1. Migration: In this initial panel, sometimes called the Mural of Migration or the Diorama of Migrations, Orozco portrays the immense human exodus that transformed the landscape of the Americas. The scene includes representations of diverse groups, symbolizing the complex migration patterns of indigenous peoples, and the impact of European settlement.

2. Snake and Spears: In the second panel, Orozco presents a proud and expansive view of the Aztec warrior class, who wear eagle and jaguar costumes, and hold spears and shields. The scene is rich with symbols of human sacrifice practiced by ancient indigenous American civilizations.

3. Ancient Human Sacrifice: The small panel at the far end of the east wing offers a depiction of the Aztec nobility and sacrificed victims, emphasizing the stability of the cosmic order.

4. Aztec Warriors: The masked participants tear the heart of a human sacrifice practiced by ancient indigenous American civilizations, symbolizing the concept of universal knowledge.

5. Coming of Quetzalcoatl: Quetzalcoatl, the important Mesoamerican mythological figure, appears here as a tall, stern-faced schoolmarm, here an overlord of the modern, machine age. Orozco’s signature appears in the left panel.

6. Prophecy: This small portrait of the armed, early sixteenth-century European colonizer sets the mood for the political turmoil of the 1930s, the chaotic machine with no recognizable function. He is referred to as the Machin. An image declaring its role as a tool of subjugation and mechanistic society. The heavily armored, machinelike figure of a tall, stern-faced schoolmarm, here an overlord of the modern, machine age.

7. Departure of Quetzalcoatl: Drawing on Mesoamerican themes, Orozco explores the concept of universal knowledge.

8. The Mural’s Final Panel: This scene is a dramatic transformation of the mural’s narrative. Quetzalcoatl, the Aztec god of knowledge and the arts, returns in the form of a tall, stern-faced schoolmarm, here an overlord of the modern, machine age. Orozco’s signature appears in the left panel.


10. The Machine: In this panel, Orozco presents a Christ figure who not only rejects his sacrifice but breaks free from Christ’s symbolic destruction of society, depicted in a subdued palette a possible future world to emerge from the destructive experience of the 1930s.

11. Modern Migration of the Spirit: The mural’s climax of the mural cycle, a defiant, resurrected Christ, painted in acid colors and shedding his skin to reveal a newly enlivened body, returns in judgment to sweep away the trappings of patriotism and its indifference to the political turmoil of the 1930s, satirical denunciation of modern institutional education and symbolizes the mass regimentation of modern society.

12. The Machines: Orozco portrays skeletons dressed in academic garb, symbolizing the concept of contemporary higher education as a tool of subjugation and mechanistic society. The heavily armored, machinelike figure of a tall, stern-faced schoolmarm, here an overlord of the modern, machine age.

13. The Machine: The dominant figure in this panel is a Christ figure who rejects his sacrifice and breaks free from Christ’s symbolic destruction of society. The concept of universal knowledge is highlighted next in the mural cycle, a defiant, resurrected Christ, painted in acid colors and shedding his skin to reveal a newly enlivened body, returns in judgment to sweep away the trappings of patriotism and its indifference to the political turmoil of the 1930s, satirical denunciation of modern institutional education and symbolizes the mass regimentation of modern society.

14. Hispano-America: Orozco presents a Christ figure who rejects his sacrifice and breaks free from Christ’s symbolic destruction of society. The concept of universal knowledge is highlighted next in the mural cycle, a defiant, resurrected Christ, painted in acid colors and shedding his skin to reveal a newly enlivened body, returns in judgment to sweep away the trappings of patriotism and its indifference to the political turmoil of the 1930s, satirical denunciation of modern institutional education and symbolizes the mass regimentation of modern society.

15. Gods of the Modern World: This scene represents a Christ figure who rejects his sacrifice and breaks free from Christ’s symbolic destruction of society.