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Comparative study of the New Mexican and Mexican popular songs

Fernando Sifuentes

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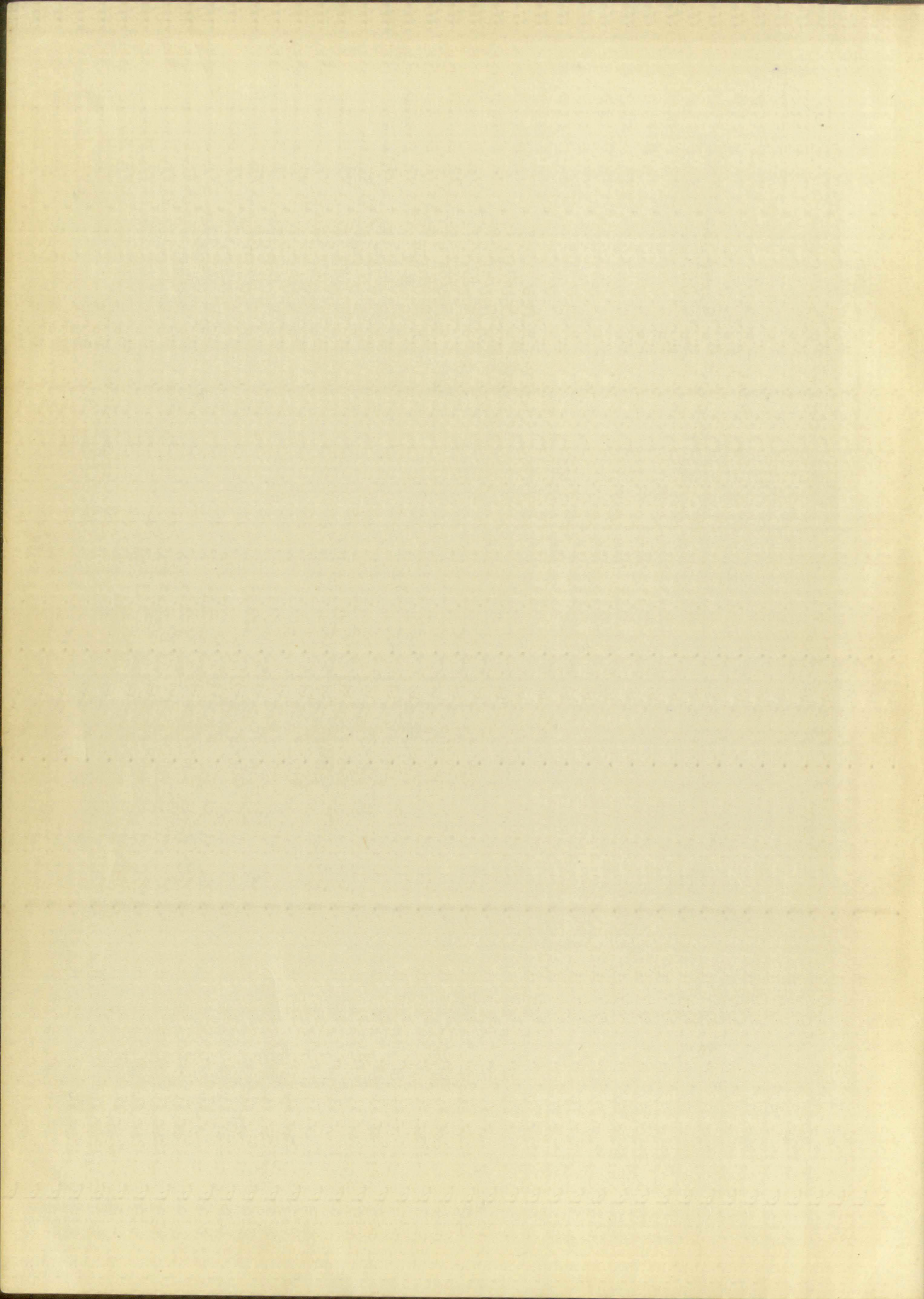
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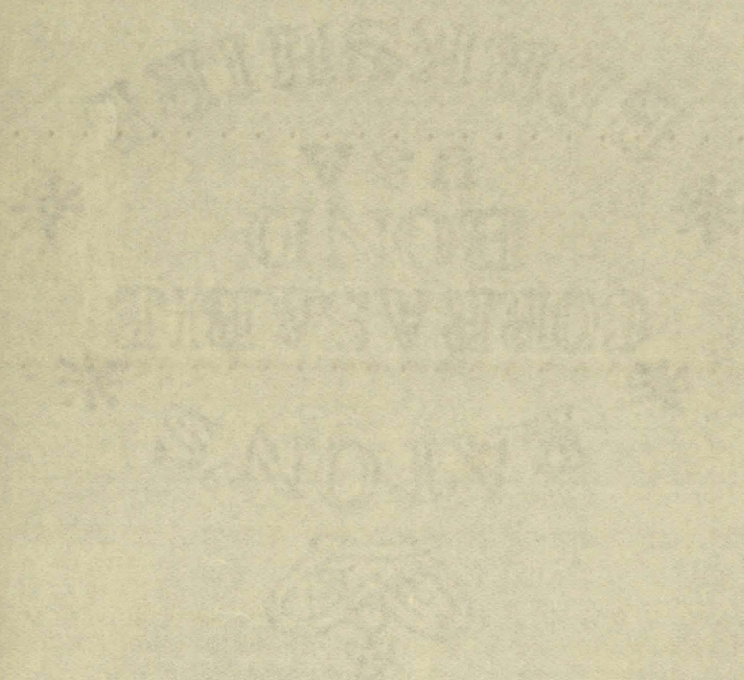
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COMPARATIVE STUDY OF
THE NEW MEXICAN AND MEXICAN POPULAR SONGS

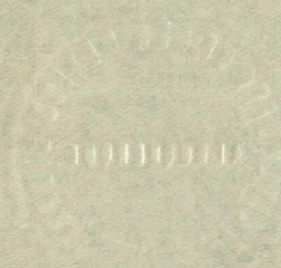
A Thesis
Presented to
the Faculty of the Department of Modern Languages
University of New Mexico

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts

by
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June 1939

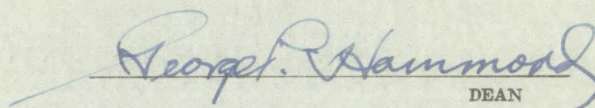
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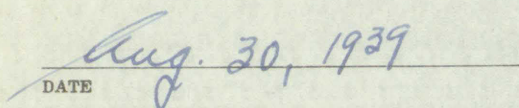


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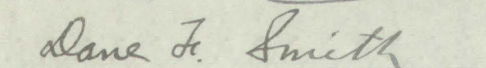
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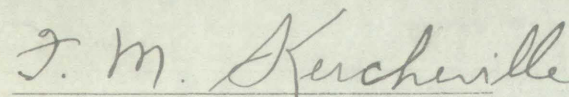

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TABLE OF CONTENTS

CHAPTER	PAGE
I. INTRODUCTION	1
II. THE MEXICAN SONG	5
Origin and Development	5
Lo Popular	9
The Melancholy of the Mexican Song . . .	12
Types of Mexican Songs	13
III. LA COPLA	22
IV. THE NEW MEXICAN SONG	26
Origin and Development	26
V. COMPARISON OF SONGS	33
Declaratory Love Songs	33
Songs of Sorrow and Scorn	53
Symbolic Songs	68
Miscellaneous Songs	80
VI. SUMMARY AND CONCLUSIONS	94
BIBLIOGRAPHY	100

CHAPTER

I. INTRODUCTION

II. THE SUBJECT

III. THE METHOD

IV. THE RESULTS

V. THE CONCLUSIONS

VI. THE DISCUSSION

VII. THE SUMMARY

VIII. THE REFERENCES

IX. THE APPENDICES

X. THE INDEX

CHAPTER I

INTRODUCTION

For the purpose of this study which is to compare the current popular song in New Mexico and the popular song in Mexico, an historical background will be laid for both songs and then an attempt will be made to ascertain the New Mexican production and contribution to the repertoire of popular songs now considered as New Mexican.

To do this the origin and development of the Mexican and New Mexican songs will be traced, and there will follow a comparison of the two groups to find similarities or differences in theme, type and other important characteristics.

All that is Spanish seems to have a great popularity in the United States, especially in the Southwest. One needs only to associate almost anything with the Spanish Conquistadores or relate it to the heritage of the Conquest to endow it with a high value of appreciation. It is a common experience to hear a spanish-speaking radio announcer in New Mexico talk of "quince o treinta minutos de programa español" or "programa de música y canciones españolas"--programs which are composed almost entirely of Mexican songs and music. The origin of the

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songs is not only confused at times, but also the type and tune. At other times words or lines are added to the songs. Nor does this tendency stop here, for it is not unusual to find stanzas of different songs combined into one. Everything seems to be Spanish in New Mexico. Thus one finds New Mexican Spanish ballads, décimas, corridos, coplas, music, dances and popular songs. Several studies and collections have been made of this New Mexican folklore of the Southwest, but to take for granted that all this material is Spanish or native to the region is not always correct.

In New Mexico one finds nearly all the types of popular productions found in any other Spanish-speaking country: coplas, romances, popular songs, etc. They exist here, having been kept traditionally handed down from generation to generation mainly by word of mouth and often showing changes, both slight and considerable.

In this study, however, the romances in their antiquated form or the heroic and eulogizing corridos which belong to different types and forms of popular literature are only mentioned as existing in New Mexico. They are not discussed. Only the popular songs as the true, lyric expressions of the masses--as glimpses of their inner emotional lives--is the central theme of this study.

The popular song is quite popular in New Mexico. It is even more so now with the flood of Mexican songs coming from Mexico over the radio. The latest songs of the last four or five years are not considered in this study, but only those which can be traced as having originated shortly after the Mexican War or in the middle of the last century, at which time New Mexico became a part of the United States of America. These songs then will be grouped more or less arbitrarily according to theme or type and an attempt will be made to ascertain their background by noting similarities or differences in comparison with the popular Mexican song.

Before attempting to classify and analyze the current New Mexican songs it is well to lay a general background for all the songs, since the people of this particular place and the people of Mexico are very much the same racially and culturally. The culture of ^{New} Mexico is but an extension of the culture of Mexico and further back an extension of the culture of Spain.. So, up to the middle of the last century the popular song, whether found in Mexico or New Mexico, will have a rather common background, origin and development. After this time New Mexico becomes isolated, losing many of the former political and social contacts with the immediate mother country, Mexico.

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This isolation may have some influence on a later development of the song. For this reason, as mentioned above, the songs here considered date more or less from that time.

Of course, this study is by no means complete. The songs presented here represent only a small portion of the vast repertoire of the known popular compositions in New Mexico.

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It contains a great deal of interesting information.

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CHAPTER II

THE MEXICAN SONG

Origin and Development. The Mexican folklorist Higinio Vazquez Santana, in his "Historia de la Canción Mexicana", says "the popular song was born like a spontaneous flower in the soul of the aboriginal races. With them it was a heroic poem, historic narrative, songs of jocos and sarcastic style".¹ This author holds the same opinion as Miguel O. Mendizábal in his "Los Cantares y la Música Mexicana", who says, "There is an absolute want (or lack) of erotic themes; love does not play any role in the plot, nor physical beauty from a sexual view point, figures in their images".²

The following translations from the Indian by linguist Don Mariano J. Rojas have been taken to illustrate the above statements.³

Mañana o pasado mañana
Que muera yo, sepulta mi cuerpo
Al pie de tu metate; un recuerdo
Suspira, y llora por mí.

¹ Vázquez Santana, "Historia de la Canción Mexicana", pp. 15-16 Talleres Gráficos de la Nación, México--1931

² Author and title are cited by Vázquez Santana. No pages given. Loc. cit.

³ Ibid.

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Cuando yo ante tí pasaba
 Con afán cortaba flores,
 Y tu cesto primoroso,
 Bien henchido lo tenías.

Cuando célibe era yo,
 En las noches me paseaba,
 Y ahora que ya soy casado,
 El tronco de un maguey me asusta.⁴

These beautiful cantares are saturated with a deep mystic note:

Solamente las flores son nuestro abrigo, y solamente los cantos caen en el seno de Dios, Señor de tu morada.

Cuántas veces habréis presentado, vosotros que sois los hijos nobles, elevados y siempre amigos nuestros, el no haber cosa mejor que transportarnos todos nosotros, a esa morada común.

De manera que mi compasión me melancoliza, y más aún, porque ya nunca jamás en el mundo os veré mas pronto iréis vosotros a la mansión del señor.⁵

But then a new people came upon the shore of the empire: a strange people with different language and different ways of life. There followed a bloody struggle in which the native peoples were finally subdued and conquered. But they survived. The Spanish soldiers and colonists and padres brought with them their culture, their religion, their civilization which they gave as a heritage to all the peoples with whom they came in contact. Not only that, but in their domination of three centuries the

⁴ Vázquez Santana, op. cit., pp. 15-16

⁵ Ibid., pp. 16-17

two civilizations absorbed each other; the Spanish blood was fused with the Indian and out of this fusion there arose a new people of Mestizos whose songs showed later the sadness of the Indian and the musical and poetic instinct of the Spanish people. And when the conquest was accomplished many copleros and guitarristas from Seville and other places in Spain found their way into the New World bringing with them their songs which they disseminated wherever they went. From then on the Indians found themselves under a new influence and a new civilization. And the Indians learned many things, among them how to compose love songs. Their songs and hymns which up until then were mainly historic or heroic narratives were transformed, while the Indians themselves, The Caballeros Tigres, the Caballeros Águilas and Caballeros del Sol whose main occupation was war, soon felt in their breast a new feeling of tenderness and a new inspiration.

As time went on, love and woman not only entered into their new lyric compositions, but soon became the main themes for the new generation of Mestizos. And the new Mexicanos acquired as part of their inheritance what the Indians had first learned. For many years, however, the most important influences in the development of the popular Mexican song came from the Spanish songs. The

two different... was found... found a new... the... limited... was... Beverly... the... also... found... action... how... which... from... these... a new... into... into... new... the... the... found...

Mexican song had a very slow and gradual development during the colonial period. It lived a life of adaptation to the spiritual and physical needs of that period, and for many years it never came to be the real product of the masses according to Campos.⁶ To be able to tell exactly when the first popular song appeared, would be, of course, extremely difficult. The song is something of the very nature of the composer, of the people. It is, as it were, the inner self trying to find expression in lyric and poetic forms. Campos in speaking of the moment in which the Mexican popular song might have appeared, says that it would be as difficult as to ascertain the exact moment in which a flower blooms.⁷ One turns and the flower is there. One can only say that it was at some time at dawn, at dawn in the national life of the people.

The Mexican music had reached a high degree of development by the first quarter of the XIX century and had spread all over the republic, especially in the central portion, and was very much in use in the religious services in the new churches and cathedrals being built at the time. For a long time it appears that the church was very lenient

⁶ Campos, Rubén M., "El Folklore y la Música Mexicana", p. 77 Talleres Gráficos de la Nación, Mexico 1938

⁷ Loc. cit.

Mexican and ... the colored ... agricultural ... years it ... information ... life ... different ... government ... trying ... in ... after ... to ... The ... is ... on ... for ... development ... but ... position ... in the ... for ...

in allowing the use of secular music in its religious services.⁸ Not only that, but very often melodies or motetes seculares de gusto profano were sung to the virgin during the rosary.⁹ The following will serve as an example:

Eres bella y gentil como la palma
Que se mece en las márgenes del río;
Purísima el Creador te formó el alma
Más pura que las gotas de rocío.¹⁰

Soon this melodic tendency spread out, greatly influencing the masses in their amorous feelings. Compositions like the one mentioned above soon appeared, but the central figure--the virgin Mary--was gradually substituted by a beloved woman and the song was born.

Lo Popular. By popular with reference to the popular songs as discussed in this paper, is meant that which is the genuine product of the masses, of the uneducated and unsophisticated peoples--that which comes to the surface spontaneously as a part of the composer himself and which does not have to conform to rules:

⁸ "del que puede citarse como ejemplo de belleza melódica la misa para tres voces de Saverio Mercadante, popularísima en México durante cerca de un siglo."

Campos, Rubén M., op. cit., p. 77

⁹ "y que en las apreciaciones amorosas de la virgen María oculta bajo el afecto filial un sentimiento de amor profano."

Ibid.

¹⁰ Loc. cit.

in affecting the heart of the
nervous system, not only the
reflex action of the heart
during the process.

examples:

1. The heart is a muscular organ
which is situated in the
middle of the chest, between
the lungs, and is connected
with the lungs by the
pulmonary vessels. It is
also connected with the
arteries and veins of the
body by the systemic vessels.

2. The heart is a muscular organ
which is situated in the
middle of the chest, between
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with the lungs by the
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also connected with the
arteries and veins of the
body by the systemic vessels.

the naked soul of the individual, but which for that very reason is pure and vital and beautiful. Many times the author himself is not even known, but the song is taken up by the masses and becomes popular, the general possession of all. Eventually his identity is entirely lost, for the masses while singing his songs have been adding a little something to them: a word, a thought, a feeling, new inspiration so that in the end the song may be the product of everybody. This is only possible because the composers were able to reproduce the general moods and thoughts of their fellowmen.¹¹ Thus the masses are willing and ready to put a definite mark of acceptance and become the willing or unconscious means of diffusion of that which in some way or other is an echo of their feelings and attitudes.

Thus it can be said that the popular songs so peculiar to all peoples are the free and spontaneous manifestations of their souls. It represents in the majority of cases a state of being in the individual. It is the expression conscious or unconscious of the inner self. One of the best ways to know the moral physiognomy of the peoples, says the Mexican poet Luis

¹¹ Martínez Cadilla, M., "La Poesía Popular de Puerto Rico", p. 2 University of Madrid--1933

G. Urbina, is by their architecture and songs which are anonymous productions in which one can find, if considered carefully, the soul and rhythmic art of the masses.¹²

These popular songs are the inner poetry of the soul because they originate there; because they are created and born there and come to us as the fulfilled desire of the ego craving expression. This craving for self-expression comes to life in the many and varied manifestations of gladness and sorrow, of love and hatred, likes and dislikes; mild or violent outbursts of emotion, or else as a song to the universal heroine in the life of all men, women, now to exalt her or to condemn her.

All these manifestations are sincere, free, simple, subtle and subjective. Their simplicity and sincerity, their richness of feeling and inspiration make up many times for their lack of artistic and cultural qualities. Today as these lyric productions are sung one cannot help feeling and enjoying their poetry and depth of feeling. They make one stop and listen and live again things of the past, because it seems they touch and awake in us our finer sensibilities, because they strike in us a cord which echoes the soul of the ancestors of these peoples

¹² Vázquez Santana, op. cit., p. 11

of the Southwest and also because one can see and feel "un poco de pena, un poco del alma humilde que los ha creado." ¹³

The Melancholy of the Mexican Song. "La tristeza en el alma del pueblo mexicano es su companera inseparable."¹⁴ has said the Mexican folklorist Vázquez Santana. Those well acquainted with the Mexican people and their lyric productions will have discovered the truth of the statement. To understand why this is so, one must know something about these people, something of their social, economic, spiritual and political conditions prevailing at the time when they came into being and in which they grew and lived for many years. This sadness and melancholy of the Mexican people have been formed by a well and long established slavery of conscience, by their many superstitions, poverty and ignorance.¹⁵

¹³ Vázquez Santana, Loc. cit.

¹⁴ Vázquez Santana, op. cit., p. 21

¹⁵ "Toda esa tristeza que hay en el espíritu del indio y del mestizo campesino--que sabe hablar sin hablar las cosas que jamás otros entienden; tristeza que se ha venido acumulando por muchos siglos de imposición militar, sacerdotal o de casta; toda esa amargura unida al silencio a que se ha visto reducido el peón campesino por la observancia del credo religioso y por los viejos ritos de la idolatría en que se incubó y adentró la raíz de los suyos, el árbol moreno y recio de una raza que produjo la tragedia de la conquista y toda la sencillez y nobleza que hay en él y que por su ignorancia hemos negado algún día cuando, sin comprenderlo, creíamos conocerlo ya; todo eso constituye la estructura y la fisionomía de las canciones."

"El Libro y el Pueblo" Tomo XII, No. 9, p. 421, Sep. 1934, Mexico.

of the government and the people, and the people
"un poco de paz, un poco de justicia"
created.

The Relationship Between the Government and the People

en el estado del pueblo...
radio, la voz del pueblo...
those well known...
lyric poet...
statement...
something about...
economic, political and...
at the time when...
grew and lived...
chole of the...
and long...
many...
many...
many...

12. Verónica...

13. Verónica...

14. Verónica...
indio y del...
las cosas...
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aunque...
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Según...

If he is, more often than not, sad and melancholy, his songs partake of his very nature because his songs contain elements of his inner emotional life. The Mexican belongs to the social class of the unfortunate ones, condemned to hard work and to the indifference of the ones above.¹⁶ His songs then are peculiar to a soul that has been habituated to long and silent sufferings. It is mainly because of this that one gets a truer view of the composer; a better understanding and a deeper appreciation of both the people and the songs, for he composes from his sensitive powers rather than from his intellectual activities.

Types of Mexican Songs. Besides the main themes of love and women in these popular songs one can also find other distinguishing characteristics. Among them there is to be mentioned satire--a mild satire which takes many variants and degrees in different regions with different people and for different occasions. The masses in all states of life seem to have learned how to use this weapon very effectively. Life itself in its many manifestations lends itself readily to ridicule and to a light humorism. Some times the song is satirical toward man, but especially toward women or events of the times. It may also be mocking or festive,

¹⁶ Vazquez Santana, op. cit., p. 22

It is, more often than not, sad and melancholy.
His songs partake of his very nature because his songs
contain elements of his inner emotional life. The Russian
belongs to the social class of the underprivileged,
condemned to hard work and to the indifference of the ones
above. His songs then are peculiar to a social class
been habituated to long and silent sufferings. It is
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skeptical or even profane as to religion, or picaresque, full of gossip or praise, reproach or spite, by rejected and deceived lovers or very suggestive with jokes some times rather offensive. Quite frequently songs with a combination of two or more of these characteristics are easily found. It is the tendency and the language of the masses. It is the simple and crude and uncultured ways of the unlettered classes in expressing their feelings--the masses who feel deeply and live intensely--who resort to this sort of singing to amuse themselves in their painful existence. The songs, of course, having that peculiar origin cannot but be imperfect and rude at times. They are not the finished product of professional and cultured men, but of the simple man of the masses. It is the expression of his uncultured but sincere soul. He is not concerned with how he says things as long as he says them and in finding relief and amusement in so doing. He sings and his songs are simple, brief, lacking in perfection, but rich in inspiration, melody and feeling.

For the purpose of this paper only a few of these songs will be given to illustrate some of the different types and to point out some of the main regions in which these songs have appeared.

Two of the most popular songs sung in Mexico today from one corner of the country to the other and

...of the unlettered classes...
...the masses who...
...to this sort of...
...ful existence...
...origin cannot be...
...are not the...
...men, but of the...
...expression of his...
...contented with...
...and in finding...
...and his songs...
...but rich in...
...For the purpose...
...songs will be...
...types and to...
...these songs have...
...Two of the most...
...today from one...

which curiously enough are not originally Mexican are La Golondrina and La Paloma. La Golondrina, for instance, was taken from the French by the poet Don Francisco Martínez and has become acclimated and nationalized in México since the middle of the last century. So popular has this song become since then that one could very well say that it is the typical song of the Mexican vernacular music.¹⁷ Because of its sentimentality and tenderness and theme it has been chosen as the most appropriate for a despedida.

This song in its original form is as follows:

Song of the Abencerraje

Aben Ahmet, al partir de Granada,
 Su corazón desgarrado sintió,
 Allá en la vega al perderse de vista,
 Con débil voz su lamento expresó.
 Mansión de amores, celestial paraíso,
 Nací en tu seno y mil dichas gocé,
 Voy a partir a lejanas regiones,
 De donde nunca jamás volveré.
 Veré en Abril, en la costa africana
 La golondrina hacia España volar,
 A donde irá tan alegre y ufana,
 Tal vez su nido en mi techo a colgar?
 Oh, cuánto envidio al mirar que te alejas,
 Ave feliz mensajera que amé,
 Lleva un recuerdo a mi patria querida,
 A donde nunca jamás volveré.¹⁸

The other is the popular La Paloma composed by the Spanish composer Iradier living in Cuba about 1820

¹⁷Vázquez Santana, op. cit., p. 108

¹⁸Loc. cit.

where doubtless the song originated. The merit of this song is to be found in the music according to the critics since the words have only this part that is interesting and suggestive.¹⁹ The same song is also found in different versions today. Its sentiment and purpose having been substituted by more ironic and at times rather suggestive ones.

Yo soy la paloma errante que vengo aquí,
Buscando el hermoso nido donde nací,
Dejé primorosas tierras donde esquivé,
Per ver este paraíso que bello es.

Si a tu ventana llega una paloma
Trátala con cariño que es mi persona,
Trátala con cariño, bien de mi vida,
Corónala de flores que es cosa mía.

Ay chinita que sí,
Ay que dame tu amor,
Ay chinita que vente conmigo,
A donde vivo yo.

Ni te contao,
Ni te explicao,
Que mis amores me han regalao,
Un papelito certificao,
Con tres obleas,
Me lo han pegao,
Rete pegao.²⁰

And then there are many songs typical of certain regions where they arose. Two very important ones are

¹⁹Vázquez Santana, op. cit., p. 105

²⁰Ibid., pp. 105-106

the canción del Bajío and la Norteña.²¹ Of the rich production of El Bajío there is El Sombrero Ancho very popular for more than half a century. This song is one of the most typical Mexican songs, because it brings to mind the two typical Mexican types el charro and la china. The following is one of the many versions of El Sombrero Ancho. The music has remained the same.

Yo ya no quiero vivir,
Yo ya no quiero vivir,
No quiero vivir en rancho,
Yo quiero civilizarme,
Con uno de sombrero ancho.
Ay, que soncito,
Ay, por el me muero,
Ay, que me rete encanta un sombrero ancho.

En Celaya compré el hule,
En Celaya compré el hule,
En Querétaro el sombrero,
En Guanajuato le puse,
En Guanajuato le puse, toquilla de terciopelo.
Ay, que soncito,
Ay, por Dios me muero,
Ay, que me rete encanta un sombrero ancho.

Qué bueno es el pan y el queso,
Qué bueno es el pan y el queso,
Cuando lo venden en rancho.
Más sabroso sabe un beso,
Debajo de un sombrero ancho.....(frag.)²²

²¹ "Dos géneros principales de las cuales hay variaciones: la canción del Bajío, de aire lento, frase amplia, a la italiana como "Marchita el Alma"..... y la canción del Norte, de movimiento rápido, malicioso e irónico, como la Valentina."

Vázquez Santana, op. cit., p. 26

²² Ibid., p. 27

Marchita el Alma is a good illustration of the typical songs of el Bajío.

Marchita el alma, triste el pensamiento,
Mustia la faz, y herido el corazón;
Atravesando la existencia mísera
Sin esperanza de encontrar tu amor.

Yo quise hablarle y decirle mucho, mucho,
Pero al intentarlo mi labio enmudeció;
Nada le dije porque nada pude
Pues era de otro, pues era de otro
Ya su corazón.²³

La Valentina is one of the norteñas.

Valentina, Valentina,
No te quisiera decir:
Dicen que por tus amores
Un mal me van a seguir.

Valentina, Valentina,
Rendido estoy a tus pies;
No le hace que sean el diablo
Yo también me se morir.

Si porque tomo tequila...
Mañana tomo jêres;
Si me han de matar mañana
Pues que sea de una vez. (frag.)²⁴

Another type of song is the very popular Mañanitas usually sung early in the morning as "Los Días" in celebrating the birthday or Saints-day of some relative or friend. Among the oldest there is this one. (The

²³ Campos, Rubén M., "El Folklore Literario de México" p. 321. Talleres Gráficos de la Nación, Mexico, D. F.--1929

²⁴ Writer's collection.

RECEIVED AT THE OFFICE OF THE SECRETARY OF THE ARMY

1914

TO THE SECRETARY OF THE ARMY
FROM THE SECRETARY OF THE ARMY
SUBJECT: [illegible]

TO THE SECRETARY OF THE ARMY
FROM THE SECRETARY OF THE ARMY
SUBJECT: [illegible]

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TO THE SECRETARY OF THE ARMY
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FROM THE SECRETARY OF THE ARMY
SUBJECT: [illegible]

Mañanitas given here have been taken from "Historia de la Canción Mexicana" by Vázquez S.)

Son las dos de la mañana
Ya viene alboreando el día,
Acaríciame tirana
Y abrázame vida mía.
Qué amanece, qué amanece,
Válgame que amaneció,
Si estarás con otro dueño
Y a mí me dirás que no.
Mañanitas, mañanitas,
Mañanitas del placer,
Así estaba la mañana
Cuando te empecé a querer.

Dios bendiga estos días de placeres,
Y los ángeles canten en coro
Por los años que cumples, mujer,.
Sólamente un recuerdo ha quedado
De la infancia que al fin ya pasó,
Celebremos con gusto este día,
Tus amigos, señores, y yo.

Las mañitas que aquí
Con tanta pasión yo canto,
Las canto con alegría,
Por ser el día de tu santo.
No puedes imaginar
El cariño que te tengo,
Por eso, chatita, vengo,
Con mis coplas a cantar.

Las mañanitas alegres
Que contigo yo pasé
Mientras Dios me diera vida
Nunca las olvidaré.
Despierta, mi bien, despierta,
Mira que ya amaneció;
Ya los pajaritos cantan
Ya la luna se metió.
Amapolita morada
De los Llanos de Tepic,
Si no estás enamorada
Enamórate de mí.

Matanzas gives her name as "Matanzas"

Canón de Matanzas (p. 100)

Don Juan de la Cruz
Y su esposa doña
Isabel de la Cruz
Y sus hijos
Don Juan de la Cruz
Y su esposa doña
Isabel de la Cruz
Y sus hijos
Don Juan de la Cruz
Y su esposa doña
Isabel de la Cruz
Y sus hijos

Don Juan de la Cruz
Y su esposa doña
Isabel de la Cruz
Y sus hijos
Don Juan de la Cruz
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Don Juan de la Cruz
Y su esposa doña
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Isabel de la Cruz
Y sus hijos

Don Juan de la Cruz
Y su esposa doña
Isabel de la Cruz
Y sus hijos
Don Juan de la Cruz
Y su esposa doña
Isabel de la Cruz
Y sus hijos

Despierta, adorada mía,
Despierta, que amaneció;
Que amanece, que amanece,
Rosita de Jericó.

Estas son las mañitas
Que cantaba el rey David;
Y a las muchachas bonitas
Se las vuelvo a repetir.

Despierta, mi amor, despierta,
Despierta, que ya amaneció;
Ya los pajarillos cantan
La luna ya se metió.

There is another type of song by far the most popular and best liked: the romantic or sentimental song. For instance this can be cited in which the lover could not possibly show a deeper and more complete devotion for the loved one. It is almost mystic in nature.

No te Olvido

Yo pienso en tí con ardoroso empeño,
Y siempre miro tu divina faz,
Y pronuncio tu nombre cuando sueño,
Y pronuncio tu nombre al despertar.
Late por tí mi corazón de fuego,
Te necesito como el alma a Dios;
Eres la virgen que idolatro ciego,
Eres la gloria con sueño yo.

A Ti.....

El encanto	Tu mirada	De to pecho,
De mi vida,	Dulce, ardiente,	Conmovido,
Es, querida,	En mi mente	Un latido
Tu reir.	Fija está.	Anhelo yo.
Y, extasiado,	Y en mi sueño	Porque te amo,
Yo te miro,	Tu semblante	Mujer pura,
Si un suspiro	Veo, radiante	Con ternura,
Das por mí.	De beldad.	Con pasión.

La Chaparrita

Si supieras, chaparrita, cuanto te amo,
Porque tú eres el bien de mi vida;
Chaparrita, tu serás la consentida
Y ándale, ándale, correspóndele a mi amor.
Pos pa'qué quero amores que sean fingidos?
Pos pa'qué quero amores que tengan dueño?
Chaparrita, todas las noches te sueño,
Y ándale, ándale, correspóndele a mi amor.²⁵

²⁵ Vazquez Santana, op. cit., pp. 63-65

CHAPTER III

LA COPLA

The copla is one of the oldest rhythmic forms and yet it is the copla among them all which has been able to survive all through the XII century to the present day.¹ Some times tradition has kept it unchanged and some time one finds it with some variations in tune and structure or intention, doubtless due to the new environmental conditions and during the time of transplantation and acclimation in American soil. To-day, however, whether one finds it as such or disguised in its latest development, the popular song, it still has its original color and feeling. Speaking of Puerto Rico María Cadilla Martínez believes that of all rhythmic forms of the Spanish folklore, the copla is the one which most effectively illustrates and accentuates the Spanish influence.² What is true of Puerto Rico is true of México and all other Spanish speaking countries. So the peoples of México and Puerto Rico and all others, guided by instinct have unconsciously chosen this poetic form. They have adapted it, have assimilated and added to it, and

¹ Martínez Cadilla, M., op. cit., p. 114

² Ibid., pp. 2, 5

The people of the ... and yet it is ... able to survive ... present day ... changed and some ... in time and structure of ... the new environmental ... transmission and ... day, however, ... in its latest ... has its original ... Rice Martin ... forms of the ... most effectively ... influence ... and all other ... of Mexico and ... stinct have ... have adapted ...

have loved it because one can truly say that it has come to be a "lazo indisoluble entre sus habitantes y los de igual origen étnico."³ Another reason for its unusual predominance and easy diffusion has doubtless been also its brevity and, therefore so easily memorized and remembered. Naturally, as has been pointed out, many of them have suffered slight variations while others have been kept in their traditional form. As they came to American soil, a very propitious medium, they found easy diffusion and development. A great number of the present day popular songs have been based on these early coplas.

³ "Su más antigua antecesora parece haber sido la copla del ay, ay, ay, que desapareció en el segundo tercio del siglo XVII después de haber gozado de una popularidad muy grande en el siglo anterior. La encontramos en el tercer acto del Premio del Buen Hablar de Lope de Vega, en el pasaje que dice,:

Ya veo yo Martín amigo
La tormenta que contigo
Están corriendo tus ojos
Ay, ay, ay, ay, ay, ay,

La popularidad de esta forma fue tal que en la segunda mitad del XII se transformaron muchos villancicos de los ya conocidos en cuartetos añadiéndoles el ay, ay, ay, como estribillo final."

Martínez Cadilla, M., op. cit., pp. 114-115

Coplas cantadas con aires populares

La mujer que tuvo amores
no sirve para casada,
porque dicen los doctores
que de su vida pasada
le quedan los borradores.

La suerte me dió de alazo,
soy pobre pero orgulloso
y soy como el espinazo
pelado pero sabroso.

Que te quise fue verdad,
que te adoré fue muy cierto,
que te tuve voluntad,
pero aquel era otro tiempo.

La vecina de ahí enfrente
es una buena cristiana,
sale a misa por la noche
y vuelve por la mañana.

El amor de las mujeres
es como el de las gallinas
que faltándoles el gallo
a cualquier pollo se le
arriman.

No me mates con acero
porque el acero es reagoso,
mátame con un suspiro
debajo de tu rebozo.

Dices que me quieres mucho,
no me subas tan arriba;
que las hojas en el árbol
no duran toda la vida.

Anoche me desvelé,
me desvelé en un velorio
para preguntarle a un muerto
si hay de veras purgatorio.

Un beso te quiero dar,
pero de fijo no sé,
ni como lo he de empezar
ni cuando lo acabaré.

Yo soy un gavi lancito
que ando por aquí perdido,
a ver si puedo sacarme
una pollita del nido.

De tu ventana a la mía
me tirastes un limón,
el zumo me dió en el pecho
y el agrio en el corazón.

Palomita enlutadita
Dime quién se te murió;
si se te murió tu amante
no llores que aquí estoy yo.

Cupido a solas lloraba
a un amor que ingrato fué,
y sólo le consolaba
que cuando ellos tienen sed,
solitos bajan al agua
sin que nadie los arree.

Dicen que me han de quitar
las veredas por donde ando,
las veredas quitarán
pero la querencia cuándo?

Si piensas que estoy sentido
porque tienes nuevo amor,
antes vivo agradecido
pues te debo ese favor.

Levántate de mañana
verás tu calle regada
con lágrimas de tu amante
que pasó a la madrugada. ³

³ Campos, Rubén M., "El Folklore y la Música Mexicana." Talleres Graficos de la Nación, Mexico--1929

Correspondence and other notices

On 2nd Feb 1914
The Editor of the
The Times
London

To the Editor of the
The Times
London

Dear Sir,
I have the honor to acknowledge
the receipt of your letter of the 1st inst.

and in reply to inform you
that the same has been forwarded
to the proper authorities.

I am, Sir, very respectfully,
Yours faithfully,
The Secretary

I am, Sir, very respectfully,
Yours faithfully,
The Secretary

I am, Sir, very respectfully,
Yours faithfully,
The Secretary

I am, Sir, very respectfully,
Yours faithfully,
The Secretary

La lettre que vous m'avez
envoyée par la poste
pour me faire connaître
que de ma part
la question est résolue.

La lettre me dit de vous
envoyer par la poste
un certain nombre
de copies de l'ouvrage
et de vous en adresser
un certain nombre.

On m'a dit que vous
me feriez savoir le jour
où je pourrais venir
à Paris pour enlever
ce qui me revient.

La lettre de M. le Ministre
me dit que vous
avez été nommé
à la place de
M. le Ministre.

Il me dit que vous
avez été nommé
à la place de
M. le Ministre.

Je me dis que vous
avez été nommé
à la place de
M. le Ministre.

Je me dis que vous
avez été nommé
à la place de
M. le Ministre.

Je me dis que vous
avez été nommé
à la place de
M. le Ministre.

Cantares Populares de Mixoacán

Agua le pido yo al pozo
donde beben las palomas,
dime que te ha sucedido
que ni a la puerta te asomas.

Toma esta llavita de oro,
abre mi pecho y verás
lo mucho que yo te quiero
y los pagos que me das.

Toma este baulito de ámbar,
mira lo que lleva adentro,
lleva celos, lleva amores
y uno que otro sentimiento.

Pajarito, pajarito,
mi amor, mi dicha y mi anhelo,
ya se fueron, ya volaron
para las cumbres del cielo.

Chinita, cuando te vayas,
que recuerdo me daras?
un chinito de tu frente
para apasionarme más.

Quiéreme por Dios, chinita,
quiéreme, no seas así;
mira que yo soy tu amante
y tú la dueña de mí.

Si porque me ves chiquillo
crees que yo no se de amores,
soy como el amezquitillo,
creciendo y echando flores.

Un gorrión entre claveles
me dijo en cierta ocasión:
no te creas de las mujeres
porque las mujeres son
redomas de todas mieles
y amantades de la traición.⁴

⁴ Campos, "El Folklore Literario de México" p. 458

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CHAPTER IV

THE NEW MEXICAN SONG

Origin and Development. In the case of New Mexico it is difficult to trace the origin and development of the song parallel to the development of the people. People coming and settling in New Mexico had their own songs already....whether Mexican or Spanish. Perhaps, the most likely assertion that could be made is that the development of the popular song in New Mexico is the same as that of México as discussed elsewhere in this paper. This would hold true to about the middle of the last century at which time New Mexico came to be a part of the United States of America. New Mexico cannot be considered as a separate unit even now; a separate entity either racially or culturally. Racially and culturally it belongs to the immediate south as it was for about three centuries an integral part of México. So what has been said about the popular song and the people in México would have to apply to the songs as well as to the people of New Mexico since nearly all settlers came from México. It is also an historical fact that the central government at México

NO → YES 1970

Origins and Development

Mexico is a different country from the United States. The people of the United States are of English, Scotch, Irish, German, and other European descent. They have brought with them the language, customs, and institutions of their respective countries. The people of Mexico, on the other hand, are of Indian, Spanish, and African descent. They have developed a unique culture that is a blend of these three influences. The Indian element is the most prominent in the early history of Mexico. The Aztecs, Incas, and other Indian tribes were the first to settle in the region. They were followed by the Spaniards, who conquered them and introduced Christianity and European customs. The African element is also present in the population of Mexico, particularly in the lower classes. The result of this mixture of races is the Mexican race, which is a distinct and unique people. The Mexican race is characterized by its physical features, its language, its customs, and its institutions. It is a people that has developed a rich and varied culture that is the result of its unique history and environment.

City had full control of all expeditions.¹ And those twenty thousand Mexicans which G. L. Rives speaks of being in New Mexico by the beginning of the XIX century, very much as the result of natural increase of the twenty-four hundred living here as late as 1680, had a life parallel to that of the rest of México.² *Mexicans?*

After the last Indian revolt and final resettlement of the villages the lives of these peoples did not differ to any great extent from the others and their lyric productions following a general process of evolution changed from a heroic tenor of the ballads or

¹ "The hand of ^{SPANISH} central authorities at the City of Mexico interfered in every detail of every settlement, selected those who were to take part, planned their route, regulated their lives, and furnished their military escort.

Even as late as 1680 there were probably only about twenty-four hundred Mexicans in the whole province of New Mexico. By the beginning of the XIX century the number of the pure blooded Indians native to the soil had diminished in New Mexico to something less than 10,000 while the number of the Mexicans had grown to nearly twenty thousand mostly through natural increase. There had been little immigration. *these were not Mexicans!*

Mexican settlers came slowly and even reluctantly. In fact, they did not come at all except as soldiers, or in return of especial inducements."

Rives, G. L., "The United States and México", Vol. 1 Chapter V, The Northern Frontier of Mexico, pp. 106-113

² Loc. cit.

City Hall told me that of all the...

twenty thousand Mexican, which is...

being in New Mexico by the...

very much as the result of...

twenty-four hundred...

this period to that of...

After the first...

ment of the village...

after to any great extent...

lyric protection...

factor changed...

I think...

of Mexico,...

selected those...

regulated their...

conduct...

from as late as...

about twenty-four...

province of New Mexico...

primary the...

to the soil...

less than 10,000...

grown to nearly...

thousands. There...

Mexican...

In fact, they...

or in return...

Alvares, G. I., "The...

Chapter V, The...

Page 100

romances to the lyrical productions.³

The few Spanish settlers that came soon forgot about Spain and readily identified themselves with the new soil and general modes of living.⁴ Therefore, what has been said about the popular song in México applies quite correctly to the popular song in New Mexico. Neither before nor after 1848 when New Mexico became a part of the United States, has it ever been included or even mentioned as one of the regions rich in song production as la del Bajío, Mixtoacana, Veracruzana, Huasteca, Costeña, etc. or even included in the Norteña or Fronteriza except, perhaps, by modern writers of fiction on the Spanish Southwest. Even the well known

³ "In conformity with this social change the popular song has changed from the heroic ballad to the lyrical canción with its diversified tempo and emotional theme. Four centuries of popular production swelled by the borrowing from other lands have accumulated an endless repertoire that constitutes the present song of the Spanish Southwest."

Campa, A. L., "The Spanish Folksong of the Southwest." University of New Mexico Press, p. 6 Albuquerque.

⁴ "The Spanish speaking people of the Southwest are not so conscious of Spain as one would be led to believe by overly enthusiastic folklorists. Few of them came directly from Spain. The soldiery originated in Mexico as Dean S. Fransler has pointed out; furthermore it is not in keeping with Spanish character to be strongly attached to a country in which they no longer live. The Spaniards identify themselves with the soil."

Loc. cit.

reference to the 1914...

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scholar and folklorist Aurelio Espinosa has expressed the opinion that the general character of the Spanish American material in the Spanish Southwest is largely traditional and very old.⁵

Another well known New Mexican folklorist, A. L. Campa, is of the same opinion and adds that the old romance and décimas and ballads have gradually disappeared having been substituted by the current popular song.⁶ Some old forms remaining at the present time have been preserved mainly because of their melodic music. Of these it is particularly true of Delgadina. The investigator had occasion to listen to it being played several times the same night at a dance at Armijo, New Mexico, the summer of 1938.

⁵ "A very large and important part of the repertoire of verses of the New Mexican cantador have always been traditional material that came from Spain, and it is therefore similar to that found in all Spanish countries.

We have in this Spanish material conclusive proof of the theories we formerly held about the general character of the Spanish American material, namely that it is for the most part traditional and very old. For the ballads the creative period ended in the XVI century. From that time to the end of the XVIII century they came to the New World through various channels of traditions."

Espinosa, A., "Spanish Folklore in New Mexico"

⁶ "While the cancion embraces all the moods and satisfies all the whims of the present generation, Spain today sings a different song than it did three centuries ago.

scholar and folklorist Antonio Bonifacio has expressed the opinion that the general character of the Spanish literature material in the Spanish Bonifacio is largely traditional and very old.

Another well known New Mexican folklorist, A. L. Camp, is of the same opinion and adds that the old romances and ballads have gradually been passed having been supplanted by the current popular song. Some old forms remaining at the present time have been preserved mainly because of their melodic music. Of these it is particularly true of Spanish. The investigator has observed no reason to believe that several times the same night at a distance of twenty New Mexico, the number of 1835.

As a very large and important part of the repertoire of verses of the New Mexican people have always been traditional and it is the only thing that remains in all Spanish literature. As we have seen, Spanish literature is a kind of the theater of the New Mexican people, a general character of the Spanish literature material namely that it is the most recent traditional and very old. For the reason the creative period ended in the XVI century. From that time to the end of the XVIII century they came to the New Mexican people various elements of literature.

While the reader compares all the words and activities all the words of the present generation, Spain today sings a different song than it did three centuries ago.

Another reason for the existence of traditional songs in New Mexico such as ballads, decimas, corridos, or coplas for their melodic music or adaptations to present day tastes and uses is the fact that after the Mexican War in the middle of the last century many of the former commercial, social and political contacts were lost for many years. The current popular songs being sung in Mexico no longer came. The renewal of supply stopped. And the New Mexican not composing themselves for some reason or other had to get along with what they already had and by repetition perpetuate what they knew.

Of this traditional material aside from the ballads and old romances the origin of which there is no doubt, the following coplas taken from a collection of Aurelio M. Espinosa are given here to illustrate something which

México in its popular song embodies the rhythm of Spanish music, and New Mexico, drawing from the nearest fountain in turn, assimilates that same song adding to it the flavor and tempo of a northern climate."

Campa, A. L., "La Canción Popular" Unpublished. University of New Mexico.

"It is interesting to note that México is by far the greatest center of popular Spanish songs. These same canciones are found throughout Latin America."

Campa, "The Spanish Folksong in the Southwest", p. 56

another reason for the...
change in the...
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of Spanish...
nearest...
adding to the...
On...
Un-...

"It is...
the...
some...
Camp...
p. 28

is supposed to be very popular in New Mexico.⁷ Many of these coplas are also found in many parts of México. This clearly indicates their common origin: Spain to México and from México to New Mexico since whatever came from abroad had to pass through México, as there was no other way.

Anoche estuve en tu casa
tres golpes di en el candado;
para tener amor, niña,
tienes el sueño pesado.

Piensan que no nos queremos
porque no nos ven hablar,
a tu corazón y al mío
se lo habían de preguntar.

Qué tienes con San Antonio
que tanto te acuerdas de él?
San Antonio está en la gloria,
quien estuviera con él.

Allí arriba no sé donde
se encuentra no sé que santo,
que le rezan no sé que
y se gana no sé cuanto.

Mal haya la ropa negra
y el sastre que la cortó,
mi morena tiene luto
sin que me haya muerto yo.

Cuando quise no quisiste
y ahora que quieres no quero;
llora tú tu soledad
que yo la lloré primero.

⁷ Espinosa, "New Mexican Coplas Populares",
Reprint from Hispania, Vol. XVIII, No. 2, May 1935

De tus hermosos cabellos
me darás para un cordón;
yo te daré por ellos
la vida y el corazón.

Dicen que lo negro es triste
yo digo que no es verdad,
tú tienes los ojos negros
y eres mi felicidad.

De tu ventana a la mía
me tiraste dos abrazos,
uno se quedó en el aire
y el otro se hizo pedazos.

Antenoche fui a tu casa
y vide luz en tu ventana;
era la luz de tus ojos
lucero de la mañana.

De los chinos de tu frente
me darás una semilla,
para sembrar en l'oriente
una rosa de Castilla.

Ninguno cante victoria
aunque en el estribo esté,
que muchos en el estribo
se suelen quedar a pie.

La que se casa con viejo
ha de tener dos trabajos,
el sobarle las rodillas
y estirarle los zancajos.⁸

⁸ Espinosa, A., "Spanish Folklore in New Mexico",
New Mexico Historical Review, pp. 135-155

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CHAPTER V

COMPARISON OF SONGS

The following songs are presented here to illustrate what is more or less popular in New Mexico today. A great number of people know these songs and sing them. A very large number of them are also known to the writer who learned them or heard them while living in México some nineteen years ago. The songs presented here have been taken mainly from the collection at the State University by A. L. Campa or from the writer's own collections.

As has been mentioned elsewhere these songs will be grouped more or less arbitrarily into classifications such as declaratory love songs, of jealousy, scorn, sorrow, repentance, symbolic and miscellaneous. It is understood, of course, that the main theme of all of them is love or some form of emotional expression.

Declaratory Love Songs. Some times the composer starts to write a song dedicated to the beautiful eyes of his loved one and, in the course of his inspiration, may become so enthusiastic over the other lovable qualities of his love that his song will be an aggregate

of everything, as illustrated in this melodious composition entitled "Ojos Negros" which is well known in New Mexico.

Ojos Negros

1
Ojos negros de mi vida
o dulcísima trigueña
eres reina soberana
o dulcísima morena.

2
¿Qué tienen mis ojitos
por qué me miran así
contentos para otra parte
y enojados para mí?

3
Me gustan tus ojos negros
regálamelos a mí,
pueda que por medio de ellos
me quieras como yo a ty.

4
Y eres alta y delgadita
que lástima que seas tan loca
que eres como mi virguela
que cualquiera la toca.

5
Y eres alta y delgadita
y así como eres te quiero,
pareces amapolita
nacida en el mes de enero.

6
Qué dirán las que son blancas
que ellas son las más bonitas
no hay color más agradable
como el de las morenitas.

7
Todo hombre que se casa
con una mujer bonita
toma vino y se emborracha
y hasta el sueño se le quita.

8
Ya con ésta me despido
matita de yerba buena,
aquí se acaban cantando
los versos de las morenas.

9
En enero no hay claveles
porque los marchita el hielo,
pero en tu jardín se hallan
por providencia del cielo.¹

An interesting characteristic of this song is that it is a song of songs; a composition in which several thoughts

¹ From my own collection.

of everything, as if it were a single
thing, and it is not.

Her father,
Ojeda, was

Ojeda was a man of
a different kind,
and he was not
a different kind.

He was a man of
a different kind,
and he was not
a different kind.

He was a man of
a different kind,
and he was not
a different kind.

He was a man of
a different kind,
and he was not
a different kind.

He was a man of
a different kind,
and he was not
a different kind.

He was a man of
a different kind,
and he was not
a different kind.

He was a man of
a different kind,
and he was not
a different kind.

are combined as stanzas from many other songs are put into one. Not much originality is shown in this composition as imagination and wandering. The second stanza of this song is found in one entitled "Los Sueños Míos" known in México and which goes like this:

Anoche soñaba yo
que dos negros me mataban;
serían tus ojos, morena,
que enojados me miraban.
Morena de lindos ojos,
¿por qué me miras así?
contentos para otra parte
y enojados para mí.
Ay, ay, ay, ay, que me muero por tí
y sin poderte olvidar,
Ay, ay, ay, ay, que me muero por tí,
yo no quisiera, yo no quisiera,
existir para dejarte de amar;
Es tanto mi padecer que por tí voy a morir.³

The same stanza is also found in another Mexican song entitled "La Morena" which goes like this:

¿Qué tienen esos tus ojos
por que me miran así?
contentos para otra parte
y enojados para mí.

Dicen que me han de quitar
el camino para tu casa,
mentiras, que han de quitar
son pollos de mala raza. (stanzas 1, 4, 5, 6
omitted)³

Stanza 3 is contained in a Mexican song by the name of
"Tus Ojos"

² Writer's collection.

³ Ibid.

"Página de la Canción
Mexicana", Edición Domini-
cal de La Opinión Los
Angeles, California.

Me gustan tus ojos negros
 regalámelos a mí,
 a ver si por medio de ellos
 me quieres como yo a tí.
 Ya no puedo, ya no puedo,
 ya me canso de llorar,
 y no he podido lograr
 que sean míos tus ojos negros.
 Pero el tiempo es buen amigo
 y yo de él me he de valer
 a ver si por medio de él
 tuyo soy y tuyo he de ser.⁴

Stanzas 4, 5, 6, 7, and 9 are cantares which can be found in "Cantos Populares Españoles" by Rodríguez Marín.⁵ Stanza 7 here is a variant of the original which in Spain goes like this:

Todo hombre que se casa
 con una mujer bonita,
 hasta que no llega a viejo
 el susto no se le quita.

Stanza 5 composes the second stanza of "El Marinero" also known in New Mexico. It also appears in the Mexican song "Las Palomas".

El Marinero

Un marinero es un golfo,
 su rumbo y rostro perdió;
 este año yo me hago loco
 si tú me dices que no.

Eres alta y delgadita
 así como eres te quiero,
 pareces amapolita
 cortada en el mes de enero. (frag.)⁶

⁴ "Página de la Canción Mexicana" La Opinión, Los Angeles.

⁵ Rodríguez Marín, Francisco, "Cantos Populares Españoles", Vol. 4, pp. 98-99 Sevilla.

⁶ Collected by writer around Española, New Mexico.

Another love, very popular in New Mexico, is the one entitled "Amorcito Consentido".⁷ The same version of this song is known in México appearing in the collection of A. Wagner Levier:

Amorcito Consentido

Amorcito consentido,
dime lo que te sucedió;
dime si estás enojado
por lo que anoche pasó.
Del cielo cayó una carta
y en tu ventana se quedó,
amorcito consentido,
dime quien te la escribió.

Que frondosa está la hierba
que en tu ventana enredó,
dime si estás enredada
para no enredarme yo.
Blanca rosa de castilla
que nació al amanecer,
dicen y andan diciendo
que tu estás en mi poder.

Amorcito consentido,
no me dejes por favor,
o acaso ya no te acuerdas
cuando juntos nos paseamos,
lo mucho que nos amamos,
amorcito encantador.

Ojalá que fuera cierto
pues que bueno había de ser;
no sería el primer hombre
ni tú la primera mujer.⁸

"Amorcito Consentido" plainly shows a strong Spanish influence suggesting its being composed after some of the Canteres Españoles. The last stanza of this song also appears in one entitled "Hasta Cuando Trigueñita".

Ojalá y que fuera cierto
si al cabo que me han de hacer,
que no soy el primer hombre
que enamora a una mujer.⁹

⁷ Writer's collection of New Mexican songs.

⁸ Wagner Levier, A., "Album de Música Popular Mexicana", No. 2, México, D. F. Also in "Página de la Canción Mexicana"

⁹ Writer's collection.

one entitled "Anarchy in the United States" of this year, in which the author, J. Edgar Hoover, of A. Warner Lewis;

another entitled "The Anarchist in the United States" of the year 1901, in which the author, J. Edgar Hoover, of A. Warner Lewis;

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"Anarchy in the United States" of the year 1901, in which the author, J. Edgar Hoover, of A. Warner Lewis;

also appears in the year 1901, in which the author, J. Edgar Hoover, of A. Warner Lewis;

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another entitled "The Anarchist in the United States" of the year 1901, in which the author, J. Edgar Hoover, of A. Warner Lewis;

The following New Mexican version of "La Morenita"
is also found in several collections of Mexican songs.¹⁰
It also appears in the collection of Rodríguez Marín.¹¹

La Morenita

¿Te acuerdas cuando pusiste
tus manos sobre las mías
y llorando me dijiste
que nunca me olvidarías?
 adiós, adiós,
 adiós, morenita, adiós,
llorando me voy por vos.

Te acuerdas cuando estuvimos
sentados en la escalera,
y llorando me dijiste
ya veremos por quién queda?
 adiós, adiós,
 adiós, morenita, adiós,
 adiós, adiós.¹²

Hasta Cuando Trigueñita

Hasta cuándo trigueñita
anda mi amor navegando,
el tiempo que me pusiste
ya se nos anda llegando.
Ojalá y que fuera cierto
para saber hasta cuándo,
hasta cuándo, trigueñita
se te mueve el corazón.

A mí nada me supone
que en tu casa no me quieran,
que tu papa y tu mama
a mí no me puedan ver.

¹⁰ "Página de la Canción Mexicana"
"Moderno Cancionero Mexicano" Librería de Quiroga,
San Antonio, Texas.

¹¹ Rodríguez Marín, op. cit., Vol. 3, p. 128

¹² Own collection.

The following is a list of the names of the persons who have been

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Hasta Cuando Trigueñita....(cont'd)

Ojalá y que fuera cierto
 si al cabo que me han de hacer,
 yo no soy el primer hombre
 que enamora a una mujer.¹³

The above New Mexican version is very popular in all parts of México and especially in the state of Mixcoacán according to Vázquez Santana.¹⁴ It is also found in several cancioneros mexicanos.¹⁵ The Mexican song entitled "Bonitos Los Llanos de Apam" has the following variant:

Hasta cuándo, trigueñita,
 traes a este amor navegando,
 ya supo tu mamacita
 que el plazo se está llegando.¹⁶

Una Flor

Toma esta flor y piensa que es mi vida
 porque yo te amo con amor ardiente,
 tómala tú, y estréchala en tu mente
 no quiero a nadie si te pierdo a tí.

¹³ Own collection.

¹⁴ Vázquez Santana, op. cit., p. 140

¹⁵ "Cancionero Picot", p. 17, Ed. Picot Lab. Inc. Wilmington, De. U. S. A.

¹⁶ "Página de la Canción Mexicana"

1. The above is a list of the names of the persons who have been identified as having been in contact with the subject of this investigation.

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Una Flor....(cont'd)

Que no se puede amar, eso es mentira,
 bien de mi vida, encanto de mi memoria;
 no quiero a nadie, no quiero ni la gloria
 quiero la muerte si te pierdo a tí.¹⁷

This most intense and sentimental love song has suffered somewhat in its process of diffusion as can be seen if compared with the version, known in México, that follows. Some of its sentiment seems to have been lost as well as some of its literary perfection.

Guarda Esta Flor....Toma esta Flor

Toma esta flor y piensa que es mi vida
 porque te adoro con delirio ardiente;
 guárdala, sí, y piensa que en mi mente
 no cabe nadie,
 no cabe nadie, si te pierdo a tí.

Que no te supe amar, eso es mentira,
 tu sola imagen ocupa mi memoria;
 yo, sin tu amor, no quiero ni la gloria,
 quiero la muerte,
 quiero la muerte si te pierdo a tí.¹⁸

¹⁷ Campa, A. L., Canciones, MS. Library of the U. of N. M.

¹⁸ "Página de la Canción Mexicana" La Opinión.

Una Nota (cont'd)

Que no se puede decir, que se manifiesta
bien de mi vida, cuando de mi memoria
se quiere a veces, no quiero ni la gloria
de ser la mujer ni la gloria de la vida.

This most intense and sentimental love song has
suffered somewhat in the process of diffusion as can be
seen if compared with the version, known in Mexico,
that follows. Some of the sentiment seems to have been
lost as well as some of the literary perfection.

Quinta Nota. Una Nota...

Toma esta nota y véela que es mi vida
y que te muestra con delicia existente;
gustándola, así, y entonces que mi mente
no sea más, al ser placida y libre.

Que no se puede decir, que se manifiesta
en esta canción como mi memoria;
yo, así en amor, no quiero ni la gloria
de ser la mujer ni la gloria de la vida.

17 Campes, A. B., Quinta Nota, History of the U.
of N. M.
18 "Quinta Nota" in Quinta Nota.

Soy Virgencita

En una mesa te puse
un ramillete de flores,
María, no seas tan ingrata
regálame tus amores.

Señor, no puedo dar mis amores,
soy virgencita, riego las flores,
soy virgencita, riego las flores,
y entre las flores me encontrarás.

Dispensa, tu señorita,
dispensa lo que te digo
si yo te trato de amores
es por casarme contigo.

Coro.....
El defecto que yo tengo
es querer a las mujeres,
esta canción que yo canto
se llama "al cabo no puedes".¹⁹

This simple declaratoria de amor is quite popular in New Mexico. However, this song has come from the South. This same version appears in the collection by Wagner and other cancioneros mexicanos.²⁰

The last stanza does not seem to belong here. . . From a declaration of love it suddenly passes to a tendentious or malicious tone, although this practice is found quite generally.

¹⁹ Writer's collection.

²⁰ Wagner, L. A., op. cit.

The following taken from the collection by Campa is apparently not a native product of New Mexico as indicated by the fact that there are no bosques de naranjos nor piraguas known in New Mexico. "Como del faro sobre lo azul" suggests the ocean or a large body of water which New Mexico does not have.

La Niña de los Naranjos

Te acuerdas, niña,	Ahí encontramos
de aquella tarde	una piragua
cuando en el bosque	que se mecía
de los naranjos	como del faro
juntos tú y yo	sobre lo azul
nos dirijimos	Nos embarcamos
mano entre mano	y fui bogando
hacia la estancia	mientras mis trovos
donde sus rayos	cantabas tú. ²¹
quemaba el sol	

The same can be said of the following "Lola" a similar version of which is found in México.²²

Cuando en la playa, mi bella Lola,
tu esbelto talle luciendo vas,
los marineros se vuelven locos
y hasta el piloto pierde el compás.
Después de un año de no ver tierra
porque la guerra me lo impidió,
divisé el puerto donde se hallaba
la que adoraba mi corazón.
Ay, que placer sentía yo,
cuando en el muelle
sacó el pañuelo y me saludó.
Luego, después se acercó a mí,
me dió un abrazo
y en aquel lazo
creí morir.

²¹ Campa, A. L., "Canciones", MS. Library of the U. of N. M.

²² "Página de la Canción Mexicana"

"China de los Ojos Negros" is very popular in New Mexico, having very easily won its place in the hearts of the natives. For this type of songs there are no geographical, local or occupational barriers that could hinder its wide and diffusion and acclimation in any place by gradually putting them out of use. It is a simple love song that captivates on account of its simplicity and sentiment. This song came from México.²³

Qué bonita chaparrita
china de los ojos negros,
que bonita y cariñosa
mañana la voy a ver.
Lo que sí les aseguro
que no tarden en saber:
en saber que soy el dueño
del amor de esa mujer.
Por ahí viene ya mi prieto
que es un hombre muy formal;
ojalá y que pronto llegue
para poderlo besar.
Lo que sí les aseguro
que aquí lo voy a esperar
y juntitos nos iremos
por el mundo a navegar.
Estoy dormido, estoy despierto
todas las noches lo sueño,
estoy dormida, estoy despierta
parece que lo oigo hablar.
Lo que sí les aseguro
que me la voy a llevar;
pa' que no crean que es hierba
y se vayan a enhierbar.²⁴

²³ "El Trovador Mexicano" Cancionero.

²⁴ Writer's collection of New Mexican songs.

Another song declaratoria de amor known in New Mexico of Mexican origin.²⁵

Te Amo en Secreto

Te amo en secreto, si lo supieras
no me miraras con tal desdén,
no me privaras con tus enojos
de ver tus ojos que son mi edén.

Te amo, lo juro por mi existencia,
tú eres mi creencia, mi religión,
si tu cariño comprar supiera (pudiera)
por él yo diera mi salvación.

Buscan las frondas los ruiseñores,
busca las flores el colorbrí,
porque te quiero más que a mi vida
prenda querida, te busco a tí.

Los pajarillos en el ramaje,
con su plumaje forman su hogar;
y yo no puedo formar un nido
donde tranquilo tu amor gozar.

Soy como el ave que va de paso,
sin rumbo fijo, sin dirección;
busco el oriente y hallo el ocaso
busco la dicha y hallo el dolor.

Si soy culpable porque mis labios
pronuncian frases de una pasión,
para olvidarte sería preciso
que me arrancaras el corazón.²⁶

²⁵ "Página de la Canción Mexicana"

²⁶ Writer's collection.

Another view of the same scene

Mexico at different times

1850 and 1860

Is not a very different scene

than it was in 1850

as we can see from the

view of the same scene

in 1860

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This is another version of "Te Amo en Secreto" known in New Mexico. If this can be said to be a native product, here is a good example of the natives' contribution to the literary and musical repertoire of the state. It is, however, a clear adaptation of the preceding one.

De Que Me Sirve Que Tú Me Quieras

De qué me sirve que tú me quieras,
de qué me sirve que te ame yo;
si el mundo entero se nos opone,
pues no me mire, ni tú, ni yo.

Te amo, lo juro por mi existencia;
tú eres mi encanto, mi religión;
si tu cariño comprar pudiera
y por él diera mi salvación.

Pregunta al cielo que ve que lloro
y es fiel testigo de mi dolor;
eres ingrata y así te quiero
porque eres dueña de mi pasión.

Los pajarillos en el ramaja
con su plumaje forman su hogar,
y yo no puedo formar un nido
donde tranquilo mi amor gozar.

De mí la ausencia, de mí la muerte,
de mis recuerdos te olvidarás;
y si en la tumba llegara a verte
también mis restos adoranán.

Que me querías tú me juraste;
que nuestras almas se habían de unir
con pasos tiernos y apasionados;
que tus caricias, me hacías feliz.²⁷

²⁷ Campa, A. L., "The Spanish Folksong in the Southwest", p. 65, Modern Language Series, V. 4, No. 1, University of New Mexico Press--1933

This is another variation of "The Song of the Lark"

known in New Mexico. It is said to be a native

product, hence is a good example of the native's

ability to the literary and musical resources of the state.

It is, however, a slight adaptation of the preceding one.

THE SONG OF THE LARK

Do you know the lark that sings
In the dawn of the morning?
He sings so sweetly and so long
That the sun and moon are gone.

For he is the lark of the dawn
Who sings the first of the day.
He sings so sweetly and so long
That the sun and moon are gone.

Propose al estado que se me libre
Y se libe el estado de mi dolor
Que me libre y me libe el dolor
Porque que me libre de mi dolor.

Los pajarillos en el campo
Cantan en el campo de la libertad
Y se me libre de mi dolor
Que me libre y me libe el dolor.

De al la libertad, de al la libertad
De al la libertad de la libertad
Y al en la libertad de la libertad
También al la libertad de la libertad.

Que me libre de mi dolor
Que me libre de mi dolor de mi dolor
Que me libre de mi dolor y de mi dolor
Que me libre de mi dolor de mi dolor.

SV Camp, A. I., "The Spanish Folio" is the
Southwest, P. 88, Modern Language Series, V. 1, No. 1.
University of New Mexico Press—1935

This Mexican song is known to the writer.

Te Adoro Con el Alma

Te adoro con el alma
te adoro con la vida;
vivir sin tí no puedo
me falta el corazón.
Tu amor yo necesito
para vivir con calma,
tu amor es mi martirio
mi eterna salvación.

Mis ojos ya no tienen
ni lágrimas siquiera,
llorando el alma mía
me dice donde estás.
Porque hace mucho tiempo
te di mi vida entera,
mi amor y mis recuerdos;
no puedo darte más.

Yo sé que en este mundo
de tí no espero nada,
porque hay un imposible
en medio de los dos.
Por eso sufro y lloro,
mujer idolatrada,
tu amor es mi delirio
así lo quiso Dios.

Tu imagen bendecida
la veo acá en mi mente;
aquí en mis triste horas
la veo aparecer.
Y en mi dolor te llamo
y en lágrimas deshecho
y siempre en mi memoria
tú, mujer, siempre estarás.²⁸

The same can be said of the following entitled

"Espigas del Alma" (espinas). This New Mexican version is somewhat changed.

Espigas del Alma

Espigas del alma que vierte una flor,
pues son mis ilusiones vivir a tu lado,
mi pecho se encuentra de espinas rodeado
como las espinas que vierte una flor.

(italics mine)

Si me muriera, pondrás una cruz,
no negra, no blanca, la pongas por Dios.
(frag.)²⁹

²⁸ Campa, Canciones, MS. Library of the U. of N. M.

²⁹ Ibid.

The Mexican version, known to the writer for many years is as follows:

Espinas del Alma

Espinas del alma	Y si acaso yo muero
que vierte una flor,	muy lejos de tí,
son mis ilusiones	pondrás en mi tumba
vivir a tu lado.	simbólica cruz.
Mi pecho se encuentra
de espinas rodeado
como las espinas	irás a mi tumba,
como las espinas	irás a mi tumba,
que vierte una flor.	y ahí llorarás. ³⁰

"La Chaparrita" is also very well known in New Mexico, but it is of Mexican origin.³¹

La Chaparrita

Si supieras, chaparrita, cuanto te amo,
 porque tú eres el bien de mi vida;
 chaparrita, tú serás la consentida
 y ándale, ándale, correspóndele a mi amor.

Pos pa'qué quero amores que sean fingidos?
 pos pa'qué quero amores que tengan dueño?
 chaparrita, todas las noches te sueño
 y ándale, ándale, correspóndele a mi amor.

³⁰ Writer's collection.

³¹ Vázquez Santana, op. cit., p. 64
"El Trovador Mexicano", p. 8, Cancionero
"Moderno Cancionero Mexicano", p. 9, Lib.

Las Estrellas....New Mexican version

Pregúntale a las estrellas
 si por la noche me ven llorar,
 pregúntales que si busco
 para quererte la soledad.
 Pregúntale al manso río
 si el llanto mío lo ve correr,
 pregúntale a todo el mundo
 si no es profundo mi padecer.

No dudes nunca
 que yo te quiera,
 que por tí muero
 loco de amor.
 Pregúntale a las flores
 si mis amores son pa querer,
 pregúntale a las aves
 si tu no sabes mi padecer.³²

Las Estrellas....Mexican version

Pregúntales a las estrellas
 si por la noche me ven llorar,
 pregúntales si no busco
 para quererte la soledad.
 Pregúntale al manso río
 si el llanto mío lo ve correr,
 pregúntale a todo el mundo
 si no es profundo mi padecer.

Pregúntales a las flores
 si mis amores les cuento yo,
 y si en la callada noche
 sobre su bronce suspiro yo.
 Pregúntale a las aves
 si tú no sabes lo que es amor,
 pregúntale a todo el prado
 si no he luchado con mi dolor.

Mujer hermosa, flor de las
 flores,
 por que no vienes a consolar
 al que suspira por tus amores;
 mira que el alma desierta está.

No dudes nunca que yo te
 quiera,
 que por tí muero loco de amor;
 a nadie quieras sobre la
 tierra,
 oye las quejas de un trovador.

³² New Mexican version collected by writer.

³³ "El Trovador Mexicano", p. 61, Cancionero

This version of "Cielito Lindo" which is better known in New Mexico also comes from México.³⁴ The two versions presented here not only come from Mexico, but one of them even includes at least two cantares españoles collected by Rodríguez Marín as can be seen in this version.³⁵

Pájaro que abandona
cielito lindo
su primer nido,
vuelve y lo halla ocupado,
cielito lindo,
bien merecido.

Ay, ay, ay, ay,
canta y no llores
que cantando se alegran,
cielito lindo,
los corazones.

Ese lunar que tienes,
cielito lindo,
junto a la boca;
no se lo des a nadie,
cielito lindo,
que a mí me toca.

De la Sierra Morena,
cielito lindo,
vienen bajando
un par de ojitos negros,
cielito lindo,
de contrabando.

Una flecha en el aire,
cielito lindo,
lanzó cupido
y como fue jugando,
cielito lindo,
yo fui el herido.

Todas las ilusiones,
cielito lindo,
que el amor fragua;
son como las espumas,
cielito lindo,
que forma el agua.

Ay, ay, ay, ay,
suben y crecen
y con el mismo viento,
cielito lindo,
desparacen.³⁶

³⁴ "El Libro y el Pueblo" magazine, pp. 423-423
Tomo XII, No. 9, Sept. 1934, Mexico.

"El Trovador Mexicano", p. 35

"Moderno Cancionero Mexicano", p. 58

³⁵ Rodríguez Marín, op. cit., Vol. 2, p. 47

³⁶ Writer's collection.

The ever popular Cielito Lindo known all over the country dating from the period of the Revolution in México 1914-1917, was a favorite theme song of General Caballero in Tamaulipas.³⁷ Later it was made the theme song in the folkloric movie of the same name. One of the early versions is as follows:

Pájaro que abandona
su primer nido,
su primer nido,
si lo encuentra ocupado,
cielito lindo, bien merecido

Ay, ay, ay, ay,
canta y no llores,
porque cantando se alegran,
cielito lindo, los corazones.

De domingo en domingo
te veo la cara
cuando vas a misa
por la mañana.
Ay, yo quisiera
que toda la semana,
cielito lindo,
domingo fuera.

Cuando el cenizante canta
se me figura
que es voz de tu garganta,
linda criatura;
Y ha de ser cierto
porque si tu no cantas,
cielito lindo,
todo esta muerto.

Cuando te hablo de amores
y oír no sabes,
se entristecen las flores,
callan las aves.
Mas si cantas
los pájaros y las flores,
cielito lindo,
están de fiesta.

Cuando sales al prado,
niña de amores,
se inclinan a besarte
todas las flores.
Se inclinan bellas
porque tú eres la reina,
cielito lindo,
de todas ellas.³⁸

³⁷ "El Libro y el Pueblo" magazine, p. 423

³⁸ Vázquez Santa, op. cit., pp. 48-49

Another beautiful declaratoria de amor. The lover in declaring his love lets her know how unsettled and unhappy he has been since he first met her. He promises to be for ever faithful if she likewise loves him. The version presented here, collected by the writer in New Mexico, is exactly the same as the version known in México.

Sofando

Sofando, sofando
 paso las horas, morena,
 tus ojos, tan bellos,
 que quiero ver a tu lado
 voy a comprarte to rebocito
 que quiero verte cerca de mí;
 porque mis penas no tienen calma
 desde el momento en que yo ti ví.

Morena, morena,
 supieras cuanto te quiero,
 porque eres, porque eres
 de mi alma el amor primero.
 Con tus ojitos me vuelves loco
 y quitas mi alma de padecer;
 y si prometes serme constante
 tuyo mi amor siempre ha de ser.³⁹

There are many things which are
loved in a life, but the most
and the best in a life is the
promise of a better life to
him. The very best of a life is
to see the world, and to see
in life.

There are many things which are
loved in a life, but the most
and the best in a life is the
promise of a better life to
him. The very best of a life is
to see the world, and to see
in life.

There are many things which are
loved in a life, but the most
and the best in a life is the
promise of a better life to
him. The very best of a life is
to see the world, and to see
in life.

"Que Bonita Chaparrita" collected around Española, New Mexico, is an old Mexican song. The two versions are the same in this case.

Al salir de Guanajuato
la encontré entre los nopales,
qué bonita chaparrita,
bien vale sus doce reales.
Cuatro reales que aquí traigo,
cuatro que me de el patrón,
otros cuatro mis amigos
me la llevo de un jalón.
Y si lo quiere mi Dios
esta tarde he de encontrale
para hacerle comprender
el amor que de mí sale,
ay, amigos, si la vieran,
se les aguaría la boca,
pero echando agua se quedan
porque a mí solo me toca.

Al llegar a Guanajuato
la vi vendiendo tamales
y le dije: chaparrita,
le traigo aquí doce reales.
Véngase, no sea orgullosa,
véngase para el ranchito,
y la haré luego mi esposa
yo tengo mi jacalito.
Mañana al amanecer
al estar de aquí muy lejos
nos querremos, vida mía,
aunque lleguemos a viejos.
Chaparrita de mi vida,
que feliz soy a tu lado;
yo por tí voy al baño
para no estar tan chorreado.⁴⁰

Also the following "Que Chulos Ojos"

Qué chulos ojos
los que se pasean conmigo
los que se pasean conmigo
por la ladera
que chulos ojos,
de quién son, de quién serán?
sean de quien fueren
yo me los voy a robar.
Ellos me dan la vida;
si miran con sentimiento
ellos me dan la muerte,
qué chulos ojos
de quién son, de quién serán?
sean de quien fueren
yo me los voy a robar. (frag.)⁴¹

⁴⁰ Writer's collection.
"Cancionero Moderno Mexicano", p. 24
"El Trovador Mexicano", p. 41

⁴¹ Writer's collection. Also "Moderno Cancionero",
p. 49

Songs of Sorrow and Scorn. As has been pointed the classification of these songs as of love, jealousy, contempt, sorrow, etc., is more or less arbitrary since all of them are in one way or another love songs and any one of them may contain any number of these characteristics. The following group might be designed as of sorrow or scorn or repentance of past loves which have proved vain or unfaithful as these characteristics seem to be the striking note.

In the following song entitled "De Mañana en Adelante" the lover has decided to leave her; his love has been betrayed.

De mañana en adelante
si tú no me amas fuera mejor;
porque he pensado en abandonarte
porque tu amor me salió traidor.

De mañana en adelante
si tú no me amas fuera mejor;
porque en mi pecho llevo grabado
que me has jugado una traición.

Bonita flor de amapolita,
tu trasciendes junto al clavel;
he pensado en abandonarte
porque tu amor me salió infiel.

Ya me despido de mi morena
y me despido con esta canción,
porque llevo en mi pecho grabado
que le jugaste una traición.⁴²

⁴² Writer's collection.

The song just mentioned is more or less popular among the natives. It is frequently heard over the radio from the Mexican stations at the border as a genuine product of that country. There is another New Mexican version of this same song which has in addition to the stanzas given here these other three:

Tú siempre has sido como la junta,
dos cartas quieres ganar,
así quisiste hacerlo conmigo
pero de mí no te has de burlar.

Tú siempre has sido como la hoja del árbol
que en todo tiempo quieres volar;
así quisiste hacerlo conmigo
pero de mí no te has de burlar.

Aquí te quedas, morena mía,
aquí te quedas y te quedarás;
unos al mundo, yo de tu lado
dale tu amor a quien quieras más.

The following "Tanto Como te Amé" was known to the writer while in Mexico. It appears in New Mexico under the title of "El Arrepentido".

El Arrepentido

Tanto como te amé,	Ya tu nombre
mujer, hoy te aborrezco,	de mi mente se ha berrado,
tanto como lloré	tus caricias en mi pecho
hoy me río.	no nacen falta.
Porque el amarte tanto	De que recuerdo, mujer,
para mí fue un desvarío,	de que fuiste tan ingrata,
y hoy me da vergüenza	hoy me da vergüenza
en que digas que te amé.	en que digas que te amé. ⁴³

⁴³ Writer's collection

The same just mentioned is not at all correct.

among the natives. It is frequently heard over the radio.

from the Mexican stations at the border of a country.

product of that country. There is another for America.

version of this same song which might be added to the

others given here in other places:

El alfiler me dice que es
un hombre de bien,
que me dice que es un
hombre de bien,
que me dice que es un
hombre de bien.

El alfiler me dice que es
un hombre de bien,
que me dice que es un
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que me dice que es un
hombre de bien.

El alfiler me dice que es
un hombre de bien,
que me dice que es un
hombre de bien,
que me dice que es un
hombre de bien.

The following "Tanto Como Te Amo" was known to

the writer while in Mexico. It appears in the Mexican

under the title of "El Arreganillo".

El Arreganillo

Yo te amo te te amo te te amo te te amo te te amo te te amo te te amo te te amo te te amo te te amo	Tanto como te amo, tanto como te amo, tanto como te amo, tanto como te amo, tanto como te amo, tanto como te amo, tanto como te amo, tanto como te amo, tanto como te amo, tanto como te amo.
--	--

La Mancornadora

Ando ausente de un bien que adoré
 apasionado por una mujer,
 sólo tomando disipo las penas
 con las copas llenas voy a disipar.
 Si tú lo hiciste de mala intención
 o con el fin de hacerme padecer;
 ten tú en cuenta que vivo entre flores
 y nuevos amores me pueden querer.

Si tú fueras legal con mi amor
 tú gozarías de mi protección;
 pero en el mundo tú fuiste traidora
 la mancornadora de mi corazón.
 La despedida yo no se las doy
 la despedida será esta canción,
 la despedida yo se las daré
 cuando yo me vaya de esta población.⁴⁴

An old Mexican song is this "Mancornadora" today
 widely diffused and popular in New Mexico. The same is
 true of the following:

Tres Años Hace

Tres años hace que te estoy amando
 y un sentimiento me has dado a mí,
 tú bien lo sabes cuanto he sufrido
 y estoy sufriendo sólo por tí.
 Si en algun día yo me muriera
 nunca te olvides del que te amó;
 dile al Eterno, por Dios, te pido,
 que tu amante se separó.
 En el sepulcro donde yo estoy
 voy a dejar un lugar para tí,
 tú bien lo sabes cuanto he sufrido
 y estoy sufriendo sólo por tí.
 Adiós, querida, yo ya me voy
 y me retiro lejos de tí,
 tú bien lo sabes cuanto he sufrido
 y estoy sufriendo sólo por tí.⁴⁵

⁴⁴ Writer's collection.

⁴⁵ Ibid.

"Recuerdos". This is another composite song.

The first stanza in this New Mexican version belongs to an old Mexican song of the same title which the writer learned in México many years ago. The second, possibly does too, but it appears rather changed here. As for the third it belongs to another entirely different one. In this paper it appears in two other songs which will be discussed a little later: "Ilusiones" and "A Elisa".

Recuerdos

Hay recuerdos que el tiempo no ha borrado
hay recuerdos que me quitan la calma,
pero, mujer, tú me has robado el alma
y la paz y la quietud del corazón.

Me es imposible el amar a otra mujer,
vivir sin ella es estar llorando,
la copa del placer siempre apurando
como la espina punzante de una flor.

Para el hombre se hicieron las penas
para el hombre se hizo el padecer;
para el hombre se hicieron cadenas
para amar a la ingrata mujer.⁴⁶

⁴⁶ Van Stone, Mary, "Spanish Folksongs of New Mexico",
R. Fletcher Seymour, Chicago.

Enclosed, please find the report of the

The first of these is the report of the

an old man who has been living in the

house in which the first of these

does not, but the second of these

the third of these is the report of

to the first of these is the report of

he discovered a large number of

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"Traigo un Dolor en el Alma". This song has been known to the writer, who learned it years ago in México. This New Mexican version is somewhat changed.

Traigo un Dolor en el Alma

Traigo un dolor en el alma
que resistir ya no puedo,
traigo celos, traigo miedo,
traigo celos por tu amor.

Dime, prietita del alma,
dime si ya no me quieres;
ven a brindarme tres besos
para acordarme, tres besos,
para acordarme de tí.

Pálida sale la luna
con sus rayos relucientes,
tienes miradas ardientes
dame un besito de amor.⁴⁷

"La Embarcación". This composition, although very popular in New Mexico, suggests a Mexican origin.

La Embarcación

Ya se va la embarcación
en una nube muy ligera;
ya se va, ya se la llevan
a la dueña de mi amor.
Cuando te vayas de aquí
que señas me dejarás?
un lunar de dos que tienes
para atormentarme más.

No llore porque te vas
no llore porque te alejas,
lloro, sí, porque me dejas
herido el corazón.
Adiós jardín de chihuahua
ya terminó la función;
Adiós, muchachas bonitas,
ya se va la embarcación.⁴⁸

⁴⁷ Campa, A. L., "The Spanish Folksong in the Southwest", p. 64, Modern Language Series, Vol. 4, No. 1 University of New Mexico Press, 1933

⁴⁸ Writer's collection

Noche Blanca

La noche blanca está
brillando en tu jardín,
solo yo triste estoy
nomás pensando en tí.
El cielo brillador
testigo en mi sufrir,
joven idolatrada,
no se que hacer sin tí.

En mis brazos yo quiero
estrecharte tiernamente
para sentir de tu pecho
y de tus caricias quiero
para no dudar
de tu amor encantador.

Yo sin tí quiere, yo sin tu
sí, no te puedo olvidar,
prenda de mi corazón
para mí no hay placer
y eres mi única ilusión
a tu lado quiero estar.

Ámame, quiéreme, escucha mi dolor,
no pienses nunca olvidar que te juro
ay noche blanca y brillador.⁴⁹

This is a version known in New Mexico
which shows defects of perception by natives. It is a
very old song known to the writer while in México. As
can be noted the last two stanzas hardly make any sense
as compared with the original version which follows and
which can be found in cancioneros mexicanos.

⁴⁹ Campa, A. L., Canciones, MS., University Library,
Albuquerque

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La Noche Blanca....(Cont'd)

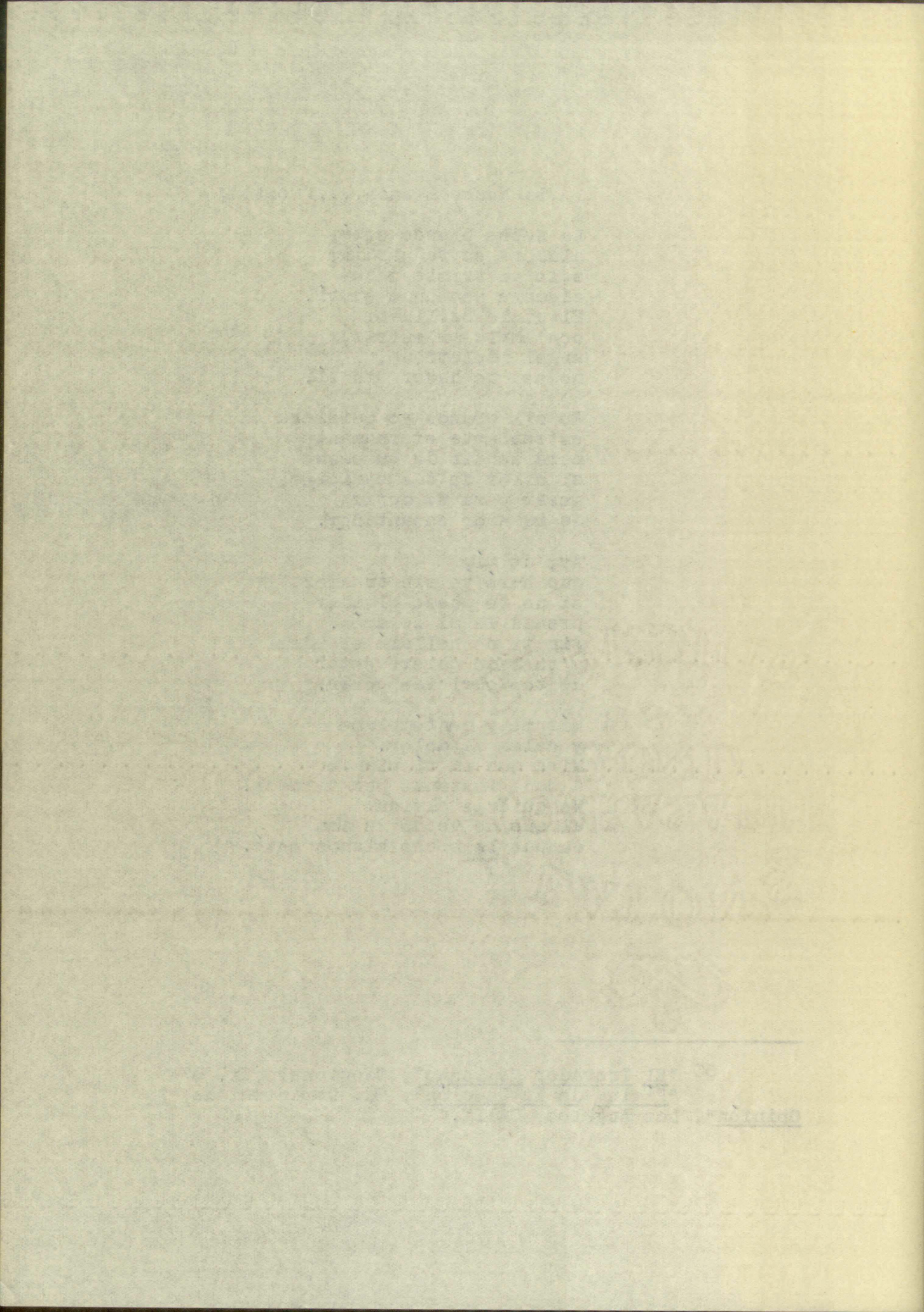
La noche blanca está,
alumbra en tu jardín,
solo yo triste estoy
siempre pensando en tí.
El cielo brillador
contempla mi sufrir,
angel idolatrado,
no se que hacer sin tí.

En mis brazos yo quisiera
estrecharte eternamente
para sentir de tu pecho
el calor de tus caricias,
gozar para no dudar
de tu amor encantador.

Ay, de mí,
que haré yo sin tu amor,
si no te puedo olvidar
prenda de mi corazón.
Sin ti no hallaré el ideal
a tu lado quiero estar
de tus caricias gozar.

Mírame y contéplame
y calma mi dolor.
Mira que en tí pienso
a cada instante por tu amor.
No quieras olvidar
al que de veras te ama
cuando la noche blanca está.⁵⁰

⁵⁰ "El Trovador Mexicano", Cancionero, p. 57
"Página de la Canción", Ed. Dominical de "La
Opinión", Los Angeles, Calif.



Ay, Ay, Ay

Toma, Luisa, el puñal y traspasa
este pecho, pero antes primero
considera que te amo y te quiero, ay, ay, ay,
y por tí me dicen infeliz.

Ay, ay, ay, que infeliz es mi suerte,
yo te adoro y deseo ser tu amante,
pero tú ni siquiera un instante, ay, ay, ay,
ni un momento te acuerdas de mí.

Las memorias de un morajitero
me atormentan a cada momento;
ay, Dios mío, no hay sufrimiento, ay, ay, ay,
cielo santo, yo quiero morir.

Clava, clava el puñal sanguinario
dele muerte a mi vida y honor,
que algún día pagarás el rigor, ay, ay, ay,
con otro hombre que sepas amar.

Bajaré silencioso a la tumba
a buscar mi perdido sociogo,
de rodillas, ingrata, te ruego, ay, ay, ay,
que a lo menos te acuerdes de mí.⁵¹

This song is known, but not popular in New Mexico.
Its close resemblance to a Mexican song entitled "Canción
a Elisa" suggests its being an adaptation of the version
that follows:

Canción a Elisa

Toma, Elisa, el puñal y traspasa
este pecho que amaste primero,
tú bien sabes que te amo y te quiero
y por tí voy a ser infeliz.

⁵¹ Lummis, Ch. F., "The Land of Poco Tiempo", p.
227, Charles Scribner's Sons, N. Y., 1913

1917

Yours, Sir,
I have the honor to acknowledge the receipt of your letter of the 14th inst.

and in reply to inform you that the same has been forwarded to the proper authorities for their consideration.

I am, Sir, very respectfully,
Yours,
J. H. [Name]

Enclosed for you are the documents referred to in my letter of the 10th inst.

I am, Sir, very respectfully,
Yours,
J. H. [Name]

This copy is for your information.

Very respectfully,
J. H. [Name]

A. H. [Name]

That follows:

Enclosed is a copy of the

Yours, Sir,
I have the honor to acknowledge the receipt of your letter of the 14th inst.

Canción a Elisa....(cont'd)

Estos ojos llorar no sabían,
ahora lloran con triste amargura,
eres linda, eres bella, eres pura,
eres dueña de todo mi amor.

Las memorias que tú me enseñaste,
en la escuela aprendí sin cesar,
y el desprecio que a mi amor le hiciste
nunca, nunca se me puede olvidar.

Yo las noches me paso llorando
porque el sueño a mis ojos no viene,
y si viene al llegar se detiene
porque tú no me quieres a mí.

Una sola mirada te dí
cuando estabas junto a mi rival,
yo veneno quisiera haber sido
o en tu pecho clavar un puñal.

No hallarás amor como el primero,
que fue el mío y te amé con delirio;
sólo guarda mi pecho un martirio,
porque tú te burlaste de mí.

Mas si algún otro hombre quisieras
y le juras amar con pasión,
ay, Elisa, tu sima no hiera
como heriste mi fiel corazón.

Bajaré silencioso a mi tumba
a buscar mi perdido sosiego,
de rodillas, Elisa, te ruego,
que siquiera te acuerdes de mí.⁵²

Around Española, New Mexico, the writer collected the following most interesting composition, interesting and valuable from the point of view of this study, for it is a typical example of native ingenuity in literary

52 "Página de la Canción Mexicana"

THE
UNITED STATES
DEPARTMENT OF THE INTERIOR
BUREAU OF LAND MANAGEMENT



NO. 10
OFFICE OF THE
SPECIAL AGENT IN CHARGE

WASHINGTON, D. C.
JANUARY 10, 1910

TO THE
SPECIAL AGENT IN CHARGE
OF THE BUREAU OF LAND MANAGEMENT

AT THE
OFFICE OF THE
SPECIAL AGENT IN CHARGE

OF THE BUREAU OF LAND MANAGEMENT
WASHINGTON, D. C.

THE FOLLOWING REPORT WAS RECEIVED FROM THE
SPECIAL AGENT IN CHARGE OF THE BUREAU OF LAND MANAGEMENT
AT THE OFFICE OF THE SPECIAL AGENT IN CHARGE
OF THE BUREAU OF LAND MANAGEMENT

REPORT OF THE SPECIAL AGENT IN CHARGE
OF THE BUREAU OF LAND MANAGEMENT

composition. This song is entitled "Elisa" as the preceding one, although apparently it is a different one, except for the third stanza "Toma, Elisa, un puñal y traspasa, etc." which seems to belong to it.

1

Dime, amor, hasta cuándo descansas
de aumentarse ya más mis tormentos
con las copas de mula no siento
esperando por horas morir.

2

Son tus ojos luceros que alumbran
dos luceros que alumbran mi pecho,
yo no puedo quedar satisfecho
si me niegas, ingrata, tu amor.

3

Toma, Elisa, un puñal y traspasa
este pecho que amaste primero
tú bien sabes te quise y te quiero
y por eso yo soy infeliz.

4

Para los hombres se hicieron las penas,
para los hombres se hizo el padecer,
para los hombres se hicieron cadenas
por el amor de una ingrata mujer.

5

Ya me voy para montañas y cerros
donde brilla la plata y el oro,
ya me voy y te dejo un tesoro
y a la cárcel me anuncian que voy.

6

Yo quisiera subirte a la luna
ayá no brillan los rayos del sol,
las estrellas de luto se visten
ya para mí el placer se acabó.

7

La palomita que ves herida
por mano de un buen cazador,
anda y dile que rinda sus armas
mientras duerme y descansa mi amor.

composition. This song is called "Kilim" in the
preceding one, although apparently it is a different
one, except for the third stanza "Tara, Kilim, no Kilim"
y finalmente, etc. which seems to belong to it.

Para, para, para, para, para, para,
as palabras de la vida y la muerte
con los ojos de la vida y la muerte
seguramente por donde va.

Por los ojos de la vida y la muerte
que lucen en el mundo y en el
yo no puedo decir nada más
ni se niega, ni se da, ni se da.

Tara, Kilim, no Kilim y finalmente
este canto de la vida y la muerte
en el mundo y en el mundo
y por eso yo soy feliz.

Para los ojos de la vida y la muerte
para los ojos de la vida y la muerte
para los ojos de la vida y la muerte
por el amor de la vida y la muerte.

Yo no soy feliz, yo no soy feliz,
donde brilla la vida y la muerte
yo no soy y yo soy y yo soy
y a la vida y a la muerte que voy.

Yo quiero vivir, yo quiero vivir,
yo quiero vivir, yo quiero vivir,
las palabras de la vida y la muerte
ya para el amor de la vida y la muerte.

La palabra que va por la vida
por amor de la vida y la muerte
para y para la vida y la muerte
algunas veces y algunas veces.

Elisa....(cont'd)

8

Yo quisiera subirte a mi tumba
y contigo pasar un momento;
explicarte el amor que yo siento
en el fondo de mi corazón.

9

Ya me voy, ya me lleva el destino
como la hoja que el viento arrebató,
ya me voy para que sepas, ingrata,
lo que sufro y padezco por tí.

10

Ya me voy para tierras distantes
donde tu nunca me oigas mentar,
donde nadie sepa que yo muera
donde nadie por mí ha de llorar.⁵³

There are, at least, stanzas of four different songs combined into this composition. The third stanza here belongs to the other "Elisa" discussed above.

Stanza nine belongs in a Mexican song entitled: "Despedida" which goes like this:

Ya me voy, ya me lleva el destino
cual la hoja que el viento arrebató,
ay de mí, tú no sabes, ingrata,
lo que sufro y padezco por tí.

Estos ojos llorar no sabían
que llorar parecíame locura,
mas, hoy lloro mi triste amargura;
a mis solas, mi ardiente pasión.⁵⁴

Stanzas four and five also appear in another composition

⁵³ Writer's collection

⁵⁴ "Página de la Canción"

1911

1912

1913

1914

1915

1916

1917

1918

1919

1920

1921

1922

1923

1924

1925

1926

1927

1928

1929

1930

"Ilusiones" which will be discussed next.

Ilusiones

1

Ilusiones nomás estoy mirando
pero no de cumplir tus antojos
otro lado dirige tus ojos
porque yo para tí no he de ser.

2

En el rancho yo tengo un arado
y ese arado no tiene manceras,
tú no sabes como anda la rueda
no te llenes de orgullo, mujer.

3

El el rancho yo tengo una milpa
y esa milpa está llena de elotes,
tú no sabes como anda el molote
no te llenes de orgullo, mujer.

4

En el campo yo tengo una rosa
y esa rosa nunca se marchita,
y ese amor sólo Dios me lo quita
el que tengo contigo, mujer.

5

En el campo yo tengo una rosa
y esa rosa se llama amapola,
tú no sabes como anda la bola
no te llenes de orgullo, mujer.

6

Eres rosa, rosita del campo
por erencia que el cielo te dió,
Dios te guarde mil años de vida
y a la madre que al mundo te echó.

7

Cierra, cierra, mujer, esos ojos
no los abras jamás al mirarme,
alcabo tú no supiste amarme
como yo para amarte nací.⁵⁵

"Lithology" with a list of names

Notes

Lithology and its importance
in the study of the earth's
history and its relation to
the life of man.

In the study of the earth's
history, the lithology is
of great importance, as it
shows the changes in the
earth's crust.

In the study of the earth's
history, the lithology is
of great importance, as it
shows the changes in the
earth's crust.

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history, the lithology is
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earth's crust.

A very closely related Mexican version of this "Ilusiones" known in New Mexico, in theme, thought and treatment is known to the writer. Here, again, the version just given is only a variant of the Mexican version that follows:

Ilusiones

1

Ilusiones nomás estoy mirando
pero no de cumplir tus antojos;
y a otro lado dirige tus ojos
que yo para tí no he de ser.

2

Cierra, cierra, mujer, esos ojos
y no vuelvas, por Dios, a mirarme,
ya que tú no suspistes amarme
como yo para amarte nací.

3

En el campo yo tengo una rosa
y esa rosa se llama amapola;
tú bien sabes como anda la bola
no te llenes de orgullo, mujer.

4

Qué pensabas que sólo contigo
pasaría mi vida con calma,
si hay mujeres que roban el alma
y no pagan tan mal como tú.

5

En el campo yo tengo una rosa
y esa rosa jamás se marchita;
y ese amor sólo Dios me lo quita
y el que tengo contigo, mujer.

6

Quién pudiera ser hombre de ley,
quién pudiera ser procurador,
para darte sentencia de muerte
por infame y traidora a mi amor.⁵⁶

A very closely related Mexican version of this
 "Ilusiones" known in New Mexico in 1900. The first
 treatment is known to the writer. Here, again, the
 version just given is only a variant of the Mexican
 version that follows:

Ilusiones

1
 Ilusiones son esas cosas
 que no se ven, pero que
 y a otro lado están
 que yo quisiera ir a ver.

2
 Ojalá, ojalá, mujer,
 y no vuelvas, por Dios,
 ya que si no puedes
 como yo para saber nada.

3
 En el campo yo tengo una rosa
 y esa rosa es blanca
 y es blanca como la nieve
 no es blanca de verdad, mujer.

4
 Qué pesadilla que sólo consigo
 pensar en ella con dolor,
 si hay alguien que roba el alma
 y no pagan tan mal como yo.

5
 En el campo yo tengo una rosa
 y esa rosa es hermosa
 y esa rosa sólo Dios me la dio
 y el que tenga sentido, mujer.

6
 Ojalá pudiera ser hombre de ley,
 ojalá pudiera ser propietario,
 para darle sentencias de muerte
 por infamia y traición a mi amor.

Here is another good example, like the preceding "Elisa" of a certain frequent tendency among the natives to combine stanzas from different songs into new ones. This composition is known as "Ilusiones" around Española, New Mexico, where the writer collected it. This "Ilusiones" is nothing but a combination of the last two songs discussed above. At the time of the investigation the writer had several high school students sing them at different times first one and then the other with this result: the music for all three of them was the same. Her it is:

Ilusiones

1

Ilusiones de aquí estoy mirando
pero no ha de cumplir tus antojos,
otro lado dirige tus ojos
porque para tí no he de ser.

2

Sierra, sierra tus ojos, morena,
ya no vuelvas por Dios a mirarme,
ya que tú no supiste amarme
como yo para amarte nací.

3

En el campo yo tengo una rosa
y esa rosa se llama amapola,
tú no sabes como anda la bola
no te llenes de orgullo mujer.

4

Para el hombre se hicieron las penas
para el hombre se hizo el padecer,
para el hombre se hicieron cadenas
por amar a una ingrata mujer.

Here is another good example. Like the preceding

"El" of a certain fragmentary manuscript and the

to combine verses from different songs into one.

This composition is known as "El" among the

New Mexico, where the writer collected it. This

is nothing but a combination of the two songs

quoted above. At the time of the collection the

had several high school students and was of

times first and then the other with this

music for all three of them was the same. But it

Illustrations

1

Illustration is a very common one in the
poetry of the Southwest. It is a very
common one in the poetry of the Southwest.
It is a very common one in the poetry of the Southwest.

2

Illustration is a very common one in the
poetry of the Southwest. It is a very
common one in the poetry of the Southwest.
It is a very common one in the poetry of the Southwest.

3

Illustration is a very common one in the
poetry of the Southwest. It is a very
common one in the poetry of the Southwest.
It is a very common one in the poetry of the Southwest.

4

Illustration is a very common one in the
poetry of the Southwest. It is a very
common one in the poetry of the Southwest.
It is a very common one in the poetry of the Southwest.

Ilusiones....(cont'd)

5

En el campo yo tengo un arado
y ese arado no tiene ni tuercas,
no te creas de chismes de viejas
no te llenes de orgullo, mujer.

6

Ya me voy para tierras muy lejanas
donde brilla la plata y el oro,
ahí le dejo a mi chata el tesoro
y a la cárcel me anuncian que voy.

7

Si el.....me hiciera un favor
de soltarme los grillos tantito,
para darle a mi chata un besito
y a la cárcel me anuncian que voy.

8

Sigue, sigue con ese que tú amas
sigue, sigue con ese traidor,
mientras tú lo acaricias y lo amas
yo mil veces maldisco tu amor.

9

Quién pudiera ser hombre de ley
quién pudiera ser procurador,
para darle sentencia de muerte
por infame y traidora a mi amor.

10

En el campo yo tengo una rosa
y esa rosa nunca se marchita,
ese amor sólo Dios me lo quita
y el que tengo contigo, mujer.

11

Antier tarde te ví yo vencida
en los brazos que fuiste mi rival,
yo deseaba veneno haber sido
y en tu pecho clavar un puñal.

12

Pon cuidado el día en que me voy
y la fecha en que he de volver,
las piedras rodando se encuentran
conti más una ingrata mujer.⁵⁷

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Symbolic Songs. Another group in this might be composed of songs in which animals, birds or flowers symbolically take the place of the composer or hero who dares not, as man, tell what he wants or express his feelings openly. He sings of his love in praise or scorn. In the same manner he makes his heroine take the same images or symbols. Perhaps, with the exception of "El Gavilancito" and "El Coyotito" all the rest of the songs in this group, are very popular in New Mexico.

Among these there is one entitled "La Paloma" quite popular in New Mexico now, but of Mexican origin. It is a canción ranchera of the Mariachis de Colula.⁵⁸

La Paloma

Ando en busca
de una blanca palomita
de señas traigo
un dolor dentro del alma;
dolor ingrato,
si me dieras tu retrato
yo nunca, nunca
te dejaría de amar.

Y dan las once,
la media para las doce
y yo en la esquina
esperando a mi morena;

Salió y me dijo
con su boquita risueña:
tenme paciencia,
corazón, ya voy pa'lla.

Yo ya no quiero
el amor de las casadas,
porque las casadas
tienen dos o tres queridos;
Yo lo que quiero
la amistad de mis amigos,
Viva Jalisco
que es tan libre como yo.⁵⁹

⁵⁸ "Página de la Canción Mexicana"

⁵⁹ Writer's collection

"El Venadito" a Mexican composition. Speaking of the important part animals play in these lyric compositions, V. T. Mendoza says: "There exists a copla which is applied to men who are timid, incommunicative and in love which says..."⁶⁰

El Venadito

Soy un pobre venadito
que habita en la serranía,
como no soy tan mancito
no bajo al agua de día
de noche poco a poquito
y en tus brazos, vida mía.
Ya tengo visto el nopal
donde he de cortar la tuna
como soy hombre legal
no me gusta tener una,
me gusta tener de a dos
por si se me enoja alguna. (frag.)⁶¹

In speaking how, some times, these songs are adapted to the environment Campa believes the following stanza has been added in New Mexico to this song.⁶²

Al pasar el Río Grande
triste se quejaba un león
y en el quedado decía:
ay, mujeres, como son
delgaditas de cintura
y grandes de corazón.

⁶⁰ Mendoza, V., El Apologo Español en la Producción Folklórica de México, Magazín "Universidad", México--1938, Abril, No. 27, Tomo V, p. 16

⁶¹ Toor, Frances, "Cancionero Mexicano", Mexico--1931

"El Trovador Mexicano", cancionero, p. 100

⁶² Campa, "The Spanish Folksong in the Southwest", p. 56

1937-1938

of the Department of the Interior

Department of the Interior

Office of the Secretary

Washington, D. C.

Dear Sir:

I have the honor to acknowledge the receipt of your letter of the 10th inst. regarding the matter of the proposed amendment to the regulations governing the disposal of the public lands of the United States. The Department is currently reviewing the proposed amendment and will advise you of the results of its consideration as soon as possible.

In closing, I am, Sir, very respectfully,

Very truly yours,

John D. Brown

Assistant Secretary
Department of the Interior
Washington, D. C.

Very truly yours,
John D. Brown

cc: Bureau of Land Management, Department of the Interior

cc: Bureau of Reclamation, Department of the Interior

cc: Bureau of Indian Affairs, Department of the Interior

The following "Gavilancito" contains in the first line of the third stanza a reference to La Acordada an old term used in Mexico and Peru to designate a special body of police to pursue highwaymen. The term is not used in New Mexico. The song is not a native product.

Yo Soy el Gavilancillo

Yo soy el gavilancillo
que ahora he salido de la prisión
en busca de una paloma
que me ha robado el corazón.
Dices que me quieres mucho,
me quieres mucho, di la verdad;
no quiero tu amor a fuerzas
ni yo te mando tu voluntad.
Dices que anda la Cordada
con orden dura del capitán;
donde quiera que me encuentren
me han de matar, me han de matar.⁶³

"Las Golondrinas" very popular in New Mexico.

Las Golondrinas (of Mexican origin)

Adiós, al tender el vuelo,
al tender el vuelo, sobre lo azul
no olvides que habrá quien lllore,
que habrá quien lllore, si lloras tú.
En pos de tí, por siempre irán
los tristes ayes, los tristes ayes
de mi cantar.
No olvides nunca que hay unos ojos
que cual los tuyos saben llorar,
y en tus pesares y en tus enojos
siempre a tu lado, siempre a tu lado
los has de hallar.
Si vuelan las glondrinas y las palomas a tu jardín
preguntales sin tardanza, sin tardanza si van de aquí;
que siempre que yo aquí esté
gratos recuerdos para mi amado yo les daré.⁶⁴

⁶³ Campa, "Spanish Folklore in the Southwest", p. 61

⁶⁴ "El Trovador Mexicano", p. 82, Cancionero
"Página de la Canción"

Of the old ballad "La Calandria" there are several versions known in New Mexico. One complete version is found in Campa's collection.⁶⁵ Charles Lummis in his "Land of Poco Tiempo" also includes there a short version which he considers as having come from Sonora, México.⁶⁶ His version goes like this:

En una jaula de oro
pendiente de un balcón
una triste calandria
lloraba su prisión.
Ay, Dios, no hay remedio?
ay, Dios, no hay piedad?
me robas el reposo
y adiós tranquilidad.
Hasta que un gorriencito
azucroso la halló
y dijo: mi bonita,
te quiero mucho yo.
Y luego la calandria
le dijo y le juró:
me sacas de mi prisión,
no voy contigo yo.

Besides this version the writer found around Española, New Mexico, this most interesting one, showing again the common native practice of combining stanzas from different songs to make a new one. The general theme of this "Calandria" is there, but it has in addition something which decidedly does not belong but which may be called local color. It is given here only to illustrate the tendency to adapt songs to make them

⁶⁵ Campa, "Spanish Folksong in the Southwest", p. 61

⁶⁶ Lummis, Charles, "The Land of Poco Tiempo", p. 42

fit better in some particular environment. The complete form as it was found is thus:

Estaba la calandria
sentada en su balcón,
en una jaula de oro
lloraba su prisión,
lloraba su prisión.
Las quise y las quiero y las quiero más amar,
las quise y las quiero con vino emborrachar.

Al ruido de cadena
mi amor se suspendió,
y entonces la calandria, voló, voló, voló,
y entonces la calandria, voló, voló, voló.

Des cientos pesos traigo, los traigo pa gastar
nomás que no lo sepa el hombre Nicolás;
nomás que no lo sepa el hombre Nicolás.
Las quise y las quiero y las quiero amar,
las quise y las quiero y las quiero experimentar.

Si en caso me perdiere
me salen a buscar.
La pobre de mi madre se sentará a llorar,
la pobre de mi madre se sentará a llorar.
Las quise y las quiero y las quiero más amar,
las quise y las quiero con vino emborrachar.

Si en caso los tejanos
me llegan a agarrar
con un suspiro tierno les mandaré avisar
con un suspiro tierno les mandaré avisar.
Las quise y las quiero y las quiero más amar,
las quise y las quiero con vino emborrachar.

El burriñcito amigo
una ronca les echó:
te saco de prisiones o muerto quedo yo,
te saco de prisiones o muerto quedo yo.
Las quise y las quiero y las quiero más amar,
las quise y las quiero con vino emborrachar.

El pájaro atrevido
a la jaula se arrojó;
con el pico y las alas los alambres cortó,
con el pico y las alas los alambres cortó.
El pájaro atrevido que a la jaula rompió
entonces la calandria voló, voló, voló.

El primer de los tres es el más importante.

Este es el más importante.

El segundo de los tres es el más importante.

El tercer de los tres es el más importante.

El cuarto de los tres es el más importante.

El quinto de los tres es el más importante.

El sexto de los tres es el más importante.

El séptimo de los tres es el más importante.

El octavo de los tres es el más importante.

El noveno de los tres es el más importante.

El décimo de los tres es el más importante.

El undécimo de los tres es el más importante.

El duodécimo de los tres es el más importante.

El trece de los tres es el más importante.

El catorce de los tres es el más importante.

El quince de los tres es el más importante.

El dieciséis de los tres es el más importante.

El diecisiete de los tres es el más importante.

El dieciocho de los tres es el más importante.

El diecinueve de los tres es el más importante.

El veinte de los tres es el más importante.

El veintiuno de los tres es el más importante.

El veintidós de los tres es el más importante.

El veintitrés de los tres es el más importante.

El veinticuatro de los tres es el más importante.

El veinticinco de los tres es el más importante.

El veintiseis de los tres es el más importante.

El veintisiete de los tres es el más importante.

El veintiocho de los tres es el más importante.

El veintinueve de los tres es el más importante.

El treinta de los tres es el más importante.

El treinta y uno de los tres es el más importante.

El treinta y dos de los tres es el más importante.

El treinta y tres de los tres es el más importante.

El treinta y cuatro de los tres es el más importante.

El treinta y cinco de los tres es el más importante.

El treinta y seis de los tres es el más importante.

El treinta y siete de los tres es el más importante.

El treinta y ocho de los tres es el más importante.

El treinta y nueve de los tres es el más importante.

El cuarenta de los tres es el más importante.

Perhaps because of its simplicity in words and thought this popular "El Pajarillo" has not changed much from the original. The version presented here was found around Española, N. M., and conforms very closely with the Mexican version.

Pajarillo Barranqueño

Pajarillo, pajarillo,
pajarillo barranqueño,
que bonitos ojos tienes
lástima que tengan dueño.
Qué pajarillo es aquel
que canta en aquella torre?
anda y dile que no cante
que hasta la barranca se oye.
Qué pajarillo es aquel
que canta en aquella lima?
anda dile que no cante
que el corazón me lastima.
Pajarillo, pajarillo,
pajarillo de la rama,
ya no me cantes tan triste
porque me partes el alma.
Pajarillo, pajarillo,
echate a volar al viento
y llévate entre las alas
mi amor y mi pensamiento.
Pajarillo, pajarillo,
que canta en la madrugada,
aquí se acaba cantando
mi canción enamorada.⁶⁷

This composition shows evidences of having been inspired by a certain cantar popular español which goes like this:

Aquel pajarito, mare,
que canta en la verde oliva
digal' uste que sen caye
que su cantar me lastima⁶⁸

⁶⁷ Writer's collection

⁶⁸ Rodríguez Marín, "Cantares Popular Españoles"
Vol. 3, p. 387

Charles Lummis in his "Land of Poco Tiempo" mentions "El Coyotito" as one of the best illustrations of native contributions. He says: "Of the characteristic mental and musical processes of the undiluted New Mexican there is probably no better example than that favorite oddity the Coyotito."⁶⁹

El Coyotito

Cuando salí de Hermosillo
lágrimas vine llorando,
y con la flor de trompillo
me venía consolando.
Yo soy como el coyotito
que los revuelco y los dejo,
y me voy al trotecito
mirando por debajejo.
Ya se cayó el pino real
onde habitan las palomas,
ya cayó el que andaba austene
ahora verán pelones.
Ya se cayó el jacalito
onde colgaba mi espada,
pa que es tanto laberinto
si acabo todo se acaba.
Ya se cayó el jacalito
onde colgaba mi espejo,
debajo del roble encinito
tendió su cama un conejo.
Ya se cayó el nopalito
onde íbamos a las tunas
ya me no nomás andarás celando
con tus celos en ayunas.
Les encargo a mis amigos
que si ven a mi querida,
no le digan que estoy preso
porque es el bien de mi vida.

⁶⁹ Lummis, Charles, op. cit., p. 234

This composition is hardly a love song or even popular. It is presented here only to illustrate some of the wild claims often made in regard to the natives and their innate ability as composers of popular songs. Mr. Lummis adds:

"The shepherd's life is the loniest in New Mexico--if not in the world--and he is the largest producer of folk songs. The majority of the home-spun songs in New Mexico are from him, since no one else has so much time for composition, nor such need for self amusement."⁷⁰

Special effort was made to ascertain the extent of popularity of this song. Many people in different regions were asked about it. As stated above this song is neither popular nor a native product. As to the exaggerated claims made above in regard to this song and others as well as in regard to the natives it is doubtful that Mr. Lummis could find many supporters for his opinions.

This "Coyotito" is a Mexican composition. There are two likely possibilities. The most probably is that this song, like many others, found its way north until it reached New Mexico and eventually became acclimated here in some region of the state. Less likely

⁷⁰ Lummis, Charles, op. cit.

but quite possible, it may have been composed by a Mexican from México...one who was well acquainted with jacalitos, nopalitos, tunas, flor de trompillo and pelones and one who must have lived in Hermosillo which happens to be the Capital of the state of Sonora, México, and not a city in New Mexico as Mr. Lummis explains in a foot note of his book.

As far as can be ascertained at the present time the following six songs in this group are of Mexican origin, but widely known in New Mexico. They are taken from the writer's collection.

El Buque de Más Potencia

Quién fuera el buque de más potencia
para arrojarme al fondo del mar,
para sacarte, perlita hermosa,
que yo en tus brazos quisiera estar.
O quién pudiera besar tus labios
si son de azúcar o son de miel;
porque en mi mente traigo grabado
el nombre bello de esa mujer.
Al ver tus ojos por vez primera,
nina hechicera, me enamoré,
al ver tus ojos lindos y bellos
que yo por ellos me moriré.
Tú me juraste un dichoso día
que me amarías nomás a mí,
que me amarías sinceramente
sin separarnos nunca jamás.
Tú me juraste un dichoso día
y de testigo pusiste a Dios,
que me amarías sinceramente
sin separarnos nunca los dos.

La Enredadera
(La Morena)

Morena graciosa
del rostro encendido,
dime si has amado
alguna vez en realidad.
Si porque tienes
tu alma intranquila,
ámame, morena, un poquito
y nada más.

Tienes una enredadera
en tu balcón,
cada vez que paso y miro
se enreda mi alma.
Tienes una enredadera
en tu balcón,
cada vez que paso y miro
digo: ahí está la dueña
de mi corazón.

El Lirio

Hay un lirio que el tiempo lo consume
hay una fuente que lo hace enverdecer;
tú eres el lirio, dame tu perfume
yo soy la fuente, déjame correr.

Hay una ave que gime noche y día
que sólo un ángel la puede consolar;
tú eres el ángel, dulce amada mía,
yo seré el ave, déjame volar.

Ay, soy un pobre peregrino,
sólo la luna me da su resplandor;
sólo la luna alumbra mi camino
yo seré el peregrino de tu amor.

Hay una flor, comprenderás, bien mío,
que con su amor perfumará mi amor,
yo te doy mi sangre de rodillas
porque tú eres la aperfumada flor.

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La Paloma que Voló
(Así es el Mundo)

Ay, que ventanas tan altas
ay, que ventanas tan altas
y mi amor tan chaparrito,
voy a traer un albañil,
voy a traer un albañil
pa que las baje un poquito

Señores, no han visto
la paloma que voló palomar,
señores, no han visto
la paloma que voló del palomar.
Se fué, se fué, se fué, se fué,
para nunca jamás volver,
para nunca jamás volver.

Paloma Errante

Paloma errante, presta tus alas
para volar al jardín aquel,
donde se encuentran las bellas flores
para chuparles su rica miel.

En este mundo ya no hay quien sufra,
ya no has de hallar quien te sepa querer;
allas guennas que son muy hombre
no despreciado por una mujer.

Yo vivo triste por mi Lupita
yo vivo ausente de todo mi querer,
si ella me amara, yo lo supiera,
me quitaría de tanto padecer.

Yo me despido de mi Lupita
porque mañana me voy de aquí;
si en algún día de mi recuerdas. (frag.)

Las Gaviotas

Qué andan haciendo y esas gaviotas
qué andan haciendo en medio del mar?
andan buscando nidos de amores,
nidos de amores no encontrarán.

Si quieres vamos en mi barquilla,
si quieres vamos, te llevaré,
y cuando estemos en la otra orilla
cosas de amores te contaré. (frag.)

The following songs are unclassified. They belong to a group of miscellaneous songs. The same characteristics of the other groups also appear here, but in a lesser degree.

Esta Noche con la Luna

Esta noche con la luna
yo me la voy a llevar;
y el que no me tenga miedo
que me la venga a quitar.

Luego me hace una señita
que vaya para donde está,
para darme su manita
y un abrazo de amistad.

Los bosque de la alameda
se mecen con el airón,
así se mecen los hombres
cuando les falta el amor.

La luna viene saliendo,
Ay que gustote me da,
y por fin yo me la llevo
aunque lllore su mamá.⁷¹

Cada vez que cae la tarde
que desconsuelo me da,
de ver a mi chaparrita
al lado de su mamá.

Notice the two following stanzas taken from the Mexican song "Los Sauces de la Alameda" in which the same thought is expressed as in stanza two of the above:

Los Sauces de la Alameda

Los sauces de la alameda
se mecen y se remecen,
así se mecen los hombres
cuando su amor no parece.

Los sauces de la alameda
se mecen con el airón,
que harán mis ojitos negros
pendientes del corazón.⁷²

⁷¹ Writer's collection

⁷² Ibid.

The following is a list of the names of the persons who have been appointed to the various positions in the Department of the Interior, and who have been assigned to the various districts and divisions of the Department.

For the purpose of the present report, the names of the persons who have been appointed to the various positions in the Department of the Interior, and who have been assigned to the various districts and divisions of the Department, are given in the following list.

The following is a list of the names of the persons who have been appointed to the various positions in the Department of the Interior, and who have been assigned to the various districts and divisions of the Department.

"La Vecina de Ahí Enfrente" was also collected around Española, N. M. It is not a love song. It is a collection of cantares expressing unrelated thought. It is not a native product.

La Vecina de Allí en Frente

1

La vecina allí en frente
me mató mi gallo blanco, ay, ay, ay, ay,
porque le andaba escarbando
las matitas del cultantro, ay, ay, ay, ay,

2

La vecina de allí enfrente
tenia una panadería, ay, ay, ay, ay,
y a los casados les vende
y a los solteros les fía, ay, ay, ay, ay,

3

La vecina de aquí enfrente
se llamaba dona Juana, ay, ay, ay, ay,
y si no se hubiera muerto
todavía se llamara, ay, ay, ay, ay

4

La vecina de aquí enfrente
me mató mi gallo tecolote, ay, ay, ay, ay,
porque le andaba escarbando
las semillas de pasote, ay, ay, ay, ay,

5

La burra que yo ensillaba
ahora la ensilla mi compañero, ay, ay, ay, ay,
y el consuelo que me queda
que yo la ensillé primero, ay, ay, ay, ay,

6

Cuatro gallinas y un gallo
casi siempre están conformes, ay, ay, ay, ay,
lo que casi nunca está
es una mujer y un hombre, ay, ay, ay, ay.⁷³

La familia de los ...
se ...
A collection of ...
it is not a native species

La familia de los ...
se ...
A collection of ...
it is not a native species

La familia de los ...
se ...
A collection of ...
it is not a native species

La familia de los ...
se ...
A collection of ...
it is not a native species

La familia de los ...
se ...
A collection of ...
it is not a native species

La familia de los ...
se ...
A collection of ...
it is not a native species

The title of the song is taken from the first line of the stanzas. All the stanzas show a very strong similarity to cantares populares españoles which doubtless came by way of México. The first stanza, for instance, appears in a Mexican song entitled "El Chumbale" and goes like this:

La vecina de ahí enfrente
me mató mi gallo blanco
porque le arrancó la hierba
de su planta de cilantro.⁷⁴

The same first stanza also appears in another song exactly of the same type "Cuando Uno Quiere a Una" included in the collection by Mary Van Stone, Spanish Folksongs in New Mexico.⁷⁵

The second stanza is also known in México. Vazquez Santana mentions that stanza to illustrate the tendenciosa or maledicencia type of composition.⁷⁶ It also appears in a Mexican song "Los Panaderos".⁷⁷ Stanza five also is known in México.⁷⁸ And stanza six is found in Rodríguez Marín' collection.⁷⁹

⁷⁴ Vázquez Santa, op. cit., p. 190

⁷⁵ Van Stone, Mary, op. cit.

⁷⁶ Vázquez, Santana, op. cit., p. 100

⁷⁷ Ibid., p. 97

⁷⁸ Campos, Rubén, "El Folklore y la Música Mexicana", p. 97

⁷⁹ Rodríguez, Marín, op. cit., Vol. 4, p. 98

The title of the work is "The History of the County of York."

line of the manuscript. It is a very old manuscript.

It is a very old manuscript. It is a very old manuscript.

It is a very old manuscript. It is a very old manuscript.

It is a very old manuscript. It is a very old manuscript.

and goes like this:

It is a very old manuscript. It is a very old manuscript.

The same first statement is made in the same way.

of the same type "The History of the County of York."

the collection of the same type "The History of the County of York."

For further information.

The second statement is made in the same way.

Some of the same type "The History of the County of York."

or another type "The History of the County of York."

is a history of the County of York.

known in the County of York.

History of the County of York.

77 History of the County of York.

78 History of the County of York.

79 History of the County of York.

80 History of the County of York.

81 History of the County of York.

v. 82

82 History of the County of York.

Cuando Uno Quiere a Una

Cuando uno quiere a una
y esa una no lo quiere
es lo mismo que si un calvo
en la calle se encuentra un peine.

A la jota, jota,
vivan los toreros,
viv la cuadrilla
de los banderilleros.
A la jota, jota,
vivan los amores,
viva la cuadrilla
de Valentín Flores.

La vecina de aquí enfrente
es una buena mujer,
se va a misa por la tarde
y vuelve al amanecer.

La vecina de aquí enfrente
me mató mi gallo blanco
porque la estaba picando
las semillas del culantro

Los solteros son de oro,
los casados son de plata,
los viudos son de cobre
y los viejos de oja de lata.

Las muchachas mexicanas
son lindas como una flor,
y de verlas tan galanas
llenan el corazón de amor.⁸⁰

This song is exactly like the preceding one---
decidedly not a native product, but a collection of
cantares from other lands. The first stanza appears

⁸⁰ Van Stone, Mary, op. cit.

Grande Lago, Ontario, Canada

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Grande Lago, Ontario, Canada

This report is exactly like the previous one.
It is a native method, but a well-known one.
The first of these is the

in the collection of Rodríguez Marín.⁸¹ It is also known in Puerto Rico.⁸² As to the chorus neither jotas nor toreros are known in New Mexico, for which reason no songs could be composed or sung to them. The chorus is known in México.

The second stanza is mentioned by R. M. Campos in his "El Folklore y la Música Mexicana" with these words:

La vecina de allí enfrente
es una buena cristiana,
sale a misa por la tarde
y vuelve por la mañana.⁸³

Vázquez Santa includes it in the Mexican song entitled "Que Dice la Media Muerte" and goes like this:

Que dice la media muerte
que es una santa mujer,
se va a misa sobre tarde
y viene al amanecer.⁸⁴

Stanza four is known in México. It can be found, also, in the collection of Rodríguez Marín.⁸⁵ The last stanza speaks for itself.

⁸¹ Rodríguez Marín, loc. cit.

⁸² Cadilla Martinez, "La Poesía Popular de Puerto Rico", p. 150

⁸³ Campos, Rubén, op. cit., p. 131

⁸⁴ Vazquez Santana, op. cit., p. 187

⁸⁵ Rodríguez Marín, loc. cit.

in the collection of Rodriguez Martin.⁸¹ It is also known in Puerto Rico, and at the same time, it is not known in the United States. The species is known in Mexico.

The species is mentioned by E. A. Mearns in his "The Birds of the United States" with the words:

"The species is very common in the United States, and is also found in Mexico, Central America, and the West Indies."

Yáñez Santa Fe mentions it in the Mexican song entitled "Una Píra de Naranja" (A Pyramid of Orange).

"The species is very common in the United States, and is also found in Mexico, Central America, and the West Indies."

Stearns found it in Mexico. It can be found also, in the collection of Rodriguez Martin.⁸² The species is known for itself.

⁸¹ Rodriguez Martin, 1901, p. 101.

⁸² "Catalogue of Birds of the United States," by Rodriguez Martin, 1901, p. 101.

⁸³ Cooper, 1901, p. 101.

⁸⁴ Yáñez Santa Fe, 1901, p. 101.

⁸⁵ Rodriguez Martin, 1901, p. 101.

The song that follows is what might be called carcelera or prisoner song. It was found around Española, N. M.

Preso Tras de la Reja

Preso me encuentro tras de la reja
tras de la reja de mi prisión,
llorar quisiera, cantar no puedo
las tristes penas del corazón.

Muerte pedía la gente
todos tiraban en contra de mí,
y les digo sinceramente
que como un niño me estremecí.

Como a las once llegó mi madre
de verme preso empezó a llorar;
y yo le dije, no llores, madre,
ya mi sentencia va a terminar.

Ya me sentencian para el jugado
cuatro soldados de dos en dos,
el escribano y el quez de letras
sentencia a muerte me condenó.

Estando preso tras de la reja
un pajarillo empezó a cantar;
era mi madre en forma de un ave
que a su hijo amado iba a consolar.

Yo no le temo ni a la ballena
y ni a las aguas del ancho mar,
yo al que le temo es a Santa Fe
donde mi vida a determinar.⁸⁶

Here follows the Mexican version:

El Presidiario

Preso me encuentro tras de la reja
tras de la reja de mi prisión,
cantar quisiera, cantar no puedo
los tristes ayes de mi dolor.

The text that follows is what was said:

Statement of the witness. It was found that the witness

H. M.

From the time he was

From the time he was
From the time he was
From the time he was
From the time he was

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From the time he was

H. M.

From the time he was
From the time he was
From the time he was
From the time he was

H. M.

El Presidiario....(cont'd)

Una mañana salí a jurado
y en el banquillo se me sentó,
el veredicto deliverando
como culpable me sentenció.

Hace tres días que a bartolina
un pajarillo me fue a cantar,
era mi madre en figura de angel
que a su amado hijo iba a consolar.

Y no es la barca ni la falúa
la que me espera en el ancho mar,
es el horrible San Juan de Ulúa
donde mis penas voy a purgar.

Cuando hay muerto y entre los mares
vayan mis restos a sepultar,
una plegaria pa' el sentenciado
que fue asesino de tanto amar.⁸⁷

This New Mexican "Preso Tras de la Reja" is a Mexican prisoner song transplanted here and modified to fit into the new soil. Such references to bartolinas, falúas, or San Juan de Ulúa naturally have been eliminated as they have no place or significance in the New Mexican environment. It is interesting to compare stanza six of the New Mexican version with stanza four of the Mexican and note the changes that had to take place. San Juan de Ulúa was for a long time a prison in the bay of Veracruz, México, corresponding more or

⁸⁷ "Cancionero Mexicano", p. 66

THE HISTORY OF THE

STATE OF TEXAS

FROM 1821 TO 1845

BY

JOHN W. FORT

OF THE

TEXAS LEGISLATURE

TO THE

LEGISLATURE OF TEXAS

IN 1845

NEW

AT

THE

STATE

OF

TEXAS

IN

1845

BY

JOHN W. FORT

OF THE

TEXAS LEGISLATURE

TO THE

less to Alcatraz off San Francisco, California.

6

Yo no le temo ni a la ballena (New Mexican version)
y ni a las aguas del ancho mar;
yo al que le temo es a Santa Fe
donde mi vida a de terminar.

4

Y no es la barca ni la falúa (Mexican version)
la que me espera en el ancho mar;
es el horrible San Juan de Ulúa
donde mis penas voy a purgar.

Las Campanas or Las Campanas de Belén

Son las tres y todos duermen en silencio
sólo se oyen las campanas de Belén,
donde se encuentra un pobre prisionero
por el amor y la pasión de una mujer.

Yo les encargo a mis amigos que no se crean
del amor y la pasión de una mujer,
porque el amor de una mujer es muy frágil,
echan al hombre para siempre a padecer.

Estos versos son compuestos por un hombre
que está preso en la cárcel de Belén,
sentenciado a veinte años de presidio
por el amor y la pasión de una mujer.⁸⁸

It is not likely that this Belen mentioned in the
song refers to Belen, N. M., where supposedly the song
was composed for there are no penitenciarías in or around
the place nor do bells ring all through the night as it

⁸⁸ Writer's collection

There is a large number of people who are interested in the study of the history of the United States.

It is a fact that the study of the history of the United States is a very important one. It is a study which is of great interest to all of us.

It is a study which is of great interest to all of us. It is a study which is of great interest to all of us.

It is a study which is of great interest to all of us. It is a study which is of great interest to all of us.

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It is a study which is of great interest to all of us. It is a study which is of great interest to all of us.

is suggested here. México City, on the other hand, does possess a penitenciaría generally referred to as la carcel de Belén or just Belén for it is well known.

Following is another widely known prisoner song. The New Mexican version conforms very closely to the Mexican which is the one given here.

Prisionero de Amor

Preso a la cárcel me voy
porque quieren que pague con castigo
mi delito, por amar sin cesar
a una ingrata mujer
que no puedo dejar de querer.

Prisionero de amor
con el arma que dicen
que cupido siempre hiere,
en mi pecho clavé
una loca pasión
que atormenta mi pobre corazón.

Ya todo acabó
y cautivo en mi celda
lloraré mi desventura,
porque ya mi dolor
nadie viene a calmar
y de mí nadie se ha de acordar.

Dame el último adiós
ya me voy a regiones muy lejanas
donde nunca más se vuelve,
por un crimen atroz
por matar al traidor
que ha querido burlarse de mi amor.⁸⁹

⁸⁹ "Página de la Canción Mexicana"

is suggested that, before this, an effort be made to

possess a complete and accurate knowledge of the

status of the work in the field of the

following is a list of the work done in the

The New Mexico work is done in the field of the

action which is the first step

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the first step is to make a list of the work done in the field of the

Another composition that might be called an occupational song is "El Marinero" found around Española, N. M. Only the first line seems to have to do with the title. The rest of the song is composed of different cantares or coplas representing as many other thoughts.

El Marinero

1
Un marinero es un golfo
su rumbo y rostro perdió;
este año yo me hago loco
si tú me dices que no.

2
Eres alta y delgadita
así como eres te quiero,
pareces amapolita
cortada en el mesde enero.

3
Quisiera estar yo mirándote
los treinta días del mes;
siete días por semana
cada minuto una vez.

4
Alza esos ojos y mírame
las lágrimas que derramo;
para que sepas que te amo
y tú no me amas a mí.

5
Quisiera ser pescadito
chiquito y navegador
para alcanzar esa barca
donde enafragó mi amor.

6
Alza esos ojos y mírame
las lágrimas que derramo,
para que sepas que te amo
y tú no me amas a mí.⁹⁰

Stanza two of this song is found in the collection by Rodríguez Marín.⁹¹ It also appears in another song "Ojos Negros" already discussed in the first group of songs in this paper as well as in the Mexican song known as "Las Palomas".

⁹⁰ Writer's collection

⁹¹ Rodríguez Marín, op. cit., pp. 59, 157, Vol. 2

⁹² "Página de la Canción Mexicana"

Another component of this system called as
 occupational song is "El Marinero" (Sailor's Song).
 N. M. Only the first line seems to have been
 title. The rest of the song is composed of different
 paragraphs or couplets representing as many other thoughts.

1
 Un marinero me me contó
 en un momento de su vida
 este que me voy a contar
 al fin me lo voy a contar

2
 Era alta y delgada
 así como una paloma
 por eso me enamoré
 cortada en el medio

3
 Cuando estas y cuando
 los treinta días del mes
 aliste diez por semana
 cada minuto me vas

Stanzas two of this song is found in the collection
 by Rodríguez Marín. It is also present in another form
 "Ojos Negros" already discussed in the first group of
 songs in this paper as well as in the Mexican song book
 as "Las Palomas".

60. Frutkin's collection
 61. Rodríguez Marín, op. cit., pp. 187, Vol. 2
 62. "Fables de la Canción Mexicana"

Stanzas three, four, and five appear in a Mexican song entitled "Alza Los Ojos y Mírame", a song by Antonio Rojas.

Alza los Ojos y Mírame

Alza los ojos y mírame
las lágrimas que derramo,
para que sepas que te amo,
tú me has negado tu amor.

Por pobre me despreciaste,
no hay cariño para mí;
busca un amor a tu gusto
no hagas recuerdo de mí.

Supiste que era borracho
y que sabía vacilar,
supiste todos mis vicios
que remedias con llorar?

Sé que te vas y me dejas,
sé que te ausentas de mí;
pues no sabiendo que dejas
un corazón a sufrir.

Quisiera estarte mirando
los treinta días del mes,
siete veces por semana
y un besito cada vez.

Ya me voy, ya me despido
con sentimiento y dolor,
voy a darle vuelta al mundo
y a vacilar con mi amor.⁹³

Las Palomas

Volaron cuatro palomas
del trigo pá' la cebada;
volaron de loma en loma
para la Sierra Mojada.

Eres alta y delgadita,
y así como eres te quiero;
pareces amapolita
cortada en el mes de enero.

Paloma, de dónde vienes?
vengo de San Juan del Río,
cobíjame con tus alas,
que ya me muero de frío.

En una mesa te puse
un plato con tres anonas;
con otras habrás jugado
pero conmigo te amolas.

En una mesa te puse
un plato con tres sardinas;
con otros habrás jugado
pero conmigo te espinas.

Se fuera papel volara,
si fuera tinta corriera,
y si fuera yo estampilla
en ese sobre me fuera.⁹⁴

"La Rielera" is another popular song in New Mexico. The version that follows is taken from the collection by

93 "Página de la Canción Mexicana"

94 Ibid.

Some of the most important
features of the system are
the following:

- 1. The system is designed to be simple and easy to use.
- 2. It is flexible and can be adapted to a wide range of applications.
- 3. The system is secure and reliable.
- 4. It is cost-effective and provides good value for money.
- 5. The system is easy to install and maintain.
- 6. It is supported by a comprehensive range of documentation.
- 7. The system is backed up by a strong track record of successful installations.
- 8. It is supported by a dedicated team of experts.
- 9. The system is designed to be future-proof.
- 10. It is supported by a strong network of partners.

The system is designed to be simple and easy to use.

The system is designed to be simple and easy to use.

M. R. Van Stone in which it is classified as "boot-legging ballad of La Realera".

La Realera

Pienso que los garroteros
no pueden tener mujer,
porque la vida la tienen
abajo las ruedas del tren.

Yo soy realera
y tengo mi Juan,
él es mi vida
yo soy su querer;
cuando me dicen
que ya se va el tren,
adiós, mi querido,
ya se va mi Juan.

Tengo mi par de pistolas
con su parque muy cabal,
una es para mi querido
y otra es para mi Roybal.

Dicen lo negro es triste
yo digo que no es verdad;
no tienen unos ojos negros
que era una felicidad.

Tengo mis zapatos blancos
con mi naguita de olán,
y mi túnico de seda
que me regaló mi Juan.

Dicen que los de Cerrillos
no saben picar carbón;
y que el poquito que pican
lo pican para su galón.⁹⁵

"La Rielera" in its original form never was a boot-legging song and never was intended to be one. The New Mexican version just presented does contain

⁹⁵ Van Stone, Mary, op. cit.

M. R. Van Stone to whom it is referred.

called at his residence.

Persons and the
no person
person in
person in

to the
y
at
to
person
person
person
person

Person at
person
person
person

Person in
person
person
person

Person in
person
person
person

Person in
person
person
person

"The Mystery" in the original form
book-keeping every and novel was intended to be
The New Nation version of the mystery was intended to be

an illusion or local reference to Cerrillos, a coal region in New Mexico. The word galón in the last line of the last stanza hardly makes it a boot-legging song. Stanza two is a cantar español.⁹⁶ Of the Mexican original it is said that "it was a song of all times among the soldiers of Rodolfo Fierro, a lugarteniente of Villa, who had been a brakeman before the revolution".⁹⁷ Following is the Mexican version of "La Rielera".

Yo soy rielera
tengo mi Juan,
él es mi querido,
yo soy su querer;
cuando me llaman
que waya a salir
adiós, mi querido,
se va tu querer.

Cuando oigo cantar los gallos
en vez de llorar me río,
que lejos te vas quedando
puente de San Juan del Río.
Tengo mis zapatos blancos
y mi neguita de olán
y un rebozo rayado
que me regaló mi Juan.

Muchachitos garroteros
no pueden tener mujer,
porque la vida la cargan
bajo las ruedas del tren.
Hay vienen los garroteros
con sus paños colorados,
y con sus gorras chiquitas
echándoselas de lado.
Tengo mi par de pistolas
con sus cachas de marfil;
para darme de balazos
con los del ferrocarril.
Ya con ésta me despido
con la flor de la palmera;
aquí se acaban cantando
los versos de la rielera.⁹⁸

⁹⁶ Espinosa Aurelio. "Elementary Spanish Reader", p. 54, The Spanish Series, B. H. Sanborn, N. Y.

⁹⁷ "El Libro y el Pueblo", Tomo XII, No. 9, p. 422 Sept. 1934, Mexico

⁹⁸ "El Trovador Mexicano", Cancionero "Moderno Cancionero Mexicano", p. 40

Of the same type as "La Rielera" there are a few other Mexican songs dating from the Revolution, 1910, which are quite popular in New Mexico at the present time. Among them can be mentioned La Adelita, La Casita, Cuatro Milpas, El Pagare, La Cucaracha, El Rancho Grande, El Quelite.

Of the same type as the "El Estero" type.

Other Mexican names having been found in the

which are quite popular in the region of the

time. These names are also mentioned in the

Quetzalcoatl, El Estero, El Estero, El Estero

El Estero.

CHAPTER VI

SUMMARY AND CONCLUSIONS

After tracing the origin and development of the Mexican popular song and the New Mexican as far as possible and after an analysis of the current New Mexican today considering general themes, types and other general characteristics one can but conclude that there are pretty close similarities between the two groups. In this study there are some seventy songs studied. Of this group, nearly all of them, over 90%, have similar versions in Mexico, even the ones which have been based on cantares populares españoles. All of this suggests the strong possibility that the current songs in New Mexico have come from the South and gradually became acclimated here, suffering, of course, some changes due to the influences of the new environment.

Bearing in mind that all influences between Mexico and the northern provinces always came from south to north, even at the present time, in all that has to do with language and literature or music it is correct to conclude in the light of this study that the native contribution in this particular field of folklore has been very limited and insignificant.

currido de
Gregoria Perez
No →
1915
1971
but
yes
1970

During the last decade New Mexico has been flooded with Mexican songs coming over the radio. In this way diffusion has been most rapid. None of these has been taken in this study or rather no songs which were composed during this time were considered. The reason as justified by this comparison was to ascertain more or less the native contribution to the current repertoire embracing the period extending from soon after the middle of the last century to the first quarter of the present. A. L. Campa of the University of New Mexico and Director of Research in Folklore who has made extensive studies, among other types of folklore, the popular song, is also of the opinion that the current popular songs in New Mexico have come from Mexico where they originated not very long ago.¹

All the parallels and similarities found in the New Mexican songs and those of Mexico could not be a mere coincidence, but rather irrefutable proof that they are closely related by descent...because the folklore of New Mexico is an integral part of the folklore of Mexico. Now, the reason for finding so many similarities is not too difficult to find. It was from Spain to Mexico and later from Mexico to New Mexico that the Conquistadores and colonists came. The only country with which New Mexico

¹ Campa, A. L., "The Spanish Folksong in the Southwest", Bulletin of the U. of N. M., p. 5, Albuquerque-1933

During the last decade the United States has

with Mexican people coming over the border in large

difficulties has been most rapid. Some of these have

taken in this study as rather no longer a few years

passed during this time have been considerable. The

justified by this comparison and the evidence that

has the native population to the present condition

examining the period between 1900 and 1910.

middle of the last century to the first decade of the

present. A. L. C. of the University of New Mexico

and Director of Research in Toltec and Aztec

studies, among other things of Toltec and Aztec

is also of the opinion that the present condition

has been to have come from Mexico more than ever before

not very long ago.

All the people and other things have been

New Mexico people and those of Mexico could not be

more complicated, but rather irreducible proof that they

are closely related by descent. The Toltec of

New Mexico is an integral part of the Toltec of Mexico.

Now, the reason for finding so many similarities is not

difficult to find. It was from Mexico to Mexico and later

from Mexico to New Mexico that the Conquistadores and

colonists came. The only country which was Mexico

I Camp, A. L. "The Spanish Toltec in the

Southwest, Bulletin of the U. S. N. S. 1913

1913

was in constant and direct contact was Mexico. New Mexico was an integral part of Mexico itself for about ²⁵ ~~three~~ hundred years. Racially the people of New Mexico and Mexico are much the same. At the time of the Mexican War after which New Mexico became a part of the United States of America, New Mexico was essentially Mexican. To become the citizen of another country does not necessarily change the nature of the individual. And it has not changed the New Mexican. Much less so, when, in this case, the Spanish Southwest has kept very much its own civilization, language, religion, customs and traditions. Ninety years of living under the American flag has hardly changed them particularly where they have been isolated. Or if one takes New Mexico as a cultural entity separate from everything else and tries to find any original contributions to the Spanish folkloric wealth, one finds hardly any lyric songs outside of some sporadic décimas or corridos now and then of the type to commemorate some notable event like the corrido de San Marcial or else to announce or eulogize the death of some friend or relative. All of them are of different quality from their models from the South. On the other hand, one might be surprised to note the readiness with which the New Mexican can adapt and adopt and assimilate all the

NO!
Yes
1970

who is new?

this is narrative!

good boy!

* This then, is the N.M. folksong!

musical productions that come from Mexico were it not that there exist such strong racial, spiritual and emotional ties between the two peoples. May it not be that the popular songs with all their characteristics strike a responding cord and interpret in them something so akin as "an eco de su sentir". It well known that influences in this respect have come from south to north. To the north came the explorers, colonizers and traders in the early times and to the north have come the migrations in later years. All these people have brought with them a vast repertoire of popular songs of all types which they sing at all times. In the last fifty years new contacts have been made. Among the principal factors in bringing into the Southwest new songs have been the Mexican migrations bringing their songs and spreading them by word of mouth, the phonograph and later the radio.² So New Mexico is today full of songs not originally created here, foreign as it were, but very easily acclimated in this soil and naturalized by the natives. The reason is quite obvious. It could not be otherwise...when the Spanish Southwest of the United States and Mexico, where the songs originated, are very much the same racially and still with

² Campa, "La Canción Popular", Unpublished. University of New Mexico.

musical productions that come from Mexico and that
 that there exist such strong racial, spiritual
 emotional ties between the two peoples. It is not
 that the popular songs with all their characteristics
 strike a responsive cord and answered in their own
 as this as "an echo in an echo". It is a feeling
 influence in this respect have come from the
 to the north come the explorers, colonizers and artists
 in the early times and to the north have come the
 them in 1900 year. All these people have brought with
 then a vast repertoire of popular songs of all kinds
 they sing at all times. In the last fifty years now
 facts have been noted. Among the principal facts in
 bringing into the hemisphere new songs have been the
 attractions bringing their songs and presenting them by way
 of youth, the ethnography and later the folk.
 Mexico is today full of songs not originally created here
 foreign as it were, but very easily assimilated in this
 soil and naturalized by the natives. The reason for this
 obvious. It could not be otherwise... when the Spanish
 Southwest of the United States and Mexico, where the songs
 originated, are very near the same racial and ethnic

the same language and religion and traditions. The songs have not moved to a foreign land...simply farther north among the same people.

Yet, it is interesting to note that in spite of the fact that the New Mexicans are much the same racially as the people of what is now Mexico, they do not seem to possess this musical or poetical spirit or nature to the same extent that the Mexicans have. They seem to lack the ability to feel intensely and interpret the different emotions of the Mexican songs of the South when they sing.. The Mexican creations and their interpretations are unmistakable. Just why the New Mexicans seem unable to compete or even compare favorably with their kin of the South is not easy to understand. It should not be so. One possible explanation is perhaps the long isolation in which they lived for a long time; isolation especially from the South. This added to the many hardships they had to endure in building villages, fighting the Indians and making a living out of the soil is very probable and possible explanation for their scant lyrical production. Campa believes that during this time of isolation they had more time to themselves and composed songs of different types.³ If this theory

³ " But the song of their forefathers was not enough. The isolation in a sparsely populated region gave them

used

the same language and culture as the Indians of the
some have not been able to find the same

North among the Indians.

Yet, it is interesting to note that

the fact that the Indians of the North

as the people of the North have been

to possess this method of

to the same extent as the

to lack the ability to

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when they are... the

productions are

seem unable to

their kin of the

should not be

the long

isolation especially

many hardships they

fighting the

is very probable

seem lyrical

this time of

and composed

2 " But the fact of...
The isolation in...

2
is accepted, what became of their songs? It is more
reasonable to believe that not much singing was done and
much less composing especially as far as the lyric songs
were concerned. As a natural consequence of this the
proverbial musical and poetic feeling of the race gradual-
ly became dormant and has remained so for lack of cultiv-
ation. This fact in itself may prove the assertion that
the New Mexicans do not compose much even at the present
time and that the large repertoire of popular songs and
other popular literature in the state are not original,
but borrowed from other lands, especially from Mexico.⁴

more time to themselves, and whether from a feeling of
loneliness, or because of these men sought amusement,
they composed songs that told their happiness and their
sorrow, and recounted salient incidents in their lives."

Campa, "The Spanish Folksong in the Southwest"
The University of New Mexico Bulletin, Nov. 1933, p. 8

⁴
"It is of course logical to assume that all of
these romances found in New Mexico should be found also
in Mexico since so much of our popular literature has its
origin in the Southern republic.

"In fact, it is almost impossible to deal with
any New Mexican themes without taking into account the
logical and immediate fountain of that theme."

"Recently the tendency has been to write corridos
instead--due to the very popular composition coming
from Mexico."

"They have today (the New Mexicans) a three-fold
repertoire comprising the traditional ballads brought
over by the conquerors; the decima so popular in the XIX
century; and the diversified cancion that in the last
fifty years has found its way up from Old Mexico."

Campa, "The Spanish Folksong in the Southwest"
pp. 13, 38, 5

is accepted, what became of these songs? It is more reasonable to believe that not much singing was done and much time was spent especially as far as the lyrics songs were concerned, in a mutual acquaintance of this the proverbial musical and poetic feeling of the race gradually became dormant and has remained so for lack of cultivation. This fact in itself may prove the assertion that the New Mexicans do not compose more even at the present time and that the large repertoire of popular songs and other popular literature in the past was not original, but borrowed from other lands, especially from Mexico.

more time to themselves, and whether from a feeling of jealousy, or because of these men's selfish ambition, they composed songs that told their opinions and their sorrows, and represented conditions in their lives." Campo, "The Spanish Folklore in the Southwest" The University of New Mexico Bulletin, Nov. 1933, p. 3.

4. "It is of course largely an accident that all of these romances found in New Mexico should be found also in Mexico since so much of our popular literature has its origin in the Southern Republic. In fact, it is almost impossible to deal with any New Mexican themes without taking into account the logical and immediate fountain of that theme." "Recently the tendency has been to write romances instead--due to the very popular exposition dealing from Mexico."

"They have today (the New Mexicans) a three-fold repertoire comprising the traditional ballads brought over by the conquistadors; the feeling so popular in the XIX century; and the diversified canon that in the last fifty years has found its way up from Old Mexico." Campo, "The Spanish Folklore in the Southwest" pp. 12, 33, 3.

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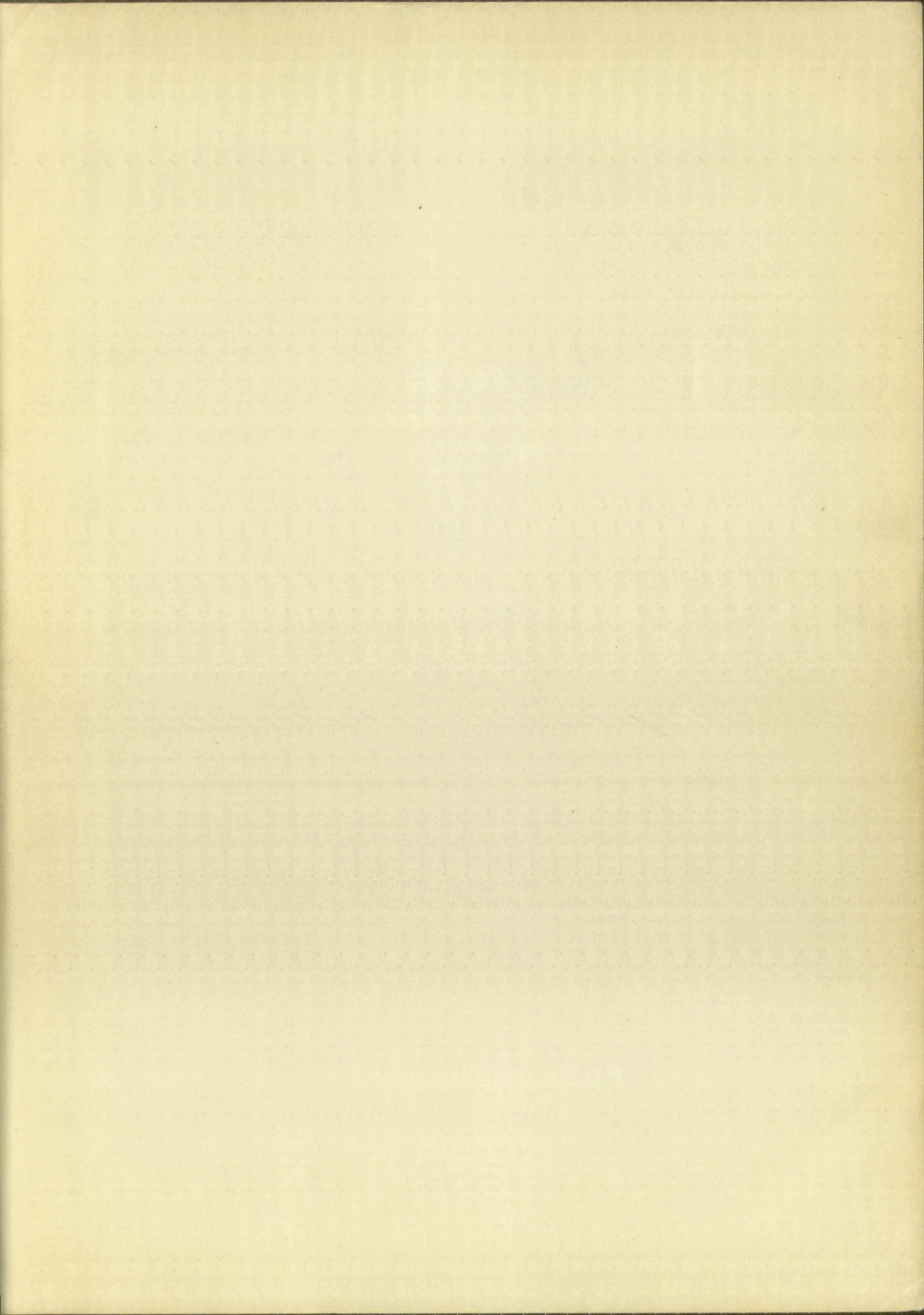
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The following is a list of the names of the persons who have been
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 The names are given in the order in which they were named.
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