

P O S A D A

PRINTMAKER TO THE MEXICAN PEOPLE

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PREFATORY NOTE

THE EXHIBITION in Chicago of the art of José Guadalupe Posada, the great Mexican printmaker, is significant for several reasons. This is the first time that Posada has ever been seen in the United States in more than a few examples. Until last year, even in Mexico, his work was less well known than it should have been, thirty years after his death. In 1943 the first important exhibit of his prints was arranged by the Dirección General de Educación Estética of the Secretaría de Educación Pública in the Palacio de Bellas Artes in Mexico City where it was an enormous success. It revealed an artist of great force and originality, deeply rooted in the mind and emotions of the Mexican people. Posada is the Hogarth and Goya and Daumier of Mexico. Here is a man of whom all the Americas may be proud.

Through the cooperation of the Secretaría de Educación Pública, The Art Institute of Chicago was able to bring this important exhibition to Chicago where it is being shown for the first time outside Mexico. In return, the Institute is lending during the summer of 1944 its great collection of Toulouse-Lautrec lithographs and posters to be shown at the Palacio de Bellas Artes. This is, we believe, the first case of direct interchange of exhibitions between a North American and a Latin-American institution. We believe that such an arrangement is worth continuing and plan that Chicago may see a series of important exhibits developed with the help of our hemispheric neighbors.

On behalf of the Art Institute I wish to thank Señor Jaime Torres Bodet, Ministro de Educación Pública, for his invaluable aid in making the interchange possible. Appreciation is also due Señores Carlos Pellicer, Director de Educación Estética, Roberto Montenegro, Jefe del Departamento de Bellas Artes, Victor M. Reyes, Jefe de la Sección de Artes Plásticas of this Ministry and Señor Fernando Gamboa of the Dirección General de Educación Estética, principal organizer of the Posada Exhibition in Mexico and Mexican Commissioner of the Exhibit in Chicago, for the text of this, the first extensive publication of Posada's work in English, as well as for help in installation of the prints.

DANIEL CATTON RICH
Director of Fine Arts



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JOSE GUADALUPE POSADA

THE MAN • HIS ART • HIS TIMES

BY FERNANDO GAMBOA

POSADA'S TIMES

THE YEAR in which José Guadalupe Posada was born—1852—found the country passing through one of the most difficult periods of its history. Only a short time before, the war for national independence had been won and the internal political struggle for the consolidation of a liberal independent government had become increasingly violent. It was a period in which a country and a nationality were being formed. The new republic had barely begun to heal its wounds after the American Intervention of 1847. The schisms had occurred during the war with the United States when Mexico's Vice President, Valentín Gómez Farías, attempted to incorporate the clergy into the defense of the country. The clergy's flat refusal provoked Farías into imposing a heavy tax on Church property. In reprisal, the clergy began to scheme against the government, and a battalion composed of wealthy young men, derisively named the *Polkos* (Polka dancers) by the people, rose up in arms, finally to be defeated.

On March 1, 1854, the Plan of Ayutla, asking for a Constitutional Congress, was proclaimed. On October 4 of the same year, the first liberal government was formed with men as prominent in Mexican history as Benito Juárez and General Ignacio Comonfort. On February 5, 1857, the government promulgated the liberal constitution. Benito Juárez became the head of the government while the opposition of the Conservative party, successful in battle, named as its president, Félix Zuloaga. Thus two separate governments co-existed—the Liberals under Juárez and the Conservatives under Zuloaga.

An attempt made on his life by rebelling soldiers compelled Juárez to escape with his cabinet, leaving General Santos Degollado at the head of the government, while the Conservative party substituted Miramón as President. After Miramón's defeat by General González Ortega in 1860, the Liberals entered Mexico City and Benito Juárez regained control of the government in January, 1861.

The Reform Movement in its struggle against the Church and aristocracy nationalized church property and brought about the separation of Church and State.

The reorganized reactionaries asked for European intervention in 1861 and offered the Mexican throne to the Austrian Archduke Maximilian. In the same year Juárez de-

creed the suspension of the payments of the country's foreign debt which Napoleon III seized as a pretext for armed intervention.

In 1862, English, Spanish, and French troops landed in Veracruz. One month later, the English and the Spanish signed the Treaty of Soledad and returned to their respective countries, but the French remained with the support of the Mexican Conservative party. In May, 1864, Maximilian and his wife arrived at Veracruz importing to Mexico the luxuries and the frivolities of Europe. In 1866, the French left Mexico, recalled by Napoleon III who decided to abandon Maximilian to his fate. Captured by the liberal forces in Querétaro, Maximilian was executed in the Cerro de las Campanas. Benito Juárez returned to Mexico and once more assumed the presidency till his death in 1872.

In 1876, during the presidency of Sebastián Lerdo de Tejada, a group of generals revolted and forced Lerdo de Tejada to leave the country; Porfirio Díaz, a renegade liberal, became President and held power for over thirty years. During this period, the country turned to feudal Europe for its ideals, political and social, denying everything Mexican. The clergy recuperated its power and prospered mightily despite the Reform Law which had never been annulled. The people expressed their protest through satirical newspapers, leaflets, and public demonstrations.

The protest of the Liberal party in 1906 culminated in workers' strikes at industrial centers, and hundreds of workers were shot down while hundreds of others were sent to unhealthy and uninhabitable penal centers of Quintaná Roo and the National Valley.

In 1908, the initial uprisings occurred against the dictator Díaz. In 1909, Francisco I. Madero, the Democrat, toured the country as opposition candidate in the coming elections. Captured and imprisoned, he escaped and launched the Plan of San Luis calling for an uprising which took place in November 20, 1910. Díaz was at last overthrown and exiled to Europe.

Madero became President. He was betrayed and assassinated by the usurper Huerta in 1913. Venustiano Carranza repudiated Huerta and roused the entire country, launching the revolution. People from the South, dressed in white clothes, shod in *huaraches*, wearing enormous sombreros and huge cartridge belts, joined General Emiliano Zapata, a peon from a sugar plantation, and to the battle cry of "Land and Liberty," they launched the Agrarian Revolution which called for division of land among the farmers. Francisco Villa in Chihuahua organized his famous Northern Division of 200,000 mounted men.

In 1914 Huerta was defeated and fled the country, Venustiano Carranza seized power, was named President and in 1917 promulgated the Constitution which today governs Mexico. The different elements, peons, peasants, workers, intellectuals, artists and many of the middle class fought together to achieve victory and the Revolution became a government.

POSADA'S LIFE

POSADA was a product of all that was best in the Mexicans of his time. He interpreted the history of his period with genius and intervened in Mexican destiny in a direct way. The powerful vigor of his artistic trend corresponds to his simplicity and genuine humility. His characteristics were a passion for work and study, loyalty to himself and his people, combined with the spontaneous poetry of a living tradition. He was a genius; no matter to what source he turned, he was able to develop a personal style which maintained itself through a work of incredible volume and high quality.

Posada's art knew no decadence. He felt the life of Mexico in his time and was able to express the aesthetic feeling of his nationality with the same depth and quality as Mexicans of other ages. Posada revealed himself to be of the same nature as the Indian sculptor, author of the Aztec sculpture Coatlicue or The Goddess of Death, and other anonymous artists who, during three centuries of Colonial domination, carved sculptures in hundreds of churches and were able to develop a personal style. Posada's time was a most tumultuous one, in which a struggle involving the noblest aspirations took place. His life and works have become the foundation of Mexican printmaking and have vitally contributed to the formation of contemporary Mexican art.

José Guadalupe Posada was born on the night of February 2, 1852, in the city of Aguascalientes, capital of the State of Aguascalientes, in a humble house on a nameless street of the popular district of San Marcos. His parents, of peasant stock, born in the same city, were Germán Posada and Petra Aguilar. He had two brothers, Cirilo and Ciriaco.

As a child, José Guadalupe Posada worked with his father in the fields and with his uncle, Manuel, in a pottery factory. Aguascalientes, a peaceful provincial city, had long been a cultural center. Essentially devoted to agriculture, it is identified with certain popular products, exquisite textiles, beautiful majolicas, and with the famous annual fair of San Marcos to which thousands of people come from all over the country. The influence of its ceramic tradition on Posada's childhood may have done much to determine his vocation and later artistic career.

Aguascalientes, with its native pre-Hispanic background, is situated between the Tarascan and the Nahuatl cultures. The first produced sculptors that created a rich art distinguished by caricatured naturalism and simplicity. Its images are vivid and less abstract than those of the Aztecs (or Nahuatlans). Both used religious subjects, although Aztec art is defined by a power of synthesis that has endowed its sculptures with notable soberness and majestic solidity. In both cases, as in all Mexican pre-Hispanic art, artists limited themselves to a rendering of the objective world. Though working with an acute realistic sense, they transformed reality with absolute freedom, never allowing themselves to be carried away by a mere descriptive tendency.

It would not, therefore, be exaggerated to think of the influence of this heritage on Posada. His skill as a potterymaker gave him ability to turn the potter's wheel with great speed and, with a rapid movement of his hands, shape the grey plastic clay. He also used pick and shovel to help grow corn, the basic food of all Mexican peasants. This hard labor, imposed by his humble origin, gave him the moral strength needed to achieve the daily tasks of his long life.

Posada did his first drawings while helping his brother, Cirilo, a school teacher, by taking charge of his youngest pupils. He was only twelve years old and his help consisted, according to Rodrigo A. Espinosa, in amusing himself by "copying religious prints or the pictures on the backs of playing cards, while his charges studied." When he had nothing to copy, he would try and make portraits of the children. At this time—Espinosa continues—there came to Aguascalientes the great Rea Circus. Its manager immediately covered every important street corner with elaborate posters showing the performers going through their acts on mats, stationary bars, trapezes, rings, etc. These advertisements proved a boon for Guadalupe who, not without certain sacrifices, bought copies of these posters in order to have models from which to work.

As a boy, Posada attended for a few days a drawing academy directed by Antonio Varela, where according to his fellow student, Espinosa, he succeeded in a "very little while in perfecting his talent."

There is no evidence of what the artist studied in Aguascalientes, but it is probable that his facility must soon have outgrown the poor academic discipline of the typical provincial school. Posada must then be considered a self-taught artist.

From the very beginning, he stood alone, and his independence increased as he grew older. Such other graphic media as existed were moribund or lacking in vitality, with the single exception of lithography, which was then at the peak of its development. Artistically his environment could not offer Posada anything, for it was the worst moment in Mexico's history. Due to political struggles, religious art was hidden while the clergy destroyed Colonial altars to put up others of white plaster following the European trends.

Posada had a talent for engraving, a medium which offered rich possibilities. He was surrounded by an impressive landscape of great innate beauty and felt the new general movement in Mexico, even though it was yet remote in its development. Throughout the land there was a connection between artistic forces. These did not exist aside from the anonymous and spontaneous manifestations of the folk arts. Small and secret as they seemed, the folk arts connected the great epochs of past and future. An exquisite sense of color and form was revealed in the toys, the silver objects, the sweetmeats, and so on, which in their daily use continued to be the hidden resources of the old spirit. For example, in the exalted daily invocation of Death by the Mexicans, one can appreciate the religious and war-like roots of native cultures and later of the Catholic religion. This invocation

was converted into a strange pleasure by the people and even in our day shows that they can play with the idea of Death as well as weep over it.

Like Goya in Spain, Posada constitutes in Mexico the sudden apparition of genius. In Spain, one had to resort to foreign artists to compensate for the meagerness of its artistic condition. In Mexico, the same thing happened, but under different circumstances. Artists were imported because its rulers and leading classes had lost their faith in Mexican things. Posada consulted life learning daily from its experiences while his great talent grew steadily.

Towards the end of 1870, a progressive group, headed by Trinidad Pedrozo, owner of a lithographic printing shop, brought out a small, political, independent Sunday newspaper called *El Jicote* (a type of flying insect). At this time, Posada began his more formal preparation as a draughtsman working as apprentice lithographer in Pedrozo's shop. Though not yet twenty years old, Posada mastered the art of lithography and became famous through his illustrations in *El Jicote*. The entire edition of the newspaper would be bought up in a few hours simply because of the great popularity of Posada's drawings and caricatures, which were finished portraits of public officials of Aguascalientes. In his technique could be seen the influence of lithographs which appeared in the newspapers of Mexico City which in turn showed the French influence of the period. But humor as well as Posada's incisive personality and mastery of technique distinguished his work. His contemporaries were delighted with his lithographs and praised them very highly.

The active and independent participation of *El Jicote* in local politics forced Trinidad Pedrozo to leave Aguascalientes and set up his shop in León, Guanajuato, a rich state bordering on Aguascalientes, where Posada followed him in 1873. It was here that he began to engrave on wood. The Pedrozo lithography shop specialized in advertisements, visiting and greeting cards, posters for public functions, such as bull-fights, and cigarette and match covers.

In 1887, the terrible flood which León suffered, forced Posada to return to Aguascalientes. Shortly afterwards he went to live in Mexico City. He was then thirty-five years old. He set up his first shop in the Street of Santa Teresa, now Avenida Guatemala. Later he moved to No. 5 Street of Santa Inés, now Emiliano Zapata, where he installed his shop in the carriage entrance of that building.

Immediately upon his arrival in Mexico City, Posada was given work by many print shops, newspapers, and magazines for which he drew innumerable illustrations, vignettes, and type-faces engraved with the burin in type-metal. Although he always worked for a great number of print shops of the capital and the province, it was less than a year after he came to Mexico that he began to work as a permanent staff member of the Antonio Vanegas Arroyo Publishing House, a connection which he maintained until his death.

José Guadalupe Posada—short, stout, dark-skinned, with a strong, round head, marked Indian features, and a noble and simple manner—was an indefatigable worker. During his forty-four years of passionate and untiring daily labor, it is estimated he produced more than 20,000 engravings. He permitted himself vacations only once a year, towards the end of December, and this consisted of a visit to the city of Guadalajara or to Aguascalientes where he had a great many friends.

Posada assumed a frank artisan attitude towards his work. Indifferent to the mode of life of the professional artists of his day, he would spend long hours quietly working over his table, piling up his plates in boxes where he kept his corrosive acids and other materials necessary for etching on zinc, a medium which he introduced in Mexico about 1895 and which he alone employed, using it almost exclusively during his last years. His remarkable facility is described by Blas Vanegas Arroyo, the editor's son, who remembers his father preparing the publication of certain works and discussing their illustration with "Don Lupe," as Posada was fondly known among his friends. "The material on hand would be, for example, a ballad (*corrido*) with words by Constancio S. Suárez, the Oaxacan poet and author of almost all the texts illustrated by Posada. Posada would study the material, suggest a certain size plate, draw on it rapidly in pencil and produce a complete, alive and eloquent outline in a few minutes. One hour later, the plate would be ready, engraved on metal or etched on zinc."

His workshop, installed in the carriage entrance of a house, kept its door open to the public. Since he was only a short distance away from the Escuela Central de Artes Plásticas, then known as the Academia de Bellas Artes de San Carlos, the brightest students and those most dissatisfied with the dismal academic training they received, would come in to visit him. Posada, in shirt sleeves and a grey canvas apron would be patiently and skillfully engraving his plate while laughing and joking. Frequently, he would dust the plate with an orange colored powder so the results could be seen. José Clemente Orozco, then in primary school, and Diego Rivera, already at the San Carlos Academy, both tell of going to Posada's workshop and carrying away with them the metal shavings that fell from his plates. Both these artists have declared that Posada exercised over them a determining influence in their career, esthetics, and professional conduct.

José Clemente Orozco has described Posada to us with these reverent words, "Posada is the equal of the greatest artists, an admirable lesson in simplicity, humility, equilibrium, and dignity. A strong contrast, indeed, to the hatred and the servile attitudes so common today."

The contrast offered between the life and work of Posada and that of the artists of the near-by decadent Academy was very marked. The San Carlos Academy had been the stronghold of official art which had found refuge there since the first half of the

nineteenth century, when Mexican art was all but dead. Only in the interior of the country, in states far removed from the capital, such as Jalisco, Guanajuato, Veracruz and Puebla, which had generally remained uncontaminated by academic influence, was there maintained a profoundly Mexican style among many anonymous portrait painters and distinguished artists like José María Estrada, Hermenegildo Bustos and Arrieta.

In an effort to inject some life into the dying Academy, Pelegrín Clavé, the fine Catalan painter and Eugenio Landesio, the excellent Italian landscapist, were imported. They had some notable disciples, among them Santiago Rebull and Félix Parra and José María Velasco who was to become a great landscape painter.

The personal and artistic independence of Posada is even more admirable when measured in terms of the general artistic atmosphere of his day. He never aspired to greater material prosperity and is known to have refused commissions with which he did not sympathize. Posada's prints were the most direct expression of the Mexican people's soul and sentiment. He seemed to be conscious of the fact that his art was positively classic in that it expressed true native forms and that it was loved by millions of Mexicans. He knew that academicians contemptuously dismissed his work as "popular," but that it was real because it was alive, significant, and personal, reflecting the aspirations of the great masses of the country.

Within this same limit, Posada, humble but rebellious, loyal to his social class and to his convictions as a liberal, implacably and persistently attacked in his engravings the Díaz dictatorship and the injustices which resulted from it, suffering, in consequence, imprisonment and constant persecution. Certain of his works, in which his anger and pain over the misery of the people explode in violent expression, forced him to go into hiding for several months. In Posada's work there seems to be an obsession with images of prisons and fugitives and men who fall bent by the bullets of the firing squad—a theme which no one in Mexico has treated with comparable drama. Through the medium of his work Posada was one of those actively responsible in preparing the way for the 1910 Revolution. In his engravings inarticulate public protest found its just expression.

Posada married Señorita María de Jesús Vela in León, Guanajuato, but left no descendants. His only son, who showed signs of inheriting his father's talent, died in youth. Posada was a simple, affable man of laughing nature who enjoyed fun with his countless friends who, like him, were of humble origin. He was a constant but amiable victim of the attentions of children of his neighborhood where he lived in one of the largest and poorest tenement houses of Mexico City. This house, near the Tepito market, consisted of three hundred small rooms and many courtyards with open air wash basins.

Despite his true genius, José Guadalupe Posada died alone, very poor, in that same humble atmosphere which had produced his fertile and prodigious art. He died shortly after his wife, in that same tenement house at No. 6 Avenida de la Paz, now Jesús Ca-

ranza, on the morning of January 20, 1913. Three of his friends, of whom "only one can read," as was recorded in the death certificate, reported his death to the proper authorities. They carried the body of "Don Lupe" on their shoulders to the Cemetery of Dolores in which the civil authorities had given them a "Ticket for a sixth class grave."

Seven years later, Posada's unclaimed remains were exhumed, and tossed in a common grave.

POSADA'S PUBLISHERS

POSADA'S work has always been true to his belief in creating art for the greatest number of people. Never did he display a spirit of limitation or exclusiveness. His warm and fecund generosity conceived of the whole people as his public. The people inspired his themes at the same time that they consumed his works. It is certain that Posada would never have created a work of art that could not have the widest possible distribution. Possibly the use of etching on zinc came as a result of the need to be loyal to that principle. He knew by experience that his wood or copper plates would take only one edition, which undoubtedly was a check on his aspirations, as well as anti-economical for his publisher who had created an immense net of popular distribution throughout the country.

Posada's work was distributed in a very special, though effective, manner. The Vanegas Arroyo publishing house, the largest of its kind in the country, published prayers, lives of the saints, accounts of crimes, of miracles, of freaks, comments on politics, humorous observations on current news events, ballads and songs which were very popular.

All of these works were printed on colored sheets for which the people paid from one to two centavos. Strolling venders sold these sheets on street corners, in market places, at fairs, ranches and haciendas. For the people, the large majority of whom could not read, the most important feature was the illustration which gave them an idea of the amazing event which had taken place.

When Manuel Manilla was an illustrator and the Vanegas Arroyo publishers just beginning, the religious tradition in these sheets, with their romantic colors and prominent typographical features, completely over-shadowed the illustrations. Posada, when he came to work for Vanegas Arroyo, reduced the typographical attractions to a position of minor importance and gave to the illustrations the principal place on the sheet. This proved to be a great economic success for the publishing house.

Antonio Vanegas Arroyo was born in the city of Puebla in 1852, the same year as Posada. He came to Mexico City in 1867 and immediately installed a book-binding shop in the Street of the Perpetua, No. 8. With the great energy which was his principal characteristic, he opened to the public, in 1880, the doors of the printshop which later was to be known as a great publishing house all over the country.

Vanegas Arroyo was a true pioneer of modern journalism and the most genuinely Mexican and popular publisher the country has ever had. His work was inspired by the people, and he was moved in his activities not only by a desire for prosperity, but by the conviction that his role was that of spreading culture among the great masses. He was perfectly conscious of the nature of his work and never deviated from his essentially popular program.

Posada and Vanegas Arroyo complemented each other admirably; together they created a center for popular editions which reached the remotest corners of the country, guided by the great talent of the publisher, the genius of the illustrator and the intelligence and charm of the poet, Constancio S. Suárez. No news ever escaped the editor. No remarkable occurrence, be it a "miracle," an earthquake or a flood, the birth of a freak or the appearance of nickel money, ever went unnoticed. Immediately it was given to the public, printed on colored sheets, with an emotional and dramatic text made even more exciting by the suggestive eloquence of the illustration. In this way, the typical Mexican ballad (*corrido*) lost all resemblance to the Spanish "romance" from which it originally came. These ballads, recited or sung, the words accompanied by a guitar, or *vihuela*, or a harp, spread the news of the day.

Antonio Vanegas Arroyo was, moreover, the creator of the news form called "Examples," moral stories. He published thousands of songs, stories with colored illustrations, grammars, fortune-telling handbooks, prayers, love letters, games, and so on. Together with Posada, he gave popularity to what, until then, had not been the much practised theme of "calaveras," drawings and verses about the living in terms of the dead.

The importance of the work carried on by Posada and Vanegas Arroyo can be measured by the amazing fact that certain editions, like that of "La Oca," a game with which many generations of Mexican children amused themselves, reached a circulation of approximately five million copies.

Posada founded and helped organize numerous newspapers, among them *El Centavo Perdido*, *El Jicote*, *El Teatro*, *La Gaceta Callejera* and *El Boletín*. He also illustrated many of the newspapers opposed to the Díaz regime such as *El Argos*, *La Patria*, *El Ahuizote*, *El Hijo del Ahuizote*, *Fray Gerundio* and *El Fandango*.

Antonio Vanegas Arroyo died in Mexico City on March 14, 1917. He was a true people's bard; he told of their sorrows, their joys, their ambitions; he faithfully expressed their sentiments. His great work is indivisible from that of Posada. One could not have survived without the other. Like Posada, Vanegas Arroyo possessed an independent spirit; a courageous interpreter of his epoch, because of his love of truth, he experienced the sufferings of imprisonment. It is interesting to know that Vanegas Arroyo, aided by his son Blas, was one of the first to bring movies to Mexico in 1903. His vision was clear and his point of view progressive.

POSADA'S ARTISTIC SOURCES AND DEVELOPMENT OF HIS TECHNIQUE AND STYLE

POSADA received no direct personal influences. Nevertheless, artistic traditions were not entirely unknown to him. This adds a new virtue to his solid personality; that of being able to evaluate the best in men's artistic effort, to take from it any possible knowledge and inspiration and still to conserve his identity. Not the slightest shadow of European influence, not even that of the Colonial illustrators of the end of the nineteenth century, is to be found in his engravings after he left León, Guanajuato. The character, therefore, of his basically popular work is essentially Mexican. His work is free of effects, foreign to the national landscape.

Posada is a popular artist in the deepest and highest sense of the word; popular because of his humble origin; popular, because of the definite class feeling he brings into each of his works; popular, because he was not an artist without antecedents, a phenomenon foreign to the world in which he lived, but rather the outburst of the feelings of a striving people; popular, because of the way he studied and lived in direct contact with life and the way in which he conscientiously listened to the demands of Mexico.

Posada's first known works are a pencil drawing and a lithograph made when at the Pedrozo print shop. He was then not quite twenty years old. His drawing was from the very outset, vehement. All the works of that time known to us are complete—not halting preparatory essays. Young or mature, Posada was direct in his manner of conceiving and achieving. From the very beginning, Posada shows a resolute desire to master draughtsmanship and to create a technique of his own as an engraver. He showed the same independence in his lithographic technique. Posada's lithographs, created with the fine point of a pencil and exquisitely finished, reveal his sensitive and vigorous temperament.

Trinidad Pedrozo, who was his first teacher, was a capable wood engraver and lithographer. He had good taste but was hardly original and lacked personality. The contemporary lithographers were the decisive influence in Pedrozo's work.

The lithograph had been introduced into Mexico in 1826 by Italian artists. In the middle of the century it gained a great development. Some years later it began to decline as a method of illustration and became completely commercialized with the appearance of a particularly unattractive type of chromolithograph.

None of the good Mexican lithographers, Exiquio Iriarte, Plácido Blanco, Constantino Escalante and J. M. Villasana had been able to escape the powerful atmosphere created by the taste of the European innovators. All came under the influence of the French lithographers of the period, even the strongest of them, Santiago Hernández.

It follows that Posada in his early work reflected the same influences. He felt the

impact of Spanish illustrators whose work reached Mexico in periodicals. In his León prints—illustrations for visiting cards, greetings, cigarette wrappers—Posada began to abandon his early esthetics and to adopt in his forms a more Mexican style, achieving a quality of humor more his own, a fuller and stronger development of his personality.

When José Guadalupe Posada arrived in Mexico City and began to work with the Antonio Vanegas Arroyo publishing house, there is no doubt but that he came under the influence of the engraver, Manuel Manilla. Manilla was, to an important degree, a precursor in the creation of Mexican engraving. He imbued with the essential qualities of a national art, the form and subject matter of his prints, and created a method which Posada, gifted with vision and capacity, later surpassed.

Manilla, of the same humble origin as Posada, reveals in every superb line of his engravings, his deep, strong Indian roots. He was a true primitive because of the rich promise for the future of this medium contained in his engravings. His forms are rigid, hieratic, perfectly Mexican in proportion. Manilla may be considered the link or transitional element between the Colonial engravers of religious prints who worked on wood, and Posada and the modern printmakers who came after him.

On the other hand, wood engraving, which had been used in Mexico since the sixteenth century, developing strongly in the seventeenth and eighteenth centuries, had been practically abandoned in the second half of the nineteenth century. Of Posada's thousand original plates which remain only a few are in that medium. All the others are in type-metal which is sufficiently soft for treatment with a gouge, having at the same time sufficient hardness for the printing of several thousand copies.

Posada used wood during his stay in León. At that time he employed gouges, pens and a knife as well as the burin. He was able to do fine and delicate work, guided by Pedrozo's technique which consisted in using the burin in long, thin strokes following the outline of the form. Later, in Mexico City, after adopting from Manilla the use of type-metal, he began to practice engraving with a multi-toothed burin, which has very fine, parallel canals, and which helped him greatly in his work. He was soon able to use this burin with a mastery apparent from the perfect results of his engravings. There is not one line too many; the burin moves faithfully and surely, guided by the confidence, intensity and passion of the engraver. Years later, when he was working exclusively on zinc, he simply employed an ordinary metal pen. Posada handled superbly, not only the drawing which contained the idea of his subject matter, but with perfect skill controlled the action of the acids on the plate until he had given his drawing the desired expression. During this period he sometimes reverted to burin and gouge, achieving results of an incredible beauty and technical perfection. For example, in the engravings of the *Calavera Huertista* and of the *Calavera Zapatista* (Nos. 302 and 299), the movement of his tools proceeds with an ease and command completely fulfilling his intentions.

Because of the complete destruction of the Vanegas Arroyo publishing house in 1924, by orders of an offended politician, which caused the loss of most of the original plates and of all the files and records, it is impossible to give an exact account of the chronological development of Posada's art and the dates of many of his works.

Nevertheless, three periods can easily be identified in Posada's output: the first covers his years in Aguascalientes and León; the second, the first ten years of his life in Mexico City; the third reaches from 1897 to his death. In the second period, Posada developed his great style in which he reached maturity and with which his art is identified. Of the first cycle little is known. Of the second, which the stormy epoch seems to have respected a little better, we have a more complete representation. Of the third period which was doubtless the most prolific, the agitated times spared little. But all of it affirms a characteristic, vigorous, and personal style.

The works belonging to the second period show that Posada's style had achieved its full development. The wonderful composition and diverse treatment given to form, at times by black and at others by white, areas, are distinctive qualities of his work of this period. A real master in composition, Posada endowed his images with an extraordinary vitality, equilibrium being maintained, thanks to the *chiaroscuro's* relation to the total form and surface of the engraving. The form is implicitly subservient to the internal structure. It has a monumental sense and keeps strict relationship within itself, even though the engravings are of extremely small dimensions. "Equilibrium and movement are the supreme qualities of Mexican classic—that is, pre-Cortesian—art" says Diego Rivera when speaking of Posada. "Another trait of Mexican classical art is its love of character." And these are the most characteristic marks of Posada's style, although there are other distinguishing traits. Fundamentally imaginative, he endowed his art with a character similar to that of the old Mexicans; was inspired in the same manner and clearly showed that Mexicanism in art is not a mere label but a special style. Like the old masters of his country he proved himself to be a naturalist as to detail, but purely imaginative and conceptual from a general point of view. He aspired to great clarity but was anxious to express ideas rather than things or beings in themselves. He had great imagination or what Goya had called those "dreams of Reason, asleep."

Although Posada did not show any inclination to purely decorative art so common in native artists, he did follow the primeval search for rhythm. Nevertheless, he kept his art within austere limits, insisting on a simplicity of form very different from the excessively realistic and decorative style that has always been a sign of decadence in Mexican art. It is precisely in the internal structure of its composition, in the terrific movement injected into its forms, that the balance is made potent; here Posada's art achieves a dynamic symmetry.

By carefully studying his engravings this becomes evident. Posada always composed

in accordance with such a method. Hence the vigor and movement one finds in his works and their essential geometrization. Thus in his engravings, "The Lynching of La Bejarano," 1892 (No. 236), and "Calavera of Artists and Artisans", 1900 (No. 303), Posada, thanks to his composition, reveals himself a great master, a great artist in the Mexican style. Action and movement are what hold one's imagination in the first of these two works. It is easy to see that Posada has divided the rectangle by means of two central lines, one drawn in a vertical, and the other in a horizontal, way. Within the new rectangle thus formed on the left-hand side, the three principal figures form a pyramid, while another pyramid with inverted base on the right, makes the shape of the coach. A third and more important pyramid, is established by means of the lines that indicate the direction of the legs of a man, placed on the extreme left, and those of a policeman on the right with the head of the coachman crowning the center point on high. In order to obtain the desired movement, everything—arms and stones—in this part, whirls. The head of the middle man is the axis, while the dark masses compressed into the octagonal form of the coach, give a perfect sensation of immobility to the dramatic figure of *La Bejarano* who is in danger of being lynched. The horizontal line goes through all the heads and the blank spaces on the left keep a perfect equilibrium with the dark ones on the right. The limbs of horses, a naturalistic but purely imaginative concept, are a fitting complement to the picture. Other details, such as the figure of the woman on the left, the wheels, the glass windows of the coach, add vigor and movement, an asymmetrical symmetry sought by Posada.

In the engraving, "Calavera of Artists and Artisans," a delirious fantasy full of Mexican humor and achieved with perfect technique, one's attention is again arrested by the sensation of movement. The rectangle is divided into four triangles, the chief one of which is the great pyramid formed by the central figure and the lines followed by its arms. In this work, too, the black and white spaces are admirably balanced. Impossible as these laughing skeletons are from a scientific viewpoint, they show that the artist's imaginative conception is the predominant note of its style. Posada has at the same time reaffirmed his Mexican sense of the esthetic by trying, above all, to insure the vivid Mexican forms of art. He knew that art is created from natural forms and although he looks at nature through his own peculiar vision, he receives strength and inspiration from the spectacle of humanity through a morphological and a psychological point of view. For humanity, the central theme of his work, contains an unlimited number of plastic elements. It provides that individual and social conscience that was so interesting a theme for Posada. Few other artists have been able to express as he, the passions and events, both social and historical, as well as the forms and real proportions of the men they produced. Therefore it is necessary to insist on the fact that Posada searched for the truth through his own conception, his own style, his own art, his own invention.

We have said that Posada should be considered a Mexican classic. He is a classic not only because he has known how to express the native spirit and forms of Mexico, eternally creative like the nature of the country itself, but also because, from the study of his engravings one arrives at the conclusion that the artist did his best to achieve a classical result. The classical result should be understood in the sense given to the phrase by Juan de la Encina. According to this critic, such a result is simply the method by means of which an observer is able, when looking at a picture, to receive a definite impression of unity and equilibrium and at the same time sense the presence of an ample rhythm, not vague, yet not violent, and full of melody. Others have defined classic art as being moderate, simple and clear, rich in form, in movement, in unity and cohesion. It is maintained that in pure classic art all these principles must be upheld and harmoniously related to feeling, with poetry the final result.

Posada achieved his work within conditions such as these. They do not substantially differ from what is known as classically Mexican and even in the last stage of his labor, during which the artist was chiefly interested in etching on zinc, which allowed an extreme lyrical feeling, he kept within the limits of the above mentioned precepts.

During the last epoch, Posada, although never logically attracted by photographic realism and able, as Rivera has put it, "to express as plastic values the quality and quantity of things within the surrealism of the plastic order", was led through his great lyric tendency to accentuate form more freely than ever before. Neither did he allow his imaginative, conceptual powers to lead him into the incomprehensibly abstract. Form and values were to him as clear as the subject he had on hand. Form was in his mind the servant of his subject, and freedom a means to express what he wanted in the best possible way. In his etchings on zinc he reveals himself more as a draughtsman than an engraver. His drawing is more fluid, more full of expression, than in his previous works, although Posada can in no sense be considered a virtuoso. On the contrary his drawings are devoid of all arabesques. In that prodigy of humor and wonderful plastic conception, the "Calavera of the Female Dandy" (No. 323), the composition, done in circles, shows an expressive and precise draughtsmanship. Although superfluous details are eliminated, the baroque sumptuousness of the decoration is vigorously and delightfully expressed. The lines, incisively drawn, as Posada's always are, do not exceed in a single millimeter the proportions required.

Posada represents in Mexico the beginnings of a social tendency in art. His work was produced in a moment of crisis, at a decisive moment of Mexican history, and just as the great pre-Hispanic and Colonial became creative in intensely religious periods, his marks the hour of economic independence which Juárez accomplished in the political sense with the defeat of feudalism. His art was the living weapon which contributed to the decline of that social order, at the same time making Mexican art truly human. With

Posada there appears in the field of professional art the first feeling of nationalism. This is clearly indicated in the work of Saturnino Herrán, the brilliant artist who worked at the beginning of the century and who died young. It is further confirmed by the painting of Francisco Góitia, the master, who, after the armed revolution had started, painted a series of excellent pictures called "The Triumphs and Agonies of the Revolution."

These artists, after Posada, reaffirmed the native themes. Posada was like the bridge over which one crossed to the rediscovery of the lost native forms, giving modern painting its great impulse. The norms he established will be eternal while national progress continues; for, should it ever stop, it is quite certain that another man would appear to revive it, a new artist, with a spirit as eager for combat as his was. For the spirit of Posada drew its inspiration from the great primeval theme of life, itself.

Posada understood the full importance that such a theme holds for the plastic arts, and for the artist the human drama in particular. While it is true that the specific, the plastic values of his art, are, in the eyes of our contemporaries, or those of any age, that which makes him eternal, it is no less true that the human content cannot be divided from it, for it is that which especially gave life to his forms and shows the total spirit of a people so well understood by him. The virile tone of his powerful drawing, and the valuable elements of his technique, merely express the medium in which they grew. They show a nobility of theme sought by a genius, who struggled, like all those who have such great gifts, for human progress and the liberation of his people.

In view of this theory, some people will be surprised, when faced by many of the themes Posada treated, that he chose to engrave hundreds of monstrous crimes and other subjects which purists might consider trivial. And not only that, but the fact that in these themes Posada put his greatest emotion and genius of form. But Posada was not afraid to express a realistic expression of his world, of all the morbid and paradoxical elements of Mexican life of his day. He rather sought, with a deep social consciousness, to treat it in his art, feeling that in this way he went deeper into the springs of good and evil in men, with a view to correcting them. Posada was a true moralist, an excellent critic, who put everyone in his place, disregarding hierarchies, the good and the bad, the president or the bishop, the rich and the poor, for he knew how to criticize his own class. His work, the poets say, was "a pitiless mirror."

Some would call Posada a primitive and they add that although vigorous and sure, rich and primeval, of a strong originality, he is like Rodin's "The Man Without a Head," the headless man who advances without knowing where he is going.

This idea would be justified in speaking of Manilla, his precursor, but not of Posada, since one of his highest values was a conscious creation.

In a primitive, the expression may be of value in itself but in the field of great art it is only an initial step. Generally, a primitive responds unconsciously to a series of

social and metaphysical dictates which he follows by intuition, and his art really has no idea of a direction. His plastic sense may have vigor and character but it is not complete.

Posada cannot be considered a primitive even in the most extensive definition, since he did what he wanted and knew why; like all good artists he was influenced by the ideas of his time, but in turn his own power was a determining influence on them.

He tapped the social, moral and plastic depths of Mexico, and was able to express them in a form which is both his own and at the same time intensely Mexican. The rebirth of a plastic Mexican tradition was so forceful that his human, artistic lesson was invaluable to the Mexican mural painters and their followers, of which only two or three have equalled the magnitude of his art, in its essential spirit and outward form.

Neither can he be considered a backward artist, since his art was years ahead of what were to be the concepts of Mexican art. Against the general background of art, Posada is not merely Mexican, but universal and a contemporary as may be seen if one compares him with the European engravers of today. His technique shows a great knowledge and ability, controlled in a masterly fashion, his technique being a servant to his plastic concept and content.

Posada's lesson also teaches that it is impossible to have a popular art, or one of social significance reaching the great public, if the method is not coupled with the vital concepts from whence it springs. Posada's effort, which reached the remotest corners of the country, has never been surpassed.

Such is the permanent value of this genius that his work continues to be used for the purpose which he initially meant, as can be seen by the fact that after the publication, in 1929, by Frances Toor, of four hundred and six re-discovered plates, hundreds of other engravings were found still being circulated.

Just a few months before the exhibit presented now in Chicago—the first to take place outside of Mexico—one of the finest examples of his work was discovered as decoration for a ticket booth in the humble circus of a Mexican village, under the title: *PASTORELLA, FLORA AND GIRL CHASED BY THEIR ENEMY, LUZBEL* (No. 250).

Such is the force of this genius, the creator of Mexican engraving, whose work—before it passes to posterity by way of the connoisseurs—lives today as a fertile influence in the soul of his beloved country.

IMPORTANT DATES IN MEXICAN HISTORY

FROM 1850 TO 1917

1850. General José Joaquín de Herrera was President of the Republic which was just beginning to recover from the war with the United States. The clergy began to plot against the Government and a battalion called the "Polkos", rose up in arms in this most difficult moment. Their defeat by Gómez Farías created the beginning of a deep schism between Liberals and Conservatives.
- March 1, 1854. The Plan of Ayutla, repudiating General Santa Anna and asking for a Constitutional Congress, was proclaimed. This proclamation overthrew Santa Anna on August 14, 1855.
- December 8, 1855. General Alvarez resigned as President and General Comonfort took his place. The Conservatives rose up in arms, calling for "Religion and Rights" in the States of Guanajuato and Puebla, led by Haro and Tamariz.
- March 8, 1856. Comonfort personally led an army of 15,000 men in the first battle between Liberals and Conservatives, that of Ocotlán, emerging victorious. The clerical uprisings continued. Orihuela and Miramón took the City of Puebla; Tomás Mejía, Querétaro; Gutierréz, Pachuca and Tulancingo, all under the banner of "Religion and Rights." Gen. Vidaurri formed a separate government in the State of Nuevo León and Coahuila, refusing to obey the orders of the central Government.
- February 5, 1857. The Liberal Constitution was promulgated, taking its name from that date. Comonfort was once more named President and Benito Juárez, President of the Supreme Court of Justice. Benito Juárez and his cabinet left Manzanillo for Panama and the Liberal Government was left in hands of General Santos Degollado. Juárez returned to Mexico and established headquarters in Veracruz. Degollado, despite a series of defeats at the hands of Miramón, continued to offer battle.
- July 12, 1859 to December 4, 1860. Juárez in Veracruz prepared and proclaimed Reform Laws.
- July 17, 1861. Juárez decreed the temporary suspension of payment on the country's foreign debt, which Napoleon III took as a pretext for armed intervention in Mexico.
- January 7, 1862. English, French and Spanish troops disembarked at Veracruz.
- February 19, 1862. The English and Spanish returned to their countries after signing the Treaty of Soledad, but the French remained under the command of General Laurencez and with the support of the Conservative Party.

December 22, 1862. Gen. Forey reached Veracruz with 33,000 fresh troops and the advance on Puebla began once more.

March 16, 1863. The siege of Puebla, defended by Gen. González Ortega, was begun. The city surrendered on May 19 of that same year.

May 31, 1863. Juárez abandoned Mexico City and the capital was occupied by the French.

May 28, 1864. The Austrian archduke, Maximilian, and his wife, Carlotta, arrived at Veracruz.

December 18, 1866. The French troops were recalled by Napoleon III. During this time the Liberal troops kept up a tireless struggle.

May 15, 1867. Maximilian was captured by Gen. Mariano Escobedo in Querétaro, where he fled from Mexico City.

June 19, 1867. Maximilian was executed, together with Miramón and Mejía, on the Cerro de las Campanas in Querétaro.

July 15, 1867. Benito Juárez returned to Mexico City and the Presidency.

1871. Revolt of General Porfirio Díaz against President Benito Juárez.

July 18, 1872. Benito Juárez died suddenly.

December 1, 1872. Sebastián Lerdo de Tejada took power.

January 1876. Uprising against Lerdo de Tejada organized by a group of generals who proclaimed the Plan of Tuxtepec with the slogan, "Anti-Reelection."

November 16, 1876. Gen. Porfirio Díaz defeated the Government forces at the Battle of Teacoac and entered Mexico City on the 26th. Lerdo fled to the United States where he died in 1889. The decree ordering the reduction and parceling off of the properties of religious corporations was abrogated.

1892. First demonstration against the continued reelections of Porfirio Díaz were organized by a group of students headed by the Flores Magón brothers.

March 24, 1895. Law authorizing the State Governments to parcel off and sell town property.

1905. The Liberal Mexican Party was formed in San Antonio, Texas, with a group of Mexican political exiles among whom were the Flores Magón brothers.

1906. The first manifesto of the Mexican Liberal Party appeared, calling for an eight hour day, a minimum wage, return of all land taken from the towns, etc.

May 31, 1906. First strike of miners at Cananea; 2,000 miners ask for five pesos for an eight hour day.

- January 7, 1907. Rio Blanco Strike in which hundreds of workers were shot down by troops under personal command of the Sub-Secretary of War and hundreds more sent to penal centers.
1908. Uprisings against Porfirio Díaz in several States. The uprisings were violently suppressed.
1909. The first anti-re-election groups were formed to fight against Porfirio Díaz. Francisco I. Madero toured the country as opposition candidate.
1910. The Hundredth Anniversary of Mexican Independence celebrated with extraordinary pomp.
1911. Porfirio Díaz overthrown and Madero named President.
- November 28, 1911. Emiliano Zapata issues the Plan of Ayala, demanding "Land and Liberty."
1913. Madero assassinated by Victoriano Huerta. Venustiano Carranza repudiated the usurper Huerta; published the Plan of Guadalajara and launched the Constitutional Revolution.
1914. Victoriano Huerta overthrown. Venustiano Carranza took power and convened the Congress of Aguascalientes.
- May 1, 1917. Venustiano Carranza inaugurated as Constitutional President.
1917. New Mexican Constitution framed at Querétaro.



GLOSSARY

CALAVERAS. November 2, the day devoted to the dead, is celebrated in Mexico in strange and varied ways. There are those, not given to tragedy, who festively declare that they "weep for the bone" (*lloran al hueso*), and eat, drink and amuse themselves. In general, the Mexican, endowed with a great sense of humor, not fearing death over much, whether it be because of special idiosyncrasy, an atavism inherited from pre-Hispanic cultures or from the Catholic religion, or, as some Mexican sociologists have sustained, because of the lack of personal security which for centuries had characterized life in Mexico, takes November 2 as an occasion for joking with great amusement about death. As on all other days he laughs at himself and at others.

Mexican humor flourishes most vigorously in the plastic arts, especially when applied to politics. This is confirmed by many satirical newspapers of the past. Death, as a plastic representation, was magnificently portrayed in its religious sense in pre-Hispanic times. During the Colonial period, representations of Christ in violent death throes, and skulls, formed an essential part of the Catholic liturgy. The "calaveras" (skulls), that is the portrayal of living people, of things and even of abstract ideas given the form of skulls and skeletons, were first created in Mexico by the lithographer, Santiago Hernández. Hernández's first "calaveras" appeared in 1872 and had a straight political interpretation. They were "calaveras" of political figures, drawn with such passion that it seemed in effect that the artist desired to anticipate their death. The true creators of the present tradition of "calaveras" were the publishers, Antonio Vanegas Arroyo and his son, Blas. Before the appearance in Mexico City of Posada, Manuel Manilla had begun to do "calaveras". José Guadalupe Posada, surpassing all previous efforts, firmly established the custom. In this field he was guided by the same desire as inspired his other work, to express the sentiment of the people, and his "calaveras" traveled over the entire country carried in the hands of Mexicans. He had the power of converting into "calaveras" a general or a president, a scholar or a bull-fighter, an ant or an ear of corn, a petty thief or a dandy. His violent "Calavera Huertista" (General Huerta, No. 302), one of his last works, became nationally famous. Into it he poured all his hatred as a free man of the tyrant whom he portrayed as a repugnant tarantula with the tail of a scorpion, insatiably devouring other skulls.

EXAMPLES. The title "Examples" was given to all those works which, aside from their sensational news value, assumed the mission of improving the morals of the people. They were published as a warning to those who committed similar crimes that the same fate could befall them.

DON CHEPITO. Don Chepito was a figure which Posada used on innumerable occasions as a technique for impersonalizing certain criticisms of the moment. For example, if some political personage committed a censorable act, Posada employed the adventures of Don Chepito as a means of drawing attention to his behaviour. In this way, Don Chepito, a very popular figure, would, in the space of one day, suddenly be converted from hero to a most unpleasant personality.

CORRIDOS. *Corridos* were simple verses in quatrains, derived originally from the popular Spanish Romance. In Mexico they acquired a somewhat new character and were called "Corridos" (Spanish word for running) because in singing them the theme unrolled as a continuous running sequence. Generally the subjects were either political or historical, but sometimes in true Mexican tradition, the love element was introduced.

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EXHIBITION CATALOGUE

- JOSÉ GUADALUPE POSADA. La Exposición de su Obra del 7 de Abril al 7 de Junio en el Palacio de Bellas Artes. Mexico City, 1943. Text in Spanish. Catalogue of the large exhibition of Posada's prints organized by Fernando Gamboa and Victor M. Reyes. Contains a foreword, reproductions of prints and an impression of *Flora y Gil* from the original block. Text in Spanish.

CATALOGUE

EDITORIAL NOTES TO THE CATALOGUE OF POSADA'S WORK

THE PRINTS by Posada in the present exhibit are, to a large extent, new impressions pulled from the original blocks especially for the exhibit which was first shown in Mexico City in 1943. They are printed on the semi-glossy side of a slightly cream-toned, wove paper, resembling a good quality of ordinary wrapping paper. This paper seemed best suitable for obtaining clear, strong impressions. Old impressions are usually quite uneven. The editions which were very large were machine printed, the printing methods used as inexpensive as possible and this naturally affected the quality of impression of the illustrations. The original editions, therefore, are often not well suited for exhibition purposes. Nevertheless, a substantial number of old impressions, printed in broadside, frequently on brightly colored paper, will be found in the exhibit. Whenever a catalogue entry represents such an old impression, the nature of the publication for which Posada's illustration was used, such as broadside, book cover, news-sheet, has been described. Catalogue entries without such annotations are in all cases modern impressions.

Measurements are given in inches, height first, then width. If the composition is square, the right side and the bottom have been measured. In compositions with an irregular outline, the maximum height and width are given. Most of Posada's work is undated. Dates are given whenever found. They do not, however, necessarily indicate the year in which Posada executed the work, since the dates are always found in the letterpress of the accompanying text, indicating the date of publication of the particular broadside, program, etc., instead of the dates in which Posada executed the work. Cuts were used several times by the publishers.

The technique in which some illustrations were made is frequently not easy to determine. This is particularly true of the very small vignettes. But since a good many of the original printing blocks are on display, the technique of many prints could be determined beyond the shadow of a doubt. Only one wood engraving was found among the selection of blocks, and indeed engravings on wood seem to occur very rarely in Posada's works. All of the original blocks on display but one, are either engraved in relief on type metal (an alloy with a very high percentage of lead, possibly as much as eighty-five per cent) or etched on zinc. It is on the whole not difficult to discern the difference between the relief etchings on zinc and the relief engravings. It is more difficult, however, to determine whether the latter have been engraved on metal or on wood. Drawing conclusions from

the predominance of engravings on metal found in the original blocks, we have described most of the prints as relief engravings on metal but do so with a certain reserve, since the results obtained on metal and wood are so similar that often nothing short of examination of the actual block will establish the facts with certainty. The character of cracks and the absence of worm holes, however, are indicative of metal plates. The metal plates are all mounted on wood-blocks. The over-all thickness is type high. All of these wood-blocks show worm holes, indicating that the use of wood might have been impractical for this reason alone.

CARL O. SCHNIEWIND, Curator of Prints and Drawings

EXHIBITIONS OF POSADA'S WORK

- Valencia, Spain, July 1937. (Small selection)
- Madrid, Spain, September 1937. (Small selection)
- Paris, France, Maison de la Culture, November 1938. (Small selection)
- Museum of Modern Art, New York City, 1940. *Twenty Centuries of Mexican Art*. (Small selection)
- Mérida, Yucatán, Mexico, March 1943. (Larger selection)
- Campeche, Mexico, March 1943. (Larger selection)
- Zacatecas, Mexico, September 1943. (Larger selection)
- Palacio de Bellas Artes, Mexico City, Mexico, April 1943.
Posada: the Man and the Artist. (Entire exhibition)
- New York Public Library, 1943. *Mexican Publications*. (Small selection)
- Columbia University, New York, November 1943. *Mexican Editions*. (Small selection)
- Newberry Library, Chicago, 1943-44. *Mexican Editions*.

MEXICAN FORERUNNERS OF POSADA

THE TRADITION. Examples of prints, *loas* and *Aguinaldos* by certain known engravers, such as Manuel Manilla of Mexico City, and anonymous artists, which form the Mexican print tradition up to 1887, the year in which Posada came to Mexico City from León, Guanajuato.

A. CAMPILLO Nineteenth Century

- 1 ALLEGORY OF LIFE. *Alegoría de la Vida*. Lithograph (only known proof). $12\frac{7}{8} \times 9\frac{5}{16}$ in.

UNKNOWN ARTISTS Nineteenth Century

- 2 MAN RAISING RIGHT HAND, HOLDING FLAG IN LEFT, SURROUNDED BY THREE MEN AND A BOY. Illustration on broadside headed *Viva Mexico . . . Viva la Independencia*. Relief engraving on metal (?), printed in red. $2\frac{1}{8} \times 2\frac{7}{16}$ in.
- 3 VIRGIN AND CHILD, SURROUNDED BY AUREOLE. *Virgen y Niño con Aureola*. Relief engraving on metal (modern impression). $4\frac{1}{2} \times 2\frac{7}{8}$ in.
- 4 MAN AND WOMAN FIGHTING. Illustration on broadside headed *Vaya un Pleito Dvertido* (sic). Relief engraving on metal. $2\frac{1}{8} \times 2\frac{3}{4}$ in.
- 5 FOUR MEN DRINKING. Illustration on broadside headed *Que Viva el San Lunes*. Relief engraving on metal (?). $2\frac{1}{8} \times 2\frac{3}{8}$ in.
- 6 MAN IN TOP HAT DISPUTING WITH FIVE PEOPLE. Illustration on broadside headed *Para que no Haya Disputa*. Relief engraving on metal (?). $3\frac{1}{16} \times 4\frac{7}{16}$ in.
- 7 CRUCIFIXION IN ORNAMENTAL COMPOSITION. *Crucifixión*. Relief engraving on metal (modern impression). $5\frac{1}{16} \times 4$ in.
- 8 MULE CART IN STREET. Illustration on broadside headed *La Calavera*. Relief engraving on metal (?), printed in bronze ink on thin, yellow paper. $2\frac{1}{2} \times 2\frac{3}{8}$ in.
- 9 MAN DRIVING HORSE AND CART THROUGH CITY STREET. Illustration on broadside with verses beginning *Soy de Ud. su servidor*. Relief engraving on metal (?), printed in gold on thin, blue paper. $3\frac{3}{8} \times 2\frac{3}{4}$ in.
- 10 THIEVES LEAVING HOUSE BY WINDOW WITH STOLEN GOODS, TWO NIGHT WATCHMEN APPROACHING WITH DRAWN SWORDS. Illustration on broadside headed *El Guarda Nocturno*. Relief engraving on metal (?), printed in bronze ink on thin, pink paper. $3 \times 3\frac{3}{8}$ in.
- 11 SOLDIER LIFTING CAP. Illustration on broadside headed *El Guarda Nocturno*. Relief engraving on metal (?), printed in bronze ink on thin, purple paper. $2\frac{3}{8} \times \frac{7}{8}$ in.
- 12 TWO THIEVES IN STREET WITH STOLEN GOODS BEING ARRESTED BY THREE NIGHT WATCHMEN, ONE OF WHOM IS ON HORSEBACK. Illustration on broadside headed *El Guarda Nocturno*. Relief engraving on metal (?), printed in bronze ink on thin, violet paper. $3\frac{7}{8} \times 4\frac{7}{8}$ in.
- 13 NIGHT WATCHMAN ASSISTING DRUNKEN WOMAN TO HER FEET. Illustration on broadside headed *Decima*. Lithograph, printed on thin, green paper. $3\frac{7}{16} \times 4\frac{7}{16}$ in.

THE ENGRAVED WORK OF POSADA

- 14 OUR LADY OF UNREMITTING HELP. *Nuestra Señora del Perpetuo Socorro*. Religious broadside. Relief engraving. 12 x 7¹/₁₆ in.
- 15 SAINT GEORGE THE MARTYR. *San Jorge Mártir*. 1900. Religious broadside. Relief engraving on metal. 11⁷/₈ x 7⁷/₁₆ in.
- 16 OUR LADY OF THE RETREAT OF SANTA CRUZ. *Nuestra Señora de la Soledad de Santa Cruz*. Religious broadside. Signed *Posada Mo.* Relief engraving on metal. 11³/₄ x 9³/₈ in.
- 17 OUR HOLY FATHER JESUS OF TEPALTZINGO. *Nuestro Santo Padre Jesús de Tepaltzingo*. Religious broadside. Signed *Posada Mexico*. Relief etching on zinc. 11³/₈ x 7⁷/₈ in.
- 18 SAINT EXPEDITO. *San Expedito*. Religious broadside. Relief engraving on metal. 10⁷/₁₆ x 7¹/₄ in.
- 19 PRAYER TO THE MOST POWERFUL SAINT JAMES. *Oración al Poderosísimo Sr. Santiago*. Religious broadside. Relief engraving on metal. 11⁵/₈ x 7³/₄ in.
- 20 THE MIRACULOUS IMAGE OF OUR LORD REDEEMER. *La Milagrosa Imagen del Señor del Rescate*. Religious broadside. Signed *Posada M.* Relief engraving on metal. 11⁷/₁₆ x 7¹/₁₆ in.
- 21 OUR LADY OF THE ROSARY. *Nuestra Señora del Rosario*. Religious broadside. Relief engraving on metal. 11³/₈ x 8¹/₁₆ in.
- 22 THE HOLY CHILD OF ATOCHA. *El Santo Niño de Atocha*. 1910. Religious broadside. Signed *Posada Mex.* Relief engraving on metal. 10¹/₁₆ x 7⁷/₁₆ in.
- 23 SAINT CAMILLUS OF LELIS. *San Camilo de Lelis*. Religious broadside. Relief engraving on metal. 11⁵/₈ x 8¹/₄ in.
- 24 SAINT JUDAS THADDEUS. *San Judas Tadeo*. 1905. Religious broadside. Relief engraving on metal. 11⁵/₈ x 8¹/₄ in.
- 25 OUR LADY OF SAINT JOHN OF THE LAKES. *Nuestra Señora de San Juan de los Lagos*. Religious broadside. Relief engraving on metal. 11¹/₂ x 8¹/₁₆ in.
- 26 THE TRUE IMAGE OF OUR LORD OF CHALMA. *Verdadera Imagen del Señor de Chalma*. Religious broadside. Relief engraving on metal. 10¹/₄ x 7 in.
- 27 OUR LADY OF THE RETREAT OF SANTA CRUZ. *Nuestra Señora de la Soledad de Santa Cruz*. Religious broadside. Relief engraving on metal. 11⁵/₈ x 7⁷/₁₆ in., center without ornamental border.
- 28 PRAYER TO THE CAPTIVE HOLY CHILD. *Oración al Santo Niño Cautivo*. Religious broadside. Signed *Posada Mo.* Relief engraving on metal. 11¹/₁₆ x 7¹/₁₆ in.
- 29 THE TRUE PORTRAIT OF THE IMAGE OF OUR LADY OF CARMEN. *Verdadero Retrato de la Imagen de Nuestra Señora del Carmen*. Religious broadside. Signed *Posada*. 10⁷/₈ x 7¹/₁₆ in.
- 30 NIGHT WATCHMAN SALUTING OFFICER ON HORSEBACK. December 24, 1888. Illustration on broadside containing acrostic sonnet on the words *Te Velo sin Cesar*, headed *Soneto*. Relief engraving on metal (?), printed in bronze ink, on white paper. 2⁷/₈ x 3³/₁₆ in. This is the earliest example of Posada's work shown in the present exhibition.
- 31 THE EXECUTION OF BRUNO MARTINEZ. *Fusilamiento de Bruno Martínez*. Broadside. Relief engraving on metal, colored by hand with stencil in pink and blue. 6 x 9¹/₂ in. Illustrated, Plate I.
- 32 STUDENT RIOT. *Motín de Estudiantes*. Illustration in *Gaceta Callejera*, No. 1, May 1892. News-sheet. Relief engraving on metal. 4¹/₈ x 9¹/₁₆ in.
- 33 ELECTION DEMONSTRATION. *Manifestaciones anti-reeleccionistas*. Illustration in *Gaceta Callejera*, No. 2, May 1892. News-sheet. Relief engraving on metal. 4⁷/₁₆ x 10 in.
- 34 SHOOTING IN THE STREET OF SAN HIPOLITO. *Balazos en la Calle de San Hipolito*. Illustration in *Gaceta Callejera*, No. 5, August 1892. News-sheet. Relief engraving on metal. 4⁷/₁₆ x 6¹/₁₆ in.
- 35 FOUR MEN SENTENCED TO DEATH. *Cuatro Sentenciados a Muerte*. Broadside. Relief engraving on metal. 4¹/₁₆ x 7³/₁₆ in. Illustrated, Plate II.

- 36 THE FLIGHT OF JESUS BRUNO MARTINEZ FROM THE PRISON OF BELEN. *La Fuga de Jesús Bruno Martínez de la Cárcel de Belén*. Broadside. Relief engraving on metal. $6\frac{1}{16} \times 7\frac{3}{4}$ in. Illustrated, Plate II.
- 37 THE ARRIVAL OF THE BODY OF CITIZEN GENERAL MANUEL GONZÁLEZ. *Llegada del Cadáver del C. Gral. Manuel González*. Illustration in *Gaceta Callejera*, No. 8, May 10, 1893. News-sheet. Relief engraving on metal. $4\frac{1}{16} \times 7\frac{7}{16}$ in. Illustrated, Plate III.
- 38 THE APPARITION OF THE GHOST OF PANCHITA LA ALFAJORERA. *La Aparición del Fantasma de Panchita la Alfajorera*. Illustration in *Gaceta Callejera*, No. 10, August 24, 1893. News-sheet. Relief engraving on metal. $4\frac{3}{8} \times 8\frac{1}{8}$ in. Illustrated, Plate IV.
- 39 SHOOTING SCANDAL. *Escándalo de Balazos*. Illustration in *Gaceta Callejera*, No. 12, September 28, 1893. News-sheet. Relief engraving on metal. $6 \times 9\frac{3}{8}$ in. Illustrated, Plate V.
- 40 A YOUNG LADY THROWING HERSELF FROM THE CATHEDRAL TOWER. *Una Señorita que se arroja desde la Torre de Catedral*. Broadside. Relief etching on zinc. $4\frac{1}{16} \times 6\frac{3}{4}$ in.
- 41 THE BALLAD OF THE NICKEL. *El Corrido del Niquel*. Broadside. Relief etching on zinc. $3\frac{7}{16} \times 5\frac{3}{8}$ in.
- 42 THE HIGH COST OF LARD. *La Carestía de la Manteca*. 1903. Broadside. Relief engraving on metal. $3\frac{3}{8} \times 5\frac{3}{8}$ in.
- 43 THE BULLY FROM GUADALAJARA. *El Valiente de Guadalajara*. Broadside. Relief engraving on metal. $2\frac{1}{16} \times 4\frac{7}{8}$ in.
- 44 THE WICKED IGNACIO PARRA. *El Malvado Ignacio Parra*. Broadside. Relief etching on zinc. $4\frac{1}{16} \times 5\frac{5}{8}$ in.
- 45 QUARREL BETWEEN HUSBAND AND WIFE. *Pleito de Casados*. Broadside. Relief engraving on metal. $3\frac{3}{4} \times 5\frac{1}{8}$ in.
- 46 FRIGHTFUL EXAMPLE OF WHAT HAPPENED TO NORBERTA REYES. *Espantoso Ejemplo Ocurrido con Norberta Reyes*. Broadside. Relief engraving on metal. $3\frac{1}{2} \times 5\frac{7}{16}$ in.
- 47 THE DAY OF SAN LUNES. *El Mero San Lunes*. Broadside. Relief engraving on metal. $3\frac{1}{2} \times 5\frac{7}{16}$ in.
- 48 HORRIBLE MURDER. *Horroroso Asesinato*. Broadside. Relief engraving on metal. $3\frac{7}{16} \times 5\frac{3}{8}$ in.
- 49 TERRIBLE FIRE IN THE BULLRING. *Terrible Incendio de la Plaza de Toros*. Broadside. Relief etching on zinc. $4\frac{1}{4} \times 6\frac{1}{8}$ in.
- 50 HONOR AND GLORY TO THE PRIEST OF DOLORES. *Honor y Gloria al Cura de Dolores*. Four page broadside. Relief engraving on metal. $12\frac{3}{8} \times 9\frac{1}{4}$ in.
- 51 VERSES "GO SHAKE YOUR FLEAS ELSEWHERE". *Versos de Echar Pulgas a Otra Parte*. Broadside. Relief engraving on metal. $3\frac{1}{2} \times 5\frac{1}{2}$ in.
- 52 THE BICYCLE. *La Bicicleta*. Broadside. Relief engraving on metal. $3\frac{1}{16} \times 4\frac{7}{8}$ in. Illustrated, Plate VI.
- 53 BALLAD OF THE LIFE OF SANTANÓN. *Corrido de la Vida de Santanón*. 1911. Broadside. Relief etching on zinc. $3\frac{1}{4} \times 5\frac{3}{8}$ in.
- 54 THE WOMAN WITH ONE HUNDRED HUSBANDS. *La Mujer de Cien Maridos*. Broadside. Relief etching on zinc. $4\frac{3}{16} \times 5\frac{3}{8}$ in.
- 55 THE TIGER OF SANTA JULIA. *El Tigre de Santa Julia*. 1908. Broadside. Relief etching on zinc. $3\frac{1}{4} \times 5\frac{3}{4}$ in.
- 56 VERSES OF VALENTÍN MANCERA. *Versos de Valentín Mancera*. Broadside. Relief engraving on metal. $3\frac{1}{2} \times 5\frac{1}{8}$ in.
- 57 SALE OF ALL MOTHERS-IN-LAW. *Venta de Todas las Suegras*. Broadside. Relief engraving on metal. $3\frac{3}{4} \times 5\frac{1}{8}$ in.
- 58 QUARREL AMONG DANDIES. *Repelito de Catrines*. Broadside. Relief engraving on metal. $3\frac{3}{8} \times 5\frac{1}{4}$ in.
- 59 VERSES OF MACARIO ROMERO. *Versos de Macario Romero*. Broadside. Relief etching on zinc. $7\frac{3}{8} \times 2\frac{1}{16}$ in.
- 60 BALLAD OF MACARIO ROMERO. *Corrido de Macario Romero*. Relief etching on zinc. $3\frac{1}{8} \times 5\frac{5}{16}$ in.
- 61 MISERY RULES. *La Miseria Reinante*. Relief etching on zinc. $3\frac{1}{4} \times 5\frac{3}{4}$ in.
- 62 THE BALLAD OF THE SNAIL. *El Corrido del Caracol*. Relief etching on zinc. $3\frac{1}{2} \times 4\frac{1}{16}$ in. Illustrated, Plate VI.
- 63 THE EXECUTION OF THE TIGER OF SANTA JULIA. *El Fusilamiento del Tigre de Santa Julia*. Relief etching on zinc. $3\frac{1}{16} \times 5\frac{3}{4}$ in.
- 64 THE EXECUTION OF A REBEL. *El Fusilamiento de un Rebelde*. Relief etching on zinc. $3\frac{3}{8} \times 5\frac{9}{16}$ in.
- 65 BALLAD: THE 23RD INFANTRY. *Corrido el 23 de Infantería*. Relief engraving on metal. 4×5 in.
- 66 THE EXECUTION OF TWO MADERO SUPPORTERS. *El Fusilamiento de Dos Maderistas*. Relief engraving on metal. $4\frac{7}{16} \times 6\frac{1}{2}$ in. Illustrated, Plate VII.
- 67 BALLAD OF THE JURY. *Corrido del Jurado*. Relief engraving on metal. $4\frac{5}{8} \times 6\frac{1}{4}$ in. Illustrated, Plate VIII.

- 68 THE DANCE OF THE HARD-PRESSED. *La Danza de los Apuros*. Relief etching on zinc. $3\frac{1}{8} \times 5$ in.
- 69 A JURY. *Un Jurado*. Relief engraving on metal. $5\frac{7}{8} \times 8\frac{7}{8}$ in.
- 70 THE DEATH OF GENERAL GONZÁLEZ. *La Muerte del Gral. González*. Relief engraving on metal. $3\frac{3}{4} \times 5\frac{1}{2}$ in. Illustrated, Plate XIII.
- 71 THE EXECUTION OF CAPTAIN CLODOMIRO COTA. *El Fusilamiento del Capitán Clodomiro Cota*. Relief engraving on metal. $5\frac{7}{8} \times 9\frac{1}{2}$ in. Illustrated, Plate IX.
- 72 THE FEDERALISTS, *Los Federales*. Relief etching on zinc. $3\frac{3}{8} \times 4\frac{3}{4}$ in.
- 73 FAREWELL OF ONE SENTENCED TO DEATH. *Despedida de un Sentenciado a Muerte*. Relief engraving on metal. $3\frac{7}{16} \times 3\frac{7}{8}$ in.
- 74 THE CONFLAGRATION. *La Quemazón*. Relief engraving on metal. $7\frac{1}{4} \times 6\frac{1}{16}$ in. Illustrated, Plate X.
- 75 THE RISE IN THE COST OF CORN. *El Alza del Maíz*. Relief engraving on metal. $3\frac{7}{16} \times 5\frac{1}{2}$ in.
- 76 BALLAD OF ARNULFO ARROYO. *Corrido de Arnulfo Arroyo*. Relief etching on zinc. $3\frac{1}{8} \times 5\frac{7}{8}$ in.
- 77 THE KIDNAPPERS. *Los Roba-Chicos*. Relief etching on zinc. $3\frac{1}{16} \times 5\frac{1}{2}$ in.
- 78 THE ORPHAN. *El Huérfano*. Relief etching on zinc. $3\frac{3}{4} \times 5\frac{7}{16}$ in.
- 79 THE FIRE AT THE VALENCIANA. *La Quemazón de la Valenciana*. Relief etching on zinc. $3\frac{3}{4} \times 5\frac{1}{8}$ in.
- 80 THE WOMAN BEAST. *La Mujer Bestia*. Relief etching on zinc. $2\frac{5}{16} \times 4\frac{5}{8}$ in.
- 81 BALLAD OF THE CRIME OF THE NUN. *Corrido del Crimen de la Profesa*. Relief engraving on metal. $6 \times 8\frac{1}{16}$ in. Illustrated, Plate X.
- 82 THE CAPTURE OF GERARDO NEVRAUMONT. *Aprehensión de Gerardo Nevrbaumont*. Relief engraving on metal. $5\frac{1}{16} \times 7\frac{1}{8}$ in.
- 83 THE BETRAYAL OF NEVRAUMONT. *La Traición a Nevrbaumont*. Relief engraving on metal. $5\frac{7}{16} \times 7\frac{1}{8}$ in.
- 84 TENDER FAREWELL OF GERARDO NEVRAUMONT. *Tierna Despedida de Gerardo Nevrbaumont*. Broadside. Relief engraving on metal. $3\frac{3}{8} \times 5\frac{3}{8}$ in.
- 85 FAREWELL OF BRUNO MARTINEZ. *Despedida de Bruno Martínez*. Relief engraving on metal. $5\frac{1}{8} \times 6\frac{3}{8}$ in.
- 86 BALLAD OF THE CRIME OF LA PROFESA. THE CASTLE OF SAN JUAN DE ULÚA. *Corrido del Crimen de la Profesa. El Castillo de San Juan de Ulúa*. Relief engraving on metal. $5\frac{5}{8} \times 7\frac{1}{4}$ in. Illustrated. Plate XII.
- 87 THE SAD END OF GERARDO NEVRAUMONT. *Triste fin de Gerardo Nevrbaumont*. Relief engraving on metal. $5\frac{7}{16} \times 8\frac{1}{2}$ in. Illustrated, Plate XIII.
- 88 BALLAD OF MACARIO ROMERO. *Corrido de Macario Romero*. Relief etching on zinc. $3\frac{3}{4} \times 5\frac{3}{8}$ in. Illustrated, Plate XIV.
- 89 REVOLUTIONARY BALLAD. *Corrido Revolucionario*. Relief etching on zinc. $5\frac{3}{4} \times 3\frac{5}{8}$ in.
- 90 BALLAD OF CARLOS CORONADO. *Corrido de Carlos Coronado*. Relief etching on zinc. $3\frac{3}{8} \times 5\frac{3}{4}$ in.
- 91 THE OVERSEERS OF THE NATIONAL VALLEY. *Los Capataces del Valle Nacional*. Relief etching on zinc. $3\frac{1}{2} \times 4\frac{3}{8}$ in.
- 92 WOMEN DEPORTED TO THE NATIONAL VALLEY. *Deportadas al Valle Nacional*. Relief etching on zinc. $3\frac{7}{16} \times 4\frac{7}{16}$ in.
- 93 SAD FAREWELL TO MEXICO. *Triste Despedida de México*. Relief etching on zinc. $2\frac{1}{16} \times 5\frac{7}{8}$ in.
- 94 DEPORTED TO THE NATIONAL VALLEY. *Los Deportados al Valle Nacional*. Relief etching on zinc. $3 \times 4\frac{7}{8}$ in.
- 95 DEPORTED TO THE NATIONAL VALLEY. *Los Deportados al Valle Nacional*. Relief etching on zinc. $4\frac{1}{4} \times 4\frac{3}{8}$ in.
- 96 THE DEPORTEES IN THE NATIONAL VALLEY. *Los Deportados en el Valle Nacional*. Relief engraving on metal. $2\frac{1}{4} \times 4\frac{1}{2}$ in.
- 97 THE HANGED FARMER. *Campeño Ahorcado*. Relief etching on zinc. $7\frac{5}{16} \times 3\frac{1}{8}$ in. Illustrated, Plate XV.
- 98 BALLAD OF THE NATIONAL VALLEY. *Corrido del Valle Nacional*. Relief etching on zinc. $4\frac{7}{16} \times 6\frac{1}{4}$ in.
- 99 THE HOUSE OF DECOYS. *La Casa de los Enganches*. Relief etching on zinc. $3\frac{3}{8} \times 5\frac{1}{2}$ in. Illustrated, Plate XIV.
- 100 BALLAD OF THE CORONELA. *Corrido de la Coronela*. Relief etching on zinc. $5\frac{5}{8} \times 2\frac{7}{16}$ in.
- 101 THE GLORIOUS CAMPAIGN OF MADERO. *La Gloriosa Campaña de Madero*. Relief etching on zinc. $3\frac{3}{4} \times 5\frac{1}{16}$ in. Illustrated, Plate XVI.
- 102 THE DEATH OF A MADERISTA. *La Muerte de un Maderista*. Relief etching on zinc. $6\frac{1}{16} \times 5\frac{1}{2}$ in. Illustrated, Plate XVII.
- 103 BALLAD OF FRANCISCO I. MADERO. *Corrido de Francisco I. Madero*. Relief etching on zinc. $6 \times 6\frac{3}{8}$ in.
- 104 THE ENTRANCE OF MADERO IN MEXICO. *La Entrada de Madero en México*. Relief etching on zinc. $3\frac{3}{4} \times 5\frac{1}{16}$ in. Illustrated, Plate XVI.

- 105 A COMBAT OF MADERISTAS. *Un Combate de Maderistas*. Relief etching on zinc. $3\frac{1}{2} \times 3\frac{1}{2}$ in.
- 106 BALLAD OF FRANCISCO I. MADERO. *Corrido de Francisco I. Madero*. Relief etching on zinc. $5\frac{3}{4} \times 3\frac{3}{8}$ in.
- 107 FEDERALS AND MADERISTAS. *Federales y Maderistas*. Relief etching on zinc. $3\frac{1}{2} \times 5\frac{1}{2}$ in.
- 108 BALLAD OF THE MADERISTAS. *Corrido de los Maderistas*. Relief etching on zinc. $4\frac{1}{4} \times 6\frac{3}{8}$ in.
- 109 "KILL THEM IN HEAT."—THE EXECUTIONS OF RIO BLANCO. "Matalos in Caliente"—*Los Fusilamientos de Rio Blanco*. Relief etching on zinc. $2\frac{1}{16} \times 5\frac{3}{8}$ in.
- 110 REVOLUTIONARY CAPTURED BY THE RURALS. *Revolucionario Aprehendido por los Rurales*. Relief etching on zinc. $3\frac{1}{8} \times 5$ in. Illustrated, Plate XVIII.
- 111 BALLAD OF THE FOUR EXECUTED ZAPATISTAS. *Corrido de los 4 Zapatistas Fusilados*. Relief etching on zinc. $3\frac{3}{8} \times 5\frac{1}{16}$ in. Illustrated, Plate XVIII.
- 112 FAREWELL OF A REVOLUTIONARY. *Despedida de un Revolucionario*. Relief etching on zinc. $5\frac{1}{16} \times 3$ in.
- 113 THE EXECUTION OF A ZAPATISTA. *El Fusilamiento de un Zapatista*. Relief etching on zinc. $3\frac{1}{8} \times 5\frac{7}{8}$ in.
- 114 TRIUMPHAL ENTRY OF EMILIANO ZAPATA. *Triunfal Entrada de Emiliano Zapata*. Relief etching on zinc. $3\frac{1}{16} \times 5\frac{5}{8}$ in.
- 115 BALLAD OF EUFEMIO ZAPATA. *Corrido de Eufemio Zapata*. Relief etching on zinc. $5\frac{1}{16} \times 3\frac{1}{4}$ in. Illustrated, Plate XX.
- 116 THE CAMP FOLLOWER. *La Soldadera*. Relief etching on zinc. $4\frac{3}{4} \times 2\frac{7}{16}$ in.
- 117 MADERISTA PORTRAIT. *Retrato de un Maderista*. Relief etching on zinc. $6\frac{5}{16} \times 2\frac{7}{16}$ in. Illustrated, Plate XX.
- 118 FAREWELL OF THE TROOPS. *Despedida de las Tropas*. Relief etching on zinc. $3\frac{1}{4} \times 5\frac{1}{16}$ in.
- 119 GENOVEVO DE LA O. Relief etching on zinc. $6\frac{1}{16} \times 2\frac{3}{8}$ in.
- 120 A VILLISTA. *Un Villista*. Relief etching on zinc. $6\frac{1}{4} \times 2\frac{1}{4}$ in.
- 121 VICTORIANO HUERTA. Relief etching on zinc. $6\frac{7}{8} \times 2\frac{5}{8}$ in.
- 122 THE BALLOON OF CANTOYA. *El Globo de Cantoya*. Relief etching on zinc. $3\frac{1}{16} \times 5\frac{7}{16}$ in.
- 123 LAST MOMENTS OF A CONDEMNED MAN. *Últimos momentos de un Sentenciado a muerte*. Relief etching on zinc. $3\frac{1}{4} \times 5\frac{1}{2}$ in.
- 124 BALLAD OF FUNERALS. *Corrido de los Funerales*. Relief etching on zinc. $3\frac{1}{2} \times 5\frac{1}{2}$ in.
- 125 ABUSES OF THE PRIESTHOOD. *El Abuso de los Padres*. Relief etching on zinc. $3\frac{1}{4} \times 5\frac{1}{8}$ in.
- 126 THE STRIKE OF THE STREET CAR WORKERS. *La Huelga de los Tranviarios*. Relief etching on zinc. $3\frac{1}{4} \times 5\frac{1}{8}$ in.
- 127 THE GHOST OF LORETO. *El Fantasma de Loreto*. Relief etching on zinc. $3\frac{1}{4} \times 5\frac{1}{4}$.
- 128 THE MEXICAN CHARRITA (Woman Bullfighter). *La Charrita Mexicana*. Relief engraving on metal. $3\frac{7}{16} \times 5\frac{1}{2}$ in.
- 129 A SENTENCED MAN IN CHAPEL. *Un Sentenciado en Capilla*. Relief etching on zinc. $3\frac{7}{16} \times 5\frac{5}{16}$ in. Illustrated, Plate XIX.
- 130 THE 16TH OF SEPTEMBER. *El 16 de Septiembre*. Relief etching on zinc. $2\frac{3}{4} \times 4\frac{5}{8}$ in.
- 131 THE WOUNDING OF REBUJINA, SPANISH BULLFIGHTER. *La Cogida de Rebufina, Diestro Español*. Relief etching on zinc. $3\frac{3}{8} \times 5\frac{9}{16}$ in.
- 132 THE PAWNBROKER. *El Empeñista*. Relief etching on zinc. $3\frac{3}{8} \times 5\frac{1}{4}$ in.
- 133 THE MILLIONAIRE GACHUPIN (offensive name for rich Spaniards). *El Gachupin Millonario*. Relief etching on zinc. $3\frac{3}{8} \times 6\frac{1}{8}$ in.
- 134 A POLICEMAN MURDERING HIS FAMILY. *El Policía que Mata a su Familia*. Relief etching on zinc. $3\frac{7}{16} \times 5\frac{5}{8}$ in.
- 135 THE WOUNDING OF ANTONIO MONTES. *La Cogida de Antonio Montes*. Relief etching on zinc. $3\frac{3}{8} \times 5\frac{5}{8}$ in.
- 136 BALLAD OF THE END OF THE WORLD. *Corrido del Fin del Mundo*. Relief engraving on metal. $5\frac{7}{16} \times 9\frac{1}{16}$ in. Illustrated, Plate XXI.
- 137 BALLAD OF THE SNAKE. *Corrido de la Serpiente*. Relief etching on zinc. $5\frac{5}{8} \times 6\frac{3}{16}$ in. Illustrated, Plate LXVI.
- 138 THE BURNING OF THE CORPSE OF ANTONIO MONTES IN THE CEMETERY OF DOLORES. *La Quemazón en el Panteón de Dolores del Cadáver de Antonio Montes*. Relief etching on zinc. $3\frac{3}{8} \times 5\frac{3}{8}$ in.
- 139 BALLAD OF THE ELECTRIC STREET CARS. *Corrido de los Tranvías Eléctricos*. Relief etching on zinc. $6\frac{3}{4} \times 5$ in.
- 140 THE INAUGURATION OF THE ELECTRIC STREET CARS. *Inauguración de los Tranvías Eléctricos*. Relief etching on zinc. $3 \times 4\frac{7}{8}$ in.
- 141 THE APPARITION OF THE VIRGIN OF GUADALUPE IN LOS REMEDIOS. *La Aparición de la Virgen de Guadalupe en Los Remedios*. Relief engraving on metal. $7\frac{1}{16} \times 4\frac{1}{16}$ in.

- 142 SERENADE TO THE HOLY VIRGIN OF LOS LAGOS. *Serenata a la Virgen de los Lagos*. Relief etching on zinc. $6\frac{1}{8} \times 5$ in.
- 143 BALLAD OF THE ELECTRIC STREET CARS. *Corrido de los Tranvías Eléctricos*. Relief etching on zinc. $2\frac{1}{16} \times 3\frac{1}{2}$ in.
- 144 JUDAS BURNED IN EFFIGY IN THE STREETS OF TACUBA. *La Quemazón de los Judas en las Calles de Tacuba*. Relief etching on zinc. $3\frac{7}{16} \times 4\frac{1}{16}$ in. Illustrated, Plate XIX.
- 145 BALLAD OF THE RETREAT OF OAXACA. *Corrido de la Soledad de Oaxaca*. Relief etching on zinc. $3\frac{1}{4} \times 5\frac{3}{4}$ in.
- 146 BALLAD: MARÍA LA ROÑA. *Corrido de María la Roña*. Relief etching on zinc. $3\frac{3}{8} \times 5\frac{3}{8}$ in.
- 147 SERENADE TO SAN JUAN DE LOS LAGOS. *Mañanitas a San Juan de los Lagos*. Relief etching on zinc. $6\frac{1}{2} \times 5\frac{1}{16}$ in.
- 148 THE WOMAN WITH A THOUSAND HUSBANDS. *La Mujer con Mil Maridos*. Relief etching on zinc. $3\frac{3}{8} \times 4\frac{1}{16}$ in.
- 149 THE TIGER OF SANTA JULIA. *El Tigre de Santa Julia*. Relief etching on zinc. $6\frac{1}{16} \times 2\frac{7}{16}$ in.
- 150 MIRACULOUS APPARITION OF THE VIRGIN OF GUADALUPE IN A MAGUEY. *Milagrosa Aparición de la Virgen de Guadalupe en un Maguey*. Relief engraving on metal. $3\frac{7}{16} \times 4\frac{3}{4}$ in. Illustrated, Plate XXIII.
- 151 ALL NIGHT REVELER. *El Trasnochador*. Relief etching on zinc. $6\frac{1}{2} \times 2\frac{1}{2}$ in. Illustrated, Plate XXIX.
- 152 THE CRIME OF SANTA JULIA. *El Crimen de Santa Julia*. Relief etching on zinc. $4\frac{1}{2} \times 4\frac{5}{16}$ in.
- 153 THE WOMAN SERPENT. *La Mujer Serpiente*. Relief etching on zinc. $5\frac{3}{4} \times 1\frac{1}{16}$ in.
- 154 THE CATHEDRAL CLOCK. *El Reloj de Catedral*. Relief etching on zinc. $3\frac{7}{16} \times 5\frac{1}{2}$ in.
- 155 THE CATHEDRAL CLOCK. *El Reloj de Catedral*. Relief etching on zinc. $3\frac{1}{16} \times 5\frac{1}{8}$ in.
- 156 THE FAREWELL OF THE CATHEDRAL CLOCK. *Despedida del Reloj de Catedral*. Relief etching on zinc. $3\frac{3}{16} \times 5\frac{1}{2}$ in.
- 157 THE FORTY-ONE. *Los 41*. Relief etching on zinc. $3\frac{1}{8} \times 6\frac{3}{8}$ in. Illustrated, Plate XXIV.
- 158 THE FORTY-ONE. *Los 41*. Relief etching on zinc. $2\frac{1}{16} \times 4\frac{1}{16}$ in.
- 159 THE PROPHECIES. *Los Pronósticos*. Relief engraving on metal. $3\frac{1}{4} \times 5\frac{1}{16}$ in.
- 160 THE PUZZLE. *El Rompecabeza*. Relief engraving on metal. $6\frac{3}{8} \times 2\frac{3}{8}$ in.
- 161 THE PRISONER. *El Penitenciado*. Relief etching on zinc. $3\frac{7}{16} \times 3\frac{3}{16}$ in.
- 162 PENITENTIARY. *La Penitenciaría*. Relief etching on zinc. $4\frac{1}{8} \times 2\frac{7}{8}$ in.
- 163 MISERY REIGNS. *La Miseria Reinante*. Relief engraving on metal. $3\frac{1}{8} \times 2\frac{1}{8}$ in.
- 164 MISERY REIGNS. *La Miseria Reinante*. Relief etching on zinc. $3\frac{3}{16} \times 5\frac{1}{16}$ in.
- 165 THE RATTLE. *La Matraca*. Relief engraving on metal. $3\frac{3}{16} \times 1\frac{1}{16}$ in. Illustrated, Plate XXIV.
- 166 THE BOUQUET OF FELICITATIONS. *El Ramillete de Felicitações*. Relief engraving on metal. $3\frac{3}{8} \times 3\frac{3}{16}$ in.
- 167 COUPLET: THE PURRING CAT. *Copla: El Gato Morrongo*. Relief etching on zinc. $2\frac{1}{16} \times 5\frac{1}{4}$ in.
- 168 SPUR AGAINST FREE KNIFE. (Cockfighting term.) *Espolón contra Navaja Libre*. Relief engraving and etching on zinc. $5\frac{3}{16} \times 5\frac{1}{16}$ in. Illustrated, Plate XXV.
- 169 BALLAD OF THE PULQUE VENDOR. *Corrido del Pulquero*. Relief etching on zinc. $5\frac{3}{16} \times 2\frac{3}{16}$ in.
- 170 THE FESTIVAL OF LA PALOMA. *La Verbena de la Paloma*. Relief engraving on metal. $3 \times 5\frac{1}{4}$ in.
- 171 THE PRINT SHOP RATS. *Las Ratas de Imprenta*. Relief etching on zinc. $3\frac{3}{8} \times 5$ in.
- 172 THE BALLAD OF ELVIRA. *El Corrido de Elvira*. Relief etching on zinc. $2\frac{3}{8} \times 2\frac{3}{8}$ in.
- 173 THE LITTLE TROJAN HORSE. *El Caballito de Troya*. Relief engraving on metal. $2\frac{7}{8} \times 4\frac{3}{8}$ in.
- 174 THE PROCESSION. *La Procesión*. Relief engraving on metal. $3\frac{3}{8} \times 5\frac{3}{8}$ in. Illustrated, Plate XXVI.
- 175 ELVIRA, BY THE LAST OF YOUR SHOE. *Elvira, por la Forma de tu Zapata*. Relief etching on zinc. $3\frac{1}{8} \times 5$ in. Illustrated, Plate XXVI.
- 176 ELVIRA, BY THE LAST OF YOUR SHOE. *Elvira, por la Forma de tu Zapato*. Relief etching on zinc. $3 \times 4\frac{1}{2}$ in.
- 177 BALLAD OF ELVIRA. *Corrido de Elvira*. Relief etching on zinc. $2\frac{3}{8} \times 2\frac{1}{2}$ in.
- 178 BALLAD OF THE MOUSE AND THE HAWK. *Corrido del Ratón y el Gavilán*. Relief etching on zinc. $2\frac{1}{8} \times 5\frac{1}{2}$ in.
- 179 BALLAD OF THE FARMER AND THE HAWK. *Corrido del Ranchero y el Gavilán*. Relief etching on zinc. $3\frac{1}{2} \times 5\frac{3}{8}$ in. Illustrated, Plate XXIII.
- 180 THE HIGH COST OF LIVING. *La Carestía*. Relief etching on zinc. $3\frac{3}{8} \times 4\frac{3}{8}$ in.
- 181 AFTER THE BALL. *Después del Baile*. Relief engraving on metal. $1\frac{3}{4} \times 2$ in.
- 182 JUAN POLAINAS (A brave man—popular expression). Relief etching on zinc. $4\frac{1}{2} \times 2\frac{3}{8}$ in.
- 183 THE FESTIVAL OF LA PALOMA. *La Verbena de la Paloma*. Relief engraving on metal. $4\frac{3}{8} \times 3$ in.

- 184 THE RESERVISTS. *Los Reservistas*. Relief etching on zinc. $3\frac{1}{2} \times 5\frac{1}{16}$ in.
- 185 THE BELLE OF SAN FRANCISCO. *La Bella de San Francisco*. Relief etching on zinc. $5\frac{1}{16} \times 1\frac{1}{16}$ in. Illustrated, Plate XXIX.
- 186 SANCHO PANZA. Relief engraving on metal. $3\frac{3}{8} \times 5$ in.
- 187 THE BALLOON OF CANTOYA. *El Globo de Cantoya*. Relief etching on zinc. $6 \times 1\frac{1}{2}$ in. Illustrated, Plate XXIX.
- 188 POLICEMEN'S NEW YEAR GREETINGS AND BENEFIT COLLECTION. *Aguinaldo de los Gardarmes*. Relief etching on zinc. $2\frac{3}{8} \times 2\frac{1}{16}$ in.
- 189 BALLAD OF THE END OF THE WORLD. *Corrido del Fin del Mundo*. Relief engraving and etching on zinc. $3\frac{3}{8} \times 5$ in. Illustrated, Plate XXVII.
- 190 BALLAD OF THE NEW YEAR'S GREETINGS. *Corrido del Aguinaldo*. Relief etching on zinc. $4\frac{1}{4} \times 5\frac{7}{8}$ in. Illustrated, Plate XXVIII.
- 191 BALLAD OF THE NEW COMET. *Corrido del Nuevo Cometa*. Relief engraving and etching on zinc. $3\frac{1}{2} \times 5\frac{1}{16}$ in. Illustrated, Plate XXVII.
- 192 HEAD OF A BEARDED MAN. Relief engraving on metal. $1\frac{1}{4} \times 1\frac{1}{8}$ in.
- 193 HEAD OF A BEARDED MAN. Full Face. Relief engraving on metal. $1\frac{1}{16} \times \frac{5}{8}$ in.
- 194 HEAD OF A BEARDED MAN In Top Hat with Pince-nez, Facing Left. Relief engraving on metal. $1\frac{3}{16} \times \frac{3}{4}$ in.
- 195 HEAD OF A BEARDED MAN Facing Right. Relief engraving on metal. $1\frac{3}{16} \times \frac{7}{8}$ in.
- 196 PROFILE OF A MAN With Goatee, Facing Right. Relief engraving on metal. $1\frac{1}{16} \times 1\frac{1}{16}$ in.
- 197 PROFILE OF A BEARDED MAN In a Round Hat, Facing Right. Relief engraving on metal. $1\frac{1}{8} \times \frac{7}{8}$ in.
- 198 HEAD OF A BALD, BEARDED MAN. Three-quarters left. Relief engraving on metal. $1 \times \frac{3}{4}$ in.
- 199 ARCHBISHOP LABASTIDA. Bust, Faced Turned slightly to Right, Cloak around his Shoulders, Ornate Cross on a long Chain. Relief engraving on metal. $6\frac{1}{16} \times 5\frac{5}{16}$ in. Illustrated, Plate XXII.
- 200 PROFILE OF A MAN With Aquiline Nose and Long Pointed Mustache, Facing Right. Relief engraving on metal. $1\frac{1}{16} \times 1\frac{1}{16}$ in.
- 201 HEAD OF A MAN. Three-quarters Left, with Heavy Pointed Mustache and Goatee. Relief engraving on metal. $1\frac{1}{8} \times 1$ in.
- 202 HEAD OF A MAN. Three-quarters Left, with Pointed Mustache. Relief engraving on metal. $1\frac{3}{16} \times 1\frac{3}{16}$ in.
- 203 PROFILE OF A MAN With Heavy Drooping Mustache, Facing Right. Relief engraving on metal. $1\frac{1}{16} \times 1\frac{3}{16}$ in.
- 204 HEAD OF A MAN With Long Curly Hair, Heavy Drooping Mustache and Pointed Beard, Three-quarters Left. Relief etching on zinc. $1\frac{1}{16} \times 1$ in.
- 205 HEAD AND BUST OF A MAN With Heavy Turned-up Mustache, Face turned slightly to Right. Relief etching on zinc. $1\frac{1}{16} \times 1\frac{1}{8}$ in.
- 206 PROFILE OF A MAN. Clean-shaven Face, Background partly shaded. Engraving on wood (?). $1\frac{1}{16} \times 1\frac{1}{16}$ in.
- 207 HEAD OF A MAN With short cropped Mustache and Beard, Background partly shaded. Relief engraving on metal (?). $1\frac{1}{16} \times 1\frac{1}{4}$ in.
- 208 PORTRAIT OF THE BULLFIGHTER DIEGO PRIETO. Lithograph. $2\frac{3}{4} \times 2\frac{3}{8}$ in.
- 209 PORTRAIT OF FERNANDO HERNANDEZ. Lithograph. $1\frac{1}{4} \times 2$ in.
- 210 PORTRAIT OF LUIS MAZZANTINI. Lithograph. $1\frac{1}{8} \times 1\frac{1}{4}$ in.
- 211 DOUBLE PORTRAIT OF JUAN LEON AND FRANCISCO JIMENEZ, BULLFIGHTERS. Lithograph. $2\frac{3}{8} \times 2\frac{1}{4}$ in. and $2\frac{1}{2} \times 2\frac{3}{8}$ in.
- 212 PORTRAIT OF JUAN CORONA, BULLFIGHTER. Lithograph. $2\frac{3}{4} \times 2\frac{1}{8}$ in.
- 213 PORTRAIT OF PONCIANO DIAZ, BULLFIGHTER. Lithograph. $2\frac{5}{8} \times 2\frac{1}{4}$ in.
- 214 PORTRAIT OF BERNARDO GAVIÑO, BULLFIGHTER. Lithograph. $2\frac{5}{8} \times 2\frac{1}{4}$ in.
- 215 HEAD OF A PEON. Full Face, Background partly shaded. Relief etching on zinc. $2\frac{1}{8} \times 1\frac{1}{16}$ in.
- 216 HEAD OF A MAN With Clean-shaven Face, Heavy Jowls, Three-quarters Right. Relief etching on zinc. $1\frac{1}{16} \times 1\frac{1}{4}$ in.
- 217 HEAD OF A MAN With long, pointed Mustache, black Pince-nez and visored Cap, Full face, Background partly shaded. Relief etching on zinc. $2\frac{1}{8} \times 1\frac{1}{16}$ in.
- 218 HEAD OF A PEON With heavy, drooping Mustache, Full face, Background shaded. Relief etching on zinc. $2\frac{3}{16} \times 1\frac{1}{16}$ in.
- 219 BUST OF A MAN With drooping Mustache and short Beard, Full face, Background partly shaded. Relief etching on zinc. $3\frac{3}{16} \times 2\frac{3}{8}$ in.
- 220 BUST OF A MAN With drooping, pointed Mustache, short-cropped pointed Beard. Relief etching on zinc. $3 \times 1\frac{3}{8}$ in.
- 221 BUST OF A YOUNG MAN. Clean-shaven face, short curly hair, Three-quarters right. Relief etching on zinc. $3 \times 2\frac{3}{4}$ in.
- 222 BUST OF A MAN With heavy, drooping Mustache, Full face. Relief etching on zinc. $3\frac{1}{8} \times 2\frac{3}{16}$ in.

- 223 BUST OF A MAN With heavy, drooping Mustache and short Beard, Half right. Relief engraving on metal. $3\frac{1}{4} \times 2\frac{1}{2}$ in.
- 224 BUST OF A MAN With heavy, pointed Mustache, Full face. Relief engraving on metal. $3\frac{1}{4} \times 2\frac{1}{2}$ in.
- 225 BUST OF A MAN With heavy Mustache and short, heavy Beard, Head turned slightly to Right, Background partly shaded. Relief engraving on metal. $4\frac{1}{4} \times 3\frac{3}{8}$ in.
- 226 HEAD OF AN ECCLESIASTIC With white hair and Skull cap. Relief engraving on metal. $3\frac{3}{8} \times 2\frac{7}{16}$ in.
- 227 BUST OF A MAN With long, pointed Mustache and short full Beard, Three-quarters left, Background partly shaded. Relief engraving on metal. $3\frac{7}{16} \times 2\frac{3}{8}$ in.
- 228 BUST OF A MAN With heavy, turned up Mustache and short, full beard, turned slightly to left, Background shaded. Relief etching on zinc. $3\frac{1}{16} \times 3\frac{1}{4}$ in.
- 229 BUST OF A MAN With dark hair and white, drooping Mustache and Goatee, wearing Pince-nez, almost in Profile to left, Background partly shaded. Wood engraving (?). $4\frac{3}{8} \times 4\frac{1}{8}$ in.
- 230 PORTRAIT OF M. ACUÑA In oval with ornamental border. Cover for a collection of songs. Wood engraving (?). $5\frac{5}{16} \times 3\frac{1}{2}$ in.
- 231 PORTRAIT OF A BULLFIGHTER. Face turned slightly to left, in oval with ornamental border. Wood engraving $5\frac{5}{16} \times 3\frac{7}{8}$ in.
- 232 BUST OF A MAN. Clean-shaven Face, wearing Spectacles, turned slightly to left. Relief engraving on metal. $4\frac{1}{4} \times 5\frac{1}{8}$ in.
- 233 CRIMES OF THE CHALEQUERO. *Crimenes del Chalequero*. Relief engraving on metal. $4\frac{1}{2} \times 5\frac{5}{16}$ in. Illustrated, Plate XXX.
- 234 CRIMES OF THE CHALEQUERO. *Crimenes del Chalequero*. Relief engraving on metal. $5\frac{1}{8} \times 7\frac{1}{16}$ in. Illustrated, Plate XXX.
- 235 THE TRIAL OF THE MURDERESS BEJARANO. *El Jurado de la Bejarano*. Broadside. Relief engraving on metal. $5\frac{3}{16} \times 4\frac{7}{16}$ in.
- 236 THE LYNCHING OF LA BEJARANO. *Linchamiento de la Bejarano*. Relief engraving on metal. $4\frac{9}{16} \times 7\frac{1}{8}$ in. Illustrated, Plate XXXII.
- 237 THE MURDERESS GUADALUPE BEJARANO IN THE PRISON OF BELEN. *Guadalupe Bejarano en las Bartolinas de Belén*. Broadside. Relief engraving on metal. $5\frac{5}{8} \times 7\frac{5}{8}$ in.
- 238 THE CRIME OF LA BEJARANO. Relief engraving on metal. $6\frac{3}{16} \times 9\frac{5}{8}$ in. Illustrated, Plate XXXI.
- 239 THE MEXICAN FAVOR. *La Valona Mexicana*. Relief etching on zinc. $4\frac{3}{8} \times 5\frac{3}{4}$ in.
- 240 NATIONAL VALLEY DEPORTEES. *Los Deportados al Valle Nacional*. Relief etching on zinc. $3\frac{3}{8} \times 5\frac{7}{8}$ in.
- 241 THE EXECUTIONS IN THE CAMPO LA VAQUITA. *Los Fusilamientos en el Campo La Vaquita*. Relief etching on zinc. $3\frac{3}{8} \times 5\frac{1}{2}$ in.
- 242 BALLAD OF THE CARDBOARD DOLL. *Corrido del Muñeco de Cartón*. Relief etching on zinc. $3\frac{7}{16} \times 5\frac{1}{2}$ in.
- 243 BALLAD: THE LITTLE DUCK WITH TERESA. *Corrido: El Patito con Teresa*. Relief etching on zinc. $4\frac{3}{8} \times 6\frac{1}{8}$ in. Illustrated, Plate XXXII.
- 244 NEIGHBORHOOD QUARREL. *Pleito de Vecindad*. Relief engraving on metal. $3\frac{3}{8} \times 5\frac{3}{8}$ in.
- 245 CHOLERA. *El Colera*. Relief engraving on metal. $5\frac{1}{16} \times 7\frac{1}{8}$ in.
- 246 SERENADE TO THE VIRGIN OF GUADALUPE. *Mañanitas a la Virgen de Guadalupe*. Relief engraving on metal. $5\frac{1}{4} \times 4\frac{1}{8}$ in. Illustrated, Plate XXXIII.
- 247 THE DANCE OF THE HARD-PRESSED. *Danza de los Apuros*. Relief etching on zinc. $3\frac{1}{4} \times 5\frac{1}{4}$ in. Illustrated, Plate XXXIII.
- 248 EUFEMIO MARTINEZ MURDERING HIS SISTER. *Eufemio Martínez que Mata a su Hermana*. Relief engraving on metal. $5\frac{7}{16} \times 7\frac{1}{16}$ in. Illustrated, Plate XXXIV.
- 249 THE SUICIDE OF A SPANIARD IN THE ARBEU THEATER. *Suicidio de un Hispano en el Teatro Arbeu*. Relief engraving on metal. $3\frac{1}{8} \times 4\frac{1}{8}$ in.
- 250 PASTORAL: FLORA AND GIL PURSUED BY THEIR ENEMY LUZBEL. *Flora y Gil perseguidos por su Contrario Luzbel*. Magician's program. Relief engraving on metal. $7\frac{3}{4} \times 10\frac{1}{2}$ in. Illustrated, Plate XXXV.
- 251 THE PENITENTIARY IN 1900. *La Peni en 1900*. Relief etching on zinc. $3\frac{1}{8} \times 4\frac{1}{8}$ in.
- 252 THE STORY OF THE TOY VENDER. *El Vendedor de Juguetes*. Relief engraving on metal. $3\frac{7}{8} \times 4\frac{1}{16}$ in.
- 253 BALLAD OF BRUNO ARRUZA. *Corrido de Bruno Arruza*. Relief engraving on metal. $4\frac{1}{4} \times 6\frac{1}{8}$ in.
- 254 INDEPENDENCE BELL. *La Campana de la Independencia*. Relief engraving on metal. $6\frac{5}{16} \times 4\frac{1}{8}$ in. Illustrated, Plate XXXVI.
- 255 PRAISE TO THE SOLDIER. *Loa al Soldado*. Relief etching on zinc. $3\frac{3}{4} \times 5\frac{5}{16}$ in.
- 256 PRAISE TO THE MATMAKER. *Loa al Petatero*. Relief etching on zinc. $3\frac{5}{16} \times 5\frac{5}{16}$ in. Illustrated, Plate XXXVI.
- 257 LINO MATAS. Relief etching on zinc. $3\frac{7}{16} \times 5\frac{5}{8}$ in. Illustrated, Plate XXXVII.

- 258 THE EXECUTION OF CAPTAIN CALAPSIS. *El Fusilamiento del Capitán Calapsis*. Broadside. Relief etching on zinc. $3\frac{3}{16} \times 5\frac{7}{16}$ in.
- 259 SAD MEMORY OF CAPTAIN CALAPSIS. *Triste Recuerdo del Capitán Calapsis*. Broadside. Relief etching on zinc. $3\frac{1}{2} \times 5\frac{1}{4}$ in.
- 260 THE EXECUTION OF THE SOLDIER BRUNO APRESA. *El Fusilamiento del Soldado Bruno Apresa*. ca. 1904. Broadside. Relief engraving on metal. $3\frac{1}{4} \times 5\frac{1}{4}$ in.
- 261 THE SKATERS. *Los Patinadores*. Broadside. Relief engraving on metal. $3\frac{3}{4} \times 5$ in.
- 262 THE LAMENTATIONS OF A DRUNKARD. *Los Lamentos de un Borrachito*. Broadside. Relief engraving on metal. $3\frac{3}{16} \times 3\frac{3}{4}$ in.
- 263 MOTHERS-IN-LAW, BROTHERS-IN-LAW, AND SONS-IN-LAW. *Suegras, Cuñados y Yernos*. Broadside. Relief engraving on metal. $3\frac{3}{16} \times 5\frac{3}{8}$ in.
- 264 JUAN ORTIZ, MURDERER OF HIS WIFE AND OLD FATHER. *Juan Ortiz, Asesino de su Mujer y de su Anciano Padre*. Broadside. Relief engraving on metal. $3\frac{3}{16} \times 5\frac{1}{4}$ in.
- 265 VERSES OF VALENTIN MANCERO. *Versos de Valentín Mancero*. Broadside. Relief etching on zinc. $3\frac{1}{4} \times 5\frac{3}{8}$ in.
- 266 A VILE DAUGHTER ENDING THE LIVES OF HER PARENTS. *Una vil Hija que Quitó la Existencia a sus Padres*. Broadside. Relief engraving on metal. $3\frac{1}{16} \times 5\frac{1}{8}$ in.
- 267 THE EXECUTION OF THE SOLDIER JULIO GARCIA. *El Fusilamiento del Soldado Julio García*. 1907. Broadside. Relief engraving on metal. $3\frac{1}{2} \times 4\frac{1}{16}$ in.
- 268 A TROOP OF CAVALRYMEN. *Los Rurales*. 1899. Broadside. Relief engraving on metal. $5\frac{1}{16} \times 12\frac{3}{16}$ in.
- 269 THE SITUATION OF THE REPUBLIC. *La Situación de la República*. Illustration on pp. 24-25 of *El Hijo del Ahuizote*, No. 833. Relief engraving on metal. $9\frac{1}{16} \times 14\frac{1}{16}$ in. Illustrated, front end sheet.
- 270 A TROOP OF CAVALRYMEN. *Los Rurales*. 1899. Broadside. Relief engraving on metal. $6\frac{3}{16} \times 12\frac{3}{16}$ in.
- 271 THE PRISONER IN THE CHAPEL. *El Reo en Capilla*. 1907. Broadside. Relief etching on zinc. $3\frac{3}{8} \times 5\frac{1}{4}$ in.
- 272 THE 97 POISONED WOMEN. *Las 97 Mujeres Envenenadas*. 1907. Broadside. Relief etching on zinc. $4\frac{1}{4} \times 4\frac{3}{8}$ in.
- 273 THE AMERICAN MOSQUITO. *El Mosquito Americano*. Broadside. Relief engraving on metal. $3\frac{1}{16} \times 5$ in.
- 274 THE AMAZEMENT OF GUANAJUATO. *El Asombro de Guanajuato*. Broadside. Relief engraving on metal. $3\frac{3}{16} \times 4\frac{1}{16}$ in.
- 275 THE BEAUTIFUL SIMONA. *La Bella Simona*. Broadside. Relief engraving on metal. $3\frac{1}{8} \times 5\frac{1}{8}$ in. Illustrated, Plate XXXVII.
- 276 THE CHURCH ROBBERY. *El Robo Sacriligo*. Relief engraving on metal. $3\frac{3}{16} \times 5\frac{3}{16}$ in.
- 277 THE TERRIBLE HAILSTORM. *La Terrible Granizada*. 1904. Broadside. Relief engraving on metal. $3 \times 5\frac{3}{8}$ in.
- 278 AFTER THE HORRIBLE CRIME, HE ATE THE REMAINS OF HIS SON. *Después del Horrible Crimen se Comió los Restos de su Hijo*. Broadside. Relief engraving on metal. $3\frac{3}{16} \times 5\frac{7}{16}$ in. Illustrated, Plate XXXVIII.
- 279 TENDER SUPPLICATIONS INVOKED BY YOUNG LADIES OF 40 YEARS. *Tiernas Súplicas que Invocan las Jóvenes de 40 años*. 1903. Broadside. Relief engraving on metal. $2\frac{3}{8} \times 5\frac{1}{8}$ in. Illustrated, Plate XXXVIII.
- 280 WAR GAMES ON THE PLAINS OF SAN LAZARO. *Simulacro de Guerra en Los Llanos de San Lazaro*. Illustration in *Gaceta Callejera*, No. 3, June 1892. News-sheet. Relief engraving on metal in two sections. $4\frac{1}{16} \times 6\frac{3}{8}$ in. and $4\frac{1}{16} \times 3\frac{3}{8}$ in.
- 281 TWO WOMEN MURDERED. *Dos Mujeres Asesinadas*. Broadside. Relief engraving on metal. $5\frac{3}{16} \times 6\frac{1}{16}$ in.
- 282 THE DUEL OF SEÑOR ROMERO. *El Duelo del Sr. Romero*. Illustration in *Gaceta Callejera*, No. 25, August 25, 1895. News-sheet. Relief engraving on metal. $5\frac{1}{16} \times 8\frac{1}{16}$ in.
- 283 THE TRUE CAUSES OF THE EARTHQUAKE. *Las Verdaderas Causas del Temblor*. ca. 1894. Broadside. Relief engraving on metal. $4\frac{1}{2} \times 8\frac{1}{4}$ in.
- 284 A BURNED MAN IN THE FOREST OF CHAPULTEPEC. *Un Quemado en el Bosque de Chapultepec*. Broadside. Relief engraving on metal. $5 \times 6\frac{1}{16}$ in.
- 285 THE TERRIBLE NIGHT OF AUGUST 17, 1890. *La Terrible Noche del 17 de Agosto de 1890*. Broadside. Relief engraving on metal. $5\frac{1}{2} \times 7\frac{3}{16}$ in.
- 286 THE EXECUTION OF RAIMUNDO TENORIO ON JANUARY 28, 1892. *El Fusilamiento de Raimundo Tenorio . . . el día 28 de Enero de 1892*. Broadside. Relief engraving on metal. $4\frac{1}{16} \times 7\frac{1}{16}$ in.
- 287 THE MARTYRDOM OF A LITTLE GIRL. *Martirio de una Niña*. Illustration in *Gaceta Callejera*, No. 13, October 3, 1893. News-sheet. Relief engraving on metal. $6\frac{3}{8} \times 5\frac{3}{8}$ in.

- 288 CALAVERA OF THE NEWSPAPERS. *Calavera de los Periódicos*. Broadside with numerous vignettes by Posada. Relief engraving on metal. $5\frac{7}{8} \times 11\frac{3}{8}$ in. Illustrated, Plate XXXIX.
- 289 CALAVERA OF THE CHICKEN VENDOR. *Calavera Pollera*. Relief etching on zinc. $3 \times 2\frac{3}{8}$ in.
- 290 CALAVERA OF THE TAMALE VENDOR. *Calavera Tamaquera*. Relief etching on zinc. $3\frac{1}{16} \times 2\frac{3}{8}$ in.
- 291 CALAVERA OF THE PULQUE VENDOR. *Calavera del Pulquero*. Relief etching on zinc. $3\frac{1}{16} \times 2\frac{3}{8}$ in.
- 292 CALAVERA OF THE FISH VENDOR. *Calavera de Vendedora de Pescado*. Relief etching on zinc. $3\frac{1}{16} \times 2\frac{3}{8}$ in.
- 293 CALAVERA OF THE CHICKEN VENDOR. *Calavera Pollera*. Relief etching on zinc. $3 \times 2\frac{7}{16}$ in.
- 294 CALAVERA OF THE COFFEE VENDOR. *Calavera Cafetero*. Relief etching on zinc. $3 \times 2\frac{3}{8}$ in.
- 295 CALAVERA OF THE LITTLE ROUGHNECKS. *Calavera de Peladitos*. Relief etching on zinc. $3\frac{1}{16} \times 2\frac{3}{8}$ in.
- 296 CALAVERA OF THE TOY VENDOR. *Calavera del Vendedor de Juguetes*. Relief etching on zinc. $3\frac{3}{16} \times 2\frac{1}{2}$ in.
- 297 CALAVERA OF THE CHIMOLERA. *Calavera de la Chimolera*. Relief etching on zinc. $3\frac{3}{16} \times 2\frac{1}{2}$ in.
- 298 CALAVERA OF THE TORTILLA VENDOR. *Calavera de la Tortillera*. Relief etching on zinc. $3\frac{1}{4} \times 2\frac{3}{16}$ in.
- 299 CALAVERA OF THE ZAPATISTAS. *Calavera Zapatista*. Relief engraving on metal. $8\frac{7}{8} \times 8\frac{3}{8}$ in. Illustrated, Plate XL.
- 300 CALAVERA OF THE RUBBISH VENDOR. *Calavera de Vendedora de Pepena*. Relief etching on zinc. $3\frac{1}{16} \times 2\frac{7}{16}$ in.
- 301 CALAVERA OF THE ENCHILADAS VENDOR. *Calavera de Vendedora de Enchiladas*. Relief etching on zinc. $3\frac{1}{8} \times 2\frac{1}{4}$ in.
- 302 CALAVERA OF HUERTA. *Calavera Huertista*. Relief engraving on metal. $8\frac{9}{16} \times 8\frac{9}{16}$ in. Illustrated, Plate XLI.
- 303 CALAVERA OF ARTISTS AND ARTISANS. *Calavera de Artistas y Artesanos*. Broadside. Relief engraving on metal. $5\frac{9}{16} \times 11\frac{7}{16}$ in. Illustrated, Plate XLII.
- 304 CALAVERA OF THE STREET SWEEPERS. *Calavera de los Patinadores*. Broadside with vignettes by Posada. Relief engraving on metal, colored by stencil in two colors, orange and red. $4\frac{3}{4} \times 8\frac{1}{2}$ in.
- 305 CALAVERA OF THE PRETTY SERVANT GIRLS. *Calavera de las Lindas Garbanceras*. Broadside with vignettes by Posada. Relief engraving on metal, colored by stencil in two colors, orange and red. $4\frac{9}{16} \times 7\frac{1}{8}$ in.
- 306 CALAVERA OF THE ARTS. *Calavera de las Artes*. Broadside. Relief engraving on metal, colored by hand with stencil in red and orange. $4\frac{1}{2} \times 7\frac{1}{4}$ in. Illustrated, back end sheet.
- 307 CALAVERA OF LA ADELITA. *Calavera de la Adelita*. Relief etching on zinc. $7\frac{5}{16} \times 4\frac{9}{16}$ in. Illustrated, Plate XLIV.
- 308 CALAVERA OF THE DANDY. *Calavera del Catrín*. Relief etching on zinc. $5\frac{3}{4} \times 2\frac{1}{4}$ in. Illustrated, Plate XX.
- 309 CALAVERA: LOVERS. Relief engraving on metal. $3\frac{1}{8} \times 2\frac{1}{2}$ in.
- 310 CALAVERA: LOVERS. Relief engraving on metal. $3\frac{1}{8} \times 2\frac{1}{2}$ in.
- 311 CALAVERA: LOVERS. Relief engraving on metal. $3\frac{1}{16} \times 2\frac{1}{2}$ in.
- 312 CALAVERA: LOVERS. Relief engraving on metal. $3\frac{1}{16} \times 2\frac{9}{16}$ in.
- 313 CALAVERA OF DON JUAN TENORIO. *Calavera de Dn. Juan Tenorio*. Relief etching on zinc. $7\frac{1}{4} \times 4\frac{9}{16}$ in. Illustrated, Plate XLV.
- 314 CALAVERA OF THE PURRING CAT. *Calavera del Gato Morrón*. Relief etching on zinc. $5\frac{7}{8} \times 9\frac{1}{4}$ in. Illustrated, Plate XLIII.
- 315 CALAVERA OF THE GENDARME. *Calavera del Gendarme*. Relief engraving on metal. $2\frac{1}{2} \times 1\frac{7}{8}$ in.
- 316 CALAVERA OF THE DANDY. *Calavera del Catrín*. Relief engraving on metal. $2\frac{1}{2} \times 1\frac{1}{2}$ in.
- 317 CALAVERA OF THE JAPANESE GIRL. *Calavera de la Japonesa*. Relief engraving on metal. $2\frac{1}{2} \times 1\frac{7}{8}$ in.
- 318 CALAVERA OF THE ROUGHNECK. *Calavera del Pelado*. Relief engraving on metal. $2\frac{1}{2} \times 1\frac{3}{4}$ in.
- 319 CALAVERA OF THE FEMALE DANDY. *Calavera de la Catrina*. Relief engraving on metal. $2\frac{9}{16} \times 1\frac{11}{16}$ in.
- 320 CALAVERA OF THE PRIEST. *Calavera del Sacerdote*. Relief engraving on metal. $2\frac{1}{2} \times 2\frac{9}{16}$ in.
- 321 CALAVERA OF THE LANDLADY. *Calavera de la Casera*. Relief engraving on metal. $2\frac{1}{2} \times 1\frac{11}{16}$ in.
- 322 CALAVERA OF THE WAR OF INTERVENTION. *Calavera de la Intervención*. Relief etching on zinc. $5\frac{1}{2} \times 10\frac{1}{2}$ in. Illustrated, Plate XLVI.
- 323 CALAVERA OF THE FEMALE DANDY. *Calavera de la Catrina*. Relief etching on zinc. $4\frac{9}{16} \times 6\frac{1}{8}$ in. Illustrated, Plate XLVIII.
- 324 CALAVERA OF DON QUIXOTE. *Calavera de Don Quijote*. Relief engraving on metal. $5\frac{13}{16} \times 10\frac{3}{4}$ in. Illustrated, Plate XLVII.

- 325 CALAVERA OF THE NEWSBOYS. *Calavera de los Papeleros*. Broadside with numerous vignettes by Posada. Relief engraving on metal. $5\frac{7}{8} \times 9$ in.
- 326 STORY OF THE CRYSTAL PALACE OR THE BEWITCHED GIRL. *Cuento: El Palacio de Cristal o la Niña Encantada*. Cover. Relief engraving on metal. $5\frac{7}{16} \times 3\frac{7}{16}$ in.
- 327 STORY OF THE GIRL WITH THE EYES OF LIGHT. *Cuento: La Niña con los Ojos de Luz*. Relief engraving on metal. $3\frac{1}{16} \times 4\frac{3}{16}$ in.
- 328 STORY OF THE WOLF AND THE FOX. *Cuento: El Lobo y el Zorro*. Relief engraving on metal. $4\frac{1}{8} \times 4\frac{1}{8}$ in. Illustrated, Plate XLIX.
- 329 STORY OF THE WOLF AND THE FOX. *Cuento: El Lobo y el Zorro*. Relief engraving on metal. $4\frac{3}{16} \times 6\frac{5}{16}$ in.
- 330 STORY OF THE WOLF AND THE FOX. *Cuento: El Lobo y el Zorro*. Relief engraving on metal. $5\frac{1}{4} \times 10\frac{1}{8}$ in. Illustrated, Plate L.
- 331 STORY OF THE WOLF AND THE FOX. *Cuento: El Lobo y el Zorro*. Relief engraving on metal. $4\frac{3}{16} \times 4\frac{1}{8}$ in.
- 332 THE STORY OF TOM THUMB. *Cuento: El Niño de un Jeme*. Cover. Relief engraving on metal. $5\frac{3}{16} \times 3\frac{5}{16}$ in.
- 333 STORY OF TOM THUMB. *Cuento: El Niño de un Jeme*. Relief engraving on metal. $4\frac{3}{8} \times 6\frac{3}{4}$ in.
- 334 STORY OF SIMPLE SIMON. *Cuento: Simón Bobito*. Relief engraving on metal. $3\frac{1}{8} \times 2\frac{3}{4}$ in.
- 335 STORY OF SIMPLE SIMON. *Cuento: Simón Bobito*. Relief engraving on metal. $2\frac{1}{16} \times 2\frac{1}{16}$ in.
- 336 STORY OF SIMPLE SIMON. *Cuento: Simón Bobito*. Relief engraving on metal. $3\frac{1}{16} \times 2\frac{1}{16}$ in.
- 337 STORY OF THE GIRL WITH THE EYES OF LIGHT. *Cuento: La Niña con los Ojos de Luz*. Cover. Relief engraving on metal. $6\frac{5}{8} \times 4\frac{1}{16}$ in.
- 338 PATRIOTIC SPEECHES. *Discursos Patrióticos*. Cover. Relief engraving on metal. $5\frac{1}{4} \times 3\frac{5}{8}$ in.
- 339 COLLECTION OF MODERN SONGS. *Colección de Canciones Modernas*. Cover. Relief engraving on metal. $5\frac{1}{4} \times 3\frac{7}{16}$ in.
- 340 STORY OF DON PERABEL. *Cuento: Don Perabel*. Cover. Relief engraving on metal. $5\frac{3}{8} \times 3\frac{7}{16}$ in.
- 341 SONGS: THE ANDALUSIAN. *Canciones: La Andaluza*. Relief engraving on metal. $5\frac{3}{8} \times 3\frac{5}{16}$ in.
- 342 ALLEGORY OF MEXICO. *Alegoría: La Patria*. Relief engraving on metal. $5\frac{7}{16} \times 3\frac{1}{2}$ in.
- 343 BOUQUET OF FELICITATIONS. *Ramillote de Felicitaciones*. Cover. Relief engraving on metal. $5\frac{1}{4} \times 3\frac{7}{16}$ in.
- 344 SONGS: THE SPRINGTIME. *Canciones: La Primavera*. Cover. Relief engraving on metal. $5\frac{7}{16} \times 3\frac{7}{8}$ in.
- 345 STORY OF THE ENCHANTED CLARINET. *Cuento: El Clarinete Encantado*. Cover. Relief engraving on metal. $5\frac{1}{4} \times 3\frac{7}{16}$ in.
- 346 COLLECTION OF LOVE LETTERS. *Colección de Cartas Amorasas*. Cover. Relief engraving on metal. $5\frac{7}{16} \times 3\frac{5}{16}$ in.
- 347 BOUQUET OF FELICITATIONS. *Ramillote de Felicitaciones*. Cover. Relief engraving on metal. $5\frac{3}{8} \times 3\frac{1}{2}$ in.
- 348 SONGS: THE JEW. *Canciones: El Judío*. Cover. Relief engraving on metal. $5\frac{3}{8} \times 3\frac{1}{2}$ in.
- 349 SECOND COLLECTION OF MODERN SONGS. *Segunda Recopilación de Canciones Modernas*. Cover. Relief etching on zinc. $6\frac{5}{16} \times 4\frac{1}{4}$ in.
- 350 THE BOOK OF THE FUTURE. *El Libro del Porvenir*. Cover. Relief engraving on metal. $5\frac{3}{4} \times 3\frac{1}{2}$ in.
- 351 STORY OF CINDERELLA OR THE GLASS SLIPPER. *Cuento: La Cenicienta o el Escarpín de Cristal*. Cover. Relief engraving on metal. $5\frac{3}{16} \times 3\frac{1}{2}$ in.
- 352 SONGS: THE LOCOMOTIVE. *Canciones: La Locomotora*. Relief engraving on metal. $5\frac{1}{4} \times 3\frac{7}{16}$ in. Illustrated, Plate LI.
- 353 STORY: THE GREEN MAGICIAN. *Cuento: El Brujo Verde*. Relief engraving on metal. $5\frac{3}{16} \times 3\frac{3}{8}$ in. Illustrated, Plate LI.
- 354 SONGS: LA JOYA ARAGONESA. Relief etching on zinc. $3\frac{7}{16} \times 4\frac{3}{8}$ in. Illustrated, Plate XLIX.
- 355 SONGS: THE LEON FLOOD. *Canciones: La Inundación de León*. Cover. Relief engraving on metal. $5\frac{5}{16} \times 3\frac{7}{16}$ in.
- 356 STORY OF THE SON OF THE BATTALION. *Cuento: El Hijo del Batallón*. Cover. Relief engraving on metal. $5\frac{1}{4} \times 3\frac{7}{16}$ in.
- 357 STORY: THE KING WHO WENT MAD. *Cuento: El Rey que Rabió*. Relief engraving on metal. $5\frac{5}{16} \times 3\frac{7}{16}$ in. Illustrated, Plate LII.
- 358 COLLECTION OF LOVE LETTERS. *Colección de Cartas Amorasas*. Cover. Relief engraving on metal. $5\frac{3}{8} \times 3\frac{1}{2}$ in.
- 359 THE LITTLE ORACLE. *Oráculo Mignon*. Cover. Relief etching on zinc. $5\frac{1}{8} \times 3\frac{3}{8}$ in.
- 360 STORY: THE DESERTER. *Cuento: El Desertor*. Cover. Relief engraving on metal. $5\frac{1}{4} \times 3\frac{3}{8}$ in.
- 361 CHILDREN'S PLAYS: DON JUAN TENORIO. *Teatro Infantil: Don Juan Tenorio*. Relief etching on zinc. $5\frac{5}{16} \times 3\frac{7}{16}$ in. Illustrated, Plate LII.

- 362 CHILDREN'S PLAYS: THE JEALOUSY OF THE NEGRO WITH DON FOLÍAS. *Teatro Infantil: Los Celos del Negro con Don Follías*. Cover. Relief etching on zinc. $5\frac{3}{16} \times 3\frac{3}{8}$ in.
- 363 SONGS: THE NATIONAL SERAPE. *Canciones: El Sarape Nacional*. Cover. Relief etching on zinc. $5\frac{1}{8} \times 3\frac{7}{16}$ in.
- 364 CHILDREN'S PLAYS: THE FRIENDLY BUGLER. *Teatro Infantil: El Vale Tompetá*. Cover. Relief etching on zinc. $5\frac{3}{8} \times 3\frac{7}{16}$ in.
- 365 CHILDREN'S PLAYS: THE REBELLIOUS GIRL. *Teatro Infantil: La Revoltosa*. Cover. Relief etching on zinc. $5\frac{1}{8} \times 3\frac{1}{4}$ in.
- 366 CHILDREN'S PLAYS: THE SWEETHEARTS. *Teatro Infantil: Los Novios*. Cover. Relief etching on zinc. $5\frac{1}{8} \times 3\frac{7}{16}$ in.
- 367 STORY: THE GIRL OF THE PEARLS. *Cuento: La Niña de las Perlas*. Relief etching on zinc. $5\frac{5}{16} \times 3\frac{3}{8}$ in. Illustrated, Plate LIII.
- 368 CHILDREN'S PLAYS: JOHN GOLDENBEAK. *Teatro Infantil: Juan Pico de Oro*. Cover. Relief etching on zinc. $5\frac{3}{16} \times 3\frac{7}{16}$ in.
- 369 SONGS: THE REVELERS. *Canciones: Los Parranderos*. Cover. Relief etching on zinc. $3\frac{3}{16} \times 3\frac{3}{8}$ in.
- 370 STORY: THE MONSTROUS CHILD. *Cuento: La Niña Prodigiosa*. Relief etching on zinc. $2\frac{7}{16} \times 2\frac{1}{2}$ in.
- 371 THE MODERN CLOWN: COLLECTION OF COMIC VERSES FOR THE CIRCUS. *El Moderno Payaso: Recopilación de Versos Comicos para Circo*. Cover. Relief etching on zinc. $5\frac{3}{8} \times 3\frac{7}{16}$ in.
- 372 STORY: THE LUCKY NIGHT, OR THE QUEEN OF BLAS AND BATO. *Cuento: La Noche Venturosa o la Reina de Bato y Blas*. Relief engraving on metal. $5\frac{3}{16} \times 3\frac{7}{16}$ in. Illustrated, Plate LIII.
- 373 THE LOVERS' SECRETARY. *El Secretario de los Amantes*. Cover. Relief etching on zinc. $5\frac{3}{8} \times 3\frac{7}{16}$ in.
- 374 THE POCKET KITCHEN. *La Cocina en el Bolsillo*. Cover. Relief etching on zinc. $5\frac{3}{16} \times 3\frac{3}{8}$ in.
- 375 SONGS: MACHAQUITO. *Canciones: Machaquito*. Cover. Relief etching on zinc. $5\frac{3}{8} \times 3\frac{3}{16}$ in.
- 376 COLLECTION OF MODERN SONGS. *Colección de Canciones Modernas*. Cover. Relief engraving on metal. $5\frac{5}{16} \times 3\frac{7}{16}$ in.
- 377 THE LOVERS' SECRETARY. *El Secretario de los Amantes*. Cover. Relief etching on zinc. $5\frac{1}{16} \times 3\frac{3}{8}$ in.
- 378 THE MODERN CLOWN. *El Moderno Payaso*. Cover. Relief etching on zinc. $5\frac{3}{8} \times 3\frac{1}{2}$ in.
- 379 STORY: THE STRONG MAN. *Cuento: El Derriba Hombres*. Cover. Relief etching on zinc. $5\frac{3}{16} \times 3\frac{3}{8}$ in.
- 380 SONGS: JOHN SOLDIER. *Canciones: Juan Soldado*. Cover. Relief etching on zinc. $5\frac{3}{8} \times 3\frac{1}{2}$ in.
- 381 THE POPULAR TOASTMASTER. *El Brindador Popular*. Cover. Relief engraving on metal. $5\frac{5}{16} \times 3\frac{7}{16}$ in.
- 382 SONGS: THE REVELER. *Canciones: El Parrandero*. Cover. Relief etching on zinc. $5\frac{7}{16} \times 3\frac{1}{2}$ in.
- 383 COLLECTION OF SONGS. *Colección de Canciones*. 1892. Cover. Relief engraving on metal. $5\frac{1}{8} \times 3\frac{3}{8}$ in.
- 384 SONGS: CARMEN. *Canciones: Carmen*. 1898. Cover. Relief etching on zinc. $4 \times 2\frac{1}{2}$ in.
- 385 SONGS: THE SERPENTINE. *Canciones: La Serpentina*. Relief engraving on metal. $5\frac{1}{4} \times 3\frac{7}{16}$ in. Illustrated, Plate LVI.
- 386 THE LITTLE FORTUNE TELLER. *El Pequeño Adivinadorcito*. Cover. Relief engraving on metal. $5\frac{3}{8} \times 3\frac{7}{16}$ in.
- 387 COLLECTION OF SONGS. *Colección de Canciones*. Relief etching on zinc. $3\frac{1}{2} \times 4\frac{1}{16}$ in. Illustrated, Plate LV.
- 388 THE MAGIC CHILD: HANDBOOK FOR THE DRAWING ROOM. *El Niño Mágico: Manual para Salones*. Cover. Relief engraving on metal. $5\frac{3}{8} \times 3\frac{7}{16}$ in.
- 389 STORY: THE WISE LAY-BROTHER. *Cuento: El Lego Sabio*. Relief engraving on metal. $4\frac{1}{16} \times 4\frac{3}{16}$ in.
- 390 STORY: THE MAN WITH THE BEAR SKIN. *Cuento: El Hombre de la Piel de Oso*. Cover. Relief engraving on metal. $5\frac{1}{4} \times 3\frac{3}{8}$ in.
- 391 STORY: THE WISE LAY-BROTHER. *Cuento: El Lego Sabio*. Relief engraving on metal. $5\frac{3}{16} \times 10\frac{1}{8}$ in. Illustrated, Plate LIV.
- 392 SONGS: THE FAN. *Canciones: El Abanico*. 1895. Relief engraving on metal. $5\frac{3}{8} \times 3\frac{3}{16}$ in.
- 393 STORY: THE WISE LAY-BROTHER. *Cuento: El Lego Sabio*. Cover. Relief engraving on metal. $6\frac{3}{8} \times 4\frac{1}{16}$ in.
- 394 THE FESTIVAL OF BELEN OR A PASTORAL HOLIDAY. *La Verbena de Belén o una Fiesta Pastoral*. Cover. Relief engraving on metal. $5\frac{5}{16} \times 3\frac{7}{16}$ in.
- 395 STORY: THE WISE LAY-BROTHER. *Cuento: El Lego Sabio*. Relief engraving on metal. $4 \times 4\frac{3}{16}$ in. Illustrated, Plate LV.
- 396 STORY: THE 5TH OF MAY. *Cuento: El 5 de Mayo*. Cover. Relief engraving on metal. $5\frac{5}{16} \times 3\frac{7}{16}$ in.
- 397 STORY: THE 5TH OF MAY. *Cuento: El 5 de Mayo*. Cover. Relief engraving on metal. $4\frac{3}{16} \times 6\frac{1}{2}$ in.

- 398 STORY: THE BARRACKS CAP. *Cuento: La Gorra del Cuartel*. Relief engraving on metal. $4\frac{3}{16} \times 6\frac{3}{8}$ in.
- 399 STORY: THE BARRACKS CAP. *Cuento: La Gorra del Cuartel*. Relief engraving on metal. $4\frac{1}{8} \times 6\frac{7}{16}$ in. Illustrated, Plate LVI.
- 400 STORY: THE 5TH OF MAY. *Cuento: El 5 de Mayo*. Cover. Relief engraving on metal. $5\frac{3}{8} \times 3\frac{9}{16}$ in.
- 401 STORY: THE 5TH OF MAY. *Cuento: El 5 de Mayo*. Relief engraving on metal. $4\frac{1}{4} \times 6\frac{1}{2}$ in.
- 402 AFTER THE BALL. *Después del Baile*. Four page broadside, all pages shown, with four illustrations. Relief engravings on metal. Page 1: $2\frac{1}{2} \times 2\frac{5}{16}$ in., Page 2: $2\frac{5}{16} \times 2\frac{1}{2}$ in., Page 4: $2\frac{1}{4} \times 2\frac{5}{16}$ in., (top). Page 4: $2\frac{3}{8} \times 2\frac{3}{8}$ in. (bottom).
- 403 PLAYING AT BULLFIGHTING. Relief engraving on metal. $2\frac{1}{8} \times 2\frac{7}{16}$ in.
- 404 DECLARATION OF LOVE. Relief engraving on metal. $2\frac{1}{8} \times 1\frac{1}{2}$ in.
- 405 BOY AND GIRL RUNNING, HAND IN HAND. Relief etching on zinc. $2\frac{5}{16} \times 1\frac{3}{4}$ in.
- 406 WOMAN RIDING LION. Relief etching on zinc. $2\frac{5}{8} \times 1\frac{3}{16}$ in.
- 407 MAN AND WOMAN DRINKING TOAST. Relief etching on zinc. $2\frac{5}{16} \times 1\frac{1}{16}$ in.
- 408 SOLDIER WAVING CAP. Relief engraving on metal. $2\frac{3}{8} \times 2\frac{3}{4}$ in.
- 409 FOUR WOMEN IN CIRCUS DRESS. Relief engraving on metal. $2\frac{5}{8} \times 2\frac{1}{16}$ in. Illustrated, page 55.
- 410 MAN IN TOP HAT, QUARRELLING WITH WOMAN STREET VENDOR. Relief etching on zinc. $2\frac{1}{16} \times 2\frac{1}{16}$ in. Illustrated, page 8.
- 411 WOMAN SITTING ON DAIS BEING INTRODUCED TO GROUP OF LADIES BY A MAN. Relief etching on zinc. $2\frac{5}{8} \times 2\frac{5}{8}$ in.
- 412 WOMAN SINGING, ACCOMPANIED BY A MAN AT A PIANO, OLD WOMAN LISTENING. Relief etching on zinc. $2\frac{3}{16} \times 2\frac{1}{16}$ in.
- 413 VIGNETTE: Skeleton in Boot. Relief engraving on metal (?). $1\frac{1}{4} \times \frac{7}{16}$ in.
- 414 VIGNETTE: Skull in Water Glass. Relief engraving on metal. $1\frac{1}{16} \times 1\frac{1}{16}$ in.
- 415 VIGNETTE: Skeleton shooting Cannon. Relief engraving on metal (?). $1 \times 1\frac{3}{8}$ in.
- 416 VIGNETTE: Skull and Cross bones with Visored Cap. Relief etching on zinc. $1\frac{1}{8} \times 1\frac{5}{16}$ in.
- 417 VIGNETTE: Skeleton dressed as Bugler. Relief engraving on metal. $1\frac{1}{16} \times \frac{3}{4}$ in.
- 418 VIGNETTE: Skeleton in Officer's Uniform, Walking to Right. Relief engraving on metal. $1 \times \frac{3}{4}$ in.
- 419 VIGNETTE: Bust of Skeleton with Top hat and Cigar. Relief etching and engraving on metal. $1\frac{1}{2} \times 1\frac{1}{16}$ in.
- 420 VIGNETTE: Bust of Skeleton wearing braided military Kepi. Relief etching on zinc. $1\frac{1}{16} \times 1\frac{5}{16}$ in.
- 421 VIGNETTE: Skull with Hammer and Cogwheel. Relief engraving on metal. $1\frac{3}{8} \times 1\frac{3}{8}$ in.
- 422 VIGNETTE: Skeleton with Napkin tied under his Chin, eating. Relief engraving on metal. $\frac{5}{8} \times 1\frac{1}{8}$ in.
- 423 VIGNETTE: Running Skeleton with Top hat and open Umbrella. Relief engraving on metal. $1\frac{1}{16} \times 1\frac{1}{16}$ in.
- 424 VIGNETTE: Skeleton pulling Chair up to Table with longnecked Bottle. Relief engraving on metal. $\frac{7}{8} \times 1$ in.
- 425 VIGNETTE: Two Skeletons with a Pair of Scissors. Relief engraving on metal. $1\frac{1}{8} \times \frac{5}{8}$ in.
- 426 VIGNETTE: Skeleton with Scythe, Chasing six small Figures to Left. Relief etching on zinc (?). $1\frac{3}{16} \times 1\frac{1}{2}$ in.
- 427 VIGNETTE: Still life with Skull, Pistol, Book and Bottle. Relief etching on zinc. $1\frac{1}{16} \times 1\frac{1}{16}$ in.
- 428 VIGNETTE: Bust of a Skeleton dressed as a Priest. Relief engraving on metal (?). $1\frac{1}{2} \times 1\frac{1}{16}$ in.
- 429 VIGNETTE: Skull with two Boots. Relief engraving on metal. $1\frac{3}{8} \times 1\frac{3}{8}$ in.
- 430 VIGNETTE: Bust of Skeleton wearing Conductor's Cap. Relief engraving on metal. $1\frac{1}{2} \times 1$ in.
- 431 ILLUSTRATION: Man lying on Pallet. Relief etching on zinc. $1\frac{1}{8} \times 2\frac{3}{8}$ in.
- 432 ILLUSTRATION: Group of Mexicans forming semi-circle, seen from the rear. Relief etching on zinc (?). $2 \times 1\frac{5}{8}$ in.
- 433 ILLUSTRATION: Silhouette of Man in Top hat facing left. Relief engraving on metal. $2\frac{1}{2} \times \frac{3}{4}$ in.
- 434 ILLUSTRATION: Soldier on Bastion of a Fortress. Relief engraving on metal. $2\frac{1}{4} \times 2\frac{3}{4}$ in.
- 435 ILLUSTRATION: Two Women petitioning Officer standing at Table. Relief engraving on metal. $2\frac{1}{4} \times 2\frac{3}{4}$ in.
- 436 ILLUSTRATION: Four Soldiers and captured Officer with hands tied behind his Back. Relief engraving on metal. $2\frac{1}{4} \times 2\frac{3}{4}$ in.
- 437 ILLUSTRATION: Two Women Talking, in Background Five Gendarmes Running in all Directions. Relief etching on zinc. $2\frac{3}{8} \times 2\frac{1}{8}$ in. Illustrated, page 27.
- 438 ILLUSTRATION: Young Woman seated at Table, weeping. Relief etching on zinc. $2\frac{3}{8} \times 2\frac{1}{16}$ in.

- 439 ILLUSTRATION: Small Girl with Uplifted Arms surrounded by Flowers and Butterflies. Relief etching on zinc. $2\frac{1}{16} \times 1\frac{1}{8}$ in.
- 440 ILLUSTRATION: Three Armed Men Approaching a Table behind which a Boy is Standing. Relief engraving on zinc. $2\frac{3}{8} \times 2\frac{3}{4}$ in. Illustrated, page 6.
- 441 ILLUSTRATION: Cupid introducing Awkward Young Man to Young Woman seated at Right. Relief etching on zinc. $1\frac{3}{8} \times 2\frac{3}{8}$ in.
- 442 ILLUSTRATION: Group of People Carrying Candles and Guitar approaching Doorway at Right. Relief etching on zinc. $1\frac{1}{16} \times 2\frac{1}{16}$ in.
- 443 ILLUSTRATION: Priest and Woman witnessing Soldier shoot Officer lying on Ground. Relief engraving on metal. $2\frac{1}{8} \times 2\frac{1}{16}$ in.
- 444 ILLUSTRATION: Young Woman about to leave House, Maid adjusting her Dress. Relief etching on zinc. $2\frac{3}{16} \times 2\frac{5}{8}$ in.
- 445 ILLUSTRATION: Two seated Young Women, one frightened by the other who is holding Midget in the Air. Relief etching on zinc. $2\frac{1}{16} \times 2\frac{1}{2}$ in.
- 446 ILLUSTRATION: Two Young Men in Medieval Dress, One standing on Ground watching the other crawl out on Limb of Tree. Relief engraving on metal. $2\frac{1}{16} \times 2\frac{3}{4}$ in.
- 447 ILLUSTRATION: Two Grasshoppers shaking Hands, one at Left with Hat and Cane. Relief engraving on metal. $3 \times 2\frac{1}{16}$ in.
- 448 VIGNETTE: Seated Skeleton spinning. Relief engraving on metal. $1 \times \frac{5}{8}$ in.
- 449 VIGNETTE: Two Skeletons playing Leapfrog. Relief engraving on metal. $1 \times 1\frac{1}{16}$ in.
- 450 VIGNETTE: Bust of a Skeleton in Evening Dress with White Tie, facing Right. Relief engraving on metal. $1\frac{1}{16} \times \frac{9}{16}$ in.
- 451 VIGNETTE: Skull on Bier with two burning Candles. Relief engraving on metal. $1\frac{1}{16} \times \frac{7}{8}$ in.
- 452 VIGNETTE: Skeleton holding Large Key. Relief engraving on metal. $\frac{7}{8} \times 1\frac{5}{16}$ in.
- 453 VIGNETTE: Small Skeleton to Left, open Hand to Right, holding Skull. Relief etching on zinc (?). $\frac{7}{8} \times \frac{9}{16}$ in.
- 454 VIGNETTE: Silhouette of a Man in Top Hat with Cane, Facing Right. Relief engraving on metal. $2\frac{3}{8} \times \frac{5}{8}$ in.
- 455 VIGNETTE: Bust of a Skeleton, Facing Left, with Collar Ruche and Skull Cap. Relief etching on zinc. $1\frac{1}{8} \times 1$ in.
- 456 VIGNETTE: Bust of a Skeleton in Officer's Uniform with Plumed Helmet. Relief etching on zinc. $1\frac{1}{2} \times 1\frac{1}{16}$ in.
- 457 VIGNETTE: Skeleton on Bicycle, Selling Parasols. Relief engraving on metal. $1\frac{3}{8} \times 1\frac{3}{8}$ in.
- 458 VIGNETTE: Devil carrying Skeleton. Relief engraving on metal. $\frac{7}{8} \times \frac{3}{4}$ in.
- 459 VIGNETTE: Skeleton with Scythe, seated on Clock. Relief engraving on metal. $1\frac{5}{16} \times 1\frac{1}{16}$ in.
- 460 VIGNETTE: Skeleton sowing (?). Relief engraving on metal. $1 \times \frac{7}{16}$ in.
- 461 VIGNETTE: Skeleton dressed as Policeman, with Night Stick, running to Left. Relief engraving on metal. $1\frac{1}{16} \times 1\frac{1}{16}$ in.
- 462 VIGNETTE: Skeleton dressed as Soldier with shouldered Rifle. Relief engraving on metal. $1\frac{1}{16} \times \frac{7}{16}$ in.
- 463 VIGNETTE: Bust of Skeleton, turned to Left, wearing Mexican hat. Relief etching on zinc. $1\frac{1}{16} \times 1\frac{1}{16}$ in.
- 464 VIGNETTE: Skull with Mortar and Pestle. Relief engraving on metal. $1\frac{3}{8} \times 1\frac{5}{16}$ in.
- 465 VIGNETTE: Bust of a Skeleton in Officer's Uniform with Plumed Helmet. Relief etching on zinc. $1\frac{3}{16} \times \frac{9}{16}$ in.
- 466 VIGNETTE: Skull with crossed Engraver's Burins. Relief engraving on metal. $1\frac{3}{8} \times 1\frac{1}{4}$ in. Illustrated, see title page.
- 467 ILLUSTRATION: Political Orator addressing an Assembly. Relief etching on zinc. $1\frac{7}{8} \times 2\frac{3}{4}$ in.
- 468 ILLUSTRATION: Man and Woman, seen from Rear, Watching a Balloon Rise. Relief etching on zinc. $2\frac{5}{8} \times 1\frac{5}{8}$ in. Illustrated, page 60.
- 469 ILLUSTRATION: Troop of Soldiers proceeding to Right, Church Tower in Right Background. Relief engraving on metal. $2\frac{5}{16} \times 2\frac{3}{4}$ in.
- 470 ILLUSTRATION: Woman seated on Doorstep to Right, holding Midget up to Man who expresses astonishment. Relief etching on zinc. $2\frac{9}{16} \times 1\frac{3}{4}$ in.
- 471 ILLUSTRATION: Two Grotesque Men with large Heads and in Street Dress, Toasting one another. Relief etching on zinc. $1\frac{7}{8} \times 1\frac{1}{16}$ in.
- 472 ILLUSTRATION: Man held up and stabbed in Street by four Bandits. Relief etching on zinc (?). $2 \times 2\frac{1}{2}$ in.
- 473 ILLUSTRATION: Two Women approaching Toilet Table from behind Drapery, one about to take Jewels from a Box. Relief engraving on metal. $2\frac{5}{8} \times 2\frac{1}{16}$ in.
- 474 ILLUSTRATION: Woman spilling bowl of fish over boy in bed. Relief engraving on metal. $2\frac{3}{4} \times 2\frac{3}{4}$ in.
- 475 THE MODERN PASTRY MAKER. *El Moderno Pastelero*. Cover on booklet. Relief engraving on metal, printed in two colors, black and red. $5\frac{1}{16} \times 3\frac{7}{16}$ in.

- 476 CHILDREN'S PLAYS FOR RAINY DAYS. *Teatro Infantil: Dias Pasados por Agua*. Cover on booklet. Relief engraving on metal. $5\frac{3}{16} \times 3\frac{3}{16}$ in.
- 477 SONGS: FAREWELL TO MEXICO. *Canciones: Adios a México*. 1900. Cover on booklet. Relief engraving on metal, printed in two colors, black and red. $5\frac{3}{16} \times 3\frac{3}{16}$ in.
- 478 SONGS: THE BICYCLES. *Canciones: Las Bicicletas*. 1900. Cover on booklet. Relief engraving on metal, printed in two colors, black and red. $5\frac{3}{8} \times 3\frac{3}{16}$ in.
- 479 THE MEXICAN CLOWN. *El Clown Mexicano*. Cover on booklet. Relief engraving on metal, printed in two colors, black and red. $5\frac{3}{16} \times 3\frac{3}{16}$ in.
- 480 LITTLE PASTORAL: IN ONE ACT: THE HOLY CHILD IN BETHLEHEM. *Pastorelita en un Acto: El Niño Dios en Belén*. Cover on booklet. Relief engraving on metal, printed in two colors, black and red. $5\frac{1}{4} \times 3\frac{3}{16}$ in.
- 481 CHILDREN'S PLAYS: THE DEVIL'S PAWNSHOP. *Teatro Infantil: La Almoneda del Diablo*. Cover on booklet. Relief etching on zinc. $5\frac{3}{16} \times 3\frac{3}{8}$ in.
- 482 WHITE MAGIC AND DARK MAGIC. *Magia Blanca y Magia Prieta*. Printed from three blocks in three colors; black, green and red. Relief etching on zinc (black block); relief engraving on metal (green and red). $5\frac{5}{8} \times 7\frac{5}{8}$ in. (black and green blocks); $6\frac{3}{8} \times 8\frac{1}{8}$ in. (red block). Illustrated, Plate LVII.
- 483 SONGS: THE RAILROAD WRECK AT TEMAMATLA. *Canciones: El Descarrilamiento de Temamatla*. 1902. Cover on booklet. Relief engraving on metal. $5\frac{3}{8} \times 3\frac{1}{2}$ in.
- 484 THE MEXICAN CLOWN. *El Clown Mexicano*. Cover on booklet, printed in two colors, black and red. Relief engraving on metal. $5\frac{1}{4} \times 3\frac{3}{16}$ in.
- 485 THE MEXICAN CLOWN. *El Clown Mexicano*. Cover on booklet, printed in two colors, black and red. Relief engraving on metal. $5\frac{3}{16} \times 3\frac{1}{2}$ in.
- 486 SONGS: THE DANDIES. *Canciones: Los Lagartijos*. 1896. Cover on booklet, printed in two colors, black and red. Relief engraving on metal. $5\frac{3}{16} \times 3\frac{3}{16}$ in.
- 487 SONGS: THE TAP DANCER. *Canciones: La Tapatía*. 1899. Cover on booklet, printed in two colors, black and red. Relief engraving on metal. $5\frac{1}{4} \times 3\frac{3}{16}$ in.
- 488 SONGS: THE LITTLE CUBAN. *Canciones: La Cubanita*. 1893. Cover on booklet. Relief engraving on metal, printed in two colors, black and red. $5\frac{1}{4} \times 3\frac{3}{16}$ in.
- 489 THE POPULAR TOASTMASTER. *El Brindador Popular*. Cover on booklet. Relief engraving, printed in two colors, black and red. $5\frac{3}{8} \times 3\frac{1}{2}$ in.
- 490 PASTORAL PLAY: THE DEVIL'S BLOW. *Juguete Pastoral: El Testarazo del Diablo*. Cover on booklet. Relief engraving on metal. $5\frac{3}{16} \times 3\frac{3}{16}$ in.
- 491 SONGS: LONG LIVE CUBA. *Canciones: Viva Cuba*. 1901. Cover on booklet. Relief engraving on metal, printed in two colors, black and red. $5\frac{3}{8} \times 3\frac{1}{2}$ in.
- 492 SONGS: WAVES MOVED BY THE WIND. *Canciones: Olas que el Viento Arrastra*. 1901. Cover on booklet. Relief etching on zinc (black key block) and engraving on metal (red block). $5\frac{3}{8} \times 3\frac{3}{16}$ in.
- 493 COLLECTION OF LOVE LETTERS. *Colección de Cartas Amorosas*. Cover on booklet. Relief engraving on metal. $5\frac{3}{16} \times 3\frac{3}{16}$ in.
- 494 STORY: GOSSIP PUNISHED. *Cuento: La Calumnia Castigada*. Cover on booklet. Relief engraving (?) on metal, printed in two colors, black and red. $5\frac{3}{8} \times 3\frac{3}{16}$ in.
- 495 STORY OF SIMPLE SIMON. *Cuento: Simón el Bobito*. Cover on booklet. Relief engraving, printed in two colors, black and red. $5\frac{3}{8} \times 3\frac{3}{16}$ in.
- 496 THE TRICKS OF BATO AND BLAS: AN AMUSING SCENE. *Los Chascos de Bato y Blas: Una Escena Divertida*. Cover on booklet. Relief engraving on metal. $5\frac{3}{8} \times 3\frac{1}{2}$ in.
- 497 SONGS: THE POMPON. *Canciones: El Pompón*. 1910. Cover on booklet. Relief engraving on metal, printed in brown. $5\frac{3}{16} \times 3\frac{3}{16}$ in.
- 498 COLLECTION OF INVITATIONS. *Colección de Invitaciones*. Cover on booklet. Relief engraving on metal, printed in two colors, black and red. $5\frac{3}{16} \times 3\frac{1}{2}$ in.
- 499 COLLECTION OF LOVE LETTERS. *Colección de Cartas Amorosas*. Cover on booklet. Relief engraving on metal. $5\frac{3}{16} \times 3\frac{3}{16}$ in.
- 500 THE MEXICAN CLOWN. *El Clown Mexicano*. Cover on booklet. Relief engraving, printed in two colors, black and red. $5\frac{3}{16} \times 3\frac{3}{8}$ in. Illustrated, Plate LVI.
- 501 VERSES FOR THE CHRISTMAS HOLIDAYS. *Versos para las Posadas*. Broadside with vignettes. Relief engraving on metal. $13\frac{3}{16} \times 9\frac{3}{8}$ in.
- 502 STORY: ARTHUR THE WOODSMAN. *Cuento: Arturo el Leñador*. Cover on booklet. Relief engraving on metal, printed in two colors, black and red. $5\frac{3}{16} \times 3\frac{3}{16}$ in.

- 503 SONGS: LA ZACATECANA. *Canciones: La Zacatecana*. 1896. Cover on booklet. Relief engraving on metal, printed in two colors, black and red. $5\frac{1}{4} \times 3\frac{3}{8}$ in.
- 504 THE MEXICAN CLOWN. *El Clown Mexicano*. Cover on booklet. Relief engraving on metal, printed in two colors, red and black. $5\frac{3}{8} \times 3\frac{7}{8}$ in.
- 505 CHILDREN'S PLAYS: THE FRUSTRATED MARRIAGE. *Teatro Infantil: El Casamiento Frustrado*. Cover on booklet. Relief etching on zinc, printed in brown. $5\frac{1}{4} \times 3\frac{7}{16}$ in.
- 506 SONGS: THE REVELERS. *Canciones: Los Parranderos*. 1898. Cover on booklet. Relief engraving on metal, printed in two colors, black and red. $5\frac{1}{4} \times 3\frac{7}{16}$ in.
- 507 SONGS: THE BLUE DOVE. *Canciones: La Paloma Azul*. 1901. Cover on booklet. Relief engraving on metal, printed in two colors, black and red. $5\frac{5}{16} \times 3\frac{7}{16}$ in.
- 508 SONGS: THE WHITE TOWERS. *Canciones: Las Torres Blancas*. 1901. Cover on booklet. Relief engraving on metal, printed in two colors, black and red. $5\frac{5}{16} \times 3\frac{1}{2}$ in.
- 509 PASTORAL: THE DAWN OF A NEW DAY IN THE FIELDS OF BETHLEHEM. *Pastorela: La Aurora del Nuevo Día en los Campos de Belén*. Cover on booklet. Relief engraving on metal, printed in two colors, black and red. $5\frac{1}{2} \times 3\frac{1}{2}$ in.
- 510 SONGS: THE NEW SEÑOR DON SIMON. *Canciones: El Nuevo Señor Don Simón*. 1906. Cover on booklet. Relief engraving, printed in two colors, black and red. $5\frac{3}{8} \times 3\frac{1}{2}$ in.
- 511 CALAVERA OF THE ELECTRIC STREET CARS. *Gran Calavera Eléctrica*. Relief etching on zinc. $4\frac{3}{16} \times 10$ in.
- 512 CALAVERA: THE GREAT PANTHEON OF LOVE. *Calavera: El Gran Panteón Amoroso*. Broadside with twelve Calaveras dressed in various costumes. Relief engravings on metal.
- 513 THE VERY GOOD GUATEMALAN CALAVERAS. *Las Bravísimas Calaveras Guatemaltecas*. Broadside with vignettes. Relief etching on zinc. $6\frac{1}{16} \times 10\frac{1}{2}$ in.
- 514 CALAVERA SPREE. *Revumbio de Calaveras*. Broadside with vignettes. Relief engraving on metal. $6 \times 9\frac{1}{16}$ in.
- 515 CALAVERA OF THE PENITENTIARY. *El Calavera de la Penitenciaría*. 1903. Broadside with numerous vignettes by Posada. Relief etching on zinc. $3\frac{3}{16} \times 6\frac{3}{16}$ in.
- 516 CALAVERA GIFT: DISPUTE OF A WATER VENDOR. *Regalo de Calaveras: Disputas de un Aguador*. Broadside with vignettes by Posada. Relief engraving on metal. $6\frac{1}{16} \times 8\frac{5}{16}$ in.
- 517 CALAVERA OF THE MOUNTAIN OR CALAVERA OF MADERA. *Calavera del Montón o Calavera Maderista*. Relief etching on zinc. $11\frac{3}{4} \times 5\frac{1}{2}$ in.
- 518 BULLFIGHTER. *Torero*. Relief engraving on metal. $6\frac{1}{16} \times 2\frac{3}{16}$ in. Illustrated, Plate.
- 519 INITIAL T: BULLFIGHT ALLEGORY. *Letra Inicial T: Alegoría Taurina*. Relief engraving on metal. $5\frac{1}{2} \times 2\frac{3}{4}$ in.
- 520 LA ZARAGOZANA. Relief engraving on metal. Color block. $6\frac{3}{16} \times 2\frac{1}{2}$ in.
- 521 LA ZARAGOZANA. Relief engraving on metal. Key block. $6\frac{1}{4} \times 2\frac{1}{2}$ in.
- 522 THE MAGICIAN: PROGRAM OF THE APOLLO THEATRE. *El Prestidigitador: Programa del Teatro Apolo*. February 7, 1891. Playbill. Relief engraving on metal. $4\frac{7}{16} \times 5$ in.
- 523 THE TRAPEZE ARTIST. *El Equilibrista*. Printed on the same playbill as the preceding item. Relief engraving on metal. $4\frac{7}{8} \times 3\frac{1}{2}$ in.
- 524 EL QUITE (bullfight term). Program of a Mock Bullfight between Children and trained rama. Lithograph printed in red. $3\frac{1}{16} \times 3\frac{3}{8}$ in.
- 525 LAS VARAS (bullfight term). Printed on same program as the preceding item. Relief engraving on metal printed in red. $3\frac{3}{4} \times 6\frac{1}{2}$ in.
- 526 LAS BANDERILLAS (bullfight term). Printed on same program as the preceding item. Relief engraving printed in red. $3\frac{3}{4} \times 6\frac{3}{8}$ in.
- 527 THE LASSOER. *El Lazador*. Printed on same program as the preceding item. Relief engraving printed in red. $3\frac{1}{16} \times 6\frac{1}{2}$ in.
- 528 PROGRAM FOR THE PLAZA DE TOROS DE CHAPULTEPEC, APRIL 29, 1906. Relief etching on zinc. $4\frac{1}{16} \times 6\frac{1}{4}$ in. Illustrated, Plate LVIII.
- 529 CALAVERA OF DON CHEPITO. *Calavera de Don Chepito*. 1902. Broadside with vignettes by Posada. Relief engraving on metal. $7\frac{3}{16} \times 3\frac{1}{16}$ in.
- 530 DON CHEPITO'S LOVE FOR A MARRIED WOMAN. *Don Chepito: Por Amar a una Mujer Casada*. Don Chepito Offering Flowers to the Married Woman. Relief etching on zinc. $2\frac{1}{16} \times 4\frac{1}{4}$ in. Illustrated, Plate LVIII.
- 531 DON CHEPITO'S LOVE FOR A MARRIED WOMAN. *Don Chepito: Por Amar a una Mujer Casada*. The Husband beating Don Chepito. Relief etching on zinc. $3\frac{1}{16} \times 4\frac{3}{8}$ in.
- 532 DON CHEPITO'S LOVE FOR A MARRIED WOMAN. *Don Chepito: Por Amar a una Mujer Casada*. Husband and Wife mocking Don Chepito. Relief etching on zinc. $3\frac{3}{16} \times 3\frac{3}{4}$ in.

- 533 DON CHEPITO'S LOVE FOR A MARRIED WOMAN. *Don Chepito: Por Amar a una Mujer Casada.* Don Chepito is led away by two Policemen. Relief etching on zinc. $3 \times 4\frac{1}{8}$ in.
- 534 DON CHEPITO SPEAKING TO A GIRL IN THE STREET. Relief engraving on metal. $3\frac{1}{2} \times 3\frac{1}{4}$ in.
- 535 DON CHEPITO DANCING, SURROUNDED BY SIX PEOPLE. Relief engraving on metal. $2\frac{3}{4} \times 4\frac{1}{8}$ in.
- 536 DON CHEPITO WITNESSING A BOXING MATCH BETWEEN A NEGRO AND A WHITE MAN. Relief engraving on metal. $3\frac{1}{8} \times 4\frac{7}{8}$ in. Illustrated, Plate LIX.
- 537 DON CHEPITO IN TOP HAT WITH WALKING STICK, ATTENDING A BAND CONCERT. Relief engraving on metal. $2\frac{1}{8} \times 5$ in.
- 538 DON CHEPITO AND A GIRL WATCHING IN ASTONISHMENT THE WRECKING OF A BUILDING. Relief engraving on metal. $3\frac{9}{16} \times 4\frac{7}{16}$ in.
- 539 DON CHEPITO KNEELING IN A DONKEY CART. Relief engraving on metal. $2\frac{5}{8} \times 4\frac{5}{16}$ in.
- 540 DON CHEPITO ADDRESSING PEOPLE IN THE STREET FROM A CART. Relief engraving on metal. $3\frac{1}{8} \times 6\frac{1}{8}$ in. Illustrated, Plate LIX.
- 541 DON CHEPITO WITH A BICYCLE. Relief engraving on metal. $3\frac{1}{8} \times 4\frac{5}{8}$ in.
- 542 DON CHEPITO TAKING AN OPEN AIR SHOWER. Relief engraving on metal. $2\frac{5}{8} \times 2\frac{1}{8}$ in.
- 543 CHILD BORN WITH FOUR EYES. *Fenómeno con 4 Ojos.* Relief engraving on metal. $3\frac{1}{8} \times 6\frac{1}{8}$ in.
- 544 WOMAN WHO GAVE BIRTH TO TRIPLETS. *Una Señora que Dió a Luz a 3 Seres.* Relief engraving on metal. $3\frac{3}{8} \times 5\frac{1}{8}$ in. Illustrated, Plate LX.
- 545 FREAK WITH THE BODY OF A FIG. *Fenómeno con Cuerpo de Puerco.* Relief etching on zinc. $5\frac{9}{16} \times 2\frac{3}{4}$ in.
- 546 THE FREAK. *El Fenómeno.* Relief engraving on metal. $4\frac{1}{16} \times 3\frac{1}{8}$ in.
- 547 FREAK WITH A FACE ON THE BUTTOCKS. *Fenómeno con una Cara en las Asentaderas.* Relief engraving on metal. $4\frac{1}{16} \times 3\frac{1}{8}$ in.
- 548 FREAK WITH FOUR LEGS AND TWO HEADS. *Fenómeno con 4 Piernas y 2 cabezas.* Relief etching on zinc. $3\frac{1}{2} \times 5\frac{1}{2}$ in.
- 549 FREAK WITH FOUR FEET. *Fenómeno con 4 Pies.* Relief engraving on metal. $3\frac{3}{8} \times 5$ in.
- 550 THE SUICIDE. *El Suicidio.* Relief engraving on metal. $4\frac{5}{8} \times 3\frac{1}{8}$ in. Illustrated, Plate LX.
- 551 EXAMPLE: A WOMAN WHO TURNED TO STONE. *Ejemplo: Una mujer que se Convirtió en Piedra.* Relief etching on zinc. $3 \times 5\frac{1}{8}$ in.
- 552 EXAMPLE: VICTIMS OF THE RAILROAD WRECK AT TEMAMATLA. *Ejemplo: Víctimas del Descarrilamiento de Temamatla.* Relief etching on zinc. $2\frac{1}{8} \times 4\frac{3}{4}$ in.
- 553 EXAMPLE: WICKED SON MURDERING HIS OLD FATHER. *Ejemplo: Infame Hijo que Mata a su Anciano Padre.* Relief etching on zinc. $3 \times 4\frac{3}{4}$ in.
- 554 EXAMPLE: NEIGHBORHOOD QUARREL. *Ejemplo: Pleito de Vecindad.* Relief etching on zinc. $2\frac{3}{8} \times 5\frac{1}{8}$ in.
- 555 EXAMPLE: SEXTON HANGING HIMSELF IN THE CATHEDRAL. *Ejemplo: Sacristán que se Ahorca en Catedral.* Relief etching on zinc. $3\frac{7}{8} \times 5\frac{1}{8}$ in.
- 556 EXAMPLE: NORBERTA REYES MURDERING HER MOTHER. *Ejemplo: Norberta Reyes que Mata a su Madre.* Relief engraving on metal. $3\frac{1}{8} \times 5$ in.
- 557 EXAMPLE: THE ENVIOUS CHILD. *Ejemplo: La Niña Envidiosa.* Relief engraving on metal. $3\frac{1}{2} \times 5\frac{3}{16}$ in.
- 558 EXAMPLE: THE GHOST. *Ejemplo: El Fantasma.* Relief etching on zinc. $3\frac{1}{8} \times 4\frac{3}{4}$ in. Illustrated, Plate LXI.
- 559 EXAMPLE: SON MURDERING HIS OLD FATHER. *Ejemplo: Hijo que Mata a su Anciano Padre.* Relief engraving on metal. $3\frac{1}{8} \times 5$ in.
- 560 EXAMPLE: THE POSSESSED. *Ejemplo: El Endiablado.* Relief engraving on metal. $3\frac{1}{8} \times 5$ in.
- 561 EXAMPLE: THE SEVEN CAPITAL SINS. *Ejemplo: Los Siete Vicios.* Relief engraving on metal. $3\frac{3}{8} \times 6\frac{1}{8}$ in. Illustrated, Plate LXI.
- 562 EXAMPLE: RIOTS IN EL VOLADOR MARKET BECAUSE OF THE HIGH COST OF LIVING. *Ejemplo: Motines en el Volador por la Carestía de la Vida.* Relief engraving on metal. $3\frac{1}{2} \times 5\frac{1}{8}$ in.
- 563 EXAMPLE: THE VICES. *Ejemplo: Los Vicios.* Relief etching on zinc. $2\frac{1}{8} \times 5\frac{1}{8}$ in.
- 564 EXAMPLE: SON MURDERING HIS PARENTS. *Ejemplo: Hijo que Mata a sus Padres.* Relief etching on zinc. $3 \times 4\frac{3}{4}$ in.
- 565 EXAMPLE: MIRACULOUS APPARITION OF THE VIRGIN TO CASIMIRA RIVERA. *Ejemplo: Milagro de la Aparición de la Virgen a Casimira Rivera.* Relief etching on zinc. $3\frac{7}{8} \times 5\frac{1}{4}$ in.
- 566 EXAMPLE: DISTURBANCE AT THE ALTAR OF LOS REYES IN THE CATHEDRAL. *Ejemplo: Tumulto en el Altar de los Reyes en Catedral.* Relief etching on zinc. $3\frac{1}{8} \times 5\frac{3}{8}$ in.
- 567 EXAMPLE: A DEAD WOMAN APPEARING TO HER RELATIVES. *Ejemplo: Una Muerta que se les Aparece a sus Deudos.* Relief etching on zinc. $3\frac{1}{8} \times 5\frac{1}{2}$ in.

- 568 EXAMPLE: THE BRUTAL POLICEMAN. *Ejemplo: El Gendarme Troglodita*. Relief etching on zinc. $3\frac{3}{16} \times 5\frac{1}{4}$ in.
- 569 EXAMPLE: GARROTING OF A MAN IN THE SQUARE OF MIXCALCO. *Ejemplo: El Ajusticiado en la Plazuela de Mixcalco*. Relief etching on zinc. $3\frac{3}{16} \times 5\frac{1}{2}$ in.
- 570 EXAMPLE: THE RICH LANDOWNER. *Ejemplo: El Rico Hacendado*. Relief etching on zinc. $2\frac{3}{4} \times 5\frac{3}{16}$ in.
- 571 EXAMPLE: THE PLAGUE. *Ejemplo: La Peste*. Relief etching on zinc. $2\frac{1}{16} \times 5\frac{3}{16}$ in. Illustrated, Plate LXII.
- 572 EXAMPLE: THE LITTLE GIRL WITH HER THROAT CUT. *Ejemplo: La Niña Degollada*. Relief etching on zinc. $3\frac{1}{2} \times 5\frac{1}{4}$ in.
- 573 EXAMPLE: A WOMAN WHO COMMITTED SUICIDE FOR LACK OF FOOD. *Ejemplo: Una Mujer que se Quitó la Vida por Falta de Comida*. Relief engraving on metal. $2\frac{1}{2} \times 4\frac{3}{16}$ in.
- 574 EXAMPLE: THE NEW MESSIAH. *Ejemplo: El Nuevo Mesías*. Relief engraving on metal. $3\frac{7}{16} \times 5\frac{3}{8}$ in.
- 575 EXAMPLE: THE BODIES OF MOTHER AND DAUGHTER. *Ejemplo: Cadáveres de Madre e Hija*. Relief engraving on metal. $3\frac{1}{16} \times 5$ in.
- 576 EXAMPLE: GOD'S PUNISHMENT. *Ejemplo: Castigo de Dios*. Relief engraving on metal. $2\frac{1}{4} \times 2$ in.
- 577 EXAMPLE: THE UNNATURAL SON. *Ejemplo: El Hijo Desnaturalizado*. Relief etching on zinc. $2\frac{1}{16} \times 4\frac{3}{16}$ in.
- 578 EXAMPLE: SEPARATION OF BODY AND SOUL. *Ejemplo: La Separación del Cuerpo y del Alma*. Relief engraving on metal. $3\frac{3}{16} \times 5$ in.
- 579 EXAMPLE: THE FESTIVAL OF LA PALOMA. *Ejemplo: La Verbena de la Paloma*. Relief engraving on metal. $3\frac{1}{16} \times 5\frac{1}{4}$ in.
- 580 EXAMPLE: INFAMOUS SON MURDERING HIS PARENTS. *Ejemplo: Infame Hijo que da Muerte a sus Padres*. Relief engraving on metal. $2\frac{1}{4} \times 2$ in.
- 581 EXAMPLE: THE MURDER OF MARIA LA CHIQUITA. *Ejemplo: La Muerte de Maria la Chiquita*. Relief etching on zinc. $3\frac{7}{8} \times 4\frac{3}{8}$ in.
- 582 EXAMPLE: THE WOMAN WHO TURNED INTO A SERPENT. *Ejemplo: La Mujer Serpiente*. Relief etching on zinc. $4\frac{1}{16} \times 5\frac{1}{2}$ in.
- 583 EXAMPLE: THE END. *Ejemplo: Terminación de un Ejemplo*. Relief etching on zinc. $2\frac{5}{16} \times 4\frac{1}{16}$ in.
- 584 EXAMPLE: THE AUTOPSY. *Ejemplo: La Autopsia*. Relief etching on zinc. $2\frac{7}{16} \times 4\frac{1}{2}$ in.
- 585 EXAMPLE: THE DESTRUCTION OF THE NATION. *Ejemplo: La Destrucción de la Patria*. Relief etching on zinc. $3\frac{3}{16} \times 5\frac{3}{16}$ in.
- 586 EXAMPLE: THE FINDING OF A CORPSE. *Ejemplo: Hallazgo de un Cadáver*. Relief etching on zinc. $3\frac{7}{16} \times 5\frac{1}{8}$ in.
- 587 EXAMPLE: THE NEW BEJARANO. *Ejemplo: La Nueva Bejarano*. Relief etching on zinc. $3\frac{3}{8} \times 5\frac{3}{16}$ in.
- 588 EXAMPLE: THE MISER. *Ejemplo: El Avariento*. Relief etching on zinc. $2\frac{3}{4} \times 4\frac{1}{16}$ in.
- 589 EXAMPLE: A MOTHER MURDERING HER CHILDREN. *Ejemplo: Una Madre que Mata a sus Hijos*. Relief etching on zinc. $3\frac{3}{8} \times 5\frac{3}{8}$ in.
- 590 EXAMPLE: A BAKER MURDERING HIS FAMILY. *Ejemplo: Un Panadero que Mata a sus Familiares*. Relief engraving on metal. $3\frac{1}{2} \times 5\frac{3}{16}$ in.
- 591 EXAMPLE: THE EARTH SWALLOWS JOSÉ SANCHEZ FOR MURDERING HIS CHILDREN AND PARENTS. *Ejemplo: La Tierra se Traga a José Sanchez por dar Muerte a sus Hijos y Padres*. Relief engraving on metal. $3\frac{7}{16} \times 5\frac{3}{16}$ in.
- 592 EXAMPLE: DAUGHTER MURDERING HER PARENTS. *Ejemplo: Hija que Mata a sus Padres*. Relief engraving on metal. $3\frac{1}{2} \times 5\frac{3}{16}$ in. Illustrated Plate LXII.
- 593 EXAMPLE: CRIME IN PACHUCA. *Ejemplo: Crimen en Pachuca*. Relief engraving on metal. $3\frac{1}{2} \times 4\frac{1}{2}$ in.
- 594 EXAMPLE: VICTIM OF THE RAILROAD WRECK AT TEMAMATLA. *Ejemplo: Víctima del Descarrilamiento de Temamatla*. Relief etching on zinc. $2\frac{1}{4} \times 4\frac{1}{2}$ in.
- 595 EXAMPLE: THE POSSESSED. *Ejemplo: El Endiablado*. Relief engraving on metal. $3\frac{1}{16} \times 5\frac{3}{16}$ in.
- 596 EXAMPLE: THE DISOBEDIENT SON. *Ejemplo: El Hijo Desobediente*. Relief engraving on metal. $3\frac{1}{16} \times 5\frac{3}{16}$ in.
- 597 EXAMPLE: MAKING THE ROUNDS. *Ejemplo: Ronda de Compadres*. Relief etching on zinc. $3\frac{1}{2} \times 5\frac{1}{16}$ in. Illustrated, Plate LXIII.
- 598 EXAMPLE: HORRIBLE RESULTS OF DEVIL POSSESSION. *Ejemplo: Horrible Suceso fraguado por el Demonio*. Broadside. $3\frac{7}{16} \times 5\frac{3}{16}$ in.
- 599 EXAMPLE: THE CRIMPS. *Ejemplo: Los Enganchadores*. Relief etching on zinc. $3\frac{3}{16} \times 6\frac{7}{8}$ in.
- 600 EXAMPLE: SON POISONING HIS PARENTS. *Ejemplo: Hijo que da Veneno a sus Padres*. Relief etching on zinc. $2\frac{1}{16} \times 6\frac{1}{8}$ in.

- 601 EXAMPLE: TEMPTATION OF ST. ANTHONY. *La Tentación de San Antonio*. Relief etching on zinc. $3\frac{3}{8} \times 5\frac{3}{4}$ in. Illustrated, Plate LXIII.
- 602 EXAMPLE: WOMAN KILLING HER FRIEND. *Ejemplo: Comadre que Mata a su Compadre*. Relief etching on zinc. $3\frac{3}{8} \times 5\frac{3}{8}$
- 603 EXAMPLE: A FRENCHMAN COMMITTING SUICIDE BEFORE HIS FAMILY. *Ejemplo: Un Francés que se Mata delante de su Familia*. Relief engraving on metal. $4\frac{1}{16} \times 6\frac{3}{4}$ in. Illustrated, Plate LXIV.
- 604 EXAMPLE: COLLISION BETWEEN A STREET CAR AND A HEARSE AT THE STATION OF DOLORES. *Ejemplo: Choque entre un Tren y una Carroza en el Cambio de Dolores*. Relief etching on zinc. $3\frac{3}{4} \times 5\frac{3}{4}$ in. Illustrated, Plate LXV.
- 605 STORY: THE RICH LAND-OWNER. *Cuento: El Rico Hacendado*. Relief engraving on metal. $4\frac{5}{16} \times 6\frac{9}{16}$ in.
- 606 SONG: "LA MALAGUEÑA." *Corrido: "La Malagueña."* Relief engraving on metal. $3\frac{9}{16} \times 5\frac{1}{2}$ in.
- 607 THE LAST MOMENTS OF CAPTAIN CALAPSI. *Últimos Momentos del Capitán Calapsis*. Relief engraving on metal. $3\frac{3}{4} \times 7\frac{1}{2}$ in.
- 608 EXAMPLE: A MAN POSSESSED BY THE DEVIL BECAUSE OF JEALOUSY. *Ejemplo: Un Hombre que se lo lleva el Diablo por Celoso*. Relief engraving on metal. $3\frac{7}{16} \times 5\frac{1}{4}$ in. Illustrated, Plate LXX.
- 609 VIGNETTE. Two Men Carrying a Beehive (?). Relief etching on zinc (?). $1\frac{5}{16} \times 1\frac{3}{16}$ in.
- 610 VIGNETTE. Bust of a Young Woman with Chanticleer Head-dress, turned to Right. Relief engraving on metal. $1 \times \frac{5}{8}$ in.
- 611 VIGNETTE. Figure of a Man in Judicial Garb. Relief engraving on metal (?). $1\frac{5}{16} \times \frac{1}{2}$ in.
- 612 VIGNETTE. Woman, Full-length, with very large Hat. Relief etching on zinc. $1\frac{7}{8} \times 1\frac{1}{16}$ in.
- 613 MAN IN SHIRT SLEEVES. Full-length, seen from rear, facing Mirror. Relief engraving on metal. $1\frac{9}{16} \times 1\frac{1}{16}$ in.
- 614 ELEGANT COACH WITH FOUR HORSES. Relief engraving on metal. $1\frac{5}{16} \times 1\frac{3}{16}$ in.
- 615 PROCESSION OF MEN. Relief etching on zinc (?). $4\frac{3}{16} \times 1\frac{1}{4}$ in.
- 616 TWO WOMEN STANDING, READING A NEWSPAPER. Relief etching on zinc. $1\frac{1}{16} \times 1\frac{3}{16}$ in.
- 617 MEN AND WOMEN STRETCHING THEIR ARMS TOWARDS A BOTTLE HELD BY A LARGE HAND. Relief etching on zinc. $\frac{7}{8} \times 2\frac{1}{8}$ in.
- 618 VIGNETTE. Head of a Man with pointed, turned-up Mustache. Relief engraving on metal. $\frac{3}{4} \times \frac{1}{2}$ in.
- 619 VIGNETTE. Head of Man in Profile to Left, with Pen and Ink Bottle, with Inscription *Ley*. Relief engraving on metal (?). $1\frac{3}{16} \times 1\frac{1}{16}$ in.
- 620 VIGNETTE. Head of a Man with heavy, drooping Mustache, nearly Profile to Right. Relief engraving on metal. $1 \times \frac{3}{4}$ in.
- 621 VIGNETTE. Head of a Man with heavy, drooping Mustache and Goatee, in Profile to Right. Relief engraving on metal. $1\frac{1}{8} \times \frac{7}{8}$ in.
- 622 VIGNETTE: Grotesque Head of a Man with huge red Nose, in Profile to Left. Relief engraving on metal. $1\frac{1}{8} \times \frac{3}{4}$ in.
- 623 VIGNETTE. Head of a Young Woman with High-crowned Hat with Flowers. Relief etching on zinc (?). $1\frac{1}{4} \times \frac{5}{8}$ in.
- 624 VIGNETTE. Bust of a Man in Profile to Left with small, pointed Mustache and heavy black Hair, long pointed Nose. Relief engraving on metal. $1\frac{1}{8} \times \frac{7}{8}$ in.
- 625 VIGNETTE. Head of an Old Man with heavy, drooping, white Mustache. Relief etching on zinc. $1\frac{3}{16} \times 1\frac{1}{16}$ in.
- 626 VIGNETTE. Half-length Figure of a Man with very large Head, heavy, drooping white Mustache and pointed Beard, turned slightly to Left. Relief etching on zinc. $1\frac{3}{16} \times 1$ in.
- 627 VIGNETTE. Caricatured Head of a Man, in Profile to Left, with heavy, drooping Mustache and soft, round Hat. Relief engraving on metal. $\frac{7}{8} \times \frac{5}{8}$ in.
- 628 VIGNETTE. Caricature Profile of a Man with prominent Jaw, heavy, pointed Mustache and Goatee. Relief engraving on metal. $1\frac{5}{16} \times 1\frac{5}{16}$ in.
- 629 VIGNETTE. Caricature Bust of a corpulent Man with heavy, drooping Mustache, wearing Top Hat. Relief engraving on metal. $\frac{1}{8} \times 1\frac{3}{16}$ in.
- 630 VIGNETTE. Caricature Bust of a Man with Flattened Features, drooping Mustache and Goatee, in Profile to Left. Relief engraving on metal. $1\frac{1}{8} \times 1\frac{5}{16}$ in.
- 631 VIGNETTE. Caricature Head of a Man with very large, drooping, white Mustache, large Ears, wearing small Top Hat, Background partly Shaded. Relief etching on zinc. $1\frac{1}{8} \times 1\frac{5}{16}$ in.
- 632 VIGNETTE. Bust of a Man in Officer's Uniform with long, flowing Lock of Hair; very long, pointed Mustache and long, white Beard; Background partly Shaded. Relief etching on zinc. $1\frac{1}{8} \times 1\frac{1}{16}$ in.
- 633 VIGNETTE. Head of a Man, with short, black Hair, entire Face Shaded, with short black Mustache, Wearing Pince-nez, in Profile to Right. Relief engraving on metal. $1\frac{1}{16} \times 1\frac{3}{16}$ in.

- 634 VIGNETTE. Head of a Man with long, flowing Mustache and Beard, turned slightly to Right. Relief engraving on metal. $1\frac{1}{16} \times \frac{3}{4}$ in.
- 635 VIGNETTE. Head of a Man with long, pointed Mustache, Goatee and black, curly Hair, Three-quarters to Right. Relief engraving on metal. $1\frac{1}{8} \times 1\frac{1}{16}$ in.
- 636 VIGNETTE. A Fish with high Cap, Playing Harp. Relief engraving on metal. $1\frac{1}{16} \times 1\frac{1}{16}$ in.
- 637 VIGNETTE. A Man in Uniform, Riding the Handle of a large Bell. Relief engraving on metal. $\frac{3}{4} \times 1\frac{1}{16}$ in.
- 638 VIGNETTE. Frog Playing Mandolin. Relief engraving on metal. $1\frac{1}{16} \times 1\frac{1}{16}$ in.
- 639 VIGNETTE. Hog's Head on Platter, Surrounded by Meat and Sausages. Relief etching on zinc. $1\frac{1}{16} \times 1\frac{1}{16}$ in.
- 640 VIGNETTE. Head of a Dog with word *Pero* Inscribed to Left. Relief etching on zinc. $1\frac{1}{16} \times 1\frac{1}{16}$ in.
- 641 VIGNETTE. Silhouette of Monkeys Playing around a Tree, One in Eighteenth Century Costume. Relief engraving on metal. $1\frac{1}{2} \times 1\frac{1}{4}$ in.
- 642 TRADE CARD VIGNETTE FOR A PHYSICIAN, WITH INSCRIPTION. *Médico, Cirujano y Partero Aldópata y Homeópata*. Relief etching on zinc (?). $1\frac{1}{2} \times 2\frac{3}{16}$ in.
- 643 VIGNETTE. Procession of Men seen from the Rear. Relief etching on zinc. $3\frac{3}{8} \times \frac{3}{4}$ in.
- 644 VIGNETTE. Group of Boys and Girls in Fancy Costume, Singing. Relief etching on zinc. $1\frac{1}{4} \times 2\frac{3}{8}$ in.
- 645 VIGNETTE. Bust of a Young Man, Head Turned in Profile to Right, with soft, round Hat, Caricature. Relief engraving on metal. $\frac{5}{8} \times \frac{5}{16}$ in.
- 646 VIGNETTE. Head of a Bird, Turned to Right, with Soldier's Cap. Relief engraving on metal. $\frac{7}{8} \times 1\frac{1}{16}$ in.
- 647 VIGNETTE. Head of a Fox with Helmet, Holding Lizard in its Mouth. Relief engraving on metal. $1\frac{1}{16} \times \frac{7}{8}$ in.
- 648 VIGNETTE. Running Figure of a Boy with Pack on his Back, Holding long Stick. Relief engraving on metal. $1\frac{1}{16} \times 1\frac{1}{8}$ in.
- 649 VIGNETTE. Policeman in Street, Inscription *Gendarme*. Relief etching on zinc. $1\frac{1}{16} \times 1\frac{1}{16}$ in.
- 650 VIGNETTE. Double Initial *L* with Keys crossed beneath. Relief engraving on metal. $1\frac{1}{16} \times 1$ in.
- 651 VIGNETTE. Soldiers Conducting a Group of Prisoners to Left; Background of Trees and large Church. Relief engraving on metal. $1\frac{1}{2} \times 2\frac{1}{8}$ in.
- 652 VIGNETTE. Group of Soldiers Led by three Civilians with Flags. Relief etching on zinc. $1\frac{1}{16} \times 2\frac{3}{4}$ in.
- 653 VIGNETTE. Procession of Soldiers. Relief etching on zinc (?). $3\frac{3}{16} \times \frac{3}{4}$ in.
- 654 VIGNETTE. Head of a Negro, Full Face, Features very indistinct. Relief engraving on metal. $\frac{7}{8} \times 1\frac{1}{16}$ in.
- 655 VIGNETTE. Caricature Head of a Man, in Profile to Right, with long, pointed Mustache, long, pointed Beard, wearing Fez. Relief engraving on metal. $1\frac{1}{16} \times \frac{5}{16}$ in.
- 656 VIGNETTE. Head of a Bald Man, clean shaven, wearing Spectacles, Profile to Right. Relief engraving on metal. $1\frac{1}{16} \times \frac{5}{8}$ in.
- 657 VIGNETTE. Caricature Profile of a Man with drooping, pointed Mustache, with large, square Beard and receding Forehead. Relief engraving on metal. $1\frac{1}{16} \times 1\frac{1}{16}$ in.
- 658 VIGNETTE. Bust of a Man, three-quarters Right, with sparse, drooping Mustache and Goatee. Relief engraving on metal. 1×1 in.
- 659 VIGNETTE. Head of a Bald Man with large, white Mustache, Turned slightly to Right. Relief engraving on metal. $1\frac{1}{16} \times \frac{3}{4}$ in.
- 660 VIGNETTE. Bust of a Man with long, curly, black Hair and long, pointed Mustache with turned-up Ends, Background partly shaded. Relief engraving on metal. $1\frac{1}{4} \times 1$ in.
- 661 VIGNETTE. Bust of a Man, Head turned sharply to Right, Bald and clean shaven. Relief engraving on metal. $1\frac{1}{4} \times 1$ in.
- 662 VIGNETTE. A Chair. Relief engraving on metal. $1\frac{1}{16} \times \frac{5}{16}$ in.
- 663 VIGNETTE. A Skeleton Riding a Cat. Relief engraving on metal. $1\frac{1}{16} \times 1\frac{1}{16}$ in.
- 664 VIGNETTE. Burning Candle with undetermined Object to Left. Relief engraving on metal. $\frac{7}{8} \times \frac{7}{8}$ in.
- 665 VIGNETTE. Allegory of a Bottle making a Speech; Inscription *Justo Tequila*. Relief etching on zinc. $1\frac{1}{16} \times 1\frac{1}{16}$ in.
- 666 VIGNETTE. Indian with Bow and Arrow. Relief engraving on metal. $1\frac{1}{16} \times 1\frac{1}{2}$ in.
- 667 VIGNETTE. Dandy in grotesque Pose, Tipping Hat. Relief engraving on metal. $1\frac{1}{16} \times 1\frac{1}{2}$ in.
- 668 VIGNETTE. Policeman Arresting Street Singer. Relief etching on zinc. $1\frac{1}{16} \times 2\frac{1}{16}$ in.
- 669 VIGNETTE. Two Clowns; Horizontal Bar in Right Background. Relief engraving on metal. $1\frac{1}{16} \times 2\frac{1}{8}$ in.
- 670 VIGNETTE. Procession of Men. Relief etching on zinc. $3\frac{1}{2} \times \frac{3}{4}$ in.

- 671 VIGNETTE. Profile of a Man, turned to Right, with heavy Mustache with turned-up ends, pointed Beard, bald Head and turned-up Nose. Relief engraving on metal. $\frac{7}{8} \times \frac{3}{4}$ in.
- 672 VIGNETTE. Bust of a Dandy with Bald Head, thin, pointed Mustache, very high Collar, with Pince-nez and Ribbon; Caricature. Relief engraving on metal. $1\frac{1}{16} \times \frac{3}{4}$ in.
- 673 VIGNETTE. Head of a Priest wearing Spectacles. Relief engraving on metal. $\frac{7}{8} \times \frac{5}{8}$ in.
- 674 VIGNETTE. Caricature Head of a Man in Profile to Right with pipe-like Cigarette Holder, with inscription *La Equitativa*. Relief engraving on metal. $1\frac{3}{16} \times 1\frac{1}{16}$ in.
- 675 VIGNETTE. Caricature Bust of a Man with very long, pointed Mustache, large Ears and small Top Hat, turned slightly to Right. Relief etching on zinc. $1\frac{3}{16} \times 1$ in.
- 676 VIGNETTE. Profile of a Young Man with aquiline Nose, heavy, drooping, black Mustache, facing Left. Relief engraving on metal. $1\frac{1}{16} \times \frac{3}{4}$ in.
- 677 VIGNETTE. Head of a Man, square Face, small, drooping Mustache, square Beard, scowling Expression, turned slightly to Right. Relief engraving on metal. $1\frac{3}{16} \times 1\frac{3}{16}$ in.
- 678 VIGNETTE. Caricature Head turned slightly to Left, very large drooping Mustache and Beard, large Ears. Relief etching on zinc. $1\frac{3}{16} \times 1$ in.
- 679 VIGNETTE. Profile of a Man, Facing Right, aquiline Nose, short, black, drooping Mustache and pointed Beard. Relief engraving on metal. $1\frac{3}{16} \times 1\frac{3}{16}$ in.
- 680 VIGNETTE. Bust of a Young Woman, Back turned to Spectator, Face Seen to Right in Profile, Wearing small Bonnet. Relief engraving on metal. $1\frac{5}{16} \times \frac{7}{8}$ in.
- 681 GAME OF THE WILD GOOSE. *La Oca*. Lithograph. $9\frac{7}{8} \times 13\frac{1}{4}$ in.
- 682 GAME OF THE BATTLE OF THE FIFTH OF MAY. *Juego: Batalla del 5 de Mayo*. Lithograph. $13\frac{1}{4} \times 10\frac{3}{16}$ in.
- 683 GAME OF THE NEW COYOTE. *El Nuevo Coyote*. Lithograph. $13\frac{1}{2} \times 9\frac{7}{8}$ in.
- 684 PROGRAM OF A BULLFIGHT IN THE GRAN PLAZA DE OCCIDENTE, JANUARY 3, 1892. Lithograph, printed in red. $3\frac{1}{2} \times 5\frac{3}{16}$ in.
- 685 COVER FOR ALMANAC OF FATHER COBOS. 1892. Lithograph, printed in blue on pink paper. $7\frac{7}{16} \times 4\frac{1}{16}$ in.
- 686 EL FANDANGO. Newspaper with numerous illustrations and vignettes by Posada. 1892-93. Relief engravings on metal.



ORIGINAL ENGRAVED BLOCKS BY POSADA

- 687 THE EXECUTION OF CAPTAIN CLODOMIRO COTA. *El Fusilamiento del Capitán Clodomiro Cota*. Original engraved block of type metal. 6 x 9 $\frac{3}{8}$ in. See No. 71.
- 688 FAREWELL OF ONE SENTENCED TO DEATH. *Despedida de un Sentenciado a Muerte*. Original engraved block of type metal. 3 $\frac{1}{8}$ x 3 $\frac{3}{4}$ in. See No. 73.
- 689 TENDER FAREWELL OF GERARDO NEVRAUMONT. *Tierna Despedida de Gerardo Nevraumont*. Original engraved block of type metal. 3 $\frac{7}{16}$ x 5 $\frac{1}{8}$ in. See No. 84.
- 690 THE FESTIVAL OF LA PALOMA. *La Verbena de la Paloma*. Original engraved block of type metal. 3 x 4 $\frac{3}{8}$ in. See No. 170.
- 691 FAREWELL OF A REVOLUTIONARY. *Despedida de un Revolucionario*. Original etched block of zinc. 6 x 3 in. See No. 112.
- 692 A TROOP OF CAVALRYMEN. *Los Rurales*. 1899. Original engraved block of type metal. 5 $\frac{1}{16}$ x 12 $\frac{1}{16}$ in. See No. 268.
- 693 THE RISE IN THE PRICE OF CORN. *El Alza del Maíz*. Original engraved block of type metal. 3 $\frac{3}{16}$ x 3 $\frac{1}{2}$ in. See No. 75.
- 694 LA VERBENA DE LA PALOMA. Original engraved block of type metal. 3 $\frac{1}{8}$ x 5 $\frac{1}{4}$ in. See No. 579.
- 695 THE CAPTURE OF GERARDO NEVRAUMONT. *Aprehensión de Gerardo Nevraumont*. Original engraved block of type metal. 5 $\frac{1}{16}$ x 7 $\frac{1}{16}$ in. See No. 82.
- 696 CHOLERA. *El Cólera*. Original engraved block of type metal. 5 $\frac{1}{8}$ x 7 $\frac{1}{8}$ in. See No. 245.
- 697 THE MARTYRDOM OF A LITTLE GIRL. *Martirio de Una Niña*. 1893. Original engraved block of type metal. 6 $\frac{9}{16}$ x 5 $\frac{1}{16}$ in. See No. 287.
- 698 PORTRAIT OF A BULLFIGHTER. Face turned slightly to left, in oval with ornamental border. Original wood block (boxwood) in three sections. 5 $\frac{9}{16}$ x 3 $\frac{1}{16}$ in. See No. 231.
- 699 BALLAD OF BRUNO ARRUZA. *Corrido de Bruno Arruza*. Original engraved block of type metal. 4 $\frac{1}{4}$ x 6 $\frac{3}{8}$ in. See No. 253.
- 700 TENDER SUPPLICATIONS BY YOUNG LADIES OF 40 YEARS. *Tiernas Súplicas Invocan las Jóvenes de 40 años*. Original engraved block of type metal. 2 $\frac{3}{8}$ x 5 in. See No. 279.
- 701 JUAN ORTIZ, MURDERER OF HIS WIFE AND OLD FATHER. *Juan Ortiz, Asesino de su Mujer y de su Anciano Padre*. Original engraved block of type metal. 3 $\frac{1}{4}$ x 5 $\frac{1}{4}$ in. See No. 264.
- 702 THE STORY OF THE TOY VENDOR. *El Vendedor de Juguetes*. Original engraved block of type metal. 3 $\frac{3}{8}$ x 4 $\frac{1}{8}$ in. See No. 252.
- 703 APPARITION OF PANCHITA LA ALFAJORERA. *La Aparición del Fantasma de Panchita la Alfajorera*. Original engraved block of type metal. 4 $\frac{7}{16}$ x 8 $\frac{3}{16}$ in. See No. 38.
- 704 STUDENT RIOT. *Motín de Estudiantes*. 1892. Original engraved block of type metal. 4 $\frac{1}{8}$ x 10 in. See No. 32.
- 705 THE SUICIDE OF A SPANIARD IN THE ARBEU THEATER. *Suicidio de un Hispano en el Teatro Arbeu*. Original engraved block of type metal. 3 $\frac{1}{8}$ x 4 $\frac{1}{8}$ in. See No. 249.
- 706 BUST OF A MAN. With heavy pointed Mustache, full face. Original engraved block of type metal. 3 $\frac{3}{16}$ x 2 $\frac{9}{16}$ in. See No. 224.
- 707 MOTHERS-IN-LAW, BROTHERS-IN-LAW, AND SONS-IN-LAW. *Suegras, Cuñados, y Yernos*. Original engraved block of type metal. 3 $\frac{3}{16}$ x 5 $\frac{3}{16}$ in. See No. 263.
- 708 THE BETRAYAL OF NEVRAUMONT. *La Traición a Nevraumont*. Original engraved block of type metal. 5 $\frac{3}{16}$ x 7 $\frac{1}{8}$ in. See No. 83.
- 709 TRIUMPHAL ENTRY OF EMILIANO ZAPATA. *Triunfal Entrada de Emiliano Zapata*. Original etched block of zinc. 4 x 5 $\frac{1}{16}$ in. See No. 114.
- 710 THE MILLIONAIRE GACHUPIN. *El Gachupín Millonario*. Original etched block of zinc. 3 $\frac{3}{8}$ x 6 $\frac{3}{16}$ in. See No. 133.
- 711 CALAVERA OF THE STREET SWEEPERS. Original engraved block of type metal. 4 $\frac{3}{4}$ x 7 $\frac{1}{16}$ in. See No. 304.
- 712 CALAVERA OF THE NEWSPAPERS. *Calavera de los Periódicos*. Original engraved block of type metal. 5 $\frac{7}{8}$ x 10 $\frac{3}{8}$ in. (block cut down). See No. 288.

- 713 CALAVERA: LOVERS. Original engraved block of type metal. $3\frac{1}{8} \times 2\frac{1}{2}$ in. See No. 312.
- 714 STORY: THE 5TH OF MAY. *Cuento: El 5 de Mayo*. Original engraved block of type metal. $4\frac{3}{16} \times 6\frac{1}{2}$ in. See No. 400.
- 715 CALAVERA: LOVERS. Original engraved block of type metal. $3\frac{1}{8} \times 2\frac{1}{2}$ in. See No. 310.
- 716 CALAVERA: LOVERS. Original engraved block of type metal. $3\frac{1}{8} \times 2\frac{9}{16}$ in. See No. 311.
- 717 CALAVERA OF THE DANDY. *Calavera del Catrín*. Original engraved block of type metal. $2\frac{1}{2} \times 1\frac{3}{8}$ in. See No. 316.
- 718 CALAVERA OF THE JAPANESE GIRL. *Calavera de la Japonesa*. Original engraved block of type metal. $2\frac{1}{2} \times 2\frac{3}{8}$ in. See No. 317.
- 719 CALAVERA OF THE PRIEST. *Calavera del Sacerdote*. Original engraved block of type metal. $2\frac{9}{16} \times 2\frac{3}{8}$ in. See No. 320.
- 720 CALAVERA OF THE LANDLADY. *Calavera de la Casera*. Original engraved block of type metal. $2\frac{1}{2} \times 1\frac{11}{16}$ in. See No. 321.
- 721 CALAVERA OF THE NEWSBOYS. *Calavera de los Papeleros*. Original engraved block of type metal. $5\frac{1}{16} \times 9\frac{3}{16}$ in. See No. 375.
- 722 STORY OF DON PERABEL. *Cuento: Don Perabel*. Original engraved block of type metal. $5\frac{5}{16} \times 3\frac{7}{16}$ in. See No. 340.
- 723 SONGS: THE JEW. *Canciones: El Judío*. Original engraved block of type metal. $5\frac{3}{8} \times 3\frac{1}{2}$ in. See No. 348.
- 724 STORY OF CINDERELLA OR THE GLASS SLIPPER. *Cuento: La Cenicienta o el Escarpín de Cristal*. Original engraved block of type metal. $5\frac{3}{16} \times 3\frac{3}{16}$ in. See No. 351.
- 725 THE FESTIVAL OF BETHLEHEM OR A PASTORAL HOLIDAY. *La Verbena de Belén o una Fiesta Pastoral*. Original engraved block of type metal. $5\frac{5}{16} \times 3\frac{7}{16}$ in. See No. 394.
- 726 THE BARRACKS CAP. *Cuento: La Gorra del Cuartel*. Original engraved block of type metal. $4\frac{3}{16} \times 6\frac{7}{16}$ in. See No. 398.
- 727 CALAVERA: THE GREAT PANTHEON OF LOVE. *Calavera: El Gran Panteón Amoroso*. Vignette. Original engraved block of type metal. $3\frac{3}{8} \times 2\frac{1}{2}$ in. See No. 512.
- 728 CALAVERA: THE GREAT PANTHEON OF LOVE. *Calavera: El Gran Panteón Amoroso*. Vignette. Original engraved block of type metal. $3\frac{3}{8} \times 2\frac{1}{2}$ in. See No. 512.
- 729 CALAVERA: THE GREAT PANTHEON OF LOVE. *Calavera: El Gran Panteón Amoroso*. Vignette. Original engraved block of type metal. $3\frac{3}{8} \times 2\frac{1}{2}$ in. See No. 512.
- 730 CALAVERA: THE GREAT PANTHEON OF LOVE. *Calavera: El Gran Panteón Amoroso*. Vignette. Bust of a Calavera Playing a Guitar. Original engraved block of type metal. $2\frac{1}{2} \times 2\frac{3}{8}$ in. See No. 512.
- 731 CALAVERA: THE GREAT PANTHEON OF LOVE. *Calavera: El Gran Panteón Amoroso*. Vignette. Bust of a Calavera in General's Uniform with Bicorn Hat. Original engraved block of type metal. $2\frac{9}{16} \times 2$ in. See No. 512.
- 732 CALAVERA GIFT: DISPUTE OF A WATER VENDOR. *Regalo de Calaveras: Disputas de un Aguador*. Original engraved block of type metal. $6\frac{1}{16} \times 8\frac{9}{16}$ in. See No. 516.
- 733 DON CHEPITO DANCING, SURROUNDED BY SIX PEOPLE. Original engraved block of type metal. $2\frac{3}{4} \times 4\frac{7}{8}$ in. See No. 535.
- 734 DON CHEPITO KNEELING IN A DONKEY CART. Original engraved block of type metal. $2\frac{1}{16} \times 4\frac{1}{2}$ in. See No. 539.
- 735 DON CHEPITO WITH A BICYCLE. Original engraved block of type metal. $3\frac{3}{16} \times 4\frac{5}{8}$ in. See No. 541.
- 736 THE FREAK. *El Fenómeno*. Original engraved block of type metal. $4\frac{1}{16} \times 3\frac{1}{16}$ in. See No. 546.
- 737 FREAK WITH A FACE ON THE BUTTOCKS. *Fenómeno con una Cara en las Asentaderas*. Original engraved block of type metal. $4\frac{1}{16} \times 3\frac{1}{16}$ in. See No. 547.
- 738 EXAMPLE: NORBERTA REYES MURDERING HER MOTHER. *Ejemplo: Norberta Reyes que Mata a su Madre*. Original engraved block of type metal. $3\frac{1}{16} \times 4\frac{1}{16}$ in. See No. 556.
- 739 EXAMPLE: THE ENVIOUS CHILD. *Ejemplo: La Niña Envidiosa*. Original engraved block of type metal. $3\frac{1}{2} \times 5\frac{1}{4}$ in. See No. 557.
- 740 EXAMPLE: A WOMAN WHO COMMITTED SUICIDE FOR LACK OF FOOD. *Ejemplo: Una Mujer que se Quitó la Vida por Falta de Comida*. Original engraved block of type metal. $2\frac{9}{16} \times 4\frac{3}{16}$ in. See No. 573.
- 741 EXAMPLE: THE POSSESSED. *Ejemplo: El Endiablado*. Original engraved block of type metal. $3\frac{1}{16} \times 5$ in. See No. 560.
- 742 EXAMPLE: THE NEW MESSIAH. *El Nuevo Mesías*. Original engraved block of type metal. $3\frac{7}{16} \times 5\frac{3}{8}$ in. See No. 574.
- 743 EXAMPLE: THE BODIES OF MOTHER AND DAUGHTER. *Ejemplo: Cadáveres de Madre e Hija*. Original engraved block of type metal. $3\frac{1}{16} \times 5$ in. See No. 575.
- 744 EXAMPLE: SEPARATION OF BODY AND SOUL. *Ejemplo: La Separación del Cuerpo y del Alma*. Original engraved block of type metal. $3\frac{1}{16} \times 5$ in. See No. 578.

- 745 EXAMPLE: THE WOMAN WHO TURNED INTO A SERPENT. *Ejemplo: La Mujer Serpiente*. Original etched block of zinc. $4\frac{1}{16} \times 5\frac{1}{2}$ in. See No. 582.
- 746 EXAMPLE: THE EARTH SWALLOWS JOSE SANCHEZ FOR MURDERING HIS CHILDREN AND PARENTS. *Ejemplo: La Tierra se Traga a José Sanchez por dar Muerte a sus Hijos y Padres*. Original engraved block of type metal. $3\frac{1}{2} \times 5\frac{7}{16}$ in. See No. 591.
- 747 EXAMPLE: DAUGHTER MURDERING HER PARENTS. *Ejemplo: Hija que Mata a sus Padres*. Original engraved block of type metal $3\frac{7}{8} \times 5\frac{7}{16}$ in. See No. 592.
- 748 EXAMPLE: CRIME IN PACHUCA. *Ejemplo: Crimen in Pachuca*. Original engraved block of type metal. $3\frac{1}{2} \times 5\frac{7}{16}$ in. See No. 590.
- 749 EXAMPLE: A BAKER MURDERING HIS FAMILY. *Ejemplo: Un Panadero que Mata a sus Familiares*. Original engraved block of type metal. $3\frac{1}{16} \times 5\frac{7}{16}$ in. See No. 596.
- 750 EXAMPLE: THE RICH LAND-OWNER. *Ejemplo: El Rico Hacendado*. Original engraved block of type metal. $4\frac{3}{16} \times 6\frac{5}{8}$ in. See No. 605.
- 751 SONG: "LA MALAGUEÑA." *Corrido: "La Malagueña."* Original engraved block of type metal. $3\frac{1}{16} \times 5\frac{9}{16}$ in. See No. 606.
- 752 THE LAST MOMENTS OF CAPTAIN CALAPSI. *Últimos Momentos del Capitán Calapsis*. Original engraved block of type metal. $3\frac{1}{16} \times 7\frac{1}{2}$ in. See No. 607.
- 753 FAREWELL OF BRUNO MARTINEZ. *Despedida de Bruno Martínez*. Original engraved block of type metal. $5 \times 6\frac{7}{8}$ in. See No. 85.
- 754 THE ARRIVAL OF THE BODY OF CITIZEN GENERAL MANUEL GONZALEZ. *Llegada del Cadáver del C. Gral. Manuel González*. Original engraved block of type metal. $4\frac{7}{16} \times 7\frac{5}{8}$ in. See No. 37.
- 755 SHOOTING SCANDAL. *Escándalo de Balazos*. Original engraved block of type metal; block cut down to half size with the figure of the woman only. $4\frac{1}{2} \times 4\frac{1}{4}$ in. See No. 39.
- 756 THE EXECUTION OF TWO MADERO SUPPORTERS. *El Fusilamiento de Dos Maderistas*. Original engraved block of type metal. $4\frac{1}{2} \times 6\frac{1}{2}$ in. See No. 66.
- 757 THE CONFLAGRATION. *La Quemazón*. Original engraved block of type metal. $7\frac{1}{4} \times 6\frac{1}{16}$ in. See No. 74.
- 758 BALLAD OF THE CRIME OF LA PROFESA. *Corrido del Crimen de la Profesa*. Original engraved block of type metal. $5\frac{1}{16} \times 9$ in. See No. 81.
- 759 BALLAD OF THE CRIME OF LA PROFESA. THE CASTLE OF SAN JUAN DE ULÚA. *Corrido del Crimen de la Profesa. El Castillo de San Juan de Ulúa*. Original engraved block of type metal. $5\frac{3}{8} \times 7\frac{1}{4}$ in. See No. 86.
- 760 THE SAD END OF GERARDO NEVRAUMONT. *Triste Fin de Gerardo Nevrumont*. Original engraved block of type metal. $5\frac{3}{8} \times 8\frac{1}{2}$ in. The block shows that the figure of Nevrumont has been inserted. See No. 87.
- 761 BALLAD OF THE SNAIL. *Corrido del Caracol*. Original etched block of zinc. $3\frac{1}{2} \times 5$ in. See No. 62.
- 762 BALLAD OF THE FOUR EXECUTED ZAPATISTAS. *Corrido de los 4 Zapatistas Fusilados*. Original etched block of zinc. $3\frac{3}{8} \times 5\frac{5}{8}$ in. See No. 111.
- 763 SPUR AGAINST FREE KNIFE. *Espolón Contra Navaja Libre*. Original etched and engraved block of zinc. $5\frac{9}{16} \times 5\frac{1}{16}$ in. See No. 168.
- 764 BALLAD OF THE NEW COMET. *Corrido del Nuevo Cometa*. Original etched and engraved block of zinc. $3\frac{3}{16} \times 5\frac{1}{16}$ in. See No. 191.
- 765 ARCHBISHOP LABASTIDA. Bust, Face Turned slightly to Right, Cloak around his Shoulder, Ornate Cross on a long Chain. Original engraved block of type metal. $6\frac{7}{16} \times 5\frac{1}{16}$ in. See No. 199.
- 766 CRIMES OF THE CHALEQUERO. *Crimenes del Chalequero*. Original engraved block of type metal. $4\frac{1}{2} \times 6\frac{3}{8}$ in. See No. 233.
- 767 CRIMES OF THE CHALEQUERO. *Crimenes del Chalequero*. Original engraved block of type metal. $5\frac{1}{8} \times 7$ in. See No. 234.
- 768 THE LYNCHING OF LA BEJARANO. *Linchamiento de la Bejarano*. Original engraved block of type metal. $4\frac{7}{16} \times 7\frac{1}{8}$ in. See No. 236.
- 769 THE CRIME OF LA BEJARANO. *El Crimen de la Bejarano*. Original engraved block of type metal. $6\frac{5}{16} \times 9\frac{1}{16}$ in. See No. 238.
- 770 THE DANCE OF THE HARD PRESSED. *La Danza de los Apuros*. Original etched block of zinc. $3\frac{3}{16} \times 5\frac{3}{16}$ in. See No. 247.
- 771 EUFEMIO MARTINEZ MURDERING HIS SISTER. *Eufemio Martínez que mata a su hermana*. Original engraved block of type metal. $5\frac{1}{2} \times 7\frac{1}{16}$ in. See No. 248.
- 772 PRAISE TO THE MATMAKER. *Loa al Petatero*. Original etched block of zinc. $3\frac{3}{16} \times 5\frac{3}{16}$ in. See No. 256.
- 773 THE BEAUTIFUL SIMONA. *La Bella Simona*. Original engraved block of type metal; block cut down to half size with the figure of the woman only. $3\frac{1}{16} \times 3$ in. See No. 275.

- 774 CALAVERA OF THE ZAPATISTAS. *Calavera Zapatista*. Original engraved block of type metal. $8\frac{3}{8} \times 8\frac{3}{8}$ in. See No. 299.
- 775 CALAVERA OF HUERTA. *Calavera Huertista*. Original engraved block of type metal. $8\frac{1}{2} \times 8\frac{3}{16}$ in. See No. 302.
- 776 CALAVERA OF THE PURRING CAT. *Calavera del Gato Morrón*. Original etched block of zinc. $6 \times 9\frac{1}{8}$ in. See No. 314.
- 777 CALAVERA OF THE INTERVENTION. *Calavera de la Intervención*. Original etched block of zinc. $5\frac{5}{8} \times 10\frac{1}{2}$ in. See No. 322.
- 778 CALAVERA OF DON QUIXOTE. *Calavera de Don Quijote*. Original engraved block of type metal. $5\frac{7}{8} \times 10\frac{3}{4}$ in. See No. 324.
- 779 SONGS: THE LOCOMOTIVE. *Canciones: La Locomotora*. Original engraved block of type metal. $5\frac{1}{4} \times 3\frac{7}{16}$ in. See No. 352.
- 780 SONGS: THE BICYCLES. *Canciones: Las Bicicletas*. Original engraved block of type metal. $3\frac{7}{16} \times 4\frac{7}{8}$ in. See No. 478.
- 781 KEY BLOCK FOR BULLFIGHTER. *Torero*. Original engraved block of type metal. $6\frac{5}{16} \times 2\frac{3}{8}$ in. See No. 518.
- 782 COLOR BLOCK FOR BULLFIGHTER. *Torero*. Original engraved block of type metal. This block shows signs of having been printed in red and yellow. $6\frac{5}{16} \times 2\frac{7}{16}$ in. See No. 518.
- 783 KEY BLOCK FOR LA ZARAGOZANA. Original engraved block of type metal. $6\frac{1}{4} \times 2\frac{5}{8}$ in. See No. 521.
- 784 COLOR BLOCK FOR LA ZARAGOZANA. Original engraved block of type metal. $6\frac{5}{16} \times 2\frac{1}{16}$ in. See No. 520.
- 785 DON CHEPITO SPEAKING TO PEOPLE IN THE STREET FROM A CART. Original engraved block of type metal. $3\frac{1}{16} \times 6\frac{1}{16}$ in. See No. 540.
- 786 THE SUICIDE. *El Suicidio*. Original engraved block of type metal. $4\frac{1}{16} \times 3\frac{1}{16}$ in. See No. 550.
- 787 EXAMPLE: THE GHOST. *Ejemplo: El Fantasma*. Original etched block of zinc. $3\frac{1}{16} \times 4\frac{3}{4}$ in. See No. 558.
- 788 EXAMPLE: THE SEVEN CAPITAL SINS. *Ejemplo: Los Siete Vicios*. Original engraved block of type metal. $3\frac{5}{8} \times 6$ in. See No. 561.
- 789 EXAMPLE: DAUGHTER MURDERING HER PARENTS. *Ejemplo: Hija que Mata a sus Padres*. Original engraved block of type metal. $3\frac{5}{16} \times 5\frac{3}{16}$ in. See No. 592.
- 790 EXAMPLE: A FRENCHMAN COMMITTING SUICIDE BEFORE HIS FAMILY. *Ejemplo: Un Francés que se Mata delante de su Familia*. Original engraved block of type metal. $4\frac{1}{2} \times 6\frac{3}{4}$ in. See No. 603.
- 791 SONGS: THE SERPENTINE. *Canciones: La Serpentina*. Original engraved block of type metal. $5\frac{5}{16} \times 3\frac{1}{2}$ in. See No. 385.
- 792 EXAMPLE: A MAN POSSESSED BY THE DEVIL BECAUSE OF JEALOUSY. *Ejemplo: Un Hombre que se lo lleva el Diablo por Celoso*. Original engraved block of type metal. $3\frac{3}{8} \times 5\frac{1}{4}$ in. See No. 608.
- 793 MAN POSSESSED BY THE DEVIL MURDERING ANOTHER MAN WITH A LARGE STONE. Original engraved block of type metal. $3\frac{1}{4} \times 5\frac{1}{4}$ in. No impression exhibited.
- 794 DANCE OF THE CALAVERAS. Original engraved block of type metal. $4\frac{1}{16} \times 8\frac{1}{16}$ in. No impression exhibited.
- 795 SMALL CALAVERA OF MADERO. Original etched block of zinc. $5\frac{1}{16} \times 2\frac{5}{16}$ in. No impression exhibited.
- 796 CAVALRY CHARGING RIOTERS THROWING ROCKS. Original engraved block of type metal. $4\frac{5}{16} \times 5\frac{7}{8}$ in. No impression exhibited.
- 797 INSIDE COURTYARD OF A PENITENTIARY. Original etched block of zinc. $4\frac{3}{16} \times 3\frac{1}{16}$ in. No impression exhibited.
- 798 CHILD ON BED, LAMENTED BY PARENTS. Original engraved block of type metal. $3\frac{1}{16} \times 4\frac{7}{16}$ in. No impression exhibited.
- 799 DON CHEPITO THROWN BY A BULL. Original engraved block of type metal. $3\frac{7}{16} \times 6\frac{1}{8}$ in. No impression exhibited.
- 800 INFANTRY AND ARTILLERY STORMING THE RAMPARTS OF A FORTRESS. Original engraved block of type metal. $4\frac{1}{4} \times 9\frac{1}{2}$ in. No impression exhibited.
- 801 TITLE FOR A SONG: *Adios a México*. Original engraved block of type metal. $5\frac{5}{16} \times 3\frac{7}{16}$ in. No impression exhibited.
- 802 THE BODY OF CHRIST IN A CATAFALQUE. Original engraved block of type metal. $3\frac{7}{8} \times 5\frac{7}{8}$ in. No impression exhibited.
- 803 PORTRAIT OF A MAN. Bust, Heavy, pointed Mustache; Background partly shaded. Original engraved block of type metal. $3\frac{1}{4} \times 2\frac{3}{8}$ in. No impression exhibited.
- 804 CALAVERA ADDRESSING A CROWD OF SKELETONS. In Background, a Streetcar. Original etched block on zinc. $4\frac{5}{8} \times 10$ in. No impression exhibited.
- 805 REVOLUTIONARY CALAVERA. *Calavera Revolucionaria*. Original etched block of zinc. $5\frac{5}{8} \times 10\frac{1}{8}$ in. No impression exhibited.

FROM THE ARCHIVES
OF THE PUBLISHING HOUSE OF
ANTONIO VANEGAS ARROYO

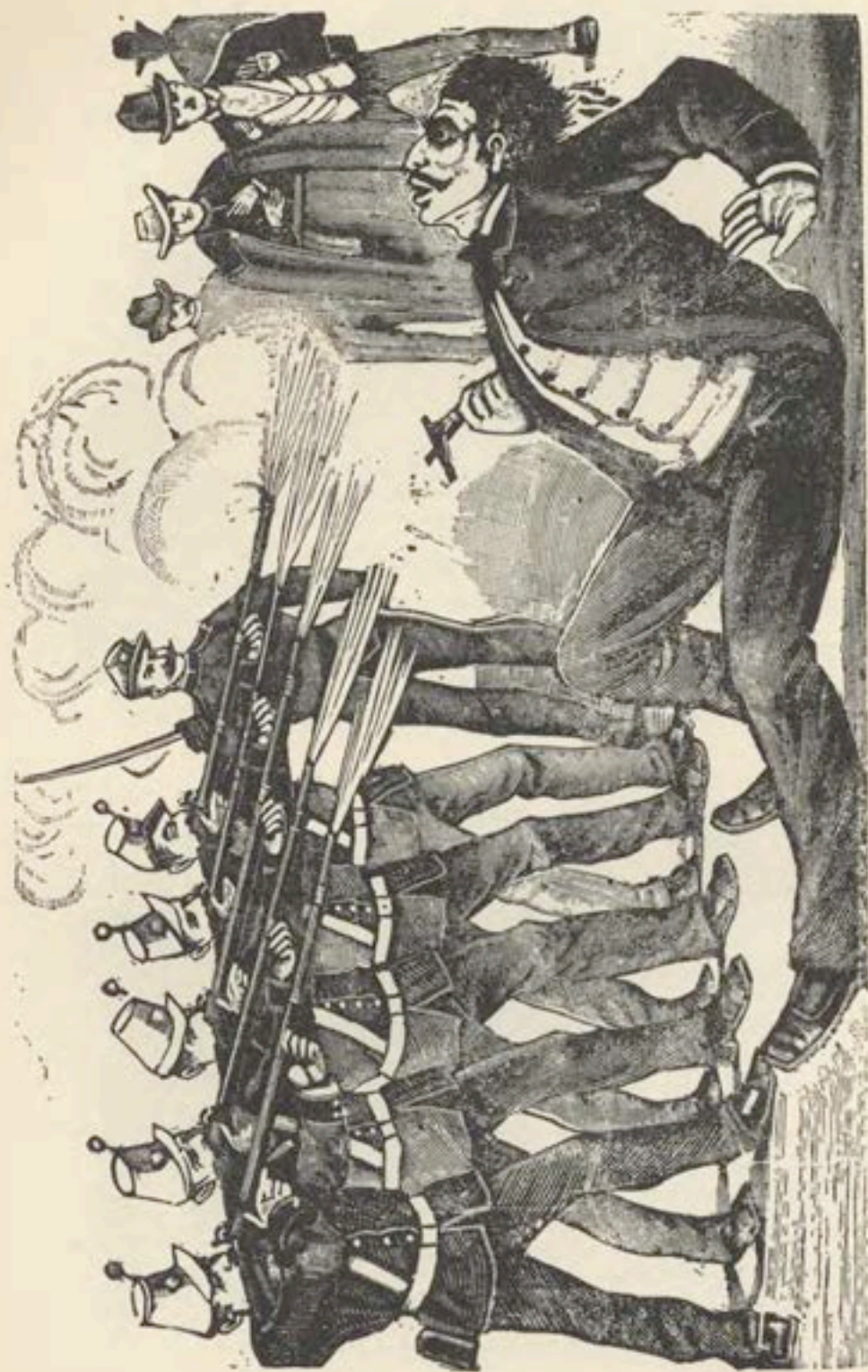
806 RECORD BOOK FROM THE PUBLISHING HOUSE OF ANTONIO VANEGAS ARROYO. An original volume from the archives of the publishing house of Antonio Vanegas Arroyo, publisher of the works of Posada. In this volume the poems written by Constanción S. Suárez and others

which were used in the broadsides of ballads (corridos), songs (canciones), stories (cuentos), comedies, etc., were entered. It was from volumes such as these that Posada drew his original inspiration for his illustrations.

807 TWO SCRAPBOOKS FROM THE ARCHIVES OF THE PUBLISHING HOUSE OF ANTONIO VANEGAS ARROYO, PUBLISHER OF THE WORKS OF POSADA. In these volumes the work of Posada was filed in the order of its publication.



PLATES



31. The Execution of Bruno Martinez



LA
FUGA
DE
Jesús Bruno Martínez
DE
La Cárcel
DE
BELEN.

36. The Flight of Jesús Bruno Martínez from the Prison of Belen



35. Four Men Sentenced to Death



37. The Arrival of the Body of Citizen General Manuel González



38. The Appearance of the Ghost of Panchita la Alfajorera



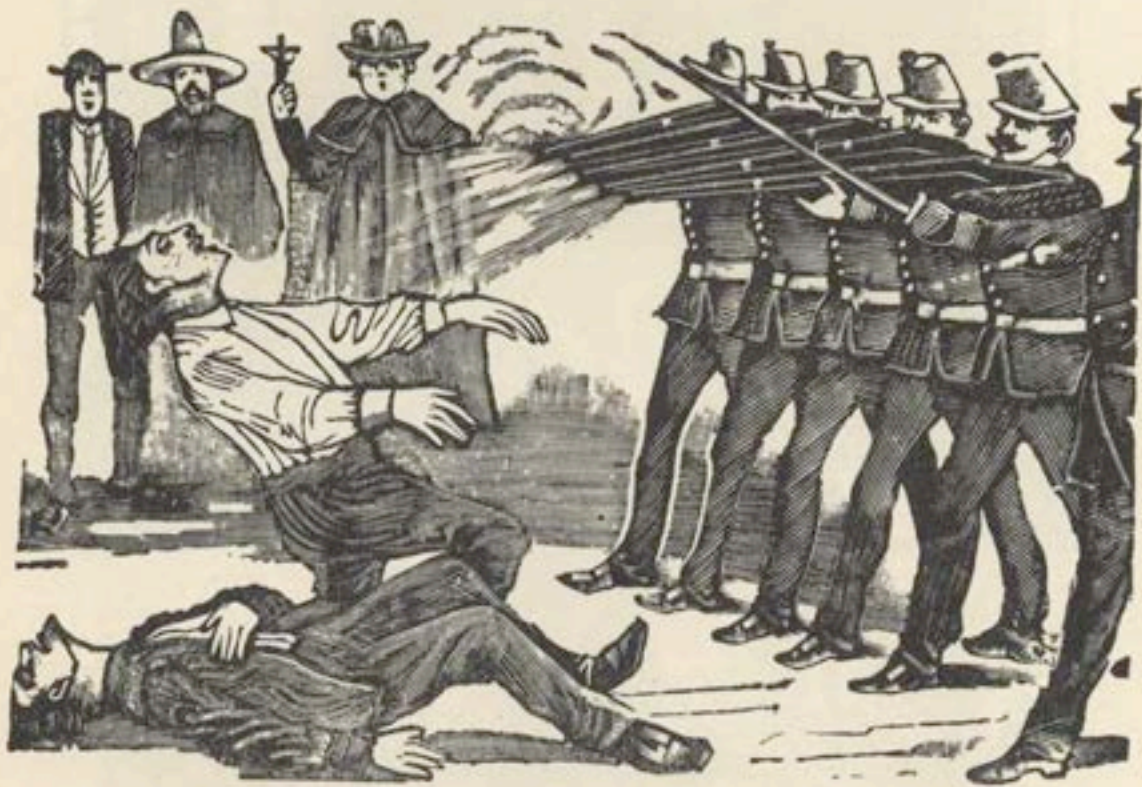
39. Shooting Scandal



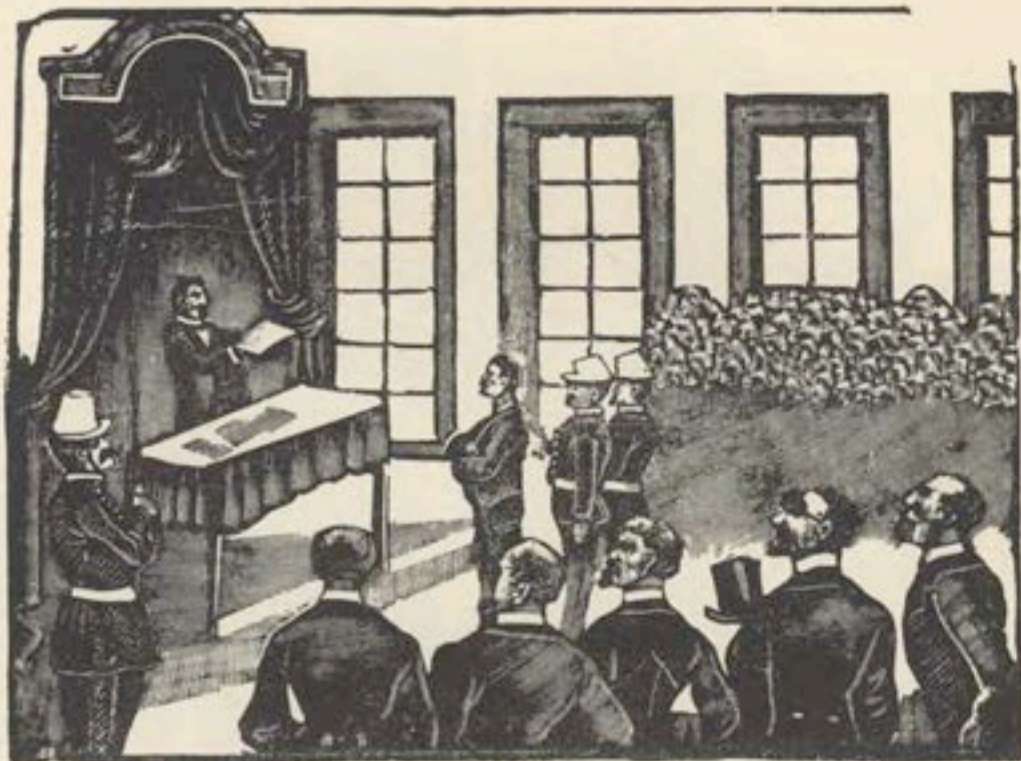
52. The Bicycle



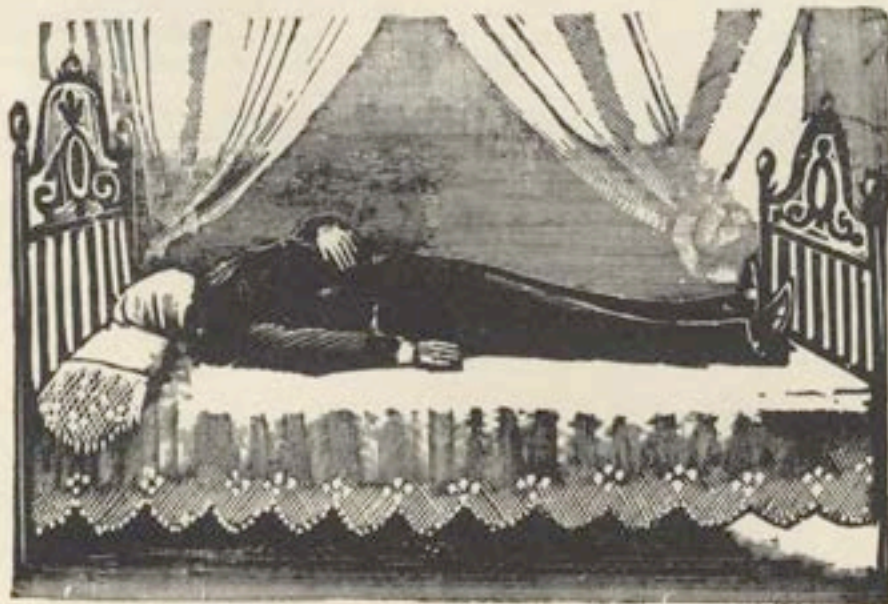
62. The Ballad of the Snail



66. The Execution of Two Madero Supporters



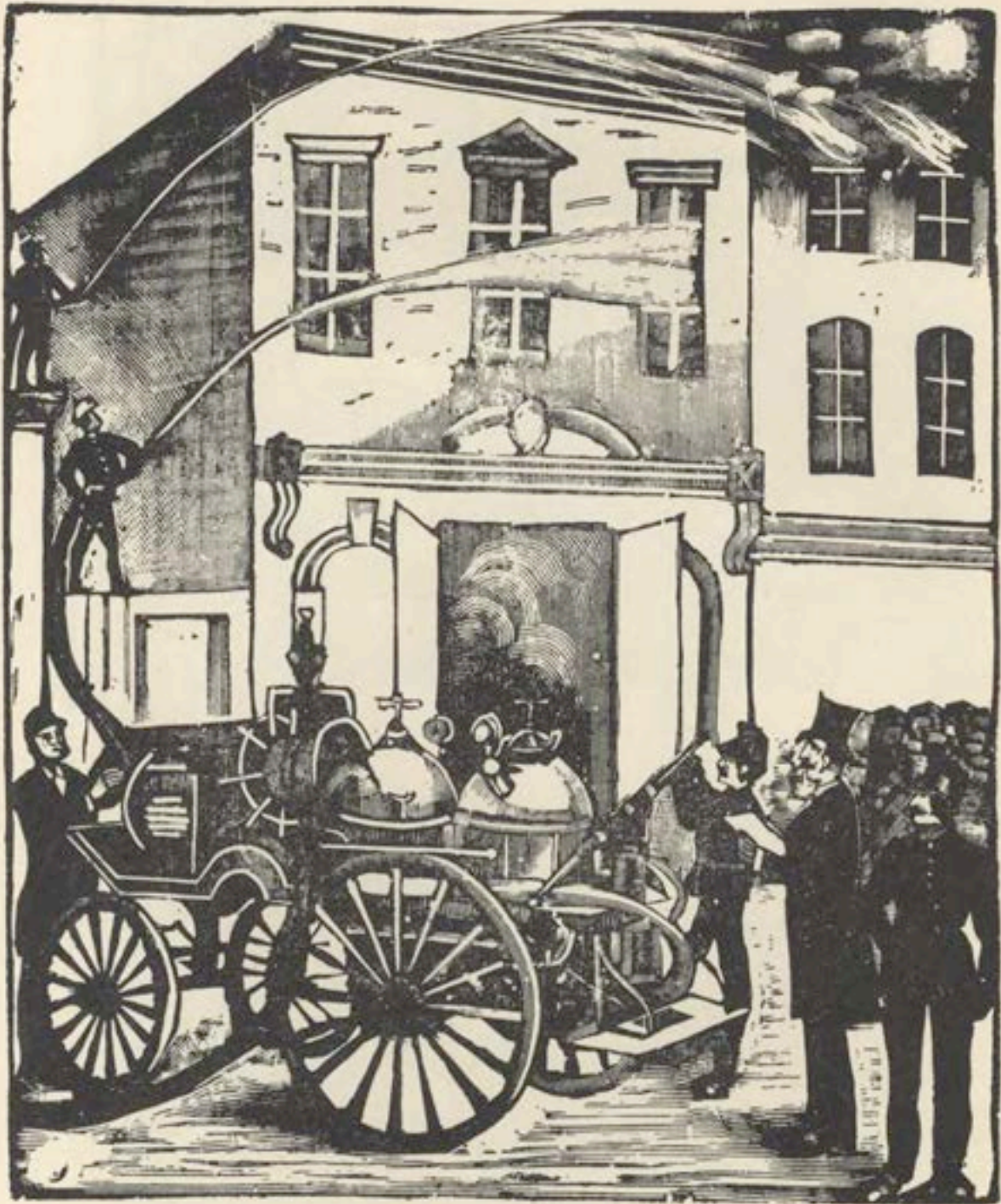
67. Ballad of the Jury



70. The Death of General González



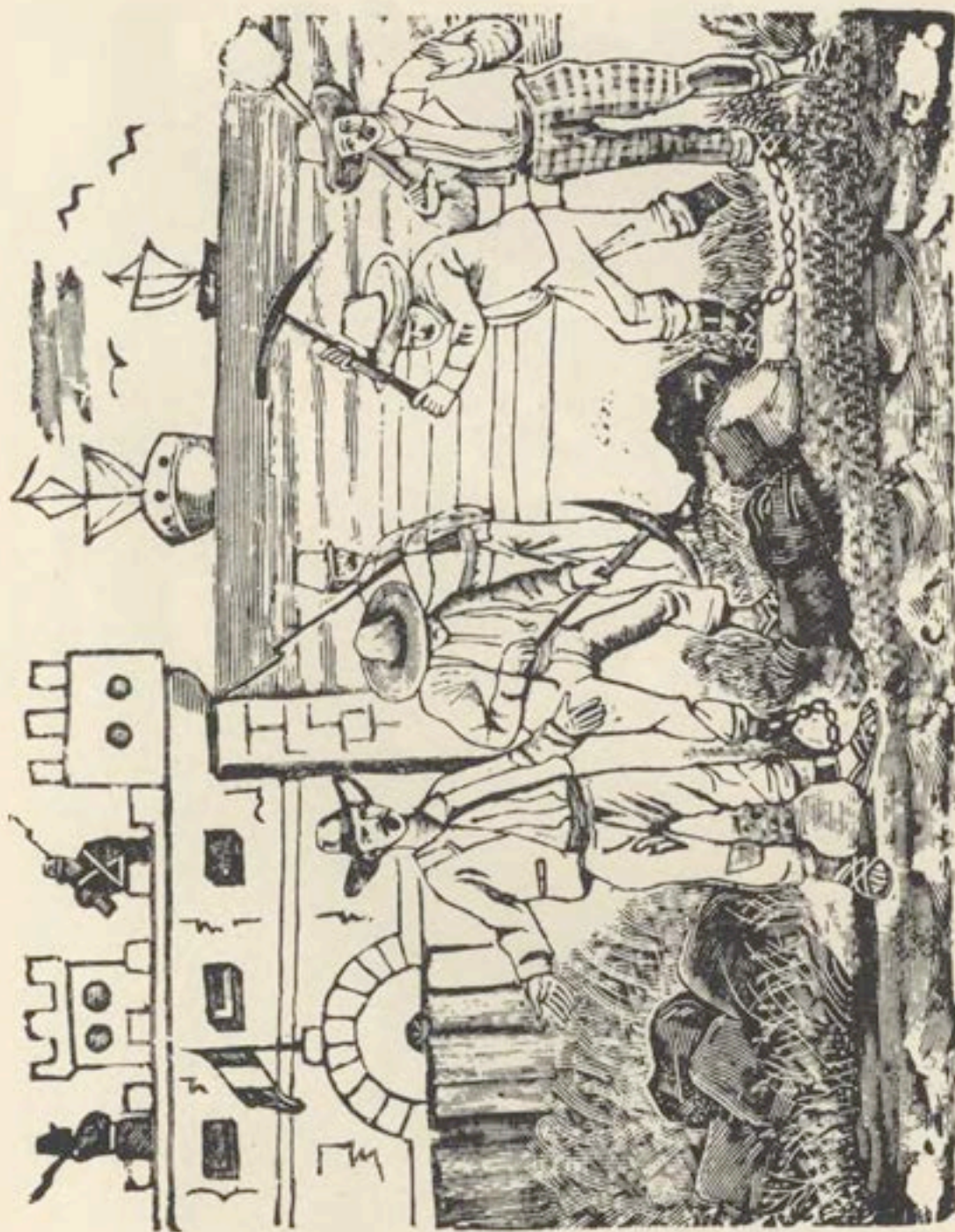
71. The Execution of Captain Clodomiro Cota



74. The Conflagration



81. Ballad of the Crime of la Professa



86. Ballad of the Crime of la Profesa: The Castle of San Juan de Ulúa



87. Sad End of Gerardo Nevrumont



188. Ballad of Macario Romero



99. The House of Decoys



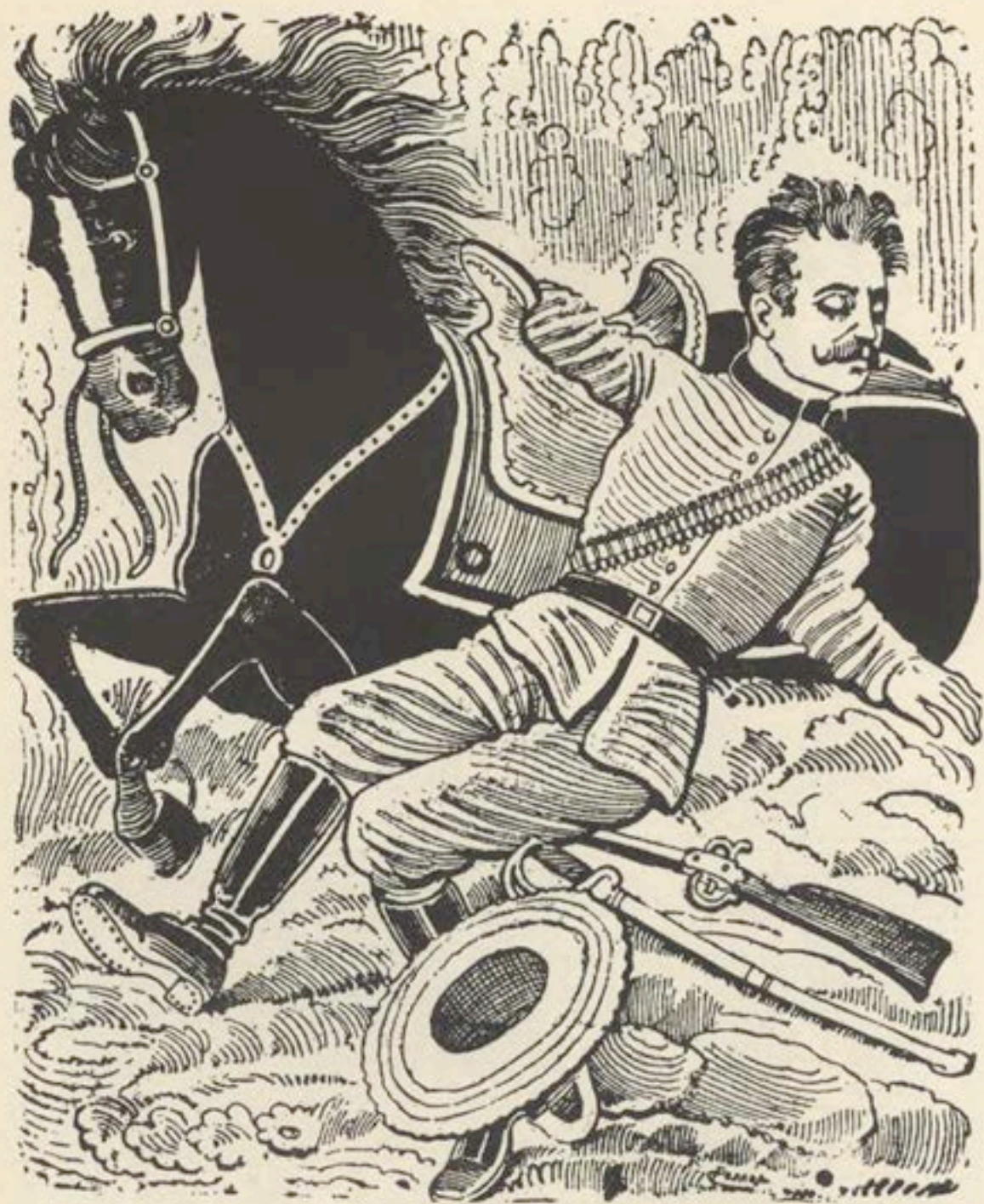
97. The Hanged Farmer



101. The Glorious Campaign of Madero



104. The Entrance of Madero in Mexico



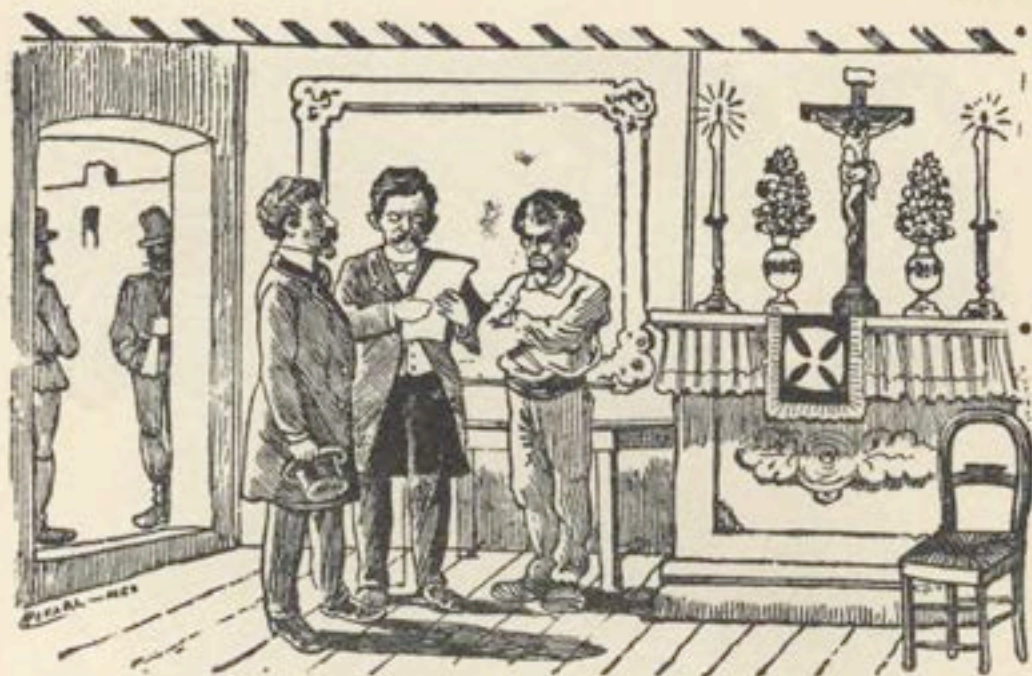
102. The Death of a Maderista



110. Revolutionary Captured by the Rurals



111. Ballad of the Four Executed Zapatistas



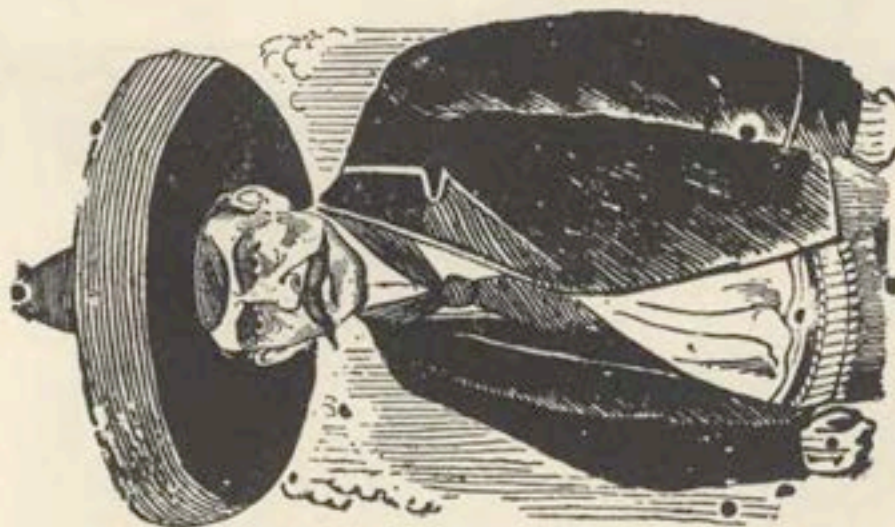
129. A Sentenced Man in Chapel



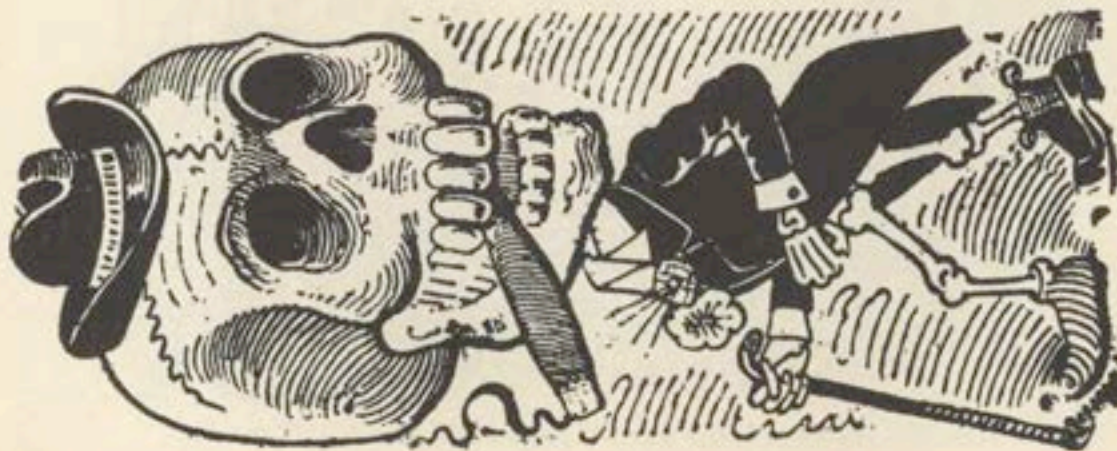
144. The Burning of the Effigies of Judas in the Streets of Tacuba



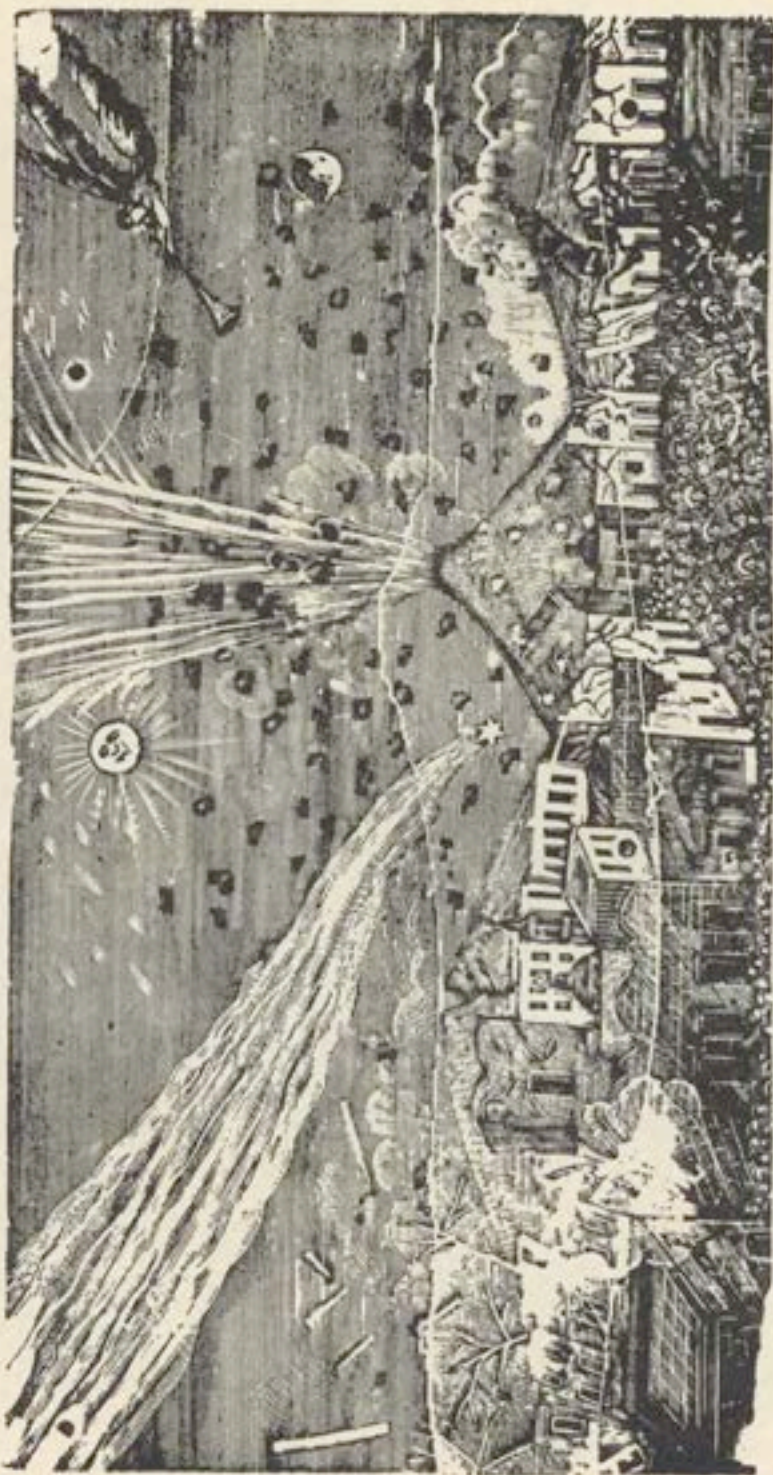
117. Maderista Portrait



115. Ballad of Eufemio Zapata



308. Calavera of the Dandy



136. Ballad of the End of the World



199. Portrait of Archbishop Labastida



150. Miraculous Apparition of the Virgin of Guadalupe in a Maguey



179. Ballad of the Farmer and the Hawk



157. The Forty-one



165. The Rattle



168. Spur against Free Knife



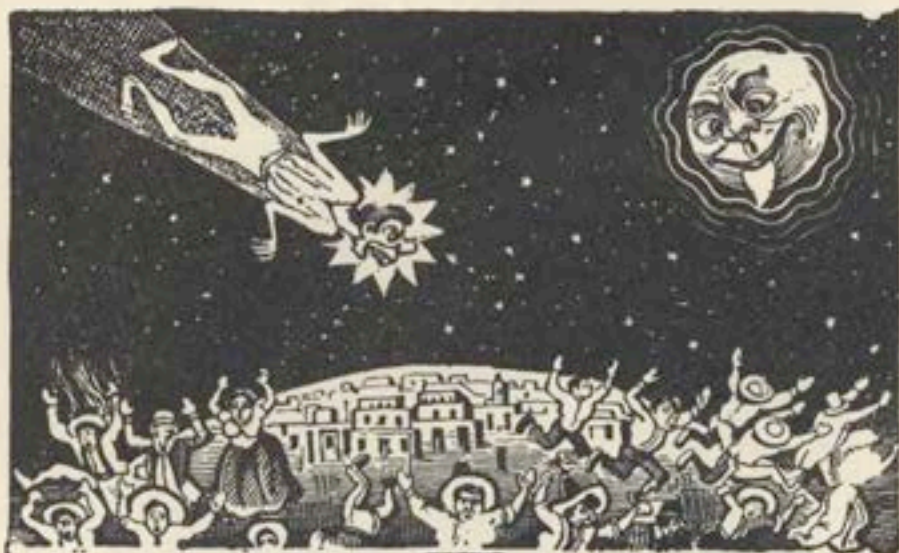
174. The Procession



175. Elvira, by the Last of Your Shoe



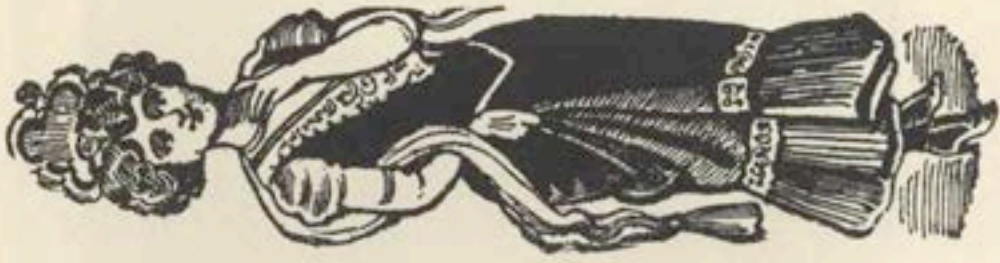
189. Ballad of the End of the World



191. Ballad of the New Comet



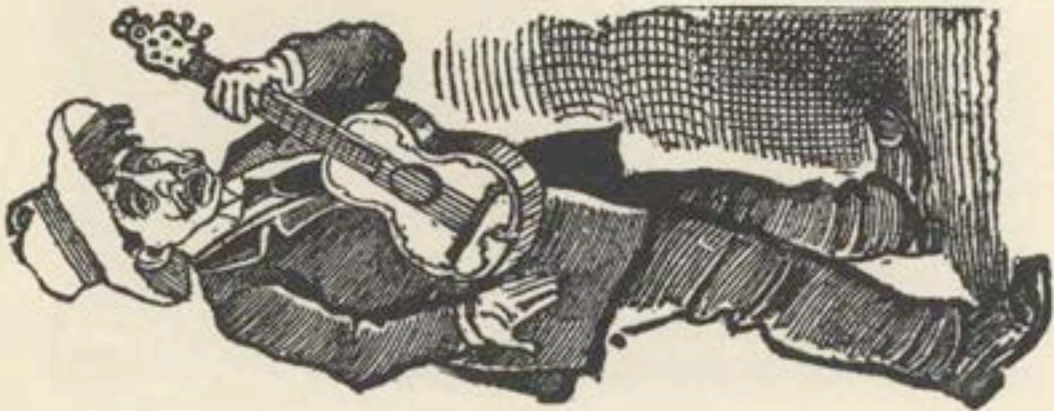
190. Ballad of the Aguinaldo



185. The Belle of San Francisco



187. The Balloon of Cantoya



151. All Night Reveler



233. Crimes of the Chalequero



234. Crimes of the Chalequero



238. The Crime of La Bejarano



236. The Lynching of La Bejarano



243. The Little Duck with Teresa



246. Serenade to the Virgin of Guadalupe



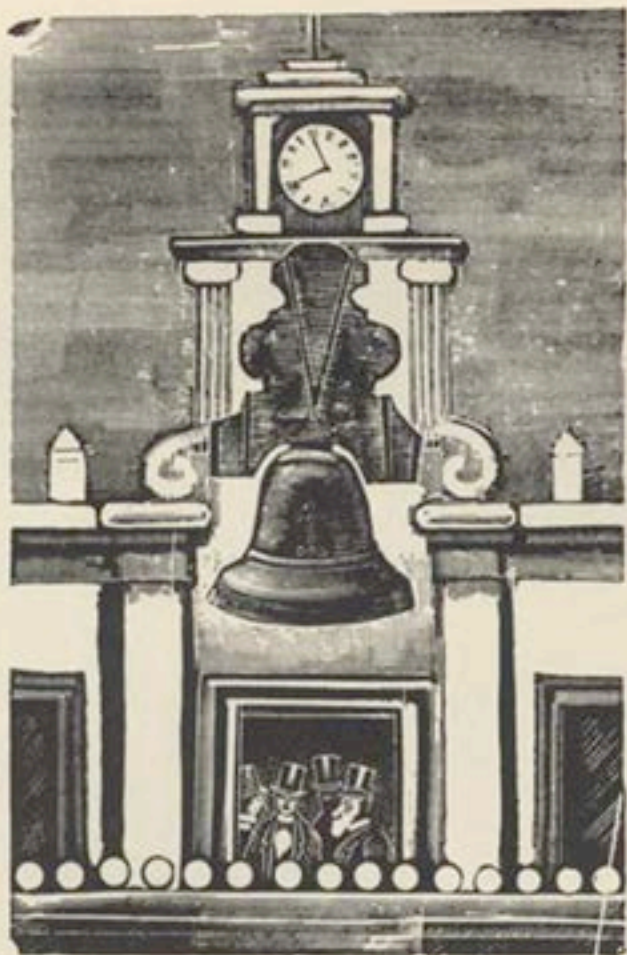
247. Dance of the Hard Pressed



248. Eufemio Martinez Murdering His Sister



250. Flora and Gil Pursued by Their Enemy



254. Independence Bell



256. Praise of the Petatero



257. Ballad of Lino Matas



275. The Beautiful Simona



278. After the Horrible Crime He Ate the Remains of His Son



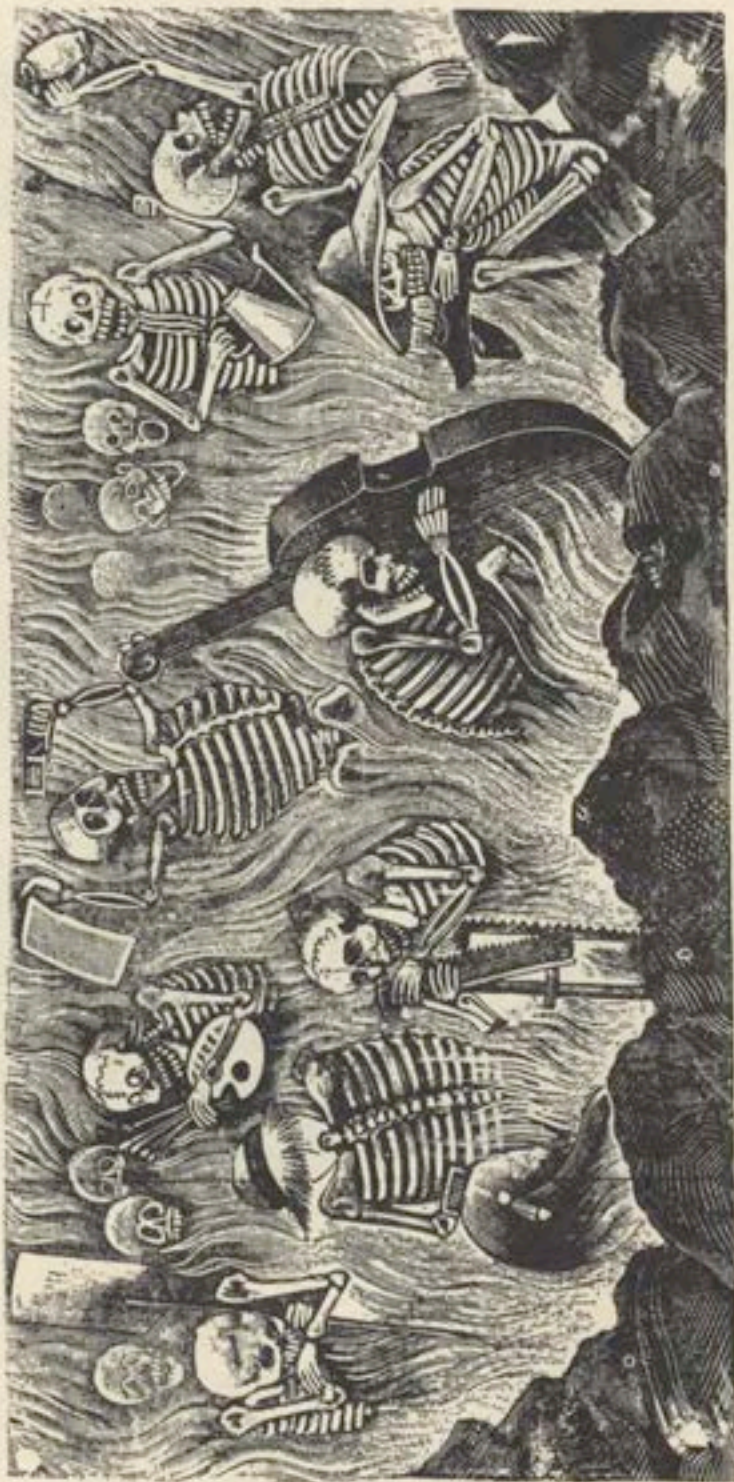
279. Tender Supplications Invoked by Young Ladies of Forty Years



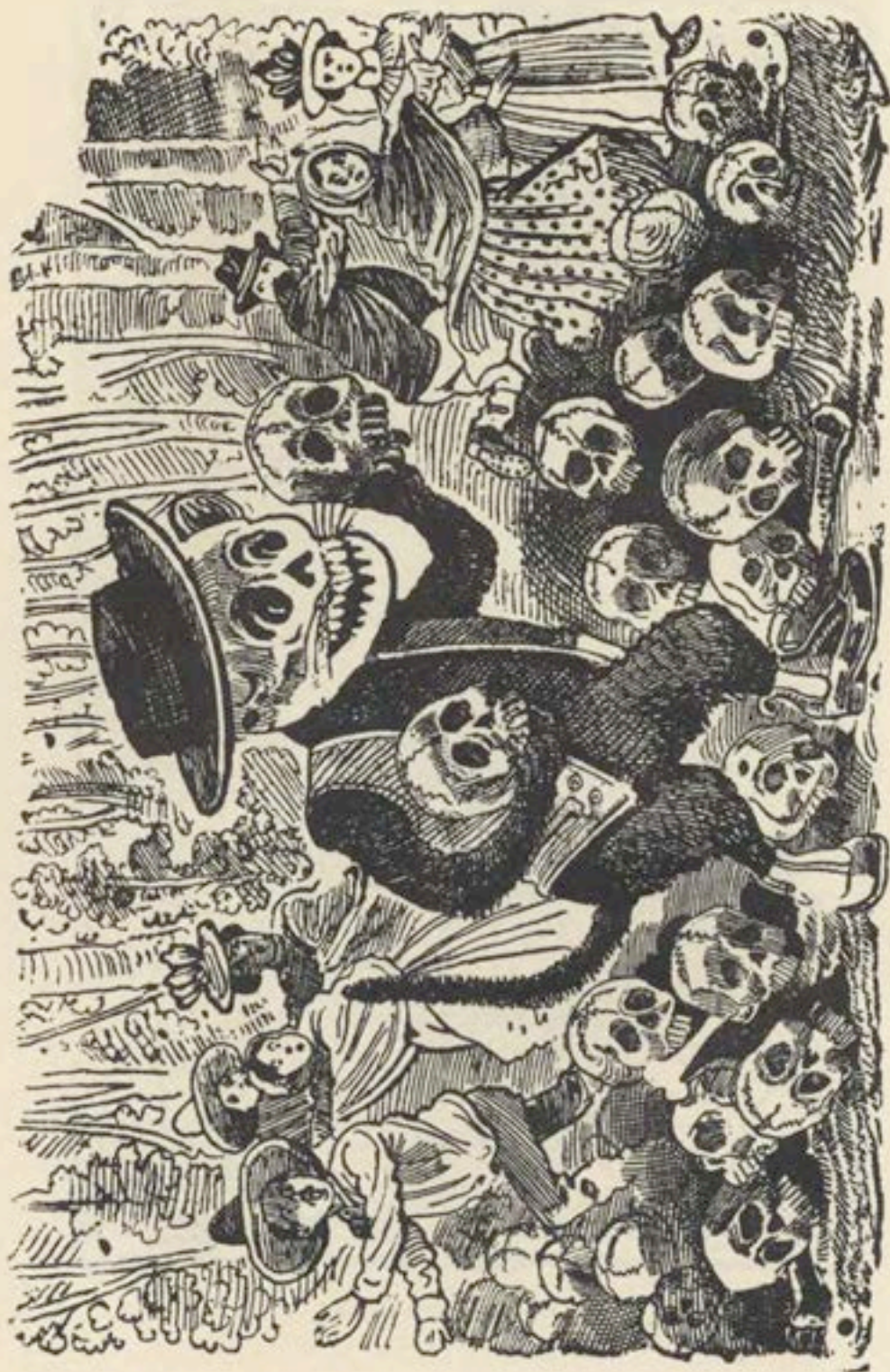
299. Calavera of the Zapatistas



302. Calavera of Huerta



303. Calavera of Artists and Artisans



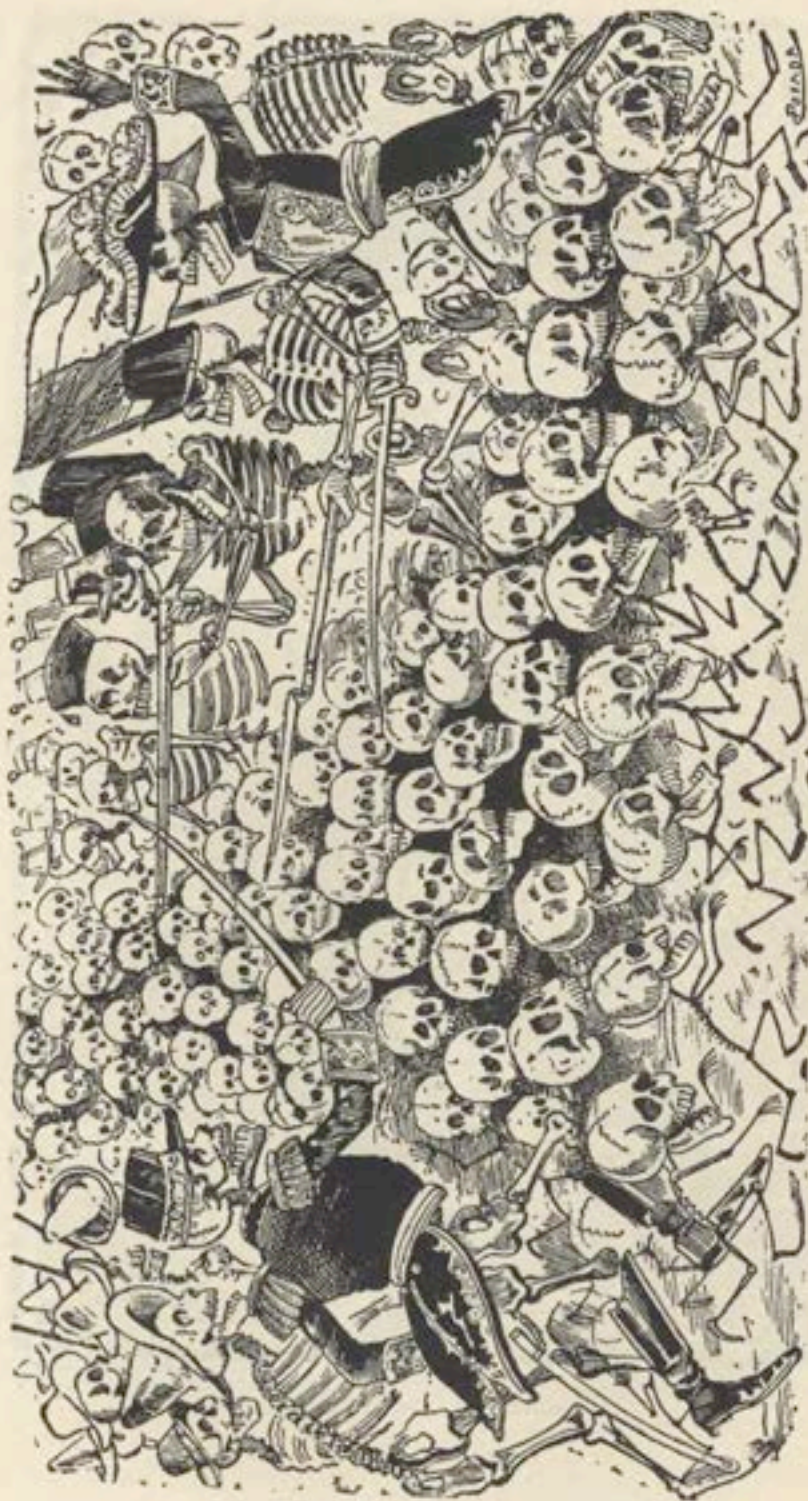
314. Calavera of the Purring Cat



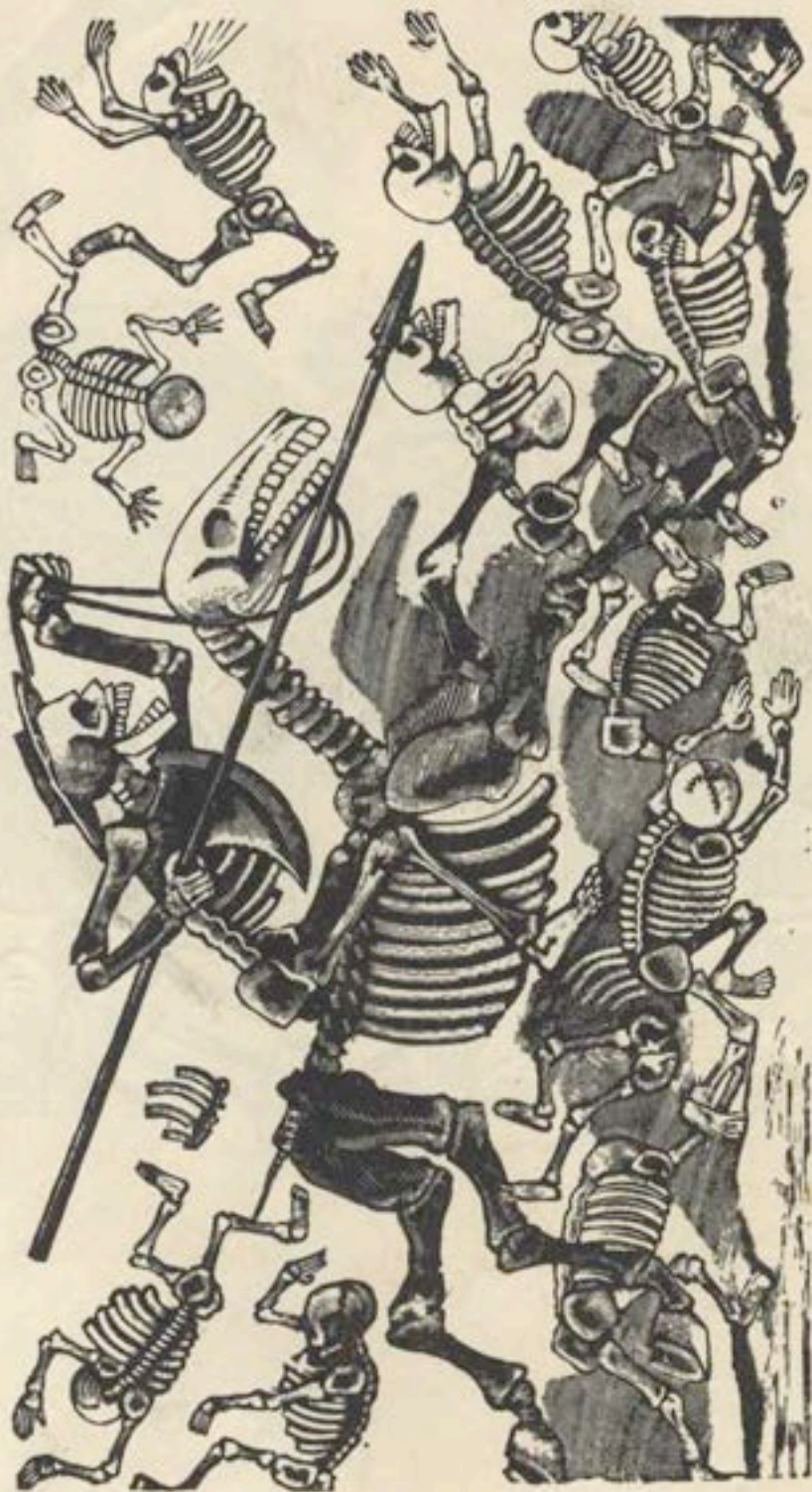
307. Calavera de la Adelita



313. Calavera of Don Juan Tenorio



322. Calavera of the War of the Intervention

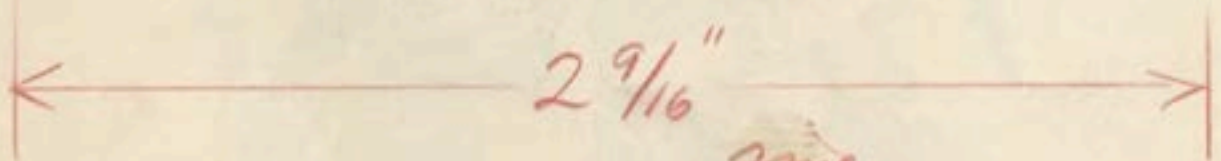


324. Calavera of Don Quixote

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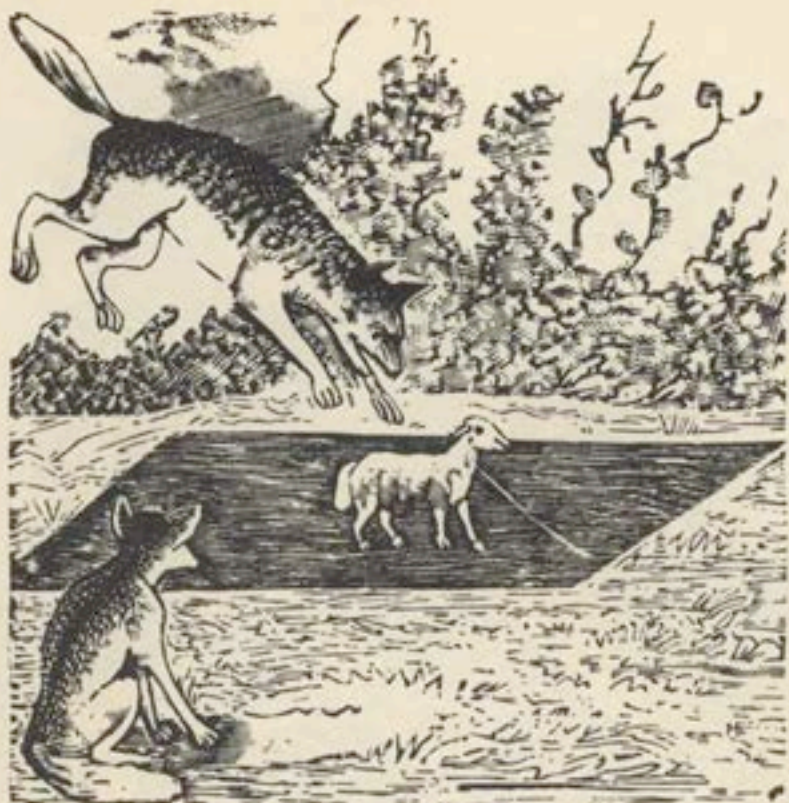
323. Calavera of the Female Dandy



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328. Story of the Wolf and the Fox



354. Song: La Jota Aragonesa



330. Story of the Wolf and the Fox



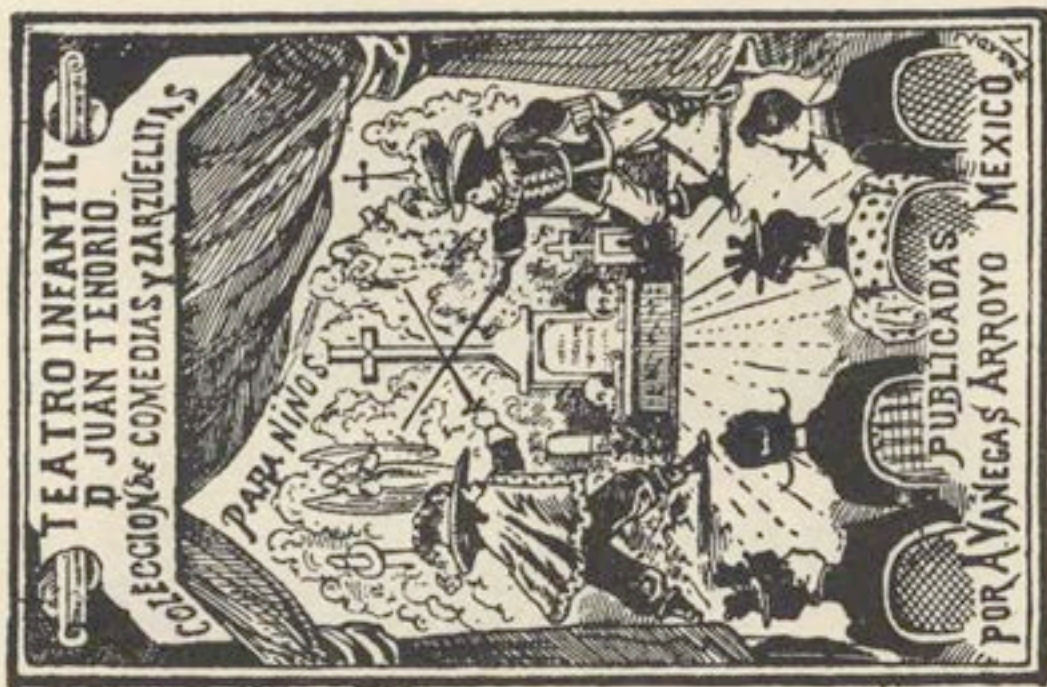
352. Songs: The Locomotive



353. Story: The Green Magician



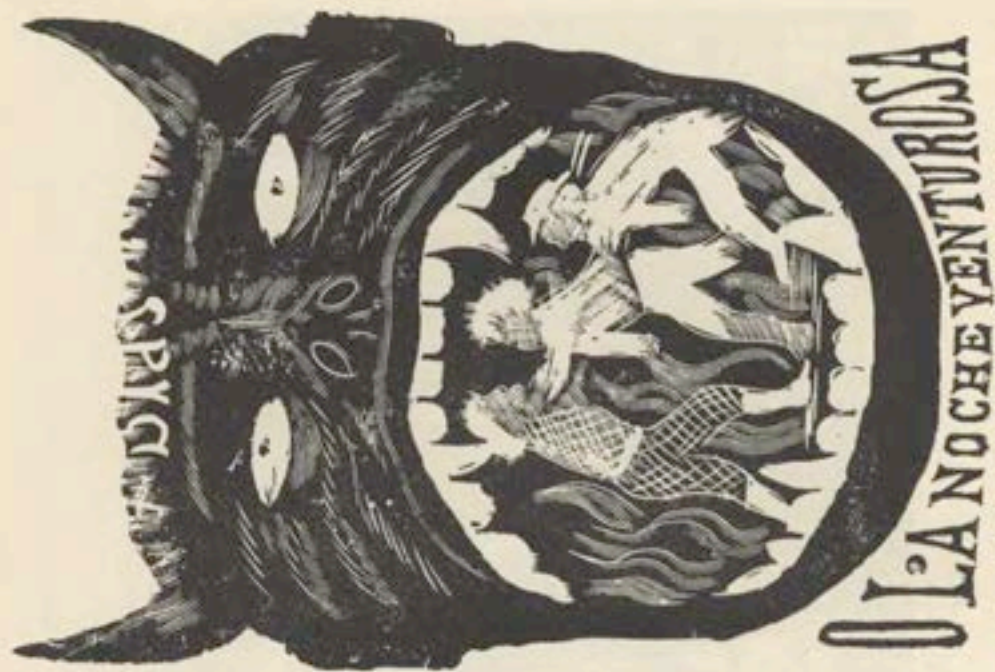
357. Story: The King Who Went Mad



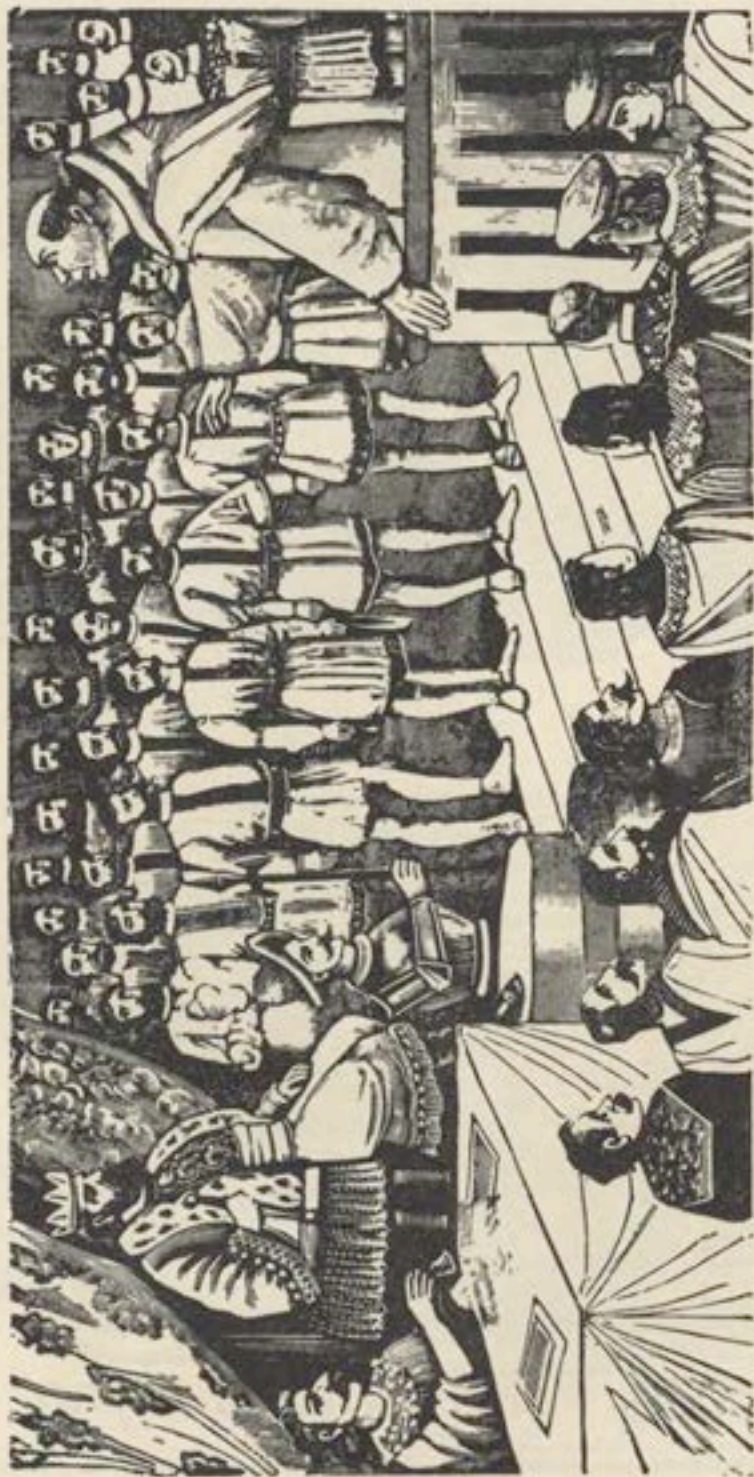
361. Don Juan Tenorio



367. The Girl with the Pearls



372. Story: The Lucky Night or the Queen of Blas and Bato



391. The Wise Lay Brother



387. From a Collection of Songs



395. The Wise Lay Brother



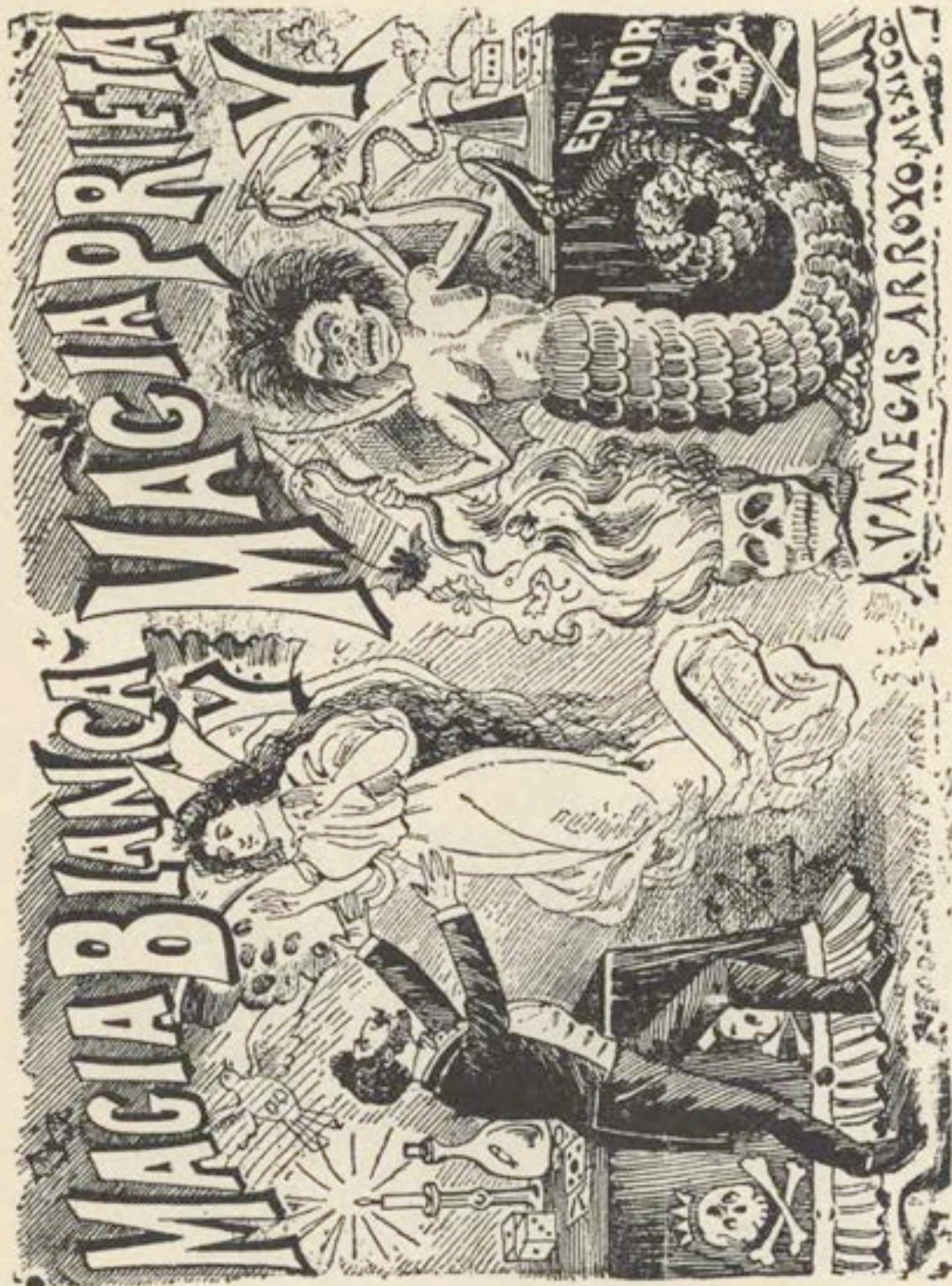
500. The Mexican Clown



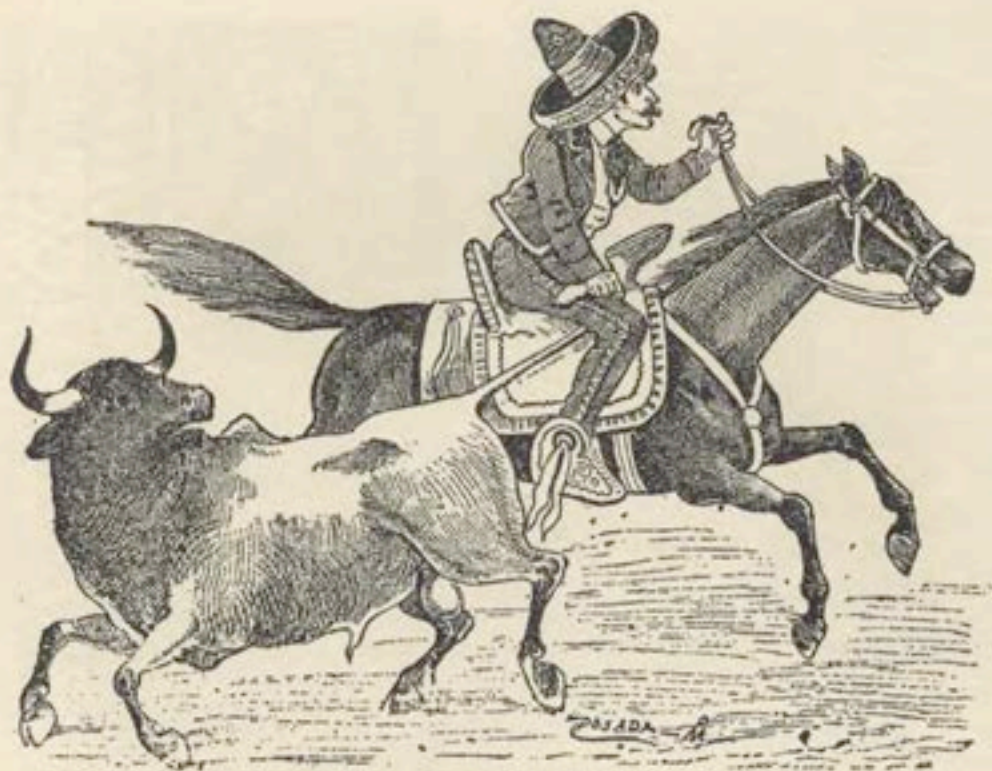
385. Song: The Serpentine



399. The Barracks Cap



482. White Magic and Dark Magic



528. Program for the Plaza de Toros of Chapultepec



530. Don Chepito's Love for a Married Woman



536. Don Chepito Witnessing a Boxing Match between a Negro and a White Man



540. Don Chepito Addressing People in the Street from a Cart



544. Woman Who Gave Birth to Triplets



550. The Suicide



558. Example: The Ghost



561. Example: The Seven Vices



571. The Plague



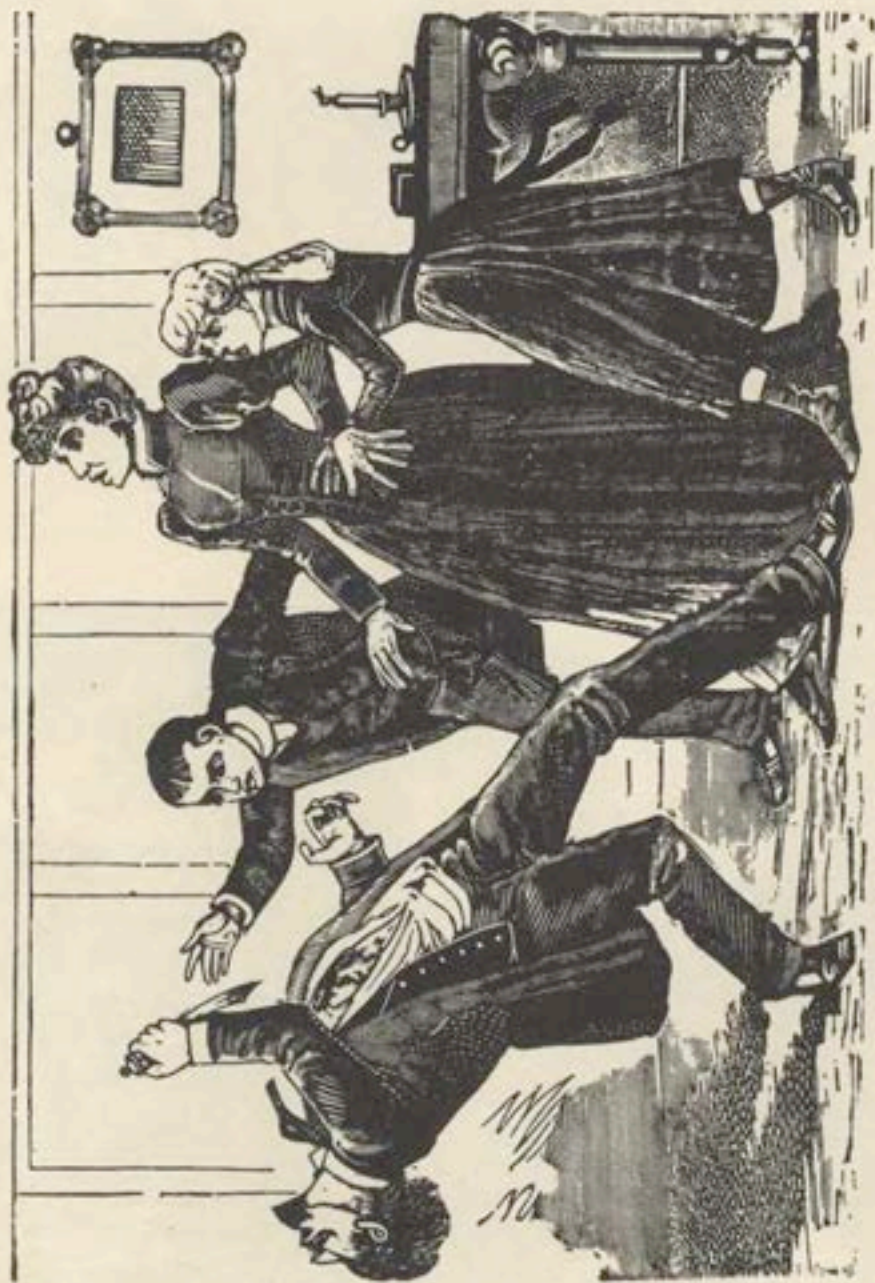
592. Daughter Murdering Her Parents



597. Making the Rounds



601. The Temptation of Saint Anthony



603. Example: A Frenchman Committing Suicide before His Family



604. Collision between a Streetcar and a Hearse at the Station of Dolores



608. A Man Possessed by the Devil because of Jealousy

361. Don Juan Tenorio

357. Story: The King Who Went Mad



137. Ballad of the Snake