

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 *coatepanlli*, 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 *cuauhtli* 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

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 RELIEVS 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 relievio known as «*Motecuhzoma'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 Cosijoesa, the King of Zachiha (104).*

105.—A Picture on Paper (European paper).—HALL I.—It is claimed that this picture represents the upper part of the polycrom 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.

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 Tetzoco.

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 (*Gibalchen*) 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.