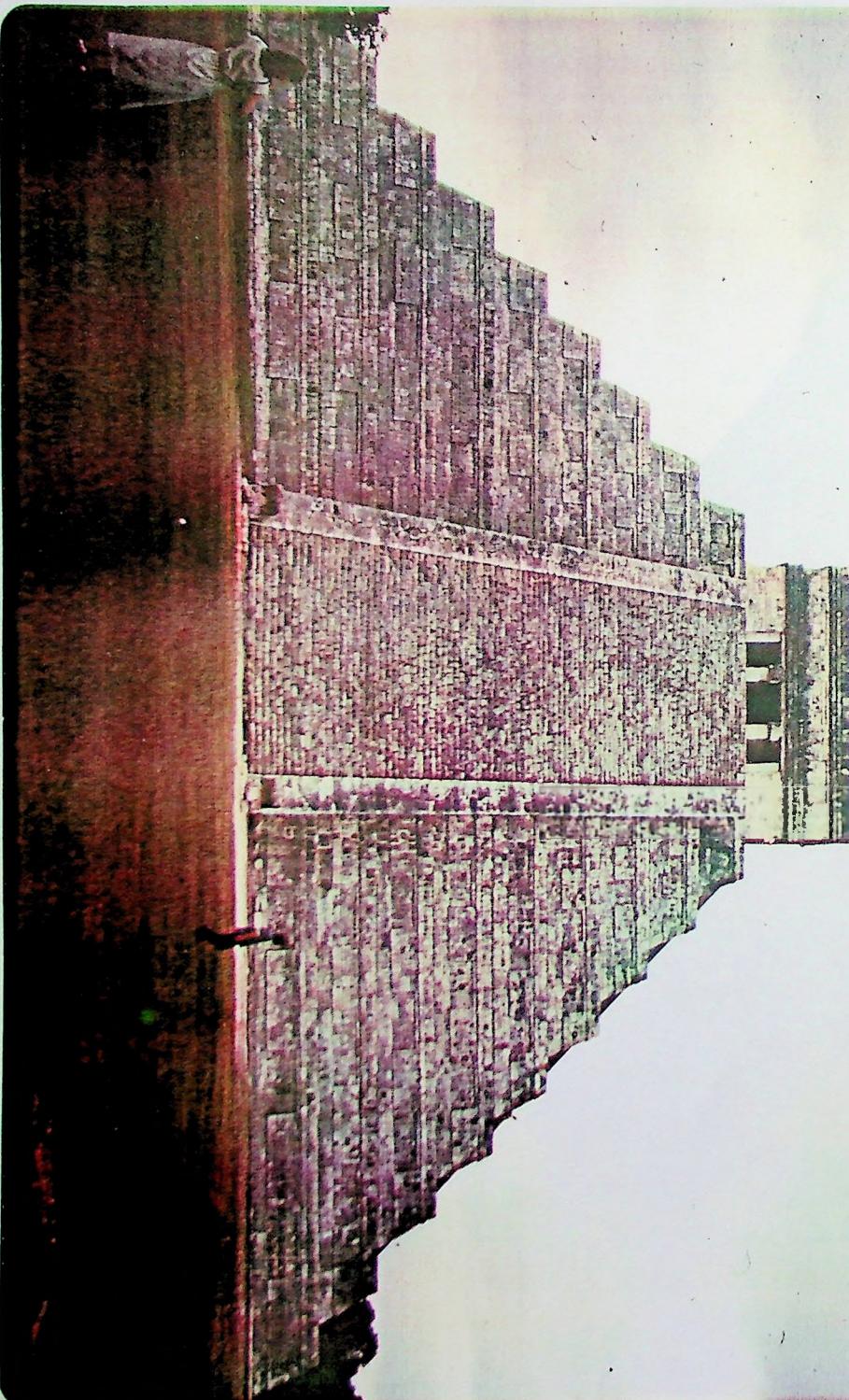


GILL BERRY

183(2)

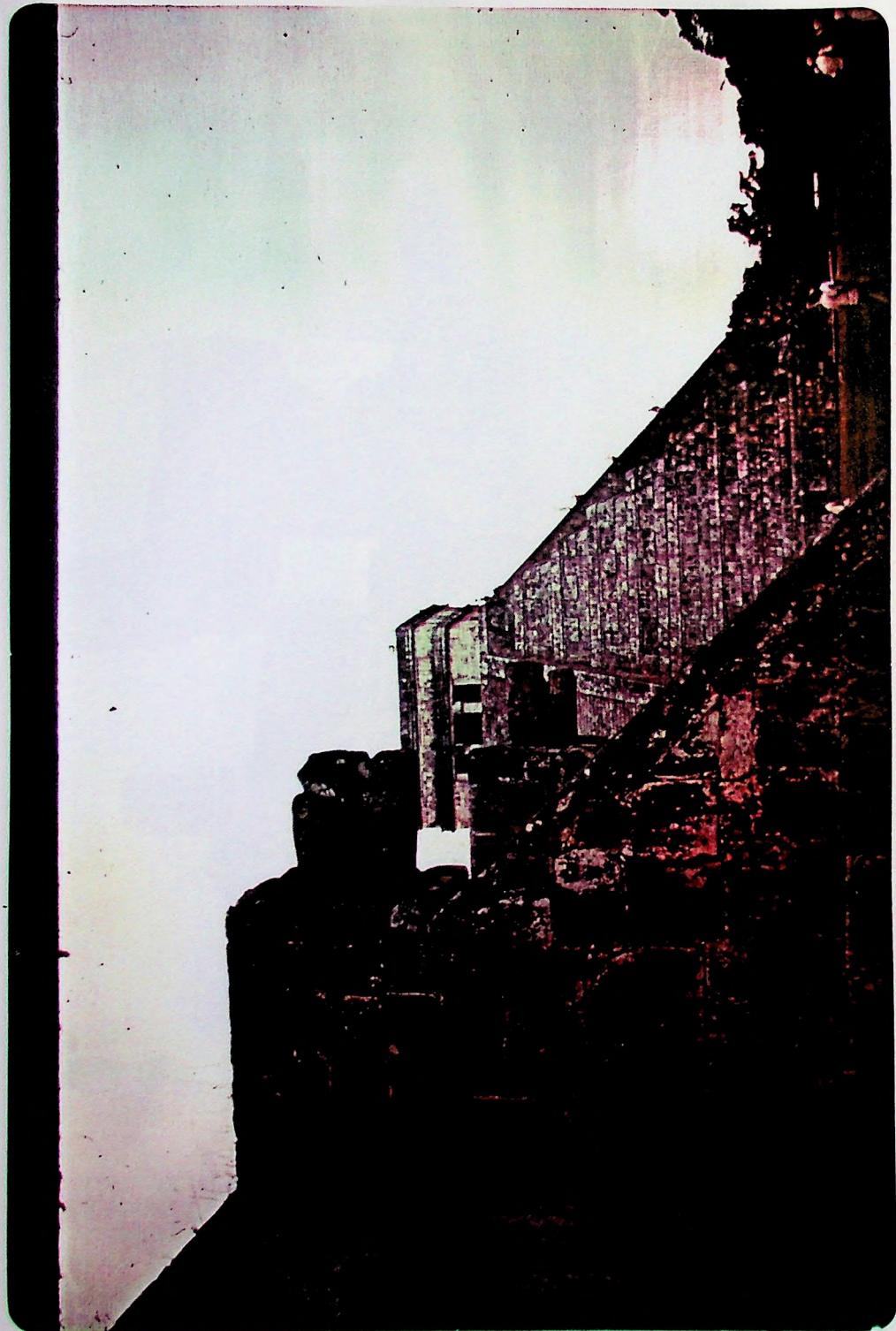
PART II

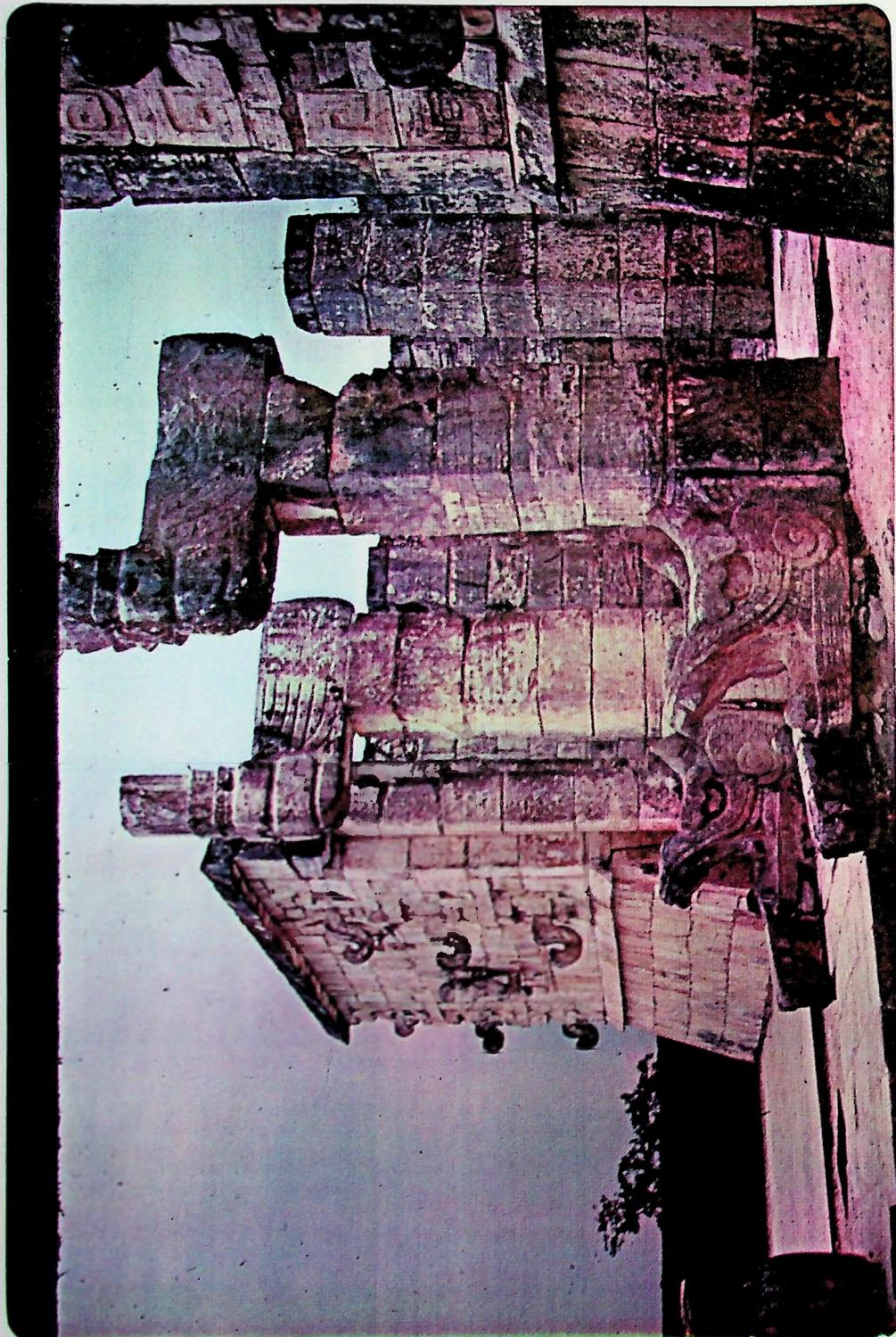
T153

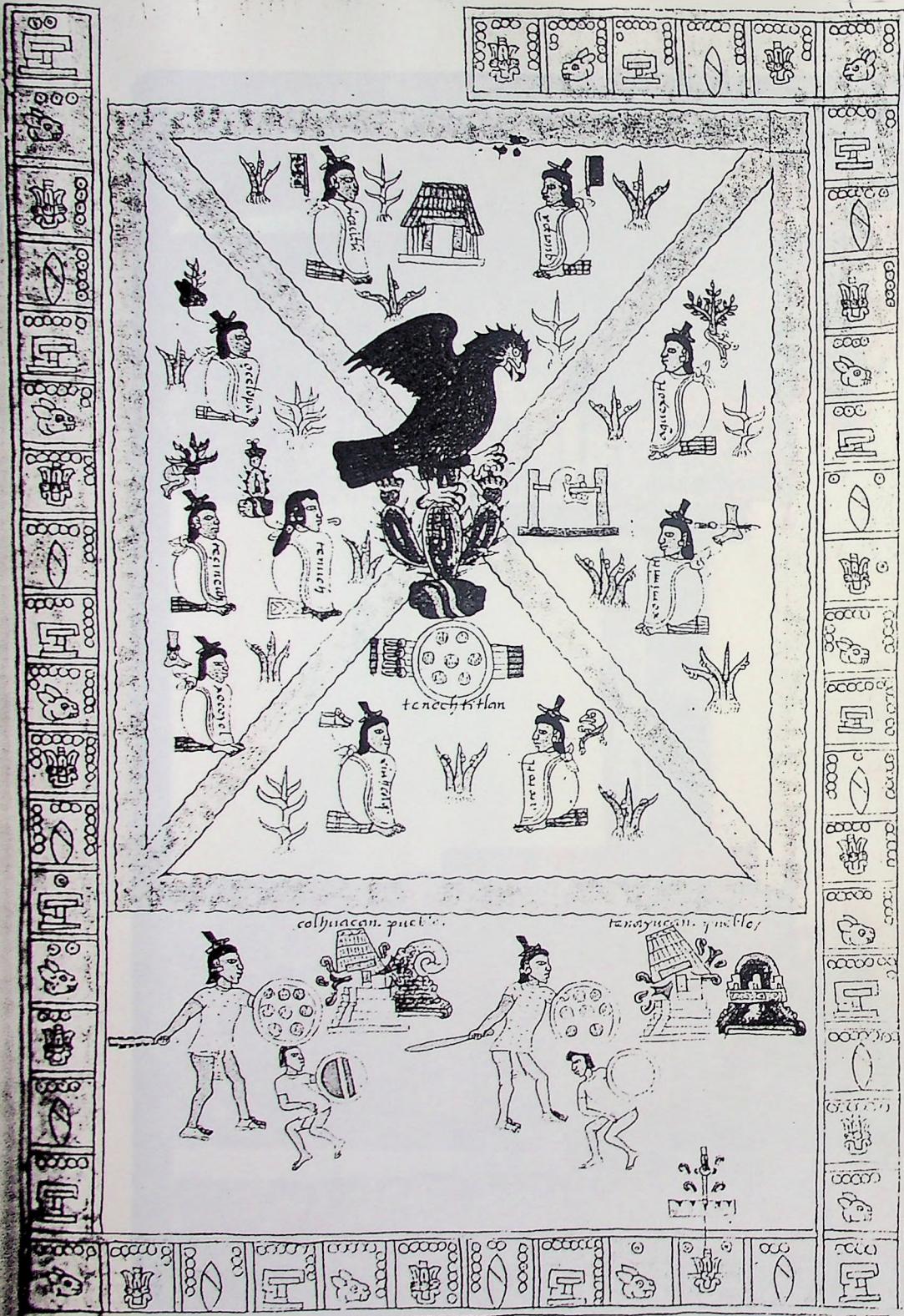


1. CHAMAL.

2

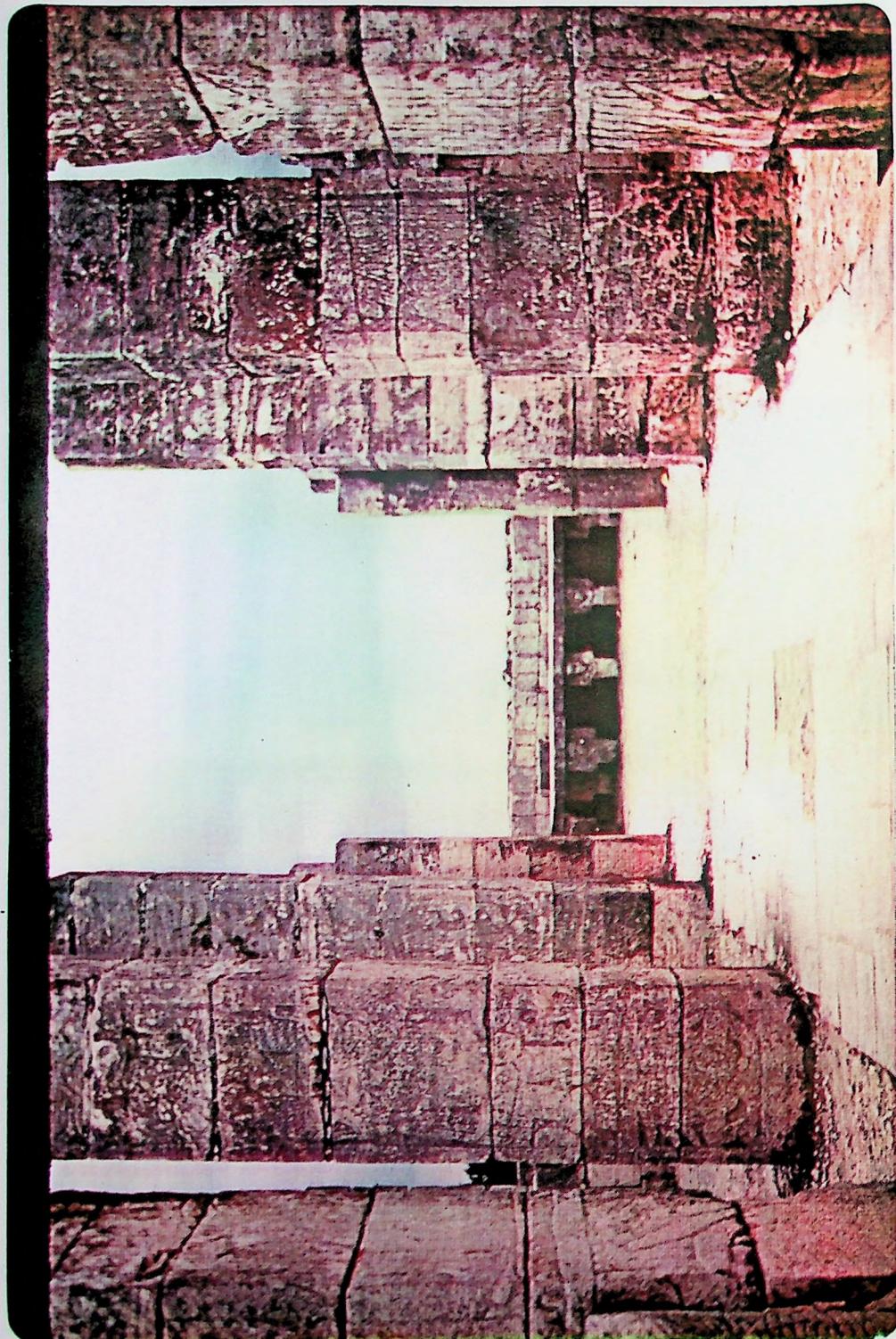


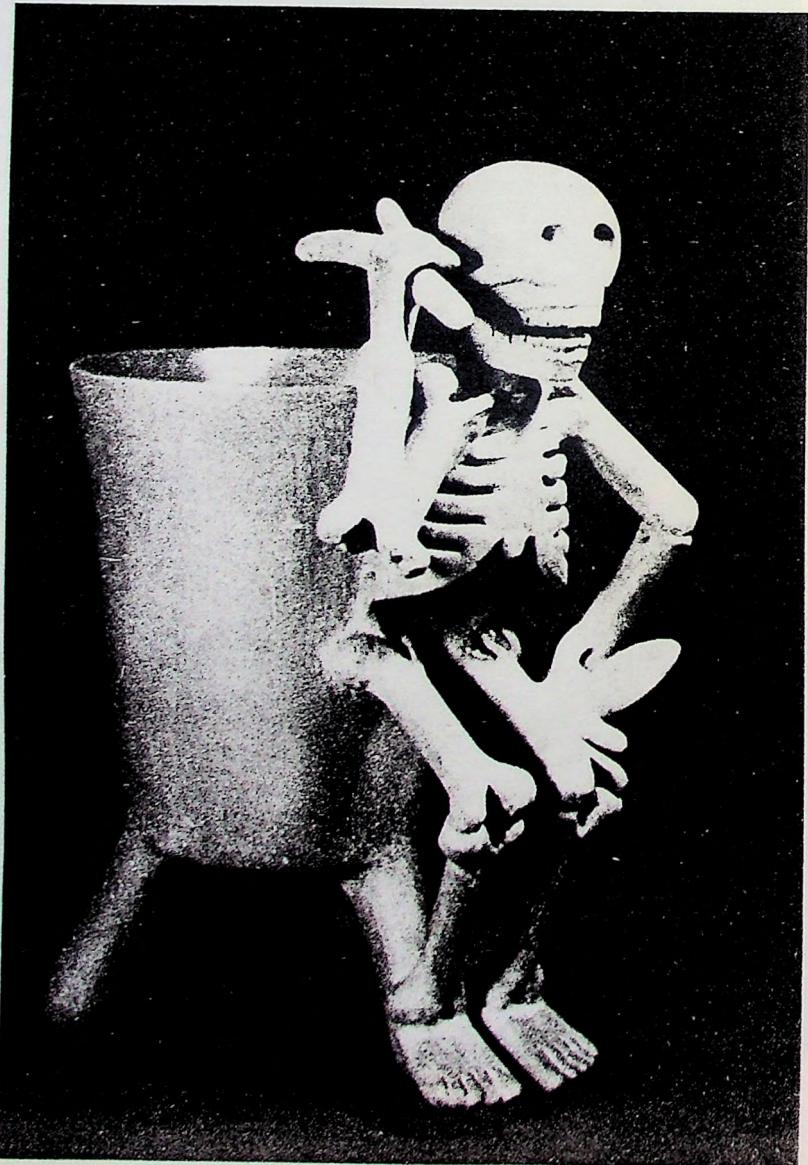
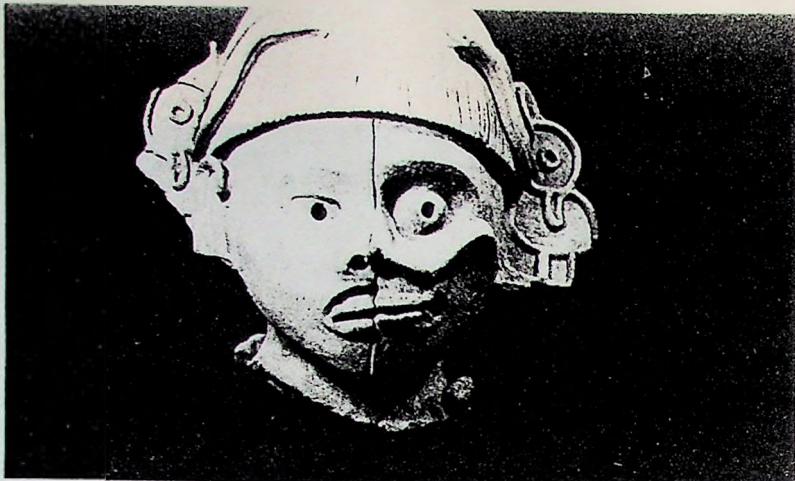




14. TENOCHTITLÁN: MEXICO.
and 16.

5





20 de Soyaltepec representando la dualidad vida-muerte.—A head from Soyaltepec representing the life-death dual aspect. Oaxaca.

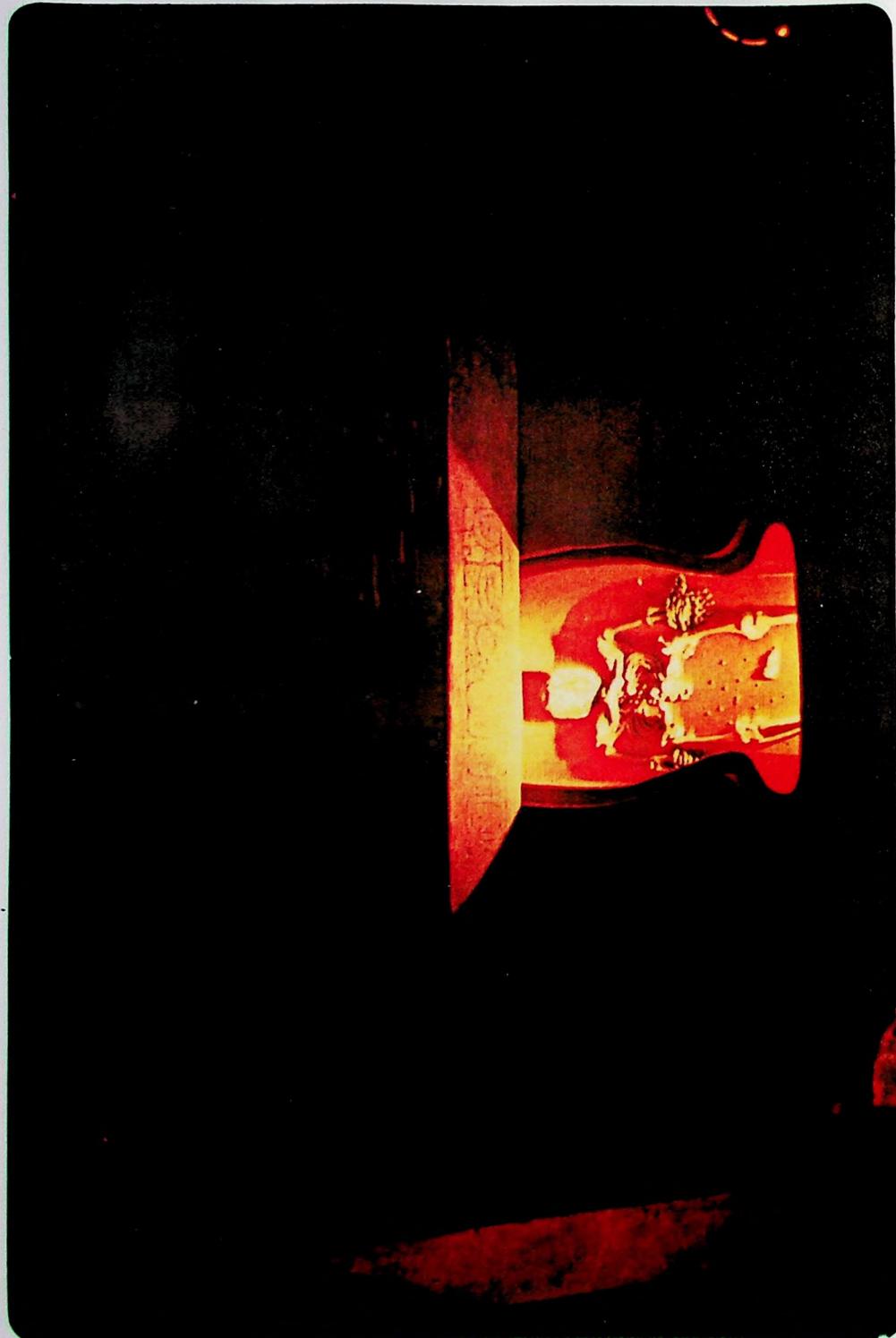
vasija de barro con adorno de esqueleto, encontrada en la tumba de Zaachila, Oax. polychromed clay vessel decorated with skeleton found in the tomb at Zaachila, Oaxaca. Culture Mixteca.



3. TZITZIMIME SKELETON.

8

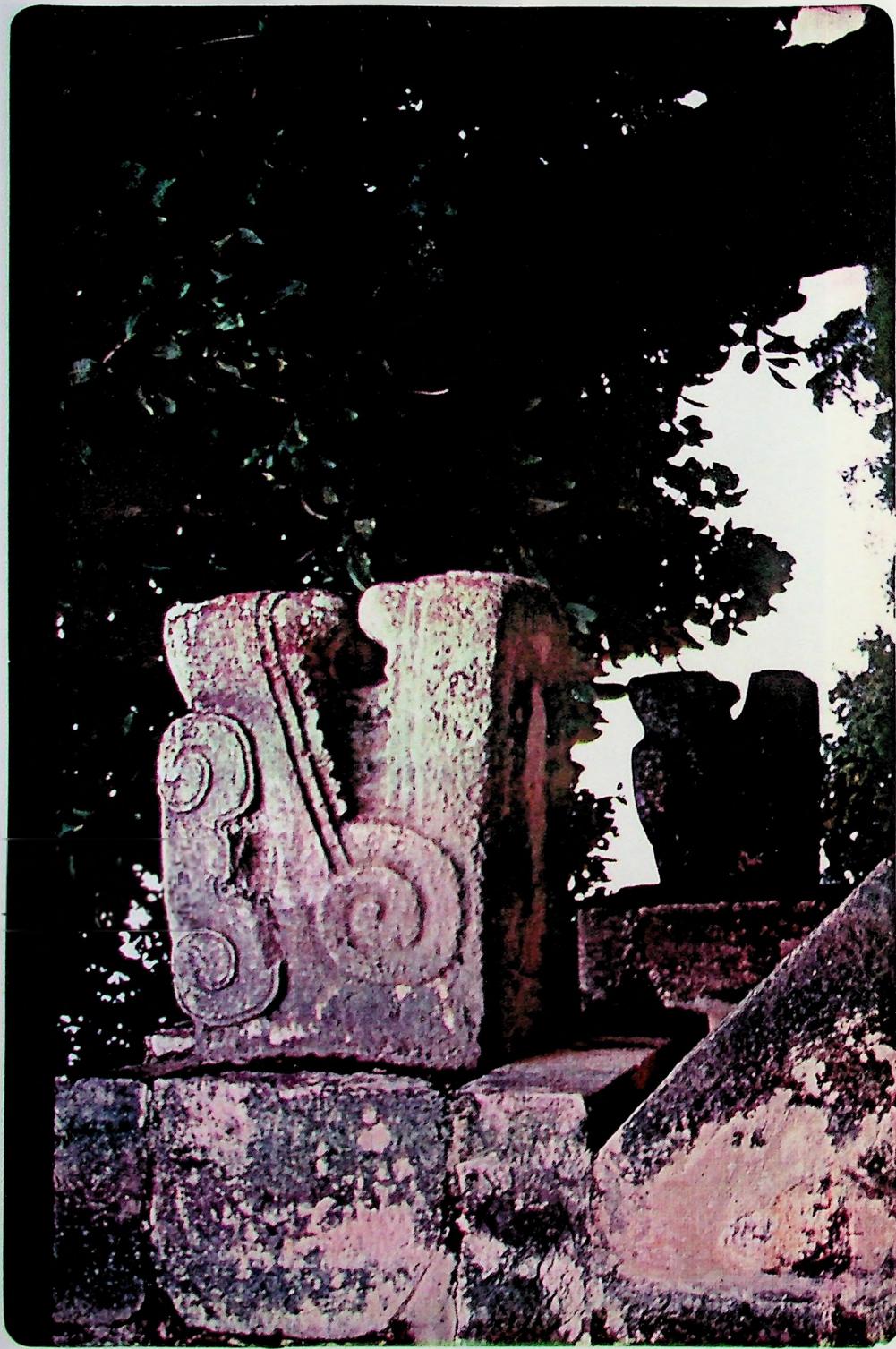


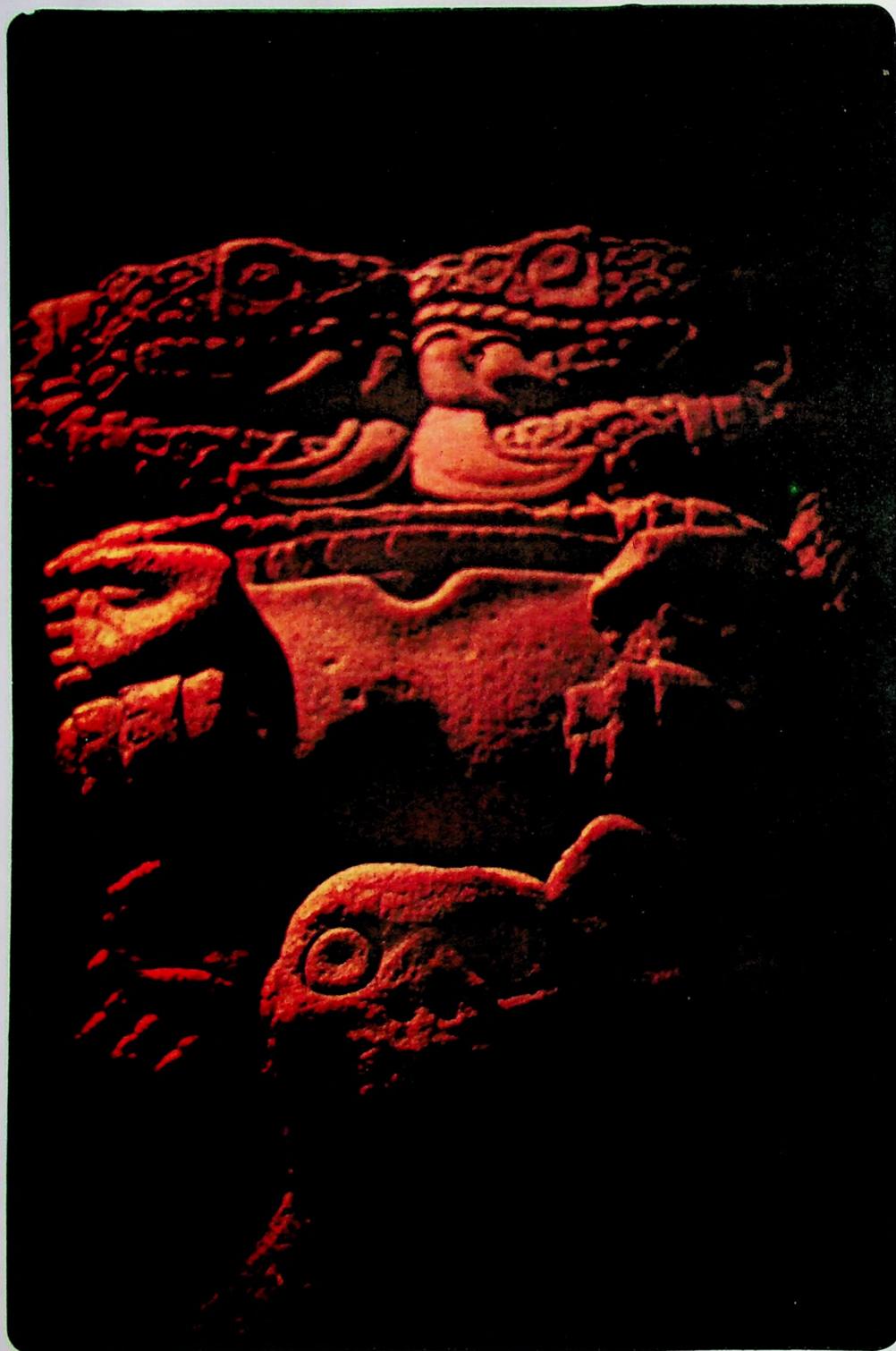


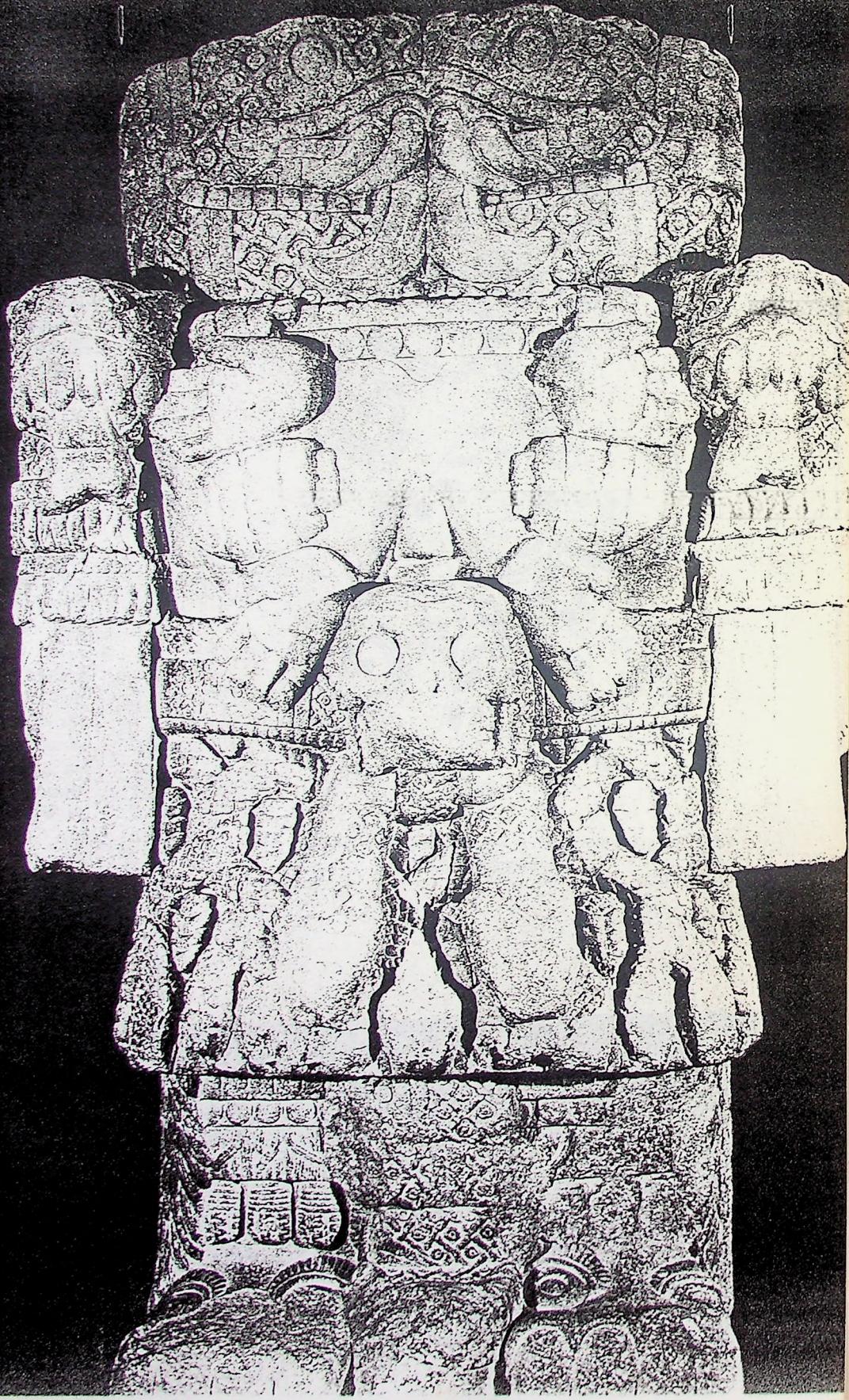
30. PALENQUE

7 DIC 79 : ARTE.

10







10'. COATLICUE

Nahuatl Gods

all in his precipitous flight.¹⁰ One of Tollan's anguish refers to this, after the death of the things of old of a reality still hidden from some miserably shipwrecked on the

the depths of his own non-existence and the pile of broken bones he casts into new life. From immersion in which his own is dissolved, and with the arrows that allow him, end of Dawn, "to shoot his thunderbolts, man-kind the salvation each indi-himself."

Xolotl, who has the thankless task of mortality, is the chrysalis born of the future Star of the Morning. The is in any way arbitrary. This figure is shapeless, like a larva; moreover, is one of the emblems of the soul. are that:

Quetzalcoatl died he was not seen then he went to dwell among the four days he was furnished with arms there appeared the great star

personifying the period during of the western sky and remaining once again in the east, is simply the matter, the dark region of death. (See points), seen in Figure 55, re-t in the infernal regions. Once more of Teotihuacan correspond to the

Quetzalcoatl

143



Fig. 55. Xolotl: the larval form assumed by Quetzalcoatl in the Land of the Dead. (Teotihuacan fresco.)

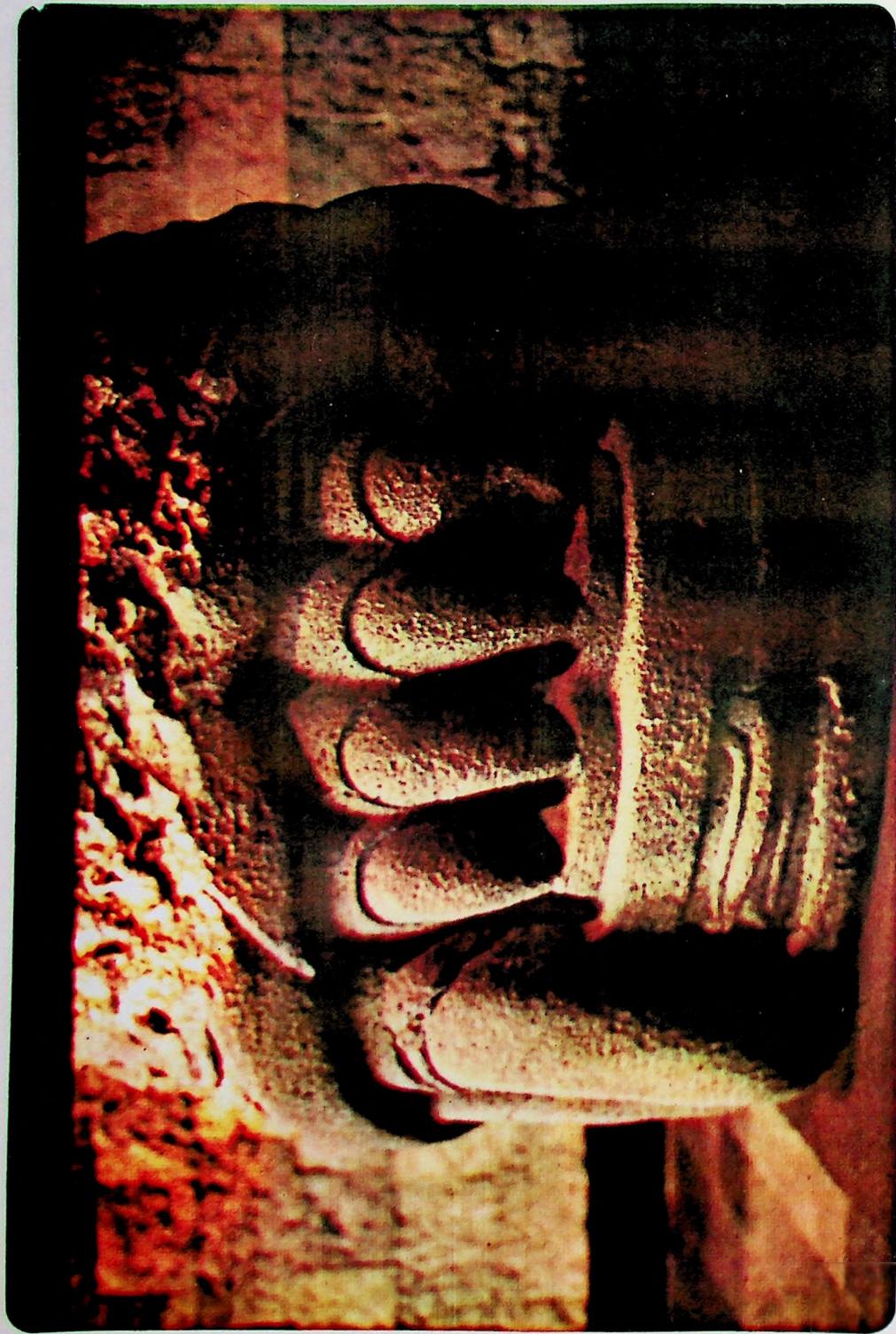


The bloodsucking teeth of the vampire bat are plainly visible in this sculpture of an elaborately masked goddess.

59.



6 - DEMON. TOTENOC.

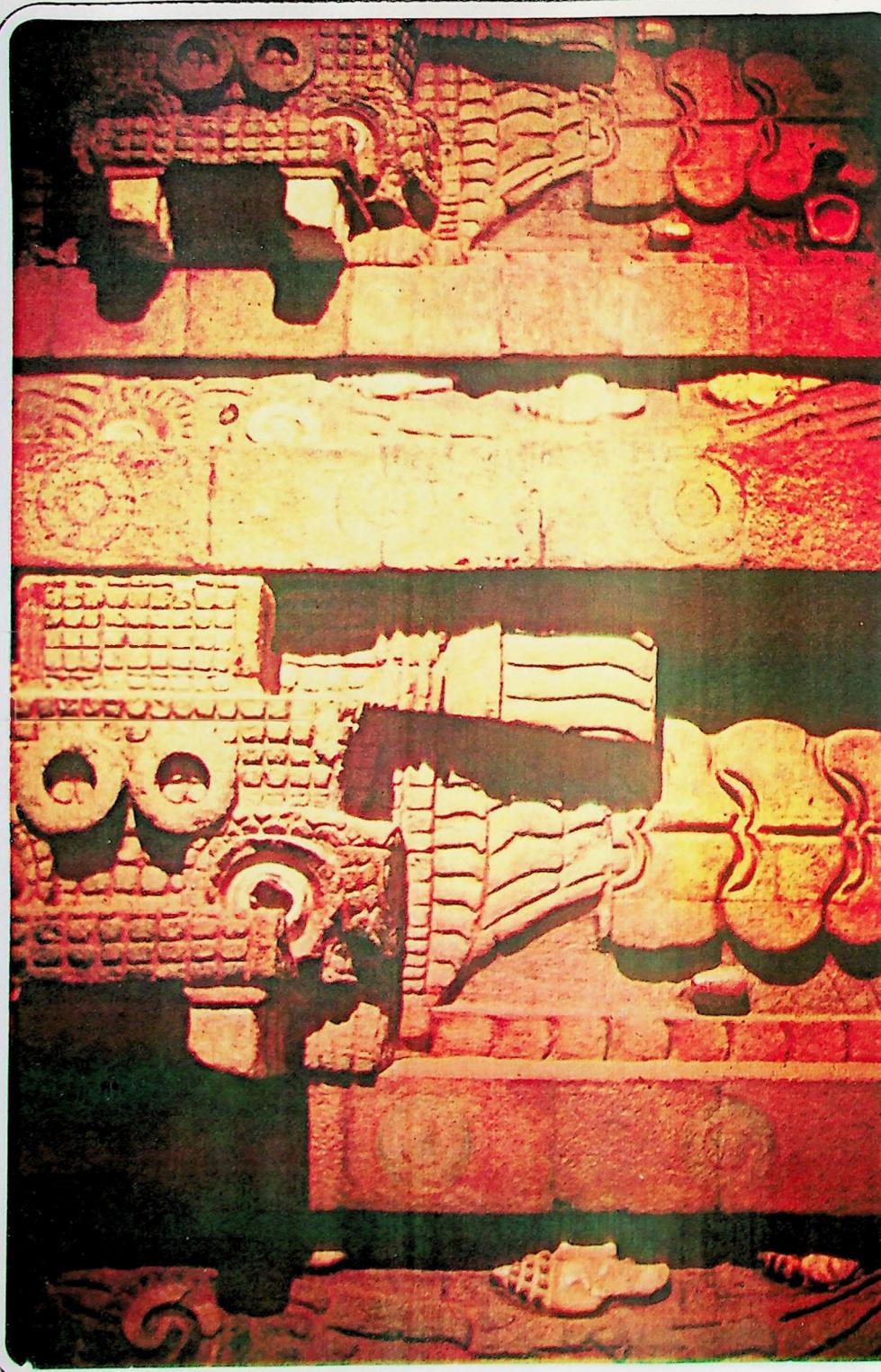




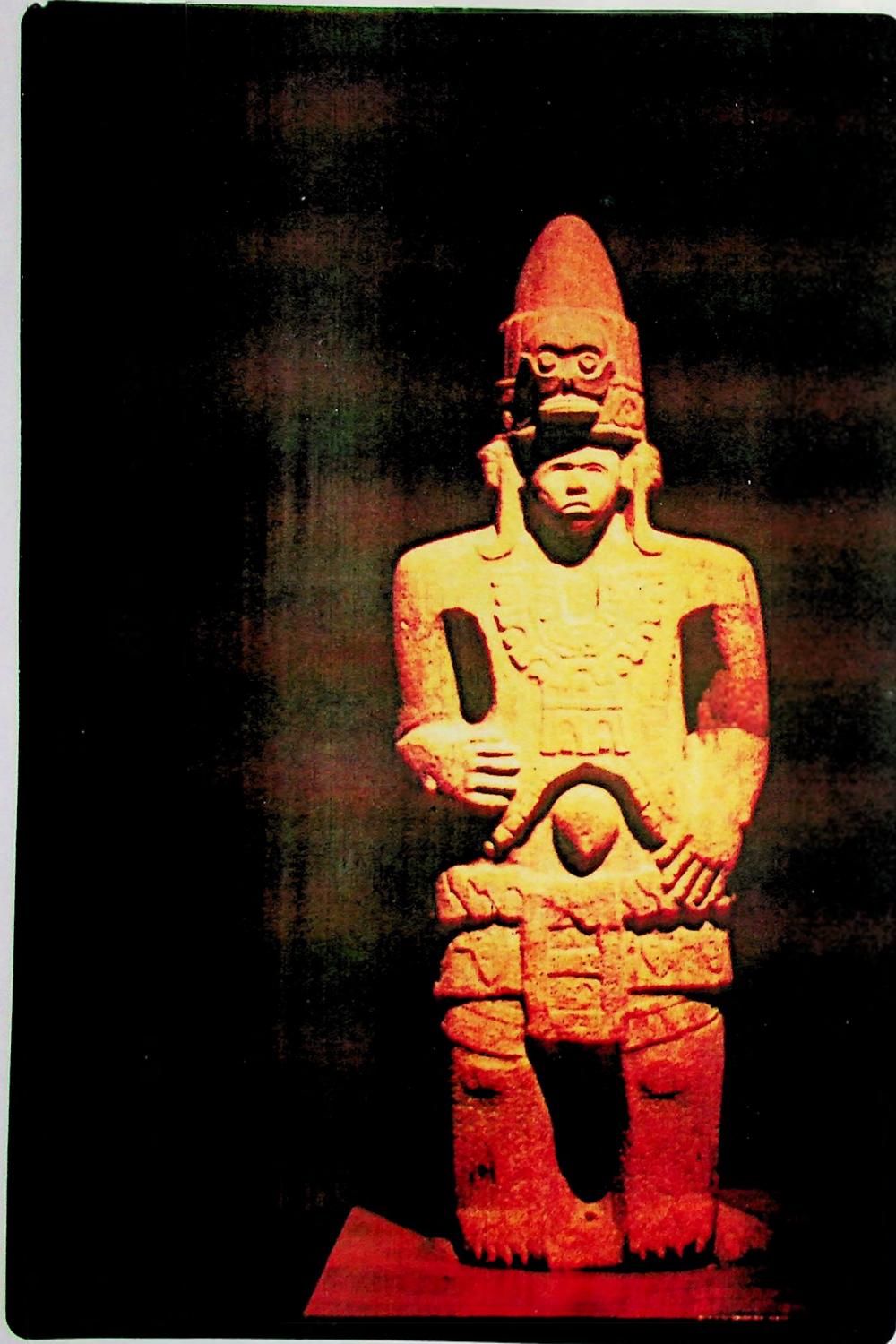
22 TLATILCO FIGURE

18





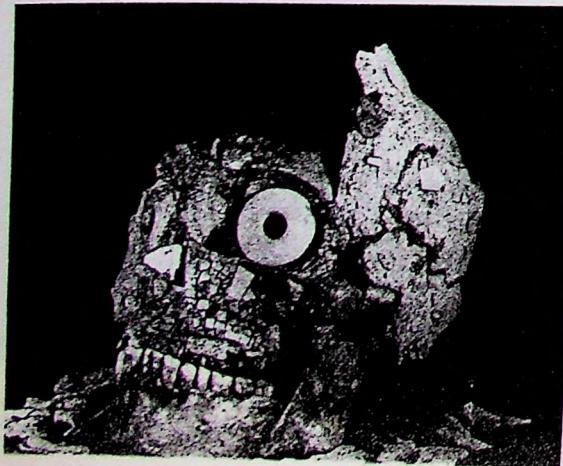
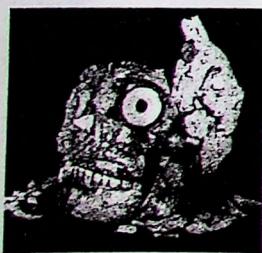
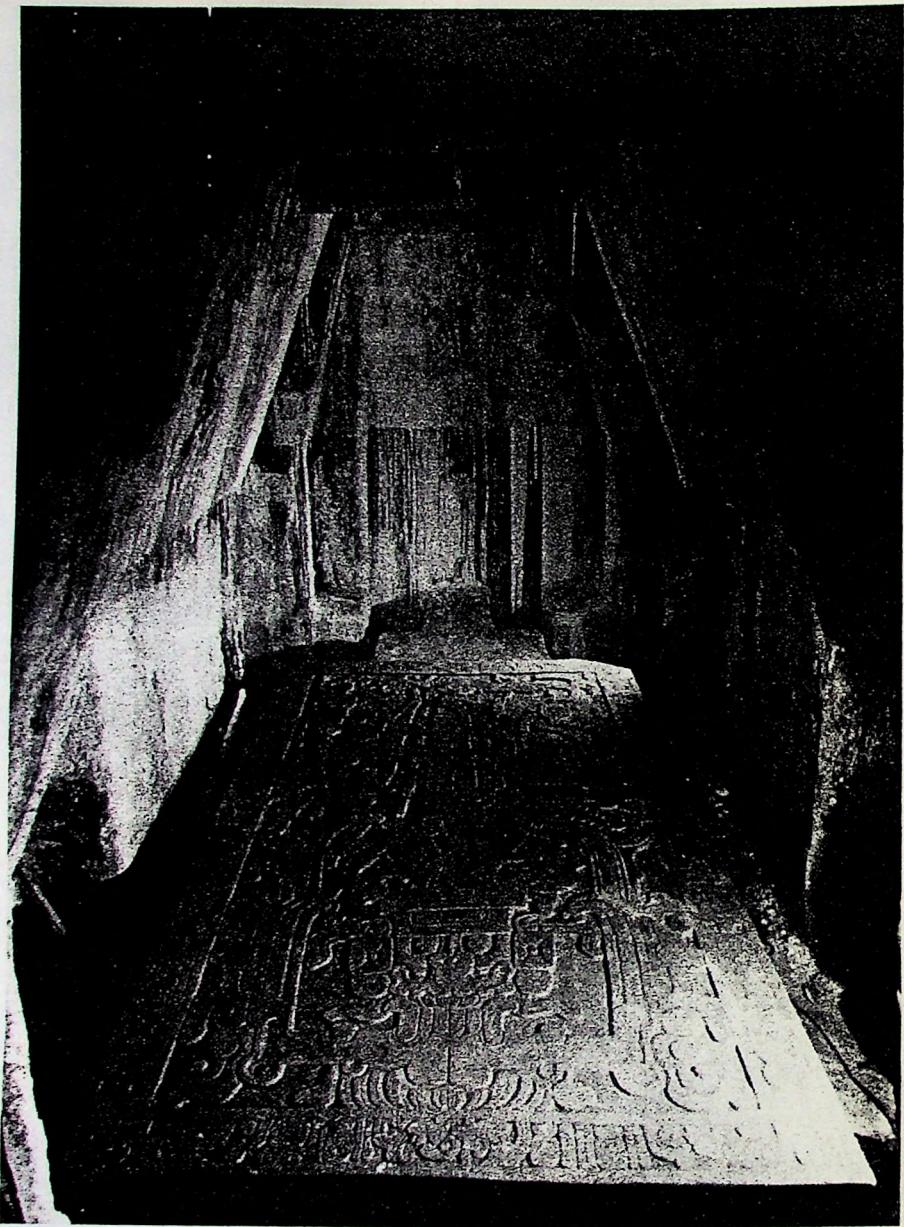
15 COSTUMED FIGURE + 26 AZTEC NOBEL.



59. RELIEF. DEATH WALL OF CRANUM CEMETRY. VIXMTC -

21





La Tumba de palenque.—The tomb at
Palenque. Cultura Maya.

Cráneo adornado con turquesa y concha.—
A skull inlaid with turquoise and shell.
Monte Albán.

Detalle de una lápida que cubre la tumba
de Palenque.—Detail of the stone slab
covering the tomb at Palenque. Cultura
Maya.



Half flesh, half skeleton, this stunning sculpture
possibly expresses the eternal duality of life and death.



K SKELETON: TOTENAC

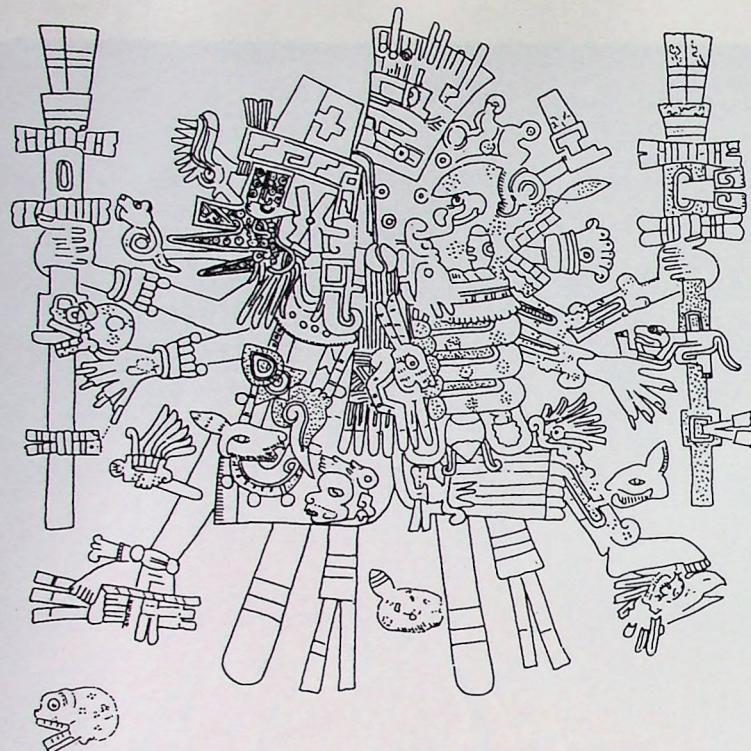
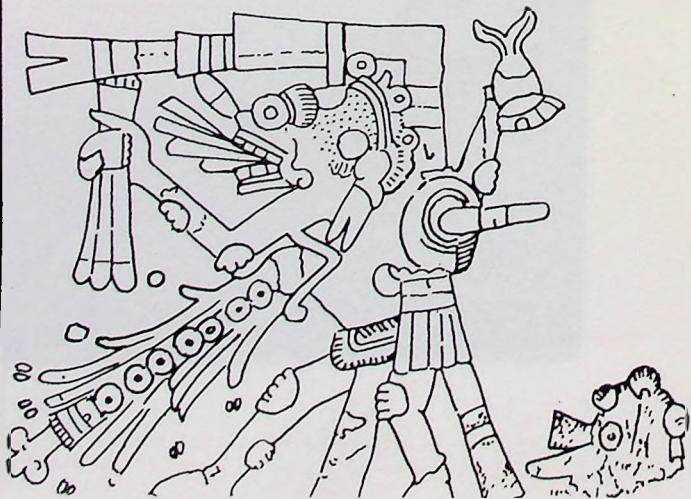


Lámina 73 del Códice Borgia, con la representación de Ehecatl, Quetzalcóatl y Mictlantecuhtli.—Plate 73 of the Borgia Codex with a representation of Ehecatl, Quetzalcóatl and Mictlantecuhtli. Cultura Mixteca.

Representación de la muerte en el Códice Borgia.—A representation of Death in the Borgia Codex.

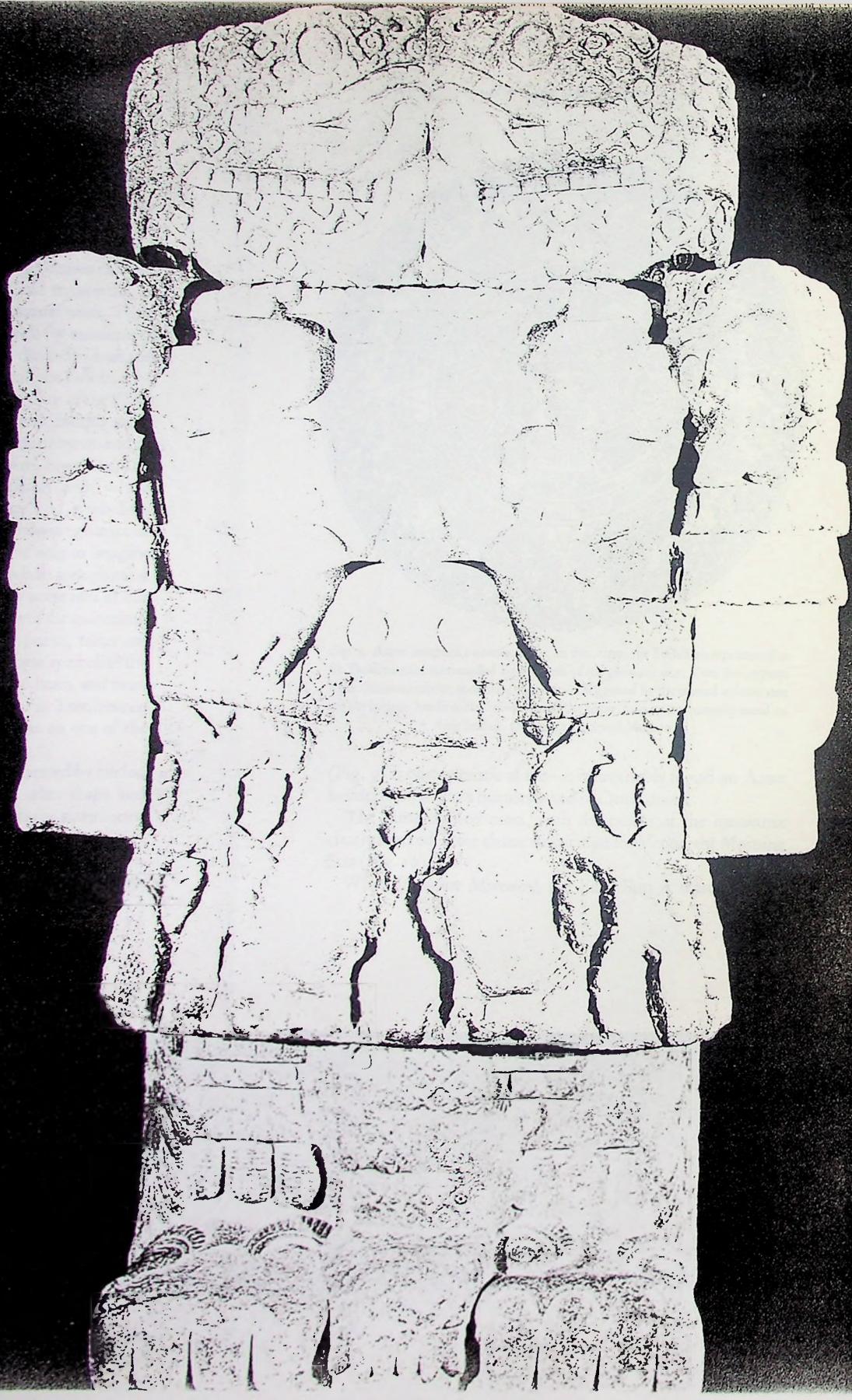
El numen del pulque como dios de la muerte. Lámina 16 del Códice Borgia.—The god of pulque portrayed as the god of death. Plate 16 of the Borgia Codex. Cultura Mixteca.





27 AZTEC CALENDAR





Symbolic Language

The Centre, symbolized by the Fifth Element light-heat, dynamically united

that exploration, archaeological research shows that Teotihuacan reflects the image of the Law of the Centre prevents opposing forces. These cycles, based upon planets and upon laborious calculations, yearly death and resurrection of life, to embrace immense units. These lead to the mystic search for moments of union between the individual and the infinite.

single detail in the City of the Gods shows the astronomical computations inscribed on their monuments and in every measurement, every line, and The exact precision with which lies without the previous existence of stand this, we have only to imagine what may comprise a whole metaphysical cycle. In order to form some idea of this few of the variants of the quincunx. It consists of five points, either enclosed (Figs. 2 and 2a). These symbolize the Sun, the Sun, the human heart, and heat. of the god of fire in Teotihuacan more than fifty times on one of the monuments (Fig. 4).

and of being represented by circles, once between them takes shape and passes (Fig. 5). This is the commonest on the image of a fire god (Fig. 6); of Quetzalcoatl (Fig. 7); and on about the surrounding line, this cross

The Law of the Centre

27 AZTEC CALENDAR



Fig. 4. Aztec image of a cosmic cycle. In the centre, the Fifth Sun represented as in Teotihuacan, surrounded by symbols of the previous eras. Two fire serpents form the outer circle; their fiery character is suggested by the starred volutes seen on the human heads in the lower part of the figure, and by the butterfly motif on their bodies. (Mexican National Museum.)

(Fig. 9) is characteristic of fire—it is invariably found on Aztec braziers and incense burners—and of Quetzalcoatl.

The same stylized cross, with the points of the quincunx clearly marked, is the characteristic sign for Venus, the Morning Star (Fig. 10).

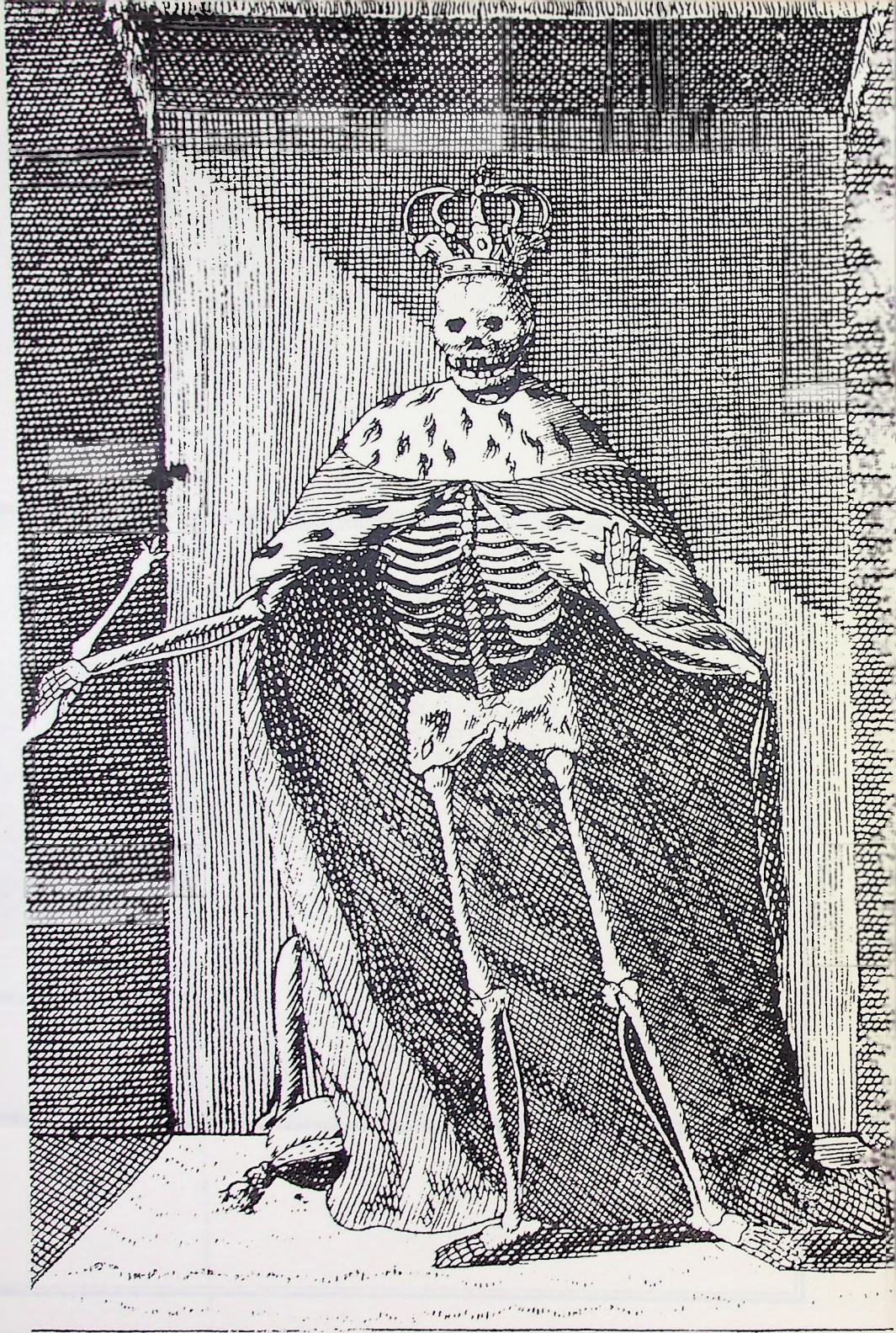
When it means *Movement*, the Fifth Sun is represented by



*Liliana García y Nemesio Rico dan gracias
nuestras Señoras de los Auxilios enfermos
dos de una grava enfermedad octubre de 1897*

29. *Petition PAINTING,*

*This unpretentious painting on tin, also by Hermenegildo
Bustos, portrays a family giving thanks to the Virgin.*



32. VICTORY OF DEATH.





34. PRODIGIOUS LIFE OF DEATH.

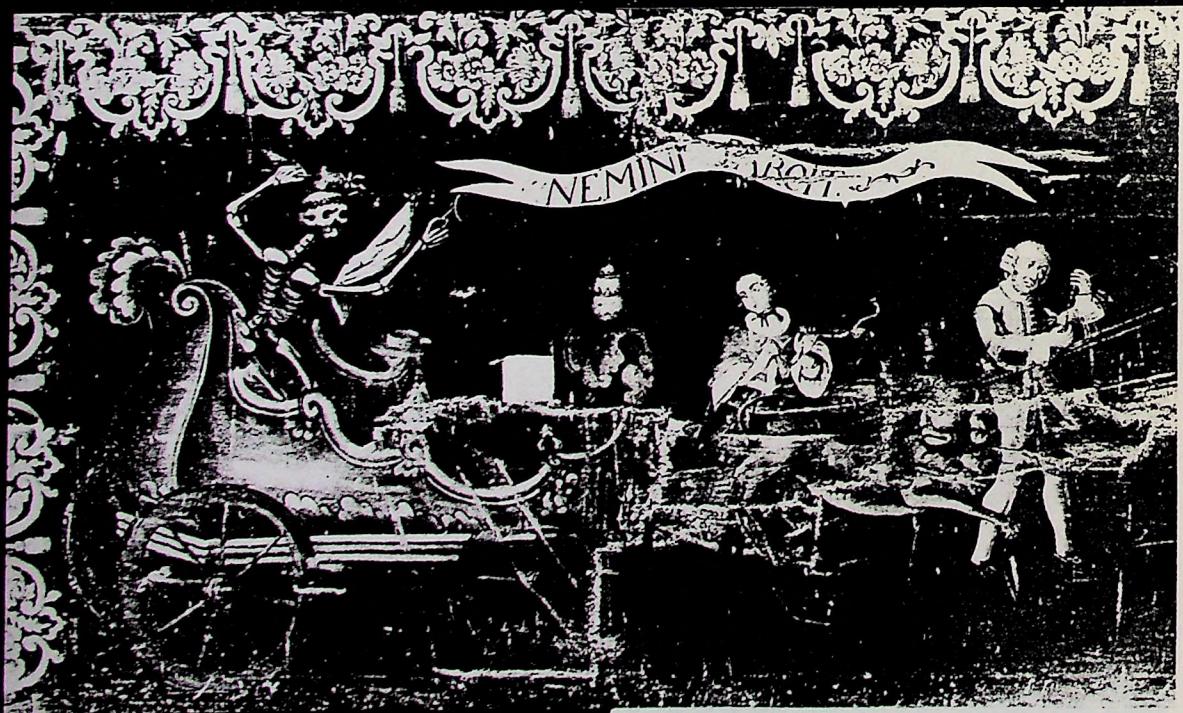
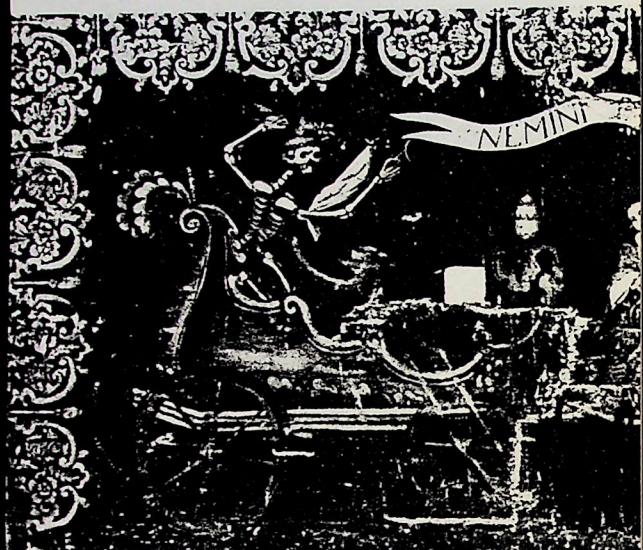


35. PRODIGIOUS LIFE OF DEATH.

Ilustración. Hecha la muerte por tierra una elevada torre de vanas esperanzas que se había fabricado en su pecho un joven bizarro llamado Junior. Capítulo XXXII.— Illustration. Death tumbles down a tall tower of vain hopes which a strange youth named Junior had built up in his breast. Chapter XXXII.

Memorial que presenta la muerte a el Rey de los Cielos quejándose de la ingratitud e los hombres. Capítulo XX.— The petition which Death presented to the King of Heaven complaining of human ingratitude. Chapter XX.

FUNERARY PANEL: TULUCA. 34
25.



Carro triunfal de la muerte. Pira funeraria. Arte popular del siglo XVIII.—A triumphal car of death. An XVIII century popular art "funeral pyre". Museo de Toluca.

D. SENIOR RADCE TUR ET IN CONCERIE MORTUORVM VIGILABIT.

26 TULCUA PABEL



RESIDAT IN THALAMO MOIS:

AMOR IN TUMULO SODI.



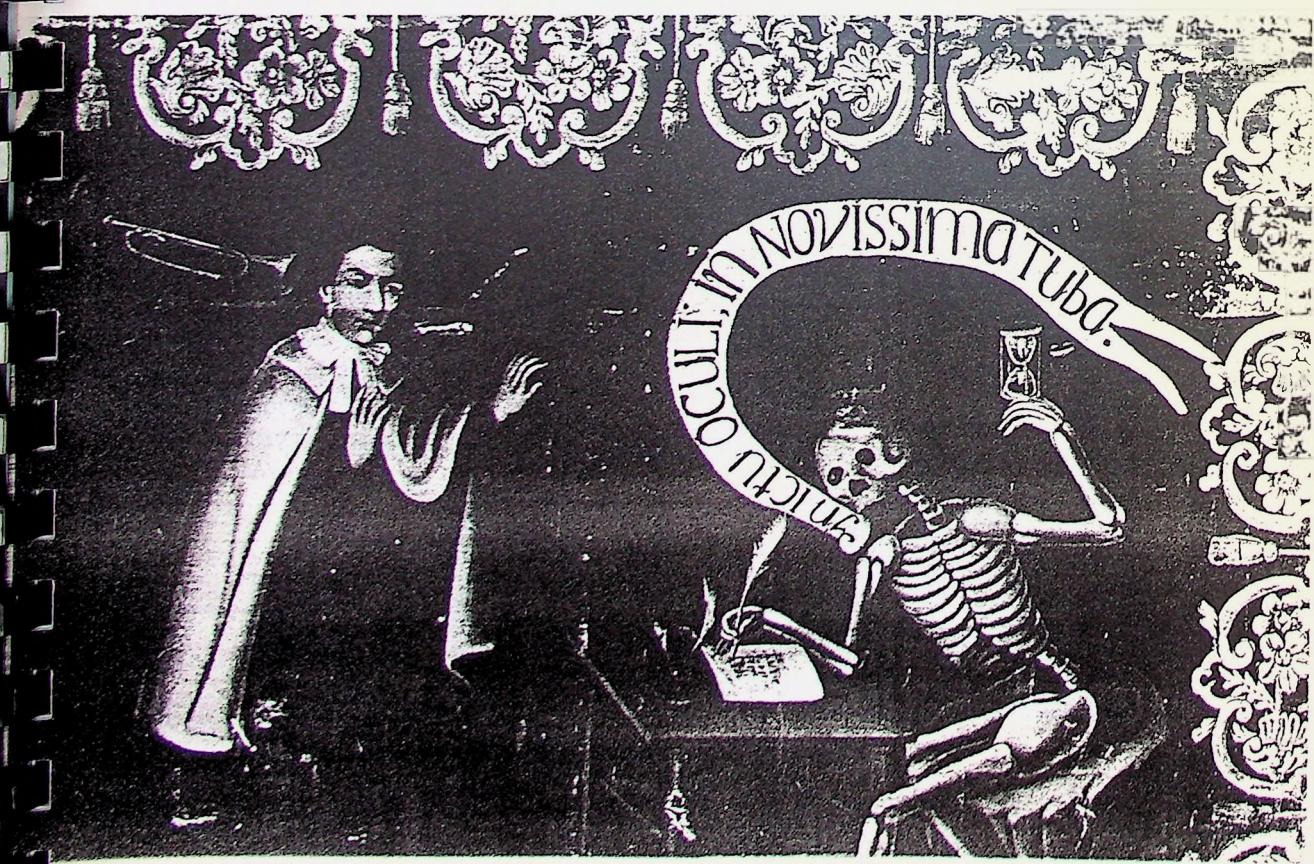
EXCELSA MIRI SUBDITA MANKA

Quint Cuius tempore Mors



29 TULICA PANEL.

*in NOVISSIMA TUBA
OCULI in*

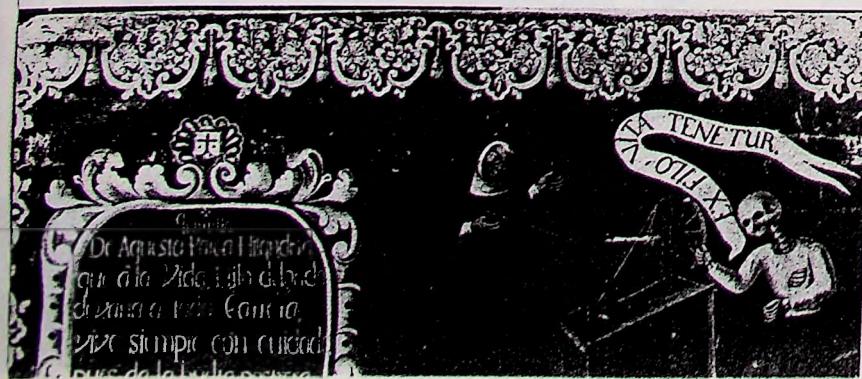
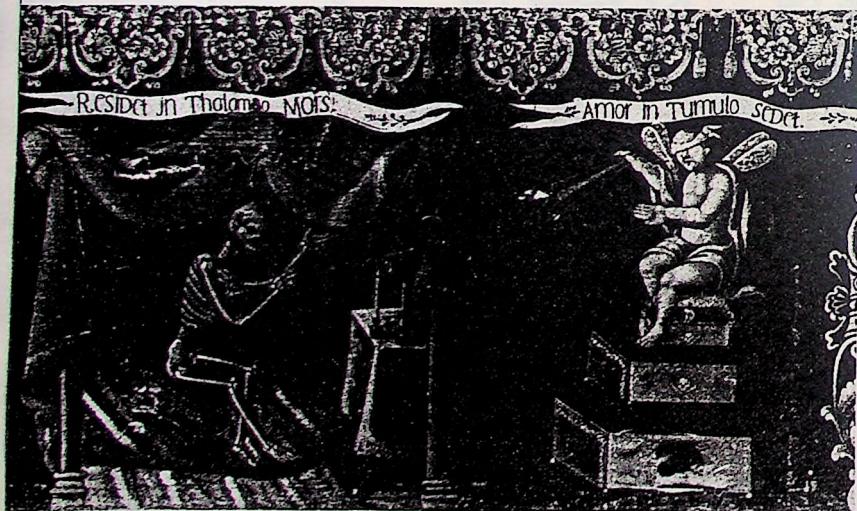
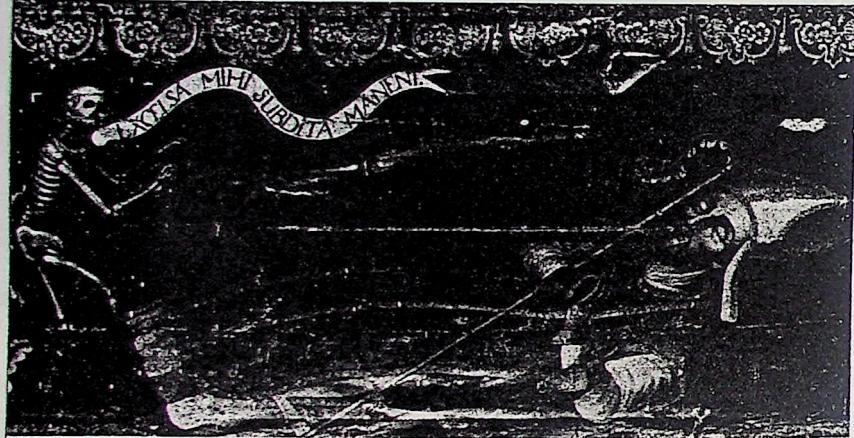


62 cemetery, Swatvaljara



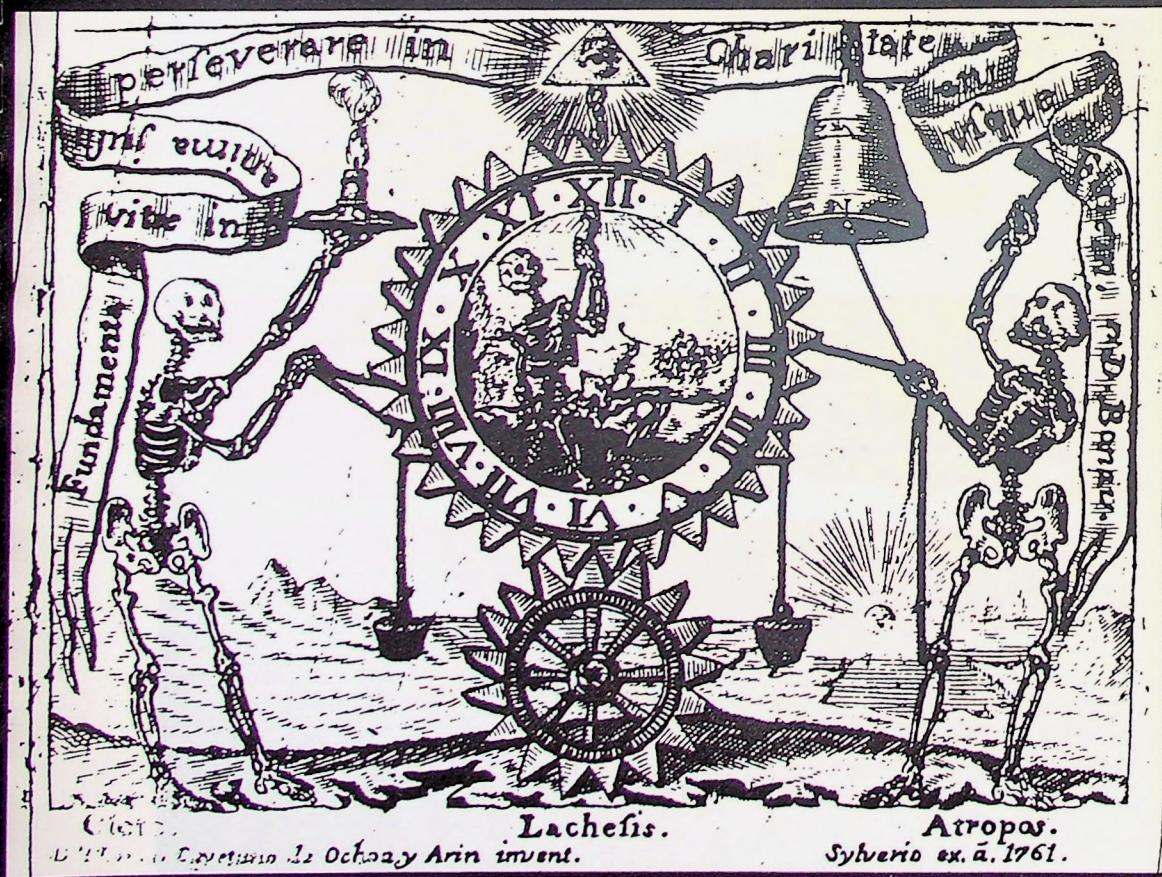


337. TOLUCA PANEL



Pira funeraria.—A "funeral pyre" de Toluca.

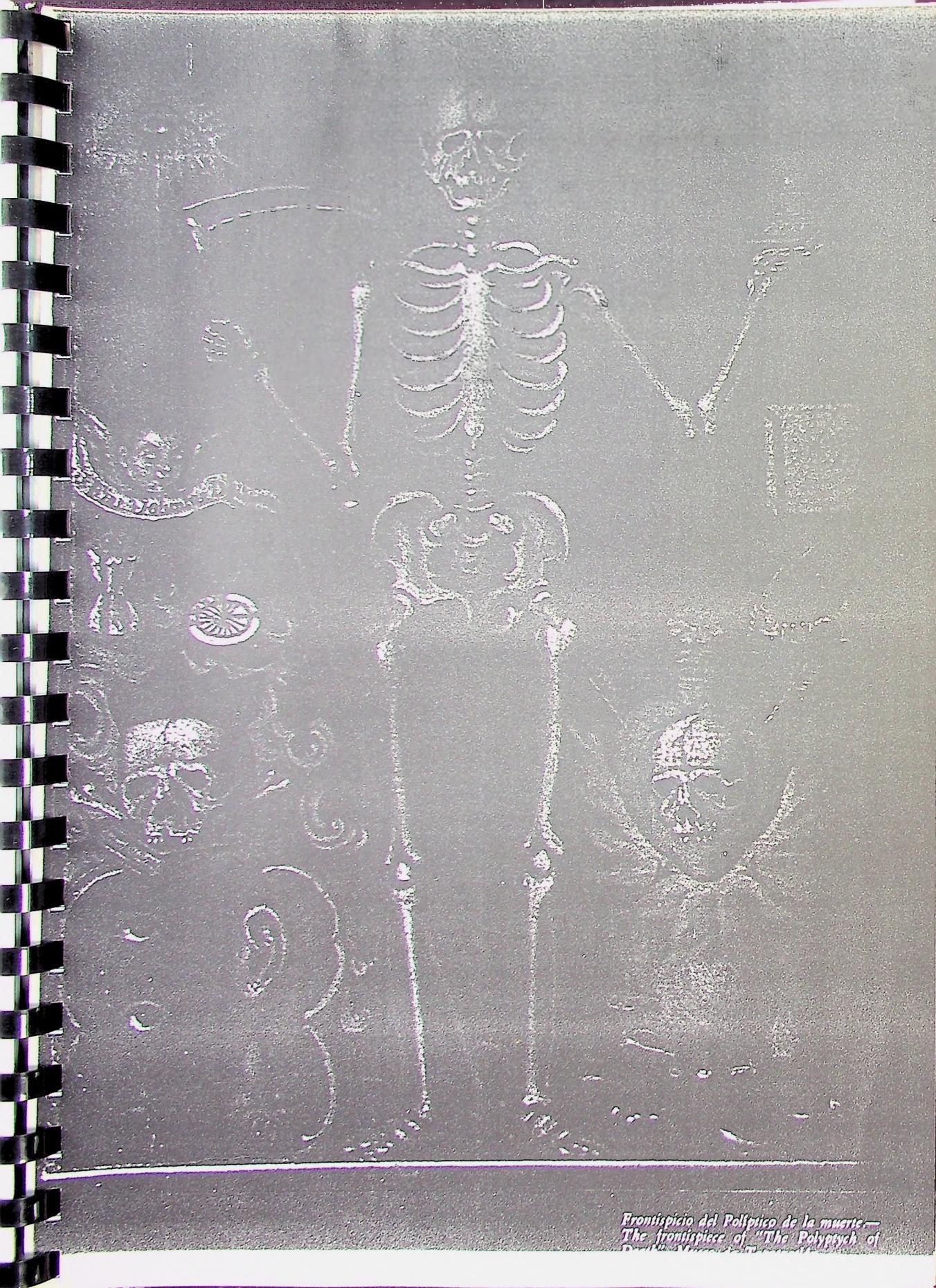
Grabado del folleto Relox... 1761.—An engraving from the book titled Relox... 1761.





RELIEF, TENOCCHITLÁN.





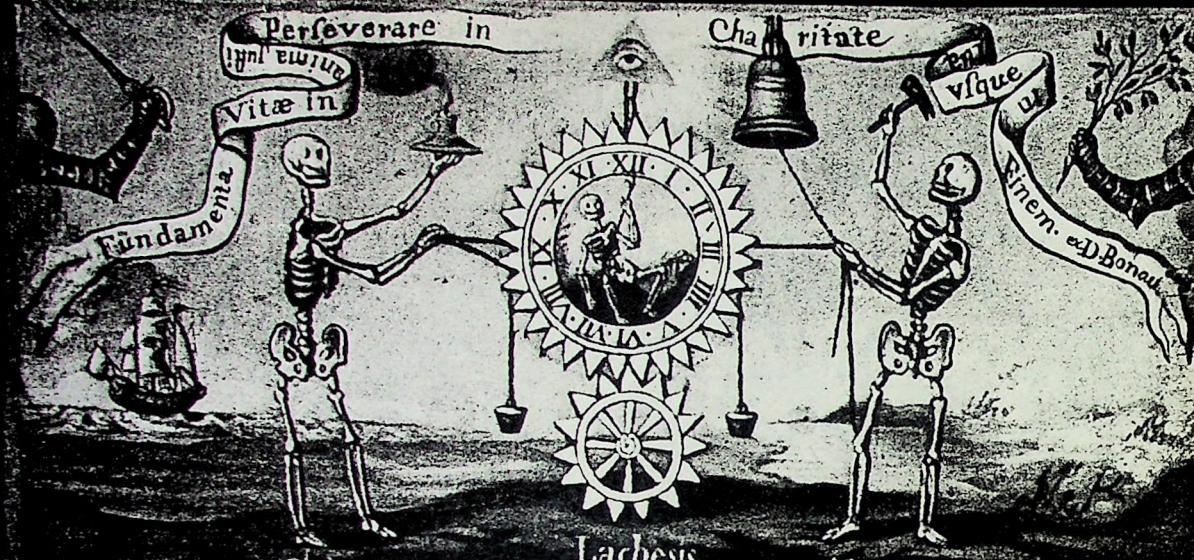
Fronispicio del Políptico de la muerte—
The frontispiece of "The Polyptych of
Death".

Mirad de Dios la bondad
Su amor, su ser, su prudentia
Su sufrimiento, y clemencia
Aun con ver nuestra maldad.
Contemplad la eternidad.
Lo pronto de la jornada
Que es la hora ceñida
Y que la mejor criatura
No es mas que podra valer
Cumbre, polvo, viento, o nube.

Hombre, pues eres mortal,
y pues pensar bien no quieres,
aquella misma que eres,
si quieras piensalo mal.
Aun asi hará efecto tal,
que llegando a conocer
la inconstancia de tu ser,
consigas, sin mas tardar,
un tan pronto hacer pensar
que sea pensar, y hacen

La tierra es mi centro
y todo en esto para;
mira, reflexa, repara,
lo que ensimismo deseas.

Primera hoja del Políptico de la muerte.—
First page of "The Polyptych of Death".
Tepotzotlán.



Cloio

*Locutus sum adversarum mollescere
dolosa, & seminibus odi circumdata
derunt me: & expugnaverunt
me gratis... Constitue super
eum peccatorem: & diabolus
sit a dextris eius... Et reliqua.*

Psalm 140

Lachesis

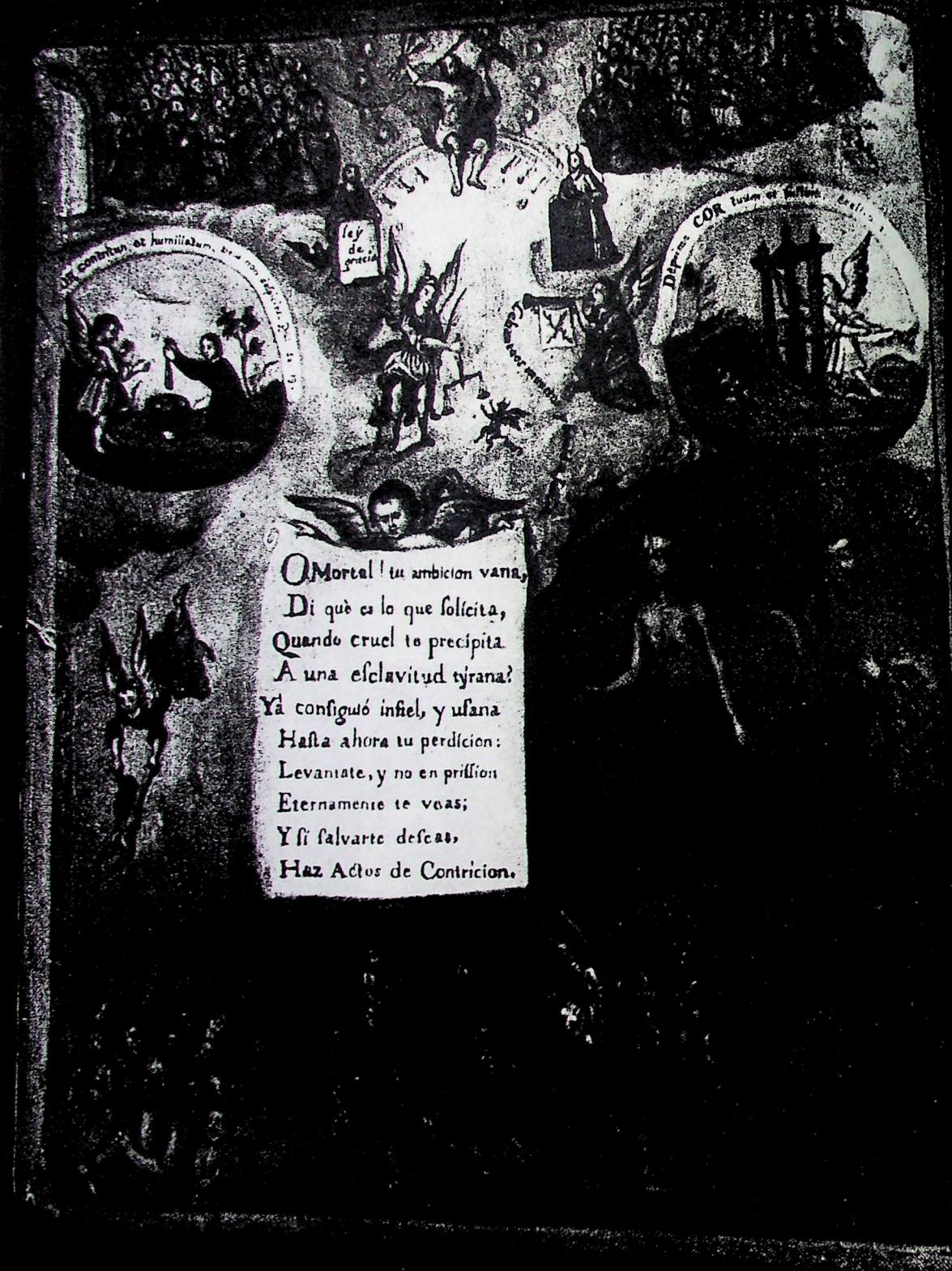
Atropos

RELOX es la vida humana
(Hombre mortal,) y te avisa,
Que su volante va aprisa,
Y muere á el dar la Campana.
De Lachesis la infancia
Cloz le sirve de puntero:
Atropos es Recorrido:
Cloio el Compañ encarna,
Y la Rueda cutrina,
Ya llega á el diente postrero.

Todo la muerte severa

Aruina, tala, y destruye,
Nada de sus manos huye,
Porque todo es fuerza muera:
O naturaleza siera!
Openion dura! ó heredad!
Relox, que en velocidad
Excedes á el mismo viento;
Y en el tiempo de un momento
Das passo á la eternidad!

Políptico de la muerte, segunda hoja.—
Second page of "The Polyptych of Death".



Q Mortal! tu ambicion vana,
Di què es lo que solicita,
Quando cruel te precipita
A una esclavitud tyrana?
Ya consiguió infiel, y usana
Hasta ahora tu perdición:
Levaniate, y no en prillion
Eternamente te veas;
Y si salvarte deseas,
Haz Actos de Contrición.

Políptico de la muerte, tercera hoja.—
Third page of "The polyptych of Death".

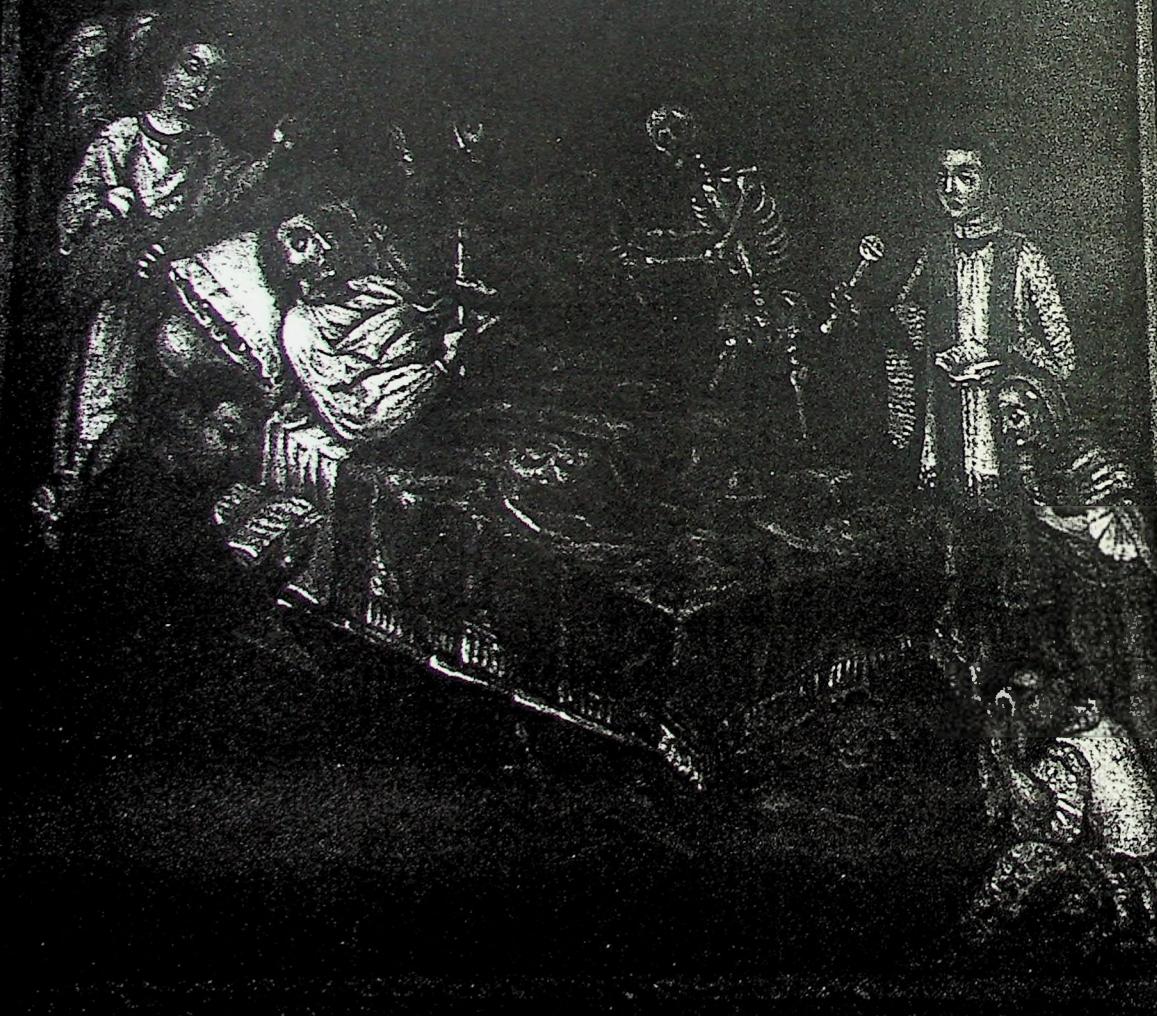
El leche matris, que es perro,
pues estoy desengañado
del mundo ya apartado,
el morir, bien solo quiero.

Olante terrible fiero!

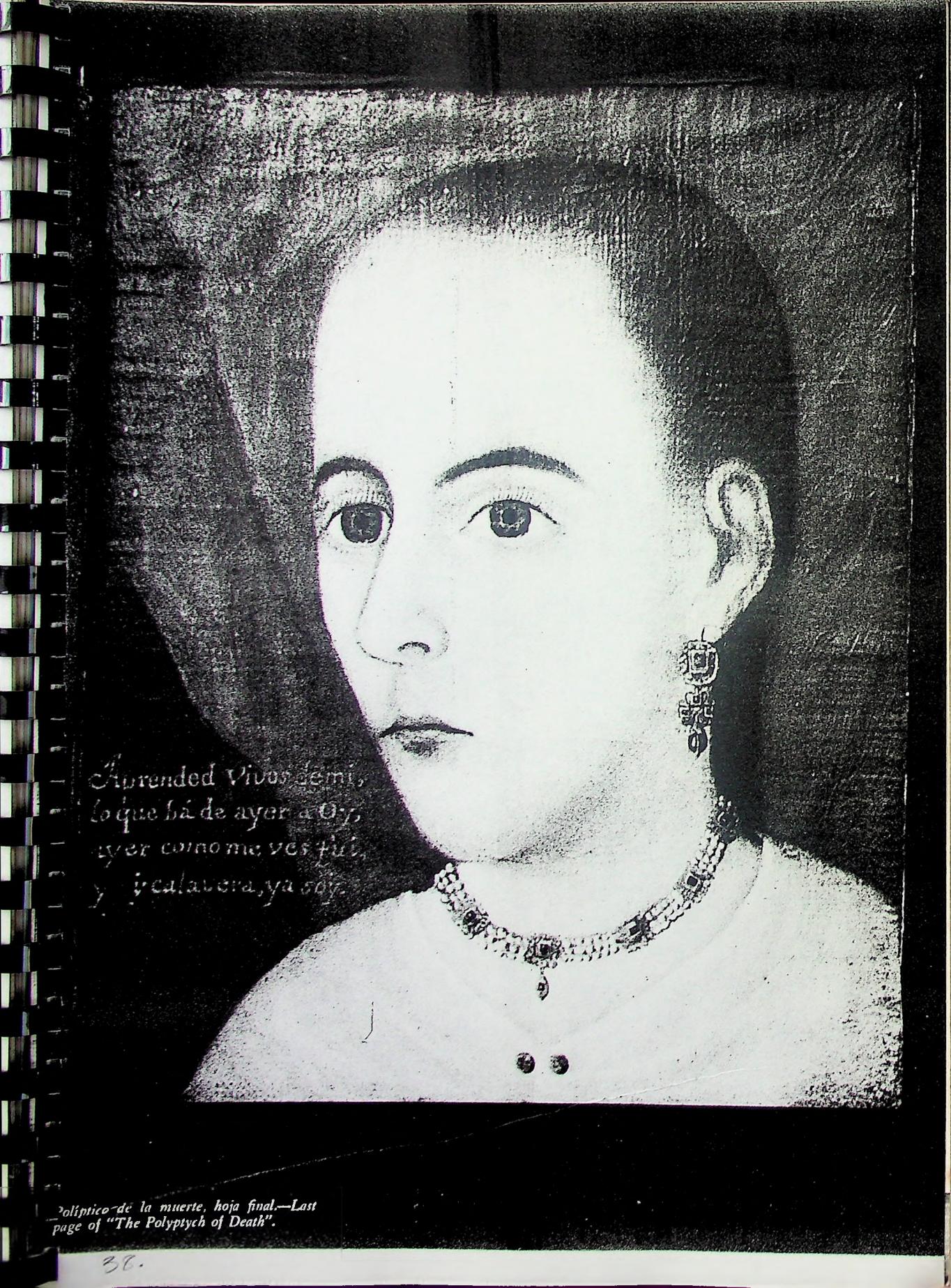
Pase cruel, y estrecho,
que como estoy en este lecho
así me hede yegar aver
quiero comensar hacer

lo q. quisiera hauere echo.

que mi culpa siento tanto
que quisiere comillir
borrar lo que os ofendi
quanto ay, que perder perd
por que se que he pecado
no se si estoy perdonado
y entan desdichada cala
destruyera toda el alma
por no hauerte enojado.



Políptico de la muerte, cuarta hoja.—
Fourth page of "The polyptych of Death".



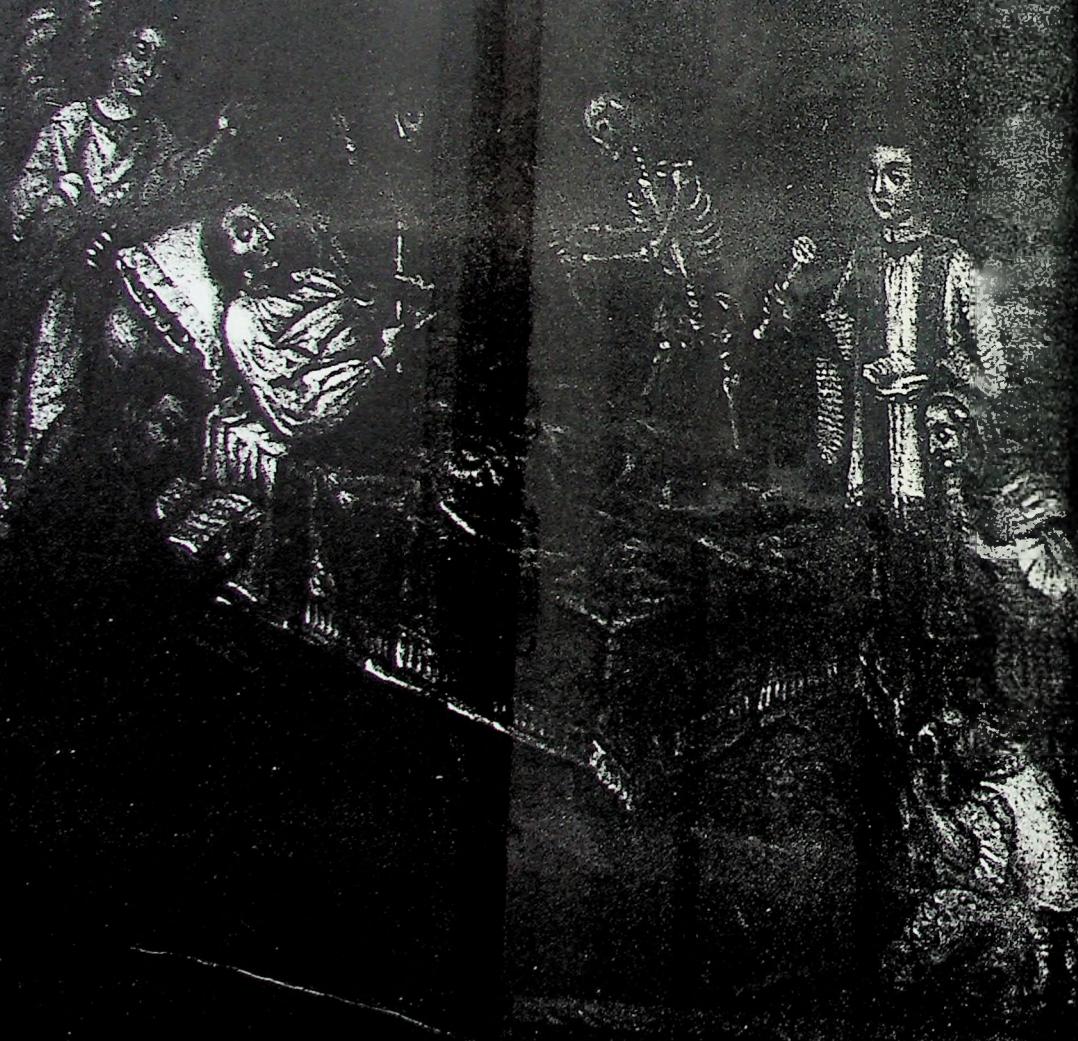
Aprended Vivos Lemí,
lo que há de ayer a Oy;
ayer como me ves tú,
y ya calavera, ya soy.

Políptico de la muerte, hoja final.—Last page of "The Polyptych of Death".

... de mas, que el peror
pues estoy desengañado
del mundo ya apartado;
el morir bien solo quiero.
Olanza terrible fiero!
paso cruel, y estrecho,
que como estoy en este leche
así me hede yegar aver
quiero comensar hacer
lo q: quisiera haver echo



que mi se meiendo
que quisiera comen-
borar lo que or ofre-
quanto ay, que perder
por que se que he pecado
no se si estoy perdonad
y entan desdichada cal-
destruyera toda el alma
norno hauerte enojadn



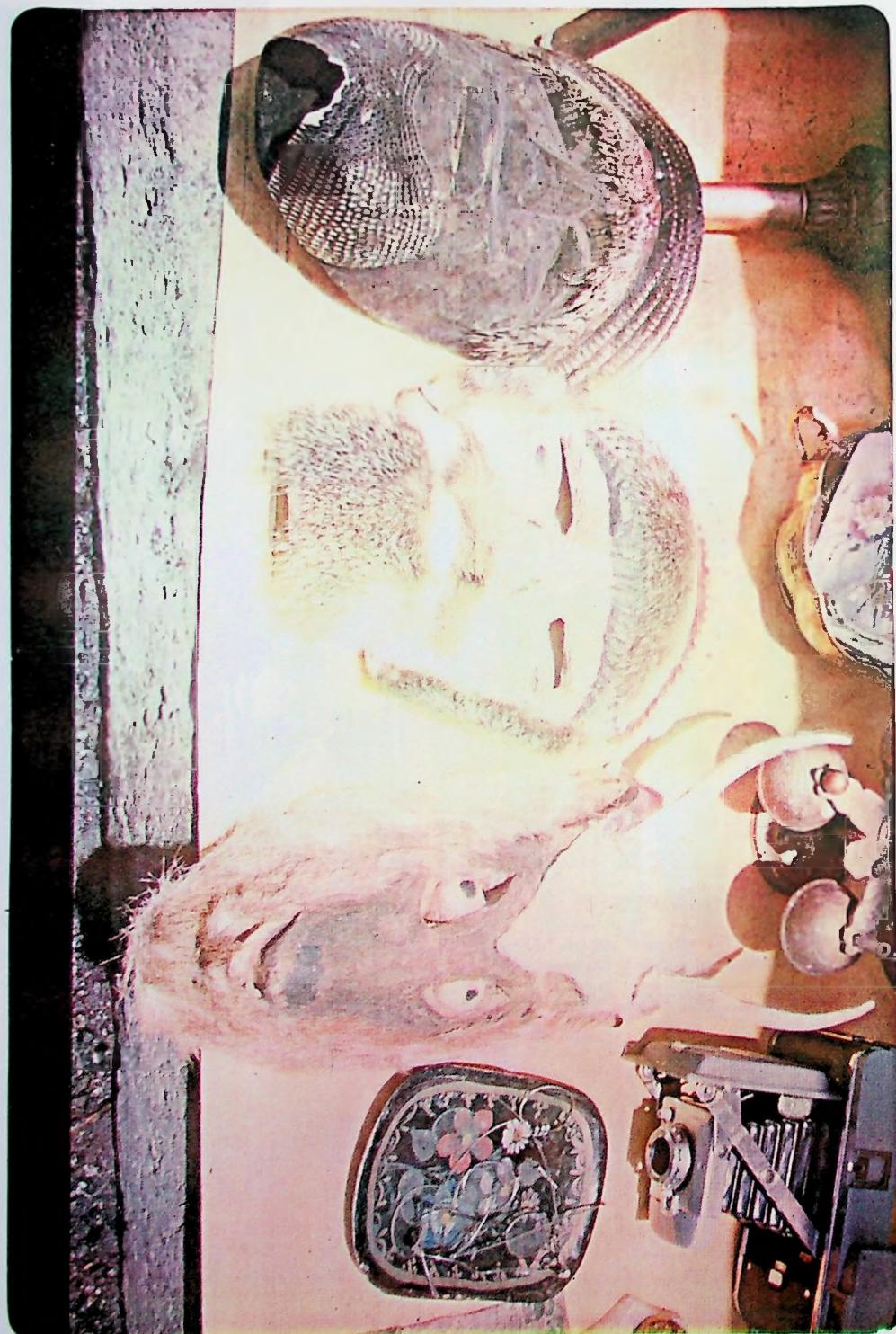
Políptico de la muerte, cuarta hoja
Fourth page of "The polyptych of Death"



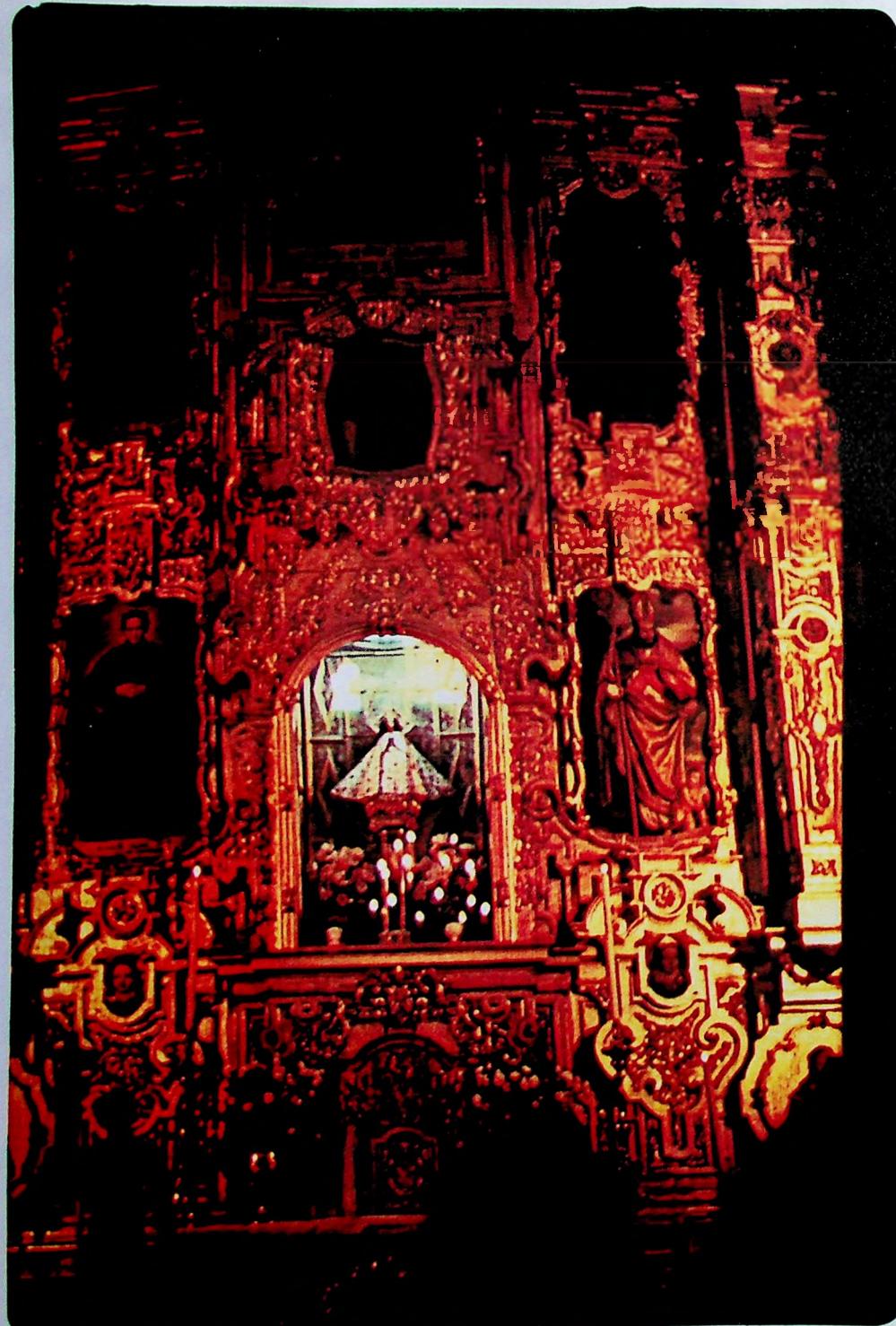
53

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DEATH MASKS - OAXACA



53.







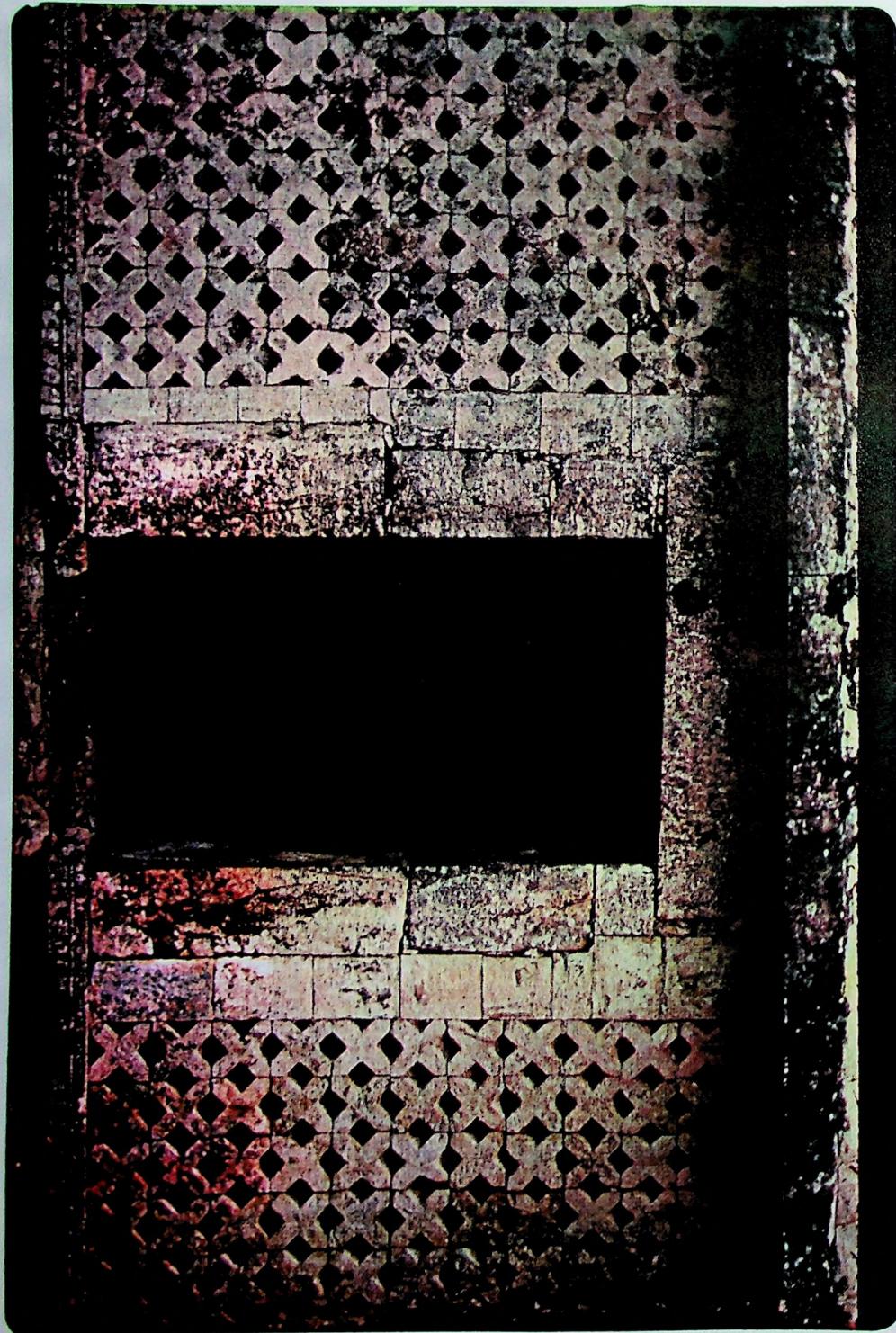
5. *Calavera* of Don Quijote. Broadsheet; lm. 95% of original size.



Fig. I. Central detail from Diego Rivera's mural in the Hotel del Prado in Mexico City, *Sueño de una tarde dominical en la Alameda Central* (Dream of a Sunday Afternoon at Alameda Park). Posada is depicted arm in arm with a skeleton figure based directly on Fig. 21 of the present book ("the *calavera* of the fashionable lady"). The skeleton's right hand is held by Rivera himself as a boy. Directly behind him, with a hand on his shoulder, is seen—as an adult—his wife, the painter Frida Kahlo. (Next to her is the Cuban patriot José Martí.)



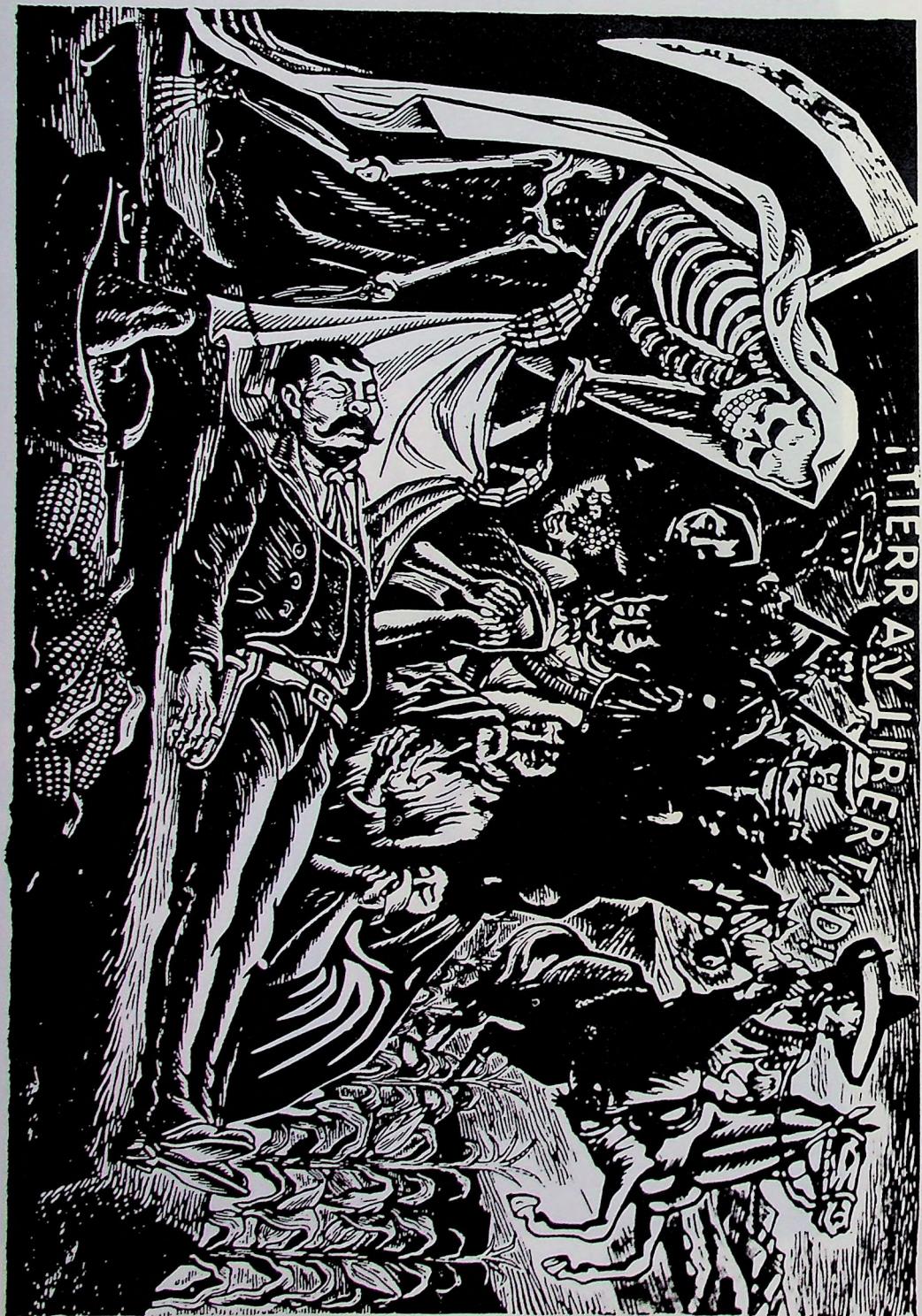


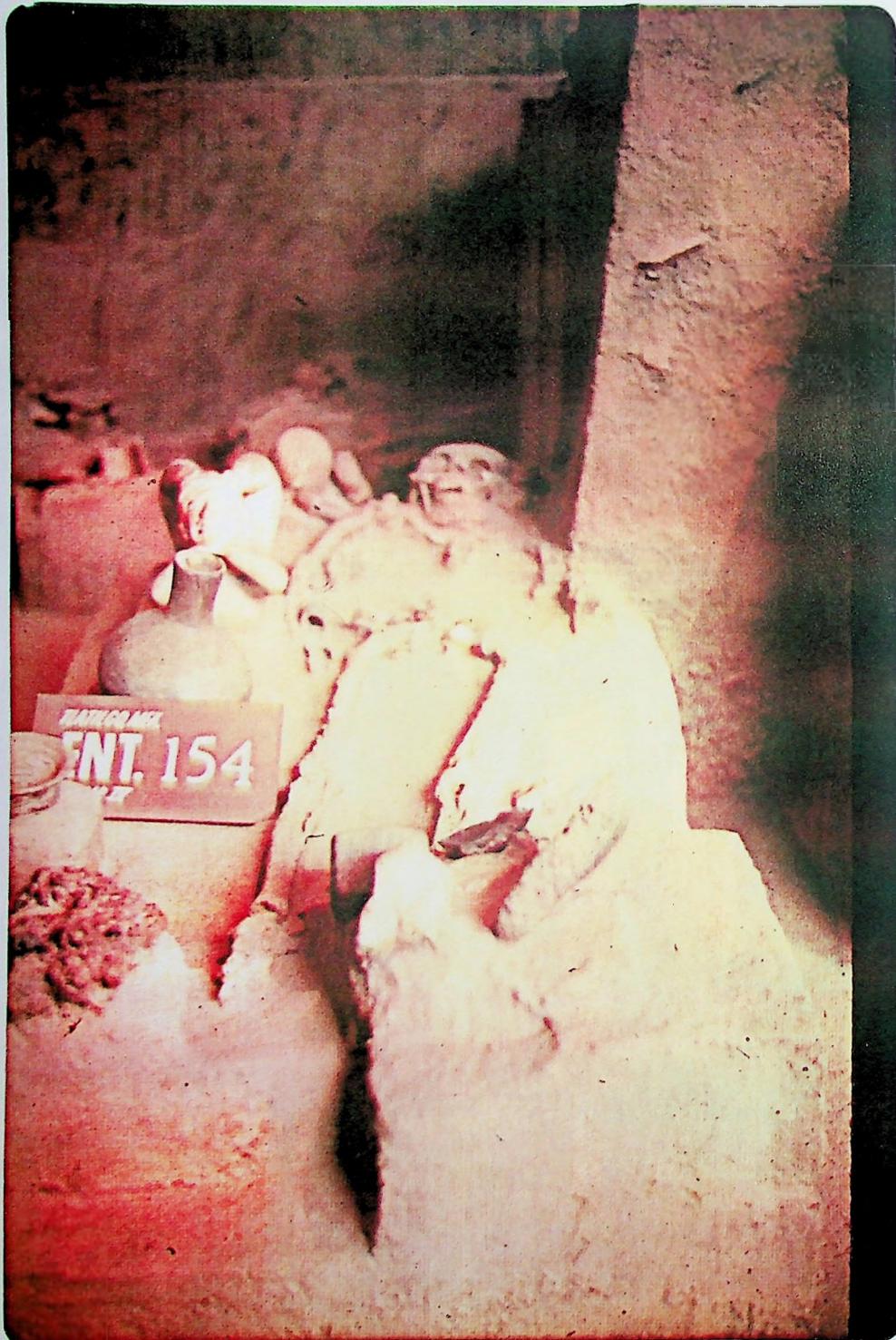




21. "La calavera catrina" (The *calavera* of the fashionable lady). Broadsized; 7.

22. "Calavera Siglo XX" ("Twentieth Century" *calavera*); tm.

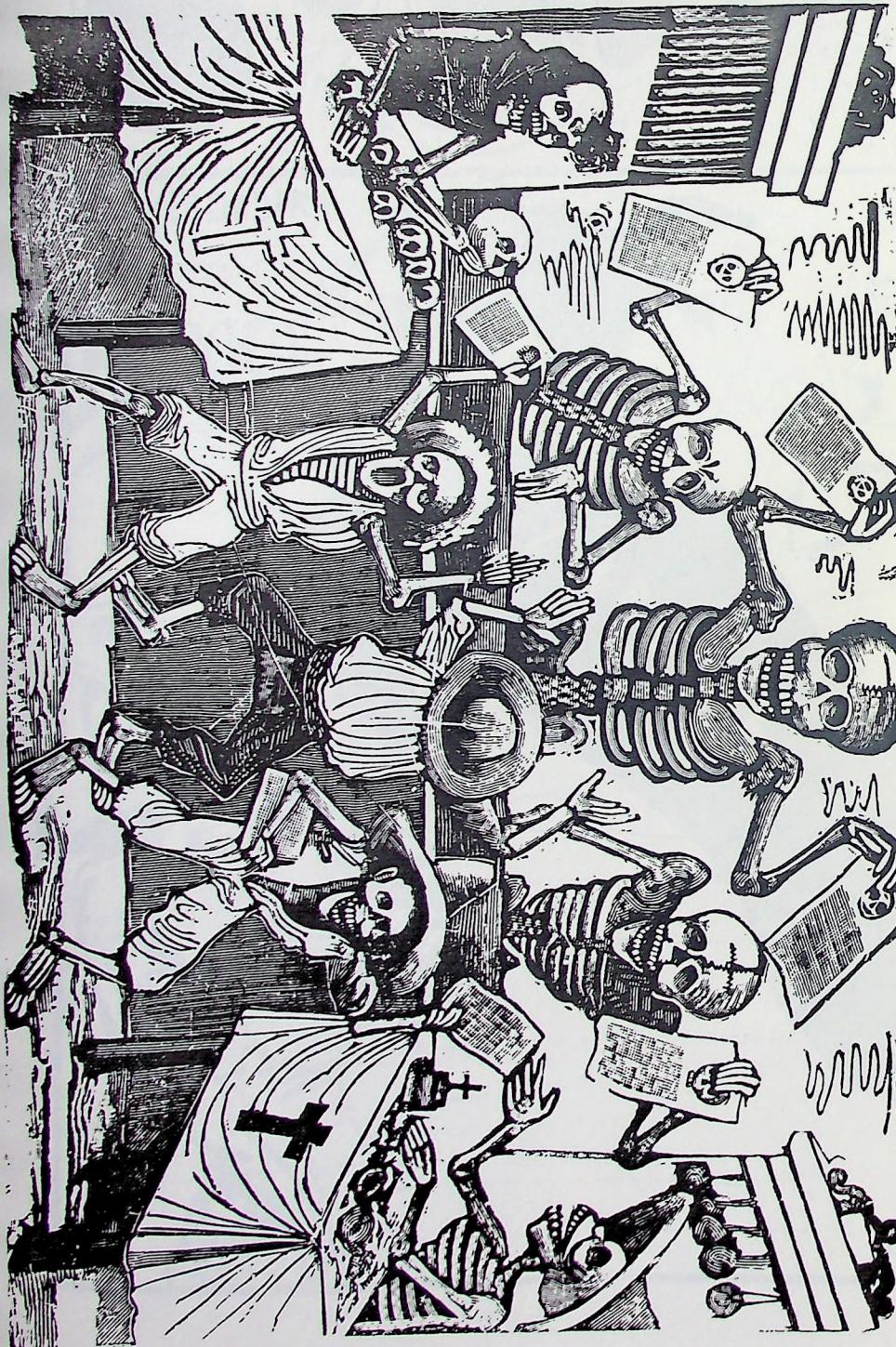








32. "Calavera de los patinadores" (Calavera of the streetcleaners), Broadside; tm.



LOS SÓTIRO

Nº 63

MEXICO 8 ENERO 1912.

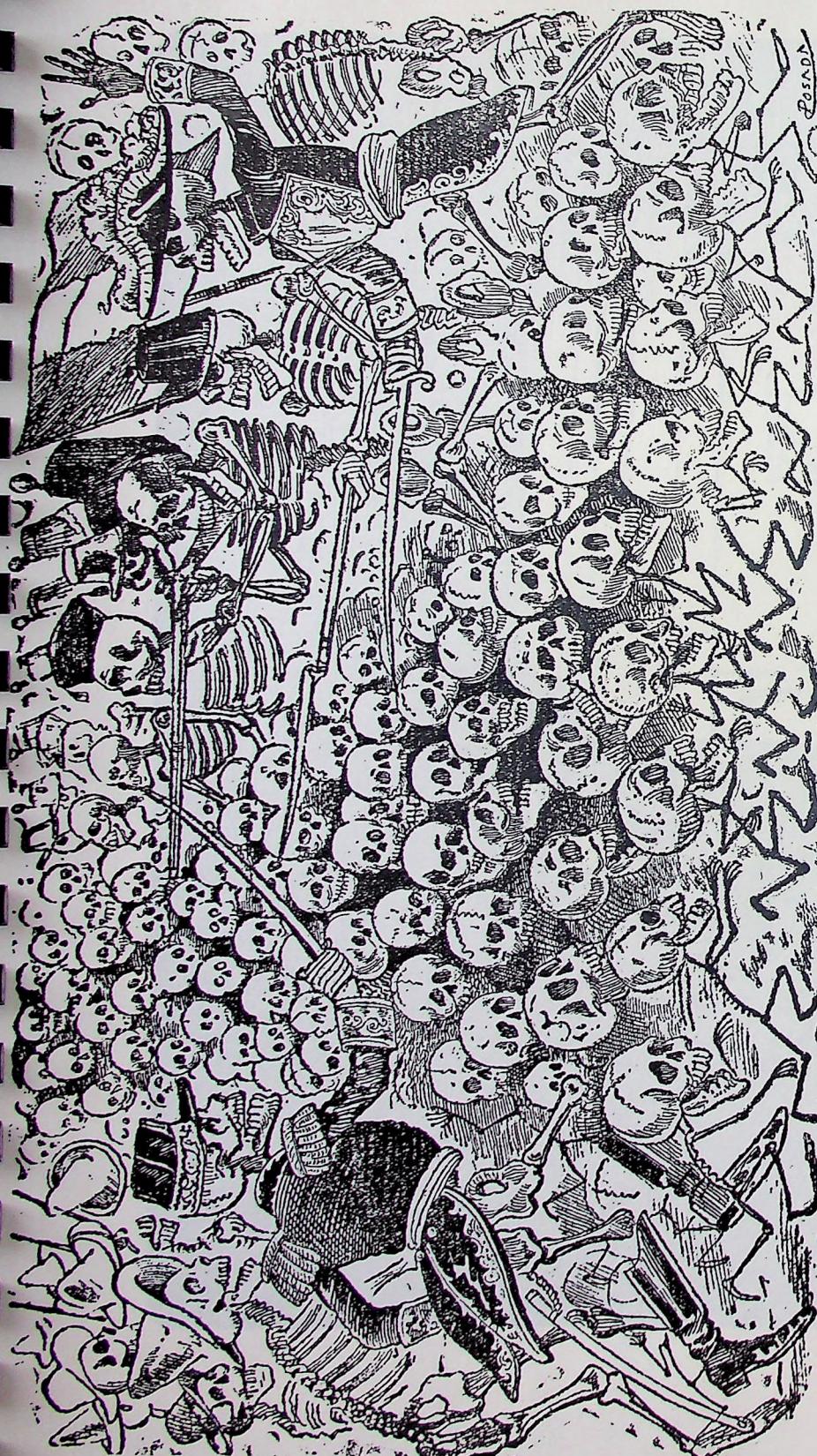
DIRECTOR FERNANDE HERRERA

VOL 3.



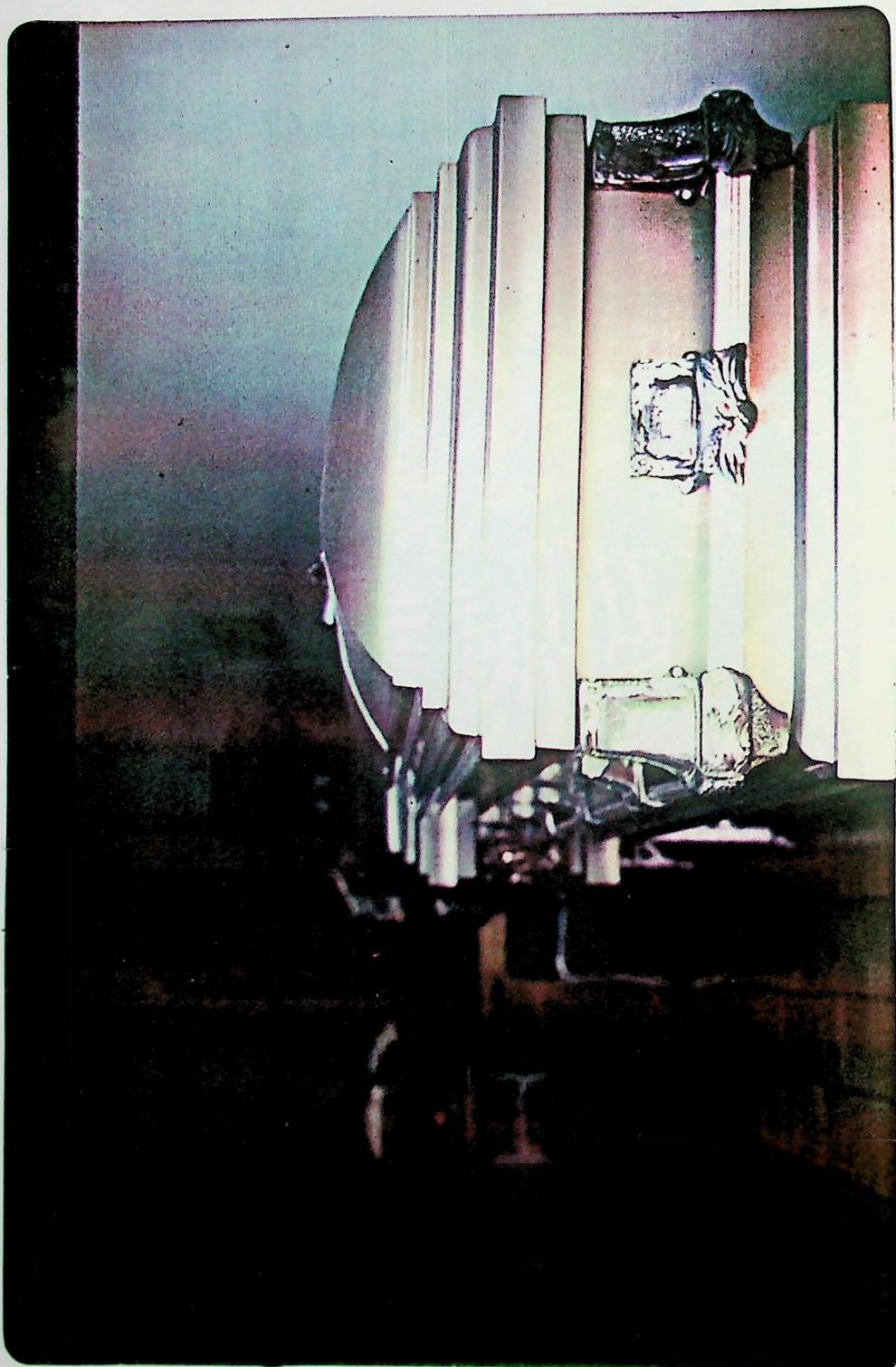


3. *Calavera* depicting contemporary newspapers as skeleton cyclists. Broadside; tm, between 1889 and 1895.



11. "La calavera revuelta" (The disorderly calavera). Broadside; Z: 1911.

DÍA DE LA MUERTE

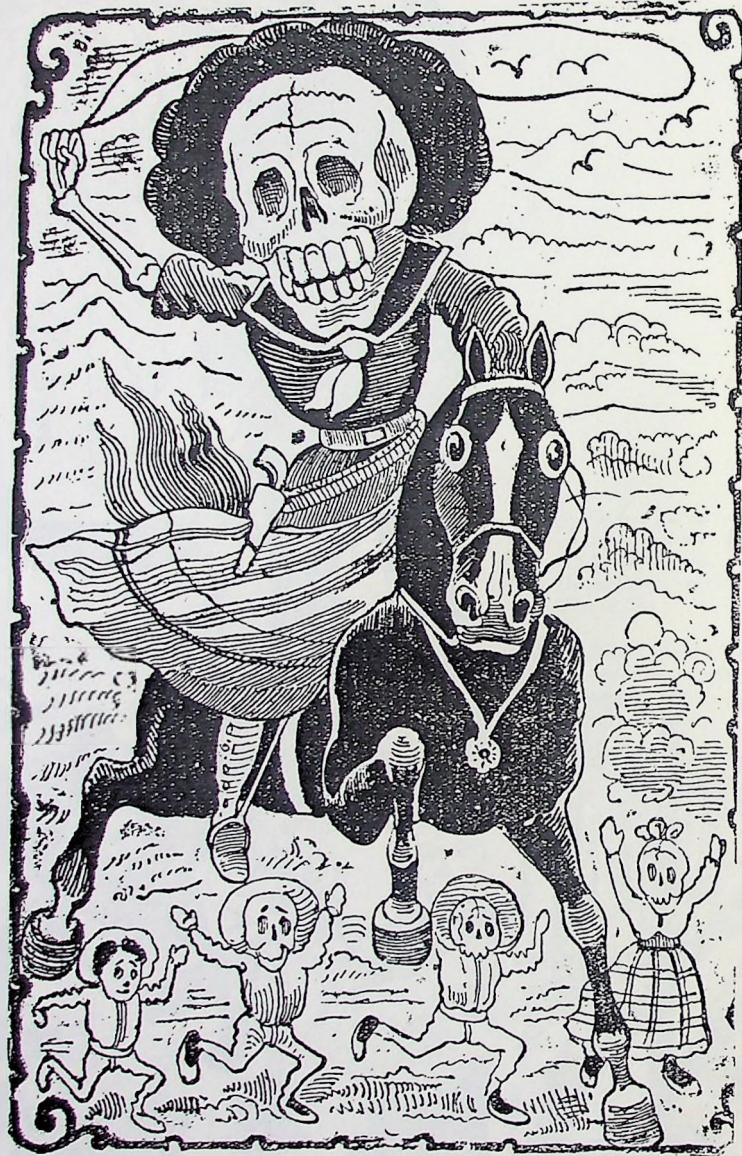




8. "La calavera oaxaqueña" ("The Oaxaca calavera"). Broadside; z.

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12. "Calavera revolucionaria" (Revolutionary *calavera*). Broadside; z; 1910 or after. Represents one of the *soldaderas* (woman soldiers, camp followers) who rode and marched with the rebellious bands.

13. "Calaveras del montón" (Skeletons on the heap) [or "Calavera de Madero"] (Calavera of Madero). Broadside; z; 1910. On Madero, see Introduction, p. xix. 92% of original size.



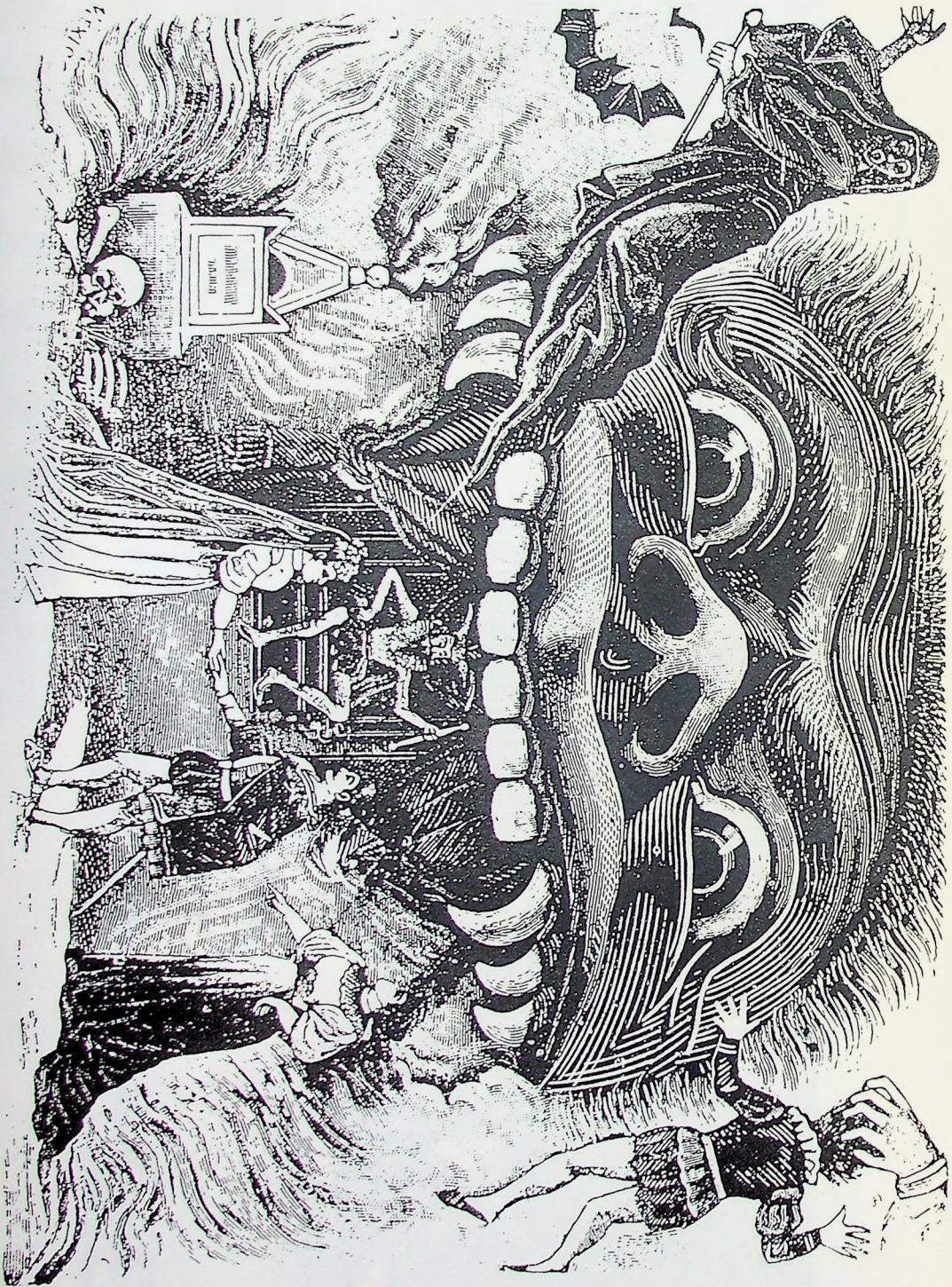
Diego Rivera. *La calavera catrina*. Fragmento del mural del Hotel del Prado.—“*La Calavera Catrina*”. Detail of a mural by Diego Rivera in the Hotel del Prado in Mexico City.

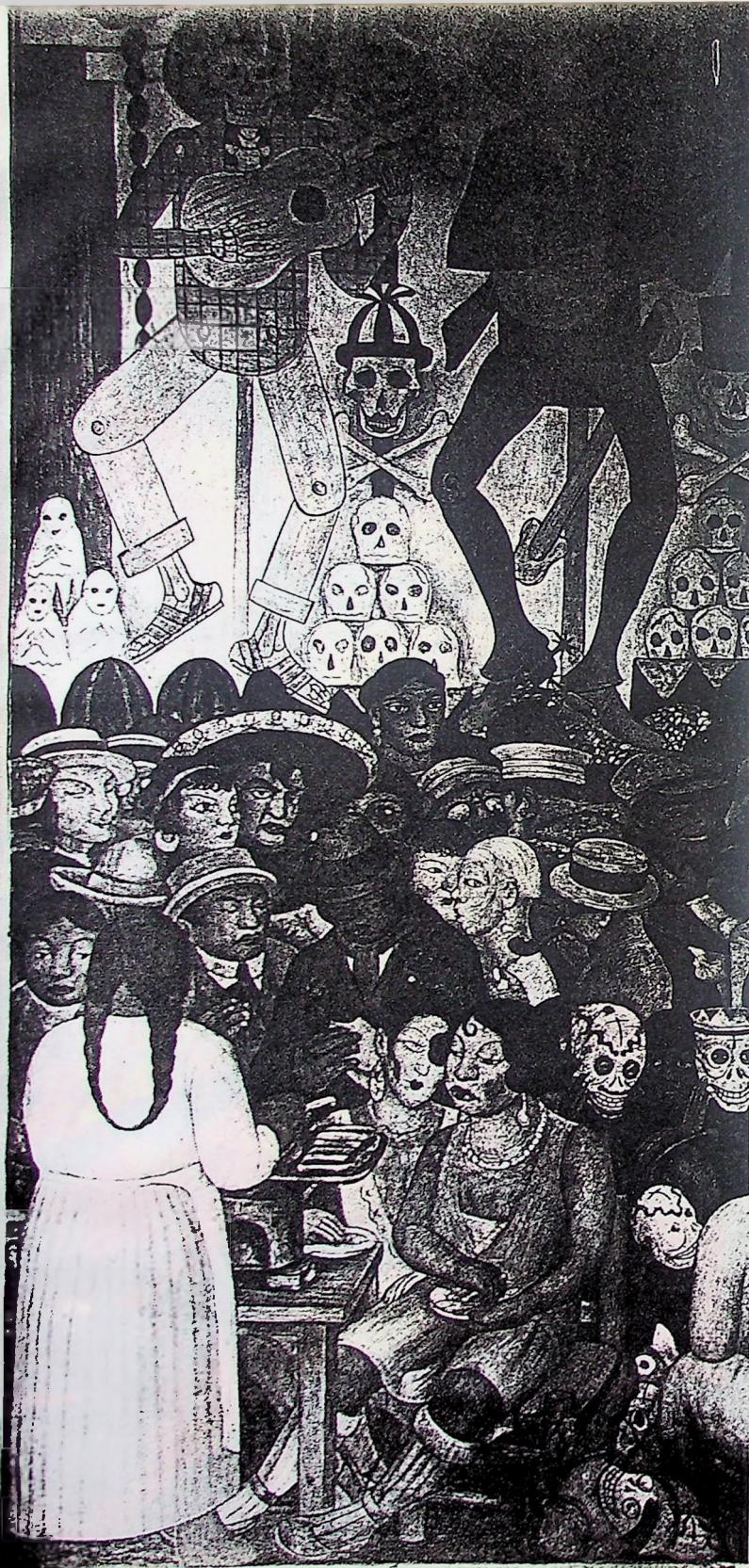
Diego Rivera. *Carpa fragmento*.—“Tent show”. Detail of a mural by Diego Rivera.





Fig. E. The "Calavera huertista," representing General Victoriano Huerta, another print no longer attributed to Posada. 83% of original size.





55.



