Sín Dios mi gloria y mi triunfo

Pueblo 13 de mayo 1210

Dolores Ferrárez
Con mag ta-ub taga tubud, pero con mag hunaas taga liog.

En marca alta el agua llega a las rodillas, y en marca baja, al cuello.

Fínig-ang.

Explicación. Cuando se comienza a cocinar el hígado, se pone el agua, llega hasta el metacarpo, però cuando se pone el hígado llega hasta el comienzo de los dedos.

The cooking of the rice.
Siren.

On the Rio Grande which is bridged for the railroad between Quingwa and Baliwag, dwells a siren—like our mermaid. When the river floods, it is believed to be because of her anger—at the river’s being bridged—and for the purpose of destroying the river.
Sensitive Plant

Children hunt for a five-leaved sensitive plant; if found and carried home with such care that it does not close, the bearer gains magical power.

Francisco Santos
The dragonfly is believed to prick the tongue and mouth of a child when it is naughty or speaks bad words.
The mantis is believed to kill people by its bite; and to be able to give birth to snakes.
I was once playing with friends in my uncle’s house. One of the boys went to the kitchen to pass water and when there saw a carabao out in the garden. Returning, he told my uncle, “There is a carabao in the garden, eating vegetables. My uncle went but could see nothing. He believed that the carabao was a pugor (ghost).

Once my uncle went to catch fish in the field at night. Returning at eleven he passed a bambu. Just as he came to it, though the air was calm, this bambu was violently blown down. He attributed the thing to a pugor.

Selasio Caburian. Apo.
M.F. San Mateo

water, camarones, fruta.
Tikbalang: large men living in Mt. San Mateo, La Laguna province.
Tianak; a little man, a post and a half high; he talks travelers; they see a house and try to approach it, but they go around and around it. When you are walking with a companion you must no comment on things you see—*that is a big hole*; *that is a big tree*, or they will catch you.

carries away children (Francisco A. Santos)
Matadanda-punso
highland
old man

= the old man of the hills.

Matandang punso
red - dusky hill

often occupied by monks
Especially around drink of Camachile
San Cristóval Mts. (La Laguna prov.)
a hand-print of Christ.
Mariang sinukuan. Mt. Arayat.
Notes from Sanblony

Celebrated as Mesquitan and Queretitlan art.
James Day: as Van Audres or tepa 8th
lasting from one to eight days.

At sunrise two bands rally forth with much noise
beating with their wooden swords on leather shields
and on tablets of wood held in the palm of the hand.
Among the masks besides human and dog — are
pig, ass, cat, wolf, fowl.

Five of the dancers at Mesquitan have their
names — Barakáé, Anáé, Salané, Ayurréo, San-
belillón.

The sargento, who usually leads in the morning
performance is distinguished by the yellow buttons
of his coat and the meshed veil before his eyes.
Each dancer grasped in his right hand a wooden sword and in the left bore a leather shield or a tablet of wood, upon which from time to time he gave heavy blows with the sword accompanying it with a yell or savage laughter. (In some places the dancers do not carry shields. On such occasions the only ones who do so are two women, who accompany Santiago.)

At intervals, he who led the way as chief, drew a horizontal line on the ground with his sword and struck them with his weapon, his shield ortablet, crying out an unintelligible phrase.

One player was free to go into shops for free drink and food—a freedom amply used.

In this preliminary performance Santiago also goes about enticing Champagne he & his dancers meet there in interchange of blows. (75.2)
Un día a la mañana una reina toma parte en una procesión. Tres grandes personajes con rostros unidos, uno de negro, otro de blanco y el otro de amarillo, llevando en las cabezas sendos corones dorados de forma antigua, casaquillos de color, calzón corto, mitras blancas y zapatos orejones; por añadidura, sobre la nariz de uno de ellos cabalgan unos enormes quevedos. A veces suele acompañar a los reyes otro indígena vestido con una camisa bordada de hilo negro ó rojo, de mangas cortas, que dejan asomar las largas de otra camisa interior enaguaz de franela y rebozillo de seda ó hilo, y llevando una mascara con rostro de mujer; este personaje recibe el nombre de la reina.

784-79a.

The royal personages first command the meaning quite grand: this is done by extending cords. Santiago Niem appears on horseback. A combat ensues. There are never less than twenty of the Tapotanes; there may be many more. Capturing the flank, the victor tries him and drag him be.
لا يوجد نص يمكن قراءته بشكل طبيعي من الصورة المقدمة.
Sant. 4

For the kings, one of them places upon his knees a book in which he appears to write, with baleful
grimaces and contortions, the questioning to which
the prisoners is subjected. The decision is dealt, with
the tortures immediately inflicted, making a torrent
of red blood (corazón) to gush forth from Santiago's breast.
A bladder full having been concealed under his jacket
The church bell tolls, and the crowd disperses.

E.g. of the jácara —
he who directs the morning dance striking
his shield with his sword cries harshly, Ateñas
retina la piscolota. Other voices cry: Entre
más chimaca, más chimeca, más remolónica,
Hancegqué, in the afternoon when
pursuing Santiago they cry — Monte in
cuaco, chimaco valases.  
(p. 81 n.)
لا يوجد نص يمكن قراءته بشكل طبيعي من الصورة المقدمة.
Napoani meaning the venors, those who have authority to command. It is plural of Napoani, which is composed of the, which is the idea of transition of the action of the verbal to a passive object, which is a thing, and of oani which is a verbal of the present active of the verb itoan, which means to speak. The verbal loses the i, from comparison with the particle ita; it signifies he who speaks and by antonomasia, he who speaks with authority, he who commands, he who has public authority because it is proper for him to command."

de la Rosa. (Paut. 576.)
لا أعرف (الصفحة 56)
Sustituyendo a sí mismo como guía, Sanucrayo asume que el tocado de las mascaras ha sido extendido desde una plebe, que en los tiempos antiguos, tuvo ese tocado para las fiestas. De esta:

"No debe pasarase desatendido que los plebeyos se disfrazaban en esas danzas, a guisa de animales, circunstancia que bien explica por qué hasta hoy los danzantes de la fiesta de los Faestones se cubren el rostro con máscaras que representan animales. De este mismo dato se desprende que malamente se da el nombre de Faestones, es decir, de señores a los indígenas que tienen mascaras y que representan a los plebeyos." (926.)

Note in the morning dancing the leader! during
at intervals on the ground with his sword high
ed lines or rays! In this Sanucrayo recognizes
an ancient battle custom, drawing such
marks in sign that the fight will not pass beyond
them, or to designate the spot of combat. He
quote austins on this point: "Manso Meta Pedetta" in narrating the interruption of the banquet with which the Spanish army celebrated the Conquest, as de Guzmán at Funala says: "Mandó el gobernador se asistase la artillería y que algunos etc.

Translate & throw original into footnote.

Also, P. de la Vega, in describing the expedition of Churinos by Sinaloa to the neighborhood north reports that after the Spaniards had crossed the Jaque River, they met a considerable body of natives led by a strange-looking shaman who wore clothing "sprinkled with shells, beads, exquisitely wound into the figures of animals, etc. indios etc.

Translate & throw original into footnote. Both are on next page.
"Mandó el gobernador se asestar la artillería, y que algunos principales caciques de Tonalá hicieran los requerimientos; y no fue fácil, porque saliendo al encuentro los capitanejos hicieron en el vuelo tres rayas, dando a entender ser aquel campo destinado para la batalla." MetáPatilla; cap. vi.

"Este indio capitán, agrega, se adelantó, y hallándose cerca de nuestro campo hizo con su arco una raya en tierra, la besó hincándose de rodillas, y se levantó diciendo a los españoles no se atreviesen a pasar de aquella raya, porque si lo hacían habían de perder todos." Ms. Romeros Gil, t. i, cap. iii.
Santiago has appeared miraculously in Spain at battle of Clavijo against the Moors. Also at the time of the Conquest, he killed several times in the Jeliscan district.

1. Battle at Teftan.
2. Attack upon Oquadalpara.
3. Siege of Mixtón. 

Translated:

En el primer punto, Santiago cruza el aire en su blanca cabalgadura y hace huir a los nativos. In the second, the mysterious warrior of the white horse assaulted the besieging natives, making them to hide in the interior of the abandoned horses of the Spaniards. In the last, the same fantastic Cavalier reveals to the Spaniards who surrounded Mixtón the only secret entrance leading to the summit of the fortress, guiding them by it and then placing himself at their head fought them hand to hand and made the Indians precipitate themselves.

96.6.

Santoscoy considers the Tastóaces a dramatized reminder of 10.2.
لا يوجد نص يمكن قراءته بشكل طبيعي من الصورة المقدمة.
Santoscoy believes the form described by him, where Santiago is left dead, can only be seen as the Revolution. Santiago representing the hated Spanish power is left dead on conquered.

Two parts

A. War dance: preliminary.
   - The drawing of lines on the ground
   - The striking of shields or taddas with sword.

B. The drama:

P.P. Celio y de la Vega—holds that the fiesta originated
in 2d. Motilla and Pilla—in 1st. Santoscoy thinks the two are merged into one—a celebration.
In 1894 I accidentally learned that a popular drama was celebrated at Messiptan, a suburb of Guadalajara, on Saint James Day, July 25. The fact that some of the players masked, that words of Asfee were frequent in the dialogue, that the name was itself Asfee around my interest and in 1895 I came on hand to see the Fasfoanes. Unfortunately there had been some disturbance the preceding year and I found the drama prohibited. After a word of trouble the government permitted our place for my benefit. It was impossible to note the details as fully as desirable but we saw a hastily prepared rendering and received a general idea of it. At the same time we secured:

1) A copy of Alberto Santoscoy's La Fiesta de los Fasfoanes. Estudio Etnográfico-históricos. The only literature upon the subject that we know.
A detailed account of the drama written by the priest at Mesquita, Padre Casiano Tello. This gentleman is entirely familiar with the play and knows the words used in it.

A blank book in which one of the Indian players had written the part taken by him. There are practically no words hand. In addition, two passages are written in another hand and give part, not in hand. In this blank book is also a badly made vocabulary of the Aztec words.

We shall make free use of these sources in discussing the Tastanec.

We may begin by briefly presenting a description of the play itself. Dantecayo describes it as follows: At sunrise two bands sally upon the streets with much noise. Each dancer grasps a wooden sword in his right hand and bears a shield in his left hand upon which he beats with the sword upon the shield or tablet and gives vent to a yell or a burst of savage laughter. They wear masks and noise and
لا يمكنني قراءة النص العربي بشكل صحيح.

يرجى توفير نص قابل للقراءة بشكل طبيعي.
rope or corn's tail. The mask may represent human beings or animals — ass, pig, cat, wolf, fox; one always represents a dog. Five of these masked dancers have especial names — Barabas, Anio, Satander, Quevrujo, Cham-belfies. All of these dancers are called FASTANES. A sergeant (sergeant) leads in these morning performances and is distinguished by the yellow button on his coat and the meshed veil before his eyes. At intervals he draws a horizontal line upon the ground with his sword after which he strikes his shield three times with the weapon and cries out some unintelligible phrase. Through the day the players are free to visit the picturesque places where they may help themselves without cost to drink and food. During the morning Santiago (Saint James) also goes about the town; should he and the dancers meet, bows are interchanged.

In the afternoon the three ships and the queen appear. They are distinctively dressed
and are masked. One of the Kings is black, one white and one yellow. They are the "Three Kings" whose visit to Jesus is celebrated by the Church on Jan. 6.

The Fastoanes and their royal pages march in procession to the open space where the play is to take place. Around the court orders are given to measure the ground. This is done with cord. After it is completed, Santaja appears on horseback. There are never less than twenty of the Fastoanes, yet for a long time the Saints successfully resist their assault. Finally he is captured, bound and dragged before the Kings. A scythe in his hand, with burlesque grimaces and contortions, he reenacts the trial in a book open on his knees. The sentence is death. This the fastoanes inflict; a stream of red blood gushes forth from the Saints' breast. The church bell tolls and the crowd disperses.

We shall be somewhat clearer in presenting Padre Harris' account:
He is mounted upon a white horse. The saddle is richly embroidered and under it is a black satin saddle blanket. The horse wears a flesh-colored collar with fine decoration; its burden hung with tinkling bells. The bridle is richly decorated. The cap himself wears embroidered brown, a vest of black decorated with silver and gold, a dark coat with handsome epaulets. Across his breast is a flesh-colored cloth embroidered with gold and ending in tassels of polished silk. His hat is of fine white wool and is adorned with peacock feathers.
as least commonly understood if not entirely by employed. The dialogue as it stands is really incomprehensible. It is computed both in its Spanish and Aztec while its general drift can be made out it is really incapable of accurate translation. Yet there passages of jargon are repeated with the greatest enthusiasm and force as if they were perfectly understood and of vital importance.

We have made a list of such words in these passages as seem to be Aztec and give their significance so far as we can glean as it. We cannot hope that this sum will enable anyone to translate these passages.

 tema; 2

Guadalajara is the site (or its ruins of San Pedro) of a curiously interesting native Ordain, whose skill in modelling clay into figures. These range from the crudest and meanest objects to figures whose beauty, accuracy in minute detail, and life-likeness are startling. These
Como es que según la crónica histórica, Santiago vence y extermina a los indígenas, y conforme a la representación de los tabas, estos son los venerados y el santo Apóstol, el sacrificado por ellos.

(See p. 12, and note for reply.)


The drama of the Taftanes no doubt dates from near the time of the Conquest and is certainly contains notable elements of aboriginal life and custom. The tools of the dancers represent Indians and are supposed to be dressed as the ancient Indians themselves were dressed. This is not actually true but the making vie the dances and the character of the masks themselves are no doubt aboriginal. The dancing in the morning closely resembles the ancient war dances: the carrying of wooden swords and rounded leather shields is survival; the drawing of lines upon the ground, beyond which the enemy is forbidden to advance and the striking of the shields and wooden tablas with the sword are described by early writers as incidents in hostile meetings.

The salutation of the four points of mind is surely old. The introduction of afterwards points to a time when the Aztec was still
لا يوجد نص يمكن قراءته بشكل طبيعي من الصورة المقدمة.
second of these events. The old historians of the
district—Fello, de la Vega, moto Paredes all
agree in attributing the origin of the drama to
one or another of these historic incidents.

Father moto Paredes, in his
requests and inquiries,
has sent me
an interesting though brief account of the drama
as it existed at that time:

"An Indian is placed within a framework of
cane representing a white horse, which is
adjusted to his waist. Armed with the stand
and of Santiago, a flag suspended from a
staff surmounted by a cross, with a gilded
sword of wood in his hand, to the sound of
fife and drum, he pretends to battle
with other Indians, who are clad in the
manner of the old heathen, armed with their
round shields and maces (which are
like swords). On meeting him who repre-
sents Santiago they fall to the ground
and again rise, repeating the contest
with grace and cleverness until they
yielded."
لتحسين نوعية ودقة النصوص، هناك حاجة إلى تحويل النص من الأحرف التقليدية إلى النص المكتوب بشكل تشريحي حيث يمكن تحليل النص بشكل أكثر دقة عن طريق إخراج النصوص المكتوبة بشكل تشريحي

تتطلب النصوص المكتوبة بشكل تشريحي تحليلات تعتمد على التحليلات المكتوبة بشكل تشريحي، حيث يمكن تحليل النصوص بشكل أكثر دقة من النصوص المكتوبة بشكل تقليدي.

من خلال استخدام نهج المكتوبة بشكل تشريحي، يمكن تحليل النصوص بشكل أكثر دقة عن طريق إخراج النصوص المكتوبة بشكل تشريحي.
Such trees in the popular drama of the Seraphim, as it is commonly the celebration of sacred
in which the nature of man is shown... and humiliation. This is not however an
notoriety case. The drama of the Seraphim, as it is usually... amongst lower classes,
Christian method which is now ordinary... is the drama of the Seraphim, as it is usual for
sackcloth and ashes, as it is now ordinary. The Seraphim, as it is usual for
لا يمكنني قراءة النص العربي المكتوب باليد في الصورة.
appearances of St. James in behalf of the Spaniards. The unfortunate Saint has been kept busy in such appearances. In old Spain he joined the battle against the Moors at Clavijo. At the time of the Congress of Mexico he made various appearances. Three of these were in the Galician district, where Guadalajara is located. These were:

1. Battle at Tétan.
2. Attack upon Guadalajara.
3. Siege of Míntin.

In the first of these Santiago maneuvered the sky upon his white horse and put the Moors in flight; in the second he assaulted the besieging natives driving them fiercely for refuge into the deserted houses of the Spaniards; in the last he revealed to the Spaniards, who seemed to Míntin the secret entrance leading to the summit of the fortress, guided them thither, and in person led them to victory against the unfortunate Moors. Santacruz believes the modern drama is based upon the history and
Local potters have long made crude figures of Tastoanes and Vueltaig arms. These were formerly far commoner than now. In 1889 Donn Santiscoy arranged for a series of carefully modeled figures of the actors in this drama for exhibition at the Paris Exposition. These figures are a little over-refined in treatment, but in the whole well represent the players—the Knaps, Santiscoy, in the white horse, the player at the chimney, and the drummers, and the Tastoanes in their quaint masks are wonderful pieces of work. It is probable that Tosto clarity works in earthenware, fragile and delicate as they are, may long outlast the play itself.

Frederick Starr.
When this is completed, all move their heads in giving approbation, then place themselves in the center of the said land which they measure: Then they place themselves as before - the Senor of Senores calle, to another, calle rempante cuilolo. This ace comes to terms as required during this first. The grand Senor says then: "Barabana, No 2, del Sur, debajo Guías, Acacuquema, Kinellagueate la hiermotota del Brindisur, moshintin, el cargo hamoseli and quay amostli, destinamos todos los negocios y de hiniyeguate, la hiermotota del Brindisur a Poniente; de las Fras 13 y de trabajo T.R. des de nica, hasta nepe, 25 cordellas y de nepe aunque a Amelanca; hampuari, unpuage y un matlati, No 20, cualle, como a cualle quitu Amelanca, amostli rematuros enteramente atenco, al viento Oriente." With this he Rodríguez
para tu escalofrío, Dios y conozcui, y por los años que se fabrica miedo, o qui fues te chonteco, é ruego nia motapui, ine demonio, y no buena razón quítena haber el premio merecido, para la mofiel ca mofileonta y mofomofilontoclo, y inomono pilgua yoca.

Pues ya anías para campa? Thus commuick he descubrió una cachaza estirarchí: but retur-

no find ni más en fac que one haid hidden, bravely, disguised in the crowd. A second was buí, turn a third! The lust quinabas compe-

back a definite report, for he had met him o

show as evidence a bit of green mercyita brush, with which he had elaborated him: his report made

now Santiago appear:

Then the Spanish king gave a sign and all
descended, summoned Santiago and dragged him
into the presence of the King, who wasted anxie-
yly while he was. When this was done after a
rigorous trial and much buffeting by all.

Lastly as evening came as they bound him, to
he coming to life gave demisterisation of the poine.
Habíamos haber, Rey y Presidente Patiánz, amo qui bien registrado el Castillo de Centro a tierra, amo qui bien afianzado con hilo pita asacase y atornochi por eso amo qui flatuan Barrabás, amunca planeto ni amunca istholca fine, por eso amo qui bien merecido el premio de magnifica los Reales asca va nasca". The King then replied: "Habíamos haber, el premio merecido por flatuan Barrabás, ca, omi, yei, maqui, macúile, chicuasi, chicome, chicly, chiconali, e uno natlati". Barrabás received his remuneration with much satisfaction and urgings. The dictator then called Anás and gave him the same order which the Spanish had given the youth. Barrabás and Anás did the same as his predecessor and returned with the same report, receiving the same answer.
Por eso amé a quien me escribió y a quien me amó. Aquí, en este mundo, por eso amo que amo, por eso escribo, por eso amo que amo.

Y en el corazón de cada uno de nosotros, en el amor que nos une, en el amor que nos da...

El amor es puridad, es alegría, es luz, es vida.

Pero también es dolor, es lágrima, es sufrimiento.

El amor es...
Habíamos hablado, Hatuean Barrabás, a la presencia de Rey y Presidente Satánás, por los amos qui
descargaros los compagnas en tequía y por
eso amo qui bien registrado el Castillo, de Cento
di tierra amo qui bien afianzado con hilo pitá, asacameca y atoto mochi; pero amar
planeto ni amarca intalcatine, por queso
tener buena noticia detenió mi de tequía o qui;
tose Fecheoreco; pero si buena noticia entonces
Hatuean Barrabás, tener el premio merciño
de Nautica, los reales para empeñar la moxi
qua de Tequía. Ha aniasi para Campa Barrabás,
borrava afás recibiendo his ader marcha
la Castillo and despertar all la astín,
tiene bellos as well as neñe abajo, qui afli
same jesto which he made "de death hino"
me lanzó los jocosotes. Cuál o no cuál, cuál mochintín; por eso en Fegua, todas las confianzas, amo qui en negúate. "Then the Flatboucú make around them shrewd the same demonstration joy as before. Returning to the first place they read the book the following: "Barrabás poniente no de cordeleg. Hablamos hablar, inílegante la losotla del viento poniente, flatuán tortastoca y motastoca, y como sus motastoca motostoca, y de todo el personaje, pero ini legante el poniente la la ta. Pudieronos, no 14, a viento sur. Cuál o no cuál cuál mochintín, jocosote. Aménca planetó oméjicalise. "This ame they return against the first position in the center, from whence they started and pronounced the following phrase: "Barrabás, Centru y llamosqui descargaron la confianza de anostlí, y quallamoostlí y tepe, y lepestoca en negúate, y iniqué desde ce, ome, leí, inaqquil y chiquase. Maciúte nígqui te, nígqui. Panostica mochintín, llamosqui que descargaron; llueanique con losolos desde el sur al Centru, y del Centru al Castillo. Pula
"Habíamos haber Iztolobos al Castillo, Barrabas habíamos haber, tómate a cielo, Flatuan totosco y métostosco, y Flatuan y presidente satánig, y todo el personaje, y aunque quede en el centro. Con la letra C, desde Mica, hasta repa, (esto lo decía apuntando los vientos) viento sur, Núm. 10 de cordelab, de número demasiado, tranquilizo totosco y métostosco. Cuál o métostosco, para que pueda qui mocharse el cargo con los Iztolobos de Teguia, y ya animas para campa jocoyotes."
The material is too illegible for transcription.
The preparations at the leaders house began the preceding day. Early on the 21st the players met there. From sunrise the music of tambourines of Chimimiga, all masked as the leaders and their men.

Dress: a doublet reaching halfway to knees bordered with gold. Hands: short trowsers of satin or velvet with strips of gold or silver lace along the sides; a vest also of satin; a fine cloth greatcoat; elegant bands of silk of different colors encircled their waists and hips. Of gold thread: upon the head they wore masses of bunches of different colors. The men were formed of the multitude of common folk, well cleansed and newly finished to very curiously fitted for use. As a weapon a stick of wood was carried.

When dressed the party as once called to onto the street dancing, they were joined a little plantation at the side of the Chimmol and instant
of the consisting, arrived there they found there
Barrabos, Maracas, and Cocheo. The leader, in front, bore a flag.
of three colors: white, red, and black—
Graciado, Díaz, and Orozco. From Canas (Salinas),
Cayás, Abernuco, Chambelungisiles. Barrabos=
Santo de los Señores. About 40 had no special
names.

Santuray was led, they march to the
four quarters of the plaza. It this done all
Santuray also—had a little play. They did
their share, their fun, their preparations, for the festivities;
meantime vacas, carretas had been prepared
for their transportation. The oxen dragging
them had their hooves shorn. gibidos were
forehead bone, a crown of money. Their bodies
were decorated with various victuall. About
in these vehicles went with a little refresh,
ment with them. The players rode things,
the chief also, if the people. As the end
of this procession they rode up to the plaza.
When dressed the band of players dance through the streets. They go first to the little plaza at the side of the church and in front of the Consistory. There they form themselves like soldiers, with their leader, Barrabás, bearing a flag of three colors. Following him come the Three Kings—Shaw, Hind, Indian, and Negro. Then come Anas (Satánas), Caín, Abél, Sábado, Chambeque, Barrabás is the Siren of the Kings—the Thaláni of the Thaláni. Besides these prominent players with special names there are about forty non so dignified. They march to the four corners of the little plaza and then ride up and down meaningless play.

Thus the morning has been passed. The band of stars was off to dinner and then made their preparations for the play proper. They came, drawn by oxen with gilded arms, and crowns of 2 on their forehead and with robes decorating their
I was almost at the end of the kitchen.

When I arrived, my mother was making dinner. She was busy in the kitchen.

I helped her by putting the food into the oven. She was very happy with my help.

We decided to make a simple dinner of pasta and salad. I helped her prepare the salad.

After dinner, we cleaned up the kitchen together.

Overall, it was a great night at home with my family.
bodies conveying the players through the chief streets of the pueblo to the place of action. The kings, Banabas, and the others who enjoy the distinction of a special name went on one special cart together. Among them also rode the queen.

In the plaza a scapfed throne had been erected for the prominent actors. Having arrived at the place they formed in line and danced to music. Each bears upon his shoulders a great leathern sack in which he is supposed to carry his clothing. All carry in their hands green reeds with streamimg ribes and tufts of indio silk near their tips. Having saluted the four winds they take position in the open space. Banabas calls Chandelue, a quillo, who was the shortest of all. He places himself in front of Banabas, the kings and the other personages. Banabas opens a great book and places it upon the head of the little fellow and reads in a loud voice:
Preparations begin at the house of the leader the preceding day. Early on the morning of the 25th, all meet there. The music, consisting of the drum and the charimija, is heard from sunrise on. After taking half the players dress.

Nard's account certainly makes the dress more striking and costly than is used today. He says they wear slippers reaching half way to the knees bound with gold thread, thus borders of satin or velvet with stripes of gold or silver lace at the sides; a satin vest; a broad-cloth greatcoat; elegant silk sashes encircled the waist and curls in pretty tassels of gold thread; upon their heads are moss-plastered and gaily painted; the wigs were of constant, well cleaned and neatly powdered and curly gilt as tops: a wooden saber was carried as a weapon.
1. Hombros.
2. Mujer.
4. Muchacha.
5. Niño.
6. Mi padre. (a).
7. .
8. Mi madre. (a).
9. ...
10. Mi marido.
11. Mi esposa.
12. Mi hija. (f).
13. (a).
15. ...
16. Mi hermano mayor.
17. ...
18. Mi hermana mayor.
19. ...
20. Un indio.
22. Cabeza.
23. Cabello.
24. Cara.
25. Frente.
27. Ojo.
29. Boca.
30. Lengua.
31. Dientes.
32. Barba.
33. Pecho.
34. Brazo.
35. Mano.
36. Dedos.
37. Dedo índice.
38. Uñas.
40. Caja de cuerpo.
41. Estómago.
42. Péchos.
43. Piernas.
44. Pie.
45. Dedos.
46. Huella.
47. Corazo.
48. Sangre.
49. Puñado.
50. Jefe.
51. Guerrero.
52. Amigo.
53. Casa.
54. Olla.
55. Arco.
56. Flecha.
57. Hacha.
58. Cuchilla.
59. Caña.
60. Guanache.
61. Pipa.
62. Tabaco.
63. Cielo.
64. Sol.
65. Luna.
66. Estrella.
67. Día.
68. Noche.
69. Madrana.
70. Tarde.
71. Primavera.
72. Verano.
73. Estío.
74. Invierno.
75. Viendo.
76. Rayo.
77. Robenango.
78. Lluvia.
79. Nieve.
80. Fuego.
81. Agua.
82. Hielo.
83. Tierra.
84. Mar.
85. Río.
86. Lagos.
87. Vade.
88. Plato de tierra.
89. Cuchilla: cero.
90. Isla.
91. Piedra.
92. Sol.
93. Fierro.
94. Sierra: bosque.
95. Arbol.
96. Medusa.
97. Hoja.
98. Corteza.
100. Pino.
101. Maiz.
102. Calabaza.
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Zapote

Una sonacidón Española.

1. Si quinahat biaká sengue, Adi bincere pak quinahat; ángel qeche ne ángel lah, para guina tuh guya lah.

2. Ee nekalanahí naka, ti ne neká disfrá ne pobre, pero gullekaháke rah mutu ti rata, gashinká ah ahu shiak.

3. Nabanishchi nabea, ndani yací ne ndani shialma, tos ngatib randa maina ne pobre enamorado.

Ayer vi una mujer, su guise creo que es mujer, ángel dijo y ángel ex para todos los que la vean.

Ella me lisonjeó, porque hoy triste y pobre, pero dí en lado un momento de dolidarme mis sufrimientos.

Vivísmo la tengo en mi alma introducida la única recompensa de los pobre enamorados.
Zapatito Una
Jancardora Espera
4
La ángel siempre raya que
que trucan mi banda esa
aguada no banda esta ich
Oh, cadímena ma dék...
5
Vaharí, mientras nabané ángelica que ríandando ladita i
paráhá paráhá quiánda, ángel que jamás hualluya; un ángel que jamás se vistó?
6
De hualluya bini teari, Mujer hermosa no se viste
luego sin sentí corazoní; hasta yanna bendá guya
Adiós, guchnaha las habas
Adiós, mujer encantadora...
Cuac oni causa michpacahuca
Hen nabo a Hen amarrilas
Arca qui onime mamicti
Hen trompones Hen palada - Mus. Bailan

Cuac oni causa michpacahuca
Hen coralez Hen artes
Arca qui onime mamicti
Hen palada Hen poñotes. Mus. Bailan

Domingo te caaia
Como lo es acostumbrado
Lunes amanesará
Bien vestido y festijado Mus. Bailan

El Martes te correrás
Lo que te hubiere estado,
Miercoles intrépido.
Lo que te hubieren prestado. Mus. Bailan

El Jueves encontrarás
Muy pobre y muy alcanzado,
Viernes amanece,
En tu lívido entado Mus. Bailan

Sábado de palanca
Con tu suegra y tus cuñadas
Y ya Domingo estarás
En la careta incrustado

Fiscal - Brincado bien
comagre.
Para bailar pitenera,
Levantate bien te nages
Y bailar una bulera Mus. Bailan
Con esto me dejo, pues
Del cielo cayó una abeja
Que al pagará y magню
El dispensador de sus esposas

Topilo, Brincalo bien Piqué, (Repito)
desteando, tiene mágica; para
bailar un jarabe, y también Yo-
chipi, chipi, chipi,

Aquí se acaba Señor,
La dimensión del casados
que nunca salen con bien
Por muy bien que sean amados.

Topilo, Vamos a magnífica, que ya canto
el tecalote, y se hace; porqué el
nixcumotl, para el tamale neánum
que viene la tamatoda.

Coro
Toda nuestra ventura
y el premio a nuestros afán
Consiste amado público
El sabrás agradar.
Salvador.

Coro.

Saludemos la Patria orgullosos
de hijos suyos modernos llamar
y juremos la vida animosos
Sin descanso a su bien consagrar.

De la paz en la dicha suprema
Siempre noble soñó el Salvador
fué obtenerla su eterno problema
Conservarla es su gloria mayor.

Y con fé inquebrantada el camino
del progreso se afana en seguir
por llenar su grandioso destino
Conquistarse un feliz porvenir.
Salvador.

Coro.

Saludemos la Patria orgullosos de hijos suyos podernos llamar y juremos la vida animosos Sin descanso a su bien consagrar.

De la paz en la dicha suprema Siempre noble soñó el Salvador fue obtenerla su eterno problema Conservarla es su gloria mayor.

Y con fè inquebrantada el camino del progreso se afana en seguir por llenar su grandioso destino Conquistarse un feliz porvenir.
Nicaragua.

Hermosa soberana cual Sultana
Nicaragua de sus lagos al rumor
ve a sus hijos denodados, los Soldados,
os Soldados del honor.

Siempre libre y hechicera
su bandera ve flotar
y apacible se reclina
cual ondina de la mar.

Siempre libre y hechicera
su bandera ve flotar
y orgullosa cual deidad
muestra altivez el noble pecho
en defensa del derecho
y la Santa libertad.
Nicaragua.

Hermosa soberana cual Sultana
Nicaragua de sus lagos al rumor
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Siempre libre y hechicera
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y orgullosa cual deidad
muestra altivez el noble pecho
en defensa del derecho
y la Santa libertad.
Guatemala.

Guatemala feliz, ya tus aras
no ensangrenta feroz el verdugo,
ni hay corbades que leman el yugo,
ni tiranos que escupan tu faz.

Si mañana tu suelo sagrado
lo profana invasión extranjera
tinta en sangre tu hermosa bandera
de mortaja al audaz servirá.

Coro.

Tinta en sangre tu hermosa bandera
de mortaja al audaz servirá
que tu pueblo con ánima fiera
antes muerto que esclavo será.
Guatemala.

Guatemala feliz, ya tus aras
no ensangrenta feroz el verdugo,
ni hay corbados que lamen el yugo,
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Si mañana tu suelo sagrado
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