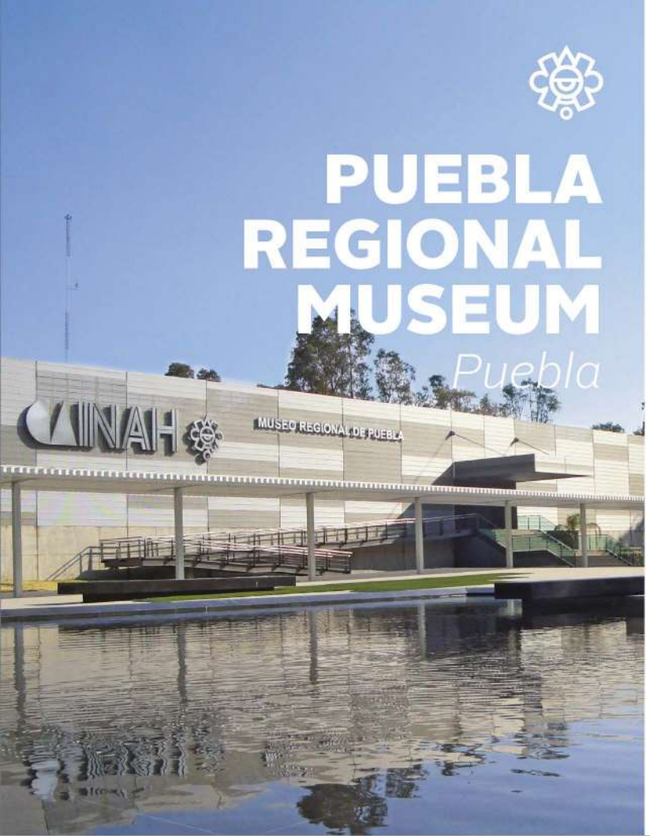


PUEBLA REGIONAL MUSEUM

Puebla

/ HISTORICAL OVERVIEW

The museum is located in the Unidad Cívica 5 de Mayo (5 de Mayo Civic Complex), intended to be an urban architectural project transforming the monumental-historical zone into monument and park for the public's enjoyment, while also commemorating a historical event.

The architectural and urban projects were the work of the architect Abraham Zabludovsky and the architect Luis G. Rivadeneyra as coordinator; they were in charge of the projects for the Reform Auditorium, the fountain dedicated to General Ignacio Zaragoza, the restoration of Loreto Fort, the consolidation of Fort Guadalupe, as well as the creation of the State School of Folk Art, which later became the Regional Museum and the INAH Center-Puebla.

The creation of the Puebla-Tlaxcala-Veracruz Regional Museum as such took place fourteen years after the creation of the Unidad Cívica 5 de Mayo; in 1974 the State School of Folk Art granted INAH a space in this building for its regional offices. In 1984 an adjacent space was built south of it. This annex has two floors; the lower floor was adapted to house the library of the INAH Center and the upper floor for temporary exhibitions, today used as an administrative area.

In 2008 the refurbishing of the educational services area was carried out and later in 2012, as part of the modernizing project under the supervision of the state government of Puebla, the zone of Loreto and Guadalupe forts was remodeled, as well as nearby sites, thus giving rise to the new image in the facade and graphics of the Puebla Regional Museum.

Today a theoretical project of restructuring backed by the National Museums Office is underway.



/ HOW TO GET THERE

Zona Histórica de los Fuertes, Ejércitos de Oriente s/n (no number), Unidad Cívica 5 de Mayo, Puebla, Puebla.

/ HOURS

Tuesday to Sunday from 8:00 am to 5:00 pm

/ SERVICES

Library, restrooms, bookshop/store, ticket office.

/ PHOTOGRAPHY

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

/ $ ADMISSION

According to the Federal Fees Act, admission is free for children under 13, students, and teachers with a valid ID, seniors, retirees, pensioners, as well as INAH workers and researchers.

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SECRETARÍA DE CULTURA

INAH

/ MAIN ATRACTION

Xipe Totec

From the archaeological site of Tepexi el Viejo, in southern Puebla; AD 1200–1520. Height: 98 cm (38½ in.)

This sculpture represents the Aztec god Xipe Totec, a Mesoamerican deity related to springtime, agriculture, the west, and metalwork. It shows a standing male with closed eyes and open mouth, covered with the flayed skin of a sacrificial victim, which symbolized the earth's renewal as it was "covered" in springtime with the vegetation of the new fertility cycle. This skin is a common tribute to the deity, whose name means "Our flayed lord," and he appears wearing it in codices such as the Borgia and Tudela. The figure is made of modeled clay; its head is removable and it is decorated with appliqué and red bands painted on the face. Given its impressive size and its state of preservation, it is one of the most important images of Xipe Totec that has come down to the present in all of Mexico.

Where to see the Xipe Totec?

The Archaeology Room



/ COLLECTIONS

It has a collection spanning much of the chronology and geography of the state of Puebla, from the earliest signs of civilization (prehistory) to the pre-Hispanic period, the Viceroyalty, Independence, the Mexican Revolution, and finally the contemporary period.





/EXHIBITIONS

- Archaeology

This room highlights two periods:

1. The earliest vestiges of human activity. Tools, such as blades, scrapers, percussion tools, arrowheads, and other utensils used by early man are on display. These materials were recorded by the archaeologist Richard MacNeish in the Tehuacán Valley and they date to 7000 BC.

2. The wealth of pre-Hispanic materials from various cultures. The display features Thin Orange pottery from San Juan Ixcaquixtla in southern Puebla; some pieces exemplary of pre-Hispanic fauna with Mexica influence; codex-style Cholulteca polychrome ceramics associated with Cholula in the Postclassic period. There are also ornaments and pieces from ritual practices such as the ballgame and Teotihuacan-style masks made of onyx from the zone of Tecali, Puebla.

- History

This room is divided into five historical periods:

The Conquest of Mexico. The Tlaxcala Canvas illustrates the entry of the Spanish conquistadors to the Puebla-Tlaxcala Valley. The social change of this period is evoked in various sculptures, such as the dog covered with plumage instead of fur, from Tepeaca, and the baptismal font from Tecamachalco.

The Colonial Period. From its foundation, Puebla was the center for the textile, glass, soap, carpentry, ironwork, brickmaking, furniture, tannery, saddler, silverwork, and pottery industries. The display shows a wide variety of pieces of Puebla Talavera ceramics, polychromed, gilded and tooled religious sculpture, and painting.

The Independence Period. Cannons, weapons, and uniforms attest to the military activities of the time.

/The Puebla Regional Museum holds the cultural patrimony of much of the state of Puebla.



UPPER FLOOR

- A *Introduction - Archaeology*
- B *History*
- C *Ethnography*
- D *Temporary exhibitions gallery*

1 Entrance
2 Ticket office
3 Shop
4 Director's Office
5 Cubicles
6 Patio

GROUND FLOOR

7 Exhibition storerooms
8 Library
9 Educational Services Workshop
10 Educational Services Office
11 Storeroom
12 Projection Room
13 Auditorium

The Age of Porfirio Díaz. From this period (1876–1911) the display includes a carriage and elegant attire, military helmets and mexican hats, as well as weapons and implements from the time.

The Mexican Revolution. The museum has books, leaflets and lampoons, as well as photos illustrating the revolutionary period.

- Ethnography

The museum has a wide range of utensils and tools used by diverse rural indigenous communities throughout the state in their productive activities. These include machinery for coffee processing from the Sierra Norte, systems for bee-keeping, tools for pottery production and the collection of agave juice to ferment pulque. In addition, there are *ixtle* (agave) and palm fiber weavings; furniture; ironwork; tanning, and leather-working tools.

It covers three subjects: daily life (furniture, clothing toys, medicine, school materials); dances in different regions of the state (costume and mask collection); and the life cycle (colorful paper, cloth, wax, and plastic ornaments).

- Temporary Exhibitions Gallery

It features two exhibitions a year on different subjects.

