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but it was no doubt like the remaining one) the fingers and toes in each case being made like a four-pointed star. It will be observed that the eye-balls are punctured to give to the face a life-like expression. An examination of these holes affords a clue to how the vessel was constructed. A pin can be passed through them to the depth of fully an inch, or until it touches the side of the vessel at the back. The inside of the figure is, therefore, evidently hollow, and the figure itself has been constructed on a formerly made cup. Our collection contains several specimens of similar hollow ware.

Tlaloc, the god of rain, was sometimes, it is said, set up near bodies of water, and carved on drinking-cups. It would also seem to have been the custom to represent him in the most hideous of forms. On these grounds we may be warranted in assigning this figure to the rain-god of San Cristobal where the cup was discovered in 1891.



Figure 6.

Figure 6 is in terra-cotta, and gives a good idea of Aztec plastic art. It is exactly twelve inches in height, fully one-third of which is required for the head-dress. The face is wholly unsymmetrical, and the features are quite unlike the normal type, indeed they are not nearly so well formed as are those of the head modelled on the body underneath. It was therefore not for want of ability on the part of the workman, that the face has been so moulded. Most of the noses on Aztec figures are aquiline, many of them highly so, but in this case the nose is a decided pug. The eyes are semi-lunar depressions of unequal size, the cheeks are very prominent, and the mouth is formed by a curious arrangement of depressed lines, higher and more extended towards the left side than the right. A necklace shows three long pendants, the middle one resting on, and curving to the front of the small head underneath. The markings on the arms and wrists probably represent armlets and bracelets rather than ornaments on clothing.

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