drug medication, and ordered him to keep quiet, without any very specific directions as to how it should be carried out. He obeyed me strictly as to the food and medicine, and mapped out a general course of rest which he believed was proper in his case; that is, he sat up most of the day, walked up and down stairs and on the piazza and lawn, and occasionally took a short stroll on the street. This course was continued for about five months, at the end of which time I saw him again, and found that he was no better—in fact, not so well; for he had lost in weight, had a poor appetite, and about the same degree of fever as before, and there was no improvement in the local condition of his lungs. I now placed him under the care of a good nurse, and ordered him to bed, and to remain there day and night until I saw him again, but made no other change in the previous treatment. At the end of two months he was permitted to sit up an hour each day for the following two weeks, after which he was gradually accustomed to being up all day. In consequence of this change from exercise to rest, he began to improve at once, and in four months after the enforced rest treatment had been begun he had gained seventeen pounds in weight. When we consider that this patient made all this improvement with the existence of a good-sized cavity in the upper part of his right lung, it is a striking demonstration of what absolute rest did for him. He was soon engaged in his former occupation, to which he has become gradually readapted, and with the exception of not being allowed to do heavy lifting or violent exercise, he is now, and has been for the last five years, able to perform all the duties of his business.

After a consumptive has progressed far enough to be up and lead a more active life, how should he conduct himself so as to avoid a relapse? How is he to resume a vocation? These are to him most serious problems. To solve them he must bear in mind the principle which has secured his recovery thus far—he must economize his strength. He must avoid becoming tired, and forego physical strain. He may become fatigued provided this is readily put to one side by rest and food; but when he exhausts himself to such a degree that he feels weary and out of sorts from morning until evening, and fails to be refreshed by food or sleep, it is evidence that his body is wasting its resources faster than they are accumulated, and that he should call a halt, and rest. He should also shun the straining which comes from lifting, running, jumping, etc., so as not to throw too great a burden on the weakened blood-vessels of the lung, and avoid the risk of hemorrhage from this source.

Thomas J. Mays, M. D.

Fraudulent Mexican Antiquities.

SINCE the opening of the railroads of Mexico, which have so shortened the time and facilitated the visiting of the country, many thousands of Americans annually visit this land of never-ceasing surprises, perhaps the most wonderful of which are its antiquities and their histories. Naturally, when so many well-to-do people visit a country, they desire to bring back mementos of their trip, and the demand must be supplied in some way. Nowhere has the native better succeeded than in Mexico, where the manufacture of antiquities to supply the traveler, the collector, the museum, etc., has been carried on for many years. The ever-increasing demand is more than met by the enterprising manufacturers.

These objects can be found in quantity in any of the antiquity-shops of the city of Mexico. They are often so cleverly made, and have been sold in such a roundabout way, that the most cautious have been deceived. But even more ingenious are the ways in which these articles are disposed of to the unskilled or to the unwary collector. One collector had unsuspectingly purchased for years of an old woman who had informed him of the trips of days to the mines and other places where she might be likely to find such objects. In one instance she had walked for ten or twelve days without obtaining anything; and then, again, for days she would watch a single excavation from which she might obtain only one or two objects. In fact, she made it her business to watch every important excavation made near the city, the result being that at each excavation she had found only an occasional object, thus keeping up the price. These she either made herself or bought of the manufacturer.

In the pottery objects, especially those made of dark clay and for sale everywhere, an enormous series was examined. Especially in one collection, which contained nothing else, the greatest freedom, and in fact skill, was used by the manufacturer. Vases described by Dr. W. H. Holmes a few years ago, about two feet in height, with a wealth of decoration in the form of heads of the Aztec type, are worthy of notice. The most remarkable objects were the large groups representing sacrificial scenes. In these sometimes as many as six or eight figures were represented as standing about a small corner of the ancient Mexican calendar-stone, on which was laid, or about to be laid, the victim. The figures were represented as engaged in various ceremonies, such as cutting out the heart; and in several instances the heart had been cut out, and was being held in the hand of one of the figures. These groups, as well as a large series of vases and other objects which are not copies of anything existing in Mexican archæology, but are also fabrications, are made by putting together such exaggerated features of Mexican archæology as would strike unsuspecting purchasers that the objects offered were remarkable Mexican antiquities. Thus one can purchase anywhere miniature copies of the water-goddess, which weighs twenty-two tons, and which has recently been removed from the pedestal where it had rested for centuries to the National Museum in the city of Mexico; and many others are rarely, if ever, true copies of anything existing in Mexico.

Many objects are made of the so-called Mexican onyx or aragonite from Pueblo. These are carved in facsimile of the small stone figures found in the valley of Mexico, often in fanciful shapes, with superfluous decoration, occasionally representing animal figures, the work throughout exhibiting a certain amount of Aztec spirit. In the large number examined were masks and heads made of this material, in which had been inserted the eyes, nose, and mouth of obsidian, made by lining the cavity with flakes of obsidian, which occurs as rolled pebbles in abundance throughout the valley of Mexico, and as an entire hill at Pachuca. This obsidian ornamentation sometimes extends to the head-

dress, and in one instance obsidian flakes were inserted as ear-ornaments. Gray and red obsidian objects, in the form of masks, elephants, small idols, and other objects, are made by a peon residing in the city of Mexico. Some of these fraud objects have found their way into European museums, and in one of Europe's greatest museums I found a series, since eliminated. Recently some dozens were successfully sold in New York city to a dozen collectors.

The most remarkable object of this kind that I saw—a mask measuring about eight inches in height and six and a half inches in width, and weighing eight or ten pounds—is carved in a crude manner, and polished, representing so much work and ingenuity to make that it might easily be mistaken for a genuine antiquity. Another very abundant type of these remarkable fabrications consists of masks about the size of the human face, and jars or kettles on feet, all of which are decorated with flakes of obsidian. These jars and vases, some of which are from ten to twelve inches in height, generally show where they are supposed to have been struck in bringing them out. An examination of these breaks will show that the interior is copper. They are made of a thin sheet of copper, to which has been added a layer, an inch or more in thickness, of some earthy substance mixed with bitumen found in the city of Mexico. While the mixture is still soft these long flakes of obsidian are inserted, one for the nose, and one for the mouth, and two more for the eyes, on the masks. They are applied so that the effect is most startling; and many an unsuspecting tourist cannot but believe that he has secured a rare Mexican mask or vase, especially when the copper is visible.

While examining the ruins of San Juan Teotihuacan with a well-known guide, the conversation drifted to the camera which the writer carried; and, strange to say, the guide seemed rather to fancy the idea of being photographed. It was with pride that he informed the writer that he was the maker of many of the clay figures and other objects that are sold at the station and throughout the city of Mexico. He also not only consented to show the writer how it was done, but also to allow him to see the furnace, and the molds in which these objects are pressed or cast. The clay used to make them is very fine-grained and smooth, and when pressed into the molds took a beautifully clean impression of them. The pieces were then united, and baked in a small, low oven in the open air, alongside of the little cactus-walled abode of the potter, which contains objects in all stages of manufacture; and the manufacturer very kindly allowed several pictures to be taken of the interior of his cactus-walled hut, the entire walls of which were formed by planting and allowing the tall club to grow so close together that the walls were almost as compact as those of a log cabin.

George Frederick Kunz.

Boldini's Pastel of Verdi.

IN response to an inquiry by the editor, Mr. Boldini has made the following note of the circumstances under which he painted in Paris, in 1886, the striking portrait of the composer Verdi which, by his kind permission, is reproduced as the frontispiece of the present number, and which is included in the brilliant group of portraits which he has recently brought to America:

«I had just completed a three-quarter-length portrait of Verdi for his native town, when he called, one day, to bid me good-by, as he was to leave the same evening for Italy. He wore a white neckerchief, an overcoat, and a silk hat, as shown in the portrait. I begged him to stay for a few moments, so that I might make a small sketch as a souvenir; but he said, 'I have no time.' I pressed him to spare me a few moments; but he still excused himself because of his early departure. Finally, however, he sat down for a chat, and I immediately took a pastel canvas, and began to draw. So as to hold his attention, I recalled to him a scene in one of his early operas, which I had heard during my youth at Ferrara. He then became interested, and began to sing with so much emotion that the tears came into his eyes, and instinctively I made the eyes in the portrait weep also; but after Verdi became somewhat calmer I had to blot out the tears. The sitting of a few moments had lasted four hours.

«Verdi, as you will see in this portrait, was a strong man, of robust health, although somewhat nervous. His conversation is charming, and gives one the impression of a clear, simple, and attractive melody.»

The composer, who was seventy-three years of age at the time this portrait was made, is now, at the age of eighty-four, reported to be failing in health.

Mr. Giovanni Boldini, one of the distinguished painters now resident in Paris, was born at Ferrara, Italy, in 1845. He has lived in France since 1872, but has not relinquished his Italian citizenship. His work, both in figures and landscape, has long been popular in America, but his portrait-painting, to which of late years he has devoted himself increasingly, is less familiar. He is an associate of both the great French art societies, and is *hors concours* at the old Salon. He was awarded a grand prize at the Paris Exposition of 1889, and was made a member of the Legion of Honor the same year.

Among his chief portraits painted in Europe, five of which have recently been shown at Boussod, Valadon & Co.'s in New York, are those of Mr. Whistler, the Princess Poniatowski, and Mrs. Adolf Ladenburg. Other portraits have been painted during his visit to America.

In general Mr. Boldini's work is characterized by dashing style, clever characterization, masterly technic, and agreeable color.

A Popular Error as to the Moravian Church.

THE Rev. Paul de Schweinitz of the Moravian Church, Nazareth, Pennsylvania, writes to protest against the literary habit of referring to teachers in the Moravian schools as «nuns,» an error which Longfellow has helped to establish by his «Hymn of the Moravian Nuns of Bethlehem at the Consecration of Pulaski's Banner.» The unmarried women of the church, he says, are technically called «single sisters,» but they never take any vow of celibacy or other sisterhood vow.