

In 1824, President Blass presided over the inauguration of the Grand Hall of Monoliths. Dr. Sánchez being, at that 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: Don José María de Zavala, Don Manuel de la Parra, Don Teodoro Barrera, Dr. Billimeck, Ramón I. Alcaraz, and Don Guzmán Méndez.

Dr. Sánchez having resigned in 1851, Don Francisco Del Paso y Troncoso was appointed to succeed him.

Don Del Paso is a distinguished antiquarian. On the occasion of the fourth centenary of the Discovery of America, Don Del Paso edited for Spain, bearing the name of the Museum, a change of Don Manuel de la Parra, who is at present at the head of the establishment, and will continue to fill that position until Don Del Paso's return.

The Museum has a small printing-office in charge of Mr. Luis G. Gómez. 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.

## 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

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 16<sup>th</sup> 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-



CALENDARIO AZTECA.

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-

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 parallelepipedic 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.

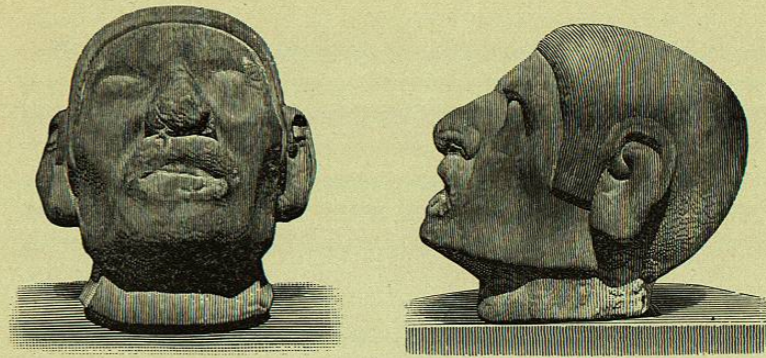
**55.—Xochipilli;** the *Lord of the Flowers*, according to Señor Troncoso. Señor Chavero calls him **Ixcozauhtli**, (the yellow-faced). This figure appears sitting, with crossed legs, the arms contracted, and the hands raised and half closed; with the head bent backwards, as in contemplation. A very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

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.— **Mittecacihuatl**, 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 **Mittecacihuatl**, 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 13<sup>th</sup> 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 Peñañiel 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 *Ahuitzotl*; 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 12<sup>th</sup> *tecpatl*, or 1452, which attained its higher degree in the year *ce tochtli*, or 1454, the rabbit being the symbol of the year.