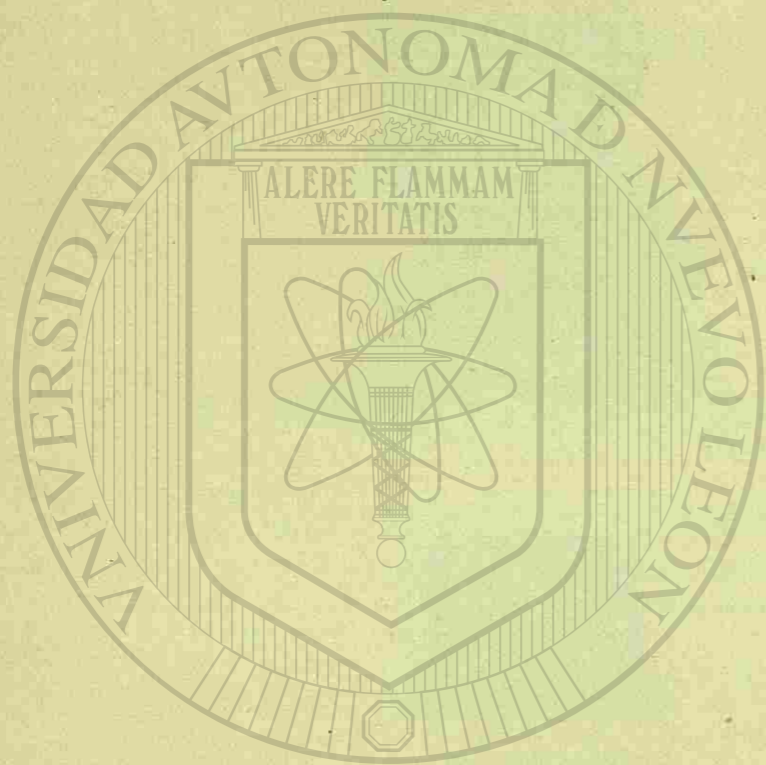
DIOS DE LOS MANTENIMIENTOS.



CILINDRO DE PIEDRA.



CHAC-MOOL.



UNIVERSIDAD AUTÓNOMA

DIRECCIÓN GENERAL DE

how they were brought to the Museum. It appears that utensils of this kind were common in convents, especially in Nunneries.

379.—A Basso-relievo, broken into four fragments. It represents a man, in profile, seating and kneeling. He shows, in both hands, an offering. There are several symbols which lead us to suppose that this basso-relievo refers to the phalrus worship.

This specimen is very remarkable and well worth of study. (It was brought to the Museum from Jonuta, State of Campeachy.)

OBJECTS PLACED IN THE CUPBOARDS.

The collections which are distributed in the seven central Cupboards of this Section, and in the two wooden ones immediately on entering the vestibule, belong to the primitive collections in this Museum, with the exception of a few specimens which have been acquired of late.

Before proceeding, we must declare that no definite and acceptable classification has been established, as yet, for lack of all the necessary elements for that work. It requires such a laborious and difficult task and such a combination of different factors, that it is beyond the means at our command to perform it.

On the other hand, the enlightened public will agree with us that a scientific classification can not be completed in one day, nor is it a task of simply separating the objects, as it is done in a Bazar. It is a well known fact that, not even in some of the first class European Museums, are these scientific classifications made, as regards American Archæological objects.

We have, therefore, bound ourselves, in the **Special Catalogue** of this Section (*Archæology.—Second Part*) actually under press, to present an Inventory—most complete—of the

objects contained in every one of the Cupboards, an Inventory which may be utilized, later on, as a complete List, for an ulterior classification.

Every object has, pasted to it, a number corresponding with the number on that **Catalogue**.

Let us add, besides, that a project is being matured for the enlarging of this Section of the Museum (Department of Archæology), in order to conveniently place the abundant and rich collections, at present kept in nailed boxes for lack of space. Said collections have been acquired through purchase, and the one sold to this Museum by Dr. Francisco Plancarte, the Bishop of Cuernavaca, deserves a special mention. This collection was made up of specimens collected throughout the State of Michoacan.

The total number of divers archæological specimens now possessed by our Museum, may safely be estimated at over 10,000.

Now, we shall proceed to simply enumerate—without any details—the most remarkable objects contained in each one of the central Cupboards.

Cupboard A.—In its upper part is exhibited a fine collection of clays, from San Juan Teotihuacan (Valley of Mexico.) They are, all, household objects, of different shapes and sizes. Foremost among them is a fine polychrome round pot, artistically and handsomely decorated outside.

In its lower part, this Cupboard exhibits several objects of pottery in earthenware, in stone; different single specimens, by themselves, and some others arranged in frames.

Among the former, it is worth of remark a clay, which it is claimed represents the god of Wind, *Quetzalcoatl*; it is polychrome and proceeds from an excavation made in the Valley of Mexico.

There are, also, small idols, human heads in clay, vases, jars, perfumers, small brasiers, *cazuelas* (saucepans), *comales* (clay dishes for baking cornbread), and many other objects.

There are also exhibited stone masks, for worship purposes.

The frames, in general, contain small clay heads (amulets); as well as a great quantity of objects in diorite, agate, chlorite, obsidian, quartz, bone, copper, and other substances easy of being detected and appreciated.

Almost all of these objects are ornaments, and amulets; and some of them, in copper, are tools for different arts and trades.

The major part of them have been found in the Valley of Mexico.

Cupboard B.—In its upper part is exhibited a reduced but interesting collection of ceramics, from Cholula, the polychrome long-shaped vases there, being most remarkable. It is supposed that they were destined to worship purposes.

Among other objects, the most remarkable ones are: the polychrome pots, the *cajetes*, the *molcajetes*, and some others.

In its lower part, this Cupboard exhibits different specimens, some of them very remarkable indeed. The collection of ceramics is composed of plates decorated in various colors, similar to the Cholula clays; of saucepans, jars, pots, *cajetes* and *molcajetes*; all of them for domestic use.

As pieces destined to worship purposes, we shall enumerate an ebony mask; a human head, in clay, looking very much like the god *Tlaloc*.

The objects in stone, exhibited here, are worthy of special note. In the first place, there is a small slab of green serpentine, on which—in one of its faces—is sculptured the image of a goddess, which some claim is the goddess of Music.

Then, there is a remarkable collection of marble vases. But the most perfect and well finished piece of the whole collection, is an obsidian vase on which is represented the figure of an ape, whose tail forms the handle of the vase. This exceedingly curious specimen is one of the richest of all our collections.

There are, also, stone and obsidian masks, mirrors, etc.

Very remarkable, likewise, the musical instruments, in wood, called *teponaxtli*, among which there are some beautifully worked.

The two frames contain ornaments, amulets, lower lip rings, small pieces of obsidian, copper hawk-bells, strings of beads, etc.

Cupboard C.— In its upper and lower parts is exhibited a collection of Mexican clays, some of which are really remarkable: pots, jars, *molcajetes*, *tecomates*, saucepans, and small human heads.

The frames contain plentiful collections of strings of beads, ornaments, and amulets; spindles; arrow points, in obsidian and flint; obsidian knives; spear points; polishers in stone; and other instruments and tools for arts and trades.

Cupboard D.— In its upper part is exhibited a small collection of Tarascan specimens, brought from the State of Michoacan. The human figures, as a general rule, are rough, deformed, and obscene. The pottery offers nothing worthy of remark.

The lower part of this Cupboard is occupied by the following collections:

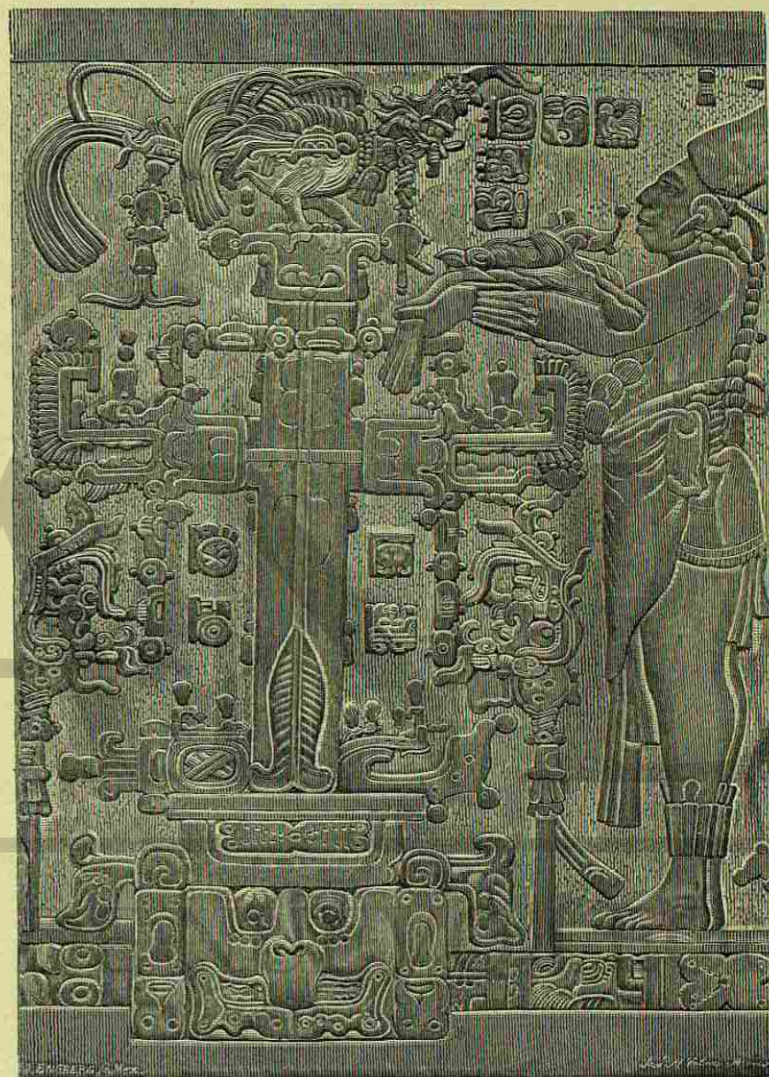
1st A Collection of antiquities — the result of an expedition made, within the territory of this Republic, by the French explorer M. Désiré Charnay. The ceramic collection is essentially different from others.

2nd Divers pieces, in stone: human heads, masks, vases. Among the heads, there is one wearing a most singular conic cap, something resembling a high head-dress.

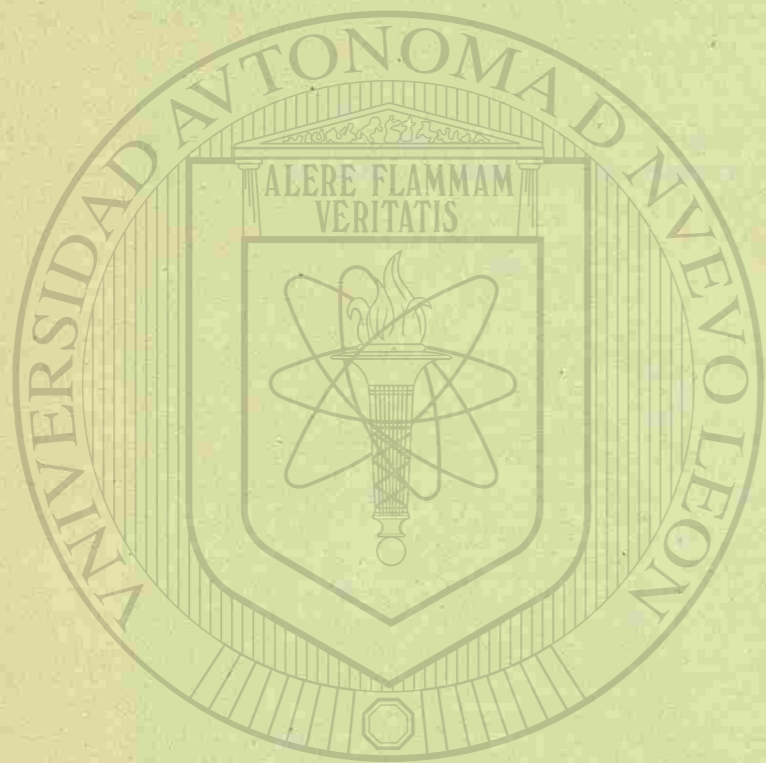
3rd A collection of models of ancient seals, very curious and remarkable. They number 148.

4th An abundant collection, arranged in frames, of spear points and arrow points, in obsidian and flint most of them.

Cupboard E.— The Tarahumaran ceramic collection exhibited in the upper part of this Cupboard is very remarkable indeed. The pots deserve special mention, both owing to their elegant shape and to their decoration. These specimens were brought to this Museum after an expedition which, by recom-



CRUZ DEL PALENQUE.



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mendation of the General Government, was made, in the State of Chihuahua, by Father Achilles Gerste.

In the lower part of this Cupboard are exhibited different collections, viz:

1st Ceramics: specimens brought from different places of the Republic, as pots, plates, *molcajetes*, small brasiers, musical instruments (*flutes*) and others.

2nd A collection of small idols, most of them in a yellowish clay (house-gods).

3rd A collection of original seals, in clay. (Proceeding from the Valley of Mexico). All of them are very curious and remarkable specimens.

4th A collection of plaster fac-similes, of archæological pieces—some of them obtained in Mexico, and the remainder in the United States.

A certain number of these fac-similes is arranged in frames.

Cupboard F. (Vertical).—This Cupboard exhibits several really remarkable specimens. In the upper shelf, the visitor's attention is at once called to a collection of human heads (proceeding from the Totonac civilization, and the State of Veracruz). Diadema of beads, in these heads, are seen.

They were presented to our Museum by General Porfirio Díaz.

In the same upper shelf, and occupying a portion of the middle shelf, there is another collection of small idols, similar to the one contained by Cupboard E.

Very curious and interesting the small models of *teocalli*, or temples.

Among the pieces of Ceramics, arranged in said shelf, (the middle one) are foremost some large bottles, or pitchers, of a special shape; and, near them, are to be seen some pieces in obsidian—mask and vases. Deserving special mention, a marble vase, of the same shape as those placed in Cupboard B.

In the lower part of this Cupboard F. are exhibited chiefly stone objects; some household utensils, as *metates* (special

stone for grinding corn), stone heads and masks, (two of the latter in obsidian, and one of them very remarkable).

The collection of *Yokes*, or sacrificial stones, according to several authorities, deserves to call the attention of the visitor. Archæologists have not, as yet, said the last word about the real use of these most curious specimens, some of which are wonderfully worked.

Cupboard G. (Vertical).—The whole of this Cupboard is occupied by a reduced but very rich and choice Zapotec collection, from different places in the State of Oaxaca.

Among all the objects here exhibited, we shall point out the specimens known as *the funeral candelabra*, brought from Mitla by Capt. Dupaix.

This collection deserves a close study; and the visitor will find—later on—ample data about it in the **Catalogue of the Department of Archæology, Part II**, now under press.

II. HISTORY OF MÉXICO.

This Department is situated in the **upper story** of the Museum.

It is composed of five halls, the enumeration of which follows, in the order adopted in the special **Guide** to visit them.

HALL I.—This Hall contains the portraits of distinguished and illustrious Franciscan monks, who contributed to the Conquest of New Spain, by diffusing, besides the Gospel, public instruction, **Nos. 1 to 10.**

As very remarkable, the following are pointed out:

1.—A Portrait of Father Pedro de Gante, an illustrious Missionary.

2.—A Portrait of Father Andrés de Olmos, a remarkable linguist.

3.—A Portrait of Father Bernardino de Sahagún, a distinguished historian.

10.—A Portrait of Father Margil de Jesús, the founder of the Colleges of Querétaro, Zacatecas, and Guatemala.

HALL II.—Foremost, in this Hall, is an interesting and complete collection of the portraits of all the Viceroy's of New Spain, from Don Antonio de Mendoza (1535) to Don Juan O'Donoju (1821), **Nos. 11 to 71.** (See the **Guide** to this Section, for details.)

The Cempoala Expedition.—In the centre of this Hall are exhibited two wooden reproductions of monuments and ruins, in the State of Veracruz, which were explored, in 1890, by the Director of this Museum, Prof. Don Francisco del Paso y Troncoso.

The first model (No. 72) is the so-called **Pyramid of Papantla**, or **Temple of the Tajin**. It is composed of several stories, superposed, and the whole resting on a square basement (about 35 metres on each side); they are built of large basalt slabs, very compact, and of a yellowish color. The total height is estimated at 23 metres. The presence of niches has given rise to different interpretations, as yet undefined; but in general they are believed to have been destined to contain idols. The details of construction of this monument can be appreciated by the drawings, framed under **Nos. 76 and 77**—in this same Hall—and the drawings in Desks **A** and **B**, in **HALL IV**.

The second model (No. 73) is the representation of the Main Temple of Cempoala (in the State of Veracruz) «where Hernán Cortés defeated Pánfilo de Narvaez on the night 28-29 May 1520.» This model was built by taking as a guide the Map of the old City of Cempoala, drawn in 1891.—**Nos. 74 and 75**. Very interesting. (For details see the special **Guide** to these Halls.)

On the walls of this Hall, under the portraits of the Viceroys, are distributed thirty frames, containing respectively as many drawings, in pencil, by Prof. José María Velasco (**Nos. 76 to 105**), of many and different subjects connected with the Cempoala Expedition, in the following order. (See the special **Guide** to these Halls, *passim*.)

76.—The Papantla Pyramid. (Front façade.)

77.—The Papantla Pyramid. (Back façade.)

78.—The Cempoala Forest. (N. W. side.)

79.—The Falls of Actopam. (About 1 kilometre from the Cempoala Forest.)

80.—The Mancha Rocks.—A broken and dangerous path, near Villa Rica (the old city of Veracruz.)

81.—The Temple of the Little Faces. (Front.)—Looking East.

82.—The same. (Front.)—After clearing the shrubbery.

83.—The same. (Back façade.)

84.—The same. (Back façade.)—After clearing the shrubbery.

85.—Moctezuma's House. (Front.)

86.—The same. (Front.)—After clearing the shrubbery.

87.—A stone column and mortar massif. (They stand in front of Moctezuma's House.)

88.—The Temple of Chimneys. (A perspective.)

89.—The Temple of Chimneys. (Front.)

90.—A Lizard (of the Temple of Chimneys.)

91.—An Idol (of the Temple of Chimneys.)—Front view.

92.—The Same. (Side view.)

93.—The Antigua River, near La Calera.

94.—A Panorama of the Temple of La Calera.

95.—The Temple of La Calera. (Front view.)

96.—The same. *A scorcio* (a reduction.)

97.—The same. (Side view.)

98.—The Main Temple. (N. E. angle.)

99.—The same. (N. W. angle.)

100.—The same. (S. E. angle.)

101.—The same. (A perspective taken after the clearing of shrubbery was completed.)

102 to 105.—The Temple of Air. (Different views, taken before and after the clearing of shrubbery was completed.) It is of a very curious circular shape. It was consecrated to *Quetzalcoatl*.

See Desks **A** and **B**, in **HALL IV**.

HALL III.—This Hall contains different objects, of the Colonial epoch, which are hereinafter enumerated:

106.—A Portrait of the Conqueror Ferdinand Cortés.—More than half of the body. (See **Guide** to these Halls, for details.)

107.—**Cortés in Veracruz.**—A small oil painting, with landscape. The Conqueror, on the beach of *Chalchiuhcueyecan*, receiving the presents sent to him by the Emperor of México, *Moteczuma Xocoyotzin*, by an embassy of noble Indians.

108.—**The Standard of the Conquest of Mexico.**—A copy.* (Oil painting.) A damasked canvass, of the old Boturini collection. The bust of the Virgin Mary is thereon represented.

It may have been used during the Conquest, but that cannot be affirmed in a positive manner as there are no trustworthy data of this ensign having been used by Cortés in his daring undertaking.

109.—**The Tree of the Sorrowful Night.**—An oil painting, by Velasco. It shows the *Ahuehete* (*Taxodium mucronatum*) under the branches of which—it is said—Hernán Cortés wept for the rout of his host, on the *Tlacupan* (Tacuba) causeway, on that fatal night of June 30th–July 1st 1520.

110.—**The Coat of Arms of the City of Texcoco.**—A very interesting oil painting. (See Guide.)

111 to 116.—**Coat of Mail, a fragment of an armour, helmets, breast-plates, shoulder-plates.** (All ancient.)

117 and 118.—**Instruments of execution for criminals.**—The one known as «garrote.»

The execution, by «garrote» was ignominious and cast infamy, not only on the victim but on the victim's family.

This capital punishment was applied, many times, in this City of México, in different public places. It has been abolished for over thirty years.

119 and 120.—**Rich frames for looking-glasses,** which were taken from the old Church of San Agustín (now the National Library), where they were kept.

* The original of this painting is kept at the Director's Office. in this Museum.

121 to 123.—**Three wooden chests,** very ancient and remarkable.

124.—**A small cupboard** with ten ancient metallic pieces, numbered with Roman numerals (I to X): *bell, spear's points, poniard, buttrice, key, stirrup, spurs.*

HALL IV.—This department contains divers objects, divided into four sections, viz:

1st Copies (with the exception of one) of post-Spanish Codices;

2nd Original pictures, of different historical subjects;

3rd A small section of Mexican Heraldics;

4th Photographs, arranged on desks, or in central frames.

Here is an enumeration of the most remarkable.

COPIES.

125.—**Introduction of Spanish Justice into Tlaxcala.***—The original document is on European paper. It is headed by a Mexican legend. Figures representing Indians and Spaniards can be seen. Each bears its corresponding name.

126 to 128.—**Three copies,** from canvasses from the State of Michoacán:

126.—**The Sevina canvass;**

127.—**The Puácuaro canvass;**

128.—**The Nahuatzen canvass.**

* This was kept once in the Archaeological Department. But it was bartered for this copy, which was removed to its actual place.

129.—Map of San Pedro Tlacotepec.—A copy of a copy from the City of Tlaxcala.

131 to 133.—Three other very interesting copies:

131.—A map of the City of Cholula, in the XVI century;

132.—The boundaries of the town of Mizquiahuala;

133.—A topographical map of the Seigniory of Coatlichan.

134.—A map of Tehuantepec.—A modern copy, in oil.

ORIGINAL PICTURES.

135 to 137.—Two large pictures. Most interesting and rare. (See Guide for visiting these Halls.)

135.—A map of the City of México, in the first half of the XVIII century;

136.—A map of the Drainage of the Valley of México, through Huehuetoca, in the second half of the XVIII century;

137.—A map of the "Alameda" (Park) of the City of México, in 1778.

138 to 140.—Portraits of the three First «Acordada» Judges,* Don Miguel Velázquez de Lorea, Don José Velázquez de Lorea and Don Jacinto Martínez de Concha.

141 to 145.—Portraits of illustrious Mexicans:

141.—Don Juan José de Eguiara y Eguren;

142.—Sister Juana Inés de la Cruz;

143.—Don Antonio López Portillo;

144.—Father Francisco Javier Clavijero, S. J.

145.—Don José Gómez de la Cortina, Count of La Cortina.

* This was a famous Tribunal, which was founded in the City of México for prosecuting and punishing banditti and malefactors that had invaded New Spain. Said Tribunal was constituted in 1719, and was extinguished in virtue of the Constitution in 1812.

HERALDICS.

146.—The Coat of Arms of Spain.—On a damask guidon. (See Guide to these Halls.)

147 and 148.—Indian Heraldics.

149.—The Coat of Arms of Don Fernando Cortés.

150.—The Coat of Arms of the Conqueror Jerónimo López.

151.—The Coat of Arms of Gonzalo de Salazar.

152.—The Coat of Arms of Friar Pedro de Agurto, Bishop of Cebu, in the Philippine Islands.

153.—The Coat of Arms of the Marquis of Selva Nevada.

154.—The Coat of Arms of the Marquis of San Clemente.

155.—The Coat of Arms of the Count of La Cortina.

156.—The Coat of Arms of the City of Texcoco. (A reduced copy from No. 10, of this same section.)

156 a.—The Coat of Arms of the Inquisition of México.

157.—Military Heraldics of the Mexican Republic (Deficient.)

158.—Insignia of the Ancient Mexican Order of Guadalupe.

PHOTOGRAPHS.

On the two desks of this Hall are exhibited 207 different copies—all numbered—and with a legend, each, explaining the subject represented. All these photographs refer to Archæology, Architecture, Ethnology and Pictoric Art.

HALL V.—This Hall contains objects which have been classified in the following Sections:

Independence;
Empire under Iturbide;
Republic;
Constitution of 1857;
Reformation;
Empire under Maximilian;
Republic.

As we have done for the foregoing Halls, we shall review the objects as they are numbered.

INDEPENDENCE.

160.*—A Picture of the renowned Mayor (Corregidor) of Querétaro, Lic. Don Miguel Domínguez.

160 a to 164.—Collection known as "Hidalgo."—Different objects, some of which belonged to the immortal Father of our Independence.

165 to 167.—Collection "Morelos."—It is claimed that these three objects were worn by the illustrious Morelos on the last night of his life.

168 to 170.—Collection "Iturbide."

170 a.—Provisory urn in which were deposited the remains of some of the heroes of the Mexican Independence, from the 27th to the 29th of July 1895.

* See the comprehensive GUIDE for this number and the ensuing ones.

DOCUMENTS.

171 to 184.—In Commemoration of several of the Belligerents of the Insurrection of New Spain.—Fourteen framed documents. A compilation of different documents referring to that epoch.

185 to 190.—Collection "Riva Palacio."—An interesting collection of objects which can be seen duly enumerated in No. 185.—This collection contains chiefly objects which belonged to General Vicente Guerrero, and others not less rare and interesting.

PORTRAITS.

191 a.—A Portrait of Don Agustín de Iturbide.

193.—A Portrait of Don Guadalupe Victoria, the first President of the Mexican Republic.

194.—A Portrait of General Don Vicente Guerrero, who was a President of the Republic.

196.—A Portrait of General Don Anastasio Bustamante, who, also, was a President of the Republic.

197.—A Portrait of General Don Juan Álvarez, another President of the Republic.

198 to 199.—A Portrait of General Don Antonio López de Santa Anna, President of Mexico.

CONSTITUTION OF 1857.

202.—**Frame** containing one of the two pens with which was signed the Constitution of 1857; an autograph of the *Manifiesto*; and one *authentic* of both pieces.

REFORMATION.

203 to 206.—**Collection "Melchor Ocampo."**

203.—**A Portrait** of the statesman of that name;

204.—**A piece of the tree** from which was hung the body of Ocampo after having been shot;

205.—**Cast of Ocampo's mask**;

206.—**The bullet of the "coup of grace."**

EMPIRE UNDER MAXIMILIAN.

208.—**Large equestrian portrait of Maximilian.**

209.—**Bronze Bust.**

Table service Plate.—Inside the three central show-cases are contained 176 different pieces of the state table service of Archduke Maximilian, while Emperor of Mexico.

(See **Guide** for visiting these Halls, as regards details.—In Spanish.)

REPUBLIC.

217 to 219.—**The "Juárez" Collection.**—A collection of objects which, some of them, belonged to President Juárez; and others, presented—after his death—by his family.

No. 226 is the cast with the mask of President Juárez (Remarkable.)

OBJETS SHOWN AT THE GROUND

FLOOR OF THE MUSEUM, AND CORRESPONDING TO THE SECTION OF HISTORY OF MEXICO.

A.—Gala state carriage of Emperor Maximilian.

B.—Another carriage which belonged to Maximilian.

C.—Private carriage having belonged to President Benito Juárez.

Here are, also, shown divers commemorative slabs; the rings to which were attached the ships in the harbor of Veracruz; as well as other objects of interest, the description of which can be found in the special **Guide** to these Halls, already quoted.

This **Guide** for visiting the Halls of the History of Mexico, by Prof. J. Galindo y Villa, is for sale, at the entrance to the Museum, for 50 cs. a copy.—In Spanish.

III. NATURAL HISTORY.

This Department is divided into two large Sections, both of them of undeniable importance.

Section First embraces: Paleontology, Lithology, and Mineralogy. It is in charge of a Professor.

Section Second embraces: Zoölogy; and is in charge of a Professor, having an Aid.

Both Sections are distributed in eight Rooms.

Section first.

ROOM I.—PALEONTOLOGY.—Foremost, due to their importance, are to be seen, here, the fossil bones found in the great Tequiquiac Cut (opened for the Drainage of the Valley of Mexico.)

These bones are those of Elephants, Mastodonts, Horses, Llamas and Armadilloes, &c., almost all of them of gigantic size.

The fossil shells, and other unvertebrated remains—most of them foreign—are numerous, showing what prehistoric life was.

Here are, also, to be seen specimens, or imitation, in gypsum, of other fossil animals. The most remarkable of them all is the skeleton of the *Megaterium*, put up and arranged in the attitude, or posture, of that prehistoric animal.

The original skeleton is divided in two different Museums in London.

ROOM II.—LITHOLOGY.—Among the specimens, in this collection, the most remarkable are: a rich and varied series (fo-

reing) of ornamental rocks, as marbles, jaspers, agate, stones, &c. Among the Mexican specimens, there are some fine *tecalis*, and other ornamental and building rocks and stones.

A series of volcanic rocks, from Mount Vesubius (Italy), is really very interesting.

ROOM III.—MINERALOGY.—The specimens, in this Room, are distributed into five sections, viz:

1st A General collection, comprising a large number of mineral species (Mexican and foreign), arranged and classified according to the mineralogical system of Prof. J. A. Dana, of the United States.

2nd A collection of natural crystals, from different mines in this Republic, especially from Guanajuato. Most of these minerals are quartz and chalcite.

3rd A collection, by Mining Districts. Here are to be seen the rich specimens of the ores most generally known in this country, viz: those from Pachuca, Real del Monte, Guanajuato, Zacatecas, Sultepec, &c.

4th A collection of meteoric irons (Meteorites). Although reduced this collection possesses several specimens really remarkable, as the aerolite of La Descubridora, and the one of Yanhuitlan.

5th A collection of facsimiles, or imitation of the most celebrated diamonds in the World. Another collection of different precious stones; and of the largest gold nuggets found in Australia and Upper California. Both, imitations.

The *Catalogue of the Collection of Mineralogy*, in the National Museum, *First Part, General Collection*, Dr. Manuel M. Villada. The 2nd edition is under press.

The *Catalogue of the Collection of Fossils*, by Dr. Villada, is sale at the entrance of the building. 25 cs. per copy.—In Spanish.

Second section.

This Section is composed of five Rooms; and an additional one, with the exhibits of Anthropology and Ethnology.

GUIDE.—11.

ROOM I.—MAMMALIA.—This Room contains most curious specimens, as the Seal of the Tropics, the Mexican Tapir (a species unknown in Europe, owing to the immense difficulty of acquiring a specimen); and of the chief species of mammiferous of the Old Continent.

At the entrance of the Museum is for sale, for 30 cs. a copy, the **Catalogue of the Collection of Mammiferous**, N.º 1, by Prof. Alfonso L. Herrera.—3rd edition illustrated. In Spanish.

ROOM II.—BIRDS.—In this collection you can see the pretty *Humming-birds*, the *Quetzal*, and variegated singing birds of beautiful feathers, as the *Zentzontles*, and *Calandrias* (thrush).

The series of *Eagles* and *Vultures* is worth seeing, and the *Harpy-eagle* and the *Buzzard-king* are, without any doubt, remarkable specimens. The latter is a king of Condor.

In the corresponding Catalogue are carefully classified the birds useful to the farmer, and those which are a nuisance.

The **Catalogue of the Collection of Birds**, N.º 2, by Prof. Alfonso L. Herrera, is for sale at the entrance of the Museum, for 30 cs. per copy.—In Spanish.

ROOM III.—ENTHOMOLOGY.—Here is to be seen a most rich series of Mexican Coleoptera, collected by Dr. Eugene Dugès. The Museum keeps the Catalogue of this collection, written by Mr. Dugès himself. It contains illustrations, in colors, of all the species.

The List of this Collection is for sale, for 25 cs. per copy, at the entrance of the Museum.—2nd edition in Spanish. Illustrated.

ROOM IV.—*Reptiles, Fish, Batracians*.—In the collection of Reptiles, there are numerous specimens of *Iguanas*, *Rattlesnakes*, *Boas*, and others. Remarkable among them, is the Scorpion (*Heloderma*), feared for his poisonous stings. Also, some *Sea-Serpents*, far more, dangerous, and the existence of which was considered for a long time as a fable.

Among the Fish can be seen specimens of those most prized, for the table in Mexico. There are some others of great inter-

est for the naturalist, owing to their special habits, as the *Thorny-Fish*, or the *Moon-Fish*, or the *Sea-Swallow*, a fish that fleer with great velocity.

Among the Batracians is foremost the *Toad* of Tierra Caliente (Hot land), whose poison and poisonous apparatus has given rise to different researches. The *Ajolote*, or *Mexican Proteus*, is also, most remarkable, for the metamorphoses it undergoes.

The **Catalogue of the Collection of Reptiles**, N.º 3, and the one of Fish, N.º 6, both by Prof. Herrera, are for sale, at the entrance of the Museum, for 25 cs. a copy.—In Spanish.

ROOM V.—INVERTEBRATES.—In this Room are found collections of Mollusks very rich indeed; and in the collection of Crustaceans—also in this Room—is to be remarked the paw-nippers of a lobster, of enormous size.

ROOM OF ANTHROPOLOGY AND ETHNOLOGY.—This Room was established, by the initiative of Licenciado Don Joaquín Baranda, Secretary of Justice and Public Instruction, in 1892, upon the occasion of the meeting, in this City of Mexico, of the Eleventh Congress of Americanists.

It contains a numerous and interesting osteologic collection, composed of skulls, dug out in Santiago Tlatelolco, Xico, and Chalco.

Also, a collection of skeletons.

A large urn containing a skeleton.

In the walls of this Room are to be seen: a collection of photographs showing the different types of the people of this country; drawings; tabular statements; etc., about Mexican Anthropology.

Also, in this Room: Furniture, Implements, Tools, Weapons (some of them most curious, as those of the Tarahumara Indians).

The **Catalogue** of this Section, N.º 4, by Prof. Alfonso L. Herrera and Dr. Ricardo E. Cicero, is for sale, at the entrance of the Museum, for 50 cs. a copy.—In Spanish.

ROOM I.—MAMMALIA.—This Room contains most curious specimens, as the Seal of the Tropics, the Mexican Tapir (a species unknown in Europe, owing to the immense difficulty of acquiring a specimen); and of the chief species of mammiferous of the Old Continent.

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The **Catalogue** of this Section, N.º 4, by Prof. Alfonso L. Herrera and Dr. Ricardo E. Cicero, is for sale, at the entrance of the Museum, for 50 cs. a copy.—In Spanish.

Library.—The Library of the Museum is in the second floor of the building. It has been enriched with recent acquisitions. It contains works on all the branches of science cultivated in the Museum.

At present, the Library contains very near 6,000 volumes.

First Floor.

On entering the building, as you ascend the staircase on your left hand side, the first door, to the left, gives access to the Room occupied by the Direction of the Museum, and by the Secretary's office.

The door in front leads to the Printing-office, and the next one, to the Instalations of Compared Anatomy, Theratology, and the Herbarium.

The Secretary's office is open from 11 A. M. to 1 P. M., and from 5 to 6½ P. M.

The first Room of **Compared Anatomy** contains 70 specimens of skeletons, 33 skulls, 40 brains, and 38 different pieces, which, in their major part, belong to mammiferous and birds.

Here are to be seen some other dissected pieces, viz:—two human hearts a laringx, an arm; and eight foetus, of different ages.

The next Room is destined to **Theratology**, and its collection has already attained 75 specimens, which are preserved, some in alcohol, some dissected, and a few in photographs.

The **Catalogue** of this Section of **Theratology**, prepared by Dr. Román Ramírez, and illustrated with 57 engravings by Jonas Engberg, is sold at the entrance of the Museum. Price, 50 cs. per copy.—In Spanish.

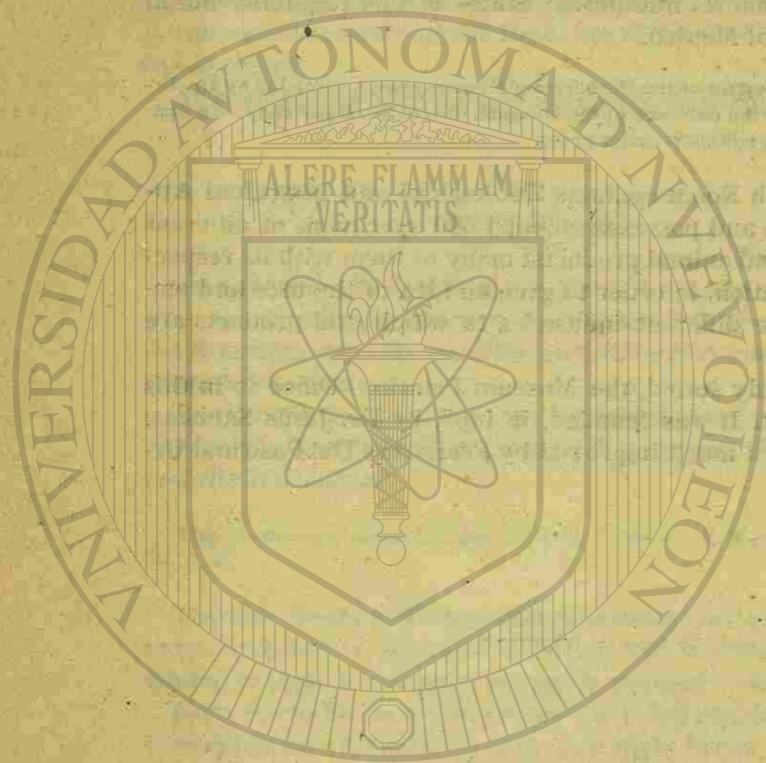
The third Room contains the **Herbarium**, which embraces a collection of very near 20,000 Phanerogam and Criptogam plants, brought, in 1865, by Herr Bilimeck. It, also, contains a collection of 3,500 Mexican plants, most of them Phanerogam,

collected by Mr. Pringle and Professors Villada, Bárcena, Peñañiel, Urbina, &, in different States of this Republic, and in the Valley of Mexico.

The **Catalogue** of the Herbarium (*Phanerogams*), compiled by Dr. Urbina, is sold at the entrance of the Museum. Price: \$2.00 per copy.—In Spanish.—The 2nd. edition is under press.

The fourth Room contains **Zoölogical and Botanical Applications** and possesses about 1,500 specimens of different vegetable and animal products; many of them with its respective application, in order to give an idea of the uses and employs in the different industries to which said products are applied.

As already stated, the Museum Printing-Office is in this Department. It was founded, in 1887, by Dr. Jesús Sánchez, and has been much improved by Professors Del Paso and Urbina.



UNIVERSIDAD AUTÓNOMA DE NUEVO LEÓN

DIRECCIÓN GENERAL DE BIBLIOTECAS

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PUBLICADAS EN LOS «ANALES DEL MUSEO NACIONAL.»

- Br. D. Carlos de Tapia Centeno (1753)**, publicada en el cuaderno 7.º del T. III (1885).—42 págs. fol. \$ 1 00
- Br. D. Antonio Vázquez Gastelú (1689)**, en el cuaderno 8.º del T. III (1885).—44 págs. fol. 1 00
- Fr. Andrés de Olmos (1547)**, en el 9.º del T. III (1886).—126 págs. fol. con lámina. 2 50
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- P. Antonio del Rincón (1595)**, cuadernos 3.º a 5.º del T. IV (1888).—56 págs. en fol. (agotada). 1 25
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- P. Horacio Carocho (1645)**, comenzada en el cuaderno 4.º del T. V (1898).—Consta de 142 págs. en fol. y está concluida su impresión. 3 00
- Fr. José de Carranza**, (en publicación).

SE HAN PUBLICADO, ADEMÁS:

- Historia de Yucatán**, por Fr. Bernardo de Lizana (1633).—280 págs. en 4.º 3 00
- Libro tercero de la Historia religiosa de la Provincia de México**, de la Orden de Sto. Domingo, por Fr. Hernando Ojea (1607), con una Información apologética escrita en 1578.—134 págs. fol. 3 00
- Segunda Parte de la Historia de la Provincia de Santiago de México**, por Fr. Alonso Franco (1645).—Un tomo de 572 páginas en folio 12 00
- Historia de la Nueva México**, por el Capitán Gaspar de Villagrà, reimpresa por el Museo Nacional, con un Apéndice de documentos y opúsculos, 2 tomos en 4.º 5 00

Véase la vuelta.

Están de venta en el Museo Nacional los Catálogos siguientes:


	Precios.
Catálogo del Departamento de Arqueología , formado por Jesús Galindo y Villa. (Primera parte). Galería de Monolitos. Tercera edición, ilustrada por Jonás Engberg. \$	0 50
Guía para visitar los salones de Historia de México , formada por Jesús Galindo y Villa. (Tercera edición)....	0 50
I.— Catálogo de la colección de Mamíferos , por Alfonso L. Herrera. (Tercera edición aumentada é ilustrada)....	0 30
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III.— Catálogo de la colección de Reptiles y Batracios , por Alfonso L. Herrera.	0 25
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Catálogo de la colección de Mineralogía , por el Dr. Manuel M. Villada. (Primera parte). En prensa la 2. ^a edición.	
Catálogo de las Anomalías coleccionadas en el Museo Nacional , formado por el Dr. Román Ramírez. (Ilustrado con 57 grabados)....	0 50
IX.— Catálogo de las imitaciones en cristal de varios animales invertebrados , por Alfonso L. Herrera.	0 20
Catálogo de plantas mexicanas (Fanerógamas) , arreglado por el Dr. Manuel Urbina.	2 00
Catálogo de la colección de Fósiles , por el Dr. Manuel M. Villada.	0 25

La colección de Catálogos vale CINCO PESOS.


Además hay Guías en inglés y español.

Véase la vuelta.

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UNIVERSIDAD AUTÓNOMA DE NUEVO LEÓN
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educación
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NOTICE.

The Departments of the National Museum of the City of Mexico, is open:

ARCHAEOLOGY (Monoliths and Ceramics): Daily, from 10 to 12 A. M.

NATIONAL HISTORY: Tuesday and Thursday, from 10 to 12 A. M.

NATURAL HISTORY. (All Rooms of the Second Floor): Monday, Wednesday and Friday, from 10 to 12 A. M.

COMPARED ANATOMY, HERBARIUM AND ZOÖLOGICAL AND BOTANICAL APPLICATIONS: Tuesday and Thursday, from 10 to 12 A. M.

On Sunday all Departments are open, from 9 to 12 A. M.

On Saturday all Departments are closed.

NOTES.—The admittance to the Museum is absolutely free. —There are no «ciceroni,» nor official interpreters in the Establishment.—The carrying of packages into the building is prohibited. To be allowed to take in photographic cameras, a permission from the Director is required.