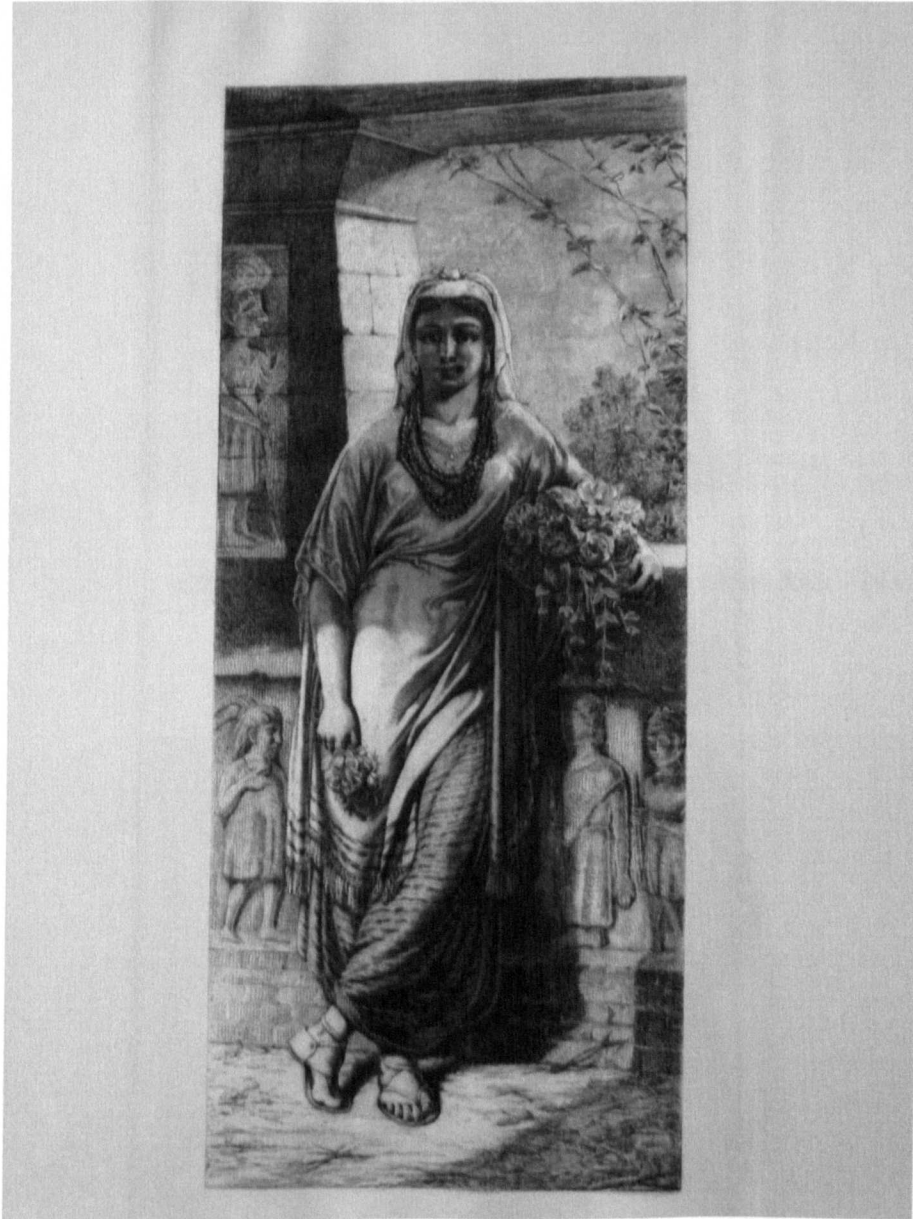


CIVILIZING THE PREHISPANIC:
NEO-PREHISPANIC IMAGERY
AND CONSTRUCTIONS
OF NATIONHOOD
IN PORFIRIAN MEXICO
(1876-1910)

F. MARTINEZ RODRIGUEZ

PhD
(Volume 2)
2004

**CIVILIZING THE PREHISPANIC:
NEO-PREHISPANIC IMAGERY AND CONSTRUCTIONS
OF NATIONHOOD IN PORFIRIAN MEXICO (1876 – 1910)**



VOLUME TWO

**Thesis submitted for the degree of Doctor of Philosophy
in Art History**

**FABIOLA MARTÍNEZ RODRÍGUEZ
Camberwell College of Arts
University of the Arts
London**

December 2004

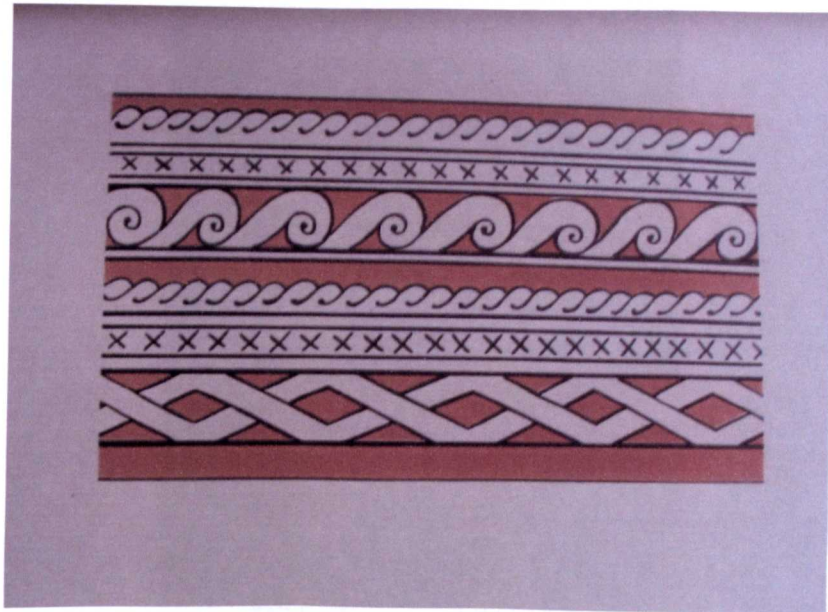


Figure 1
Antonio Peñafiel, *Monumentos del arte Mexicano*, 1890

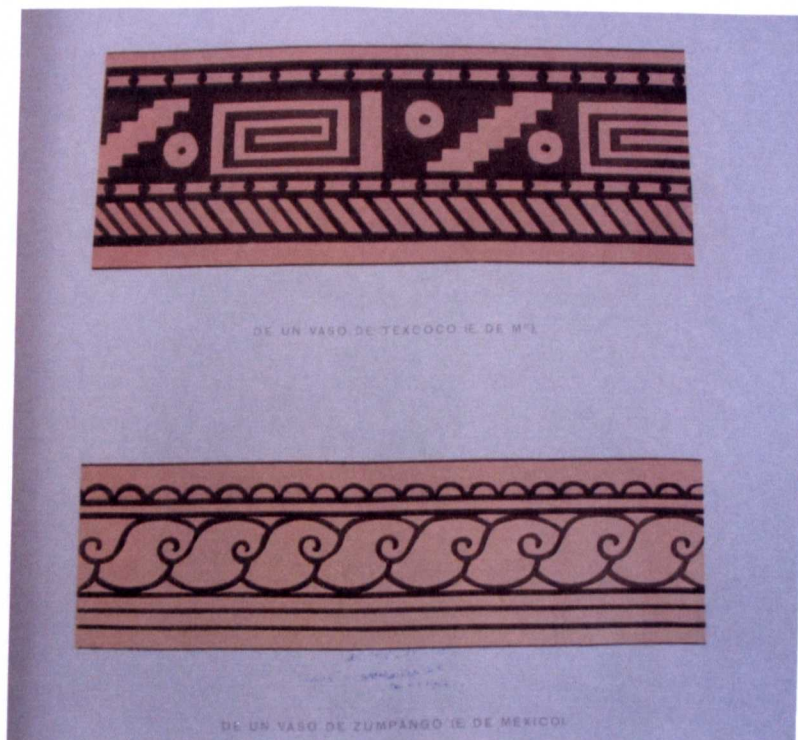


Figure 2
Antonio Peñafiel, *Monumentos del arte Mexicano*, 1890

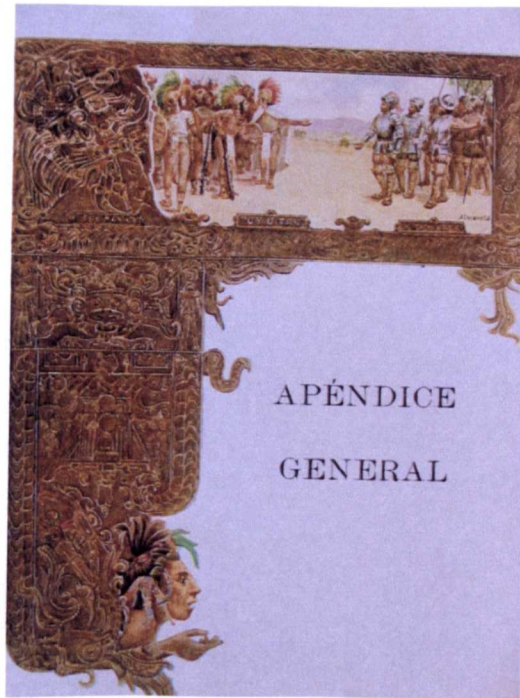


Figure 3
Adrián Unzueta, illustration for *Documentos históricos Mexicanos*, 1910



Figure 4
Adrián Unzueta, illustration for *Documentos históricos Mexicanos*, 1910



Figure 5

Adrián Unzueta, cover of Peñafiel's *El templo mayor de México antiguo*, 1910



Figure 6
Galleries of the Academy of San Carlos, 1895



Figure 7
Galleries of the Academy of San Carlos, 1895



Figure 8
Galleries of the Academy of San Carlos, 1895



Figure 9
Adrián Unzueta, *El Tzompantli*, ca. 1898
[85]

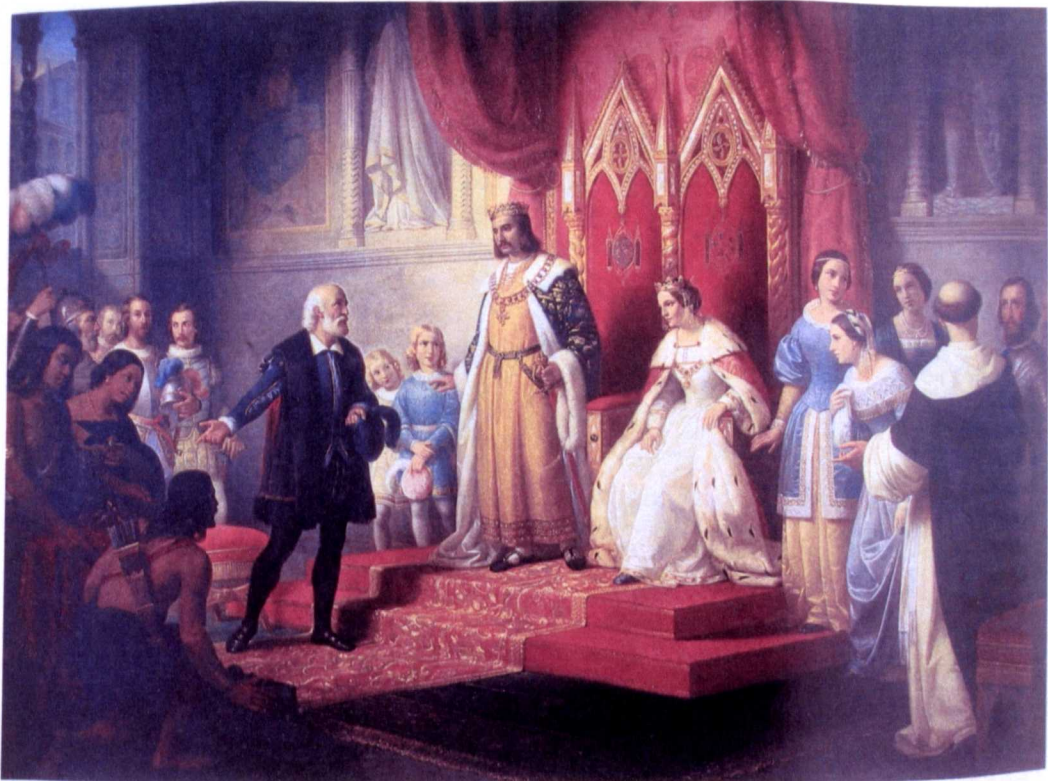


Figure 10
Juan Cordero, *Cristobal Colón en la corte de los Reyes Católicos*, 1850

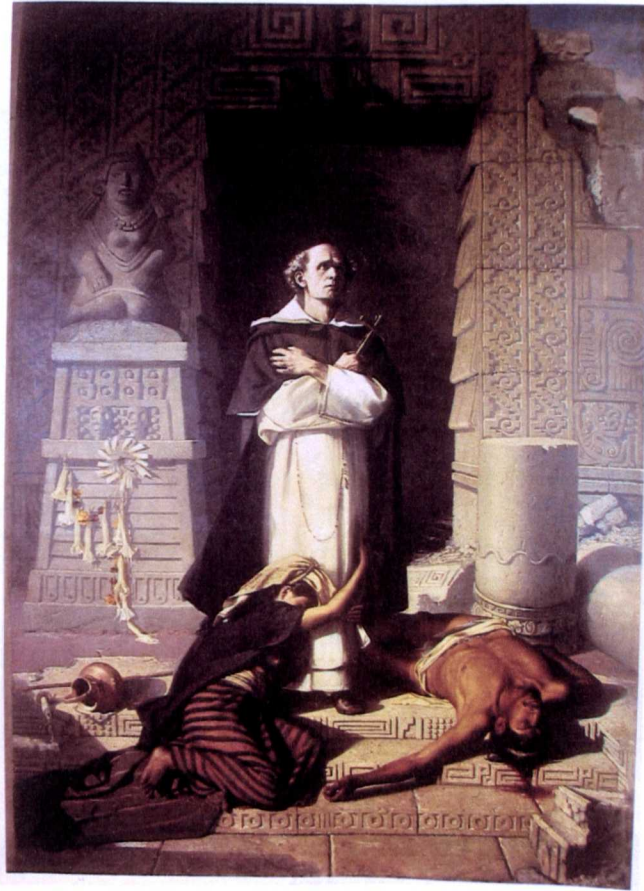


Figure 11
Félix Parra, *Fray Bartolomé de Las Casas*, 1875
[59]



Figure 12
Félix Parra, *Episodios de la conquista. La matanza de Cholula*, 1877
[62]



Figure 13
José Obregón, *El descubrimiento del pulque*, 1869
[50]



Figure 14
Rodrigo Gutiérrez, *El senado de Tlaxcala*, 1875
[58]

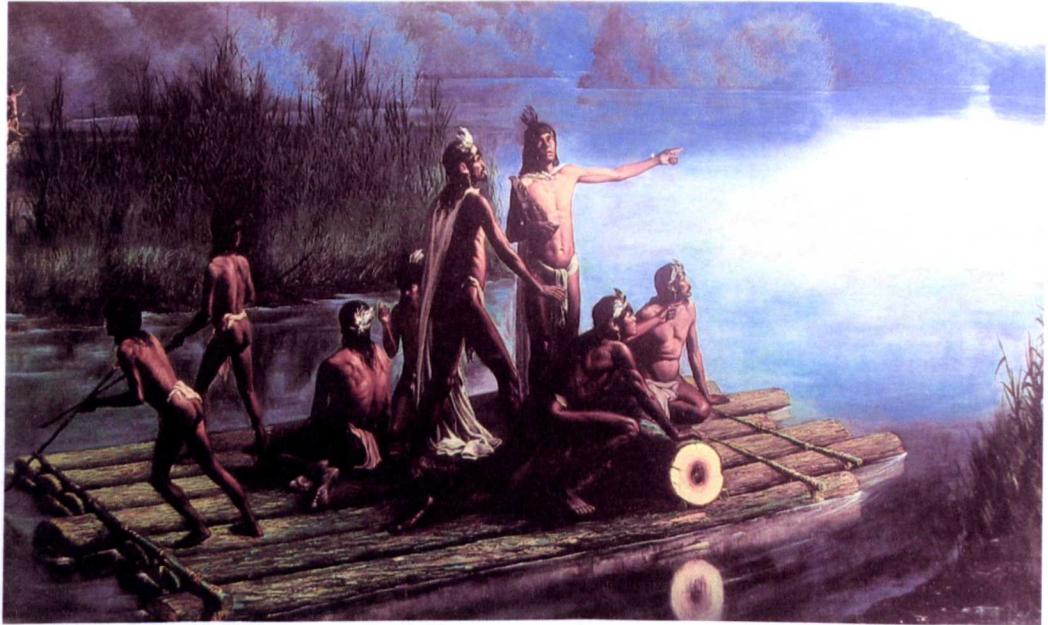


Figure 15
Joaquín Ramírez, *La fundación de Tenochtitlán*, 1889
[71]



Figure 16
Leandro Izaguirre, *La fundación de Tenochtitlán*, 1889
[69]



Figure 17
José Jara, *La fundación de Tenochtitlán*, 1889
[70]

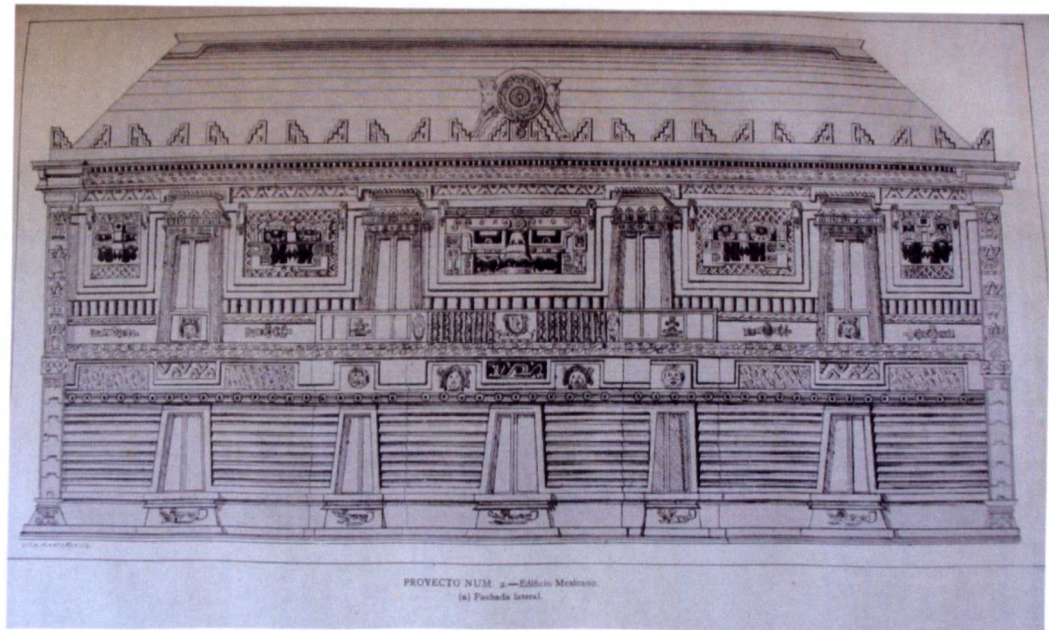


Figure 18
Project for a Mexican pavilion in Paris, façade by José M. Alva, 1888
[93]

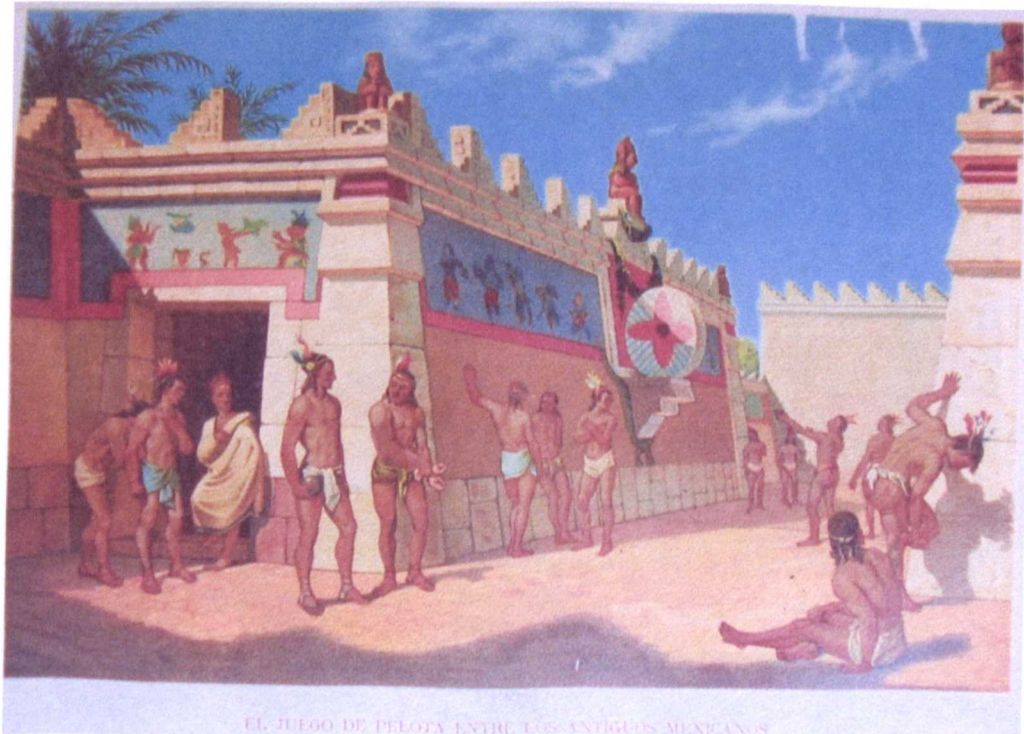


Figure 19
José M. Ibararán, *El juego de pelota entre los antiguos mexicanos*, ca. 1886
[68]



Figure 20
Isidro Martínez, *Papatzin se introduce en palacio*, 1889
[18]



Figure 21
Luis Coto, *La fundación de Tenochtitlán*, 1879
(copy of his composition from 1863)
[63]



Figure 22
Luis Coto, *Nezahualcóyotl salvado por la fidelidad de sus súbditos*, ca. 1865
[48]



Figure 23
José María Velasco, *La caza de los antiguos aztecas*, 1865
[46]



Figure 24
Manuel Vilar, *La malinche*, 1852

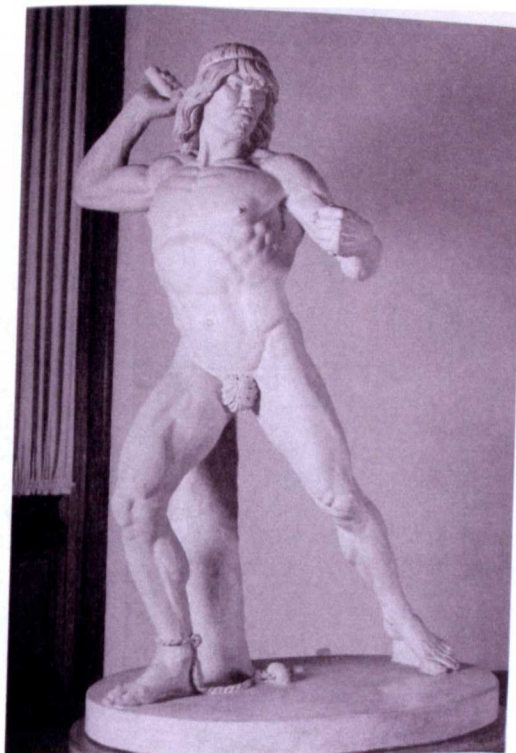


Figure 25
Manuel Vilar, *Tlahuicole*, 1852



Figure 26
Manuel Vilar, *Moctezuma*, 1850



Figure 27
Miguel Noreña, *Fray Bartolomé de las Casas convirtiendo a una familia azteca*, 1865

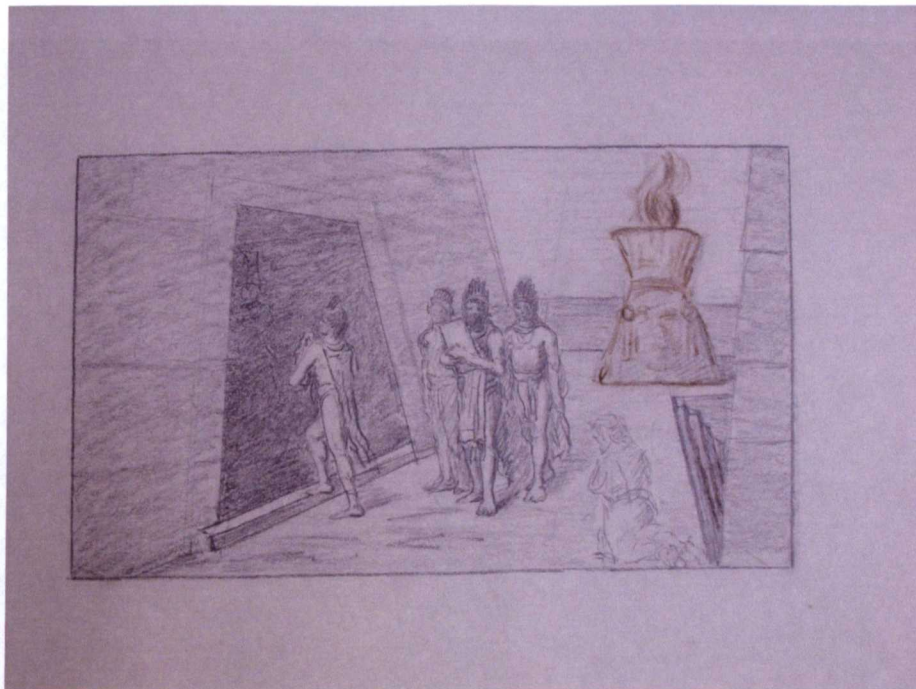


Figure 28

Anon. *Huemantzin pinta en un libro la historia de sus antepasados*, 1890
[22]

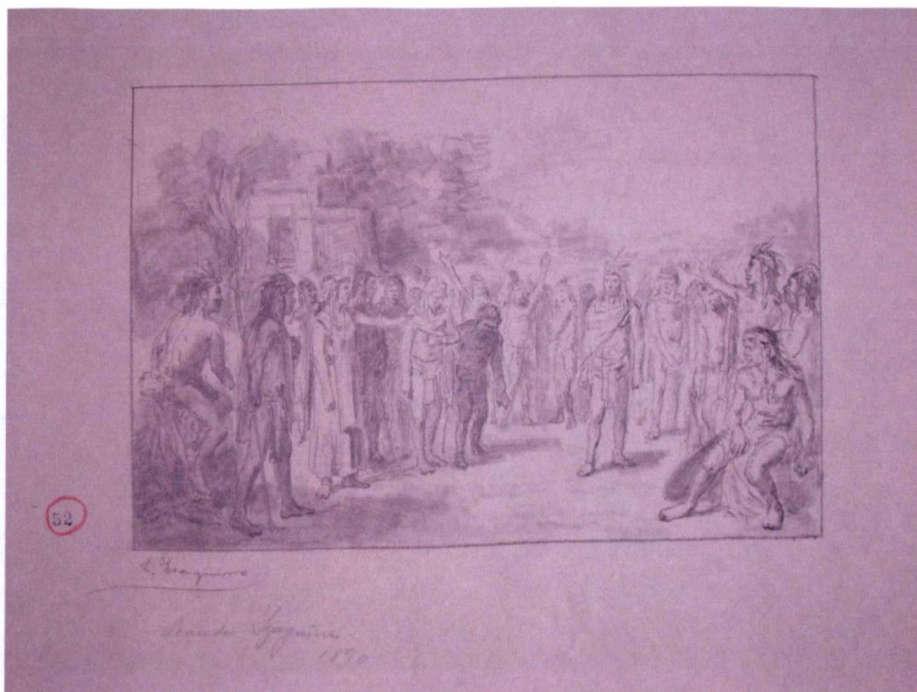


Figure 29

Leandro Izaguirre, *Elección de un caudillo chichimeca*, 1890
[19]



Figure 30
Anon. *Celebración a las deidades de la agricultura Tzinteotl y Chicomecoatl*, 1893
[29]

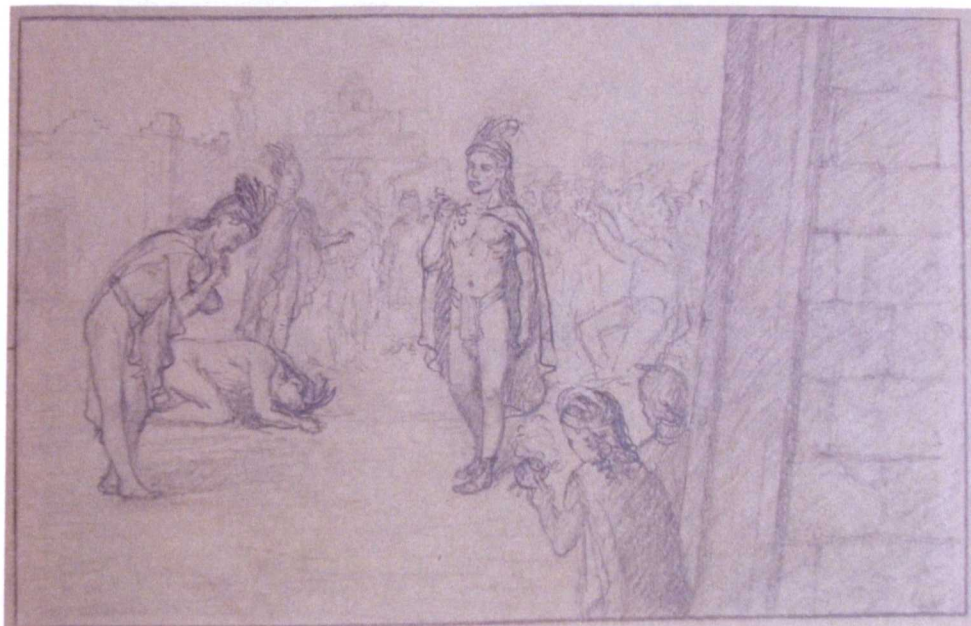


Figure 31
Anon. *El sacrificio de un joven en el mes Toxatl*, 1893
[27]



Figure 32
Carlos Rivera, *El mensajero del sol*, 1880
[9]

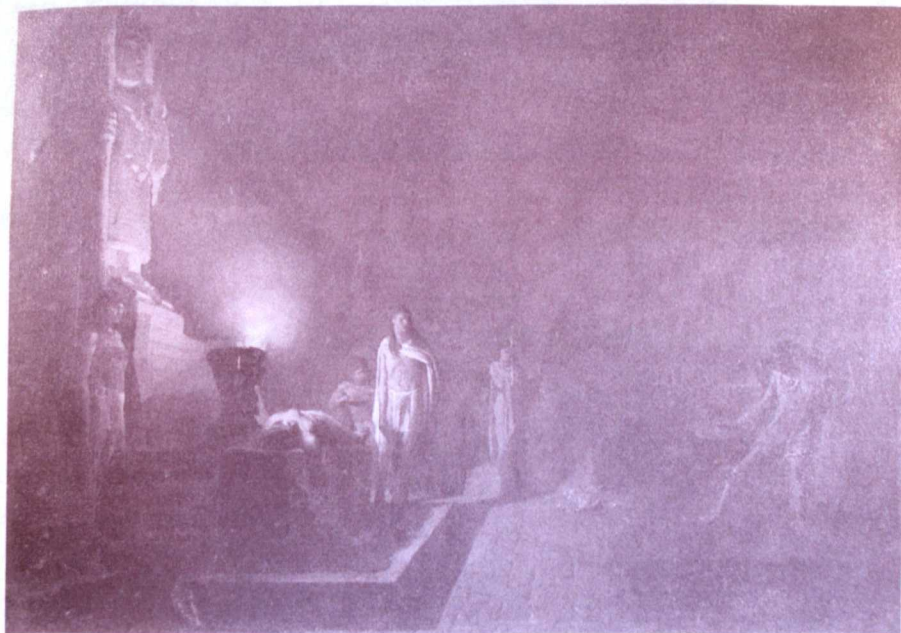


Figure 33
Petronilo Monroy, *El sacrificio de una princesa Acolhua*, ca. 1875
[60]



Figure 34
Juan Ortega, *La visita de Cortés a Moctezuma*, 1885
[66]

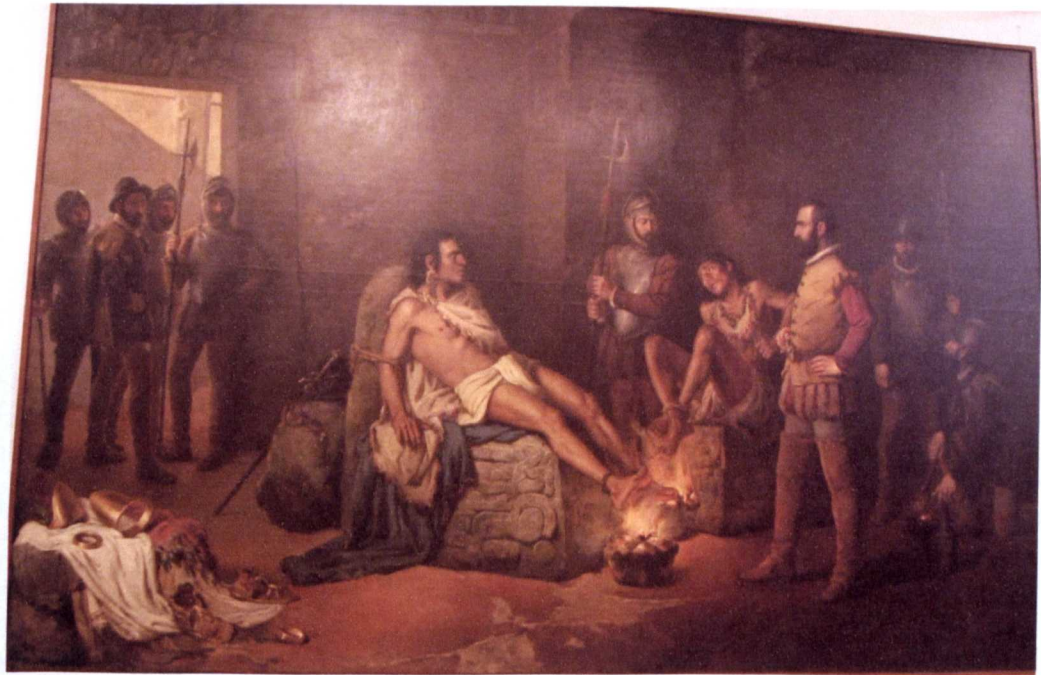


Figure 35
Leandro Izaguirre, *La tortura de Cuauhtémoc*, 1893
[72]



Figure 36
Joaquín Ramírez, *La rendición de Cuauhtémoc*, 1893
[74]



Figure 37
Isidro Martínez, *El letargo de la princesa Papatzin*, ca. 1893
[76]



Figure 38
Aurelio Jáuregui, *El descubrimiento del pulque*, 1886
[67]



Figure 39
Aurelio García, *El descubrimiento del pulque*, 1895
[81]



Figure 40
Patitas asadas (after Izaguirre's *La tortura de Cuauhtémoc*), 1899



Figure 41
El nuevo rastro (after Unzueta's *El Tzompantli*), 1899

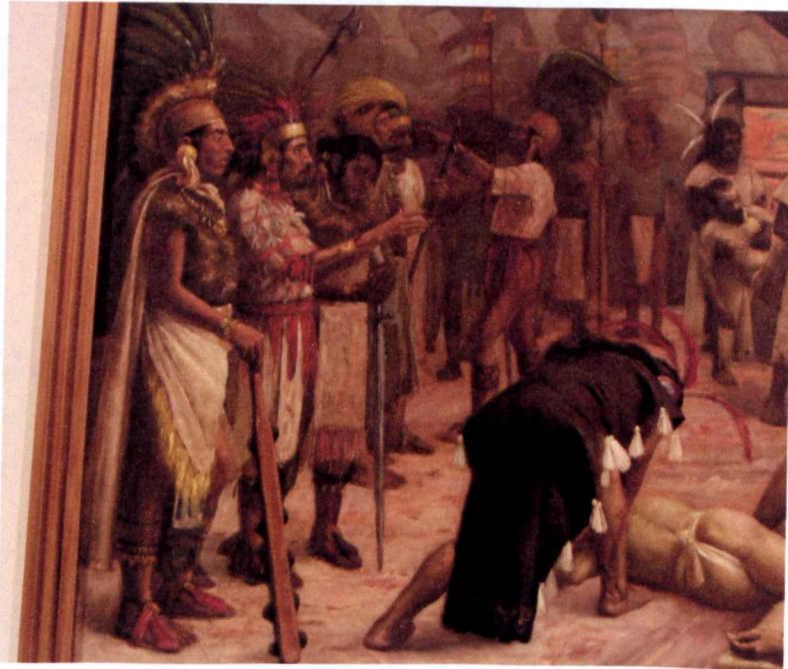


Figure 42
Adrián Unzueta, detail from *El Tzompantli*, ca. 1898

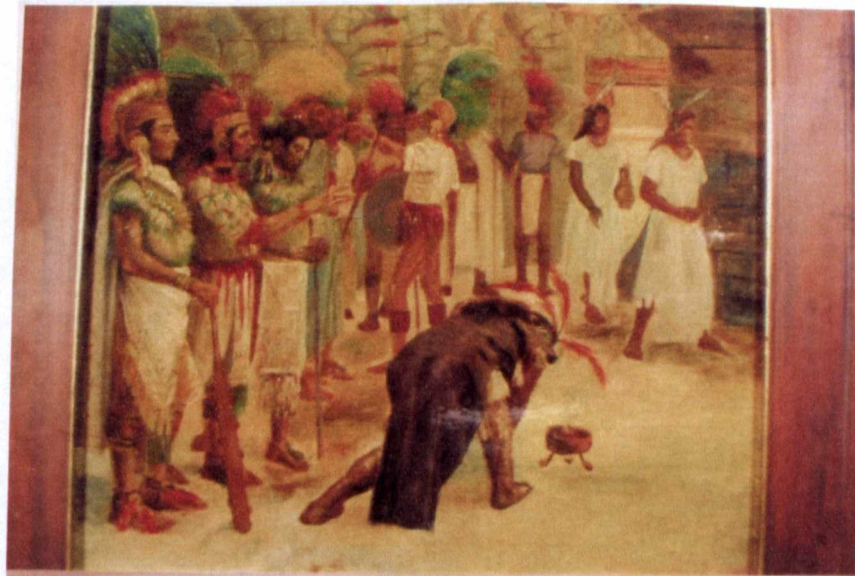


Figure 43
Anon. Untitled



Figure 44
 En los salones de la Academia (after Unzueta's *El Tzompantli*), 1899

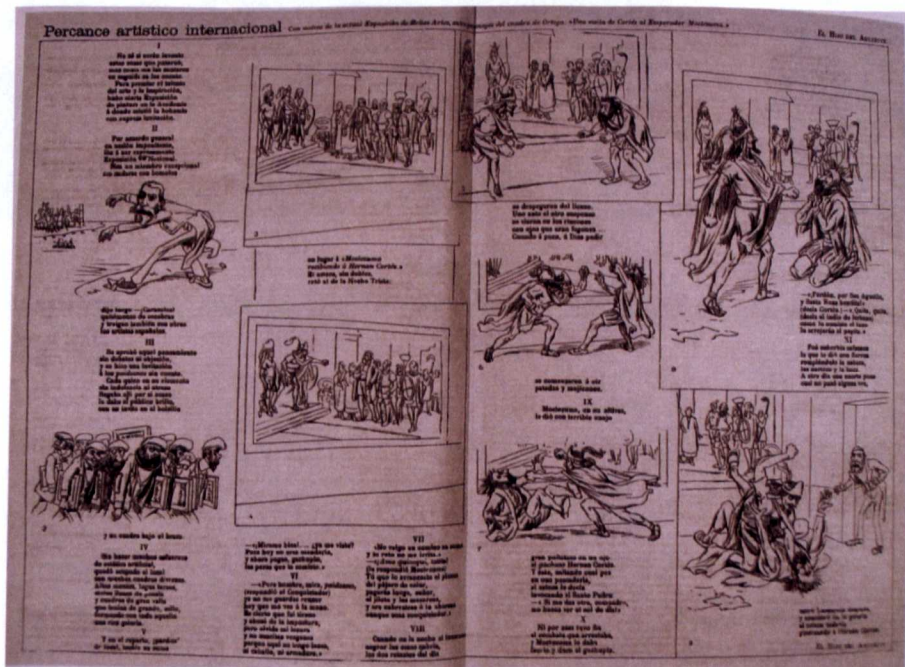


Figure 45
 Percance artístico internacional (after Ortega's *La visita de Cortés*), 1899



Figure 46

Isidro Martínez, *Moctezuma recibe noticias de la llegada de los españoles*, 1893
[73]



Figure 47
Antonio Ruiz, *Quetzalcóatl descubre el maíz*, 1880
[11]

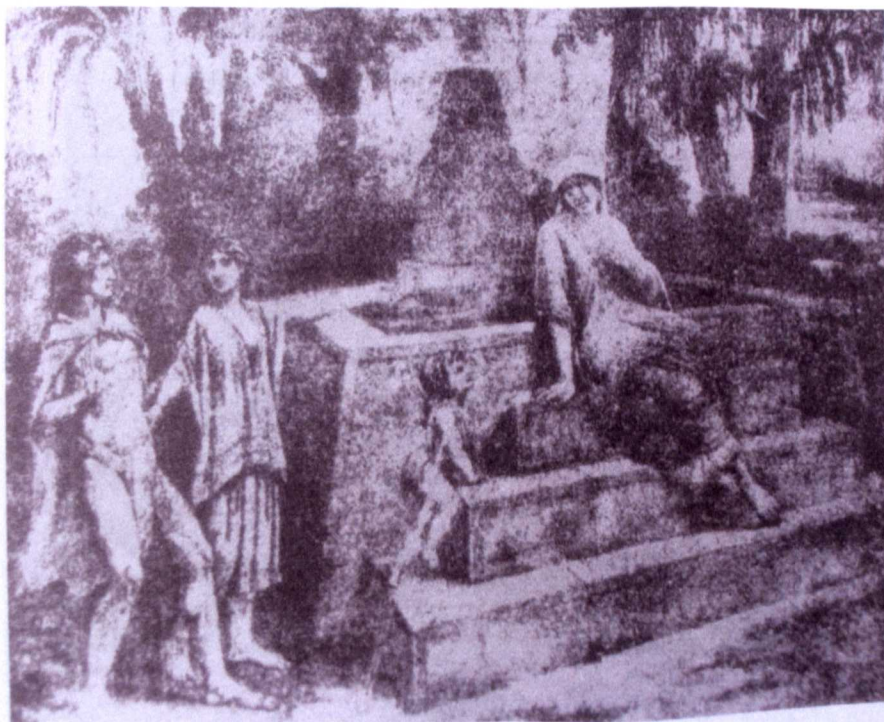


Figure 48
Juan Urruchi, *El letargo de la princesa Papatzin*, 1881
[122]



Figure 49
Antonio Cortés, *Quetzalcóatl llora sentado sobre una peña*, 1894



Figure 50
Rafael Aguirre, *Quetzalcóatl llora sentado sobre una peña*, 1894
[30]



Figure 51

Daniel del Valle, *Quetzalcóatl llora sentado sobre una peña*, 1894



Figure 52

Mateo Herrera, *Quetzalcóatl llora sentado sobre una peña*, 1894



Figure 53
Aztec Palace, Paris 1889
[1]

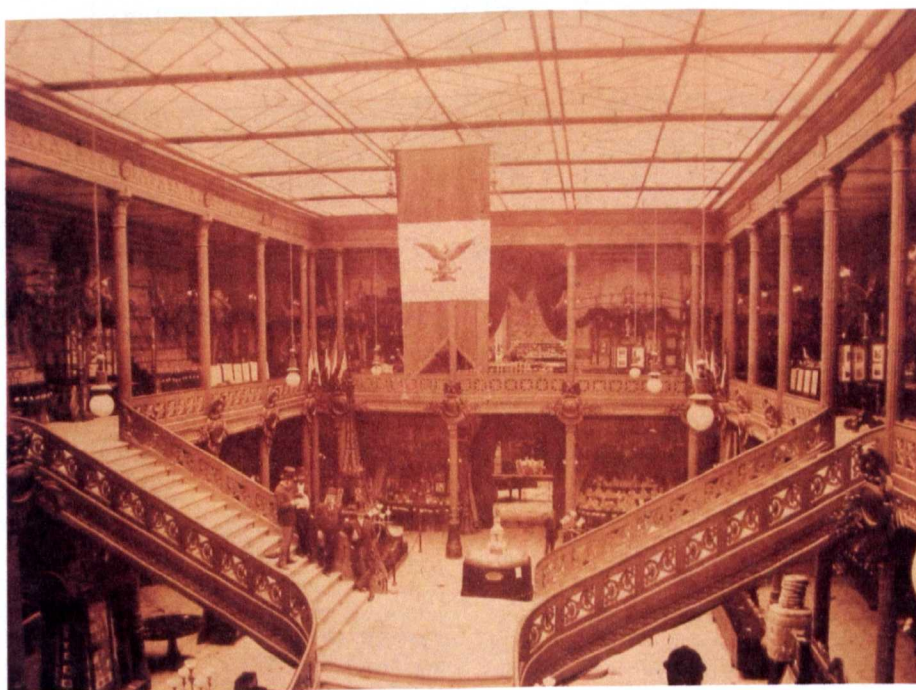


Figure 54
Interior of Aztec Palace, Paris 1889

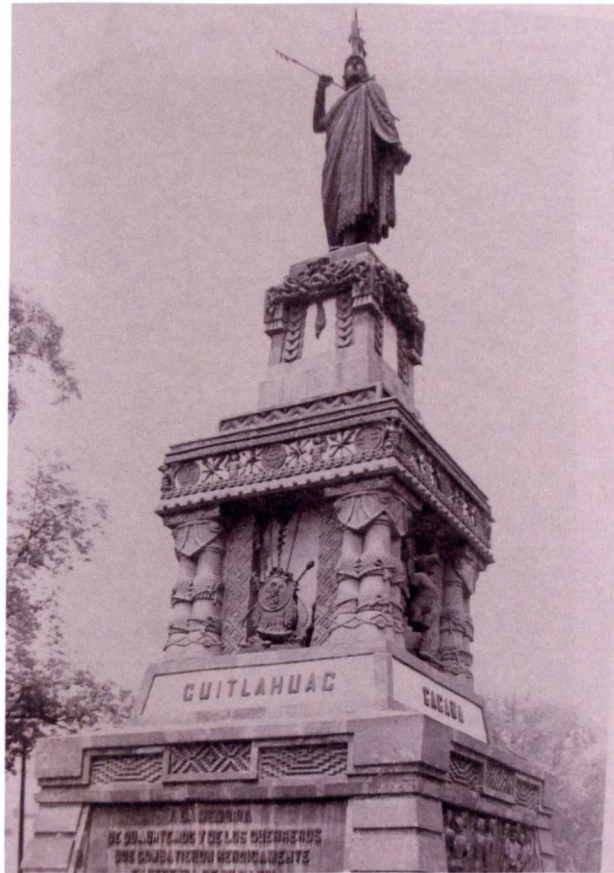


Figure 55
Monument to Cuauhtémoc in 'Paseo de la Reforma', 1887
[39]



Figure 56
First Monument to Cuauhtémoc, 1869
[38]



Figure 57
Francisco Jiménez, project for the Monument to Cuauhtémoc, 1878

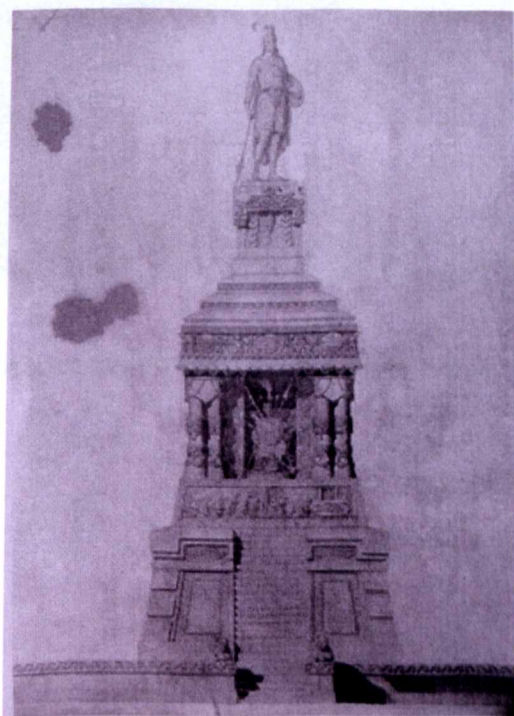


Figure 58
Francisco Jiménez, project for the Monument to Cuauhtémoc, 1879



Figure 59
Pedestal of the Monument to Cuauhtémoc in 'Paseo de la Reforma'



Figure 60
Miguel Noreña, *La rendición de Cuauhtémoc*, 1887
[103]



Figure 61
Gabriel Guerra, *La tortura de Cuauhtémoc*, 1887
[102]



Figure 62
Celebration in front of the Monument to Cuauhtémoc, 1900



Figure 63
Celebration in front of the Monument to Cuauhtémoc, 1900



Figure 64
Miguel Noreña, *Cuauhtémoc*, 1887



Figure 65
Miguel Noreña, *Cuauhtémoc*, 1887

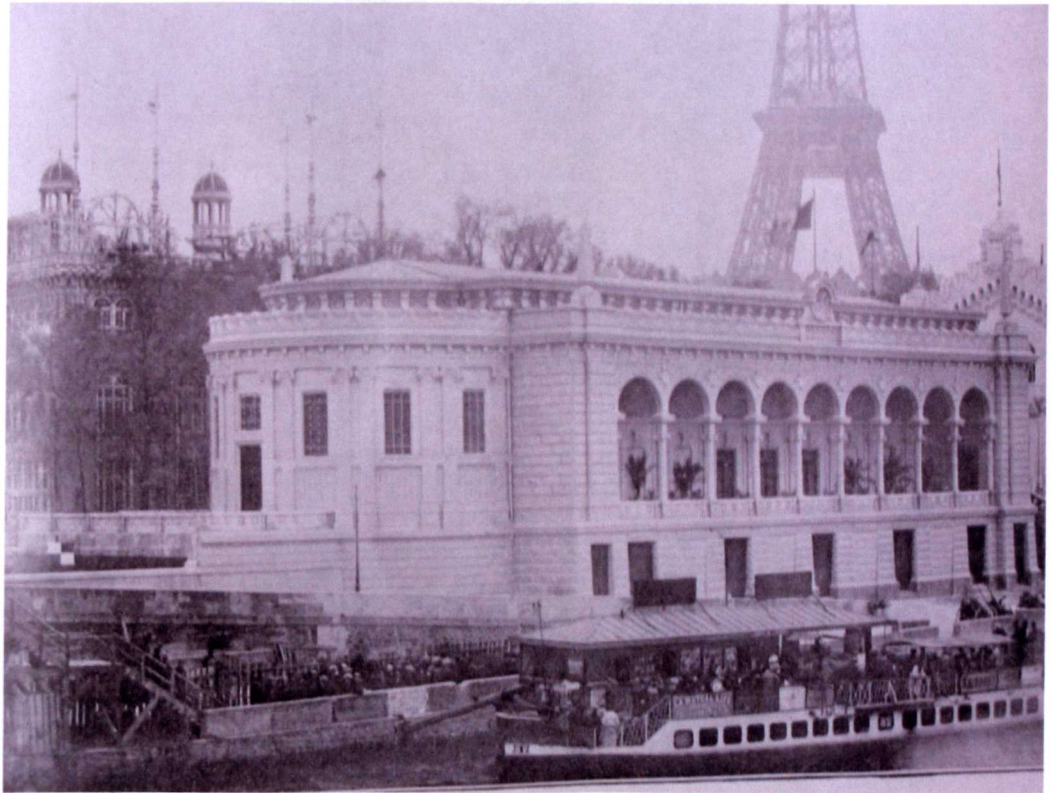


Figure 66
Mexican pavilion, Paris 1900



Figure 67
Alejandro Casarín, *Izcoatl*, 1891
[116]



Figure 68
Alejandro Casarín, *Ahuizotl*, 1891
[116]



Figure 69
Indios Verdes at the entrance of 'Paseo de la Reforma', ca. 1901



Figure 70
Pedestal by Guillermo Heredia for Casarín's *Indios Verdes*, ca. 1902



Figure 71
Jesús Contreras, *Izcoatl*, 1888-89
[104]



Figure 72
Alejandro Casarín, *Izcoatl*, 1891



Figure 73
Monument to Juárez in Oaxaca City, 1894
[40]



Figure 74
Pedestal of the Monument to Juárez in Oaxaca City

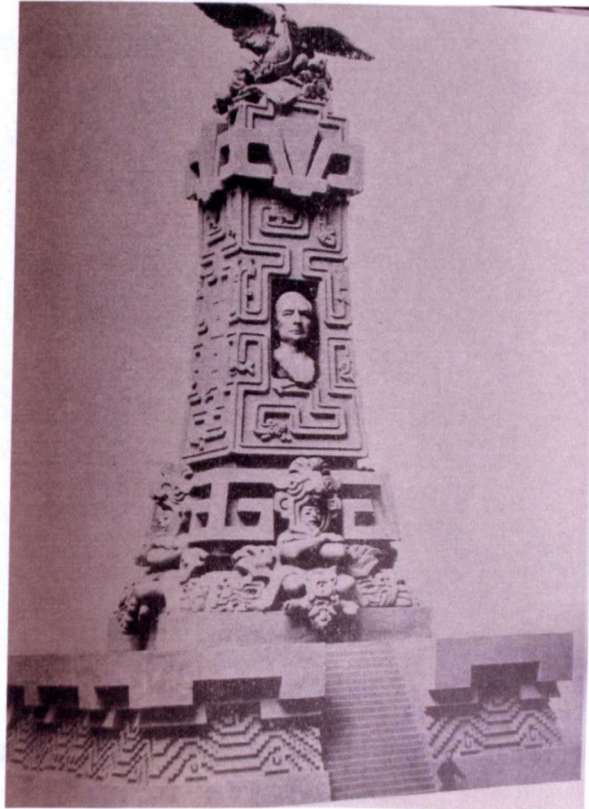


Figure 75
Project for Monument to Juárez, 1905
[98]



Figure 76
Guillermo Heredia, *Hemiciclo a Juárez*, 1910

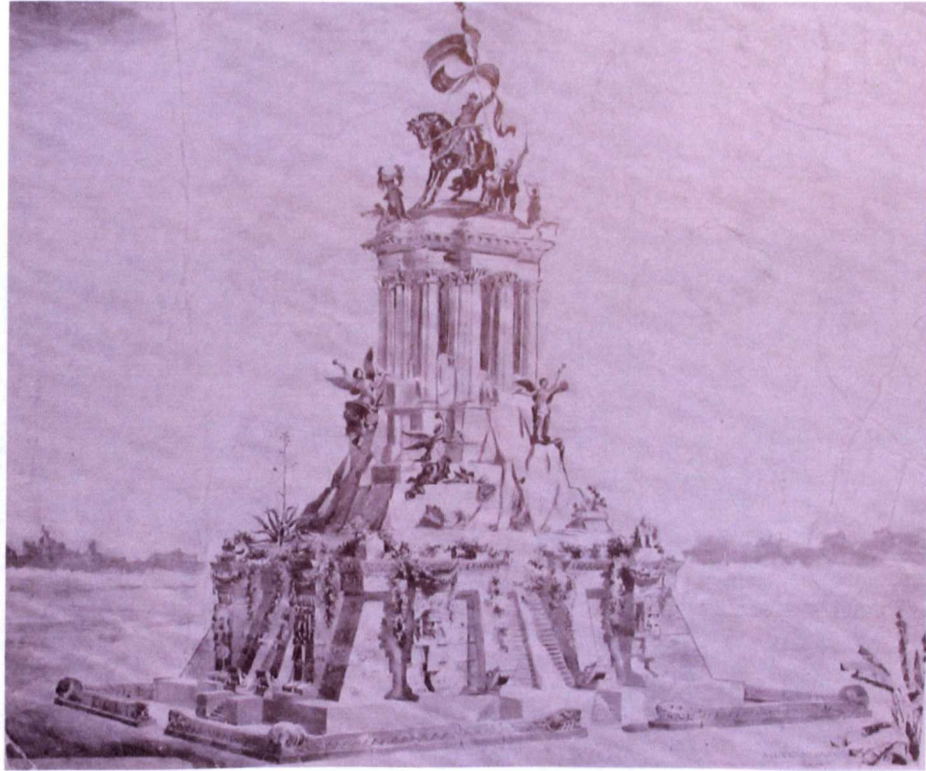


Figure 77
Adomo Boari, project for a monument to Díaz, 1900
[96]



Figure 78
Una ofrenda a Porfirio, 1900



Figure 79
Cover of *Mexico its Social Evolution*, 1900

APPENDIX A HISTORY PAINTING COMPETITIONS

Note: the themes have been divided using the same categories as chapter four, the month and year are specified whenever possible, when the sources are indicated between square brackets it means that they were not specified in the documentation but I give them as suggestions.

Conquest

*July 1880, 'Captura de Cortés en Xochimilco'

(The Capture of Cortés in Xochimilco)

Sources: Prescott *History of the Conquest*, book VI, chap. III

Class: Figure (José Salome Pina)

See: BM (2003, doc. 10772); and RT (1963: 539)

*July 1880, 'El asedio de Tenochtitlán'

(The Siege of Tenochtitlán)

Sources: Clavijero *Historia antigua de México*, tome 2, book X

Class: Landscape (José María Velasco)

See: RT (1963: 540)

*1880, 'Hernán Cortés libera a Moctezuma II'

(Hernán Cortés Frees Moctezuma II)

[Sources: Prescott *History of the Conquest*, book IV, chap. III]

Class: Engraving (Luis Campa)

See: RT (1963 pages 526, and 565)

*Biennial 1885, 'La visita de Cortés a Moctezuma'

(Cortés' Visit to Moctezuma)

Sources: Bernal Díaz del Castillo *Historia verdadera de la conquista*, chapt. XC; and Prescott, *History of the Conquest*, book III, chap. IX

Class: Figure (José Salomé Pina)

See: RT (1963: 565); and BM (1993, doc. 7519, vol. 1)

*July 1885, 'Un grupo de españoles visitan el mercado de Tlatelolco'

(A Group of Spaniards Visit the Market of Tlatelolco)

Source: Bernal Díaz del Castillo *Historia verdadera*, chapter XCII

Class: Figure (José Salomé Pina)

See: BM (1993, doc. 7536, vol. 1); BM (2003, doc. 1102); and RT (1963: 565)

*ca. 1886, 'Cortés acompañado del emperador Moctezuma ve la ciudad desde el templo de Tlatelolco'

(Accompanied by Moctezuma, Cortés Views the City from the Temple of Tlatelolco)

[Source: Bernal Díaz del Castillo *Historia verdadera*, chapter XCII]

Class: Figure (José Salomé Pina)

See: RT (1963: 565)

*September 1888, 'Mexicas abandonan su ciudad después de la rendición'
(Mexicas Abandon their City After the Surrender)

Sources: unknown

Class: Figure (José Salomé Pina)

See: BM (1993, doc. 7809, vol. 1)

*Biennial 1893, 'Moctezuma recibe noticias de la llegada de los españoles'
(Moctezuma Receives Word of the Arrival of the Spanish)

[Sources: Prescott *History of the Conquest*, book II, chap. VI]

Class: unknown

See: BM (1993, doc. 8255, vol. 1); and RT (1963: 611)

*July 1896, 'La rendición de Cuauhtémoc'

(Cuauhtémoc's Surrender)

[Sources: Prestott *History of the Conquest*, book VI, chap. VIII]

Class: Sculpture (E. Alciati)

See: BM (1993, doc. 8543/4, vol. 1)

Premonitions

*September 1880, 'Entrevista de Moctezuma y Nezahualpilli'

(Meeting Between Moctezuma and Nezahualpilli)

Sources: Clavijero *Historia antigua de México*, book V; and 'Historia de los mexicanos por sus pinturas' in *Anales del Museo Nacional* Tome II: 101

Class: Landscape (José María Velasco)

See: BM (2003, doc. 10771/3.d); and RT (1963: 540)

*September 1891, 'Presagio azteca: un pájaro con cabeza de hombre'

(An Aztec Omen: a Bird with a Man's Head)

Sources: Roá Barcena *Ensayo de una historia anecdótica*.

Class: Figure (José Salomé Pina)

See: BM (1993, doc. 8100, vol. 1)

*September 1892, 'Moctezuma escucha anuncios de malos augurios'

(Moctezuma Listens to Ill-Omens)

Sources: Roá Barcena *Ensayo de una historia anecdótica*.

Class: Figure (José Salomé Pina)

See: BM (1993, doc. 8131/6, vol. 1)

*Biennial 1895, 'Moctezuma II visita en Chapultepec los retratos de los monarcas sus antepasados'

(Moctezuma II Visits the Sculptures of his Royal Forefathers in Chapultepec)

Sources: Alvarado Tezozómoc, *Crónica mexicana*, chapt. CIII, ed JM Vigil, 1878

Class: Figure (José Salomé Pina)

See: BM (1993, doc. 8408, vol. 1); and RT (1963: 610)

Prehispanic

*August 1880, 'Quetzalcóatl descubre el maíz'
(Quetzalcóatl Discovers Corn)

Sources: Brasseur de Bourbourg *Histoire des Nations Civilisées du Mexique*,
tome 1, chap. 2

Class: Figure (José Salomé Pina)

See: BM (2003, doc. 10771/1.a); and RT (1963: 539)

*August 1880, 'El mensajero del sol'
(The Sun's Messenger)

Sources: Diego Durán *Historia de las Indias de Nueva España e Islas de la tierra firme*,
tome 3, chap. LXXXVIII [see also Chavero 1886: 596-97].

Class: Landscape (José María Velasco)

See: RT (1963: 540)

*ca. 1883, 'El juego de pelota entre los antiguos mexicanos'
(The Ball Game Amongst the Ancient Mexicans)

Sources: unknown

Class: unknown

See: RT (1963: 565)

*August 1885, 'El baño de Nezahualcóyotl'
(Nezahualcóyotl's Bath)

Sources: unknown

Class: Landscape (José María Velasco)

See: BM (1993, doc. 7541, vol. 1)

*Biennial 1889, 'La fundación de Tenochtitlán'
(The Foundation of Tenochtitlán)

Sources: Chavero *Hombres ilustres mexicanos*, and Roa Bárcena *Ensayo de una historia
anecdótica*

Class: Figure (José Salomé Pina)

See: BM (1993, doc. 7899, vol. 1), RT (1963: 579)

*September 1889, 'Papatzin se introduce en palacio'
(Papatzin Sneaks into the Palace)

[Sources: Roa Bárcena *Ensayo de una historia anecdótica*]

Class: unknown

See: BM (1993, doc. 7944, vol. 1)

*July 1890, 'Los nahuas exterminan a los gigantes'
(The Nahuas Wipe out the Giants)

Sources: Roa Bárcena, *Ensayo de una historia anecdótica*

Class: Figure (José Salomé Pina)

See: BM (1993, doc. 8005, vol. 1)

*August 1890, 'Elección de un caudillo chichimeca'
 (The Election of a Chichimec Chief)
 Sources: Roa Bárcena *Ensayo de una historia anecdótica*
 Class: Figure (José Salomé Pina)

See: BM (1993, doc. 8007, vol. 1)

*September 1890, 'Huemantzin pinta en un libro la historia de sus antepasados'
 (Huemantzin Paints the History of their Forefathers in a Book)
 Sources: Roa Bárcena, *Ensayo de una historia anecdótica*
 Class: Figure (José Salomé Pina)

See: BM (1993, doc. 8007, vol. 1)

*July 1893, 'Una lechuza mensajera presagia la muerte'
 (A Messenger Owl Foreshadows Someone's Death)
 Sources: unknown
 Class: unknown

See: BM (1993, doc. 8272, vol. 1)

*August 1893, 'El sacrificio de un joven en el mes Toxatl'
 (The Sacrifice of a Young Man in the Month of Toxatl)
 Sources: Pi y Margall, *Historia de la América*, vol. 1
 Class: unknown

See: BM (1993, doc. 8272, vol. 1)

*September 1893, 'Celebración a las deidades de la agricultura Tzinteotl y Chicomecoatl'
 (Offering to the Agricultural Deities Tzinteotl and Chicomecoatl)
 Sources: Pi y Margall *Historia de la América*, vol. 1
 Class: unknown

See: BM (1993, doc. 8272, vol. 1)

*August 1894, 'Quetzalcóatl llora sentado sobre una peña'
 (Quetzalcóatl Sheds Tears Seated on a Rock)
 [Sources: Roa Bárcena *Ensayo de una historia anecdótica*, and Chavero 1886: 374-75].
 Class: unknown

See: BM (1993, doc. 8319, vol. 1)

*1894, 'El sacrificio gladiatorio, el combate de Tlahuicole'
 (The Gladiatory Sacrifice, Tlahuicole's Combat).
 [Sources: Chavero 1886: 821]
 Class: unknown

See: BM (1993, doc. 8319, vol. 1)

*1894, 'El rey de Texcoco enfrentadose a los soldados de Tezozomoc pide a su hijo Nezahualcóyotl se oculte en la copa de un capulín'
 (The King of Texcoco Facing Tezozomoc's Soldiers Asks His Son Nezahualcóyotl to Hide on the Foliage of a *Capulín*)
 Sources: Roa Bárcena *Ensayo de una historia*
 Class: Sculpture

See: BM (1993, doc. 8319, vol. 1)

APPENDIX B NOTES ON CATALOGUE OF MATERIAL

First of all I would like to point out that this catalogue is by no means exhaustive. The works here presented were collected from museums, books, archives and newspapers. I have specified the present location of each piece whenever possible or indicated if I think it may be in a private collection.

The MUNAL holds many of the most important paintings because the collections of nineteenth century Mexican art that once belonged to the Academy became part of its collections when this museum was created in 1982. Other museums that hold neo-prehispanic paintings are the National History Museum, the Regional Museum of Queretaro, and the Velasco Museum in Toluca.

In relation to studies and sketches the most important collection is held in the graphic archive of the ex-Academy of San Carlos (AGASC). This archive belongs to UNAM (Universidad Autónoma de México) and is kept in the same building that was once the Academy (today 'Escuela Nacional de Artes Plásticas') behind *Palacio Nacional*. The archive holds a mine of research material, but it is not easily accessible to the public and has very restrictive opening hours. When the authorities cease to restrict access to this material we will find many of the missing information on the Academy's history painting competitions. Apart from AGASC the 'Banco Nacional de Comercio Exterior' also has an important collection of sketches made for history painting competitions.

My main sources for archival information were the catalogue of Romero de Terreros (RT 1963), the catalogues of Báez Macías (BM 1993, and 2003), and the catalogue of Sánchez Arreola (SA 1996). The catalogue of RT provides information on the Academy's exhibitions, and the catalogues of BM and SA are invaluable guides to the Academy's archives. There are two main archives for the Academy one is held in the 'Archivo General de la Nación' (SA catalogue) and the other one in UNAM –'Facultad de Arquitectura' – (BM catalogues). I also collected information from Rodríguez Prampolini *La crítica del arte en México* (1997, 3 vols.). I give references of all these books and other textual sources in order to facilitate future research on individual works.

General points:

- The catalogue has been organised by 'type', then by 'date' and by 'author'.
- The names are given in modern spelling (for example Guatimoc is Cuauhtémoc).
- The titles have been standardised so that all the images of similar subject-matter have the same name.
- Images have been provided when available.
- All the sizes are given in centimetres (height is indicated first).

Abbreviations:**Authors:**

FR	Fausto Ramírez
RP	Rodríguez Prampolini
RT	Romero de Terreros
BM	Báez Macías
SA	Sánchez Arreola
SW	Stacie Widdifield
JF	Justino Fernández

Archives:

AGASC	Archivo gráfico de la antigua Academia de San Carlos (Graphic archive of the ex-Academy de San Carlos)
INAH	Instituto Nacional de Antropología e Historia
AGN	Archivo General de la Nación
FNINAH	Fototeca Nacional del INAH (National photographic archive of INAH)
FIIE	Fototeca del Instituto de Investigaciones Estéticas - UNAM (Photographic archive of the IIE)

Books:

CCA	<i>Catálogo comentado del acervo del Museo Nacional de Arte</i> (Acevedo, Camacho, et.al.)
MMCA	<i>México en el mundo de las colecciones de arte</i>
VENBA	<i>Vigésima exposición nacional de Bellas Artes</i> (Illustrated catalogue of the XX Academy's Exhibition)
LFE	<i>La fabricación del Estado (1864-1910)</i> (Catalogue to the exhibition)
JMVC	<i>José María Velasco y sus contemporáneos</i> (Javier Pérez de Salazar y Solana)

Other:

ENBA	Escuela Nacional de Bellas Artes
MUNAL	Museo Nacional de Arte
MNH	Museo Nacional de Historia

ID. NO. 1

Image**Type** Architecture**Author** Anza, A., and Peñafiel, A.**Date** 1889**Title** Aztec Palace**Mat. and size** n/a**Exhibitions**

Paris 1889

Present location

n/a

Comments

Presented for the Paris International Exhibition in 1889. The twelve bass-reliefs at the front were made by Jesús Contreras.

See the newspaper *El Siglo XIX* (14/01/1891, 30/01/1891, 16/02/1891, 17/02/1891, 07/08/1891 and 16/12/1891) for articles about plans for its relocation. See also Godoy for information about its construction and a description of its design.

The image here reproduced is a lithograph that belongs to the collections of the National History Museum.

Sources See: Godoy (1890), and Peñafiel (1890 vol. 2)

ID. NO. 2

Image**Type** Architecture**Author** Bartres, Leopoldo**Date** 1899**Title** Triumphal arch commissioned by the state of Yucatan**Mat. and size** unknown**Exhibitions**

n/a

Present location

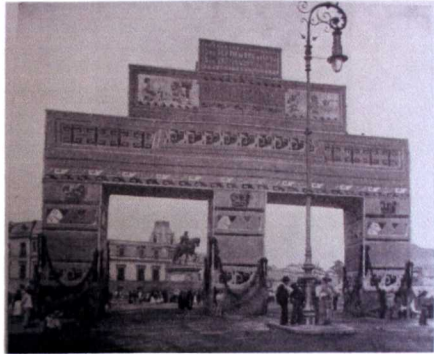
n/a

Comments

In 1899 many triumphal arches were erected in Mexico City to celebrate the festivities of Independence and the birthday of Porfirio Díaz. This arch was commissioned by the state of Yucatan and was designed by Leopoldo Bartres using Maya iconography.

Sources Image: *El Mundo* (24/09/1899)

ID. NO. 3

Image**Type** Architecture**Author** Chavero, Alfredo**Date** 1899**Title** Triumphal arch commissioned by the state of Oaxaca**Mat. and size** unknown**Exhibitions**

n/a

Present location

n/a

Comments

In 1899 many triumphal arches were erected in Mexico City to celebrate the festivities of Independence and the birthday of Porfirio Díaz. This double arch was commissioned by the state of Oaxaca and it was placed at the entrance of Reforma (one can see the monument to Carlos IV in the background). Chavero's design used iconography from Mitla. Leopoldo Bartres criticised the iconographical design of this arch (see Alvarez 1900: 279-80).

Sources Image: *El Mundo* (24/09/1899)
See: Alvarez (1900: 279-80)

ID. NO. 4

Image**Type** Architecture**Author** unknown**Date** 1900**Title** Triumphal arch commissioned
by the district of Tenango**Mat. and size** unknown**Exhibitions**

n/a

Present location

n/a

Comments

Made for the visit of Porfirio Díaz to Toluca.

Sources Image: *El Mundo Ilustrado* (21/10/1900)

ID. NO. 5

Image**Type** Architecture**Author** unknown**Date** 1906**Title** Triumphal arch for Porfirio Díaz in Yucatan**Mat. and size** unknown**Exhibitions**

n/a

Present location

n/a

Comments

Triumphal arch in Merida made for the visit of Porfirio Díaz to Yucatan in 1906.

Sources Image: Fototeca Pedro Guerra Aguilar, Universidad Autónoma de Yucatán.
Also reproduced in Katzman *Arquitectura del siglo XIX*

ID. NO. 6

Image**Type** Competition sketch**Author** Ibararán, José María**Date** 1880**Title** Captura de Cortés en Xochimilco
(The Capture of Cortés in Xochimilco)**Mat. and size** 50 x 83**Exhibitions**

ENBA XX (1881)

Present location

not located

Comments

Made for the annual competition of July 1880 for the class of figure painting under the direction of Pina. The following students took part:
José María Ibararán, Antonio Ruiz, Librado Suárez, and Alberto Bribiesca.

Only Ibararán's sketch is known to us thanks to its reproduction in the illustrated catalogue.

Sources Image: *VENBA*

See: RT (1963: 539, entry 19), and BM (2003, doc. 10772)

ID. NO. 7

Image**Type** Competition sketch**Author** Portillo, Miguel**Date** 1880**Title** Hernán Cortés libera a Moctezuma II
(Hernán Cortés Frees Moctezuma II)**Mat. and size** 28 x 20**Exhibitions**

ENBA XX (1881)

Present location

not located

Comments

Made for the annual competition of 1880 for the engraving class under the direction of Luis Campa.

Sources Image: VENBA
See: RT (1963: 526)

ID. NO. 8

Image**Type** Competition sketch**Author** Rivera, Carlos**Date** 1880**Title** El asedio de Tenochtitlán
(The Siege of Tenochtitlán)**Mat. and size** unknown**Exhibitions**

ENBA XX (1881)

Present location

not located

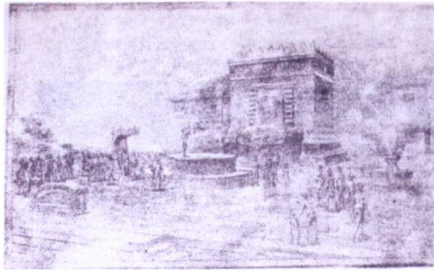
Comments

Made for the annual competition of July 1880 for the landscape class under the direction of Velasco.

This work is mentioned by Pérez de Salazar y Solana in his book *José María Velasco y sus Contemporáneos* (1982: 117) as one of Rivera's 'best known paintings' which suggests that it may be own by a private collector.

Sources See: RT (1963: 540, entry 1), and BM (2003, doc. 10772)

ID. NO. 9

Image**Type** Competition sketch**Author** Rivera, Carlos**Date** 1880**Title** El mensajero del sol
(The Sun's Messenger)**Mat. and size** 56 x 92**Exhibitions**

ENBA XX (1881)

Present location

not located

Comments

Made for the annual competition of August 1880 for the landscape class directed by Velasco.

This work is also mentioned by Pérez de Salazar y Solana in his book *José María Velasco y sus Contemporáneos* (1982: 117) as one of Rivera's 'best known paintings' which means that it may be owned by a private collector.

Sources Image: VENBA
See: RT (1963: 540, entry 2)

ID. NO. 10

Image**Type** Competition sketch**Author** Rivera, Carlos**Date** 1880**Title** Entrevista de Moctezuma y Nezahualpilli
(Meeting Between Moctezuma and
Nezahualpilli)**Mat. and size** unknown**Exhibitions**

ENBA XX (1881)

Present location

not located

Comments

Made for the annual competition of September 1880 for the landscape class directed by Velasco.

Like the previous two, this work is mentioned in the book *José María Velasco y sus Contemporáneos* (1982: 117) as one of Rivera's 'best known paintings' indicating that it may be part of a private collection.

See BM (2003, doc. 10771) for the information provided by Velasco to his students.

Sources See: RT (1963: 540, entry 3), and BM (2003, doc. 10771)

ID. NO. 11

Image**Type** Competition sketch**Author** Ruiz, Antonio**Date** 1880**Title** Qutzalcóatl descubre el maíz
(Quetzalcóatl Discovers Corn)**Mat. and size** 53 x 83**Exhibitions**

ENBA XX (1881)

Present location

not located

Comments

Made for the annual competition of August 1880 for the class of figure painting under the direction of Pina. The following students took part:

José María Ibarrarán, Antonio Ruiz, Librado Suárez and Alberto Bribiesca.

Only Ibarrarán's sketch is known to us thanks to its reproduction in the illustrated catalogue.

Tovar de Teresa's *Repertory of Artists in Mexico* mentions this composition amongst the works made by José María Ibarrarán which indicates that his sketch may exist in a private collection.

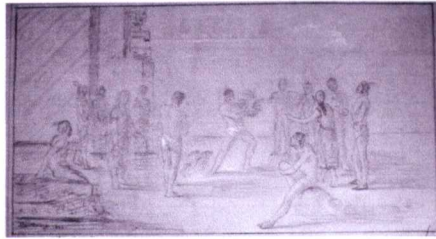
The competition book held in the archive of AGASC specifies that Ruiz' composition received the following marks: 'Perfectamente bien' and 2 'Muy bien'.

See the catalogue of BM (2003, doc. 10771) for descriptions given by the students about their compositions.

Sources Image: VENBA

See: RT (1963: 539, entry 22), BM (2003, doc. 10771),

ID. NO. 12

Image**Type** Competition sketch**Author** Montemayor, Adolfo**Date** 1884**Title** Escena prehispánica
(Prehispanic Scene)**Mat. and size** Paper and graphite 32 x 49**Exhibitions**

unknown

Present location

AGASC

Comments

I was unable to identify the competition theme for this composition. It is signed and dated 1st of September 1884.

Description: Group of *indígenas* in an open space with an idol in the background.

Sources Image: AGASC (Serie 164 Planera III, Gaveta 9, No. 08649947)

ID. NO. 13

Image**Type** Competition sketch**Author** Rios, Andrés**Date** 1885**Title** Un grupo de españoles visitan el
mercado de Tlatelolco
(A Group of Spaniards Visit
the Market of Tlatelolco)**Mat. and size** unknown**Exhibitions**

ENBA XXI (1886)

Present location

not located

Comments

Made for the annual competition of July 1885 for the class of figure painting under the direction of Pina.

The catalogue of RT cites two paintings of similar titles by Andrés Rios, entry 31: 'Cortés acompañado del emperador Moctezuma, ve la ciudad desde la plataforma del templo de Tlatelolco' (Accompanied by Moctezuma, Cortés views the City from the Temple of Tlatelolco), and entry 35: 'Los españoles visitan el mercado de Tlatelolco'. Only the second one has documentary evidence to prove its identification with a competition theme, but it is possible that both compositions were presented by Rios as competition sketches since they both relate to an episode narrated by Bernal Díaz del Castillo (see appendix A).

Sources See: RT (1963: 565, entry 35), BM (1993, doc. 7536, vol. 1),
and BM (2003, doc.11002)

ID. NO. 14

Image**Type** Competition sketch**Author** Carrasco, Gonzálo**Date** 1886 ca**Title** El juego de pelota entre los antiguos mexicanos
(The Ball Game Amongst the Ancient Mexicans)**Mat. and size** unknown**Exhibitions**

ENBA XXI (1886)

Present location

not located

Comments

The catalogue of RT cites this sketch as corresponding to one of the annual competitions made for the class of figure painting under the direction of Pina (he does not specify month or year).

It is possible that both Ibararán and Carrasco presented compositions for this competition since Ibararán has a painting of similar subject matter (see number 68 of this catalogue).

The competition must have taken place in the early 1880s because Carrasco left the Academy in 1884.

Sources See: RT (1963: 565, entry 41)

ID. NO. 15

Image**Type** Competition sketch**Author** Ortega, Juan**Date** 1886 ca**Title** Hernán Cortés libera a Moctezuma II
(Hernán Cortés Frees Moctezuma II)**Mat. and size** unknown**Exhibitions**

ENBA XXI (1886)

Present location

not located

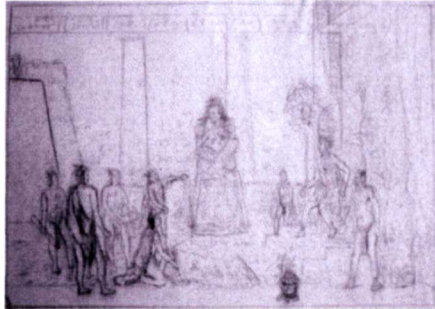
Comments

The catalogue of RT cites this work as a competition sketch for one of the classes under the direction of Pina (he does not specify the month or year).

The entry provides the following description: "Cortés después de hacer quitar las cadenas a Moctezuma le dice que aquello no fue mas que una medida pasajera y necesaria, pero que desde ese momento quedaba como antes con su entera libertad, con lo cual Moctezuma se manifiesta complacido" (1963: 565, entry 50).

Sources See: RT (1963: 565, entry 50)

ID. NO. 16

Image**Type** Competition sketch**Author** unknown**Date** 1887 ca**Title** Moctezuma recibe noticias de la llegada de los españoles.
(Moctezuma Receives Word of the Arrival of the Spanish)**Mat. and size** Paper and graphite 30 x 48**Exhibitions**

unknown

Present location

AGASC

Comments

The sketch is dated 1887 and it appears to have been made for one of the annual competitions. This is confusing however, since this theme was also selected for the biennial competition of 1893 (see number 73 of this catalogue). It is therefore possible that certain themes may have been selected on more than one occasion.

Sources Image: AGASC (Serie 164 Planera III, Gaveta 9, No. 08649949)

ID. NO. 17

Image**Type** Competition sketch**Author** Jara, José**Date** 1888**Title** Mexicas abandonan su ciudad después de la rendición
(Mexicas Abandon Their City After the Surrender)**Mat. and size** Paper and graphite 32 x 50**Exhibitions**

unknown

Present locationAGASC: Serie 164 Planera III,
Gaveta 9, No. 08648902**Comments**

Made for the annual competition of September 1888 for the class of figure painting under the direction of Pina. The following students presented compositions: Andrés Rios, Leandro Izaguirre, José Jara, Joaquín Ramírez, Manuel Ramírez, Isidro Martínez, Felipe Palomares, and Manuel Renteria.

The archive of AGASC has the compositions of:
Izaguirre (Serie 164 Planera III, Gaveta 9, No. 08649751)
Martínez (Serie 164 Planera III, Gaveta 9, No. 08648905)
Palomares (Serie 164 Planera III, Gaveta 9, No. 08648909)
Joaquín Ramírez (Serie 164 Planera III, Gaveta 9, No. 08648914)
Manuel Ramírez (Serie 164 Planera III, Gaveta 9, No. 08648908)
José Jara (Serie 164 Planera III, Gaveta 9, No. 08648902).

There is a sketch of very similar thematic content in the collections of the 'Banco Nacional de Comercio Exterior'.

Sources See: BM (1993, doc. 7809, vol. 1)

ID. NO. 18

Image**Type** Competition sketch**Author** Martínez, Isidro**Date** 1889**Title** Papatzin se introduce en palacio
(Papatzin Sneaks into the Palace)**Mat. and size** Pencil on cardboard 98 x 72**Exhibitions**

unknown

Present locationBanco Nacional de Comercio
Exterior**Comments**

Made for the annual competition of September 1889 for the class of figure painting under the direction of Pina. According to BM (1993, doc. 7944, vol. 1) the following students took part:

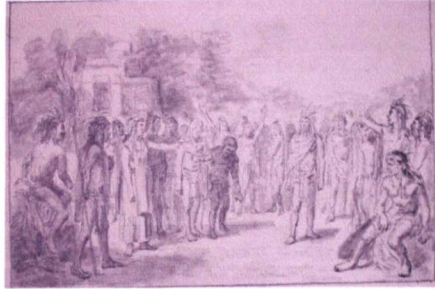
Carlos Herrera, Isidro Martínez and Manuel Ramírez Díaz.

There is a very similar sketch in the collections of AGASC which could also be by Martínez (ref: Serie 164 Planera III Gaveta 9, No. 08649946). The archive holds it as anonymous but the composition is almost identical to this one. Also in AGASC is a sketch which must correspond to this competition (ref: Serie 164 Planera III Gaveta 9, No. 08649944). It is also labelled as anonymous but I believe that it could be by Manuel Ramírez Díaz. The catalogue of AGASC dates both sketches as 1880 which is wrong.

Sources Image: *LFE*

See: BM (1993, doc. 7944, vol. 1), and AGASC competition book (ref:

ID. NO. 19

Image**Type** Competition sketch**Author** Izaguirre, Leandro**Date** 1890**Title** Elección de un caudillo chichimeca
(The Election of a Chichimec Chief)**Mat. and size** Paper and graphite 32 x 50**Exhibitions**

unknown

Present location

AGASC

Comments

Signed and dated. Made for the annual competition of August 1890 for the class of figure painting under the direction of Pina. The following students took part: Leandro Izaguirre, Joaquín Ramírez, Isidro Muñoz, Manuel Ramírez Díaz, and Adrián Unzueta.

The competition book held in the archive of AGASC specifies that Izaguirre's composition received the marks: 'MB por unanimidad'

The reference given in BM (1993, doc. 8007, vol. 1) as: "Xochitzin exhorta a los chichimecas a que lo escojan como jefe" is misleading because the subject refers to Xochitzin proposing Huactli as their chief, and not Xochitzin (who was a female sorcerer) proposing herself.

This theme was also depicted by Velasco in the 1860s (number 49 of this catalogue) when he was a student of Landesio (see Landesio 1867: 16).

Sources Image: AGASC (Serie 164 Planera III, Gaveta 9, No. 08649761)
See: BM (1993, doc. 8007, vol. 1), Landesio (1867: 16),

ID. NO. 20

Image**Type** Competition sketch**Author** Ramírez, Joaquín**Date** 1890**Title** Elección de un caudillo chichimeca
(The Election of a Chichimec Chief)**Mat. and size** unknown**Exhibitions**

ENBA XXIII (1898)

Present location

AGASC

Comments

Signed and dated. Made for the annual competition of August 1890 for the class of figure painting under the direction of Pina. The following students took part: Leandro Izaguirre, Joaquín Ramírez, Isidro Muñoz, Manuel Ramírez Díaz, and Adrián Unzueta.

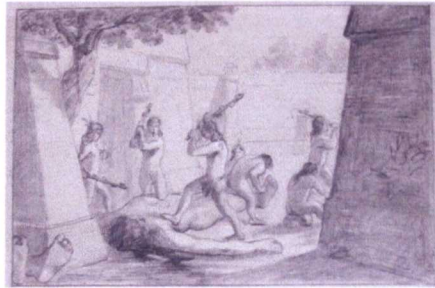
The competition book held in the archive of AGASC specifies that Ramírez' composition received the marks: 'PB por unanimidad'.

There is another composition by Ramírez in the form of a *cartón*. This version is probably the one which was displayed during the XXIII Exhibition in the gallery of works made by professional artists working in and outside the Academy (the FNINAH has a photograph of this *cartón* (ref: 466050). According to a document in BM (1993, doc. 8717, vol. 1) Ramírez' composition was chosen for the raffle that took place after the exhibition. This suggests that the original may be in a private collection. An article in the newspaper *El Mundo* reproduced an illustration of Ramírez' *cartón* with the title 'Elección de un caudillo chichimeca' which is more appropriate than the one given in the catalogue of RT as 'Elección de un jefe tolteca'. The article includes an explanatory text by José María Roa Bárcena, and it presents the composition as having received a prize in the Academy.

Ramírez' composition has been used for the cover of the latest edition of Clavijero's *Historia antigua de México* published by Porrúa (2003).

Sources Image: (AGASC Serie 164 Planera III, Gaveta 9, No. 08649768)
See: BM (1993, docs. 8007, 8717, vol. 1), RT (1963: 620, entry: 14),

ID. NO. 21

Image**Type** Competition sketch**Author** Ramírez, Joaquín**Date** 1890**Title** Los nahuas exterminan a los gigantes
(The Nahuas Wipe Out the Giants)**Mat. and size** Paper and graphite 30 x 46**Exhibitions**

unknown

Present location

AGASC

Comments

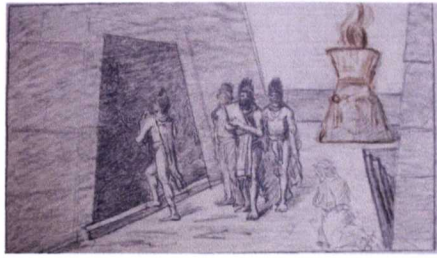
Signed and dated. Made for the annual competition of July 1890 for the class of figure painting under the direction of Pina (a note on the bottom specifies 'Concurso del mes de Julio 1890').

The following students presented sketches for this competition (all held in AGASC):
Manuel Ramírez Díaz (Serie 164 Planera III, Gaveta 9, No. 08649757)
Isidro Martínez (Serie 164 Planera III, Gaveta 9, No. 08649764)
Leandro Izaguirre (Serie 164 Planera III, Gaveta 9, No. 08649762)
Adrián Unzueta (Serie 164 Planera III, Gaveta 9, No. 08649759)

There is also a sketch of very similar thematic content in the collections of the 'Banco Nacional de Comercio Exterior'.

Sources Image: AGASC (Serie 164 Planera III, Gaveta 9, No. 08649766)
See: BM (1993, doc. 8005, vol. 1)

ID. NO. 22

Image**Type** Competition sketch**Author** unknown**Date** 1890**Title** Huemantzin pinta en un libro la historia de sus antepasados (Huemantzin Paints the History of Their Forefathers in a Book)**Mat. and size** Paper and graphite 30 x 48**Exhibitions**

unknown

Present location

AGASC

Comments

Made for the annual competition of September 1890 for the class of figure painting under the direction of Pina.

There is another sketch in AGASC signed by Manuel Ramírez Díaz which also corresponds to this competition theme (ref: serie 164 Planera III, Gaveta 9, No. 08649813).

Sources Image: AGASC (Serie 164 Planera III, Gaveta 9, No. 08649846)
See: BM (1993, doc. 8007, vol. 1)

ID. NO. 23

Image**Type** Competition sketch**Author** Ramírez Díaz, Manuel**Date** 1891**Title** Xicotencatl**Mat. and size** unknown**Exhibitions**

unknown

Present location

AGASC

Comments

Signed and dated. A note on the bottom specifies 'Concurso del mes de Julio 1891'.

I did not find any documentation concerning this competition but judging from its content it is very likely to refer to the episode when Xicotencatl was hanged by the *conquistadores* as a result of treason.

Sources Image: AGASC (Serie 164 Planera III, Gaveta 9, No. 08649772)

ID. NO. 24

Image**Type** Competition sketch**Author** Unzueta, Adrián**Date** 1891

Title Presagio azteca: un pájaro con cabeza de hombre
(An Aztec Omen: a Bird with a Man's Head)

Mat. and size Paper and graphite 32 x 50**Exhibitions**

unknown

Present location

AGASC

Comments

Signed and dated. Made for the annual competition of September 1891 for the class of figure painting under the direction of Pina (a note on the bottom specifies 'Concurso del mes de Septiembre 1891').

The competition book held in the archive of AGASC specifies that Unzueta's composition received the following marks: '1 PB y 2 de MB'.

The collection of AGASC also has the following sketches corresponding to this competition:

Manuel Ramírez Díaz (Serie 164 Planera III, Gaveta 9, No. 08649773)

Isidro Martínez (Serie 164 Planera III, Gaveta 9, No. 08649771)

Sources Image: AGASC (Serie 164 Planera III, Gaveta 9, No. 08649778)
See: BM (1993, doc. 8100, vol. 1), and AGASC competition book

ID. NO. 25

Image**Type** Competition sketch**Author** unknown**Date** 1889 ca**Title** La fundación de Tenochtitlán
(The Foundation of Tenochtitlán)**Mat. and size** Paper and graphite 32 x 50**Exhibitions**

unknown

Present location

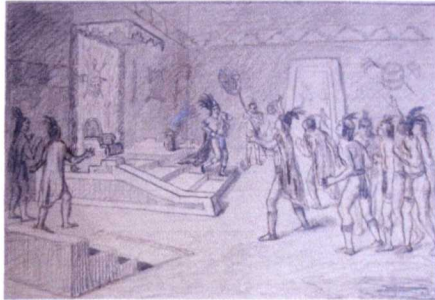
AGASC

Comments

Dated 1891, but I think this is probably wrong. It is possible that this sketch corresponds to the biennial competition of 1889 (see numbers 69 to 71 of this catalogue). If so it could be by Andrés Ríos who was one of the participants, but who did not reach the final stages of the competition as did Jara, Ramírez and Izaguirre.

Sources Image: AGASC (Serie 164 Planera III, Gaveta 9, No. 08649777)

ID. NO. 26

Image**Type** Competition sketch**Author** unknown**Date** 1892**Title** Moctezuma escucha anuncios de malos augurios
(Moctezuma Listens to Ill-Omens)**Mat. and size** unknown**Exhibitions**

unknown

Present location

AGASC

Comments

Made for the annual competition of September 1892 for the class of figure painting under the direction of Pina.

There are two unidentified sketches in AGASC which also correspond to this competition:

Serie 164 Planera III, Gaveta 9, No. 08649783

Serie 164 Planera III, Gaveta 9, No. 08649784

Sources Image: AGASC (Serie 164 Planera III, Gaveta 9, No. 08649785)
See: BM (2003, doc. 8131/6, vol. 1)

ID. NO. 27

Image**Type** Competition sketch**Author** unknown**Date** 1893**Title** El sacrificio de un joven en el mes Toxatl
(The Sacrifice of a Young Man in the
Month of Toxatl)**Mat. and size** Paper and graphite 31 x 48**Exhibitions**

unknown

Present location

AGASC

Comments

There is no information in the catalogue of AGASC concerning the authorship, date or theme of this composition, but I believe that it corresponds to the annual competition of August 1893 (see appendix A, and my study of history painting competitions in chapter four).

I also believe that the following sketches in AGASC correspond to this competition:
Serie 164 Planera III, Gaveta 9, No. 08649840
Serie 164 Planera III, Gaveta 9, No. 08649845

Sources Image: AGASC (Serie 164 Planera III, Gaveta 9, No. 08649842)
See: BM (1993, doc. 8272, vol. 1)

ID. NO. 28

Image**Type** Competition sketch**Author** unknown**Date** 1893**Title** Una lechuza mensajera presagia la muerte
(A Messenger Owl Foreshadows Someone's Death)**Mat. and size** unknown**Exhibitions**

unknown

Present locationAGASC: Serie 164 Planera III,
Gaveta 9, No. 08649786**Comments**

Made for the annual competition of July 1893 for the class of figure painting under the direction of Pina. The sketch has an inscription on the bottom written with ink which says: 'Concurso anual del mes de julio de 1893. El jurado calificador acuerdo a ésta la calificación de tres medianos. Agosto de 1893. El director.' It is signed by Lascuráin.

The month does not correspond with a document in BM which specifies this theme for June (1993, doc. 8272, vol. 1), but the information in BM must be a mistake because the annual competitions took place on the months of July, August and September.

Sources See: BM (1993, doc. 8272, vol. 1)

ID. NO. 29

Image**Type** Competition sketch**Author** unknown**Date** 1893**Title** Celebración a las deidades de la agricultura Tzinteotl y Chicomecoatl (Offering to the Agricultural Deities Tzinteotl and Chicomecoatl)**Mat. and size** Paper and graphite 30 x 42**Exhibitions**

unknown

Present location

AGASC

Comments

Made for the annual competition of September 1893 for the class of figure painting under the direction of Pina.

I believe that the following unidentified sketches in AGASC also correspond to this competition:

Serie 164 Planera III, Gaveta 9, No. 08649838

Serie 164 Planera III, Gaveta 9, No. 08649843

Serie 164 Planera III, Gaveta 9, No. 08649844

Sources Image: AGASC (Serie 164 Planera III, Gaveta 9, No. 08649841)
See: BM (1993, doc. 8272, vol. 1)

ID. NO. 30

Image**Type** Competition sketch**Author** Aguirre, Rafael**Date** 1894**Title** Quetzalcóatl llora sentado sobre una peña
(Quetzalcóatl Sheds Tears Seated on a Rock)**Mat. and size** unknown**Exhibitions**

unknown

Present location

AGASC

Comments

Made for the annual competition of August 1894 for the class of figure painting under the direction of Pina. The following students also took part (all the sketches are in AGASC):

Antonio Cortés (Serie 164 Planera III, Gaveta 9, No. 08649790)

Daniel Del Valle (Serie 164 Planera III, Gaveta 9, No. 08649788)

Mateo Herrera (Serie 164 Planera III, Gaveta 9, No. 08649787)

The competition book held in the archive of AGASC specifies that Aguirre's composition received the following marks: '2 de B y 1 de mediano'.

Sources Image: AGASC (Serie 164 Planera III, Gaveta 9, No. 08649789)
See: BM (1993, doc. 8319, vol. 1), and AGASC competition book

ID. NO. 31

Image**Type** Competition sketch**Author** Herrera, Mateo**Date** 1895**Title** Moctezuma II visita en Chapultepec los retratos de los monarcas, sus antepasados (Moctezuma II Visits the Sculptures of his Royal Forefathers in Chapultepec)**Mat. and size** Paper and graphite 30 x 47**Exhibitions**

unknown

Present location

AGASC

Comments

Made for the biennial competition of 1895. The theme was specified by Pina.

A text on the bottom specifies the name of its author and that it corresponds to the biennial competition of that year which indicates that Mateo Herrera was also invited to participate (see numbers 33, 34, 79 and 80 of this catalogue). This sketch was made during the first stage of the competition and it is in a very unfinished state.

Sources Image: AGASC (Serie 164 Planera III, Gaveta 9, No. 08649791)
See: BM (1993, doc. 8408, vol. 1)

ID. NO. 32

Image**Type** Competition sketch**Author** unknown**Date** 1895**Title** Conquistadores en larga fila
(A Column of Marching *Conquistadores*)**Mat. and size** Paper and graphite 31 x 48**Exhibitions**

unknown

Present locationAGASC: Serie 164 Planera III,
Gaveta 9, No. 08649800**Comments**

There was no documentary evidence about this sketch, but it follows the characteristics of annual competitions. The composition shows a long procession of *conquistadores* and *indigenas* which indicates that it must be related to one of the episodes from the conquest.

Sources unknown

ID. NO. 33

Image**Type** Competition sketch**Author** unknown**Date** 1895**Title** Moctezuma II visita en Chapultepec los retratos de los monarcas, sus antepasados
(Moctezuma II Visits the Sculptures of his Royal Forefathers in Chapultepec)**Mat. and size** Paper and graphite 31 x 41**Exhibitions**

unknown

Present location

AGASC

Comments

Made for the biennial competition of 1895. The theme was specified by Pina. A text on the bottom specifies that it was made for this competition.

It is possible that this sketch may have been made by Rafael Aguirre during the first stage of the competition because the composition differs from the one presented by Daniel del Valle.

Sources Image: AGASC (Serie 164 Planera III, Gaveta 9, No. 08649801)
See: BM (1993, doc. 8408, vol. 1)

ID. NO. 34

Image**Type** Competition sketch**Author** unknown**Date** 1895**Title** Moctezuma II visita en Chapultepec los retratos de los monarcas, sus antepasados
(Moctezuma II Visits the Sculptures of his Royal Forefathers in Chapultepec)**Mat. and size** Paper and graphite 30 x 47**Exhibitions**

unknown

Present location

AGASC

Comments

Made for the biennial competition of 1895. The theme was specified by Pina. The AGASC has it catalogued as Daniel del Valle's. Based on this sketch and the previous two it appears that three students were called to this competition (Mateo Herrera, Rafael Aguirre and Daniel del Valle).

Sources Image: AGASC (Serie 164 Planera III, Gaveta 9, No. 08649793)
See: BM (1993, doc. 8408, vol. 1)

ID. NO. 35

Image**Type** Engraving**Author** Campa, Luis**Date** 1886 ca**Title** Guardia Tlaxcalteca
(Tlaxcaltecán Guard)**Mat. and size** unknown**Exhibitions**ENBA XXI (1886)
ENBA XXIII (1898)
Chicago 1893**Present location**

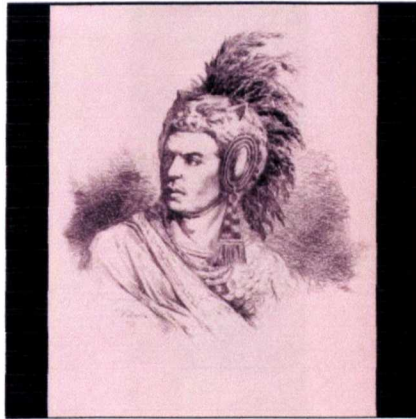
AGASC

Comments

Presented in the XXI and XXIII Exhibitions as an original composition.

Sources Image: AGASC (Planera XVIII Gaveta 3 no. 08734917)
See: RT (1963: 549, entry 1; and 616, entry 54),

ID. NO. 36

Image**Type** Engraving**Author** Valadéz, Emiliano**Date** 1889**Title** Cuauhtémoc**Mat. and size** unknown**Exhibitions**

ENBA XXII (1891)

Present locationFundação Biblioteca Nacional de
Brasil**Comments**

Presented during the XXII Exhibition in the section of works made by the students of Luis Campa for the engraving class. According to RT catalogue it is a copy of an original drawing by Luis Campa.

Sources Image: *MMCA*
See: RT (1963: 591)

ID. NO. 37

Image**Type** Engraving**Author** Campa, Luis**Date** 1891 ca**Title** Florera Azteca
(Aztec Flower Seller)**Mat. and size** unknown**Exhibitions**ENBA XXII (1891)
ENBA XXIII (1898)
Chicago 1893**Present location**

AGASC

Comments

Presented during the XXII Exhibition as a project for an engraving, and in the XXIII as an engraving.

Sources Image: AGASC (Planera XVIII Gaveta 3 no. 08734916)
See: RT (1963: 592, entry 26, and 616, entry: 56),

ID. NO. 38

Image**Type** Monument**Author** Islas, Manuel**Date** 1869**Title** Monument to Cuauhtémoc**Mat. and size** unknown**Exhibitions**

n/a

Present location

not located

Comments

Inaugurated on the 13th of August 1869. A document in the 'Archivo Histórico del Distrito Federal' indicates that it was made by Manuel Islas (see: Ramo Historia/ Monumentos, vol. 2276, doc. 17)

Sources Image: Rivera Cambas (1974:185-86, vol. 2)

ID. NO. 39

Image**Type** Monument**Author** Jiménez, Noreña, Guerra, et.al**Date** 1887**Title** Monument to Cuauhtémoc**Mat. and size** Bronze and marble**Exhibitions**

n/a

Present locationPaseo de la Reforma
Mexico City**Comments**

Inaugurated on the 21st of August 1887. Designed by Francisco Jiménez. The bas-reliefs in the pedestal are by Miguel Noreña and Gabriel Guerra, and the lions on its base by Epitacio Calvo. The crowning sculpture is by Miguel Noreña. Jesús Contreras helped in the casting of the sculptures. The names Cacama, Cuitlahuac, Coanacoch and Tetelepanquetzal are inscribed around the base, one on each side. See my study of this monument in chapter six.

Sources n/a

ID. NO. 40

Image**Type** Monument**Author** Herrera and Concha**Date** 1894**Title** Monument to Juárez**Mat. and size** unknown**Present location**

unknown

Exhibitions

n/a

Comments

Inaugurated in 1894 (Katzman 2002: 256). See also Robles García et al (1987).

According to Rita Eder it was made by the architect Carlos Herrera and the sculptor Concha (1989: 64). Ramírez (1986: 136) gives the same information and cites Katzman as his source.

Alvarez mentions this monument in his *Las Ruinas de Mitla* (1900: 274). See my study of this monument in chapter six.

Sources Image: Katzman *Arquitectura del siglo XIX*

ID. NO. 41

Image**Type** Other: Music**Author** Rolon, Feliciano**Date** 1897**Title** Xicotencatl**Mat. and size** n/a**Exhibitions**

n/a

Present location

n/a

Comments

Registered in the catalogues of the 'Propiedad artística y literaria' of the AGN.

Sources AGN (caja 16, exp s/reg, foja 5)

ID. NO. 42

Image**Type** Other: Music (Opera)**Author** Ortega, Ancieto**Date** 1870s**Title** Cuauhtémoc**Mat. and size** n/a**Exhibitions**

n/a

Present location

n/a

Comments

It is possible that this piece of music was made with the support of Sánchez Solís. An article by Pilades mentions Ancieto Ortega as a guest during one of Sánchez Solís' artistic soirées. The article also says that the composers " Morales y Ortega, por súplica del señor Sánchez Solís, se ocupan en escribir algunos trozos con motivo azteca, encuadrándolos en las reglas de la moderna armonía". See Pilades 'Boletín, reunión artística, museo de antigüedades. Breve ojeada sobre ellas' (in RP 1997: 279-82, vol. 2).

Sources See: *Historia General de México* (1999: 924, vol. 2) and RP (1997: 279-82, vol. 2)

ID. NO. 43

Image**Type** Other: Music (Opera)**Author** Herrera**Date** 1891**Title** Moctezuma II**Mat. and size** n/a**Exhibitions**

n/a

Present location

n/a

Comments

I found this reference in an article of the newspaper *El Siglo XIX* which said:
"Moctezuma II titulo de una opera que está por terminar el maestro mexicano Sr.
Herrera y que según dicen algunos inteligentes, es de muy buen gusto y muy original
su composicion".

Sources See: *El Siglo XIX* (24/11/1891)

ID. NO. 44

Image**Type** Other: Music (Walls)**Author** P. de Lemus, Francisco**Date** 1897**Title** Cuauhtémoc**Mat. and size** n/a**Exhibitions**

n/a

Present location

n/a

Comments

Registered in the catalogues of the 'Propiedad artística y literaria' of the AGN.

Sources AGN (caja 16a, exp s/reg, fojas 9)

ID. NO. 45

Image**Type** Painting**Author** Suárez, Gerardo**Date** 1861**Title** Cuauhtémoc en presencia de Cortés
(Cuauhtémoc in the Presence of Cortés)**Mat. and size** unknown**Exhibitions**Fine Arts Society of Jalisco
1861**Present location**

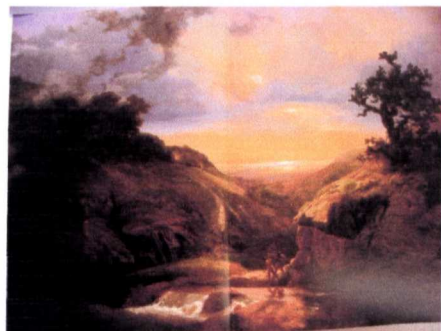
not located

Comments

Presented in 1861 during one of the exhibitions of the 'Sociedad Jaliciense de Bellas Artes.'

Sources See: FR (1985: 75)

ID. NO. 46

Image**Type** Painting**Author** Velasco, José María**Date** 1865**Title** La caza de los antiguos aztecas
(Hunting Amongst the Ancient Aztecs)**Mat. and size** Oil on canvas 70 x 97**Exhibitions**

ENBA XIII (1865)

Present location

Museo Regional de Querétaro

Comments

Made for the landscape class under the direction of Landesio, and presented during the XIII Exhibition with the following description: "La caza, cuadro de costumbres antiguas mexicanas. La escena pasa en una barranca de las lomas de Tacubaya, a la salida del sol. En lontananza se distingue la ciudad de México, con el gran templo de Huitzilopochtli" (RT 1963: 384, entry 3). The painting was placed on sale. Landesio describes the scene as taking place in one of the ravines between Tacubaya and San Angel (1867: 16).

A document in BM lists this painting as part of the collections of the Academy in 1872 (2003, doc. 10632). In another document the city council asks the Academy to lend it in order to decorate the house where general Grant will be lodged in 1880 (BM 2003, doc. 10802).

There is also documentation informing that in 1910 the painting was donated to the government of Querétaro which was assembling a collection for its newly founded Academy of Fine Arts. The paintings to be donated were selected by Izaguirre (BM 2003, doc. 11444).

Sources See: RT (1963: 384, entry 3), BM (2003, docs. 10632, 10802, 11444), and Landesio (1867: 16)

ID. NO. 47

Image**Type** Painting**Author** Coto, Luis**Date** 1865 ca**Title** Moctezuma II con su sequito
(Moctezuma II with his Entourage)**Mat. and size** unknown**Exhibitions**

unknown

Present location

not located

Comments

Made for the landscape class under the direction of Landesio.

According to Pérez de Salazar y Solana (1982: 88) this composition is one of Coto's 'best known' history paintings which suggests that it may be in the hands of a private collector.

Sources See: Landesio (1867:14-15)

ID. NO. 48

Image**Type** Painting**Author** Coto, Luis**Date** 1865 ca**Title** Nezahualcóyotl salvado por la fidelidad de sus súbditos
(Nezahualcóyotl Saved by the Fidelity of his Subjects)**Mat. and size** Oil on canvas 72 x 98**Exhibitions**

ENBA XIII (1865)

Present location

Museo Regional de Querétaro

Comments

Made for the landscape class under the direction of Landesio. It was presented during the XIII Exhibition and placed on sale. According to Landesio the painting belonged to the Academy (1867: 14). A document in BM also testifies this information by listing it as part of its collections in 1872 (BM 2003, doc. 10632).

It is possible that it was donated to the government of Querétaro in 1910 together with the other paintings selected by Izaguirre.

Sources See: RT (1963: 384, entry 14), (BM, 2003, doc. 10632), and Landesio (1867:14)

ID. NO. 49

Image**Type** Painting**Author** Velasco, José María**Date** 1865 ca**Title** Xochitzin propone a Huactli para jefe de los chichimecas
(Xochitzin Proposes Huactli as Chief of the Chichimecs)**Mat. and size** 70 x 97**Exhibitions**

ENBA XIII (1865)

Present location

not located

Comments

Made for the landscape class under the direction of Landesio, and presented in the XIII Exhibition with the following description: "Xochitzin propone a Huactli para jefe de los chichimecas, a fin de recobrar su dominios, usurpados por los toltecas, cuadro histórico. La escena pasa en las montañas inmediatas a Cuautitlán" (RT 1963: 384, entry 2).

This theme was repeated later for the annual competition of August 1890 (see numbers 19 and 20 of this catalogue).

Sources See: RT (1963: 384, entry 2), and Landesio (1867: 16)

ID. NO. 50

Image**Type** Painting**Author** Obregón, José**Date** 1869**Title** El descubrimiento del pulque
(The Discovery of Pulque)**Mat. and size** Oil on canvas 186 x 231**Exhibitions**ENBA XIV (1869)
Paris 1889
Chicago 1893**Present location**

MUNAL

Comments

Winner of the open history competition summoned by Ramón Alcaraz in 1869. Bought by Sánchez Solís and later acquired by the Academy in 1887. It was displayed permanently in the galleries.

Related material: see an article in *El Mundo Ilustrado* 'Presentacion de México en las exposiciones. Sección de bellas artes en Chicago' which has a photograph showing this painting on display next to Natal Pesado's 'Nicolas Bravo perdona a los prisioneros realistas'. See also Pilades 'Boletín, reunión artística, museo de antigüedades. Breve ojeada sobre ellas' (in RP 1997: 279-82, vol. 2).

Sources See: BM (1993, docs. 7784, 7895, 8183, 8297, 8912/1, vol. 1),
BM (2003, doc. 11465), RT (1963: 410, entry 6), RP (1997: 279-82, vol. 2),

ID. NO. 51

Image**Type** Painting**Author** Paula Mendoza, Francisco de**Date** 1869**Title** La batalla de La Noche Triste
(The Battle of 'La Noche Triste')**Mat. and size** Oil on Canvas 127 x 171**Exhibitions**

ENBA XIV (1869)

Present location

unknown

Comments

This painting was found by Stacie Widdifield (1996: 58) in a private collection. An article written about the XIV Exhibition provides the following description: "Allí están Hernán Cortés, Alvarado, Sandoval, doña Marina, el señor de Ixtapalapa, Cacamatzin, los hijos de Moctezuma y otros muchísimos personajes, tanto de los conquistadores como de los aztecas, fielmente reproducidos y caracterizados todos, así por sus trajes y armaduras, como por sus actitudes y fisonomías una parte de ella está alumbrada por el rojizo resplandor de una antorcha, y a lo lejos se ven en un edificio de la ciudad las llamas de un incendio" (see 'Exposición de Bellas Artes' in RP 1997: 158, vol. 2, pages 147-158).

It was displayed during the XIV Exhibition in the section of works made outside the Academy and presented as belonging to its author (RT 1963: 403, entry 61).

Sources See: RP (1997 pages 147, 153, and 158 in vol. 2), and RT (1963: 403, entry 61)

ID. NO. 52

Image**Type** Painting**Author** Coto, Luis**Date** 1870s**Title** Reinado de Xolotl en Texcoco
(Xolotl Reigns in Texcoco)**Mat. and size** Oil on canvas 181 x 230**Exhibitions**

ENBA XVI (1873)

Present location

not located

Comments

Commissioned by Sánchez Solís. It was presented unfinished during the XVI Exhibition with the following description: "Reinando Xolotl en Texcoco, se presentaron a este monarca en el año de 1168, los príncipes Chiconcuahutli, Acolhua, y Tzontecomatl, procedentes de Teocolhuaca, pidiendo terrenos para establecerse: Xolotl no solo les concedió lo que deseaban, sino que caso a estos príncipes con sus tres hijas tocando por consorte a Chiconcuahutli la princesa Zihuaxochitl. En seguida Xolotl dividió su reino entre sus tres hijos y dio a Chiconcuahutli el de Xaltocan, hoy del Distrito de Zumpango de la Laguna. Chiconcuahutli, al presentarse en la capital de su imperio acompañado de Xolotl y sus hijos: el cacique Tzompa de Xaltocan, recibe al nuevo rey colocándole un collar al cuello, en testimonio de obediencia. Los sacerdotes esperan a Chiconcuahutli al pie del templo sagrado al dios Huitziquitatl. El paisaje está tomado al noroeste del lago de Xaltocan" (RT 1963: 458, entry 274).

According to Widdifield and Sánchez Arteché the painting is about lineage and territorial claims (see SW 1996: 96, and Sánchez Arteché 1997: 92).

Tovar de Teresa mentions this painting as part of Coto's *oeuvre* in his *Repertory of Artists* which suggests that it may be in a private collection.

Sources See: RT (1963: 458, entry 274)

ID. NO. 53

Image**Type** Painting**Author** Pina, José Salomé**Date** 1870s**Title** Banquete de Nezahualcóyotl
(Nezahualcóyotl's Banquet)**Mat. and size** unknown**Exhibitions**

unknown

Present location

not located

Comments

Commissioned by Sánchez Solís and probably left unfinished. According to Fausto Ramírez it represented 'un banquete dado por Nezahualcóyotl para los reyes de Azcapotzalco y Culhuacán en la inauguración de su palacio de Texcoco' (FR in CCA: 298). See also Sánchez Arteché (1997).

Sources unknown

ID. NO. 54

Image**Type** Painting**Author** Rebull, Santiago**Date** 1870s**Title** La rendición de Cuauhtémoc
(Cuauhtémoc's Surrender)**Mat. and size** unknown**Exhibitions**

unknown

Present location

not located

Comments

Commissioned by Sánchez Solís, and probably left unfinished. According to Sánchez Arteché Rebull was working on it in 1874, and cites an article which said that Rebull's painting was 'work in progress' in 1876 (1997: 80).

See also Pilades 'Boletín, reunión artística, museo de antigüedades. Breve ojeada sobre ellas' (in RP 1997: 279-82, vol. 2).

Sources See: RP (1997: 279-82, vol. 2)

ID. NO. 55

Image**Type** Painting**Author** Velasco, José María**Date** 1870s**Title** La ceremonia del fuego nuevo
(The Ceremony of the New Flame)**Mat. and size** unknown**Exhibitions**
unknown**Present location**
not located**Comments**

Commissioned by Sánchez Solís. Like the previous two it is not certain whether the painting was finished. See Sánchez Arteché (1997).

Sources unknown

ID. NO. 56

Image**Type** Painting**Author** Casarín, Alejandro**Date** 1873**Title** Visita de Cortés al Templo Mayor
(Visit of Cortés to the Templo Mayor)**Mat. and size** unknown**Exhibitions**

ENBA XVI (1873)

Present location

not located

Comments

According to an article published in 1874 this painting was sold to a buyer who took it to Europe (see 'Cuadros notables' in RP 1997: 232, vol. 2). A letter from Sánchez Solís to Felipe Gutiérrez from the same year also mentions this painting and the fact that it had just been sold (see Sánchez Arceche 1998: 23). It was displayed in the XVI Exhibition before its owner took it abroad.

Sources See: RT (1863: 457, entry 254), and RP (1997: 232, vol. 2)

ID. NO. 57

Image**Type** Painting**Author** Casarín, Alejandro**Date** 1873 ca**Title** La piedra del sacrificio
(The Sacrificial Stone)**Mat. and size** unknown**Exhibitions**

unknown

Present location

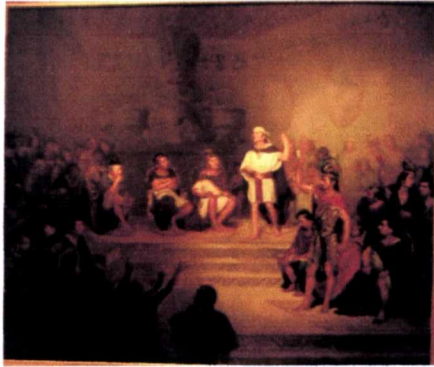
not located

Comments

According to the same article which mentions the sale of Casarín's 'Visit of Cortés to the Templo Mayor', this painting was almost finished in 1874. The writer describes the work as a painting which represents "la piedra de los sacrificios aztecas con la terrible ceremonia de arrancar el corazón de las víctimas, ..." (see 'Cuadros notables' in RP 1997: 232, vol. 2).

Sources See: RP (1997: 279-82, vol. 2)

ID. NO. 58

Image**Type** Painting**Author** Gutiérrez, Rodrigo**Date** 1875**Title** El senado de Tlaxcala
(The Senate of Tlaxcala)**Mat. and size** Oil on canvas 191 x 232**Exhibitions**Paris 1889
Chicago 1893**Present location**

MUNAL

Comments

Commissioned by Sánchez Solís and later acquired by the Academy in 1887. This painting does not figure in any of the catalogues of the Academy's exhibitions but according to Alvarez (1917) it was displayed in the permanent galleries.

Related material:

For an interpretation of this painting see Sánchez Arteché (1997, and 1998).

See also Pilades 'Boletín, reunión artística, museo de antigüedades. Breve ojeada sobre ellas' (in RP 1997: 279-82, vol. 2).

There is a photograph showing one of the galleries of the Academy dated ca.1890 in the FNINAH which shows this painting on display (ref: 450928).

Sources See: BM (1993, docs. 7784, 7895, 8183, 8297, vol. 1), BM (2003, doc. 11465), and RP (1997: 279-82, vol. 2)

ID. NO. 59

Image**Type** Painting**Author** Parra, Félix**Date** 1875**Title** Fray Bartolomé de Las Casas**Mat. and size** Oil on canvas 365 x 263**Exhibitions**

ENBA XVII (1875)
 Philadelphia 1876
 New Orleans 1884

Present location

MUNAL

Comments

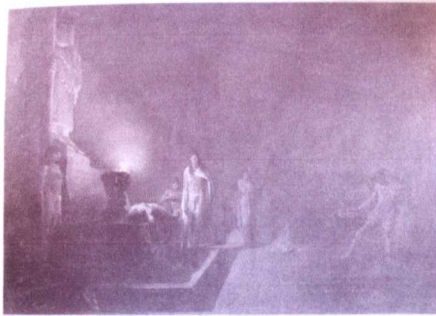
Exhibited permanently in the galleries of the Academy. According to a document in BM it was on display in the 'Galería del Padre de las Casas' which had been named after it (2003, doc. 11465). It was displayed during the XVII Exhibition with the following description: "Fray Bartolomé de las Casas. Este venerable sacerdote que siempre deploró el sistema cruel que los conquistadores españoles emplearon para dominar a los antiguos habitantes de México, se encuentra en medio de un edificio destruido donde había sido inmolado un padre de familia que venía pacíficamente a colocar unas flores en la tumba de sus antepasados. Su esposa abandonada se acoge a la protección de este generoso defensor que con tan solícitas diligencias procuró siempre mitigar los sufrimientos de los conquistados" (RT 1963: 475).

A study of this painting by Parra was presented during the XIX Academy's Exhibition. The catalogue registered it as pertaining to Lascuráin (RT 1963: 512, entry 105).

According to Justino Fernández this painting was on display in the National library in the 1980s (probably before it became part of the collections of the MUNAL) (see JF 1989: 124).

Sources See: BM (1993, docs. 7501, vol. 1; and 9047, vol. 2), RT (1963: 475), BM (2003, docs. 10728, 11163), and RP (1997: 153, 161-66,

ID. NO. 60

Image**Type** Painting**Author** Monroy, Petronilo**Date** 1875 ca**Title** El sacrificio de una princesa acolhua
(The Sacrifice of an Acolhua Princess)**Mat. and size** Oil on canvas 36 x 55**Exhibitions**

unknown

Present location

MUNAL

Comments

Even though this painting belonged to the collections of the Academy I did not find any information about its display in national or international exhibitions.

It was acquired by the Academy in 1882 (BM 2003, docs. 10889, and 10936).

Sources See: BM (2003, docs. 10728, 10889, 10936, 11163)

ID. NO. 61

Image**Type** Painting**Author** Valdés, Pablo**Date** 1875 ca

Title Dos soldados aztecas presentan la cabeza de un español al cacique matlazinca
(Two Aztec Soldiers Present the Head of a Spaniard to a Matlazinca Chief)

Mat. and size Oil on canvas 24 x 30**Exhibitions**

Philadelphia 1876

Present locationPinacoteca del Ateneo Fuentes,
Saltillo Coahuila**Comments**

Sánchez Arreola's catalogue contains a document stating that this painting was sent to the International Exhibition of Philadelphia in 1876, and lists it as pertaining to its author (1996, caja 2/exp. 4).

Sources See: BM (1993, docs. 7253, 7296, vol. 1),
and SA (1996, caja 2/exp. 4)

ID. NO. 62

Image**Type** Painting**Author** Parra, Félix**Date** 1877

Title Episodios de la conquista.
La matanza de Cholula
(Episodes from the Conquest.
The Massacre of Cholula)

Mat. and size Oil on canvas 68 x 109**Exhibitions**

ENBA XVIII (1877)
New Orleans 1884

Present location

MUNAL

Comments

Displayed during the XVIII Exhibition with the following description: "cuadro original que representa uno de los atentados sangrientos que cometieron muchos españoles, en la conquista porque no se les daban cuantos tesoros pedían, y que, según 'Las Casas', ocasionaron la pérdida de más de cuatro millones de personas" (RT 1963: 491). It was awarded a prize in the section of painting (BM 1993, doc. 7364/26, vol. 1).

Acquired by the Academy in 1878 (BM 1993, doc. 7430, vol. 1), and exhibited permanently in the galleries.

Sources See: BM (1993, docs. 7364/26, 7430, 7501, 7683/9, vol. 1), BM (2003, docs. 10632, 10728), and RT (1963: 491)

ID. NO. 63

Image**Type** Painting**Author** Coto, Luis**Date** 1879 (1863)**Title** La fundación de Tenochtitlán
(The Foundation of Tenochtitlán)**Mat. and size** Oil on canvas 158 x 221**Exhibitions**

ENBA XIX (1879)

Present location

Museo Velasco, Toluca

Comments

This is a signed copy of his original from 1863 which is today in Austria in the Erzherzog Franz Ferdinand Museum, Arstetten Castle. The original was bought by Maximilian (Landesio 1867: 14).

According to Caballero Barnard this painting was exhibited (together with Coto's 'La Noche Triste') during the first exhibition of natural products, mining, agriculture, industry, science and fine arts in the city of Toluca in 1883. The author also points out that as a result of this the painting was bought by the government of that state (state of Mexico), and that in 1945 the painting was added to the collections of the Museum of Fine Arts in Toluca founded by Isidro Fabela (see Caballero Barnard 1975).

The painting has recently been added to the collections of the Museo Velasco because the Museum of Fine Arts has transferred all its collections of nineteenth century art to this Institution.

A document in BM indicates that Coto asked the Academy to return this painting so that he could exhibit it in the exhibition mentioned by Caballero Barnard. He wanted it back because the Academy had declined his offer to purchase the painting, and it had also refused to provide him with financial support to study in Europe. The document is dated March 1883 (BM 2003, doc. 10991).

Sources See: RT (1963: 511, entry 58), SA (1996, caja 3/exp. 80), BM (2003, doc. 10991), and Landesio (1867: 14)

ID. NO. 64

Image**Type** Painting**Author** Coto, Luis**Date** 1881 ca**Title** La captura de Cuauhtémoc en la laguna de Texcoco
(The Capture of Cuauhtémoc in the Lake of Texcoco)**Mat. and size** unknown**Exhibitions**

ENBA XX (1881)

Present location

not located

Comments

Displayed during the XX Exhibition in the section of modern paintings made by private artists. The painting was placed on sale (RT 1963: 531, entry 32). A document in BM lists this painting amongst the works awarded a prize and then selected for the raffle after the exhibition which means that it may be held in a private collection (BM 2003, doc. 10812). This may be confirmed by the fact that Pérez de Salazar y Solana (1982) lists this painting as one of Coto's known compositions.

Sources See: RT (1963: 531, entry 32), and BM (2003, doc. 10812)

ID. NO. 65

Image**Type** Painting**Author** Coto, Luis**Date** 1881 ca**Title** La Noche Triste**Mat. and size** Oil on canvas 99 x 150**Exhibitions**

ENBA XX (1881)

Present location

Museo Velasco, Toluca

Comments

Exhibited during the XX Exhibition in the section of modern paintings made by private artists. The painting was placed on sale (RT 1963: 531, entry 34). Like his 'Captura de Cortés' this painting received a prize (BM 2003, doc. 10812).

According to Caballero Barnard this painting was exhibited (together with Coto's 'La fundación de Tenochtitlán') during the first exhibition of natural products, mining, agriculture, industry, science and fine arts in the city of Toluca in 1883. The author also points out that as a result of this the painting was bought by the government of that state (state of Mexico), and that in 1945 the painting was added to the collections of the Museum of Fine Arts in Toluca founded by Isidro Fabela (see Caballero Barnard 1975).

The painting has recently been added to the collections of the Museo Velasco because the Museum of Fine Arts has transferred all its collections of nineteenth century art to this Institution.

Sources See: RT (1963: 531, entry 34), and BM (2003, docs. 10812,10910)

ID. NO. 66

Image**Type** Painting**Author** Ortega, Juan**Date** 1885**Title** La visita de Cortés a Moctezuma
(Cortés' visit to Moctezuma)**Mat. and size** Oil on canvas 107 x 169**Exhibitions**

ENBA XXI (1886)

Present location

MUNAL

Comments

Made for the biennial competition of 1885 and presented during the XXI Exhibition with the following description: "Cuadro de concurso bienal de 1885, Moctezuma acompañado de sus sobrinos los principes de Ixtapalanpam y Tlacotalpam, se adelantan hasta el centro de la sala para recibir a Cortés que viene acompañado de sus interpretes Da Marina y el padre Aguilar, y de los capitanes Sandoval, Alvarado, Velazquez de León, Ordaz y algunos soldados según lo refieren Bernal Díaz y Prescott, de Juan Ortega" (RT 1963: 565, entry 118).

Ortega received the first prize for this competition, and the painting was added to the collections of the Academy.

Sources See: RT (1963: 565, entry 118), BM (1993, docs. 7519, 7683/5, 8183, vol. 1), and BM (2003, doc. 11465)

ID. NO. 67

Image**Type** Painting**Author** Jáuregui, Aurelio**Date** 1886**Title** El descubrimiento del pulque
(The Discovery of Pulque)**Mat. and size** Feathers and oil on metal**Exhibitions**

unknown

Present location

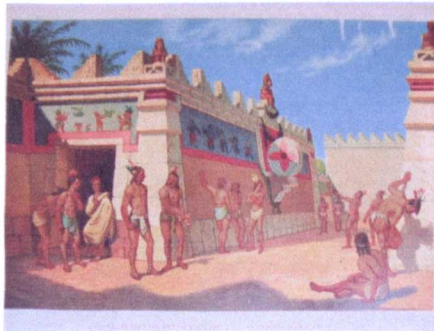
Museo Regional de Guadalajara

Comments

Signed and dated Morelia, May, 1886. The records of the Museum have very little information on this painting.

Sources unknown

ID. NO. 68

Image**Type** Painting**Author** Ibararán, José María**Date** 1886 ca**Title** El juego de pelota entre los antiguos mexicanos
(The Ball Game Amongst the Ancient Mexicans)**Mat. and size** unknown**Exhibitions**

Hotel Jardín (1888)

Present location

not located

Comments

This composition was probably presented for one of the Academy's competitions. Both Gonzálo Carrasco (see number 14 of this catalogue) and Ibararán made studies with this subject-matter, and it is possible that they could have been made in relation to the biennial competition of 1883 because these two students presented compositions that year (SA 1996, caja 4/exp. 57). According to SA catalogue the competition was biennial (she does not specify the theme). If so, this corresponds with the information provided by Carrillo y Gariel on Ibararán who says that he finished his studies in 1883 (Carrillo y Gariel 1950), and with the fact that Carrasco left the Academy in 1884 (Tovar de Teresa 1995). The problem with asserting this conclusion is that the paintings would have then become part of the Academy's collections and there is no record of them in the registers. But since Carrasco's composition was exhibited in the Academy's Exhibition of 1886 it is possible that it may had been in the Academy.

The catalogue of RT lists the composition of Carrasco amongst the works made for the annual competitions, but he does not specify month or year (RT 1963: 565). If this is the case, it seems strange that Ibararán would have made his using colour. The other problem with dating this painting is that Izaguirre also painted a composition on the 'Juego de Pelota' (number 87 of this catalogue), but his must had been made later because he did not start studying at the Academy until 1884.

Ibararán's painting is reproduced in the first volume of *México a través de los siglos*, with the following inscription: 'Estudio historico presentado a la Academia Nacional por el Sr Ibararán'.

According to an article reviewing an exhibition held at the Hotel Jardín in 1888 Ibararán's painting was displayed in that exhibition (see 'Una exposición de pintura' in RP 1997: 230-32, vol. 3).

Sources Image: *México a través de los siglos* (vol. 1)
See: SA (1996, caja 4/exp. 57), and RP (1997: 230-32, vol. 3)

ID. NO. 69

Image**Type** Painting**Author** Izaguirre, Leandro**Date** 1889**Title** La fundación de Tenochtitlán
(The Foundation of Tenochtitlán)**Mat. and size** Oil on canvas 73 x 104**Exhibitions**ENBA XXII (1891)
Chicago 1893**Present location**

Col. Pascual Gutiérrez Roldan

Comments

Presented for the biennial competition in 1889. This composition received the prize of 'accesit' or approximation (RT 1963: 579, entry 160).

There is an original copy of this painting signed by Izaguirre in the 'Ayuntamiento del Distrito Federal' (City council), in Mexico City.

Sources See: BM (1993, docs. 7809, 7899, 8297, 8556, vol. 1),
and RT (1963: 579, entry 160)

ID. NO. 70

Image**Type** Painting**Author** Jara, José**Date** 1889**Title** La fundación de Tenochtitlán
(The Foundation of Tenochtitlán)**Mat. and size** Oil on canvas 141 x 196**Exhibitions**ENBA XXII (1891)
Chicago 1893**Present location**

MUNAL

Comments

Winner of the biennial competition in 1889. José Jara presented a composition together with Leandro Izaguirre, Joaquín Ramírez and Andrés Ríos (all these students were from the discipline of figure painting); and Adolfo Tenorio (from the discipline of landscape painting).

There is a sketch in AGASC which corresponds to this competition theme made by Jara but it has been dated wrongly as 1880 (Serie 164 Planera III, Gaveta 9, No. 08649941).

Jara's composition was reproduced in the newspaper *El Mundo* with an explanatory text on the foundation of Tenochtitlán.

Sources See: *El Mundo* (18/08/1895), RT (1963: 579, entry 163), and BM (1993, docs. 7899, 7975, 8297, 8556/2, 8912/1, vol. 1)

ID. NO. 71

Image**Type** Painting**Author** Ramírez, Joaquín**Date** 1889**Title** La fundación de Tenochtitlán
(The Foundation of Tenochtitlán)**Mat. and size** Oil on canvas 104 x 188**Exhibitions**

ENBA XXII (1891)

Present location

Museo Regional de Querétaro

Comments

Presented for the biennial competition in 1889. Even though Ramírez did not receive a prize the painting was added to the collections of the Academy. A document in BM includes it in the inventory of its collections in 1909 (2003, doc. 11465). It was donated to the Academy of Fine Arts in Querétaro in 1910 (BM 2003, doc. 11444).

There is a study of this composition in AGASC (Serie 164 Planera III, Gaveta 9, No. 08649943). It has been dated wrongly as 1880 and attributed to José Jara, but there is no doubt that the study is by Ramírez as it presents the same design except for a few minor differences.

Sources See: BM (2003, docs. 11444, 11465), and RT (1963: 579, entry 243)

ID. NO. 72

Image**Type** Painting**Author** Izaguirre, Leandro**Date** 1893**Title** La tortura de Cuauhtémoc
(The Torture of Cuauhtémoc)**Mat. and size** Oil on canvas 294 x 454**Exhibitions**ENBA XXIII (1898)
Chicago 1893**Present location**

MUNAL

Comments

Commissioned for the Columbian Exhibition in Chicago (1893) together with Ramírez' 'La rendición de Cuauhtémoc'. It was made in the Academy under the direction of Pina.

The painting was bought by the Academy in 1901, and in 1910 it could be seen hanging in the main stairs of the Academy (FR in CCA, p. 340).

Related Material:

For a detailed study of this painting see CCA pages: 329-342.

The painting was reproduced in the front page of the newspaper *El Mundo* on the 04/08/1895.

Sources See: RT (1963: 611, entry 3), SA (1996, caja 8/exp. 29), and BM (1993, docs. 8297,8912/1, vol. 1; and 9269, vol. 2)

ID. NO. 73

Image**Type** Painting**Author** Martínez, Isidro**Date** 1893**Title** Moctezuma recibe noticias de la llegada de los españoles
(Moctezuma Receives Word of the Arrival of the Spanish)**Mat. and size** Oil on canvas**Exhibitions**

ENBA XXIII (1898)

Present location

Museo Velasco, Toluca

Comments

Made for the biennial competition in 1893. According to the XXIII Exhibition's catalogue it received the prize of 'accesit' or approximation (RT 1963: 611, entry 1).

Unzueta, Ramírez Díaz, and Martínez presented compositions for this competition (see SA 1996, caja 5/exp. 47).

A document in BM specifies that the state of Mexico (Toluca) sent this painting to the Academy for its display during the XXIII Exhibition which indicates that it belonged to the government of that state in 1898 (1993, doc. 9023, vol. 2).

Sources See: BM (1993, doc. 9023, vol. 2), SA (1996, caja 5/exp. 47), and RT (1963: 611, entry 1)

ID. NO. 74

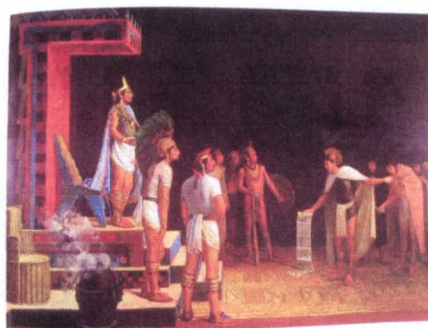
Image**Type** Painting**Author** Ramírez, Joaquín**Date** 1893**Title** La rendición de Cuauhtémoc
(Cuauhtémoc's Surrender)**Mat. and size** Oil on canvas 200 x 350**Exhibitions**ENBA XXIII (1898)
Chicago 1893**Present location**Palacio Nacional
Mexico City**Comments**

Commissioned for the Columbian Exhibition in Chicago (1893) together with Izaguirre's 'La tortura de Cuauhtémoc'. It was made in the Academy under the direction of Pina. This painting was exhibited during the XXIII Academy's Exhibition together with a *cartón*.

Ramírez composition belonged to the Academy and was exhibited permanently in the galleries. A document in the 'Archivo histórico del Distrito Federal' testifies that it was bought in 1902 by the government for 300 pesos (see Ramo: Historia/Monumentos, vol. 2276, doc. 287).

Sources See: RT (1963: 610, entry 20)

ID. NO. 75

Image**Type** Painting**Author** Unzueta, Adrián**Date** 1893**Title** Moctezuma recibe noticias de la llegada de los españoles (Moctezuma Receives Word of the Arrival of the Spanish)**Mat. and size** Oil on canvas 140 x 200**Exhibitions**

ENBA XXIII (1898)

Present location

MNH

Comments

Made for the biennial competition in 1893. Unzueta, Isidro Martínez and Manuel Ramírez Díaz presented compositions (SA 1996, caja 5/exp. 47).

Presented during the XXIII Academy's Exhibition with the following description: "Los pintores aztecas comisionados por Moctezuma, muestran a éste dibujos representando la llegada de los españoles, composición ejecutada en concurso bienal de A. Unzueta" (RT 1963: 611, entry 19).

It was bought by the National History Museum from María Luisa Unzueta in 1937. The painting hangs in one of the galleries of the 'Alcazar' in the 'Castillo de Chapultepec'.

Sources See: BM (1993, docs. 9873/6, 9961/12, vol. 2), (RT, 1963: 611, entry 19), and SA (1996, caja 5/exp. 47)

ID. NO. 76

Image**Type** Painting**Author** Martínez, Isidro**Date** 1893 ca**Title** El letargo de la princesa Papatzin
(Princess Papatzin Comes Out of Her Lethargy)**Mat. and size** Oil on canvas 111 x 179**Exhibitions**

Chicago 1893

Present location

Museo Velasco, Toluca

Comments

There is some confusion in regards to the dating of this composition, and its possible relation with one of the Academy's competitions. The uncertainty arises from the fact that Urruchi presented a composition of the same theme in 1881 for the XX Academy's Exhibition (see *VENBA*). Based on this, SW has claimed that both Urruchi and Martínez presented studies for an annual competition summoned in 1881 that specified this topic for its subject (1996: 136). But this ascertainment cannot be maintained because Urruchi was already a professor of the Academy by 1881, which means that his sketch could not have been made for a competition (FR personal communication). Following this claim SW dates Martínez' painting as ca. 1881, but this is also unlikely as Martínez started his studies in 1880. There is no evidence therefore to prove that Martínez' painting corresponds to one of the Academy's competitions or whether it has any relationship with Urruchi's sketch from 1881 (if the authorship of this sketch is indeed correct in the information provided by the illustrated catalogue- see *VENBA*).

Furthermore, the catalogue of *La fabricación del Estado* dates this painting as ca. 1898, but a more accurate date would be in the early 1890s because it is listed as one of the works sent to the Columbian Exhibition of Chicago in 1893 (BM 1993, doc. 8297, vol. 1).

There is a sketch of Martínez' composition in the collections of the 'Banco Nacional de Comercio Exterior'.

Sources See: BM (1993, doc. 8297, vol. 1)

ID. NO. 77

Image**Type** Painting**Author** Ramírez Díaz, Manuel**Date** 1893 ca**Title** El bautismo en tiempo de los aztecas
(Baptism in Aztec Times)**Mat. and size** Oil on canvas 197 x 135**Exhibitions**ENBA XXIII (1898)
Chicago 1893**Present location**

MNH

Comments

Sent to the Columbian Exhibition of Chicago in 1893 BM (1993, doc. 8297, vol. 1), and SA (1996, caja 5/exp. 44). It was displayed during the XXIII Academy's Exhibition under the name 'Nacimiento de un niño azteca' but the catalogue does not mention whether it was made for a competition.

It belonged to the Academy until 1910 when it was donated to the government of Querétaro for its Academy of Fine Arts (BM 2003, doc. 11444). And later bought by the National History Museum from the Regional Museum of Querétaro in 1981.

Sources See: BM (1993, doc. 8297, vol. 1), SA (1996, caja 5/exp. 44), and RT (1963: 611, entry 15)

ID. NO. 78

Image**Type** Painting**Author** Unzueta, Adrián**Date** 1893 ca**Title** Moctezuma II en el templo recibe el nombramiento de monarca.
(In the Temple Moctezuma II Receives Word of His Election to the Throne)**Mat. and size** Oil on canvas 266 x 189**Exhibitions**ENBA XXIII (1898)
Chicago 1893**Present location**

MNH

Comments

According to the XXIII Exhibition's catalogue this composition was made for a biennial competition but it does not specify which year (RT 1963: 611, entry 13). I was unable to find any information regarding this competition, but a document in BM specifies that it was sent to the Columbian Exhibition of Chicago in 1893 which means that it must have been made that year or before (BM 1993, doc. 8297, vol. 1).

FR believes that it was made for the biennial competition held in 1897 (1986: 154) which would correspond to Unzueta's last year as a student, but this cannot be possible as it was sent to Chicago in 1893.

The painting was bought by the National History Museum from María Luisa Unzueta in 1937.

Sources See: BM (1993, docs. 8297, 8299, vol. 1; and 9873/6, 9961/12, vol. 2), and RT (1963: 611, entry 13)

ID. NO. 79

Image**Type** Painting**Author** Aguirre, Rafael**Date** 1895**Title** Moctezuma II visita en Chapultepec los retratos de los monarcas, sus antepasados
(Moctezuma II Visits the Sculptures of His Royal Forefathers in Chapultepec)**Mat. and size** unknown**Exhibitions**

ENBA XXIII (1898)

Present location

not located

Comments

Made for the biennial competition in 1895 under the direction of Pina (see comments on Daniel del Valle's composition on the following page).

Aguirre's painting was awarded a prize and displayed during the XXIII Academy's Exhibition with a sketch and a *cartón*.

According to a document in BM the Academy had a study (probably a *cartón*) of Aguirre's composition measuring 77 x 110 in 1895 (BM 2003, doc. 11163).

Sources See: BM (2003, doc. 11163). BM (1993, docs. 8408, 8498, 8500, vol. 1), SA (1996, caja 6/exp. 45, and caja 6/exp. 57), and RT (1963: 611, entry 23)

ID. NO. 80

Image**Type** Painting**Author** Del Valle, Daniel**Date** 1895**Title** Moctezuma II visita en Chapultepec los retratos de los monarcas, sus antepasados (Moctezuma II Visits the Sculptures of his Royal Forefathers in Chapultepec)**Mat. and size** Oil on canvas 136 x 200**Exhibitions**

ENBA XXIII (1898)

Present location

MUNAL

Comments

Made for the biennial competition in 1895 under the direction of Pina. Based on the following sketches held in AGASC we can state that four students took part in the first stage of the competition:
 Mateo Herrera (number 31 of this catalogue. Serie 164 Planera III, Gaveta 9, No. 08649791)
 not identified (number 33 of this catalogue. Serie 164 Planera III, Gaveta 9, No. 08649801)
 not identified (number 34 of this catalogue. Serie 164 Planera III, Gaveta 9, No. 08649793)
 Daniel Del Valle (Serie 164 Planera III, Gaveta 9, No. 08649792)
 One of the unidentified sketches must be by Rafael Aguirre because only Aguirre and Daniel del Valle finished the competition.

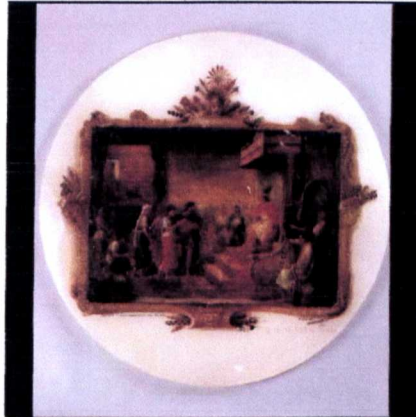
Both Del Valle and Aguirre received a prize. Their compositions were displayed during the XXIII Academy's Exhibition with their corresponding sketches and *cartónes*.

The Museum of San Carlos in Mexico City has a *cartón* of Del Valle's composition. They have it registered under the wrong name as Francisco del Valle.

According to an article by John Hubert Cornyn an original copy of Del Valle's composition was bought by Sir Tatton Sykes (see Cornyn, 1992).

Sources See: BM (1993, docs. 8408, 8498, 8500, vol. 1), SA (1996, caja 6/exp. 45, and caja 6/exp. 57), BM (2003, doc. 11163),

ID. NO. 81

Image**Type** Painting**Author** García, Aurelio**Date** 1895**Title** El descubrimiento del pulque
(The Discovery of Pulque)**Mat. and size** Oil on alabaster 60 x 59**Exhibitions**

unknown

Present location

Arkansas Art Centre

Comments

According to the source *MMCA*, the painting was donated by W.H. Miller in 1947 to the Arkansas Art Centre. García Barragán believes that its author was probably from Puebla (see García Barragán's comments on this painting in *MMCA*).

Sources Image: *MMCA*

ID. NO. 82

Image**Type** Painting**Author** García Coromina, J**Date** 1898 ca**Title** Funerales de un rey azteca
(Funeral of an Aztec King)**Mat. and size** unknown**Exhibitions**

ENBA XXIII (1898)

Present location

not located

Comments

Exhibited during the XXIII Academy's Exhibition in the gallery of original works by professional artists working in and outside the Academy. Its entry specifies that it was made under the direction of José Jara (RT 1963: 620, entry 2).

This means that it was probably sent from Michoacan because Jara was a professor of the Academy of Fine Arts (Colegio de San Nicolas) in Morelia at the time. This is one of the few examples of works made by an art student training outside the Academy.

Sources See: RT (1963: 620, entry 2)

ID. NO. 83

Image**Type** Painting**Author** Paula Mendoza, Francisco de**Date** 1898 ca**Title** Episodio de la conquista
(Episode from the Conquest)**Mat. and size** unknown**Exhibitions**

ENBA XXIII (1898)

Present location

not located

Comments

Exhibited during the XXIII Academy's Exhibition in the gallery of original works made by professional artists working in and outside the Academy.

Sources See: RT (1963: 620, entry 6)

ID. NO. 84

Image**Type** Painting**Author** Rodríguez, Federico**Date** 1898 ca**Title** El fuego sagrado (ritos aztecas)
(The Sacred Fire. Aztec Rites)**Mat. and size** unknown**Exhibitions**
unknown**Present location**
not located**Comments**

A document in BM states that Rodríguez was born in Colombia and began his studies at the Academy in 1897. This document also specifies that between 1898 and 1905 he painted 'The Sacred Fire (Aztec Rites)' amongst other works (BM 1993, doc. 9913/11, vol. 2).

Sources See: BM (1993, doc. 9913/11, vol. 2)

ID. NO. 85

Image**Type** Painting**Author** Unzueta, Adrián**Date** 1898 ca**Title** El Tzompantli**Mat. and size** Oil on canvas 130 x 226**Exhibitions**

ENBA XXIII (1898)

Present location

MNH

Comments

Presented during the XXIII Academy's Exhibition in the gallery of professional artists working in and outside the Academy with the title 'El tzompantli (torre de las calaveras), prisioneros españoles sacrificados por los sacerdotes aztecas en un Teocali' (RT 1963: 620, entry 3).

The FIIE has the slide of a painting made using part of this composition (the group on the left) without the dead bodies. Their records do not provide a date and state Izaguirre as its author, but I believe that it must have been made by Unzueta himself. It has been catalogued as belonging to the 'Galeria Gabriela Orozco' (FIIE, ref: MP 2805c).

The National History Museum bought this painting from María Luisa Unzueta in 1937.

Sources See: *El Mundo* (19/02/1899), *El hijo del Ahuizote* (29/01/1899), BM (1993, doc. 9961/12, vol. 2), and RT (1963: 620, entry 3)

ID. NO. 86

Image**Type** Painting**Author** Dávila, Daniel**Date** unknown**Title** Papatzin se introduce en palacio
(Papatzin Sneaks into the Palace)**Mat. and size** Oil on cardboard 33 x 23**Exhibitions**

unknown

Present location

Col. Ignacio Dávila (Puebla)

Comments

It is difficult to date this composition and to relate it with one of the history painting competitions because Daniel Dávila was not included amongst the students who presented compositions for the annual competition of September 1889 which established this topic for its subject matter (see number 18 of this catalogue). Another confusing matter is the fact that Dávila's composition is much more finished than the others and was made using colour which would in theory correspond to the second stage of a biennial competition.

Sources Image: *LFE*

ID. NO. 87

Image**Type** Painting**Author** Izaguirre, Leandro**Date** unknown**Title** El juego de pelota entre los antiguos mexicanos
(The Ball Game Amongst the Ancient Mexicans)**Mat. and size** Oil on canvas 28 x 18**Exhibitions**

unknown

Present location

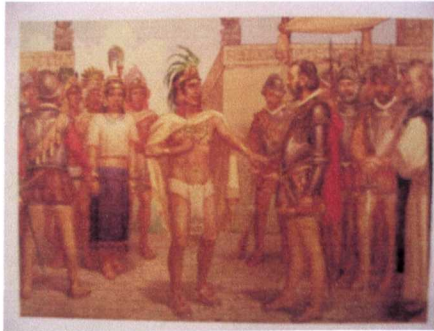
not located

Comments

I found this painting reproduced in Pérez de Salazar y Solana (1982). Unfortunately the author does not provide a date or information about its location (though it is probably in a private collection). It seems strange that Izaguirre would have also made a composition with this subject matter since he started studying much later than Ibararán and Carrasco (see numbers 14 and 68 of this catalogue).

Sources Image: Pérez de Salazar *JMVC*

ID. NO. 88

Image**Type** Painting**Author** Izaguirre, Leandro**Date** unknown**Title** La rendición de Cuauhtémoc
(Cuauhtémoc's Surrender)**Mat. and size** Water-colour on cardboard
26 x 36**Exhibitions**

unknown

Present location

Col. Pascual Gutiérrez Roldan

Comments

This painting is reproduced in the book *Colección Pascual Gutiérrez Roldan* with the title 'Encuentro de Cortés con Moctezuma' (catalogue no. 177), but I believe that the figure on the left is not Moctezuma but Cuauhtémoc. Moctezuma was generally portrayed with a small beard. Furthermore, the gestures of this figure suggest the moment in which Cuauhtémoc asks Cortés to kill him. The woman behind him is probably Cuauhtémoc's wife who is said to had been present at the time (see for example Prescott's *History of the conquest*).

It is difficult to know whether this composition was made for a competition, but it is interesting to note that it is very small in size.

Sources Image: *Colección Pascual Gutiérrez Roldan*

ID. NO. 89

Image**Type** Painting**Author** Izaguirre, Leandro**Date** unknown**Title** Volcán con indígenas
(Volcano with *Indígenas*)**Mat. and size** Oil on canvas 55 x 70**Exhibitions**

unknown

Present location

unknown

Comments

This painting is reproduced in Pérez de Salazar y Solana (1982). Unfortunately the author does not provide any information about it. Its presence in the book indicates that it must be part of a private collection.

Sources Image: *JMVC*

ID. NO. 90

Image**Type** Painting**Author** Martínez, Isidro**Date** unknown**Title** Cortés and Moctezuma**Mat. and size** Oil on canvas 350 x 240**Exhibitions**

unknown

Present location

Casa de la cultura de Tlalpan

Comments

This painting belongs to the collections of the 'Universidad Autónoma del Estado de México'. Since Martínez was from Toluca (state of Mexico) it is possible that the painting was bought by the government or donated to the state by the artist or one of his relatives.

I believe that it depicts the moment in which Cortés persuades Moctezuma to leave his palace in order to take residence with him in the Spanish quarters (see for example Prescott's *History of the Conquest*).

Sources unknown

ID. NO. 91

Image**Type** Painting**Author** unknown**Date** unknown**Title** El descubrimiento del pulque
(The Discovery of Pulque)**Mat. and size** Oil on canvas 36 x 44**Exhibitions**

unknown

Present locationPinacoteca Ateneo Fuentes,
Saltillo Coahuila**Comments**

This is one of the many compositions made after Obregón's 'Descubrimiento del pulque'. This version presents some important differences in relation to the original. The female figure with bare breasts behind the central characters is not so visible, for example, and the backdrop is more ornate than Obregón's.

The FIIE has a slide of this painting under the authorship of Obregón, but I doubt that this composition was indeed made by him.

Sources Image: FIIE (ref. MP4641a)

ID. NO. 92

Image**Type** Painting**Author** Unzueta, Adrián**Date** unknown**Title** Dedicación de la piedra del sol
(Consacration of the Sun Stone)**Mat. and size** unknown**Exhibitions**

unknown

Present location

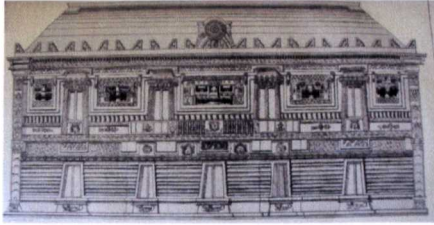
not located

Comments

A document in BM mentions this painting as one of Unzueta's works (1993, doc. 9961/12, vol. 2). This composition may be the same that was used for the cover of Peñafiel's *El templo mayor de México antiguo* (see illustration no. 5).

Sources See: BM (1993, doc. 9961/12, vol. 2)

ID. NO. 93

Image**Type** Projects: Architecture**Author** Salazar, Reyes, and Alva**Date** 1888**Title** Pabellon mexicano
(Mexican Pavilion)**Mat. and size** unknown**Exhibitions**

n/a

Present location

n/a

Comments

Project for a Mexican pavilion to represent Mexico in the Paris International Exhibition of 1889. It was designed by Luis Salazar, Vicente Reyes and José M. Alva. The image shows the lateral façade designed by Alva.

Sources Image: Godoy (1890), see also Peñafiel (1890, vol. 2)

ID. NO. 94

Image**Type** Projects: Architecture**Author** Contreras, Jesús**Date** 1898 ca**Title** Pórtico gruta de Chapultepec
(Portico to the Grotto of Chapultepec)**Mat. and size** Plaster**Exhibitions**

n/a

Present location

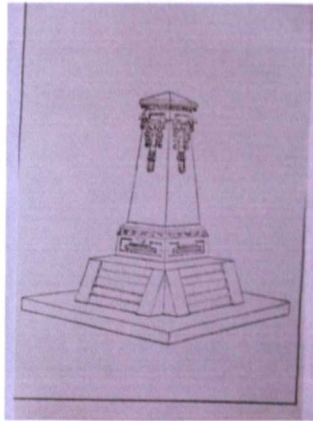
n/a

Comments

Model for a portico to adorn the entrance of the grotto in Chapultepec. A photograph of Contreras' project was published in *El Mundo Ilustrado* on the 25/08/1900. See also Pérez Walters (1990).

Sources Image: *El Mundo Ilustrado* (25/08/1900)

ID. NO. 95

Image**Type** Projects: Monument**Author** Rodríguez, Francisco**Date** 1895**Title** Monumento conmemorativo en Tepoztlán
(Commemorative monument in
Tepoztlán)**Mat. and size** Height: 520**Exhibitions**

n/a

Present location

unknown

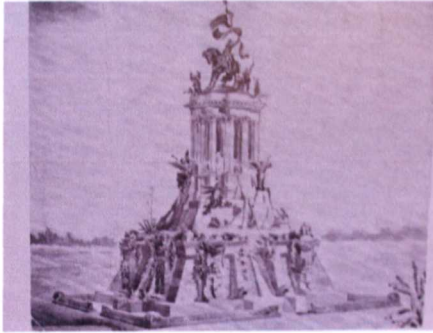
Comments

Commemorative project to mark the discovery of the pyramid in 'el Tepozteco' (Tepoztlán). Its inauguration was planned to coincide with the IX International Congress of Americanists held in Mexico in 1895.

The monument received a positive response by the critics. See JF (1990: 428), and Alvarez (1900: 274). See also Schávelzon (1988: 99-101) for an article written by Rodríguez himself explaining the iconographical programme of his design.

Sources Image: Schávelzon, *La polémica del arte nacional*

ID. NO. 96

Image**Type** Projects: Monument**Author** Boari, Adomo**Date** 1900**Title** Monument to Porfirio Díaz**Mat. and size** unknown**Exhibitions**

n/a

Present location

n/a

Comments

See Fernández (1983: 179) for a brief study of the project, and Moysén (1986: 118) who describes the characteristics of its design.

Sources Image: JF, *El arte del siglo XIX*

ID. NO. 97

Image**Type** Projects: Monument**Author** Noriega, Carlos**Date** 1905**Title** Monument to Xicotencatl**Mat. and size** unknown**Exhibitions**

n/a

Present location

n/a

Comments

See 'Proyecto de un monumento dedicado a Xicotencatl' in Daniel Schávelzon (1988: 226-27). This article was written by Noriega explaining the characteristics of his design and the reasons why he thought the monument was needed. Noriega hoped that the monument would be unveiled during the celebrations of Independence in 1910.

Sources Image: Schávelzon, *La polémica del arte nacional*

ID. NO. 98

Image**Type** Projects: Monument**Author** unknown**Date** 1905**Title** Monument to Juárez**Mat. and size** unknown**Exhibitions**

n/a

Present location

n/a

Comments

Made in response to a competition summoned by the government to build a monument for Juárez which would be inaugurated in 1906.

See *El Mundo Ilustrado* on the 28th of January 1906 for an article which reproduces three of the projects presented (including this one).

Sources Image: Katzman, *Arquitectura del siglo XIX en México*
See: *El Mundo Ilustrado* (28/01/1906)

ID. NO. 99

Image**Type** Projects: Sculpture**Author** unknown**Date** 1891 ca**Title** Xicotencatl**Mat. and size** Marble**Exhibitions**

n/a

Present location

not located

Comments

I found this reference in an article entitled 'Para la exposición de Chicago' in the newspaper *El Siglo XIX* (21/08/1891). The article says that the government of Tlaxcala had commissioned a marble statue of Xicotencatl to be sent to the Columbian Exhibition of Chicago in 1893.

It is not certain whether the statue was finished or sent to this exhibition.

Sources See: *El Siglo XIX* (21/08/1891)

ID. NO. 100

Image**Type** Sculpture**Author** Dumaine, Francisco**Date** 1875**Title** Cortés and doña Marina**Mat. and size** Plaster**Exhibitions**ENBA XVII (1875)
New Orleans 1884**Present location**

not located

Comments

Exhibited during the XVII Academy's Exhibition in the section reserved for the students of sculpture under the direction of Noreña. The catalogue described it as: 'Doña Marina muestra a Hernán Cortés el valle de México, grupo original de Francisco Dumaine' (RT 1963: 467, entry 27).

Sources See: BM (1993, doc. 7501, vol 1), and RT (1963: 467, entry 27)

ID. NO. 101

Image

**Type** Sculpture**Author** Islas, Juan**Date** 1880 ca**Title** Nezahualcóyotl**Mat. and size** unknown**Exhibitions**

unknown

Present location

not located

Comments

I found this photograph in the book *Catálogo de monumentos escultóricos* (1976) which indicated that the bust was located outside the National Library. But the National Library is no longer where it was in 1976, so the piece is unlocated at present. In his 'Primer almanaque artístico y monumental' Altamirano talks about two small statues being made by Juan Islas for the National library (one of Nezahualcóyotl and another one of Valmiki) of which this is probably one (see Altamirano in RP 1997: 156, vol. 3).

Sources Image: *Catálogo de monumentos escultóricos*
See: RP (1997: 156, vol. 3)

ID. NO. 102

Image**Type** Sculpture**Author** Guerra, Gabriel**Date** 1887**Title** La tortura de Cuauhtémoc
(The Torture of Cuauhtémoc)**Mat. and size** Bronze**Exhibitions**

ENBA XXI (1886)

Present locationMonument to Cuauhtémoc
Paseo de la Reforma
Mexico City**Comments**

Bass-relief on the pedestal of the Monument to Cuauhtémoc in Reforma. It was exhibited during the XXI Academy's Exhibition in the section of sculpture under the direction of Noreña. The catalogue provided the following description: "Cuauhtémoc y Tetzpanquetzal, señor de Tlacopan, fueron puesto [sic] al tormento. El rey, con inquebrantable constancia sufrió los dolores sin cambiar la seriedad de su rostro. Tetzpanquetzal, proximo a sucumbir, volvió tristemente los ojos al monarca, como para pedirle licencia de revelar el secreto: fijole airadamente la vista Cuauhtémoc dirigiendole secamente estas palabras: '¿Estoy yo en algun deleite o baño?' (RT 1963: 565, entry 38).

According to Moreno (1970) there is a version of this composition in plaster in the collections of the *Museo de la Ciudad de México* (Moreno reproduces a copy of this plaster).

Sources See: RT (1963: 565 entry 38)

ID. NO. 103

Image**Type** Sculpture**Author** Noreña, Miguel**Date** 1887**Title** La rendición de Cuauhtémoc
(Cuauhtémoc's Surrender)**Mat. and size** Bronze**Exhibitions**

unknown

Present locationMonument to Cuauhtémoc
Paseo de la Reforma
Mexico City**Comments**

Bass-relief on the pedestal of the Monument to Cuauhtémoc in Reforma.

Sources unknown

ID. NO. 104

Image**Type** Sculpture**Author** Contreras, Jesús**Date** 1888 -89**Title** Izcoatl**Mat. and size** Bronze 360 x 225**Exhibitions**

Paris 1889

Present locationMuseo del Ejército y la Fuerza
Aérea**Comments**

Made for the 'Aztec Palace' as part of the iconographical program designed by Antonio Peñafiel. In 1940 it was used for the 'Monumento a la raza', but it was later replaced by a copy. The original became part of the collections of the 'Museo del Ejército' in 1992. It has been placed outside the Museum in an open space designed for its display next to Nezahualcóyotl and Totoquihuatzin.

According to Fausto Ramírez, after their return from Paris, the reliefs of Jesús Contreras remained in the patio of the 'Museo de Artillería' in the Ciudadela of Mexico City until 1910, and the large figures could later be seen in one of the patios of the 'Mercado Abelardo Rodríguez' where they remained for a few years (see FR 1988: 253).

Sources unknown

ID. NO. 105

Image**Type** Sculpture**Author** Contreras, Jesús**Date** 1888- 89**Title** Nezahualcōyōtl**Mat. and size** Bronze 360 x 225**Exhibitions**

Paris 1889

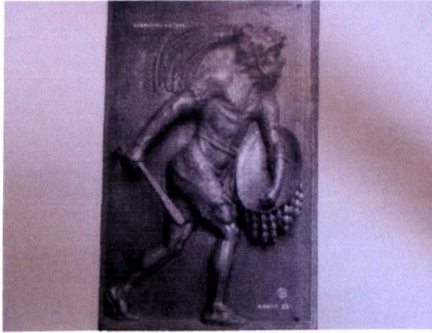
Present locationMuseo del Ejército y la Fuerza
Aérea**Comments**

Made for the 'Aztec Palace' as part of the iconographical program designed by Antonio Peñafiel. In 1940 it was used for the 'Monumento a la raza', but it was later replaced by a copy. The original became part of the collections of the 'Museo del Ejército' in 1992. It has been placed outside the Museum in an open space designed for its display next to Izcoatl and Totoquihuatzin.

According to Fausto Ramírez, after their return from Paris, the reliefs of Jesús Contreras remained in the patio of the 'Museo de Artillería' in the Ciudadela of Mexico City until 1910, and the large figures could later be seen in one of the patios of the 'Mercado Abelardo Rodríguez' where they remained for a few years (see FR 1988: 253).

Sources unknown

ID. NO. 106

Image**Type** Sculpture**Author** Contreras, Jesús**Date** 1888-89**Title** Cacama**Mat. and size** Bronze 360 x 225**Exhibitions**

Paris 1889

Present locationCasa de la cultura de
Aguascalientes
City of Aguascalientes**Comments**

Made for the 'Aztec Palace' as part of the iconographical program designed by Antonio Peñafiel.

According to Fausto Ramírez, after their return from Paris, the reliefs of Jesús Contreras remained in the patio of the 'Museo de Artillería' in the Ciudadela of Mexico City until 1910. Cacama was later sent to Aguascalientes with the other sculptures and placed in one of the patios of the *Casa de la Cultura* (FR 1988: 253).

See also Pérez Walters (1990).

Sources Image: FNINAH (ref: 122487)

ID. NO. 107

Image**Type** Sculpture**Author** Contreras, Jesús**Date** 1888-89**Title** Camaxtli**Mat. and size** Bronze 270 x 150**Exhibitions**

Paris 1889

Present locationFountain *Jesús F. Contreras*
City of Aguascalientes**Comments**

Made for the 'Aztec Palace' as part of the iconographical program designed by Antonio Peñafiel.

According to Fausto Ramírez, after their return from Paris, the reliefs of Jesús Contreras remained in the patio of the 'Museo de Artillería' in the Ciudadela of Mexico City until 1910. He also says that Camaxtli was sent with the remaining sculptures to Aguascalientes and, together with Centéotl, incorporated into a fountain in the *Jardín de los Palacios* in the city of Aguascalientes as a homage to Contreras in 1986 (FR 1988: 253).

See also Pérez Walters (1990).

Sources unknown

ID. NO. 108

Image**Type** Sculpture**Author** Contreras, Jesús**Date** 1888-89**Title** Centéotl**Mat. and size** Bronze 270 x 150**Exhibitions**

Paris 1889

Present locationFountain *Jesús F. Contreras*
City of Aguascalientes**Comments**

Made for the 'Aztec Palace' as part of the iconographical program designed by Antonio Peñafiel.

According to Fausto Ramírez, after their return from Paris, the reliefs of Jesús Contreras remained in the patio of the 'Museo de Artillería' in the Ciudadela of Mexico City until 1910. He also says that Centéotl was sent with the remaining sculptures to Aguascalientes and, together with Camaxtli, incorporated into a fountain in the *Jardin de los Palacios* in the city of Aguascalientes as a homage to Contreras in 1986 (FR 1988: 253).

See also Pérez Walters (1990).

Sources Image: Pérez Walters, *Jesús F. Contreras, escultor finisecular*

ID. NO. 109

Image**Type** Sculpture**Author** Contreras, Jesús**Date** 1888-89**Title** Cuauhtémoc**Mat. and size** Bronze 360 x 225**Exhibitions**

Paris 1889

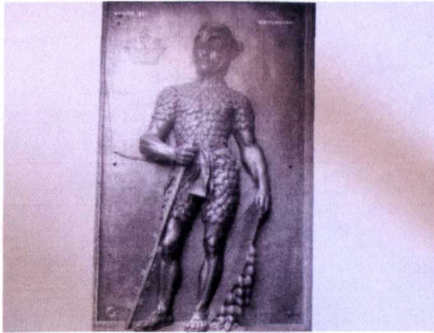
Present locationMuseo del Ejército y la Fuerza
Aérea**Comments**

Made for the 'Aztec Palace' as part of the iconographical program designed by Antonio Peñafiel. In 1940 it was used for the 'Monumento a la raza', but it was later replaced by a copy. The original became part of the collections of the 'Museo del Ejército' in 1992. It has been separated from the other three and placed at the entrance of the Museum.

According to Fausto Ramírez, after their return from Paris, the reliefs of Jesús Contreras remained in the patio of the 'Museo de Artillería' in the Ciudadela of Mexico City until 1910, and the large figures could later be seen in one of the patios of the 'Mercado Abelardo Rodríguez' where they remained for a few years (see FR 1988: 253).

Sources For a contemporary review see Revilla 'Exposición XXII' in RP (1997: 327-337, vol. 3)

ID. NO. 110

Image**Type** Sculpture**Author** Contreras, Jesús**Date** 1888-89**Title** Cuitláhuac**Mat. and size** Bronze 360 x 225**Exhibitions**

Paris 1889

Present locationCasa de la cultura de
Aguascalientes
City of Aguascalientes**Comments**

Made for the 'Aztec Palace' as part of the iconographical program designed by Antonio Peñafiel.

According to Fausto Ramírez, after their return from Paris, the reliefs of Jesús Contreras remained in the patio of the 'Museo de Artillería' in the Ciudadela of Mexico City until 1910. Cuitláhuac was sent later to Aguascalientes with the other sculptures and placed in one of the patios of the *Casa de la Cultura* (FR 1988: 253).

See also Pérez Walters (1990).

Sources Image: FNINAH (ref: 122485)

ID. NO. 111

Image**Type** Sculpture**Author** Contreras, Jesús**Date** 1888-89**Title** Chalchiuhtlicue**Mat. and size** Bronze 270 x 150**Exhibitions**

Paris 1889

Present locationCasa de la cultura de
Aguascalientes
City of Aguascalientes**Comments**

Made for the 'Aztec Palace' as part of the iconographical program designed by Antonio Peñafiel.

According to Fausto Ramírez, after their return from Paris, the reliefs of Jesús Contreras remained in the patio of the 'Museo de Artillería' in the Ciudadela of Mexico City until 1910. Chalchiuhtlicue was sent later to Aguascalientes with the other sculptures and placed in one of the patios of the *Casa de la Cultura* (FR 1988: 253).

See also Pérez Walters (1990).

Sources unknown

ID. NO. 112

Image**Type** Sculpture**Author** Contreras, Jesús**Date** 1888-89**Title** Tlaloc**Mat. and size** Bronze 270 x 150**Exhibitions**

Paris 1889

Present locationCasa de la cultura de
Aguascalientes
City of Aguascalientes**Comments**

Made for the 'Aztec Palace' as part of the iconographical program designed by Antonio Peñafiel.

According to Fausto Ramírez, after their return from Paris, the reliefs of Jesús Contreras remained in the patio of the 'Museo de Artillería' in the Ciudadela of Mexico City until 1910. Tlaloc was sent later to Aguascalientes with the other sculptures and placed in one of the patios of the *Casa de la Cultura* (FR 1988: 253).

See also Pérez Walters (1990).

Sources Image: Pérez Walters, *Jesús F. Contreras, escultor finisecular*

ID. NO. 113

Image**Type** Sculpture**Author** Contreras, Jesús**Date** 1888-89**Title** Totoquihuatzin**Mat. and size** Bronze 360 x 225**Exhibitions**

Paris 1889

Present locationMuseo del Ejército y la Fuerza
Aérea**Comments**

Made for the 'Aztec Palace' as part of the iconographical program designed by Antonio Peñafiel. In 1940 it was used for the 'Monumento a la raza', but it was later replaced by a copy. The original became part of the collections of the 'Museo del Ejército' in 1992. It has been placed outside the Museum in an open space designed for its display next to Nezahualcóyotl and Izcoatl.

According to Fausto Ramírez, after their return from Paris, the reliefs of Jesús Contreras remained in the patio of the 'Museo de Artillería' in the Ciudadela of Mexico City until 1910, and the large figures could later be seen in one of the patios of the 'Mercado Abelardo Rodríguez' where they remained for a few years (see FR 1988: 253).

Sources unknown

ID. NO. 114

Image**Type** Sculpture**Author** Contreras, Jesús**Date** 1888-89**Title** Xochiquetzalli**Mat. and size** Bronze 270 x 150**Exhibitions**

Paris 1889

Present locationCasa de la cultura de
Aguascalientes
City of Aguascalientes**Comments**

Made for the 'Aztec Palace' as part of the iconographical program designed by Antonio Peñafiel.

According to Fausto Ramírez, after their return from Paris, the reliefs of Jesús Contreras remained in the patio of the 'Museo de Artillería' in the Ciudadela of Mexico City until 1910. Xochiquetzalli was sent later to Aguascalientes with the other sculptures and placed in one of the patios of the *Casa de la Cultura* (FR 1988: 253).

See also Pérez Walters (1990).

Sources Image: Pérez Walters, *Jesús F. Contreras, escultor finisecular*

ID. NO. 115

Image**Type** Sculpture**Author** Contreras, Jesús**Date** 1888-89**Title** Yacatecuhtli**Mat. and size** Bronze 270 x 150**Exhibitions**

Paris 1889

Present locationCasa de la cultura de
Aguascalientes
City of Aguascalientes**Comments**

Made for the 'Aztec Palace' as part of the iconographical program designed by Antonio Peñafiel.

According to Fausto Ramírez, after their return from Paris, the reliefs of Jesús Contreras remained in the patio of the 'Museo de Artillería' in the Ciudadela of Mexico City until 1910. Yacatecuhtli was sent later to Aguascalientes with the other sculptures and placed in one of the patios of the *Casa de la Cultura* (FR 1988: 253).

See also Pérez Walters (1990).

Sources unknown

ID. NO. 116

Image**Type** Sculpture**Author** Casarín, Alejandro**Date** 1891**Title** Izcoatl and Ahuizotl (Indios Verdes)
(Green Indians)**Mat. and size** Bronze**Exhibitions**

n/a

Present locationInsurgentes norte
Mexico City**Comments**

Originally placed in front of the Monument to Carlos IV at the Bucareli end of *Paseo de la Reforma* in 1891.

Relocated to *Paseo de la Viga* in 1902 when their original pedestals were replaced by a new base made by Guillermo Heredia using Maya designs.

According to Fausto Ramírez they were cast in bronze in 1889 (1986: 136).

The FIIE has the slide of a commemorative plate from 1979 (no longer in place) with the following inscription: 'Las esculturas de los indios verdes obra del escultor Alejandro Casarín realizadas en 1891 en honor de los emperadores aztecas Ahuizotl e Itzcoatl fueron colocadas originalmente en le confluencia del paseo de la Reforma y la calle de Bucareli. En 1902 fueron trasladadas a calzada de la viga a la altura de Jamaica y en 1934 fueron ubicadas en la salida de la carretera Mexico-Nuevo Laredo. El día 1o de Diciembre de 1979 por acuerdo del Lic. José López Portillo presidente de los Estados Unidos Mexicanos se reubicaron en este lugar. Departamento del Distrito Federal.'

Sources See: *El Siglo XIX* (29/09/1891; 29/08/1891; 5/09/1891; and 7/11/1891), and *El Mundo Ilustrado* (23/09/1900)

ID. NO. 117

Image**Type** Sculpture**Author** Contreras, Jesús**Date** 1891**Title** Portrait of Cuauhtémoc**Mat. and size** Bronze**Exhibitions**

ENBA XXII (1891)

Present location

not located

Comments

Exhibited during the XXII Academy's Exhibition in the section of works made by artists working outside the Academy. The entry in Romero de Terrero's catalogue describes it as a portrait of Cuauhtémoc in bronze, original composition by Contreras (RT 1963: 593, entry 3).

Sources See: RT (1963: 593, entry 3)

ID. NO. 118

Image**Type** Sculpture**Author** Espejel, Manuel**Date** 1891 ca**Title** Un alumno de Calmecac
(A Student of Calmecac)**Mat. and size** unknown**Exhibitions**

ENBA XXII (1891)

Present location

not located

Comments

Exhibited during the XXII Academy's Exhibition in the section of works made by the students of sculpture under the direction of Noreña (RT 1963: 593, entry 28).

The Calmecac was the place where Aztec children of noble ascendancy received their education.

According to a document in BM this work was selected for the raffle at the end of the exhibition and given to one of the 'subscriptores' (individuals who paid membership to the Academy), (see BM 1993, doc. 8123, vol. 1).

Sources See: BM (1993, doc. 8123, vol. 1), and RT (1963: 593, entry 28)

ID. NO. 119

Image**Type** Sculpture**Author** Noreña, Miguel (under the direction of)**Date** 1892**Title** Tipos indigenas
(Indigenous Types)**Mat. and size** unknown**Exhibitions**

Madrid 1892

Present location

not located

Comments

In his catalogue of the archaeological material sent by Mexico to the Madrid Columbian Exhibition in 1892, Del Paso y Troncoso says that six models of indigenous types were made in the Academy by Manuel Espejel, Agustín Ocampo y Guillermo Cardenas (under the direction of Noreña). These models reproduced "los tipos genericos de un sacerdote y de una mujer noble, y cuatro tipos individuales, que son: el del guerrero tlaxcalteca *Xicotencatl*, victima de su patriotismo, y el de tres emperadores aztecas: *Itzcoatl*, fundador de la hegemonia mexicana en Anahuac; *Moteczuma* [sic] II, el monarca mas pujante de la dinastia, y *Cuauhtémoc*, último emperador de México, digno por su heroicidad y por su estoicismo,..." (1892: 13, vol. 1).

I found this photograph in the newspaper *El Mundo* (29/11/1899) with an inscription underneath which reads: 'Legislacion de México en Madrid. Casa del Gral. Riva Palacio en 1893.' I believe that this is the sculpture of Moctezuma displayed in Madrid as this monarch was usually portrayed with a small beard. This much is said by Del Paso y Troncoso: "Moteczuma [sic] esta representado con barba, por que en realidad de verdad las tenia; dicelo asi Bernal Díaz del Castillo, .." (1892: 44-45, vol. 1).

Sources Image: *El Mundo* (29/11/1899)

See: Francisco del Paso y Troncoso (1892: 44-45, vol. 1)

ID. NO. 120

Image**Type** Sculpture**Author** Contreras, Jesús (atributed)**Date** unknown**Title** Cuauhtémoc**Mat. and size** Bronze 87 x 55**Exhibitions**

unknown

Present locationAtrium of the Cathedral
Mexico City.**Comments**

This bust has been attributed to Contreras by Patricia Pérez Walters (1990). If this sculpture is indeed by Contreras then it was exhibited during the XXII Academy's Exhibition in the section of works presented by artists working outside the Academy (RT 1963: 593, entry 3) -number 117 of this catalogue.

According to Daniel Schávelzon this was the first monument to Cuauhtémoc inaugurated in 1869 under the presidency of Juárez (1988: 109-11), but this is highly unlikely if we compare it with existing visual records of that monument.

It is not certain how this bust arrived at its present location, Schávelzon says that it was placed in the atrium of the Cathedral on the 21st of August 1922 'under obscure reasons' (ibid: 111).

A copy of this bust can be seen in the permanent display of the National History Museum.

Sources Image: FNINAH (ref: 372288)

ID. NO. 121

Image**Type** Sketch**Author** Suárez, Librado**Date** 1880**Title** Ofrenda a los dioses
(Offering to the Gods)**Mat. and size** Lithograph based on oil
sketch 83 x 56**Present location**
not located**Exhibitions**

ENBA XX (1881)

Comments

Presented during the XX Academy's Exhibition in the section dedicated to works made by students in the classes of composition. The catalogue lists it as an 'original painting' (RT 1963: 539, entry 16).

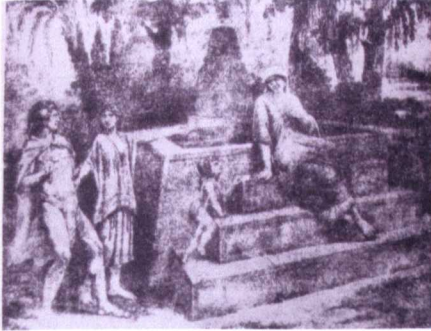
In his review of this exhibition Felipe Gutiérrez described it as, "una india que dirige a una muchacha para colocar al ídolo una sarta de flores y, atrás, se mira llegando a otra anciana que conduce igual ofrenda. El aspecto del conjunto es agradable y el color de las figuras bastante exacto; solamente choca algo la estatura de la pequeña, que le da carácter de una mujer grande en miniatura. La cabeza, en la edad que parece tener la pequeñuela, según la altura de su cuerpo, debía ser mayor y sus miembros más rollizos, agregando un gesto infantil que contemplara todo el carácter de un muchacho. En cuanto al buen aspecto y detalles del conjunto en este cuadro, están de agradable realismo y la verdad se presenta por todas partes, reclamando la atención" (see Gutiérrez 'La exposición artística de 1881' in RP 1997: 115, vol. 3, pages 81-124).

According to BM catalogue it was given to one of the 'subscriptores' after the raffle (BM 2003, doc. 10812).

Sources Image: *VENBA*

See: RT (1963: 539, entry 16), RP (1997: 81-124, vol. 3),

ID. NO. 122

Image**Type** Sketch**Author** Urruchi, Juan**Date** 1881**Title** El letargo de la princesa Papatzin
(Princess Papatzin Comes Out of Her Lethargy)**Mat. and size** unknown**Exhibitions**

ENBA XX (1881)

Present location

not located

Comments

This composition was reproduced in *VENBA*, but the catalogue by Romero de Terreros does not list it amongst the works exhibited. If the authorship in the illustrated catalogue is correct then this composition does not correspond to one of the Academy's history painting competitions. See entry on Martínez *El legargo de la princesa Papatzin* (number 76 of this catalogue).

Sources Image: *VENBA*

ID. NO. 123

Image**Type** Sketch**Author** Zaffira, Alberto**Date** 1881 ca**Title** Nezahualc6yotl en los jardines de Texcotzingo
(Nezahualcoyotl in the Gardens of Texcotzingo)**Mat. and size** unknown**Exhibitions**

ENBA XX (1881)

Present location

not located

Comments

Presented during the XX Academy's Exhibition in the section of modern paintings made by private artists as an 'original sketch' with the following description: "Nezahualc6yotl en los jardines de Texcotzingo, plegaria de la tarde al Dios de los cielos" (RT 1963: 532, entry 65).

In his review of this exhibition Felipe Guti6rrez describes it as, "peque6o cuadrito que representa a Netzahualc6yotl orando en un terrado vecino a su oratorio. La figura del rey es buena y bien armonizada con el fondo; 6ste est6 bien entonado y verdadera la luz del horizonte; pero el color de la figura lo hallamos un poco falso y convencional, como el que se emple6 en su otra composici6n de Hidalgo, cuyos tipos m6s bien nos parecen gallegos u otros isle6os de la campi6a que mexicanos; sin embargo el se6or Zaffira ha desplegado en sus dos cuadros un estilo franco y entendido y se conoce que sabe lo que trae entre manos" (see Guti6rrez 'La exposici6n art6stica de 1881' in RP 1997: 106, vol. 3, pages 81-124).

Sources See: RT (1963: 532 entry 65), and RP (1997: 81-124, vol. 3)

ID. NO. 124

Image**Type** Sketch**Author** unknown**Date** unknown**Title** Encuentro de Hernan Cortés y Cuauhtémoc en el templo mayor (Meeting Between Cortés and Cuauhtémoc in the 'Templo Mayor')**Mat. and size** unknown**Exhibitions**

unknown

Present location

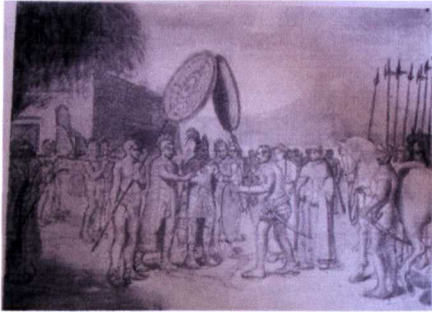
not located

Comments

I found this image in FNINAH, but the archive had no information about it apart from its title, and the fact that the photograph was taken between 1940-45. From its characteristics it appears to correspond to one of the Academy's history painting competitions made during the last two decades of the nineteenth century. Rather than an 'Encuentro' (encounter) I believe that the theme relates to the capture of Cuauhtémoc, and the moment when he asks Cortés to kill him. Its thematic content is hence that of the 'Rendición de Cuauhtémoc' and related to the compositions of Noreña, Ramírez and Izaguirre (numbers, 103, 74, and 88 of this catalogue).

Sources Image: FNINAH (Fondo Casasola ref: 179967)

ID. NO. 125

Image**Type** Sketch**Author** unknown**Date** unknown

Title Encuentro de Hernan Cortés y Moctezuma en Ixtapalapa (Meeting Between Cortés and Moctezuma in Ixtapalapa)

Mat. and size unknown**Exhibitions**

unknown

Present location

not located

Comments

I found this image in FNINAH, but the archive had no information about it apart from its title, and the fact that the photograph was taken between 1905-10. From its characteristics it appears to correspond to one of the Academy's history painting competitions made during the last two decades of the nineteenth century, but there is no record of this theme in any of the documents registered in the catalogues of the Academy (BM 1993, and 2003, or SA 1996).

Sources Image: FNINAH (Fondo Casasola ref: 179964)