

how they were brought to the Museum. It appears that utensils of this kind were common in convents, especially in Nunneries.

379.—A Basso-relievo, broken into four fragments. It represents a man, in profile, seating and kneeling. He shows, in both hands, an offering. There are several symbols which lead us to suppose that this basso-relievo refers to the phallic worship.

This specimen is very remarkable and well worth of study. (It was brought to the Museum from Jonuta, State of Campeachy.)

OBJECTS PLACED IN THE CUPBOARDS.

The collections which are distributed in the seven central Cupboards of this Section, and in the two wooden ones immediately on entering the vestibule, belong to the primitive collections in this Museum, with the exception of a few specimens which have been acquired of late.

Before proceeding, we must declare that no definite and acceptable classification has been established, as yet, for lack of all the necessary elements for that work. It requires such a laborious and difficult task and such a combination of different factors, that it is beyond the means at our command to perform it.

On the other hand, the enlightened public will agree with us that a scientific classification can not be completed in one day, nor is it a task of simply separating the objects, as it is done in a Bazar. It is a well known fact that, not even in some of the first class European Museums, are these scientific classifications made, as regards American Archæological objects.

We have, therefore, bound ourselves, in the **Special Catalogue** of this Section (*Archæology.—Second Part*) actually under press, to present an Inventory—most complete—of the

objects contained in every one of the Cupboards, an Inventory which may be utilized, later on, as a complete List, for an ulterior classification.

Every object has, pasted to it, a number corresponding with the number on that **Catalogue**.

Let us add, besides, that a project is being matured for the enlarging of this Section of the Museum (Department of Archæology), in order to conveniently place the abundant and rich collections, at present kept in nailed boxes for lack of space. Said collections have been acquired through purchase, and the one sold to this Museum by Dr. Francisco Plancarte, the Bishop of Cuernavaca, deserves a special mention. This collection was made up of specimens collected throughout the State of Michoacan.

The total number of divers archæological specimens now possessed by our Museum, may safely be estimated at over 10,000.

Now, we shall proceed to simply enumerate—without any details—the most remarkable objects contained in each one of the central Cupboards.

Cupboard A.—In its upper part is exhibited a fine collection of clays, from San Juan Teotihuacan (Valley of Mexico.) They are, all, household objects, of different shapes and sizes. Foremost among them is a fine polychrome round pot, artistically and handsomely decorated outside.

In its lower part, this Cupboard exhibits several objects of pottery in earthenware, in stone; different single specimens, by themselves, and some others arranged in frames.

Among the former, it is worth of remark a clay, which it is claimed represents the god of Wind, *Quetzalcoatl*; it is polychrome and proceeds from an excavation made in the Valley of Mexico.

There are, also, small idols, human heads in clay, vases, jars, perfumers, small brasiers, *casuelas* (saucepans), *comales* (clay dishes for baking cornbread), and many other objects.

There are also exhibited stone masks, for worship purposes.

The frames, in general, contain small clay heads (amulets); as well as a great quantity of objects in diorite, agate, chlorite, obsidian, quartz, bone, copper, and other substances easy of being detected and appreciated.

Almost all of these objects are ornaments, and amulets; and some of them, in copper, are tools for different arts and trades.

The major part of them have been found in the Valley of Mexico.

Cupboard B.—In its upper part is exhibited a reduced but interesting collection of ceramics, from Cholula, the polychrome long-shaped vases there, being most remarkable. It is supposed that they were destined to worship purposes.

Among other objects, the most remarkable ones are: the polychrome pots, the *cajetes*, the *molcajetes*, and some others.

In its lower part, this Cupboard exhibits different specimens, some of them very remarkable indeed. The collection of ceramics is composed of plates decorated in various colors, similar to the Cholula clays; of saucepans, jars, pots, *cajetes* and *molcajetes*; all of them for domestic use.

As pieces destined to worship purposes, we shall enumerate an ebony mask; a human head, in clay, looking very much like the god *Tlaloc*.

The objects in stone, exhibited here, are worthy of special note. In the first place, there is a small slab of green serpentine, on which—in one of its faces—is sculptured the image of a goddess, which some claim is the goddess of Music.

Then, there is a remarkable collection of marble vases. But the most perfect and well finished piece of the whole collection, is an obsidian vase on which is represented the figure of an ape, whose tail forms the handle of the vase. This exceedingly curious specimen is one of the richest of all our collections.

There are, also, stone and obsidian masks, mirrors, etc.

Very remarkable, likewise, the musical instruments, in wood, called *teponaxtli*, among which there are some beautifully worked.

The two frames contain ornaments, amulets, lower lip rings, small pieces of obsidian, copper hawk-bells, strings of beads, etc.

Cupboard C.—In its upper and lower parts is exhibited a collection of Mexican clays, some of which are really remarkable: pots, jars, *molcajetes*, *tecomates*, saucepans, and small human heads.

The frames contain plentiful collections of strings of beads, ornaments, and amulets; spindles; arrow points, in obsidian and flint; obsidian knives; spear points; polishers in stone; and other instruments and tools for arts and trades.

Cupboard D.—In its upper part is exhibited a small collection of Tarascan specimens, brought from the State of Michoacan. The human figures, as a general rule, are rough, deformed, and obscene. The pottery offers nothing worthy of remark.

The lower part of this Cupboard is occupied by the following collections:

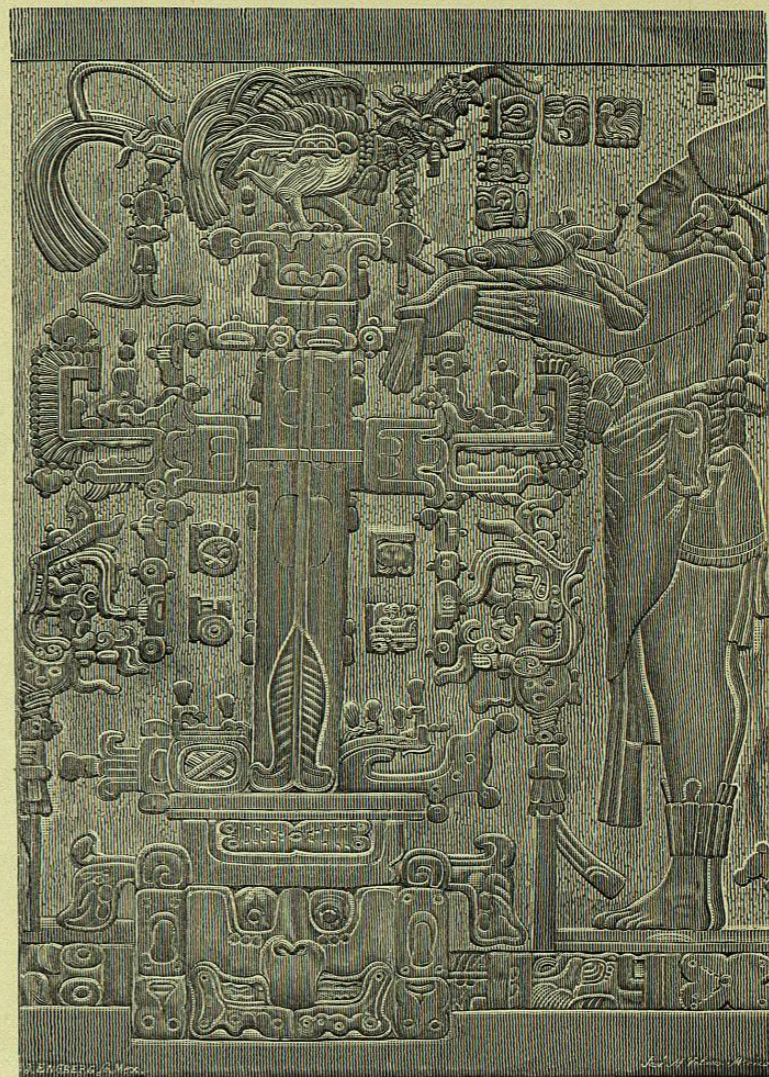
1st A Collection of antiquities—the result of an expedition made, within the territory of this Republic, by the French explorer M. Désiré Charnay. The ceramic collection is essentially different from others.

2nd Divers pieces, in stone: human heads, masks, vases. Among the heads, there is one wearing a most singular conic cap, something resembling a high head-dress.

3rd A collection of models of ancient seals, very curious and remarkable. They number 148.

4th An abundant collection, arranged in frames, of spear points and arrow points, in obsidian and flint most of them.

Cupboard E.—The Tarahumaran ceramic collection exhibited in the upper part of this Cupboard is very remarkable indeed. The pots deserve special mention, both owing to their elegant shape and to their decoration. These specimens were brought to this Museum after an expedition which, by recom-



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mendation of the General Government, was made, in the State of Chihuahua, by Father Achilles Gerste.

In the lower part of this Cupboard are exhibited different collections, viz:

1st Ceramics: specimens brought from different places of the Republic, as pots, plates, *molcajetes*, small brasiers, musical instruments (*flutes*) and others.

2nd A collection of small idols, most of them in a yellowish clay (house-gods).

3rd A collection of original seals, in clay. (Proceeding from the Valley of Mexico). All of them are very curious and remarkable specimens.

4th A collection of plaster fac-similes, of archæological pieces—some of them obtained in Mexico, and the remainder in the United States.

A certain number of these fac-similes is arranged in frames.

Cupboard F. (Vertical).—This Cupboard exhibits several really remarkable specimens. In the upper shelf, the visitor's attention is at once called to a collection of human heads (proceeding from the Totonac civilization, and the State of Veracruz). Diadema of beads, in these heads, are seen.

They were presented to our Museum by General Porfirio Díaz.

In the same upper shelf, and occupying a portion of the middle shelf, there is another collection of small idols, similar to the one contained by Cupboard E.

Very curious and interesting the small models of *teocalli*, or temples.

Among the pieces of Ceramics, arranged in said shelf, (the middle one) are foremost some large bottles, or pitchers, of a special shape; and, near them, are to be seen some pieces in obsidian—mask and vases. Deserving special mention, a marble vase, of the same shape as those placed in Cupboard B.

In the lower part of this Cupboard F. are exhibited chiefly stone objects; some household utensils, as *metates* (special

stone for grinding corn), stone heads and masks, (two of the latter in obsidian, and one of them very remarkable).

The collection of *Yokes*, or sacrificial stones, according to several authorities, deserves to call the attention of the visitor. Archæologists have not, as yet, said the last word about the real use of these most curious specimens, some of which are wonderfully worked.

Cupboard G. (Vertical).—The whole of this Cupboard is occupied by a reduced but very rich and choice Zapotec collection, from different places in the State of Oaxaca.

Among all the objects here exhibited, we shall point out the specimens known as *the funeral candelabra*, brought from Mitla by Capt. Dupaix.

This collection deserves a close study; and the visitor will find—later on—ample data about it in the **Catalogue of the Department of Archæology, Part II**, now under press.

II. HISTORY OF MÉXICO.

This Department is situated in the **upper story** of the Museum.

It is composed of five halls, the enumeration of which follows, in the order adopted in the special **Guide** to visit them.

HALL I.—This Hall contains the portraits of distinguished and illustrious Franciscan monks, who contributed to the Conquest of New Spain, by diffusing, besides the Gospel, public instruction, **Nos. 1 to 10.**

As very remarkable, the following are pointed out:

1.—A Portrait of Father Pedro de Gante, an illustrious Missionary.

2.—A Portrait of Father Andrés de Olmos, a remarkable linguist.

3.—A Portrait of Father Bernardino de Sahagún, a distinguished historian.

10.—A Portrait of Father Margil de Jesús, the founder of the Colleges of Querétaro, Zacatecas, and Guatemala.

HALL II.—Foremost, in this Hall, is **an interesting and complete collection of the portraits of all the Viceroy of New Spain**, from Don Antonio de Mendoza (1535) to Don Juan O'Donoju (1821), **Nos. 11 to 71.** (See the **Guide** to this Section, for details.)

The Cempoala Expedition.—In the centre of this Hall are exhibited two wooden reproductions of monuments and ruins, in the State of Veracruz, which were explored, in 1890, by the Director of this Museum, Prof. Don Francisco del Paso y Troncoso.

The first model (No. 72) is the so-called **Pyramid of Papantla**, or **Temple of the Tajin**. It is composed of several stories, superposed, and the whole resting on a square basement (about 35 metres on each side); they are built of large basalt slabs, very compact, and of a yellowish color. The total height is estimated at 23 metres. The presence of niches has given rise to different interpretations, as yet undefined; but in general they are believed to have been destined to contain idols. The details of construction of this monument can be appreciated by the drawings, framed under **Nos. 76 and 77**—in this same Hall—and the drawings in Desks **A** and **B**, in **HALL IV**.

The second model (No. 73) is the representation of the Main Temple of Cempoala (in the State of Veracruz) «where Hernán Cortés defeated Pánfilo de Narvaez on the night 28-29 May 1520.» This model was built by taking as a guide the Map of the old City of Cempoala, drawn in 1891.—**Nos. 74 and 75**. Very interesting. (For details see the special **Guide** to these Halls.)

On the walls of this Hall, under the portraits of the Viceroy, are distributed thirty frames, containing respectively as many drawings, in pencil, by Prof. José María Velasco (**Nos. 76 to 105**), of many and different subjects connected with the Cempoala Expedition, in the following order. (See the special **Guide** to these Halls, *passim*.)

76.—The Papantla Pyramid. (Front façade.)

77.—The Papantla Pyramid. (Back façade.)

78.—The Cempoala Forest. (N. W. side.)

79.—The Falls of Actopam. (About 1 kilometre from the Cempoala Forest.)

80.—The Mancha Rocks.—A broken and dangerous path, near Villa Rica (the old city of Veracruz.)

81.—The Temple of the Little Faces. (Front.)—Looking East.

82.—The same. (Front.)—After clearing the shrubbery.

83.—The same. (Back façade.)

84.—The same. (Back façade.)—After clearing the shrubbery.

85.—Moctezuma's House. (Front.)

86.—The same. (Front.)—After clearing the shrubbery.

87.—A stone column and mortar massif. (They stand in front of Moctezuma's House.)

88.—The Temple of Chimneys. (A perspective.)

89.—The Temple of Chimneys. (Front.)

90.—A Lizard (of the Temple of Chimneys.)

91.—An Idol (of the Temple of Chimneys.)—Front view.

92.—The Same. (Side view.)

93.—The Antigua River, near La Calera.

94.—A Panorama of the Temple of La Calera.

95.—The Temple of La Calera. (Front view.)

96.—The same. *A scorcio* (a reduction.)

97.—The same. (Side view.)

98.—The Main Temple. (N. E. angle.)

99.—The same. (N. W. angle.)

100.—The same. (S. E. angle.)

101.—The same. (A perspective taken after the clearing of shrubbery was completed.)

102 to 105.—The Temple of Air. (Different views, taken before and after the clearing of shrubbery was completed.) It is of a very curious circular shape. It was consecrated to *Quetzalcoatl*.

See Desks **A** and **B**, in **HALL IV**.

HALL III.—This Hall contains different objects, of the Colonial epoch, which are hereinafter enumerated:

106.—A Portrait of the Conqueror Ferdinand Cortés.—More than half of the body. (See **Guide** to these Halls, for details.)

107.—Cortés in Veracruz.—A small oil painting, with landscape. The Conqueror, on the beach of *Chalchiuhcuyecan*, receiving the presents sent to him by the Emperor of México, *Moteczuma Xocoyotzin*, by an embassy of noble Indians.

108.—The Standard of the Conquest of Mexico.—A copy.* (Oil painting.) A damasked canvass, of the old Boturini collection. The bust of the Virgin Mary is thereon represented.

It may have been used during the Conquest, but that cannot be affirmed in a positive manner as there are no trustworthy data of this ensign having been used by Cortés in his daring undertaking.

109.—The Tree of the Sorrowful Night.—An oil painting, by Velasco. It shows the *Ahuehete* (*Taxodium mucronatum*) under the branches of which—it is said—Hernán Cortés wept for the rout of his host, on the *Tlacupan* (Tacuba) causeway, on that fatal night of June 30th–July 1st 1520.

110.—The Coat of Arms of the City of Texcoco.—A very interesting oil painting. (See Guide.)

111 to 116.—Coat of Mail, a fragment of an armour, helmets, breast-plates, shoulder-plates. (All ancient.)

117 and 118.—Instruments of execution for criminals.—The one known as «garrote.»

The execution, by «garrote» was ignominious and cast infamy, not only on the victim but on the victim's family.

This capital punishment was applied, many times, in this City of México, in different public places. It has been abolished for over thirty years.

119 and 120.—Rich frames for looking-glasses, which were taken from the old Church of San Agustín (now the National Library), where they were kept.

* The original of this painting is kept at the Director's Office. in this Museum.

121 to 123.—Three wooden chests, very ancient and remarkable.

124.—A small cupboard with ten ancient metallic pieces, numbered with Roman numerals (I to X): *bell, spear's points, poniard, buttrice, key, stirrup, spurs.*

HALL IV.—This department contains divers objects, divided into four sections, viz:

1st Copies (with the exception of one) of post-Spanish Codices;

2nd Original pictures, of different historical subjects;

3rd A small section of Mexican Heraldics;

4th Photographs, arranged on desks, or in central frames.

Here is an enumeration of the most remarkable.

COPIES.

125.—Introduction of Spanish Justice into Tlaxcala.*—The original document is on European paper. It is headed by a Mexican legend. Figures representing Indians and Spaniards can be seen. Each bears its corresponding name.

126 to 128.—Three copies, from canvasses from the State of Michoacán:

126.—The Sevina canvass;

127.—The Puácuaro canvass;

128.—The Nahuatzen canvass.

* This was kept once in the Archaeological Department. But it was bartered for this copy, which was removed to its actual place.