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Spanish Games in New Mexico

Dionisio Costales

COSTALES

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SPANISH GAMES IN NEW MEXICO

By

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A Thesis

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INTRODUCTION

During the past few years many absorbing and valuable studies of games of different peoples have come to light.[1] Folklore in many phases has appeared in collections made by outstanding folklorists. In New Mexico investigations have been made into the field of songs, décimas, refranes, teatros, and even into the changes that have occurred in linguistic lines.

The field of folklore is no longer virgin as Dr. A. M. Espinosa[2] claimed years ago. It is, rather, a field that has been greatly explored by reliable investigators such as Dr. A. L. Campa. It is a field that has attracted its share of attention due to the fact that it represents the philosophy of the people and offers an inlet into a more tolerant attitude toward another peoples' culture. The government through one of its many agencies that have for a purpose the collection and preservation of folklore has, lately, inquired into the music of folksongs and games of the Spanish people in New Mexico.

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1 - Alice, Bertha Gomme, Traditional Games of England, Scotland, and Ireland (Bibliographical Notes); J. A. F. Vol. XII p. 74.
Also
Culin Stewart, Street Games of Boys in Brooklyn, J. A. F. Vol. IV p. 232.

2 - A. M. Espinosa, Spanish Folklore in New Mexico, J. A. F. 1915, Vol. XXVIII p. 256.

This thesis tends only to offer a collection of games that are played by Spanish children in New Mexico. Some critical remarks are also made concerning several games. These comments are intended to notice the similarity of games of New Mexico with those of other countries. The material for this thesis was obtained through personal research and investigation and was received mostly by word of mouth.

To bring about a more concise grouping of this collection, the following divisions have been made:

I - General Discussion of Play Spirit

II - Nursery Rhymes

III - Outdoor Games

a - Singing Games

b - Running Games

c - Gesture Games

IV - Games of Skill and Competition

V - Parlor Games

PLAY SPIRIT

For an explanation of play, Groos [3] cites three reasons. First, "When a man is quite fit and does not know just what to do with his strength, he begins to sing and to shout, to dance and caper, to tease and scuffle."

The child, the young man, and the old man must first experience the emotion of joy before playing. Such is the case when a child shouts, throws things, kicks, runs, or pulls someones hair. When a young man is enjoying himself, he reverts to his childish desire of play and finds many outlets that might be termed games. When a matured person is moved by the emotion of joy and seeks amusement, he romps about, dancing, singing, whistling, or embracing his wife and whirling her in a dance.

The second view that Groos [4] holds is a viewpoint that regards play as an opportunity for relaxation and recreation of exhausted powers, and the third viewpoint is one which emphasizes the teleological significance of play, that is, that play can be explained only by conscious or purposive causes.

The physiological theory of play is based on the first reason given, that of superabundant energy.

> "Schiller was the first exponent of it in Germany, when he accounted for play by calling it an aimless expenditure of exhuberant strength, which is its own reason for action." [5]

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3 - Groos, Karl, The Play of Man, (New York) 1913, p. 361.

4 - Op. cit. p. 361.

5 - Ibid, p. 362.

This seems to be true in life attitudes. Children must of necessity be well nourished, well cared for, before they can indulge in active play. It is child that is full of energy, the child whose blood is over-supplied with vigor, that cavorts and frolics. Such inactive people who are suffering from some ailment, people that lack the power to produce activity, seldom have energy enough to desire to play. It is enough to notice the change in the driving power for play in children and middle-aged persons. It has been said that, if an adult went through the same movements that the baby, lying in its cradle, performs, the adult would be physically exhausted in a very short time. An active child covers in a day's action, the equivalent of energy expended in twenty miles of walking. With the diminishing physical energy that accompanies the passing of years comes the gradual decrease in participation in active play.

The weak desire to play is still there, but the strength is gone. H. A. Overstreet [6] says,

> "First playfulness connotes childhood and youth. If one can be playful, one still possess something of the vigor and the joy of young life. If one has ceased to be playful one writes oneself down as rigidly old. And who wishes to confess to himself that, rheumatic as are his joints, his mind and spirit are really aged."

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6 - H. A. Overstreet, Influencing Human Behavior, (New York) 1925, p. 257.

Spencer [7] believes that superabundant energy is the keystone of play. Groos [8] disagrees with him maintaining that Spencer's theory is secondary to his deduction that play comes from an inborn impulse, since there are instances when play is begun even though energy is at its lowest ebb.

As an exponent of the second idea that play is a means of relaxation Groos cites Lazarus:

> "The principle of this theory is that of compensation. When one is mentally tired one seeks physical activity as relaxation of his mental fatigue and as an agent or means whereby the muscles will be toned. Particularly interesting is the fact that the relaxation sought is not usually contrary to the activity that has brought about fatigue." [9]

The golfer who is tired after eighteen holes of golf may rest by going out to hunt. It is always the apparent novelty of a thing that attracts people and anything that provides this excitement undoubtedly brings about new vigor where fatigue existed. Here, no doubt, rests the reason for the great variety of procedure in children's games. Many of them have the same principle involved, yet when we change from one game to another the exhausted spirit takes on new life. This may be clearly seen in ball games such as el rebote, las iglesias, nigger baby or dodge ball,

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7 - Herbert Spencer, Principles of Psychology, (New York) 1896, Vol. II, p. 647.

8 - Op. cit; p. 363.

9 - Op. cit; p. 365.

where the same principle of batting or throwing the ball and running, predominates; but isn't it true that after children have played one game for quite a while, they are relieved by changing to another game of the same principle?

Another viewpoint that may be considered is the biological or the genetic explanation of play. Groos [10] refers to it as the evolution by means of the inheritance of acquired characters. All forms of play found in descendants may be traced back to the great activity of the ancestors. Play is the agent that develops these crude inherited powers and controls and forms them for helpful devices in the struggle of life.

From a biological point of view, play may be explained as being an outward manifestation of inherited characteristics. This theory, however, is very difficult to prove, unless it could be backed by indisputable data revealing the actions of our ancestors as regards play. If this theory were maintained, then it would be necessary to admit that the psychological life of a race could be traced by means of the study of play, but this cannot be done since the games that are played by people are so closely related to each other that it is impossible to expose the origin of a game and thereby trace the social customs of a people. Again reference

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10 - Ibid, p. 366.

must be made to the principle underlying the ball games of the Romans, the Jai Alai of the Basques, the Fronton of Mexico, the Rebote of New Mexico, and the handball of the Americans; it is the same principle yet nothing can be deduced concerning the emotional status of the people that play these games, simply because the game is no more American than it is Mexican. It is better to admit that children and adults play because they have inherited the desire to play and their games show only the imitative ability that exists in the animal kingdom.

> "The plays of children, nursing dolls, giving tea parties, and so on, are dramatizings of adult activities." [11]

If an attempt is made to explain play from a psychological point of view, many reactions have to be studied, but they all will be reduced to one important step, namely, that a stimulus is the basis for the many reactions manifested in play. It will be shown also that the inherent characteristic of play exists, and that it is developed only through experiencing a stimulus strong enough to bring it out.

There are three necessities emphasized by psychology that ground our pleasure in play. They are first; the exercise of attention, second; the demand of an efficient cause, third; imagination. The author exposes the idea that,

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11 - Herbert Spencer, The Principles of Psychology, (New York) 1896, Book II, p. 631.

> "fully developed play in the psychological sense is scarcely conceivable without the simultaneous exercise of motor or theoretic attention." [12]

This is naturally true for not only is play, but work as well brought about by first obtaining the attention of the participants. To begin a game or any other form of activity, whether it be mental or physical, it is necessary to attract the attention of those who will perform it. If a game lacks this element that attracts to the interest of the people, then the game will not be played with the great enthusiasm and frequency that accompanys other games and it will gradually die out.

In many forms of diversion, we may detect catch phrases or words that have for a purpose, the appeal to the instinct of curiosity in individuals. The games of remembering or recalling terms or situations demostrate this:

> En Roma hay una calle
> En la calle hay una casa
> En la casa hay una alcoba
> Y en la alcoba esta una
> jaula, etc;

This is an old game in which each player has to remember and repeat that which the player before him has said. This element of recalling is, I believe, the principal attraction in games of chance where adults, especially try to remember cards, systems, or methods, and their attention is attracted by the procedure of the game and the hope that at any moment

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12 - Op. cit; p. 641.

they make use of the things which they already know.

The desire to be a cause is not quite as important, as far as I can ascertain, as the first and third principles involved in this psychological point of view. The third one, the imaginative ability which is satisfied through games is very absorbing.

There is always a tendency on the part of human beings to relieve their minds from the burden of reality by letting themselves go fancy free into illusionary dreams. To the child this is more a part of his life than reality. He lives a thousand lives in his childhood dreams, he is a doctor, a soldier, a count, a lover, a dragon, a wolf, a chicken; everything. His flight into the imaginative lacks a limit. As he grows older, the outward manifestations of his imaginative ability are controlled by his maturing intelligence and so not being fond of criticism from his fellow men, on his childish behavior, he becomes an introvert and goes into day dreams, and entertainment in which he imagines himself to be the only participant. This explains the outbursts of spectators when observing a certain sport or game. A football fan watching a game knows the weak point of the team that loses. A follower of the pugilistic sports can see more ways of rendering a man incapable, than the man who is in the battle.

Grown ups also live a thousand lives. They are tennis champions, football heroes, movie stars, bullfighters, or any other personage that happens to be the popular character of the game. Adults cannot be as direct in their manifestations of an illusionary life as children are apt to be, for children are not restrained by opoular criticism.

This situation is quite common, I believe, when a man fixes his tie and says, "there don't I look like so and so," (naming a popular actor). We can detect a desire to be the person named, but this not being reality, the man must console himself playfully, of course, by saying that he looks like the person whom he imitates. This is the same spirit that prompts the child to say, "I'll be the lion, dog, wolf, or whatever they happen to be playing."

> "To be playful is, in a sense, to be free. When a person is playful, he momentarily disregards the finding necessities which compel him in business, morals, domestic, and community life. These binding necessities for the most part encompass our lives. We have to submit to them whether we wish to or not. We have to go to work and no play about it." 13

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13 - H. A. Overstreet, Influencing Human Behavior, (New York) 1925, p. 258.

There may be many theories advanced concerning the origin of play, but we may safely assume that a game is a form of diversion whereby people dispose of energy; it is usually a manisfestation of the jovial spirit of the race. Play is as much a part of a people's philosophy as religion is. Hand in hand with religious fervor one may notice the fervor manifested in games. Since early Greek and Roman times play has constituted a major part in the activities of mankind. In the Biblioteca Espasa one may read that,

> "los juegos (ludi) de los romanos eran fiestas publicas que en un principio iban acompanadas de carreras de caballos sueltos o uncidos a carros. Despues vinieron, ludi senici or drama, ludi gladiatorie or gladiatorial games, ludi romani or games of the cultured people of Rome, ludi plebeu or games of the common people, ludi circenses or the circus, and ludi magistere or educational games. [14]

The Egyptian's idea was that heaven was a place for music, dancing and games. [15] The Greeks were the first great exponents of play in education. Plato urged state legislation in regard to games of children. [16] The spirit and life of the people then may be easily traced by means of the games, songs and other forms of folklore that make up the tradition of the folk. Some great differences exist, for example, in games played in different parts of the globe, insofar as the flora, founa, and terminology are concerned.

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14 - Espasa Calpe, Enciclopedia Universal Ilustrada, Vol. XXVIII, (Madrid, Barcelona), 1926, p. 513.

15 - Op. cit; p. 515.

16 - Op. cit; p. 518.

The child has its own particular reasons for play and has also certain forms of games which seem ridiculous to youth and adult age. While the adult entertains himself immensely with sedate, serious, and apparently calm games, the child is not happy unless the game involves great physical activity and cheerfulness. The object of play in a child is then the immediate desire of fulfilling a necessary physical development by indulging in the pleasure of activity. Children's games will undoubtedly show a tendency toward physical prowess in running, jumping, shouting and other manifestations of child life.

Youth also desires to attain this aim of physical perfection by becoming rabid fans or participants in games such as tennis, basketball, handball, football, and other forms of recreation where stamina is required and where competition is keen. Matured people know that when it comes to games requiring physical endurance they are not in competition with youth and so following the law of compensation they indulge in such sedentary diversions as fishing, card games, and parlor games that include mental exercises.

In Spain and in some other Latin countries these changes of attitudes of life are clearly seen in the games. Children

enjoy themselves greatly with "La Patada del Bote" [17], "Ron Chi Parrón" [18], "El Santiaguito de Palo", and other games of the same type. Young people in search of more bitter competition go into, La Corrida del Gallo, La Pelota, El Chueco, and others. Adults while the time with naipes, Pitarrillas, El Coyote y las Gallinas, and mental games. The following study will include the games that are played from childhood to old age.

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17 - La Patada del Bote - Kicking the can. Something like hide and seek.

18 - Ron Chi Parrón - Run sheep Run. (Hispanized term)

NURSERY RHYMES

The study and grouping of these games will correspond as much as possible with these distinctions of life attitudes. Nursery Rhymes are peculiar to every country. The importance of this part of the paper lies in a presentation of the rhymes that are peculiarly characteristic of Spanish countries as a whole and New Mexico in particular. In the New Mexican repertoire there exists a typical rhyme for every occasion. This, no doubt, is true in every other country.

Nursery rhymes may very appropriately be termed games also because the mother plays with the baby in this manner. When the child cries:

1 - Porqué llora el niño
Qué se le ha perdido
Una manzanita
Debajo del nido
Ru, ru, ca, ru, ru,
ca, tan, tan, tan.
Leche y atole para San Juan.

When the child is hurt the mother usually says the following little ditty, thereby making the hurt less painful:

2 - Sana, sana colita de rana
Si no sanas hoy, sanarás mañana. [19]

This is even better than the bálsamo de fierrabras, Don Quijote's Panacea, because the child is immediately cured if we are to judge from the child's contentment at hearing this formula of cure-all.

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19 - Sana, sana, culito de rana
Tirando un pedito pa ti y tu nana.

A lullaby that is very current in the Spanish repertoire of nursery rhymes is this:

3 - Duérmete niñito que tengo que hacer
Barrer la cocina y sentarme a cocer
Una camisita que se ha de poner
El día de su Santo Señor San José.

This is sung as a lullaby to help the child to slumber. Room is left for the housewifely duties, barrer la cocina and cocer.

A ditty which is frequently used merely for the entertainment of the child is:

4 - Mañana domingo se casa Benito (que baila bonito)
Con un borriquito del tamaño de él.
Quién es la madrina? Seña Catalina
Quién es el padrino? Señor Botijón
Pícale, Pícale con el Gordón or
Delen, delen, hasta que se haga panzón.

There is no hidden purpose in this rhyme. It is not to quiet the child, it is not to put him to sleep, it is merely a playful phase of the mother's love for the baby. Usually when the last line is recited the baby is tickled on its stomach, hasta que se haga panzón. Another ditty goes like this while the mother in a circling motion with her fingers tickles the baby's stomach: "Lanza, lanza, vete pa Francia, dile a Juanito que le pique la panza".

Another game which is for entertainment purposes only is the one where the mother, shaking the baby's hands, repeats this rhyme keeping time with the hands as she recites:

5 - Que se le cae la mano a la negra.
Que se le cae y no se le quiebra
Que se le cae la mano a la blanca
Que se le cae y no se le arranca.

As an incentive to make the child look toward the beauties of the sky at night, the Spanish mother pointing to the things indicated says:

6 - Allá está la luna
Comiendo su tuna
Tirando las cascaras
Pa' la laguna.

(b) Allá está la estrella
Comiendo jalea
Tirando los botes
Pa' la zotea.

(c) Arriba en el cielo
Está un abujero (agujero)
Por donde se asoma
Narices de cuero. or

this, found in the Northern part of the State:--

Luna, luneta, cascabelera
en el corral esta la ternera.
Luna, luneta, cascabelera
ya todo el trigo esta en la era.
Luna, luneta, cascabelera

pondremos el trigo en la caldera.

In the Southern part of the State the rhyme has a form that is much more similar to the one from Spain and which is cited by Machado:[20]

Luna, lunera, cascabelera
tienes de plata la cabellera.
Luna, lunera, cascabelera
toma dinero para canela.

The reader will immediately notice many mistakes in the words. Whenever the orthography is confusing, it has been changed, otherwise it has been left as it was heard.-- A version cited by Carolina Marcial Dorado[21] in her collection is:

1 - La luna de mi hermano
Se mece sola
Como en el campo verde
Las amapolas.

2 - Estrellitas del cielo
Rayos de luna,
Alumbrad a mi hermano,
que está en la cuna.

3 - Pajarito que cantas
en la laguna,
No despiertes al niño
que está en la cuna.

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20 - Machado y Alvarez Antonio, Biblioteca de Tradiciones Españoles - (Sevilla) 1883.

21 - Dorado, Carolina Marcial,- Primeras lecturas en Español, (New York) 1918, p. 161.

The rhymes so far mentioned are typically New Mexican as far as can be ascertain, with the exception of two. María Martinez de Cadilla [22] cites the following as used in Puerto Rico:

Sana, sana colita de Rana
Si no sanas hoy sanarás mañana.

The last one named was found in Matamoros, Mexico, by A. S. Gastchet. [23] It is used there for the same purpose and its words are exactly alike. So, the conclusion that is obtained is that even though most of games may be traced to Mexico and thence to Spain, it must be admitted that some originated in New Mexico.

It is interesting to observe the change that has occurred in these two versions:

7 - Tortillitas pa' tu nana
Que se va para Santa Ana (la Sabana)
Tortillitas pa tu tata
Que se va para Zapata
Tortillitas pa tu tía
Que se va para Sandía.

There is a similarity also between this and a short one prevalent in New Mexico. It is:

Pon, pon dinerito en el bolsón
Pon, pon tata dinerito pa' la papa.

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22 - Martinez, María Cadilla de, La Poesía Popular en Puerto Rico (Madrid), 1933, p. 105.

23 - Gastchet, A. S., Popular Rhymes from Mexico, J. A. F. Vol. VII, p. 48-53.

This game is played clapping the child's hands together in the same tempo indicated by the verse. One readily notices a Mexican influence in this selection. The words Santa Ana, Zapata, are typically Mexican words. In Puerto Rico [24] the selection changes in vocabulary and meaning:

Tortillitas de manteca
Pa' tu nana que da teta.
Tortillitas y tortones
Pa' papa que da calzones.

Doubt exists as to whether or not this rhyme exists in Spain because the collections that have been studied fail to disclose its existence, as is also the case in this one obtained by me through the courtesy of some friends:

8 - A la ru niño
A la ru ya
Duérmete niñito
Su mama la rata
Su papa el ratón
A la ru niño
A la ru ya
2 - Al niño chiquito
A la ru mi redentor
Mientras duermes
Descansa, la pena de mi dolor.

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24 - Op. cit; p. 246.

3 - A la capotín, tin, tin,
Esta noche no te vas
Dicen los americanos que nos
vienen a comer
Les perdono la evidencia
Que fandango han de poner.

A religious sentiment may be detected in the second rhyme cited through the words rendentor and descansa la pena de mi dolor.

In the early poems of Lope de Vega Carpio, one may observe some such rhymes as the following:

Palmas de Belen
que mueven airados
los furiosos vientos.
Que suenan tanto,
no le hagáis ruido,
corred mas paso;
que se duerme mi niño,
tened los ramos. --And before him Del Encina produced some rhymes of el nino in his Eglogas.

The sentiment of these rhymes was carried onto the later pastorelas. It is still found in the works of this sort that have existed either in writing or by word of mouth.

This is also a popular ditty:

La nina quiere piñones
Piñones le han de dar
Si no le dan piñones
La nina va a llorar or
(Quién se los va a comprar.)

A very prevalent rhyme that is found in all Latin American countries is a ditty which has for its purpose nothing else than entertainment for the child. Many of these verses are used for the main object of making the child smile or laugh.

Riquirrán, requesón
Las viuditas de San Juan
Piden pan, y no les dan
Piden queso les dan un hueso
Pa' que se rasquen el pescuezo
Pescuezo, pescuezo.

A version similar to this was found in Spain by Rodriquez Marin, [25] but a trifle different in the addition of two extra lines:

Recotín, recotán
Los maderos de San Juan
Piden pan y no les dan
Piden queso les dan un hueso
Y se sientan a llorar
en las trancas de un corral.

This nursery rhyme has apparently suffered many changes. The citation as given by Hernandez [26] is hereby given in its entirety because in its procedure, is almost verbatim with the one found in New Mexico.

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25 - Marín, F. R. Cantos Popular Españoles Rimas Infantiles, (Seville), 1882, Vol. I, p. 82.

26 - Hernandez, Biblioteca de Tradicciones y Costumbres Españolas, (Sevilla), 1883, p. 124.

"Se sienta el niño sobre la falda, cara a cara, y cogiéndole las manos, se le mece hacia atras y adelante, y al terminar la formulilla, se le inclina hacia atras hasta quedar tendido, haciéndole cosquillas en la garganta, lo que hace reír al niño grandemente. He aquí la formulilla empleada para este juego:

"Recotín, recotán
Los maderos de San Juan
Unos piden vino
Y otros piden pan
Recotín, recotín, recotán."

In a variation which he found in Sevilla the title changes to Asserín, Asserán. Senora Martínez [27] found the game in Puerto Rico and it shows some pertinent changes. It is also called Los Maderos and its rhyme is the following:

Aserrín, Aserrán

los maderos de San Juan

El de Juan come pan

El de Pedro, come queso

El de Enrique, alfeñique

Nique, ñique, ñique.

The only version that uses the word <u>inditas</u> is the New Mexican version, further augmenting the proof that poetry, songs and games change to agree with the environment where they are found. This, I believe, is no longer a matter of conjecture. Not long ago I asked a person who had come from the east to cite me one song she sang to her children as a lullaby. The following was cited:

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27 - Cadilla Martínez, <u>La Poesía Popular en Puerto Rico</u>, (Madrid), 1927, p. 98.

Birdie, birdie where is your nest R. 3
High in the tree that I love best
I built my nest in the high oak tree
And all the birds they follow me R. 3

"But," she told me, "instead of old oak tree, I now say cottonwood tree because the cottonwood takes such a prominent part in the flora of New Mexico."

To conclude this section of Nursery Rhymes, the following may be added as miscellaneous rhymes and verses used among children.

Cuento de nunca acabar:

Quieres que te cuente un cuento
Pues señor este era un gato
Que tenía los pies de trapo
Y los ojos al revés
Quieres que te lo cuente otra vez?

There is another one of this sort. The question first asked is "Quieres que te cuente un cuento? If the answer given is "Sí, they say, "No te digo que digas sí, te digo que si quieres que te cuente un cuento," etc; ad infinitum.

When a child leaves his place leaving his chair vacant either at the table or when taking part in a game he is made to blush when in returning and finding his place occupied by someone else he may hear the sarcastic remark:

El que se levanta a bailar
Pierde su lugar, or

El que come y canta
Burro se levanta, or
El que va a Sandía
Pierde su silla.

Before entering into the chapter that deals with games of older children, it is fitting to give here some of the counting out rhymes that are usually employed before beginning a game. They are included here because most of the younger children are familiar with the rhymes since this is the second step that they take after leaving the nursery rhyme stage and passing on to more complicated games.

1 -	La gallina papujada	An overfed hen
	Puso un huevo en el arao	Laid an egg upon the plow
	Puso uno, puso dos	Laid two, laid three,
	Puso tres, puso cuatro	Laid four, laid five,
	Puso cinco, puso seis	Laid six, laid seven,
	Puso siete, puso ocho	Laid eight, then closed
	Tapa coho.	the lid.

Another one which takes the place of einie, meinie, mieni, mo, is:

Tin marín de lo pingüe
Cúcara mácara títere fué.

Other counting out rhymes which are very prevalent among boys but which are very lacking in delicacy are:

Vicente, vicente pasó por la puente
Tirando peditos delante la gente.

Marcelino fué por vino
Quebró el vaso en el camino
Pobre vaso, pobre vino
Pobres nalgas de Marcelino.

The last two are not advisable to use in classrooms, but have been included in this collection because all variations must be studied.

In Spain [28] the last rhyme employs a different name but it has the same rhythm:

Saturnino
fué por agua
y en el camino
rompió la jarra.
Saturnino llora
porque tiene rabia
y en el suelo rota
se quedó la jarra.

The games that follow are of a more matured nature and consequently, follow the nursery lullabies. The group of Nursery Rhymes represents a general survey of this type of folklore that is prevalent throughout the State.

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28 - Machado y Alvarez, Folklore Español, Biblioteca de Tradiciones Populares Españolas, (Sevilla), 1883-1886.

The next chapter will deal with games which are accompanied by songs. In some instances the music was not obtained but the games are played to a tune. These games are very current among Spanish boys and girls and they may be seen playing them in the evenings. It is the author's opinion that the games should be kept alive through use in the schoolroom especially in schools where the majority of students are Spanish.

CHAPTER III - OUTDOOR GAMES

A - Singing Games

1. La Pájara Pinta
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SINGING GAMES

Singing games are very popular with children because children and adults for that matter are enthralled by rhythm. The baby is quieted down by hearing the rhythmic repetition of its mother's lullaby as it is sung in low murmuring tones. Adults sometimes catch themselves keeping time with a certain piece that they are hearing. Children are not restrained by conventional rules and so they indulge frequently in games that appeal to their sense of rhythm.

This sense of rhythm seems to be innate in the people because even primitive people were wont to keep time to the tom-tom or other crude musical instruments. In the child we see that desire emerging without the least restrain and we see him jumping, skipping, running, to the tempo of a tune. Everywhere games of children are influenced by music.

Spain is particularly notable for this as a quotation that is found in a Spanish Text,[29] so concisely cites it:

> "When you were somewhat younger than you are now you probably learned a little poem by Robert Louis Stevenson, one line of which read, "The children sing in Spain," It is very true; the children do sing in Spain and you have only to watch them playing in parks and squares to realize how many charming songs and games they know."

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29 - Carvajal, Friedman Arjona, Spanish Book II, (New York), 1936, p. 160.

New Mexico is not devoid of this sort of amusement. In the evenings one may see groups of children playing in the street the old games that they have learned from their parents. They like the singing games more than any others. Some of the many that they play are the ones that will be cited in the following collection:

La Pajara Pinta

Los niños forman un círculo en el centro del cual se encuentra uno de los jugadores. Los niños que forman el círculo dan vuelta cantando:

"Estaba la pájara pinta
A la sombra de un verde limón
Con el pico recoje la hoja
Con el pico recoje la flor
Ay, mi amor, cuando le veré yo."

A este momento él que está en medio tiene que arrodillarse frente a alguno de los que van pasando y los otros siguen dando vueltas y cantando:

"Me arrodillo a los pies de mi amante
Fiel y constante
Dame la mano, dame la otra
Dame un besito, carita de rosa."

Aquí paran y la que esta al frente del arrodillado tiene que tomar el lugar en el centro.

The Speckled Bird

The children form a circle, in the center of which there is one of the players. The children that form the circle go around singing:

"The speckled bird was sitting
in the shade of a green lemon tree
with its beak it gathers the leaf
with its beak it gathers the flower
Oh my, when will I see my love."

At this moment the one who is in the center has to kneel in front of someone and those that are going around keep on singing:

"I kneel at the feet of my loved one
Faithful and constant
Give me one hand, give me the other
Give me a kiss my beautiful one."

Here they stop and the one who is kneeling has to take the place of the one who was in front of him.

It is interesting to note the peculiar attempt at amalgamation and blending that occurs in folklore when factors entering it are of distinct sources. Songs [30], tales [31], games, are highly demonstrative of this tendency toward harmonizing of different words, ideas and customs. Indian influence is practically nil in the Spanish games but Anglo influence is particularly noticeable in the following:

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30 - Campa, Arthur L., Spanish Religious Theatre in the Spanish Southwest. Univ. of New Mexico Bulletin, Univ. of N. Mex. Press, 1934.

31 - Dobie, Frank J., Folklore of the Southwest, What is being done to preserve it, Chronicles of Oklahoma, Vol. II, No. 3, September, 1924.

1 - Manjela - In which they sing the Spanish refrain with the music of London Bridge.

2 - Ron Chi Parrón - Which is nothing else than good old American game of Run sheep Run.

3 - La Pitarilla - Nine Men Morris

4 - El Coyote y las Gallinas - The Fox and the Goose.

There are quite a few of these hispanized English games but most of them show that they are late importations into the field of folklore, while the others, nursery rhymes and other games like, La Pájara Pinta are beyong any conceivable doubt, of Spanish origin. These games in their primitive stage are not English. They were played at very early dates in Europe.

El Juego de la Manjela

Este juego se juega lo mismo que el juego Americano de "London Bridge".

Manjela, Manjela, de la mar
Si nos dejareis pasar
Por pasar ya pasaréis
Y un infante dejaréis
El infante cual sera
El de adelante corre mucho
Y él de atrás se quedara.

Así cantan y marchan hasta que han terminado con todos los niños y luego sigue el (tug of war). This rhyme is identical in some of its lines with the rhyme that is used in Spain in the game called, Por la Puerta de Alcalá. The rhyme follows:

Por aquí yo pasaré

Y una niña dejaré

Y esa niña! Cuál será?

La de adelante o la de atrás?

La de adelante corre mucho

La de atrás se quedará.

Pásame si pásame

Por la puerta de Alcalá.

Here again is shown the influence of environment. Children in Spain are familiar with la puerta de Alcala and its historical and romantic background so they use it in their game.

San Serení

San Serení de la buena, buena vida
Hacen los zapateros así, así, así.

San Serení del monte, San Serení cortés
Yo como soy Cristiano me arrodillare.

San Serení de la buena, buena vida
Hacen los costureros así, así, así.

San Serení del monte, San Serení cortés
Yo como soy Cristiano, yo me levantaré.

San Serení de la buena, buena vida
Hacen los Carpinteros así, así, así.

San Serení del monte, San Serení cortés
Yo como soy buen Cristiano, yo te saludaré.

San Sereni

San Serení of the good good life
The shoemakers do thus, thus, thus.

San Sereni of the mountain, courteous San Sereni
I kneel to you as a good christian.

San Sereni of the good good life
The weavers do thus, thus, thus.

San Sereni of the mountain, courteous San Sereni
I as a good christian, I will rise for you.

San Sereni of the good good life
The carpenters do thus, thus, thus.

San Sereni of the mountain, courteous San Sereni
I as a good christian, I'll salute you.

The group joins hands, forming a circle, and as they go around, sing, and act out the little song. The interest that this game holds for children rests in the imitative movements to which it lends itself. The children are supposed to imitate the movements that the leader performs, in showing them how the shoemaker, weavers, carpenters do their work. This game appeals greatly to the imitative impulse of children.

In a collection of children's games played in Extremadura made by Hernandez de Soto [32] the game is listed almost verbatim, but lacking the refrain that is peculiar to the game in New Mexico. Marcial Dorado [33] in her España Pintoresca cites the game with the following verses:

Hacen los costureros, así, así, así.

and

Hacen los barrenderos, así, así, así.

The game itself may be interminable if all of the vocations were to be mentioned.

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32 - Machado y Alvarez, Folklore Español, Biblioteca de las Tradiciones Populares Españolas, (Sevilla), Vol. III, 1883-1886, p. 88.

33 - Dorado Marcial Carolina, España Pintoresca, (New York), 1917

Matarilirilirili

Un guate, matarilirilirili
Un guate, matarilirilirón,
Qué quiere Ud., matarilirilirili
Qué quiere Ud., matarilirilirón,
Yo quiero un paje matarilirilirili
Yo quiero un paje matarilirilirón,
Escójalo Ud., matarilirilirili
Escójalo Ud., matarilirilirón,
Yo escojo a (nombre) matarilirilirili
Yo escojo a (nombre) matarilirilirón,
Qué nombre le pondremos, matarilirilirili
Qué nombre le pondremos, matarilirilirón.

The children form two lines facing each other and as they sing they approach each other and then retreat. This is a dialogue. First one group, approaches and sings the first two lines, then the other one approaches and recedes singing the next two lines. The one chosen is asked if he likes the name they have chosen for him. If he does not, then some other name is chosen.

Este nombre si le gusta, matarilirilirili
Este nombre si le gusta, matarilirilirón,
Aquí le traigo a mi hija, matarilirilirili
Aquí le traigo a mi hija, con dolor de corazón.
Celebremos todos juntos, matarilirilirili
Celebremos todos juntos, matarilirilirón.

They join hands, form a circle and dance around. This game was also found in Puerto Rico showing no particular variation in word or manner of playing, but quite a difference in the music used. [34]

The version that comes from Spain as exposed by Dorado is of the same procedure and music, but there is a difference in the beginning words. In New Mexico children begin the game by saying, Un guate. In Spain according to the game presented by Dorado, they begin by saying, ambo ato. Both terms are insignificant as far as their etimology is concerned.

Naranja Dulce

Naranja dulce, limón partido
Dame un abrazo, que yo te pido.
Coro:
Toca la marcha, mi pecho llora
Adios, Señora, ya yo me voy.
Si fueren falsos, mis juramentos
Tiempos algunos, enamorados.

Juan Pirulero

Sentados en círculo. El guía le da el nombre de algún instrumento musical a cada uno de los que componen el círculo. Cada uno de los del círculo tiene que imitar que toca el instrumento asignado. Mientras que el lider dice o canta:

34 - Cadilla Martínez, La Poesía Popular en Puerto Rico, (Madrid), 1927, p. 43.

Este es el juego de Juan Pirulero
Que cada quien atiende a su juego.

El chiste es que Juan Pirulero o lider puede cambiar de instrumento cuando se le antoja, y tomar uno de los otros instrumentos representados en el círculo. Cuando esto sucede el otro tiene que hacer lo que el guía hacía.

Por ejemplo, si el guía toca la corneta y otro en el grupo toca el piano - cuando el guía comienza a hacer movimientos de que ha cambiado al piano el otro tiene que cambiar a la corneta. Si no lo hace sale del juego.

The players sit in a circle. The leader assigns names of musical instruments to each one and the idea of the game is that each one is supposed to imitate the instrument that he has in tempo with the song.

The leader has the privilege to change from his own musical instrument and play one that belongs to another person in the ring. When the leader does that, then the person whose instrument he has picked must take over the leader's part. If the player fails to do this then he must give a forfeit. The fun of the game is in shifting the instruments rapidly.

In this game we again see that its appeal resides in its imitative quality, and children love to imitate instruments, so do adults for that matter. This game is such an entertaining game that when groups of grown ups play this game they become more hilarious over it than kids do.

Carolina Marcial Dorado has included the game in her collection. In procedure it is the same as the New Mexican version, but its music differs and it is called Antón Pirulero.

Angel de Oro

Todos los niños y niñas están arrodillados en forma circular alrededor de una niña en el centro del círculo. Se levanta una de las niñas y empieza a andar por fuera del círculo mientras todos cantan:

"Angel de oro vista de un Marcel
Ha venido un Indio enviado por Sotel
Esta no la quiero por fea y pelona
Esta me la llevo por linda y hermosa."

Aquí escoje una del círculo y todos los que están al lado le siguen hasta que se queda sola la niña del centro.

Parece una rosa parece un clavel
Acaba de nacer al amanecer.

Cuando dicen amanecer se levanta y corre tratando de agarrar a una de las otras. Así sigue el juego.

The influence of the environment in this game is evident. Un Indio has come to carry away a beautiful damsel and not the one that is ugly and hairless, but the one that looks like a rose or a carnation. The fairy tales of romance take a very prominent part in the children's life. Especially those fairy stories in which the maiden is carried

away by a bold knight. In every country there exist a number of games that carry on this motive and Latin countries have their quota. In the following game the count has come in search of a damsel. As can be readily seen, it is a variant of Angel de Oro, showing the same wording but changing the heroe of the tale to a Count.

La Viudita

Hay una niña en el círculo de niños. La niña del centro canta:

Yo soy la viudita del Conde Laurel
Que quiero casarme y no encuentro con quien.

El coro contesta:

Pues siendo tan linda
No encuentras con quien
Escoge a tu gusto
Que aquí tienes a quien

La niña en el centro contesta, escojiendo a una

Escojo a (Carmela)
Por ser la mas bella
Y linda Azucena
De Mayo y Abril.

El juego sigue lo mismo, solamente que la nina dice diferentes nombres para no escoger la misma todo el tiempo.

A girl is in the center of the ring and sings her plaintive song:

I am the widow of Count Laurel
I wish to marry and find no one.

The search for someone to marry is not at all child play, it may be said that this game shows matured philosophical ideas.

The chorus answers the plaintive:

Since you are so beautiful
and find no one.
Well choose at will
From this group that has so many (beauties)

The widow chooses one and sings:

I choose Carmela
Because she is so beautiful
She looks like a white lily
of May and April.

El Conde en Busca de Prez

Circulo: El Conde ha venido en busca de prez
Una me la llevo a ver a cual es

Conde: Esta no la quiero por fea y pelona
Esta me la llevo por linda y hermosa

Parece una rosa una rosa,
Parece un clavel
Acabado de nacer
Al amanecer

Círculo - Se escoje un conde. Bailan en círculo, cantando. El conde la ve para escoger. Canta solo. La escogida baila con el conde.

Although this game has the same motive as the one before, it has a different way of ending. There is no

running involved in it. The lover just stands in the center of the ring and chooses his lady fair when they have sung the leading verse.

Mrs. Gomme [35] in her collection of games played in England has found one which she describes as follows:

"A pretty example of the permanence of New England tradition is furnished by the game, "Here comes a duke". The "Duke" seeks a fair maid as partner who at first refuses but at last says:

"Now we've got the flowers of May
The flowers of May, the flowers of May
To join us in our dancing."

Another game which contains this idea of romantic and ideallic love is the following:

This game is very similar to a game that is found in Extremadura. [36] The procedure is the same, but the dialogue somewhat different, probably due to the social environment. The theme of marriage, however, is present in both selections:

Soy viudita
Lo mando la ley
Quiero casarme
No encuentro con quien

No es contigo, ni contigo
Ni contigo, ni contigo
Solo contigo me casare.

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35 - Gomme, Bertha Alice, Traditional Games of England, Scotland, and Ireland, Bibliographical Notes of American Folklore, Vol. XII, p. 74.

36 - Op. cit; p. 92

While the fairy tale idea is lacking here, and while the suitor is not of noble blood and does not come in his white charger, still the verses contain the element of love and marriage that must of necessity form a part of life and society.

The Shepherdess

The children form a circle, joining hands. One of the girls stands in the center and the rest sing and skip around her:

Once there was a shepherdess,
Laran, Laran, Larito,
Once there was a shepherdess,
Watching over a little flock,
Laran, Laran, Larito.

With milk from her goats,
Laran, Laran, Larito,
With milk from her goats,
She had a little cheese made,
Laran, Laran, Larito.

The cat was watching her,
Laran, Laran, Larito,
The cat was watching her,
With greedy eyes,
Laran, Laran, Larito.

If you should claw me,
Laran, Laran, Larito,
If you should claw me,
I will cut off your little tail,
Laran, Laran, Larito.

Estaba una pastora,
Laran, Laran, Larito,
Estaba una pastora,
Cuidando un rebañito
Laran, Laran, Larito.

Con leche de sus cabras,
Laran, Laran, Larito.
Con leche de sus cabras,
Mando hacer un quesito
Laran, Laran, Larito.

El gato la miraba
Laran, Laran, Larito,
El gato la miraba
Con ojos golositos
Laran, Laran, Larito.

Si tu me entierras tus uñas
Laran, Laran, Larito,
Si tu me entierras tus uñas
Te cortare el rabito,
Laran, Laran, Larito.

Rueda de San Miguel

Círculo -- Marchan o saltan alderedor al ritmo de la música:

Rueda, rueda de San Miguel
Todos traen camote y miel
A lo maduro, a lo maduro
Que se voltee ----------

Cuando llama el lider, al terminar el verso, el nombre de alguna persona está tiene que voltearse y así continuar hasta que todo el círculo esta de cara afuera.

The children form a circle and walk or jump around keeping time with the music and singing the verse. When the last line is sung and the leader chooses the name of some person, that person has to do an about face and the game goes on until they are all turning that way.

In Extremadura [37] the game is a bit different in that it has an introduction which is not present in the New Mexican version. At least it has not been located either through personal research or through the study of the folklore material available. It is mentioned for comparison.

The children form a circle and sing:

"Las cortinas de mi alcoba
Son de terciopelo azul.
Entre cortina y cortina
Se pasea un andaluz
Coche de oro para el moro
Coche de plata para la mata
Turuntuntu -- que vuelvas tu.

The child pointed out has to turn face outward. This is as far as the New Mexican version goes. In Spain they proceed from there. After all the players are turned around they sing without breaking the circle:

A los bollitos de miel
A los de San Miguel
A los de Pan duro
Que se vuelva (el nombre de alguno)

As they are being named, they turn again to their former positions and the game goes on:

A la rueda de San Miguel
Que los Santos quieren ver
Duro, duro, que se vuelva ---------

37 - Op. cit; p. 97

It is interesting to note the change of the words bollito to camote. In Spain bollo is a very current word, but in New Mexico it is hardly known, and besides it has been given a tinge of obscenity with the result that the children restrain themselves from using it.

Another version is the following:

La Rueda de San Miguel

Se junta un grupo de muchachos y muchachas y hacen una rueda cogiéndose de las manos y andan alrededor y dicen todos, "A la rueda de San Miguel todos traen su caja de miel al maduro que se voltee la Maria al burro." La muchacha or muchacho que dicen su nombre se voltea para atrás y los demás con las caras para dentro hasta que se voltean todos para atrás. Luego corren todos alrededor hasta que se sueltan.

El Nino Lauro

Grupo de niños. Uno de ellos se llama Lauro. Este se para en medio. El grupo canta en círculo:

"Un niño nació en Francia
Do re mi
Un niño nació en Francia
Muy bello y sin igual
Por falta de padrinos
Do re mi
Por falta de padrinos
Lauro se va a llamar
Do re mi fa sol la
Lauro se va a llamar."

El círculo se quiebra en dos líneas al cantar esto. Una línea sigue a la otra hasta que están a una distancia de Lauro que se ha quedado solo. Cuando el canto termina Lauro corre y los otros atrás de él. El que logra agarrarlo sirve de Lauro y el juego sigue.

Víbora de la Mar

Víbora, víbora de la mar, de la mar
Por aquí pueden pasar
Que pase el rey que ha de pasar
Que la hija del conde se quiere casar.

This game is played like London Bridge. This makes the second version that is played like the old English game.

Las Calabazas

From La Union in the southern part of the State comes this game which has the element of love in it. The romantic interlude of this game is of particular interest because it unfolds the child's life in its ideallic development.

Se pone una línea de muchachos y muchachas que sean sus companeras. A las muchachas les ponen nombres de muchachos y a los muchachos los nombres de las muchachas. Tienen que estar revueltos los nombres. Hay uno que es <u>it</u>.

Este no tiene companera. El juego es que comenzando con it tienen los muchachos que irse parando en frente de la muchacha que ellos creen que tenga su nombre. Si la muchacha no tiene su nombre entonces le dice "Calabazas", si lo tiene entonces lo abraza y se va con el de brazo. El juego sigue hasta que todos estan acompanados. Siempre queda un muchacho non.

Cuando andan escogiendo a sus companeras hay una cancioncita que cantan que va:

De esa Sierra vienen bajando
Cuatro palomitas y un viejo arriando.

Se queman, se queman las calabazas
Y el que no se case se queda de burro.

Y él que se queda sin abrazar se queda
de burro.

There aren't many changes in the game in the rest of the State. It is played in about the same way over the entire territory.

La Vieja Bruja

Hay una bruja, una madre y los jugadores tienen nombres de los días de la semana. La madre sale y le encarga los niños a la mayor. Luego llega la bruja. "Tan, tan, Quién es? La Vieja bruja. Deme unos fosforitos. No tengo. Si no me das te mato. Mientras que la madre busca los fósforos, la bruja se lleva a Lunes.

La mama llega y dice, "Dónde está Lunes?" La muchacha tiene miedo y responde, "Allá anda en la noria." La muchacha dice muchas mentiras hasta que dice la verdad de la bruja. La madre le regaña y el juego sigue hasta que la bruja se los lleva a todos. La madre va por ellos. La bruja no quiere enseñarle a los hijos, pero al fin les dice a los muchachos.

"Saca un piececito." La muchacha lo saca y la madre lo conoce y se la lleva. Así hasta que los recoge a todos.

This game may have come to New Mexico with the entrance of American culture or it may have come with the first Spaniards that colonized. No one knows and it is next to impossible to determine it.

B Running Games

1. El Azote
2. Las Senas
3. El Angel Bueno y El Angel Malo
4. La Cobra
5. El Coyotito
6. El Santiaguito de Palo
7. Ron Chi Parrón
8. Los Perros
9. La Ponzoña

El Azote

Uno del grupo esconde un pedazo largo de garra con un nudo en una orilla. Cuando ya lo haiga[38] escondido él les dice que lo busquen. Cuando lo halle uno les da con el azote mientras que ellos anden buscando el azote. Si los jugadores logran entrar en un refugio entonces el que trae el azote no puede pegarles. El que lo halla lo esconde la otra vez y así se sigue.

The Lash

One of the group hides a piece of rope. When it is hidden the rest try to find it. When one finds it, he may hit any of the others with it, provided they are not in the refuge. The one that finds the rope has the opportunity of hiding it.

El Escondedero

Uno de los que van a jugar es "it". Los otros se van a esconder en lo que el que es "it" esta contando hasta cien. Luego el va y los busca y si los ve antes de que ellos corran al "base" el lo pescaron. El primero que pezcen es "it". La otra vez el objeto es que no lo pesquen.

The American game of hide and seek is here played verbatim, as one might say. This game is not a Spanish game.

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38 - Haiga, corruption of haya.

Las Señas

Para jugar este juego se necesitan dos grupos de jóvenes. Pinta una línea en el medio de los dos grupos y el primer grupo escoge señas para que adivine el otro grupo. Si adivinan corren a coger a miembros del otro grupo, y si los cogen se los llevan para el otro grupo y ellos hacen lo mismo hasta que por fin se queda un lado sin nadie y se acaba el juego.

This game is called New Orleans in English.

To play this game it is necessary to have two groups of young ones. A line is drawn that separates the two groups and one group makes some gestures, previously agreed upon, to the other group. They try to guess what the signs mean. If they guess then they may run after the other group to see if they can catch any of the players. The game goes on in this way until one side has conquered the other one by catching all its members.

El Angel Bueno y El Angel Malo

Se pone un grupo de muchachas en una línea y una persona tiene que poner color de listón a cada uno y una persona se tiene que poner en lugar del Angel Bueno y otro en lugar del Angel Malo. Primero viene el Angel Bueno y dice:

Tan, Tan

Y el que pone colores pregunta:

Quién es?

Soy el Angel Bueno

Que quiere?

Yo ando buscando listones.

De que color?

Dice el angel que color quiere y si halla el color que el dice se lo lleva y gana un ángel así. Así hace por tres veces y se va y viene el Angel Malo y el hace lo mismo que el Angel Bueno. Así se están hasta que ven quien gana mas ángeles.

This game is not only entertaining, but also instructive. It may be used among primary grades of schools to teach the colors. The colors that are given are rojo, azul, verde, amarillo, anaranjado, color de rosa, negro, acafetado, etc. A game like this would be extremely beneficial in a high school course of beginning Spanish to teach only the names of the colors but also interrogative pronouns.

In a version that is prevalent in the southern part of the State, the dialogue varies a little. There is one who gives names of colors to the players but when the Good Angel comes the following dialogue ensues.

Angel: "Vengo quebrando bolitas de oro. Tan, tan.

La mama: "Quién es?

Angel: El Angel Bueno

Mama: Que Quiere?

Angel: Una Flor.

Mama: De qué color?

Angel: Color rojo.

At this moment the player who has red as his color runs away while the angel is paying the mamá so many hand claps, the mother setting the price. As soon as the angel pays he must run after his color. If he catches the player he takes him on his side, if not, the player may return to the family fold.

Espinosa [39] gives the same dialogue, but he further explains that, "The child that hears the color goes to the side of the angel. The Angel or child taken, then returns as a second angel and a similar dialogue takes place."

Interest awakened by varying the Angel. The version calls for a forfeit to redeem the child. This aspect of the game is particularly charming.

Tan, tan

Quién es?

La Vieja Inés.

Qué traes?

Un reo.

Que delito cometió?

Que lo hallé comiendo queso y no me dió.

Pues la sentencia es que cante
como un gallo.

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39 - A. M. Espinosa, New Mexico Spanish Folklore. Reprint from J. A. F., VXXIX No. CXIV 1916.

A game of this sort is very adequate for club meetings, picnics, and even classroom use. Many words could be added to the vocabulary by repeating the last two lines and substituting different words for queso and cante, i. e. the player may say:

"Lo hallé comiendo manzanas, pastel, etc.

"La sentencia es que cante una canción, que diga un proverbio, etc.

In Arizona this game was played under the title, "La Vieja Inés."

Innumerable may be the variations that are possible with this game. Elementary students would greatly enjoy it especially in those communities where the majority of the students are Spanish.

It is almost impossible to prove to what extent American influence is shown in this game, as well as to show where the origin of it lies. That the game is played in Spain is easily proved through collections made by Hernandez [40] showing that the play is not only prevalent in Extremadura, but that it had its influence from the French game played in the same manner but called "animals". The dialogue and procedure both being astonishingly similar to that of the New Mexican version.

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40 - Machado y Alvarez, Biblioteca de Tradiciones Populares Españolas, (Seville), 1883.

William Wells Newell [41] in his work dealing with games played by American Children has this version,

"Who's knocking at my door?
The Angel with the Golden Star
What do you want?
Blue_____

Newell also points out that the game is found in Switzerland, Italy, Germany, France, and even though the dialogue differs in most countries it retains its primary motive of representing the good and evil side of life.

Authors in their literature have at times been concerned with this same theme, representing it in the theater, the novel, and poetry.

A game of this sort shows that this particular theme being religious and dear to the heart of people is as old as civilization itself and gives origin to the manifestation of it in childhood as do other themes of powerful influence.

La Cobra

Un grupo de muchachos se juntan. Los que quieren jugar se hacen una rueda y luego señalan una persona para que sea la cobra. No se pone de cobra nadie hasta que convienen todos de poner a esa persona de cobra. Luego que ya convienen todos, se pone la cobra en el centro y todos

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41 - Newell, William Wells, Games Played by American Children, (New York), 1884, p. 213.

se cogen de la mano en una rueda. La cobra pregunta: "Por a cuál puerta salgo? Todos dicen no por aquí y afijan [42] las manos y no la dejan salir. Ella se está allí queriendo salir por todas las puertas hasta que sale. Luego que la cobra sale salen todos a cogerla y la que la coge ese es la cobra.

La cobra must be really an importation because the name surely implies something which is strange to New Mexican soil, but not to Spain because it may be that the cobra was known through the influence of the Moor.

El Coyotito

Se cogen todos los muchachos y muchachas que quieren jugar y se hacen ristra uno atrás del otro. Se sienta uno solo y todos le pican la cabeza y lo rodean en redondo [43] del que está sentado y le dicen,

"Voy pepenando, pinoncito y asi pasan como dos o tres vueltas y luego se retira poco la ristra de muchachos. La mama coge una piedra y la tira. Le dice al coyote: "Mira que gallina con pollos está allá. Se va el tonto coyotito, se va a buscar la gallina con pollos. Le grita la mamá, "vuelta mis hijos." Abre las manos el coyotito, brinca a coger a los que están hechos ristra, los va cogiendo de uno por uno hasta que los coge a todos.

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42 - Afijar - to tighten the hand clasp.

43 - En redondo - around.

Dr. Espinosa[44] cites more of the game. He indicates that there is the following rhyme when this game is played.

Pepenando piñoncito
Pepenando piñoncito
Para el pobre coyotito
Para el pobre coyotito.

At this point the players pinch the coyotito's head. He gets angry and jumps at them and tries to catch them.

A very interesting phase of the study of folklore is the originality and peculiarity of some of the terms that are used. El Coyote is not mentioned in any folklore material from any of the Latin countries, but it is peculiarly New Mexican being found not only in games but also in songs and tales.

El Santiaguito de Palo

Se junta un grupo de jóvenes. Todos se sientan y uno es Santiaguito de Palo y otro les pone diferentes nombres a todos los que están sentados. Luego, él que pone los nombres dice:

"Salta el sol, salta la luna."

y luego Santiaguito dice que "venga mi senoría" y él que les pone nombre le dice a Santiaguito los nombres que ha puesto. Entonces el Santiaguito llama uno de los nombres de uno de los que están sentados. El nombre que escoge Santiaguito sale corriendo y si lo coge se va con el hasta que hace un grupo y se los lleva a todos con él. Si

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44 - Op. cit; p. 57

Santiaguito no lo coge entonces le ponen otro nombre y sigue el juego.

The object of this game is, ostensibly, exercise. It is entirely of Spanish origin as the name implies. Santiago is the patron saint of Spain. No hidden motive or mysterious end is found in the game, it is merely a way of letting out energy and a good pastime for cool summer nights. The religious implication in the name merely shows what is true of most games that they carry on religious ideas and motives that are inculcated in children's minds.

Ron Chi Parrón

Este juego se juega después de que se juntan un grupo de muchachos. Se comparten y hacen dos tiros. Cada tiro escoge un capitán. Después se va a esconder un tiro y al rato vuelve el capitán del tiro [45] que se escondió, y éste le dice al tiro buscador que ya están listos. Luego salen a buscar y el capitán del tiro que se escondió grita nombres de frutas las cuales son señales de que andan cerca o lejos de su tiro. Luego se van lejos del tiro buscador, grita el capitán, ron-chi-parrón y corren los dos tiros al tapadero y el tiro que llega primero se va a esconder.

A prevalent American influence can be seen in many Spanish games. The one mentioned is none other than Run Sheep Run. The title of it clearly shows the influence of English upon Spanish in New Mexico.

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45 - Tiro is the hispanized word for team used in New Mexico primitive meaning being team of horses. It has come to apply to the term team used in sports.

El Jarro

Ponen un jarro y uno se cubre la cara y cuenta hasta que se esconden todos. Cuando están todos escondidos él que se queda cuidando el jarro si ve alguno de los que busca dice así: Uno, dos, tres, por José. También puede ser cualquier otro cuando el buscador se descuida viene otro y le da una patada al jarro y se vuelven a esconder todos, y si no le dan patada, al primero que hallan ese es el que los busca la otra vez.

Los Perros

Este juego es muy corto y es jugado entre tres o cuatro niñas. Una niña es Dolores y la otra es la Señora Sánchez, las otras doce niñas son perros.

Dolores va a casa de la Señora Sánchez y dice:

Señora Sánchez dijo mamá que fuera a casa a tomar caldo.

Señora Sánchez: No, me muerden los perros.

Dolores: No, están amarrados.

Señora Sánchez: Bueno.

Ella va a casa de Dolores bebe caldo y luego dice:

Ya me voy.

Dolores: No se vaya tan pronto.

Señora Sánchez: Sí, ya me voy.

Cuando se va salen los perros detrás de ella, si la cogen hacen como que la muerden y si no la cogen ella va a su casa y vuelven a repetir el juego.

Las Casitas

Este casi siempre lo juegan las niñas chicas. Las dos son comadres y sus muñecas son sus hijitas, y se visitan en sus casitas. Hacen comida.

El Coyotito

Un niño es el coyotito y otro es la gallinita y los demás son las gallinitas y se paran detrás de la gallina y el coyote tiene que pezcar [46] a una de las gallinitas hasta que ya las haya agarrado [47] a todas. Luego corre tras la gallina grande. Luego el coyotito tiene que decirle adivinanzas a la gallina y cuando diga una bien le da una gallinita hasta que todas estén sacadas.

This game is very similar to <u>three deep</u> in principle.

La Ponzoña

Se hace un cerco con todos los jugadores agarrados uno al otro de la mano. En el centro se pone alguna cosa pequeña, como una piedrita. Cierran todos los jugadores los ojos exceptuando uno. Comienzan a dar vuelta alrededor de la ponzoña. El que está con los ojos abiertos cuida cuando alguien pisa la ponzoña, y de una vez dice, "Ya pisaste la ponzoña", y de una vez se sientan todos. De vez en cuando se paran algunos, y él que está al medio hace fuerza [48] coger a los que están parados. Todos los que ha cogido ayudan a coger a los demás que hallen en pie, hasta que hayan cogido a todos.

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46 - Pezcar - to catch.
47 - Agarrar - to catch.
48 - Hacer fuerza - to try.

C Gesture Games

1. La Rueda de San Miguel

2. Huevito Podrido

3. Las Estatuas

4. La Burrita Pinta

5. ¿Cuántos Panes Hay en la Horca?

6. El Ojelatero

Huevito Podrido

Juego simple. Uno de los muchachos de vuelta a los demás hasta que se atarantan y se caen, no se mueven, el Huevito Podrido les hace cosquillas y él que se ríe ése da prenda.

Las Estatuas

Este juego es como el anterior pero tiene otro objeto. Un muchacho da vuelta a los jugadores uno por uno pero después de dos o tres vueltas los suelta y los jugadores tienen que permanecer como caen y estarse muy quietos. Después de que todos han caído el que da las vueltas va por el grupo y escoge la mejor estatua para que sea it. ("It" es él que da las vueltas.)

The reason for naming this game Huevito Podrido in New Mexico is difficult to find. The term does not have any significance as far as the game is concerned. Perhaps it is a corruption of some other term. The second version called Las Estatuas has in my opinion a much more significant name.

Burrita Pinta (One and Over)

Uno de los muchachos tiene que agacharse y permanecer así mientras que los otros hacen lo que hace el guía.

El guía brinca por arriba del que está agachado dándole una nalgada y diciendo: "Uno - tu tío Bruno". Los otros así lo mismo y sigue:

"Dos - Te da tos.

Tres - La Vieja Inés.

Cuatro - Tu retrato.

Cinco - Te brinco.

Seis - Otra vez.

Siete - Pícate el ojete

Ocho - El viejo mocho

Nueve - La Vieja quiere

Diez - Nevado es

Once - Repica el Conce

Doce - La vieja toce.

Aquí termina cuando dicen lo último salen todos corriendo y la burrita tiene que agarrar a alguno para que ocupe el sitio de burrita porque si no, entonces él tiene que seguir.

This is a particularly vulgar version of the game. It is played among boys in the street. In the early version, the obscene dialogue was not present to be sure, but as time progressed it must have been changed through some evil influence. Although the original version of it has not been found, there is no doubt that it took the same course that this version found in Extremadura by Mr. Hernandez.[49] It is called Anda la Mula and the ensuing dialogue is the following:

A la una anda la mula
A las dos el reloj
A las tres machaca el alvirez
A las cuatro, brinco y salto
A las cinco, salto y brinco

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49 - J. P. Santos, Hernandez, Juegos de los Niños en las Escuelas y en los Colegios, (No date Madrid), p. 158

A las seis, el mejor vino que bebe el rey
A las siete, salto y pongo mi capiruchete
A las ocho, salto y quito mi bizcocho
A las nueve, desato la burra y bebe
A las diez, otra vez si tiene se
A las once, llama el conde
A las doce, le responde.
El conde de Inglaterra
Mando desollar una perra
Con un cuchillo de cana
Aya arriba en la montana
Hay un pino
En el pino un nido
En el nido un huevo
En el huevo un pelo
Tirando de este pelito
Salen los pajaritos
Pun - pun que tocan a fuego
Pun - pun que ya estan aqui
Pun - pun que echan a juir.

This, it can readily be seen, is a much more complete version than the one found in New Mexico. Whether or not the last part of it existed in this State is a matter of conjecture, there lacking positive proof for it. In collections of games of Puerto Rico the game was not included but it almost certain that it is played in Mexico for people coming across the border have introduced it in Mesilla Valley.

N. C. Hoke [50] in his study of Folk Custom and Folk belief in North Carolina cites a game which is very similar to one played in New Mexico, in dialogue at least:

"Children take opposite sides with the witch in between. They shout to each other:

"How many miles to Marley Bright?

Answer - "Threescore and ten"

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50 - Hoke, N. C., Folk Custom and Folk belief in North Carolina, J. A. F., Vol. V, p. 120

Can I get there by candlelight?

Answer - Yes, if your legs are long and light."

The position of players is not exactly the same as in New Mexico. They form a line and the one at the end shouts to the one on the other end of the line:

"Cuantos panes hay en la horca?

Answer - Veintiún quemado.

"Quién los quemo?

Answer - El perro jambao ..."

At this point all of them say "Quémelo, quémelo por traidor," and marching in and out interlocking.

The purpose of the work is not primarily to offer hypothesis of the origin of games, but rather to offer a collection of games as they exist in New Mexico. Tracing the origin of a game would probably lead us from New Mexico to Mexico, to Spain and probably the game is not a Spanish game at all, but of a different old world origin. Its principle is European as has been shown by the following: "Puss in the corner" played by Swedish and Italian children and New Mexicans.

"How many miles to Babylon" from England, according to a collection made of English games. [51]

"How many miles to Marley Bright" as found in South Carolina.

"Cuantos panes hay en la horca" as found in New Mexico.

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51 - Op. cit; p. 260

Tracing the origin is a hazardous undertaking for lack of record and conjecture, is at its best, the less of the two evils. Again making reference to the last game we offer this citation from collection of Puerto Rico.[52]

Periquito Salteador
Pun - pun, pun
Que manda mi amo?
Cuantos panecillos hay en la horca?
Veintecinco y el quemao
Quién los quemo?
Periquito el Salteador.

The author also claims proof to the fact that the game was played in Spain in the sixteenth century.

El Ojelatero

El ojelatero comes to pick one

Tan, tan.

Quién es?

El Ojelatero.

Qué quiere, quiere comprar ojalata?

Si.

Que tanta?

Suficiente para.....(Zapatos o lo que sea)

Ojelatero (Manana vengo por mi dinero)

Le da el Ojelatero el nombre de alguno. Troca los nombres, muchacho con nombre de muchacha. Acaba. Comienza otra vez.

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52 - María Cadilla de, Martínez, La Poesía Popular en Puerto Rico, (Madrid), 1933, p. 241.

Sigue el mismo diálogo con este cambio. Vine por mi dinero. (No está mi muchacha (if its a boy). Y el Ojelatero le dice, "Quién es tu muchacho? La muchacha tiene que dar el nombre del muchacho que le dió el ojelatero. Tiene que estar muy formal y no reírse. Ojelatero: "Quién es tu amiga? and many questions like these. If she laughs she has to give a forfeit.

CHAPTER IV - GAMES OF SKILL AND COMPETITION

1 - La Navajita

2 - El Parque

3 - El Hoyo

4 - Tángano

5 - El Cochinito

6 - El Chueco

7 - Pelota

8 - Las Iglesias

9 - Patol

La Navajita

Este se juega por un grupo de niños. Abren una hoja de una navaja y comienzan a clavarla en un suelo blando, bajo ciertas reglas fijas del juego. La navaja tiene que estar bien clavada en el suelo.

(1) Palmeta. - Se tira la navaja con la palma de la mano, la punta en el dedo del medio.

(2) Lomita. - Se tira con el revés de la mano como en la palmita.

(3) Puños. - Se tira la punta entre el dedo índice y el pulgar.

(4) Uñita. - Se hace puno la mano, se pone la punta de la navaja en la una del pulgar y se tira tres veces.

(5) Tijeras. - Se pone la navaja atravesada entre el anular y el índice quedando balanceando. Se le da con la otra mano para clavarla.

(6) Los Deditos. - Se pone la punta en yema del dedo y se arrempuja[53] con la otra para clavarla en el suelo.

(7) Boquita. (8) Naricita. (9) Hombros. (10) Orejuelas. (11) Cabeza. (12) Tacón. (13) Punta del pie. Todos se juegan con la navaja tirándola de las partes del cuerpo mencionadas.

(14) La Ligera. - Se clava la punta de la navaja en el suelo y se le da con la otra para que salte a clavarse en otro sitio.

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53 - Arrempujar - New Mexico term meaning to push.

(15) La Patrás.[54] - Se coge la punta de la navaja y se tira para atras.

This game is played by a group of children. They open the knife and start to stick it in the ground, using certain rules for the game. The blade has to be well stuck in the ground.

(1) Palmeta. - The player throws the knife holding it with the right hand, its blade being on the left palm.

(2) Lomita. - The player is supposed to throw the knife with the blade on the other side of the hand.

(3) Puños. - The point must be on the thumb of the left hand.

(4) Uñita. - The point must rest on the nail of the thumb and is thrown three times.

(5) Tijeras. - Hold the blade between the index finger and middle finger and throw it.

(6) Fingers. - The blade rests on the finger tip of the index. From there the player must throw it.

(7) Mouth. (8) Nose. (9) Shoulders. (10) Ears. (11) Head. (12) Heel. (13) Big toe. All of these positions are played throwing the knife with the right hand. The knife must stick, otherwise the player does not advance through the steps. He has to proceed according to the method. The player that finishes first wins the game.

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54 - La Patrás - Tiro para atras - backward stroke.

El Paique

Este juego se juega casi como la navajita, con una navaja. La diferencia que tiene es que abren dos hojas de la navaja y la tiran. Siendo que tiene dos hojas abiertas esta cae en diferentes modos clavada en la tierra, y cada vez que cae clavada cuentan diferentes números. El que hace más grande suma ese gana el juego.

Negative proof shows that this is an American game sometimes it is mentioned as the beisbol. It is a very modern game, I know that when I was in High School the game was not known among the boys. This game does not appear in any of the collections of games which have been studied.

This game is somewhat similar to Mumblety Peg, a game played with a knife. The only difference is that El Paique is played with a double blade knife and both blades are used in the game. The object is to make the knife stick in the ground in as many different ways as possible. Points count according to the manner in which the knife sticks to the ground.

Lately this game has been referred to as "El Beisbol".

El Hoyo

In other places it is commonly known by La Teja and El Cuatro.

Hay dos jugadores de cada lado y haciendo cuatro los que puedan jugar. Hacen dos hoyos como de 25 a 30 pies de

separados uno del otro. Dos de los compañeros se ponen uno en un hoyo y el otro en el otro. Así el otro par de jugadores se pone en la misma forma. De este modo no quedan dos companeros en un solo lado y tiene cada par de jugadores sus tres tejas (in other places there are only two tejas. Uno de los compañeros las tira de un hoyo y el otro del otro hoyo y en cada hoyo que echan cuentan cuatro puntos y si se cerca al hoyo mas que la de su compañero cuenta un punto y el juego sigue hasta que se hagan doce puntos. Si se pasan de doce pierden. El que llega a doce primero gana. Muchas veces apuestan si quieren. (Nearly always they quieren). Este juego se juega por ambos niños y adultos. Las niñas y mujeres nunca lo juegan.

It is not very easy to understand the explanations given by word of mouth, but as I am familiar with this game I shall give some enlightening remarks. First: by tejas is meant round, flat stones about two inches in diameter. The holes are sets as far as the skill of the players permits. The more skillful the player the farther the holes. The winning score is 12, if the players go over this limit they lose the game. A teja in the hole counts four. The others count as in horseshoes, the nearest to the object. The procedure of the game is practically the same as horseshoe pitching. Two may play the game or a foursome with partners chosen.

The game is doubly interesting when bets are placed. Then, of course, as is true of every betting game, fever runs high, skill increases, and arguments abound as to who made the point. The game is very suitable for outings of the Spanish Club or any other group of people interested in Spanish traditions. American people are unfamiliar with this pastime although it involves the same manner of play that horseshoe pitching does.

Tangano

A circle is made about twenty-five feet apart. In the circle a can is placed. The men playing place their bets in the can and try to overturn the can with its wealth of coins, they throw from a distance of about 25 feet with their tejas.

Each one has two tejas. Each one takes a turn. The first turn is to place the teja around the can, the second turn is to overturn the can and its contents. The coins that are near each teja belong to the owner of the teja.

This game was introduced into my collection through the medium of a friend in Alameda, New Mexico. This town is approximately eight miles from Albuquerque and yet it is not familiar in other parts of the State. Whether or not it is played in other parts of the State is a question that can be solved only through more direct and extensive research.

My intimacy with the folklore of the Southern part of the State helps me in knowing that there the game is unknown.

A game called tango found in Extremadura [55] is parallel in procedure although not in name.

El Cochinito

El cochinito es un juego que se juega con cinco piedritas. Si son cinco jugadores, primero uno coje las piedras y las tira para arriba y al mismo tiempo voltea la mano para ver cuantas caen arriba en la mano. Con las que caigan arriba de la mano volteada tiene que juntar las demás que caen en el suelo, así siguen una después de la otra. El que tenga mas piedritas gana el juego.

The nomenclature of this game gives an exceedingly puzzling expression because it does not deal with a little pig at all. It is the very old game of throwing rocks up into the air and catching them on the back of your palm as they come down. According to Fernando Llorca, [56] this game was considered good amusement among the Greeks. The antiquity of the game attracts attention if nothing else does. It is a very simple pastime, its only attractiveness being in the bets that are placed on the outcome. Interest in this sort of pastime as is also shown also in the old game of Pares y Nones is derived from the wagering that the game includes.

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55 - J. P. Santos, Hernandez, Juegos de los niños en las escuelas y en los colegios., (Madrid), p. 143

56 - Fernando, Llorca, Lo Que Cantan Los Niños, p. 123.

In Pares o Nones the same principle is carried out, but instead of rocks coins of different denominations are used.

El Cochinito

In Spain [57] this game goes under the title of Las Chinas this being a more appropriate term since chinas is used to mean pebble. Newell [58] believes that this game gave origin to the game of jacks played with a rubber ball and jacks. He also makes mention of the antiquity of this game saying that "A pleasing painting in the Museum of Naples represents goddesses playing at Five Stones. Hilaera has just thrown, she has caught three, the other two are fading to the ground. Niobe, Latona, y Phoebe are standing behind."

One of the movements of the Spanish game is still exactly the same, [59] as that described by Greek writers of the Second Century."

"The same amusement under the same name was popular in Greece more than two thousand years ago, being mentioned as a girls' game by Aristophanes." No doubt the painting referred to by Newell in the rotogravare shown in Llorcas collection.

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57 - Op. cit; p. 191

58 - William Wells, Newell, Games and Songs of American Children, Harper and Bros., (New York) 1903, p. 20

59 - Op. cit; p. 28.

El Chueco

Para jugar al chueco se juntan dos grupos de muchachos en iguales partes para cada lado. Cada muchacho con un garrote chueco en su mano. Marcan dos lugares para el topadero,[60] ponen una pelota a igual distancias de los dos topaderos y comienzan a pegarle a la pelota con los chuecos. El grupo de muchachos que la llegue primero al topadero, ese lado gana el juego. Muchas apuestas se hacen cuando juegan adultos. Se apuestan bailes, banquetes, etc.

This game is not mentioned in any of the collections which have been extensively studied so the logical conclusion is that it is not of Spanish origin. It has the American principle of hockey; however, it differs in that no one guards the goals and the goals are not as in hockey (100 yards?) apart but 2 or 3 miles. It was my fortunate experience to witness several contests of the nature described in the above narration. In San Marcial many a contest all along the Río Grande was held between old and young of the village and always there was the baile or comida at stake.

El Juego de las Iglesias

Se pinta un círculo (iglesia) grande y dos chiquitos.

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60 - Topadero, - Word used in New Mexico, meaning goal.

Primero se escogen igual numero de muchachos y muchachas. Después tiran cedula para ver quien queda adentro. Comienzan de uno en uno a pegarle a la bola, dándole tres chanzas (hispanized - chance). Al pegarle a la pelota corren así a la iglesia primera y esperan que otro le pegue para correr para la segunda y en seguida para la tercera. Los que están afuera hacen esfuerzo para quemar (darle) a alguno, tirándole con la bola y tan pronto como queman a uno todo el grupo queda afuera. Es casi semejante al base-ball.

This game is of especial interest because it not only shows the principle of what we call the American national sport but because it is typically New Mexican as far as can be ascertained. No mention of it was made in Mr. Espinosa's collection [61] perhaps because his collection dealt mostly with games of song pertaining to children. The same is true with the collections of Llorca [62] from Spain and Maria Cadilla [63] Martinez from Puerto Rico.

A most intriguing view however is the fact that in the collection made by J. P. Santos Hernandez [64] in Spain, the game is thoroughly described showing the same procedure but bearing a very different and appropriate title. The following is the description of it as given by the collector:

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61 - A. M. Espinosa, New Mexico Spanish Folklore, J. A. F. Vol. XXIX, (Oct., Dec., 1916).

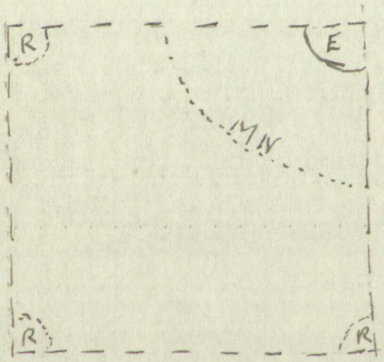
62 - Fernando Llorca, Lo Que Cantan los niños en Madrid,(No date).

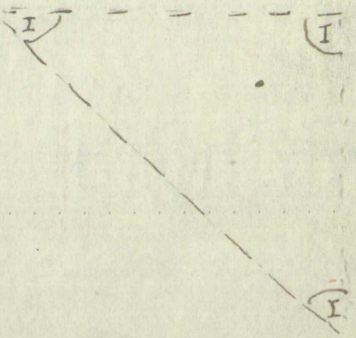
63 - María Cadilla de Martínez, La Poesía Popular en Puerto Rico, (Madrid), 1933.

64 - J. P. Santos Hernandez, Juegos de los niños en las Escuelas y en los Colegios, (No date, Madrid), p. 221.

Las Estaciones

"El Juego se hace de este modo. Se reune en la ciudad el primer bando; el segundo se esparce desde luego por el camp, fuera de la línea mn de defensa. Uno de ellos coge la pelota y colocándose unos cuatro metros de la ciudad en el punto a se la hecha al de la barrera, este le pega con la mano. Si ganan la estacion gritan muerto para que no le tiren con la pelota. El bando que pueda hacer más rayas con los que logran entrar en la ciudad después de haber rodeado las estaciones ese es el que gana.





It may be seen clearly from the two drawings that the games are almost identical. The procedure of batting the ball and running to the estaciones or iglesias is the same. The question is why the change in name if the game was brought over by the Spanish settlers. Perhaps in Spain the game is referred to as Las Estaciones, because the seasons are of so much importance to their life and people always sought refuge

in the seasons, studying them well to make provisions for future. In New Mexico refuge from marauding tribes was sought in the churches. Perhaps the place of succor in the midst of a plague and famine was the church.

In the Southern part of the State the game is known as La Quemada. Nigger Baby, Dodge Ball, and other ball games where the player has to be hit by the ball are of the same type as this Spanish game, because they all have the same object, the same principle of batting the ball, and the zone of refuge where the player is safe.

The game of ball is as old as the world itself. Girls play bouncing the ball up and down. Men play batting the ball around or carrying it. Children play with ball in their games of jacks. Truly the word ball and word game seem to be synonymous. Groos [65] says, "That the Romans had two kinds of balls one very large, the follis, and the other smaller, the follicolus, which were struck, the former with the forearm protected with bandages or a wooden ring, and the latter with the fist. The first is still played in Italy under the name of il guioco del ballon grosso.

This procedure is exactly the same procedure used by the Basque's in their game of Pelota. It is also the same procedure of the other games played based on the Basque Pelota,

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65 - Karl Groos, The Play of Man, (New York), 1913, p. 301.

namely, Jai Alai, Cuba; Fronton, Mexico; Rebote, New Mexico; Hand ball of the United States in general and Brooklyn in particular.

I do not believe there is a country where the ball is not known.

Patol

A round stick about two feet in length with distinct divisions or marks as in a ruler. A hole is in each one of these marks. This hole runs through the stick. The players form a circle and by means of darts made of sticks with pine needles or other needles try to score by shooting the darts through the holes. The scores of course are indicated in each one of the holes.

This is a very old popular game and people at times acquired great skill in playing it. The object of the game is to bring excellence in the game. No other collections show this particular game as being played in the other countries, but Groos [66] found a game similar to it in Heidelberg. I cite for comparison:

> "A game with a stake driven in the ground but on end. It is sent spinning through the air symbolizing the flight of winter before fiery darts of Spring."

This is a very interesting game, but lacks the skill that forms a part of Patol. The author of the game also

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66 - Op. cit; p. 109.

gives a theoretic explanation of this sort of play saying that these throwing games are fighting games that show the throwback to our ancestor's spirit of the hunt. Perhaps this is true, it is certain that children and adults like games of the chase, the hunt, more than any others.

Because life is battle, because everyone is in competition with the other, because existence has resolved itself into a struggle; that is why children have learned from early times that they must compete in plays or games otherwise, there won't be any fun.

This does not necessarily mean that all games of fighting will be of the same kind as boxing, wrestling, and other hand sports. It means that the spirit of fighting will be included in the game. Thus we find games where fighting is carried on in argument, also intellectual contents in remembering words of a game such as La Llave de Roma, or games of riddles. Games like El Banco de Mexico, are also games of competitive nature. Any games of board which require strategic positions on the part of the players are fighting games. Games on boards are played in almost every country, and Chess, venerable Asiatic game, was played in Spain as early as the ninth century.

CHAPTER V - PARLOR GAMES

1 - El Coyote y las Gallinas

2 - La Pitarrilla

3 - La Estafeta

4 - El Cazador

5 - La Llave de Roma y Toma

6 - La Monita Ciega

7 - El Gato y el Ratón

8 - El Diablo y la Monja

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13 - Pin Pin Jarabín

14 - El Buque

15 - Adivinanzas

16 - Las Cebollitas

17 - La Gallina Sabia

18 - La Gallinita Ciega

19 - La Escoba

20 - Puno Punete

21 - El Negro

22 - Trabalenguas

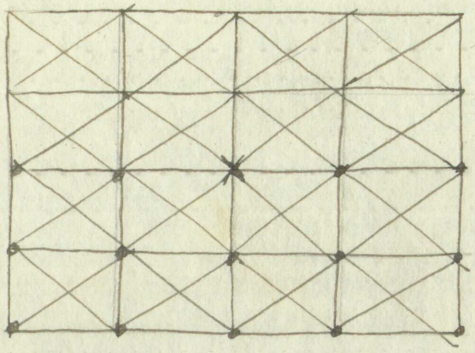
23 - Al estira y afloja

24 - Ya se Murió mi Abuelita

25 - Piñata

El Coyote y las Gallinas

Se forma o se pinta un cuadro asi:



Los puntos son las gallinas, la posicion que ocupan. El coyote ocupa la posicion indicada por la cruz. El objeto es que las gallinas muevan y encierren al coyote sin dejarse comer. Se come, o se pierde, o se brinca una gallina lo mismo que en las damas, es decir tiene que haber un vacio del otro lado de la gallina. Las gallinas mueven primero.

Si el jugador sabe bien el juego puede mover todas las gallinas sin perder una y encierra al coyote facilmente.

Games of this sort may be either played as parlor games having beforehand prepared the diagrams. Spanish people usually following the inconsistency of the race play the game wherever they chance to be. Sometimes just sitting down on the ground, then drawing the diagrams and using pebbles for the men.

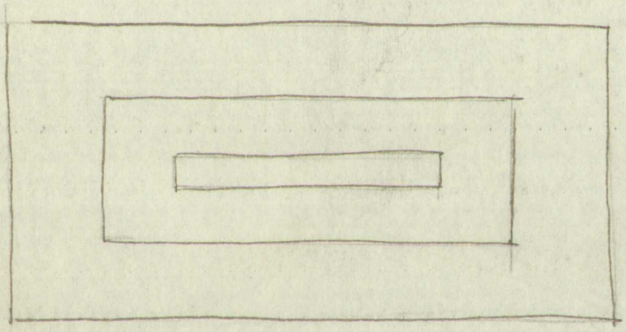
La Gallina y el Coyote cannot be found in any of the books which have been studied. The reason is readily seen

because of the inexperience of other latin countries with the Coyote. Games, tales, and songs, and poetry are always full of characteristics dealing with the place where they are found. In South America the payador sings of his pampas and ombú. The New Mexican trovador sings of his prairie, "Where the coyotes howl". The coyote is peculiarly North American, that is why it is found even in games as this one which is called Cinco en Raya in Spain.[66]

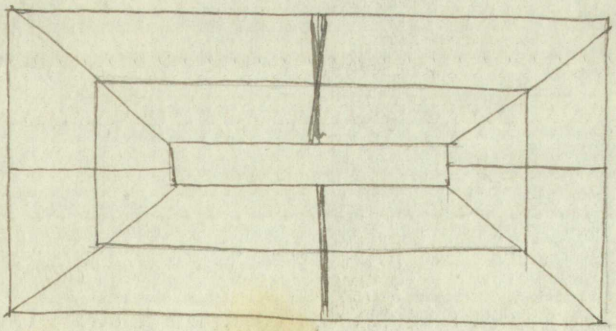
La Pitarilla

Johnson[67] le nombra: Nine Men Morris.

With a diagram, it is played something like tit-tat, which children like so much. Three squares within each other.



The corners are connected and a line also in the middle.



66 - J. P. Santos, Hernandez, Juegos de los Niños en las Escuelas y Colegios, no date,(Madrid), p. 235.

67 - George Ellsworth Johnson, Education by Plays and Games, (New York), 1907, p. 98

The players each have enough men to place and try to play men in a row, as soon as a row is obtained, the player must say pitarilla. The opponent of course has to try to prevent the other fellow from making pitarilla and at the same time to make one himself. When a pitarilla is made it gives the player who made it the privilege of taking one of the opponent's men. When all are placed there will be moving of men along lines with the same object in view to make a pitarilla.

Tres en raya - En Nuevo Mejico Pitarilla.

Cinco en raya - Las Gallinas y El Coyote.

El Viudo

This is a complete verbal translation of the American game Wink.

Se hace una rueda con los que quieran jugar. Cada uno con su mujer. Las mujeres van sentadas y los hombres van parados atrás de las mujeres. Uno es el viudo, ése no tiene mujer y está su asiento vacío y todos tienen que verle los ojos. A la que le cierra un ojo ésa se va con él, si no le pega su marido. Si la ve el marido que se quiere ir con el otro hombre la coge y no la deja irse. Entonces tiene el pobre viudo que buscar otra mujer. Si se va una mujer con él, el marido de la mujer tiene que cerrar el ojo a otra mujer pa' que se vaya con él.

La Estafeta

En este juego se les da a las personas que están sentadas nombres de estafetas. Menos al estafetero que está en el medio y grita el cambio de una estafeta con la otra y estos se cambian lugares. Si el estafetero tiene chanza de agarrar uno de los asientos el que se queda sin asiento es el estafetero y así sigue el juego.

This is the old "Basket Upset" game but instead of giving names of fruits to the players, names of places are used. The name Estafeta is originally New Mexican since in no other Spanish American country is the word used.

El Cazador

Este juego se parece al juego que se juega en sociales americanos que se llama "I am going hunting." Es juego que se puede jugar en sala así como también afuera.

Se hace un círculo de los jugadores y el que comienza el juego se pone en el centro después de haber dado a cada uno de los jugadores un nombre que designe algo que se identifique con la caza o el campo v. g. carpa, rifle, parque, perro, etc.

El del centro camina al derredor diciendo, "Voy a cazar y llevo mi rifle,". El que tiene el nombre rifle se levanta

y lo sigue y así va nombrando diferentes cosas hasta que quiere terminar. Entonces dice boom o zas y todos tienen que sentarse. El que se queda sin lugar ese es el lider y sigue el juego.

La Llave de Roma y Toma

Un círculo de jugadores. El propósito es que los jugadores repitan todo lo que el guía dice. Comienza así el lider: con una llave que le da al que está a su izquierda:

"Esta es la llave de Roma y Toma", y pasa la llave. Los demás uno por uno repiten esto hasta que círcula la llave al guía. Luego este dice:

"Esta es la llave de Roma y Toma, y en Roma hay una plaza." Esto se repite por cada uno hasta que llega la llave otra vez al guía quien dice:

"Esta es la llave de Roma y Toma y en Roma hay una plaza, y en la plaza hay una calle,"

Y así sigue anadiendo:

"en la calle hay una casa"

"en la casa hay una sala"

"en la sala hay una alcoba"

"en la alcoba hay una jaula"

"en la jaula hay un perico que dice--

Cuando llegan a este punto el guía repite todo lo que se ha dicho al revés.

Asi---Un perico que dice---

"Ni la jaula está en la alcoba

Ni la alcoba está en la casa

Ni la casa está en la calle

Ni la calle está en la plaza

Ni la plaza está en Roma

Ni está la llave de Roma y Toma."

El objeto es él que pierde da una prenda.

Espasa in his games of forfeit cites, "Os vendo la llave de mi jardín,[68] and Llorca[69] cites La Bota de Vino:

Esta es la bota
que buen vino porta
de Cadiz a Rota;
Aquí esta el tapón
Que tiene la bota
que buen vino porta
de Cadiz a Rota,
Este es el cordón
que amarro el tapón
que tiene la bota
que buen vino porta
de Cadiz a Rota.
Este es el ratón
que royó el cordón
que amarró el tapón
que tiene la bota
que buen vino porta
de Cadiz a Rota.
Este es el gato
que mato al ratón
que royó el cordón
que amarró el tapón
que tiene la bota
que buen vino porta
de Cadiz a Rota.

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68 - Espasa, Calpe, Enciclopedia Universal Ilustrada, see Juegos.

69 - Fernando, Llorca, Lo Que Cantan Los Niños, (Madrid) p. 93

It is difficult to believe that this game is unknown in New Mexico. I have tried to place it through inquiry, but no one seems to be familiar with it.

La Monita Ciega

Este juego se juega con muchos muchachos y muchachas. Se cogen todos de la mano y uno se tapa los ojos y se mete al medio y los que están agarrados de la mano dan vueltas mientras él que está en el medio apunta a uno y ese tiene que taparse. Se tapa y así tiene que agarrar a alguno y después tiene que adivinar quien es. Si no sabe quien es, tiene que taparse otra vez, mientras si sabe el que escogido tiene que taparse.

This is the English game of Blind Man's Buff. It belongs to all ages and most countries, and is known by many different names, frequently taken from animals, for example, "Blind Cow" in Germany, "Blind Goat" in Sweden, "Blind Cat" in Italy, "Blind Hen" in Spain, etc. [70]

El Gato y El Ratón

Este juego se juega con todos los muchachos y muchachas que quieran jugar. Se hace una rueda, se cogen de la mano. Un muchacho y una muchacha se quedan afuera. Uno es el ratón y el otro el gato. El ratón está adentro de la rueda y el gato afuera, y luego corre el gato tras del ratón hasta que lo coge. Luego el gato y el ratón escogen quien ha de ser el ratón y el gato.

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70 - William Wells Newell, Games and Songs of American Children, (Harper and Bros.), (New York), 1903, p. 283

El Diablo y La Monja

Se forma un círculo. Se escoge un diablo y una monja. El diablo está fuera del círculo y la monja dentro.

El diablo se acerca al círculo y pregunta: "Qué está haciendo la monja?"

La respuesta es cualquier cosa lo que interesa es que la monja tiene que por mímica enseñar lo que dicen que está haciendo así es que si responden:

"Está rezando". La monja tiene que hincarse y rezar.

o "Se está peinando". La monja tiene que peinarse.

El diablo después de mucho preguntar se enoja y dice, "Mal haya la monja". A lo cual la monja contesta: "Mal haya el diablo." Entonces el diablo trata de quebrar el círculo para agarrar a la monja, si logra hacerlo se acaba el juego y la persona que dejo entrar al diablo tiene que ser it.

Newell [71] cited a Swedish game of the same principle. Four corners of the room being occupied and one extra person trying to borrow something. In the European versions fire seems to be the necessary thing to borrow. A correct explanation of this peculiarily is given by Newell in connection with this game.

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71 - Op. cit; p. 143, Newell says, "To give out fire and salt on May day is to give away a year's luck."

El Gato Pide Rincón

Primeramente se escogen cinco para jugar, El Gato pide Rincón. Se para un jugador en cada uno de los cuatro rincones y uno es el substituto, y se le llama el gato. El substituto va para un rincón y dice: "Dónde hay pan y queso?". El que está en el rincón le dice: "En casa de Don Juan el tieso." Dos de los que están en dos rincones se notifican por medio de señas para cambiar rincones y entonces el gato corre hacia uno de los rincones vacíos y si el gato ocupa el rincón vacío, el que queda al medio es el gato y busca rincón para colocarse.

El Florón está en la Mano

Todos se sientan y juntan las manos y en seguida cierran los ojos. Uno se queda con el anillo y va pasando por todas las manos diciendo: "El florón está en la mano y en la mano lo han de hallar", abran los ojos hermanos que no se le vaya a pasar." Todos los demás que están jugando abren los ojos y luego les preguntan a los demás que si quienlo tiene y el que adivina primero ése lo echa y si no lo adivinan lo echa el que lo tenía primero.

In the English version a string is tied at the ends and held by the players. They are supposed to slide a ring through the string without letting the one in the center know where it is. There is another English version, the very familiar, "Button, button, where is the button?"

Los Pollitos

This game is also known as Pepirigana.

Cuando se juntan muy pocos muchachos este juego será muy conveniente.

Todos los niños que van a jugar ponen las manos con los dedos extendidos adelante. Un niño dice el verso y para cada palabra pega en un dedo. El dedo que le toque la palabra San Miguel se esconde. El primero que tenga todos los dedos escondidos es el que le toca de decir y hacer lo mismo. El verso siguiente es el que se usa para este juego:

"Pollitos y gallos jugaremos a los caballos,
Con quién? Con la mano cortada
Quién la corto? El rey y la reina.
Quese el rey y la reina.
Se fueron para la lomita.
A buscar huevitos.
Gel, Gel, vete a esconder
A la lomita de San Miguel.

Another finger play on the same order as the Pipirigana is the one called Pipes y Gallos. This one came to me from Rio Arriba county, it is also played in other parts of New Mexico. The procedure of the game is the same as Pipirigana, but the words are not. Interest, enthusiasm, and variety abound in the New Mexican version, because it is a game which follows direct steps to a completion while the same game in other Latin countries lacks the finishing touches, it might be said that it enjoys here.

Círculo de niños y niñas, las manos extendidas. El lider del juego está en el centro y pellizca los dedos haciendo ritmicamente al recitar lo siguiente:

"Pipes y gallos
Pipes y gallos jugaremos al caballo
Con la mano cortada
Quien se la corto?
El rey y la reina.
Quese el rey y la reina.
Se fueron por agua.
Quese el agua?
Se la bebieron las gallinitas.
Quese las gallinitas?
Se fueron por los huevitos.
Quese los huevitos?
Se los comieron los raicesitos.
Quese los raicesitos?
Se fueron a poner la mesita.
Quese la mesita?
La envolvieron.
Gel, Gel, Gel, el que le pico el gallo que se vaya a esconder a la lomita de San Miguel

El último pellizcado es él que se va a esconder.

El lider pregunta al círculo: Qué quieren mejor manzana o uva? El primero que escoge tiene que ir a buscar el que se fué a esconder. Cuando llega el lider le dice, Qué tiene Ud? rollendo hueso y no me convidó ésta es la sentencia que le doy? ..... Sentencia.

María Cadilla [72] in her very extraordinary study and appreciable collection of folklore material in Puerto Rico cites this game as follows:

Pipirigaña
Jugamos a la Cabana
Que jugaremos?
Sus manitas cortaremos.

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72 - María Cadilla de Martínez, La Poesía Popular en Puerto Rico, (Madrid), 1933, p. 239

Quién las cortó?
El agua que llovió.
Dónde está el agua?
Las gallinas se la bebieron
Dónde están las gallinas?
Poniendo huevos.
Dónde están los huevos?
Los frailes se los comieron.
Dónde están los padres?
Diciendo misa.
En la capillita.
Con un papelito
y agua bendita.

In the work already named the author cites the game also under the name Pez Pecigana as Quevedo [73] referred to it in La Vida Del Buscón, 16th century picaresque novel. A very peculiar factor is that the game as played in Puerto Rico assumed the same procedure which is perfectly logical, and used the identical words, which is not perfectly logical, that are cited by Hernandez [74] in his most complete work of games in Extremadura. It stands to reason that even though a game may be preserved in method one may expect a few changes in the words since the environment and association of things varies from one place to another.

Pin, Pin, Jarabín

Circulo con manos en las rodillas. El de en medio, dice pellizcando los dedos de los jugadores:

"Pin, pin, Jarabín
La meca culeca
Paso por aquí
Convidando a sus amos
Y menos a mí
Cuchara y salero y esconde tu dedo."

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73 - Machado y Alvarez, Biblioteca de Tradiciones y Costumbres Españolas, (Sevilla), 1883, p. 125

74 - Op. cit; p. 137

La persona cuyo dedo fué pellizcado último tiene que esconderlo doblando bajo la palma, y sigue el guía hasta que todos los dedos están escondidos. Entonces se ponen las manos en los zobacos y dicen todos cabeceando:

"Dormir, dormir
Cabecear, cabecear"

El guía pregunta a alguno: "Ya está el pan?"
El interrogado dice: "No, apenas se está sembrando el trigo."
y así tienen que sembrar el trigo, cosecharlo, molerlo, etc., hasta que se hace el pan. Si alguno responde, "Sí ya está el pan", antes de ponerlo bajo los debidos pasos el guía le pide que le ponga las manos en la cara y luego le dice: "Pan de perro" o algo por el estilo.

Lo bonito del juego consiste en saber los diferentes pasos que se toman en hacer el pan, es decir "sembrar trigo", "cosecharlo," "Molerlo," "hacer maza", etc.

According to a verbal comment received from Dr. Campa, the momenclature of this game is Pipigana in Mexico. Trying to ascertain the real meaning of its New Mexican name is a somewhat hazardous task, the dictionaries afford no enlightenment whatever, so it is only reasonable not to delve further but to assume that the name is chosen to fit on the rythm of counting on the fingers at least. We may say this of Pipigaña, Pece pigaña, Pin, pin jarabín. These are five syllables and they fit perfectly with the five fingers that are pinched.

In Spain the game is played in exactly the same way. The names of the different variants as cited by Machado[75] follows: Pin, Pin, Salamacatín, and Pipirigaña.

The first one cited is very similar in the rhythm to the one called Pin, pin, Jarabín. It varies greatly in words.

Pin, pin, salamacatín
Vino la pollita
Por su sabanita
Sabana redonda
Vino por su polla
Vino por la sal
Sal de marruecos
Vino por su trueco
Vino por su cama
Cama del monte
Alza la mano y ponte.

And then instead of baking bread as is done in New Mexico, they continue with this dialogue:

"Dónde vas?"
A lavar.
Qué Llevas de merienda?
Pan y aceitunas (hay muchas en Espana)
Me das una?

---

75 - Antonio Machado y Alvarez, Biblioteca de Tradiciones y Costumbres Españolas, (Sevilla), 1886, p. 136

No, que llevo pocas.

Me quieres lavar una camisa?

No que llevo poco jabón.

Que quieres cosquillitas o cosquillón.

Ni cosquillitas ni cosquillón.

Espinosa [76] does not have the two beginning lines so his version may be called La Tuerta Culeca.

La Tuerta Culeca

Pasó por aquí

convidando a sus amos

menos a mi

cuchara y salero

Esconde tu dedo.

La Tuturaleca

paso por aquí

convidando a sus amos

y llevándote a ti

cuchara y salero

esconde tu dedo.

La Tuerta Culeca

pasó por aquí, etc.

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76 - A. M. Espinosa, Spanish Folklore in New Mexico, The New Mexico Historical Review, (Santa Fe), 1926, Vol. I

El Buque

Sentados en círculo. Uno en medio con un pañuelo o algún otro trapo. Se escoge una letra del alfabeto como la C.

El de en medio dice, "De Méjico viene un buque cargado de _____", y tira el panuelo a alguno de los del círculo. Este tiene que terminar la oración con una palabra que comience con la letra escogida como Carbón, y asi se escogen diferentes letras.

El que pierde tiene que dar una prenda y desempeñar una sentencia.

A game which is valuable in teaching vocalubary is this game. The Steamer comes from a distant country and brings _____. Here the player has to insert a word beginning with a letter already chosen. This is a game which is played frequently by Spanish people in their social gatherings and it is a game which could be transferred properly and beneficially to the classroom.

Adivinanzas

The game usually played at evening and night. The players sit forming a circle. One in the center starts the game with a riddle. The one who guesses occupies the center and asks another one.

Some riddles used are the following:

(1) "Por las orillas
Por los rincones
Tu de puntitas
Yo de talones".

Araña

(2) Ya ves
Cuan claro es
El que no me lo adivine
Bien tonto es.

Llaves

(3) Una vieja larga
y seca
Que le escurre la
manteca.

La Vela

(4) Mi nombre es Juan
Apelativo Goche
El que no lo adivine
Duerme conmigo esta noche.

Guangoche

(5) Blanco sali de mi casa
En el campo me enverdezi
Despues volvi a mi casa
Tan blanco como sali.

El trigo.

(6) Una vieja con un diente
Llama a toda la gente.

Una campana

(7) Un animalito lacre
Que pica y no saca sangre.

El ajo

(8) Naci blanca, rodeada de lazos verdes
El que me hace pedazos llora por mi.

La cebolla

In the game of Adivinanzas many changes can occur with regard to the locality. Gastchet[77] gives this one:

Blanca de casa salí	White I left my house
Y en el campo enverdecí	green I turned on the field
y blanca a casa volví	White I returned home
Qué es? El Maíz	What is it? (Indian Corn).

Now the Adivinanza:

Tres aguilillas volando
tres tiradores tirando
cada uno mató la suya
y tres se fueron volando

Las balas

Gastchet seems to have found that the answer was the balls (Translation for balas), but in New Mexico the riddle remains

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77 - A. S. Gastchet, Popular Rhymes from Mexico, J. A. F., Vol. VIII, p. 48-53

in solving the problem presented by the line cada uno mató la suya and the next line y dos se fueron volando. The question is how could cada uno (each one) kill one and yet have two fly away. Answer, Caduno was the name of one of the hunters.

Adivinanzas are truly abundant in New Mexico as Dr. A. L. Campa [78] points out in his study of New Mexican Folklore.

Las Cebollitas

Una muchacha es María, otra es la mamá y las demás son las cebollas. Las que son las cebollas se paran en línea.

La mamá dice:

Se están callendo las cebollitas
Se están callendo las cebollitas
Se están callendo las cebollitas.

María dice:

Nick, nock, dijo mamá que si le podía dar una cebollita.

La mamá:

Qué se la que te dí ayer?

María:

Me la comí con carne

La mamá:

Bueno arranca una pero no le aranques la raíz.

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78 - A. L. Campa, Bulletin of Spanish Folklore, (Albuquerque, N. M) Univ. of New Mexico, 1931

María coge las piernas de una muchacha y trata de tirarla al suelo. Si la tira la muchacha tiene que ser María y si no María tiene que hacer su parte de vuelta.

La Gallina Sabia

La rueda gira y cantan. Terminado el canto, sigue girando en silencio, hasta que el ciego toque alguno con el bastón que lleva en la mano.

Todos se detienen. El que fué tocado coge el extremo del palo y lo aplica al oído. El ciego emita entonces un maullido, un ladrido o dirige una pregunta cualquiera, o un saludo y el otro tiene que contestarle o imitar hasta tres veces, desfigurando cuanto pueda la voz. Si la tercera vez no le conoce la rueda gira cantando de nuevo todo el cantico, o solamente las dos últimas estrofas. Si le conoce cambian el puesto y se comienza de nuevo como al principio.

Aunque el ciego puede hacer tres experiencias no puede decir distinto el nombre a cada una de ellas, si le dice a la primera o a la segunda se procede como si las hubiera hecho todas, según que haya o no acertado.

La Gallinita Ciega

Uno del grupo tiene cubiertos los ojos. Entonces le dan tres vueltas y lo sueltan. El tiene que pezcar a uno del grupo y decir quien es por medio de la voz. Si lo pezca pero no dice el propio nombre, el tiene que ser la gallinita otra vez.

La Clavadita

Este juego se juega con una navaja. Tantos como quieren jugar pueden. La tiran de diferentes modos para que caiga enterada. El último para hacer todo esto tiene que sacar con los dientes un palito de la tierra. El palo tiene que estar enterrado para que no más una orilla se vea.

La Escoba

Se toca la música, no importa que. Uno es non, los demás tienen sus compañeras. Se forman dos líneas, muchachos y sus muchachas compañeras en frente. El non tiene que bailar con la escoba por en medio de la líneas, al compás de la música y tan chistoso como pueda. De repente tiene que dejar caer la escoba en frente de un muchacho. Este tiene que agarrar la escoba y bailar mientras que él que era non antes ahora ocupa el lugar del último y tiene compañera. Así sigue el baile hasta que la música para derepente y el que se queda sin compañera de prenda.

Another game which is similar to this is <u>La Marcha de Jerusalem</u>.

Puño Puñete

Un grupo de jugadores que ponen los punos uno sobre el otro alternándose. El que comienza el juego dice:

"Puño, puñete, sóplate la mano y date en la frente". Esto lo dice apuntando a los puños comenzando desde él de abajo. Cuando dice frente el puño que le toca esa palabra tiene que darse en la frente después de soplarse, luego guarda el puño, y así sigue cambiando, "puño, puñete escúpete la mano y date en la pierna", etc., cuantas variaciones sean posibles hasta que ya se acaban los puños.

El último que queda con el puño se para en medio y en frente de uno de los jugadores también con el puño cerrado. El jugador tiene que preguntarle, "Qué tienes ahí?"
El de los puños responde, "Una cajita".
El jugador: "Qué hay en la cajita?"
El de los puños; "Una hormiguita".
El jugador: "Qué está haciendo la hormiguita?"
El de los puños: "Está haciendo pan (o lo que se quiere)
El jugador tiene que mimicar. Luego él de los puños se presenta a otro y el diálogo sigue cambiando al fin a "está haciendo calzones" y así hasta que se canse él de los puños. Durante el diálogo los jugadores tienen que seguir haciendo las mociones hasta que se acabe el juego.

Cuando se cansa el lider dice: "Ya está cansada la hormiguita". Entonces pone los dos dedos, índice y el de en medio de la mano derecha sobre los mismos de la izquierda y los jugadores tienen que poner el índice en el espacio después el que es el lider aprieta los dedos y con el pulgar pellizca el dedo del jugador. Todos tienen que experimentar esto y así termina el juego.

María Cadilla[79] lo cita como Pumpuñete:

Cierra la mano y vete
Jugaremos a los dedos
el que la tenga se la ha robado

Qué tienes hay?
Una Cajita.
Qué tiene dentro?
Una hormiguita.
Pícara?
No lo verá.

G. D. Edwards[80] who made a study of Armenian folklore in Boston includes in it a game played by Armenian children. The game is called Club Fist. I shall quote:

> "A little group of children form a circle. One of the party closes his fist and places it on the table, or his knee. Another closes his fist and places it on top of the last one, and so on until the last member of the group has done in like manner. Then some one of the number begins at the bottom and points at each fist in turn. Each time he touches one he says, "Goje" until he has reached the top one; then the conversation takes place as noted in the translation below. The one who has been saying "goje" begins the conversation and is answered by the party having his hand on top: "Where is the grass? What did you do with it? Give it to the cow. What did the cow do with it?, etc."

Note the close similarity between this game and the one played in New Mexico under the name of Puño, Puñete.

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79 - María Cadilla de Martínez, La Poesía Popular en Puerto Rico, (Madrid), 1933, p. 90

80 - G. D. Edwards, Items of Armenian Folklore collected in Boston, J. A. F. Vol. XII, p. 102

It is very interesting to note that indian influence insofar as games of Spanish origin are concerned is practically nil. In studies that have been made on indian games by very competent collectors nothing has been shown that would resemble any of the games played by Spanish children.[81] While the influence of the Anglo is perfectly seen in mahy of the games.

El Negro - The Nigger

Se forman dos líneas opuestas de los jugadores. El que guía el juego se pone en medio de estas dos líneas y dice, "Qué están haciendo?" Los jugadores responden, "Robando uvas", y hacen las mociones de robar uvas. Luego el lider dice, "Y si viene el negro?" Los jugadores responden, "Correremos" y luego salen corriendo y él que dirige el juego tiene que agarrar a uno de ellos para que siga el juego.

Se puede decir, robando caballos, o esta robando lena, etc.

This game would be highly efficient in teaching vocabulary and verbs (present participle and nouns) also the present progressive tense which is so common in New Mexico.

By giving many variations, the benefit derived can be readily seen.

Trabalenguas

Juego de alteracions o cacofonías.

El lider comienza con una cacofonía o trabalenguas y los demás

tienen que repetirla. The following are some examples:

El cielo esta enladrillado
Quién lo desenladrillará
El desenladrillador que lo desenladrillare
Buen desenladrillador será.

In New Mexico, we find the following:

(1) De Guadalajara vengo
Jaras traigo, jara vendo
A peso doy cada jara
Que cara jara vendo.

(2) Ay que se le deshilachara
La hilacha.

(3) Parra tenía una perra
Y Guerra tenía una parra
Y la perra de Parra
Se comia la parra de Guerra

(4) El Rey de Constantinopla
Lo quieren descontantinapolanitanizar
El que lo desconstantinapolanizare
Sera un buen desconstantinapolanitanizador

(5) Piedra de machucar ajo.

Al Estira y Afloja

Son cuatro los que pueden jugar porque se juega con un pañuelo. Los cuatro jugadores toman las cuatro esquinas

del pañuelo y ponen un dedal en medio, luego los cuatro simultáneamente estiran y aflojan las esquinas del pañuelo procurando que no caiga el dedal.

Según estiran y aflojan dicen lo siguiente:

"Al estira y afloja perdí mi dedal.

Al estira y afloja me lo he de encontrar."

Cuando cae el dedal una vez para cada uno se acaba el juego. Los jugadores dan prenda.

Variant:

Al tira y afloja
Perdí mi caudal
Al tira y afloja
Lo volví a ganar

Se Murió mi Abuelita

El juego comienza cuando todos están en círculo y el director dice, "Se murió mi abuelita." El que está a la derecha le pregunta, "Válgame, pobrecita, qué tienes?"

El guía: Pues tenía una enfermedad que hacía que se le moviera la mano así. (Aquí mueve la mano.)

Cada jugador tiene que imitar al guía, el cual, sigue diciendo y actuando que su abuelita se murió de un mal que hacía que las manos se movieran, los pies, la cabeza, etc., y él que se equivoca tiene que pagar prenda.

I do not believe that this is a typical Spanish game, because through conversations with people from outside of the

state, that the game is played a great deal by English students in all parts of the country. Newell [81], however, does not include it in his collection. Perhaps the Spanish game in New Mexico is only a translation of the American games, but the one that is cited by Carolina Marcial Dorado [82] is, I believe, more of a Spanish type. It varies in that the situation is different.

Vino de Chile mi tío
y me trajo un abanico.
(Se abanica con una mano -- la guía)

Vino de Perú el otro día
y me trajo dos.
(Se abanica con las dos manos)

Vino de Ecuador otro tío
y me trajo tres.
(Se abanica con las manos y mueve un pie)

Vino del Brazil otro tío
y me trajo cuatro.
(Mueve pies y manos)

Pinata

This is usually played in socials. It is a good Spanish custom to have a pinata everytime.

The pinata consists of an olla highly decorated with colored paper. It is full of candy, nuts, and fruit. The pinata is suspended in the middle of a room by a wire, or rope and the idea is to break the thing with a stick. The

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81 - William Wells Newell, Games and Songs of American Children, Harper and Bros., (New York), 1903, p. 275

82 - Carolina Marcial Dorado, Primeras Lecturas de Español, (New York), 1918, p. 86

player who wants to try must be blindfolded, turned around several times and then left alone, if he misses someone else tries, if he breaks, he gets nothing because he is blindfolded, but the others "dive in".

This is a very appropriate game for everyone since it amuses both young and old. It is a typical Spanish game.

CONCLUSION

This research has presented a collection of New Mexican games that are played in all parts of the State. Its value consists in offering a list of the games and an explanation of the procedure involved in playing. The field is by no means exhausted and perhaps this thesis will serve as an incentive for further research in this particular phase of folklore. It is a part of Spanish tradition that offers many inlets to interesting studies because of its constantly changing nature. Games are enriched by new contributions and elements which may have remained hidden may come to light when investigation occurs.

Some of the comments which have been given in connection with a few of the games have shown first; that the games have undergone a few changes in character due to the influence of environment, second; that games played in the State are considerably old diffused through Spain since evidence exists of them being played in the Old World long before any discovery was made of the New Continent, third; many influences can be noted in the games. Foreign influence is seen in the elements involved in some plays. Greek, Anglo, Asiatic, and Oriental influences have been noted. Nothing conclusive was developed insofar as the origin of sports is concerned.

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