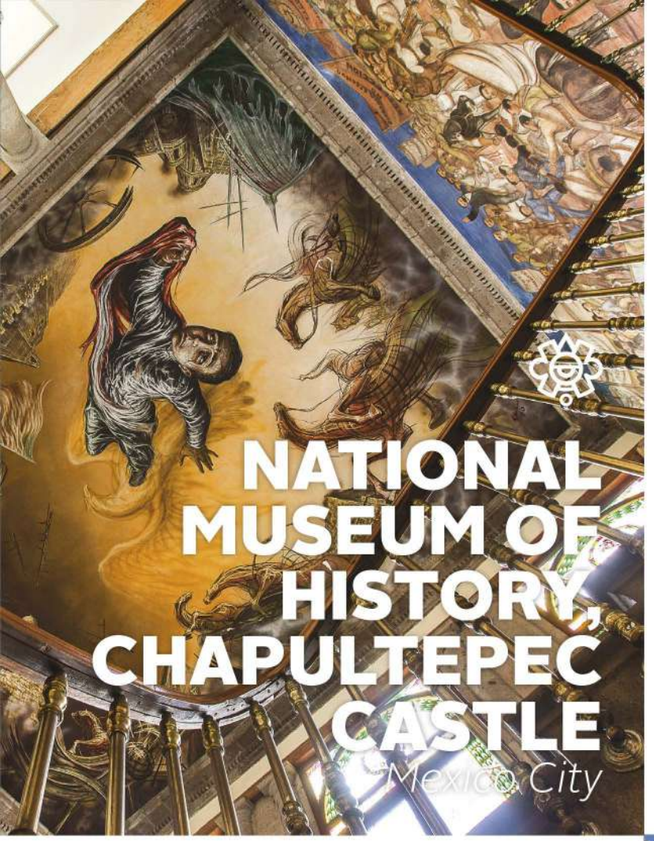


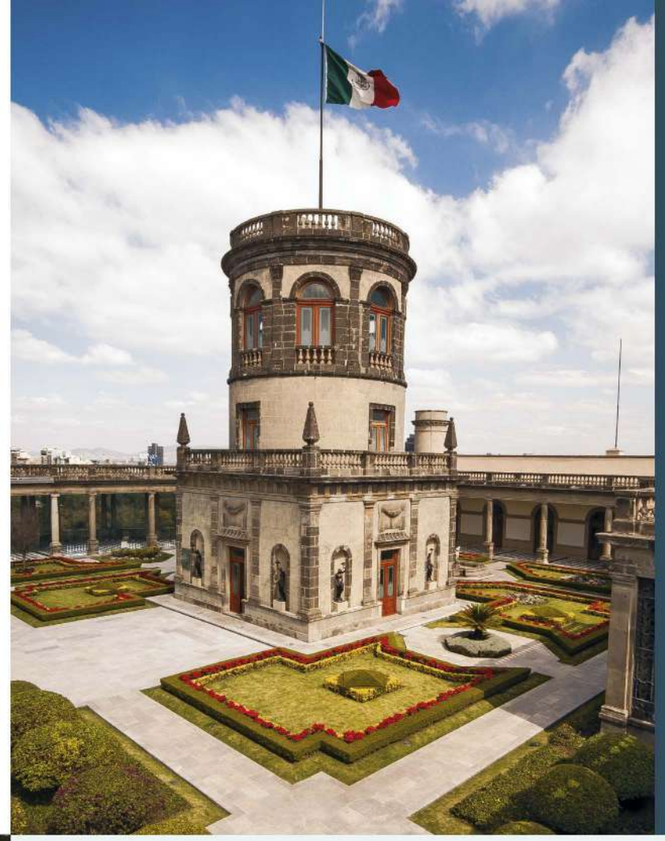
NATIONAL MUSEUM OF HISTORY, CHAPULTEPEC CASTLE

Mexico City

/ HISTORICAL OVERVIEW

The National Museum of History is the building housing the memory of Mexico's history, from the conquest of Tenochtitlan in 1521 to the Mexican Revolution of 1910–1920. Located in Chapultepec Castle, its construction began in 1785 during the government of the viceroy of New Spain, Bernardo de Gálvez. Originally it was created as a palatial retreat that through time was adapted to different uses: from Military School, residence of Emperor Maximilian of Habsburg, to presidential residence. It was in 1939, through a decree issued by president Lázaro Cárdenas, that the building was declared the venue of the National Museum of History.

Two historical events gave Chapultepec Castle its character as a national monument: the defense of the spot by the cadets of the Military School against invading U.S. forces in 1847, and the departure of president Francisco I. Madero, escorted by Military School cadets on February 9, 1913, to face an armed insurrection in downtown Mexico City that set in motion the Tragic Ten Days, an event known as the "March of Loyalty."



/ SERVICES

The National Museum of History offers guided tours to school groups and the general public with a prior reservation. Schools can request the tour from Educational Services at 40405212 and 15. The Department of Cultural Outreach coordinates visits of university groups and the general public at 40405214 and 06. It also has a shop, library, coat check at the bottom of the ramp, ramps, elevators, and can lend wheelchairs to facilitate accessibility.

/ HOW TO GET THERE

Primera Sección del Bosque de Chapultepec, Col. San Miguel Chapultepec. Delegación Miguel Hidalgo, C.P. 11580. Tel. 01 (55) 40405200 difusion.mnh@inah.gob.mx

/$ ADMISSION

According to the Federal Fees Act, admission is free for students, teachers, and seniors with a valid ID; children under 13 and people with a disability.
Sundays: Free admission for Mexican citizens and foreign residents.

/ PHOTOGRAPHY

For the use of any device to make videos, visitors must pay the amount set by the Secretary of Finance. Non-professional photography, without the use of tripods, is free of charge, and must be done without a flash.

/ HOURS

Tuesday to Sunday from 9:00 am to 5:00 pm

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www.castillodechapultepec.inah.gob.mx
@inah_mx
Instituto Nacional de Antropología e Historia

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PRODUCTION
Head of Promotion of the National Dissemination Office, INAH

TEXTS
Salvador Rueda
Jaqueline Gutiérrez

TRANSLATION
Debra Emy Nagao Ogawa

PHOTOS
Omar Dumaine
Leonardo Hernández

DESIGN
César Enríquez

CULTURA
SECRETARÍA DE CULTURA

INAH

/ MAIN ATTRACTION

Bernardo de Gálvez

This equestrian portrait of viceroy Bernardo de Gálvez is one of the Museum's emblems. It is regarded as a unique work of viceregal art, because the horse and rider's attire were done in the *golado* technique, which consists of using swirling calligraphic designs as a formal element, at a time when the neoclassical style was beginning to replace the Baroque style.

Where to see it?

The oil on canvas is in the Gallery of Viceroys, on the upper floor of the main building.





/ COLLECTIONS

The Museum has holdings of almost 100 thousand pieces, divided into six curatorial departments: painting, numismatics, documents, technology, costume, and furniture. Among its outstanding objects are a series of mural paintings by some of the foremost twentieth-century Mexican artists, such as José Clemente Orozco, Juan O´Gorman, David Alfaro Siqueiros, Jorge González Camarena, and Antonio González Orozco.

The holdings also include the most complete collection of flags in Mexico, original documents from the eighteenth, nineteenth, and twentieth centuries; weapons linked to the political and military history of Mexico, such as the saber that belonged to José María Morelos, the sword of redemption of Emperor Maximilian, as well as some ten thousand pieces of civil and religious attire.

/ MAJOR DATES

1785	In August 1785, construction began on the building intended to serve as a palatial retreat for viceroy Bernardo de Gálvez. Stemming from his death on November 8, 1786, work was suspended and the construction abandoned.
1833	It was decided that the abandoned construction of Chapultepec Castle would be the Military School, which began to operate as such in 1841.
1847	On September 13 it was the last stronghold of the defenders of Mexico during the U.S. invasion. The fallen cadets from the Military School are known as the Child Heroes.
1864	Maximilian of Habsburg came to Mexico to establish his empire as a result of the Second French Intervention. The building was used as the imperial residence.
1884	Chapultepec Castle was turned into a presidential residence during the administration of Porfirio Díaz, who lived there mostly during the summer months. Francisco I. Madero, Venustiano Carranza, Álvaro Obregón, and Plutarco Elías Calles, among other presidents, also lived there.

/GALLERIES

The Castle is divided into three areas: the central part, located in what was the former Military School; to the east, the Alcázar (Palace) or Site Museum; and the upper floor, the temporary exhibitions area. The first area has twelve permanent exhibition galleries that show the country's historical development, from the conquest to the Mexican Revolution. Objects that belonged to key historical figures, in addition to flags, medals, costumes, and domestic items are brought together in a display spanning almost five centuries of history. The second area has the Alcázar or Site Museum, composed of twenty-two rooms where the living spaces of Maximilian and Carlota and president Porfirio Díaz are re-created, in addition to housing the carriages of Juárez and Maximiliano, and a room on the attack on Chapultepec Castle, among others. The third, on the upper floor, is used for temporary exhibitions.

/ The National Museum of History is a reference point in Mexico's history, as well as an emblematic space in the landscape of the nation's capital.

Siqueiros Gallery

The wall that gives its name to this gallery was painted by David Alfaro Siqueiros between 1957 and 1966. The work represents the start of the Mexican Revolution and is divided into seven sections. The first shows the petrified face of Porfirio Díaz; the second had president Díaz surrounded by the "Scientists," as his closest advisors were known; the third shows the Cananea strike (1906), an event regarded by the artist as the start of the rebel movement; the fourth shows the ideologues of international socialism and the initiators of the Revolution. The fifth exhibits portraits of the revolutionary caudillos. A horse and rider as a symbol of the Revolution appear in the sixth; the work culminates in the last section, with those who died during the armed struggle.

The Kingdom of New Spain

This space exhibits different visions of the conquest. The first is the perspective from the mid-twentieth century, represented by Jorge González Camarena's mural *The Fusion of Two Cultures*, showing the violent process of the conquest as the seed of Mexican nationality. At the opposite end of the gallery is *The Baptism of an Indigenous Noble*, which represents the vision of this process in the eighteenth century, seen instead as a peaceful act of vassalage to the Christian king.

The War of Independence

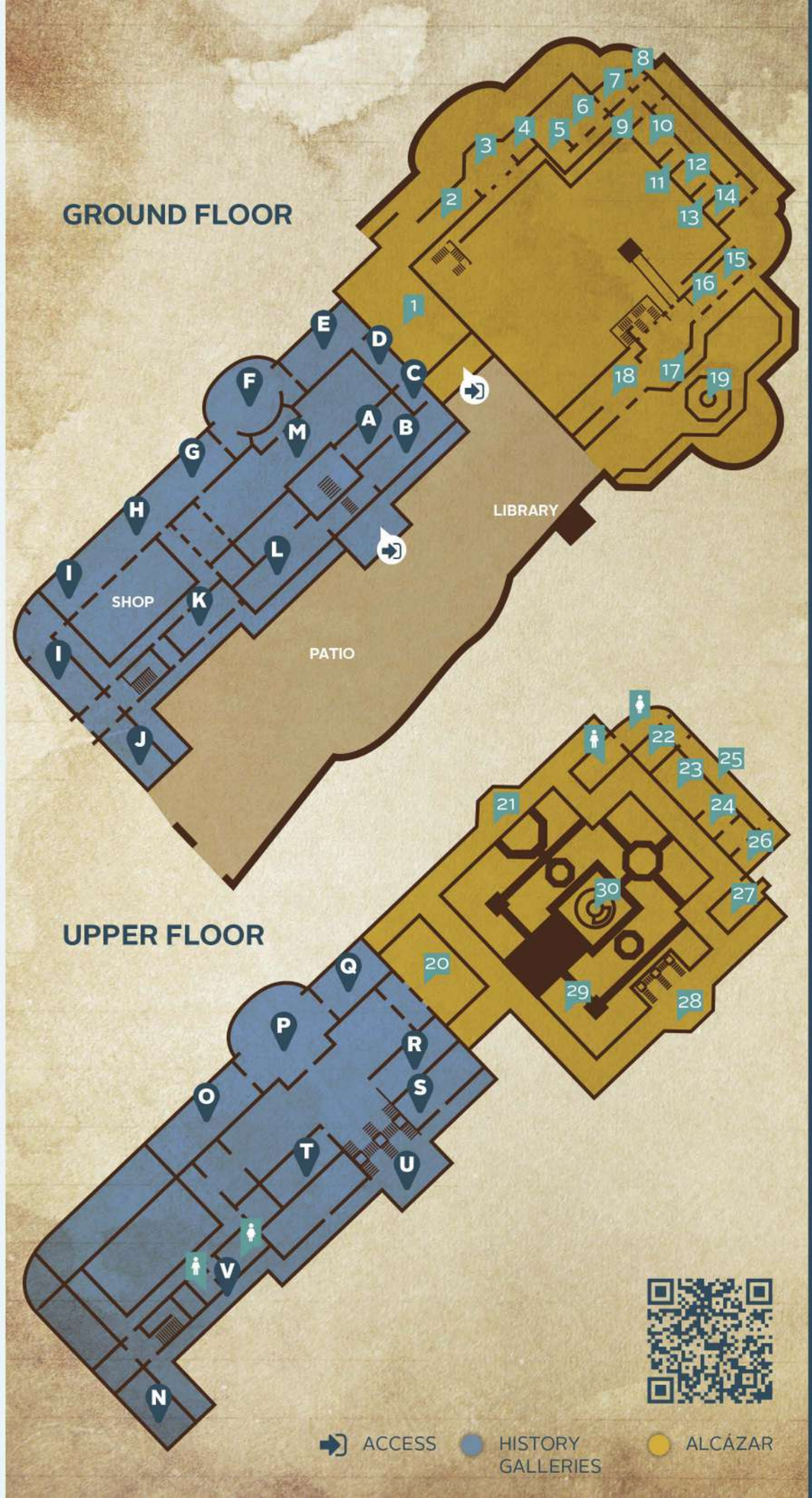
In this gallery, the War of Independence of 1810–1821 is explained. Among its most important objects is the standard, which as tradition would have it, Miguel Hidalgo brandished at the helm of the Independence movement. Also on display is part of the Museum's collection of flags, personal objects of the insurgent caudillos, and Juan O'Gorman's mural *Altarpiece of Independence* (1961), in which the end of the colonial period and the start of this movement to the Congress of Chilpancingo (1813) are conveyed allegorically.

The Homeland Invaded

This gallery addresses foreign armed interventions that affected the country during its first fifty years after independence, with special emphasis on the invasions of the U.S. between 1846 and 1848, and the French interventions of 1861 and 1867. The oil on canvas Battle of Puebla, May 5, 1862 by José Cusachs (1902) and the mural *The Reform and the Fall of the Empire* by José Clemente Orozco (1947) deal with the latter.

Gallery of Viceroys

During the 300 years of Spanish domination, in New Spain the government was presided over by sixty-two viceroys and a political leader, most of whom directly represented the Spanish monarch. They also had offices such as the Supreme Head of the administration, Captain General, and Governor of the Kingdom, in addition to President of the Audiencia, Vice-patron of the Church, and Superintendent of the Royal Treasury. This gallery has the most complete collection of portraits of these representatives of the Spanish Crown in Mexico.



GROUND FLOOR

HISTORY GALLERIES

- A *Introductory Hall*
- B *The Kingdom of New Spain*
- C *Creole Consciousness*
- D *The Interplay of Trade*
- E *The Age of Reason*
- F *The War of Independence*
- G *The Young Nation*
- H *The Homeland Invaded*
- I *Toward Modernity*
- J *The Revolutions*
- K *The Constitutional Era*
- L *Siqueiros Gallery*
- M *Patio of Emblems*

ALCÁZAR

1 Carriage Hall
2 Introductory Hall
3 Reading Room
4 Game Room
5 Smoking Room
6 Dining Room
7 Antechamber
8 Porfirio Díaz Elevator
9 Purple Staircase
10 Music Room
11 Tea Room
12 Carlota's Bed Chamber
13 Carlota's Bathroom
14 Sitting Room
15 Formal Drawing Room
16 Antechamber to the Formal
17 Lions Stairway
18 Battle of Chapultepec Gallery
19 Grasshopper Fountain

UPPER FLOOR

HISTORY GALLERIES

- N *Auditorium*
- O *Temporary exhibitions*
- P *Temporary exhibitions*
- Q *Temporary exhibitions*
- R *Malachite Hall*
- S *Gallery of the Viceroys*
- T *Temporary exhibitions*
- U *Portico Terrace*
- V *South Terrace*

ALCÁZAR

20 Alcázar Patio
21 Alcázar Terraces
22 Purple Staircase
23 Ambassadors' Salon
24 Office of the President
25 Stained Glass Gallery
26 Carmen Romero Bed Chamber
27 Porfirio Díaz Bed Chamber
28 Lions Staircase
29 Alcázar Garden
30 The Alcázar Tower

Carriage Room

This space was used in the past for the stables, carriage house, and carriage room of the Castle. Today, it is the entrance to the Alcázar and is flanked by two murals by Antonio González Orozco: *Juárez, Symbol of the Republic against the French Intervention* (1972) and *Triumphal Entry of Benito Juárez to the National Palace Accompanied by His Cabinet* (1967). It also displays a pair of remarkable equestrian portraits: *Emperor Maximilian of Habsburg* by Jean A. Beaucé of 1865 and General Porfirio Díaz by José Cusachs of 1901. In the center of the display are the imperial carriage (created by the Cesare Scala house of Milan) and the carriage for Maximilian's everyday use. On the opposite side is the famous carriage used by Benito Juárez when he defended the Mexican government between 1862 and 1867.

Dining Room

Done in the 1880s, the mantelpiece and the sideboards of this splendid dining room—made of cedar, mahogany, metal, and marble—were made by the artist Pedro Téllez Toledo at the express request of president Díaz, who entrusted the decoration of the room to sculptor Epitacio Calvo. The furniture is crowned by the monogram of the Mexican Republic. Displayed on the table and mantelpiece are pieces of Christofle silver, Maximilian's dining service, as well as crystal belonging to Porfirio Díaz.

Carlota's Bed Chamber

In this space are exhibited a French Boulle style bed chamber, a type of marquetry that had tortoiseshell and brass inlay, and bronze appliqué. It was acquired by president Manuel González around 1880 and 1884, who believed it belonged to Carlota. Maximilian's cot, made of brass, and other objects were part of the furnishings abandoned by the Emperor in the Castle after his death in 1867.

Gallery of Stained Glass

The glass decorating this space was made, at the beginning of the twentieth century, in France, commissioned by Porfirio Díaz to protect the corridor of the former presidential residence from air currents. The stained glass, done by the company Champigneulle Fils, shows from right to left, the goddess of fruit, Pomona; the goddess of flowers, Flora; the bearer of divine nectar who grants eternal youth, Hebe; the hunting goddess, Diana; and finally Ceres, goddess of agriculture.

Ambassadors' Salon

This salon, once used for official receptions hosted by president Porfirio Díaz, displays French-style decoration, with baroque and neoclassical elements, done by the artist Epitacio Calvo. The Louis XVI style furnishings and the carpet—from the house of Aubusson with a view of the Castle—were made in France.