current ramos of the Archive (Civil, Tierras, Historia, Capellanías, Inquisición, etc.), but there are no indices. Often the investigator gleans important new data from these legajos which are now housed in file boxes. On the other hand, examination of contents folio by folio is time consuming and frequently unrewarding. Yet many researchers will feel that the Archivo Provisional must be searched in order to exhaust the topic at hand. There are crucial materials in the Archivo Provisional which supplement the regular Ramo de la Inquisición and the records of the Supreme Council of the Inquisition in Spain.

In February, 1971, Richard E. Greenleaf began to read and to tabulate the legajos (cajas) of the Archivo Provisional de la Inquisición. Legajo 16 includes trials, letters, and reports from the earliest years of the Inquisition in Mexico to the end of the Independence movements. A separate cuaderno entitled Inquisidores Siglos XVI y XVII y XVIII has a set of documents from 1576 to 1601 and a run of seventeenth century items including investigations of Indians for proscribed conduct.

Accessions and Openings: State, Municipal, and University

The Library of Youngstown State University has recently acquired valuable documentary material from the Public Record Office, London, dealing with Indian history east of the Mississippi for the period 1760-1784. The collection, on ten reels of microfilm, covers Colonial Office 5/65-82, and 225. This material consists of letters, reports, maps, and surveys from royal officials in the colonies. A document-by-document index of the collection is being prepared. Scholars interested in using the collection are urged to contact James P. Ronda, Department of History, Youngstown State University, Youngstown, Ohio 44555.

The Denver Public Library, founded in 1889, contains more than two million books, documents, and periodicals, and is known to historians for its Western History Collection.

MUSEUMS AND HISTORICAL SOCIETIES

Mexican Masks: An Exhibition of Mexican Folk Carvings from the Collection of Mr. and Mrs. Donald Cordry of Cuernavaca, Morelos, Mexico

Historical material about masks in Mexico is scarce and difficult to trace. Unfortunately, source information from the earliest chronicles,
the Spanish friars who came with or followed Cortés into Mexico during the 16th century, is not abundant. The few notices concerning masks are very casual and do not show the intense surprise, interest, and even awe that the Spanish conquerors showed for the other beautiful and valuable objects they absconded with, which are now in the great museums of Europe. Even though stone masks were encrusted with jade, turquoise, and other precious materials they were rarely mentioned.

This may possibly be explained by the fact that masks were used in Spain at that time and were therefore not unfamiliar to the conquerors, but it is curious that the very different character, materials, and workmanship of masks in Mexico did not command more attention. Ceremonies in which masks were worn may have been enacted secretly to a large extent; because they were concerned with death and burial, they were kept from foreign eyes. Of course, some of the masks the Spaniards saw may have looked very much like the masks in this exhibition, as the precious inlaid stone, copper, and gold masks were reserved for royalty and deities on very special occasions.

Gods were represented by their characteristic adornments, and the magic power of a mask was one of its principal elements. Masks were used by shamans and magicians long before the Spaniards arrived. There is evidence that masks were in existence by about 1500 B.C., at the time of the Pre-Formative people who inhabited the area of Tlatilco. These people left behind them small clay figures of shamans holding masks in their hands, probably used in magical ceremonies. Other figures were dancers wearing masks and rattles of butterfly cocoons wrapped about their legs, as the Mayo Indian dancers of Sonora do today.

Long before this early date, residents of Tequisquiacci, State of Mexico, fashioned the fossil vertebra of a llama to resemble the head of a coyote. Thirteen centimeters high and dating from around 10,000 to 12,000 B.C., the vertebra may or may not be a mask. The small size of masks means little, since masks of this size are still used in Mexico today. The piece must be worn to determine whether one can see out through the eye openings. There seem to be no holes on the outer edges for fastening it over the face; however, masks are sometimes held by the hand over the face.

At a very early date face paint was sometimes employed to take the place of the mask. This was used along with the mask in some areas. The face is a comparatively flat surface on which signs and symbols can be drawn to communicate psychic or mystic ideas with nature, the gods, and fellow man.
Duality is important, and each man had his own name and a ritual name. The mask was his ritual self. The skin of a sacrificial victim, when worn, formed a mask through the mouth of which the corporal man spoke. Motolinia wrote in the *History of the Indians of New Spain*, “They beheaded two female slaves at the top of the steps before the altar and the idols. Up there they flayed their bodies and faces and cut out their thigh bones. In the morning the leading Indians put on the skins, even the skin of the face like a mask.”

Today’s masks have openings through which the wearer sees the outer world. Usually openings are above or below the eyes, or sometimes the eyes are simply holes cut in the masks, but occasionally the mask is planned so that the person sees through the mouth.

Masks in ancient times were worn, among other reasons, for protection. At the end of each 52-year cycle new fires were made again. Women who were pregnant and children wore masks of maguey fiber to protect themselves from being changed into wild beasts, or as well known Nahuatl scholar, Dr. Thelma Sullivan, believes, to protect the populace from the women.

In pre-Hispanic times masks were used to inspire fear in an enemy, to demand respect from all onlookers, and to enable the wearer to be transformed into a higher being. Wearing the mask of a god changed the wearer into the god himself.

The pre-Conquest dances were not completely obliterated by the Spanish, for the friars saw in their intense power certain possibilities for the teaching of the new religion. Christ and the Virgin very soon replaced the pagan deities on the surface, and the Christian deities were given the characteristics of the ancient gods by the Indians themselves. The changed dialogues and ritual imposed were ways of teaching the Indians, who were content to go underground with their old beliefs and outwardly continue with the new forms.

Masks were used in pre-Hispanic Mexico in funeral rites as protection. When mortuary bundles were the custom, a mask of stone, wood, or possibly copper was tied to the top of the bundle. In regular burials the mask was placed over the face.

In warfare terrifying masks depicting jaguars, eagles, or other animals served to inspire fear in the enemy and transform the wearer into the animal represented, causing the wearer to take on the qualities of the god represented by the mask.

In archaeological clay sculptures, especially from Colima, one sees the image of a dog wearing the mask of a dead person, illustrating the belief that a dog leads the deceased in his journey on the way to paradise. Other animals were also portrayed wearing masks, possibly
part of a shamanistic ritual; the human face disguising the animal nature behind it, or a shaman taking the characteristics of the animal whose power he needs.

The stone mortuary masks referred to above were fashioned without eye holes, though some (Guerrero and Chontal masks) have eye holes and may have been worn by large wooden idols, a possibility that cannot be proved because of disintegration of wood from moisture over the ensuing centuries. Stone masks have been made of jade, diorite, porphyry, granite quartz, and alabaster. Clay was most often used.

Montezuma, the great ruler who greeted Cortés, believed that in his guise the old god Quetzalcoatl had returned to his people. Among the lavish gifts presented to Cortés were four masks. One of these, a turquoise-inlaid mask, is believed to be that of Xiuhtecuhlti, owned for centuries by the Medicis and now in the Ethnographic Museum of Rome.

Today the Indians wearing their masks of carved wood do not realize that they are often repeating dances that were enacted centuries ago. One of the dances which serves purely as an amusement today existed in ancient times as the Dance of the Humpbacks. According to an account by Fray Diego Duran, “Another dance is performed: that of the old Humpbacks who wore masks representing old men. It was extremely gay, merry and funny in the native fashion.” This dance at the time of the Conquest was probably related to the Huehuetotl who was the ancient god of fire, represented always as an old man.

This dance, the Viejitos (little old men), is well known and publicized in Michoacan, but also occurs, though less known, in the states of Puebla, Guerrero, and Oaxaca and probably other regions as well. The custom of this dance in pre-Conquest times may have stemmed from the old men’s privilege of drinking and buffoonery due their years. They could dance in any drunken fashion they chose. The Viejitos is one of the most interesting of modern dances with bent, shaky, masked young men who suddenly come to life with spry, jerking movements and then relax into painful old age with dragging limbs and aching joints.

Today many masks have lost their esoteric significance, although there are survivals still alleged to retain agricultural fertility or hunting and fishing magic. Dances such as the Conquista, the Moors and Christians, the Santiagos and many others were brought from Spain. These dances have basic Spanish, Christian, or historical themes, but still retain traces of paganism.

Masks in modern times are made of clay, leather, papier mache and wood with animal skins and hair added. Wood is most used. Types
of woods used are often cut at certain stages of the moon and each kind has special meanings. Ceremonies and fasting are still important when old men make masks, and, in some localities, hallucinogenic drugs are taken when masks are being made. Colorin (zompantle) wood is lightweight and easily carved and is used when available. But many masks are made of beautiful hard woods.

Some men are professional mask-makers and devote most of their time to this profession, raising corn and beans on small milpas to augment their income. In these professional families, the occupation is apt to be hereditary. There are, in addition, the thousands of dancers who make their own masks, some of which, although less professional and refined, are more interesting and have a feeling and sincerity that make them dramatically effective and very close to so-called “primitive art.” These two types of masks are quite distinct one from another; for instance number 14* [Mixtec Mask, Oaxaca] is made by a professional mask-maker and number 87 [Nahua Old Tiger Mask, Dance of Tecuanes, Guerrero] by a non-professional, the latter when worn having the most emotional impact.

The men who made the masks in this exhibition died from 10 to 30 years ago and the young men, their successors, know little of the old traditions. As recently as 1932, paint was of vegetable or mineral origin in many villages, and the masks were painted in the Colonial manner, sometimes over cloth and “blanco de Espana.” Today commercial paints are usually employed when the people can afford them, although for financial reasons masks are often left unpainted. Masks are frequently kept in the municipal house and are considered the property of the entire village, indicating the important status they hold. Other persons by fabricating or buying masks have made a business of renting them to other villages for quite high fees. Dance groups with their teachers often travel considerable distances to dance at churches during religious fiestas, to pay their respects to a variety of saints.

Of all ethnographic objects, masks probably travel most. They go from hand to hand, sometimes traded, sometimes sold, until they may eventually end up in another State. Thus the provenance is often difficult to ascertain, for a mask may be made for one dance but when exchanged may be used for another by the new owner.

Dances and mimes were popular during the Middle Ages in Europe and long before. The Dance of the Moors and Christians, for example, was brought to Mexico shortly after the Conquest. It represented the battles of the Moors and Christians during the reign of Charles Martel in the eighth century. The two groups danced in colorful costumes with

*Reference numbers indicate exhibition number of masks.
tin crowns bearing small flashing mirrors and ribbons, gay and exotic paraphernalia to the Indians. Today such raiment costs the Indian a great deal more than the ordinary poor family can afford, but in their wish to honor the Virgin or Saint in whose honor the dance is performed, costumes are made as lavish as possible.

The Moors’ headgear (plate I) is made of a framework of bamboo covered with colored paper and tinfoil taken from old cigarette wrappers. The Moors usually wear wood masks with black beards and bleeding scars (132 [Nahua Mask, Dance of the Moors and the Christians, Guerrero]) in contrast to the Christians, who usually have rosy cheeks and white beards (85 [Nahua Mask, Dance of the Moors and Christians, Guerrero], 117 [Nahua Mask, Dance of the Moors and the Christians, Guerrero], 132 [Nahua Mask, Dance of the Moors and the Christians, Guerrero] and plate I). This dance has many close relatives. Sometimes the characters are completely illogical historically, and the dances may involve characters from the Crusades or have personages such as Malinche or Cortés, who lived some centuries later. A close relative of the Dance of the Moors and Christians is the Dance of Santiago or Santiagueros. St. James was the patron saint of the army of Cortés. Several visions of him were seen in the sky before decisive battles between the Spanish and Indians and his name became a battle cry after the soldiers saw him in the sky leading the Spanish to victory. One of the most distinctive features in this dance is St. James wearing fore and aft a small wooden horse. The dance is revered in some regions, notably in Cuetzalan, Puebla. “Several dances are performed in this region, the most popular of which is the Danza de los Santiagos, introduced by the Spaniards at the time of, or soon after, the Conquest. The characters are the unmasked Santiago Caballero who wears about his waist a circle of wood as a belt. Fastened to the front of this are the head and front legs of a small wooden horse, and to the back of the dancer is fastened the rear quarters. The horses usually measure about 27 inches from nose to tail. The remaining characters in the dance vary in number. They are from two to four masked “pilots,” and from four to twelve masked “Santiagos,” or soldiers. The music is furnished by two musicians. One of whom plays a small reed flute, the other a drum with two sticks. This dance is performed on local fiesta days in front of the church and in the atrium in fulfillment of a vow made by the dancers to the santo in honor of whom the fiesta is given.

“\n
This performance is executed in many parts of Mexico, but in Cuetzalan we encountered a superstition concerning the wooden horse of the Santiago Caballero which we had not observed in the belief of Indians elsewhere. The toy animal is deeply venerated and is believed
to be endowed with life—possibly a survival of the superstitious awe with which the Indians first viewed the horses of the Spanish conquerors.

"The principal dancer each year who has the honor of impersonating the Santiago Caballero takes the horse from his predecessor and keeps it until the day of his fiesta arrives. During the time he is under obligation to the community to give the horse a bowl of maize and a bowl of water each day. It is believed that if this is not done and that if the horse is not treated well, it will run away to another village. The people of San Miguel near Cuetzalan, we were told, are firmly convinced that they lost their horse to another village in 1937 owing to this neglect. During the time the horse is in the dancer's house, it is kept either on the household altar or in a small stable or box made especially for the purpose.

"We tried to purchase one of these old horses for the Southwest Museum but it was impossible to do so, as the Indians would not show them to us, and indeed, owing to the reverence which they have for the animals, even denied possessing them. It was only when the horses were brought into Cuetzalan just before the fiestas to be painted by the mask-maker (who is an Aztec, but who through his trade has become a somewhat civilized townsman), that we could even see them. However, we finally persuaded the mask-maker, who had originally made some of the old horses, to copy one for the Museum."

In this present mask exhibit we find three Santiago horses, quite different from the one above and different from each other. One from Guerrero (148 [Nahua Horse, Dance of the Santiagos, Guerrero]) closely resembles the Cuetzalan horse in that both a front and a rear of the animal come into play. Another (151 [Nahua Horse, Dance of the Santiagos, Guerrero]), nicely carved and decorated, is probably from a Guerrero village, as only the front part of the animal is usually employed in the Santiago dances in this State. Plate II shows an Iguala Santiago Caballero with his fine silk embroidered cape and no mask; also note his rearless horse. The Santiago in plate III of Mochitlan, Guerrero also wears only the forepart of a horse although he wears a mask. Thus customs may vary considerably even within a fairly small area. Another interesting interpretation without paint (72 [Zapotec Mask, Dance of Santiago, Oaxaca]) comes from one of the Zapotec Indian villages in the Sierra Juarez, Oaxaca.

Mexican masked dances look gay and light-hearted to the tourist or casual observer, but in reality they are serious indeed. The prayers offered to God before the dance are on a different level from the typical Mexican fiesta. The dancers pray for rain, good crops of corn, beans,
and chilis, and good health for their loved ones. In these dances all things are symbolic: colors, plumes, movements, costumes, flowers all have a profoundly religious meaning that may go back to pre-Hispanic days beyond Christianity. The original meaning has perhaps been forgotten, but these beliefs and movements are still respected, still used, because it is La Costumbre. Tourists rarely see these dances because they take place in inaccessible areas almost entirely.

The same dance may be called by several names depending on where it is performed. The Tecuanes and the Tiger are almost the same but have local differences. Tecuani in Mexicano (Nahua or Aztec) means “wild beast” and of course “Tigre” means tiger in Spanish. There were no tigers in Mexico, but this is a Spanish word used in Mexico for the jaguar or the ocelot and other species of the cat family. Miguel Covarrubias says that “to the ancient Indians the jaguar was a symbol of supernatural forces—not a simple animal but an ancestor and a god.”

The Tecuani dance usually has a “maestro” (master of the dance), who in most cases is in possession of a script that gives the words spoken by the various characters, and it is this Maestro who pays the dancers and gives them their cues. He is very often the musician and in the case of the Tecuani dance he plays a small drum and bamboo flute. The cast of characters of this dance is (one or more of each) a doctor, a man with a gun and his helper, dogs, deer, men who carry spears and cord with which to tie up the Tiger, and a man dressed as a woman—a comic character. After prayers in the church the men don their masks and the performance begins. Most of these dances are filled with horseplay and rough humor; it concerns the village, and personalities and local scandals alike are referred to with vulgar good humor. In all the variations of dances featuring the Tigre he must in the end be caught and usually skinned. In the Tecuani dance, as mentioned, there is a doctor who tends the wounds of those who are wounded by the animal before he is caught. There is a deer which is dragged off and eaten by the tiger during the course of the long events that take place, and a monkey (1 Nahua Monkey Mask, Dance of Tecuanes, Guerrero) who mixes into everything. There is a dancer with dog mask (9 Mixtec Dog Mask, Dance of the Tigers, Oaxaca) and 52 Dog Mask, Guerrero) who is sent off in fear and trembling to look for the Tigre, etc., etc.

Tiger masks are still plentiful in Mexico, for this animal is very popular even though nobody really knows what he looks like. There are tigers with pigs’ snouts (55 Nahua Tiger Mask, Guerrero), made in the famous lacquer town of Olinala, Guerrero), tigers looking much like humans (88 Nahua Old Tiger Mask, Guerrero), a very fine old mask,
and 91 [Nahua Mask, Tiger Dance, Guerrero], looking quite pixyish like a fox). The most primitive tiger made by someone with a creative imagination is number 142 [Nahua Mask, Dance of the Tecuanes, Guerrero], very friendly with his enormous smile and small round eyes. In the depiction of tiger concepts there are simply no rules. The individual carver decides on his own thing and creates it. Besides the tigers mentioned here, there are a dozen or more very original examples in this exhibition to enjoy. In the dances the performers wear yellow suits with spots or stripes, complete with tail. The general term of "Danza del Tigre" includes other variations with more or less the same theme. An important one is the dance of Tlacololeros which is essentially a fertility dance, the theme being the cleaning of the fields, Tlacol in Nahua means "to prepare the land for cultivation." The Tigre appears here also, as a menace.

The masked dancers of Tlacololeros represent men clearing their corn fields and burning the bush. The small-farming method of "slash and burn" still holds in rural Mexico in preparing the land for planting. The dancers' masks are particularly large, heavy, and bold in conception and carving, made to stand tremendous wear and tear. Here two of the six Guerrero masks are made from Tixtla, the center of the principal Tlacololero area (106 [Nahua Mask, Dance of Tlacololero, Guerrero], and 144 [Nahua Mask, Dance of Tlacololero, Guerrero]). Outside of Guerrero we have found the remains of this dance only in the State of Morelos, in the form of two old masks (107 [Nahua Mask, Morelos] and 108 [Nahua Mask, Morelos]) having a character distinct from those of Guerrero, which tend to be designed with long, narrow heads. Confidence, audacity and determination are expressed in masks for this dance. Most of the Tlacololero masks here are many years old and have seen hard use, being of a quality superior to masks made today. Only the blue masks from Tixtla seem new (144 [Nahua Mask, Dance of Tlacololero, Guerrero]).

Plates IV and V show two Tixtla mask-makers. The first photograph is of Nolbert Abrahán, one of the ablest wood carvers we have seen in Mexico. The picture was taken in 1945 and shows the primitive conditions under which this sculptor (and many other mask-makers) worked and the tools he used. Nolbert also carved fantastic wooden dolls and we never forgot him in the ensuing years until we were able to return to Tixtla in 1972. We patiently tried to trace the Abrahán family in the Indian barrio of Tixtla which is now a sizable town. We did find the 72-year old son of Nolbert named Ruperto who said his father had died seven years ago at the age of 88.
Ruperto (as seen in plate V) is, like his father, a mask-maker, but unfortunately, without his father’s talent. He nevertheless makes very good Tlacololeros and when I took his photograph he donned a blue mask identical to number 144 [Nahua Mask, Dance of Tlacololero, Guerrero], which we already owned at the time. That one had been brought to our door by a boy from Iguala, Guerrero. There is a need to identify and record the few remaining good old mask-makers in Mexico; when they are gone, all links with past customs will also disappear.

The Tlacololero dancers wear burlap or leather tunics, thick boots and very wide-brimmed straw hats that are adorned with herbage, palms and flowers. They carry whips, sometimes chains, with which to hit each other on padded left arms simulating the crack, crack, crack of burning bush and tree trunks. Action is wild, and rhythms are followed to the animated music of a violin. A dog character is supposed to go in search of the tiger who has been harming the field workers and who is believed to be lurking near by. In the end the whole column of dancers follows the dog, named Maravilla (marvel), the tiger comes within sight, there are wild skirmishes, one or two persons are wounded and finally the tiger is killed and skinned by the bold-looking Tlacololeros, who had been unduly afraid of the animal. Good-natured jeers from the audience accompany the frantic action. One interesting feature is that some of the dancers hold dried badgers, raccoons, and other animals which symbolize fertility of the soil.

Notable animal dances in the State of Oaxaca where the Tiger also occurs at times are Danza del Culebra, del Cocodrilo (33 [Mixtec Mask, Dance of the Cocodrilo] and 57 [Zapotec Cocodrilo Mask, Oaxaca]) Danza de los Tejorones (15 [Mixtec Mask, Dance of Tejorones, Oaxaca], 19 [Mixtec Mask, ‘Dance of the Tejorones, Oaxaca], 40 [Mixtec Mask, Danza de los Tejorones, Oaxaca] and 54 [Mixtec Mask, Dance of the Tejorones, Oaxaca]) and Los Conejos (the Rabbits), the latter occuring also in Guerrero where the rabbit has significance stemming from the Aztecs, as one of the Octli gods who had to do with Pulque (the intoxicating drink).

There are various dances relating to the Conquest of Mexico for which the Indian mask-makers look deeply back in time in order to depict the visages of such characters as Cortés and his mistress Malinche, taking always a very unflattering view of the Indian girl who so cruelly betrayed her own people. In one mask (64 [Nahua Mask, Dance of the Aztecs, Guerrero]) we have an Indian personage from the Dance of the Aztecas who wears prominent ear ornaments and a face demanding respect. There is a second mask from the Aztecas, a warrior
wearing an eagle helmet (138 [Nahua Mask, Dance of the "Mecos," Guerrero]). Two masks from the Danza de los Mecos (an old word for Indians) (12 [Nahua Mask, Dance of the Mapache, Guerrero] and 123 [Nahua Mask, Dance of Los Mecos, Guerrero]) are especially noteworthy because they probably serve as prayers for rain.

Plate VI shows Michoacan Viejitos with masks and typical costume. The Viejitos wear masks with smirking, sad, scowling and grinning expressions as the fancy of the sculptor or his client may have dictated. Masks are treasured and old ones cannot be bought today. Mask number 46 [Tarascan Mask, Danza de los Viejitos, Michoacan], far from new, is characteristically carved of hard wood down to a finely worked thin surface. As with typical Michoacan masks the paint is smooth and lacquer-like. Viejitos masks of Michoacan are quite colorful and sometimes the masks are painted entirely in one bright pink tone. Two masks from the Viejitos dance of Pachivia, Guerrero (115 [Nahua Mask, Dance of the Viejitos, Guerrero] and 116 [Nahua Mask, Dance of the Viejitos, Guerrero]) are fashioned in a very different vein. Here old men are represented with brown skin using little or no paint, and conceptions are still different in Tecuitlapa, Guerrero, (118 [Nahua Mask, Dance of the Viejitos, Guerrero]) and Cuilapan, Oaxaca (71 [Zapotec Mask, Dance of the Old Men, Oaxaca]). The long nose of the latter is used as a soundmaker in the dance, the wearer running a stick or bone back and forth over the horizontal notches cut across the nose.

Michoacan Viejitos’ masks have shaggy locks and sometimes beards fashioned of maguey fiber which is whitish in color. Along with their white cotton clothes, wide trousers, solid boots, large straw hats, red sashes and blankets, the dancers have strong staffs with carved heads of animals.

A Guerrero dance called Las Tres Potencias (the Three Powers) has a written text as do many dances with spoken passages by the characters. Occasionally in Guerrero the relaciones (the written words) are still taken down in the Nahua tongue which is still spoken by many of the elders in remote mountain villages in this State. The theme of the "Three Powers" is the struggle for supremacy between good and evil. An elaborate version may have many masked participants such as Christ, the Virgin, Soul, Flesh, World, Devil, Sin, Lucifer, Death and one or more comic characters. Lucifer and Sin dance with Death. Speeches are long and in the end a great physical struggle takes place with Soul, finally victorious and symbolically lifted upward toward heaven, as Sin, Lucifer and the Devil meet defeat and are burned. This is of course a dance drama based on European sources. The Devil is an enormously popular figure and there have existed in Mexico thousands
of Devil masks since the advent of the Church from Spain. A wood-
carver’s delight with no limits for the imagination, there are Devil
masks with snakes in mouth, ears, eyes, or lizards ([22 [Nahua Devil
Mask, Guerrero]) with many pairs of horns, beards of sheeps’ wool, and
incredible tusks. Only one of those in the exhibit ([58 [Nahua Mask,
Guerrero]) is conceived with the conventional concept of a devil.

Devils appear in many dances and are especially associated with
“Carnival,” when a masked devil often rides horseback through the
streets of a town accompanied by a man masked as Death who is
another oft-occurring personage in Mexico. There is a great preoc-
cupation with Death in Mexico, but a light, gay side is often observed.
The Day of the Dead is occasion for wonderful toys, skeleton jumping-
jacks, sugar skulls, and funny verses. Skull masks occur in many
dances. There are three Death masks in this exhibit ([48 [Nahua Skull
Mask, Guerrero], [86 Mixtec Death Mask, Dance of Carnaval, Oaxaca]
and [127 [Nahua Death Mask, Guerrero]). They are all of wood, but
number 86 from Oaxaca has a sugary appearance with its eyelashes and
touches of color. The Spanish friars spoke in their writings of the idols
and ancient gods of the people of Mexico as “devils.” They may well
have had the idea of turning these idols and gods into Devil characters
in the revised dance dramas.

A wonderful Carnival festivity takes place in Huejotzingo, Puebla,
every year and from the mask standpoint it is noteworthy that a goodly
number of leather masks ([26 [Leather Mask, Dance of Carnaval,
Puebla]) are made and worn solely during this period. Leather masks
are rather rare, leather not being as easily worked as wood. In this
exhibit there is one other mask of leather ([128 [Nahua Mask, Dance of
the Huiquiscele, Morelos]), a comic character.

Number 90 [Mixtec Mask, Oaxaca] from the village of San Pablo
Zoogocho, is said to have been carved for use in the fiesta of San Lucas.
It was finished in a rather sophisticated technique, the old grey wood
having been washed over with the whitish paint. Some similar masklike
carvings from this village were shown to the Museum of Man in Paris
at one time. Number 80 [Tarascan Mask, Michoacan], from a cave at
San Lucas, Michoacan, shows that natives have retained some
knowledge of pre-Conquest sculptures and a feeling for their materials.
These two masks, though interesting, were made only for sale and have
no authentic ceremonial function. Tiger masks of straw made in the
area of Taxco ([142 [Nahua Mask, Dance of Tecuanes, Guerrero]) are
now sold as craft items, but this material very probably served in
traditional mask-making at one time.
The Danza del Pescado (Dance of the Fish) sometimes done in combination with another dance, that of the Crocodile. They are old magic hunting dances and are often combined. One version has from 14 to 20 fishermen who carry nets, and around their waists are bunches of carved wooden fish which serve as noise makers accompanying two drums, the teponaxtli, or horizontal drum, and the huehuete, the vertical drum. Sometimes a violin is used. In some villages a small primitive harp is played along with the violin.

A large fish made of wood is worn about the waist by a small boy, who with his small companions wearing strings of smaller fish, tries to escape the fishermen’s nets and a crocodile, played by a young boy. Numerous animals also take part in the dance, some good, some bad, and a mermaid who wears a mask with long braids and a wooden tail. After a great deal of cavorting about, the fish is caught and good fishing and hunting are assured. This dance is enacted in Guerrero in villages on the Balsas River or its tributaries (146 [Nahua String of Fish, Dance of the Pescado, Guerrero] and 150 [Nahua Alligator, Guerrero]). The alligator here is an extraordinary example of native carving and an important ethnographic specimen.

Mask number 31 [Chiapaneca Mask, Dance of Parachicos, Chiapas] is a beautifully executed mask from the Parachicos of Chiapa de Corzo, Chiapas. This is one instance where an absolute form is followed religiously and all the masks are similar to the Santos found in churches, with glass eyes and even eyelashes. These masks are treasured in their native Chiapa de Corzo and extremely hard for mask collectors to acquire. During the Parachicos young men with their masks and incongruous headpieces come out on horseback wearing grey Oaxaca serapes flying from their shoulders as they rush out and go for the “little ones” as their mask name Parachicos indicates.

The kinds of dances are endless, there being hundreds utilizing masks and many without. The isolated Tarahumaras in northern Chihuahua are represented here with one of their primitive unpainted masks, crude but expressive (113 [Tarahumara Mask, Dance of the Matachines, Chihuahua]). Far different, the popular story dance Los Manueles, a drama of unrequited love complete with parents, grandparents, the bride, the jilted young lady, and of course the handsome groom—all parties with usually very good old masks.

The Vaqueros (Cowboys) perform very well in a breathtakingly high mountain village in Guerrero, Coatepec de los Costales (gunny sacks), during Lent. Two rows of neatly dressed men wearing spurs enact their drama and finally kill the bull (149 [Nahua Bull, Dance of the Vaqueros, Guerrero]). There is only one masked character, the
clown named Teroncillo, which means “a little piece of most anything.” He wears a leather mask as comics usually do in all the Mexican Indian dances. Other Vaqueros masks are numbers 75 [Nahua Mask, Dance of the Vaqueros, Guerrero], 78 [Nahua Mash, Dance of the Vaqueros, Guerrero], 96 [Nahua Mask, Dance of the Vaqueros, Guerrero] and 101 [Nahua Mask, Danza de los espuelas, Guerrero].

Los Negritos (Negro Dance) is performed in Mexican coastal areas to which Spainards brought Negro slaves and in the State of Puebla as well. Oaxaca, Guerrero, Veracruz, and Michoacan all have Los Negritos. This and most other dances are enacted on national holidays but most often on patron saints’ days and December 12, the Dia de Guadalupe, the patron saint of Mexico. The Negritos masks are usually painted black (25 [Mask, Dance of Los Negritos, Guerrero], 83 [Nahua Mask, Danza de los Negritos, Guerrero], and 121 [Nahua Mask, Dance of the Negritos, Guerrero]). One mask, number 97 [Mixtec Mask, Dance of Carnaval, Oaxaca], is a beautifully carved, unusual natural brown wood mask, with areas of red paint. This mask was produced by a talented young Mixtec Indian of Pinotepa Nacional, Oaxaca, named Filiberto Lopez, a barber by trade who carved a great many superlative masks up until his untimely death in a land dispute a year or so ago.

In some areas of Puebla and Veracruz Negritos dancers wear beautifully embroidered black trousers and vest with wide-brimmed hats adorned with ribbons, mirrors, and other ornaments. The economic status of the individual and the community dictates the quality of equipment and creates differences in the way dances are carried out from one area to the next. In Veracruz where the Indians are considered well off because of their crops of vanilla beans, costumes are handsome. In Papantla, Veracruz, 10 men in black masks represent field workers. In addition to these men, there are a foreman similarly clad, clowns in rags, and also a female character in a rose-colored mask, played by a man. The latter dancer carries a gourd bowl in which is tied a live or wooden snake. In some areas the dance motif is to kill the evil instinct in woman, represented by the snake, but in Papantla the snake represents the danger to workers in the surrounding jungles.

Violins, guitars, and sometimes harps play vigorous music during the dance, during which a worker pretends to be bitten when the snake’s head pops out of the bowl. He falls to the ground and is subsequently treated by invoking the four winds to cure him. The cardinal directions which played a vital role in pre-Hispanic ceremonies are still very important today. Feigning being bitten, the clowns make a great commotion and in the end the snake escapes and the dancers kill it, yelling and jumping about in harmony with the music. The snake
sometimes symbolizes the treachery of the Indian woman, Malinche, who helped Cortés conquer Mexico.

In Michoacan the Negritos appear quite differently, in dark citified suits with black masks having European-type features. From the top of the masks hang many wide, colored ribbons which are an indication of wealth. Earrings and strings of beads also hang from the masks. This photograph (plate VII) was taken in 1935 in the town of Cheran and it is to be hoped that the masks and the dance still exist, to come forth each Christmas when the Negritos sing and recite verses to the Christ child. After the song and recitations, the Negritos are divided in two files with little girls at the end of each file. Elaborate dance figures are then carried out at a walking gait. The dancers perform at the church, the government house, and at the homes of the priest and the man who teaches the dance. The Negritos masks in this exhibit are 25 [Mask, Dance of Los Negritos, Guerrero], 83 [Nahua Mask, Danza de los Negritos, Guerrero], and 121 [Nahua Mask, Dance of the Negritos, Guerrero] from the State of Guerrero and the aforementioned brown wood mask from Pinotepa Nacional, Oaxaca (97 [Mixtec Mask, Dance of Carnaval, Oaxaca]). All these masks, unlike those of Michoacan, are quite exotic in conception, number 97 being however, truly negroid.

It is to be hoped that there will be interest and appreciation for the vigorous artistry of Mexican masks and that these and other examples will be housed in many museums, for the dances and masks of indigenous Mexico are disappearing with the advent of modern roads, modern ideas, and the inevitable arrival of twentieth century civilization.

III. SANTIAGO CABALERO. Dance of Santiago. Guerrero.

II. SANTIAGO CABALERO. Dance of Santiago. Guerrero.


VI. MASKS FOR THE DANCE OF THE VIEJITOS. Michoacan.


Plates courtesy of the Amon Carter Museum of Western Art, Fort Worth, Texas.
THE EXHIBITION

1 Nahua Monkey Mask.
   Dance of Tecuanes. Guerrero.

2 Nahua Moor Mask.
   Dance of Santiago. Guerrero.

3 Nahua Mask.
   Dance of Tres Potencias. Guerrero.

4 Mixtec Tiger Mask.
   Oaxaca.

5 Nahua Devil Mask.
   Guerrero.

6 Nahua Mask.
   Dance of Tres Potencias. Guerrero.

7 Nahua Christian Mask.
   Dance of Santiago. Guerrero.

8 Mixtec Mask.
   Dance of the Culebra. Oaxaca.

9 Mixtec Dog Mask.
   Dance of the Tigers. Oaxaca.

10 Male Mask.
    Puebla.

11 Female Mask.
    Puebla.

12 Nahua Mask.
    Dance of the Mapache. Guerrero.

13 Mixtec Rabbit Mask.
    Dance of the Conejos. Oaxaca.

14 Mixtec Mask.
    Oaxaca.

15 Mixtec Mask.
    Dance of Tejorones. Oaxaca.

16 Nahua Mask.
    Guerrero.

17 Comic Character Mask.
    Jalisco.

18 Mixtec Mask.
    Oaxaca.

19 Mixtec Mask.
    Dance of Tejorones. Oaxaca.

20 Nahua Mask.
    Dance of Tlacololero. Guerrero.

21 Nahua Mask.
    Guerrero.

22 Nahua Devil Mask.
    Guerrero.

23 Nahua Mask.
    Guerrero.

24 Mask.
    Puebla.

25 Mask.
    Dance of Los Negritos. Guerrero.

26 Leather Mask.
    Dance of Carnaval. Puebla.

27 Mixtec Tiger Mask.
    Dance of the Tigers. Oaxaca.

28 Tiger Mask.
    Guerrero.

29 Mixtec Mask.
    Oaxaca.

30 Nahua Mula Mask.
    Guerrero.

31 Chiapaneca Mask.
    Dance of the Parachicos. Chiapas.

32 Nahua Old Moor Mask.
    Guerrero.

33 Mixtec Mask.
    Dance of the Cocodrilo.

34 Nahua Mask.
    Guerrero.

35 Nahua Mask.
    Guerrero.

36 Nahua Mask.
    Veracruz.

37 Mixtec Dog Mask.
    Dance of the Tigers. Oaxaca.

38 Nahua Mask.
    Guerrero.

39 Zapotec Pig Mask.
    Oaxaca.

40 Mixtec Mask.
    Danza de los Tejorones. Oaxaca.

41 Mixtec Mule Mask.
    Danza de la Guerra. Oaxaca.

42 Mixtec Mask.
    Danza de las Mascaritas. Oaxaca.

43 Nahua Mask.
    Guerrero.

44 Mixtec Bear Mask.
    Oaxaca.
45 Mixtec Tiger Mask. Oaxaca.
47 Nahua Tiger Mask. Morelos.
49 Devil Mask. Jalisco.
50 Nahua Bird Mask. Guerrero.
51 Nahua Mask. Guerrero.
52 Dog Mask. Guerrero.
53 Nahua Devil Mask. Guerrero.
54 Mixtec Mask. Dance of the Tejorones. Oaxaca.
56 Nahua Devil Mask. Guerrero.
57 Zapotec Crocodile Mask. Oaxaca.
58 Nahua Mask. Guerrero.
59 Nahua Mask. Guerrero.
60 Tarascan Hermit Mask. Michoacan.
61 Nahua Devil Mask. Guerrero.
63 Nahua Old Devil Mask. Jalisco.
65 Nahua Moor Mask. Guerrero.
67 Nahua Mask. Mexico.

68 Mixtec Mask. Oaxaca.
69 Mask. Guerrero.
70 Mixtec Mask. Oaxaca.
73 Nahua Mask. Guerrero.
79 Nahua Old Devil Mask. Jalisco.
80 Tarascan Mask. Michoacan.
81 Nahua Devil Mask. Guerrero.
82 Nahua Devil Mask. Guerrero.
84 Nahua Mask. Guerrero.
88 Nahua Old Tiger Mask. Guerrero.
90 Mixtec Mask. Oaxaca.
92 Mixtec Mask. Oaxaca.
95 Nahua Mask. Guerrero.
100 Nahua Mask. Quistle Dance, Guerrero.
107 Nahua Mask. Morelos.
108 Nahua Mask. Morelos.
119 Nahua Mask. Guerrero.
124 Old Devil Mask. Jalisco.
126 Devil Mask. Mexico.
127 Nahua Death Mask. Guerrero.
133 Nahua Mask. Guerrero.
135 Tarascan Hermit Mask.  
Michoacan.

136 Mask.  
Mexico.

137 Nahua Tiger Mask.  
Guerrero.

138 Nahua Mask.  
Dance of the "Mecos". Guerrero.

139 Nahua Mask.  

140 Nahua Mask.  
Guerrero.

141 Nahua Mask.  

142 Nahua Mask.  
Dance of Tecuanes. Guerrero.

143 Nahua Mask.

144 Nahua Mask.  
Dance of Tlacololero. Guerrero.

145 Zapotec Horse.  
Dance of the Santiagos. Oaxaca.

146 Nahua String of Fish.  
Dance of the Pescado. Guerrero.

147 Nahua Animal.  
Guerrero.

148 Nahua Horse.  
Dance of the Santiagos. Guerrero.

149 Nahua Bull.  
Dance of the Vaqueros. Guerrero.

150 Nahua Alligator.  
Guerrero.

151 Nahua Horse.  
Dance of the Santiagos. Guerrero.


Schedule of exhibition for Mexican Masks: Witte Memorial Museum, San Antonio, Texas (January 6—March 3, 1974); Art Museum of South Texas, Corpus Christi, Texas (April 1—May 26, 1974); Wichita Falls Museum and Art Center, Wichita Falls, Texas (June 10—August 11, 1974); Tyler Museum of Art, Tyler, Texas (September 1—October 13, 1974); Amon Carter Museum of Western Art, Fort Worth, Texas (October 31—December 15, 1974); and The Museum of Texas Tech, Lubbock, Texas (January 19, 1975—March 2, 1975).

ORGANIZATIONS, CONFERENCES, MEETINGS, AND SYMPOSIUMS

The 42nd Annual Meeting of the American Association of Physical Anthropologists met in Dallas, Texas, April 12-14, 1973. The following papers were presented: “Some differences in body morphology and sweat gland activity between Twa and Oto tribesman of Central America,” Donald M. Austin, The Pennsylvania State University; “Cyst-like depressions on the posterior lingual surface of prehistoric American Indian mandibles,” Walter H. Birkby, Arizona State Museum, University of Arizona; “Bone strontium content as an