

# The Güegüence; A Comedy Ballet in the Nahuatl-Spanish Dialect of Nicaragua

Daniel G. Brinton



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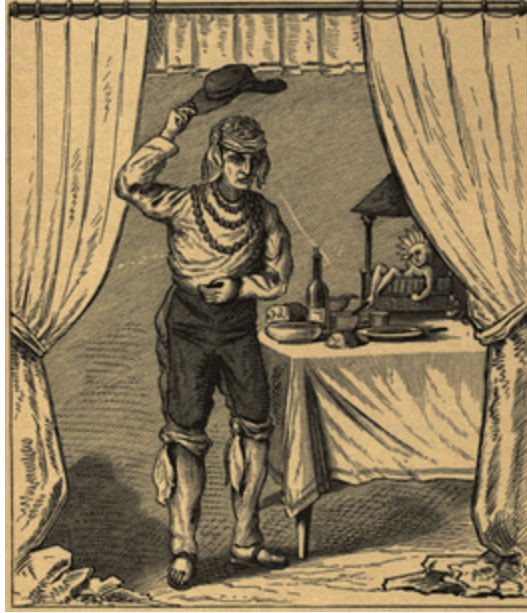
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DIALECT OF NICARAGUA \*\*\*



A MANGUE INDIAN RECITING A LOGA. See page XXV.

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**THE GÜEGÜENCE;**

# A COMEDY BALLET

IN THE

NAHUATL-SPANISH DIALECT OF NICARAGUA

EDITED BY

DANIEL G. BRINTON

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PHILADELPHIA:  
1883.

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## PREFACE.

The play which is presented in this volume is the only specimen known to me of the native American comedy. It is of comparatively recent origin, and is composed in a mixed dialect, a jargon of low Spanish and corrupt Aztec (Nahuatl); but, both in its history and spirit, it bears so many marks of native composition, and is so characteristic of the sort of humor popular with the tribes from whom it was obtained, that it fairly merits a place in this series of publications.

The text was obtained in Nicaragua, by the late Dr. Carl Hermann Berendt. But no translation of any part of it and no notes upon it were found among his papers. The responsibility for the rendering rests, therefore, with myself. It has presented extreme difficulty, owing to the imperfect condition of the text, the deterioration of the Nahuatl words and forms, the antiquated and provincial senses of the Spanish words, and the obscure local references introduced. I would rather speak of my work as a loose paraphrase, aimed to give the general sense and humorous tone of the original, than as a faithful translation.

The text has been printed precisely as in the manuscript, even obvious errors in spelling and punctuation having been preserved. Suggestions with reference to these are made in the notes.

For assistance in translating the Spanish text, I would acknowledge my indebtedness to Professor Adolfo Pierra, of Philadelphia, and Dr. F. C. Valentine, of New York, both of whom have passed considerable periods in Central America.

*Philadelphia, November, 1883.*

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# CONTENTS.

	PAGE
<u><i>Introduction.</i></u>	
<u>§ 1. <i>The Nahuas and Mangues of Nicaragua.</i></u>	<u>v</u>
Location of the Nahuas of Nicaragua,	<u>v</u>
Derivation of the word <i>Nicaragua</i> ,	<u>v</u>
Origin of the Nicaraguan Nahuas,	<u>vi</u>
Location of the Mangues,	<u>viii</u>
Why called <i>Chorotecas</i> ,	<u>viii</u>
Relationship to the Chapanecs,	<u>ix</u>
Culture level of the Nahuas,	<u>x</u>
Of the Mangues,	<u>x</u>
Disappearance of their languages,	<u>xi</u>
Comparison of the Nahuatl of Nicaragua and of Mexico,	<u>xiii</u>
Comparison of the Mangue with the Chapanec,	<u>xiii</u>
Differences between Nicaraguan and pure Nahuatl,	<u>xiv</u>
Comparison of the Mangue or Chapanec, of Central America, with the Aymara, of Peru,	<u>xv</u>
Development of the Nahuatl-Spanish jargon,	<u>xvii</u>
Specimens of it,	<u>xvii</u>
<u>§ 2. <i>The Bailes or Dramatic Dances of Nicaragua.</i></u>	<u>xix</u>
Oviedo's description,	<u>xx</u>
Symbolism of the dance,	<u>xxii</u>
Benzoni's description,	<u>xxii</u>
Gage's remarks,	<u>xxii</u>
Historical character of the dances,	<u>xxiii</u>
Five classes of dances,	<u>xxiii</u>
Purpose and characters,	<u>xxiv</u>
The Logas,	<u>xxv</u>

Las Inditas,	<u>xxv</u>
The Chinegritos,	<u>xxvi</u>
The Negritos,	<u>xxvi</u>
Toro-Guaca and other dances,	<u>xxvi</u>
The drama of the Ollita,	<u>xxvii</u>
<u>§ 3. Nicaraguan Musical Instruments and Music.</u>	
The Marimba, its form and origin,	<u>xxviii</u>
The Drum,	<u>xxx</u>
The Ollita or Musical Jar,	<u>xxxi</u>
The Pito or Whistle,	<u>xxxiii</u>
Specimens of Airs,	<u>xxxiv</u>
The long Flute,	<u>xxxv</u>
The Juco,	<u>xxxv</u>
The Quijongo or Carimba,	<u>xxxvi</u>
The Chilchil or Ayacachtli,	<u>xxxvi</u>
The Cacho,	<u>xxxvii</u>
Character of native music,	<u>xxxvii</u>
Air of the Malinche,	<u>xxxviii</u>
Choruses and Cofradias,	<u>xxxviii</u>
Melodies from the Güegüence,	<u>xl</u>
<u>§ 4. History of the "Baile del Güegüence."</u>	
Whence the text was obtained,	<u>xli</u>
Time and manner of its rehearsal,	<u>xli</u>
Age of the play,	<u>xlii</u>
Reasons for considering it a native production	<u>xlii</u>
How different from the Spanish comedy,	<u>xliii</u>
Native plots of similar character,	<u>xliv</u>
Native comedians,	<u>xlvi</u>
<u>§ 5. The Dramatis Personæ of the Güegüence.</u>	
The Güegüence,	<u>xlvi</u>
Derivation of the name,	<u>xlvi</u>

Character,	<u>xlvi</u>
Malicious humor,	<u>xlvi</u>
Costume,	<u>xlvi</u>
Don Forcico and Don Ambrosio,	<u>xlvi</u>
Contrast of actions,	<u>xlvi</u>
The Governor Tastuanes,	<u>xlvi</u>
Derivation of the name,	<u>xlvi</u>
Minor characters,	<u>xlvi</u>
The lady Suchi Malinche,	<u>xlvi</u>
Derivation of the name,	<u>xlvi</u>
The mules,	<u>xlvi</u>
Their costume,	<u>xlvi</u>
§ <u>6. Epitome of the Story of the Güegüence.</u>	<u>xlvi</u>
<u>THE GÜEGÜENCE; A COMEDY.</u>	<u>3</u>
<u>Notes to the Güegüence.</u>	<u>75</u>
<u>Vocabulary.</u>	<u>83</u>
<u>Index.</u>	<u>93</u>

---

# LIST OF ILLUSTRATIONS.

PAGE

FRONTISPIECE. A MANGUE INDIAN RECITING A LOGA.  
*From an original sketch by Dr. Berendt.*

MAP OF THE LOCATION OF THE NAHUAS OF NICARAGUA AND THEIR  
NEIGHBORS. xii

ANCIENT DANCE IN NICARAGUA. xxii  
*From Oviedo's Historia.*

A MARIMBA PLAYER AND HIS INSTRUMENT. xxix  
*From Von Tempsky's Mitla.*

ANCIENT AZTEC MUSICIAN. xxx  
*From Duran's Historia.*

NICARAGUAN INDIANS PLAYING ON THE DRUM. xxxii  
*From an original sketch by Dr. Berendt.*

EARTHENWARE MUSICAL JAR FROM NICARAGUA. xxxiii  
*From a drawing by Dr. Berendt.*

EARTHENWARE WHISTLE FROM NICARAGUA.[xxxiii](#)  
*From a drawing by Dr. Berendt.*

NATIVE FLUTE MELODIES.[xxxiv](#)  
*From MS. of Dr. Berendt.*

WHISTLES FROM NICARAGUAN BURIAL MOUNDS.[xxxv](#)  
*From Report of Dr. J. F. Bransford.*

THE QUIJONGO OF NICARAGUA.[xxxvi](#)  
*Original Drawing from description.*

AZTEC MOURNER SINGING AND PLAYING.[xxxvii](#)  
*From Aztec Codex in the Aubin Collection.*

AIR OF MALINCHE.[xxxviii](#)  
*From Morelet's Voyage.*

MELODIES FROM GÜEGÜENCE.[xl](#)  
*Original furnished by Dr. E. Flint.*

EARTHENWARE CUP FROM NICARAGUA.[lxxviii](#)  
*From a sketch by Dr. Berendt.*

A NICARAGUAN PLOUGH.[lxxx](#)  
*From Squier's Nicaragua.*

A MACHETE. [lxxxii](#)  
*From an original sketch.*

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# INTRODUCTION.

## § 1. *The Nahuas and Mangues of Nicaragua.*

Among the outlying colonies of that important people whose chief seat was in the Valley of Mexico, and who are variously known as Aztecs, Mexicans or Nahuas, were several in Central America. "One of these," writes Mr. Squier, "occupied the principal islands in the Lake of Nicaragua, the narrow isthmus which intervenes between that lake and the Pacific, and probably a portion of the country to the southward, as far as the gulf of Nicoya. Their country was less than a hundred miles long, by twenty-five broad; yet here they preserved the same language and institutions, and practiced the same religious rites, with the people of the same stock who dwelt more than two thousand miles distant, on the plateau of Anahuac, from whom they were separated by numerous powerful nations, speaking different languages, and having distinct organizations."<sup>[1]</sup>

This Nahuatl tribe gave the name to the Province, *Nicaragua*, this being, according to some early authorities, the personal appellation of their chief at the epoch of their discovery, in 1522, and, according to others, their national name.<sup>[2]</sup> For no sufficient reasons, Mr. Squier applied to them the term *Niquirans*, and Dr. Berendt *Nicaraos*, but it seems better to retain, as distinctive for them, the name *Nicaraguans*, or, more specifically, "the Nahuas of Nicaragua." "Nicaragua" is undoubtedly a Nahuatl word, but, as the letter *r* is not found in that language, the precise original form is uncertain. Father Francisco Vasquez explained it as a compound of the Nahuatl *nican*, "here," and *anahuacos*, "here dwell those from Anahuac;"<sup>[3]</sup> or it may be from *nican* and *nahua* (plural form of *nahuatl*), "here dwell those speaking the Nahuatl tongue;" or, as a personal name of a chief, it may be *ni calaquiya*, "I entered into, or took possession."

How it happened that this fragment of the Aztec nation had become detached from the main body and resident so far from its central seat, has not been clearly explained. Mr. Squier and some others have maintained the hypothesis that the migration of all the Aztec tribes was from south to north,

and that their scattered members in Central America were bands which had stopped on the road.<sup>[4]</sup> This opinion, however, is refuted by the evidence of language, and also by the unanimous traditions of the Aztecs themselves, both in Nicaragua and in Mexico.

The Nicaraguans had a very positive recollection that their ancestors came from Mexico, driven forth by scarcity of food, and that they wandered along the Pacific shore to the locality in which the Spaniards found them.<sup>[5]</sup> They remembered the names of their ancient home, or, rather, of their ancient kindred, and gave them as *Ticomega* and *Maguateca*, locating them toward the west ("hacia donde se pone el sol"). It is easy to recognize in these words the Aztec terminations signifying *gens* or tribe, *mecatl* and *tecatl*, which in the plural drop the *tl*. Nor can we be far wrong in identifying *magua* with the Aztec *maque*, upper, above, and *tico* with *tiachcauh*, elder brother, and in translating these names, the one as "the upper people," *i. e.*, the dwellers on the lofty interior plateau, and "our elder brothers," *i. e.*, the senior and ranking clans of their tribe, who remained in Anahuac.<sup>[6]</sup>

Besides these traditions, the Nicaraguans showed their close relationship to the Aztecs by a substantial identity of language, mythology, religious rites, calendars, manners and customs. We have, fortunately, an unusual mass of information about them, from an examination of their leading men by the chaplain Francisco de Bobadilla, in 1528, who took down their replies with as much accuracy as we could expect, and whose narrative has been preserved by the historian Oviedo. They also had retained a knowledge of the Mexican hieroglyphics, and wrote, in books of paper and parchment, their laws and ritual, their calendars and the boundaries of their lands.<sup>[7]</sup>

While this Aztec band thus acknowledged themselves to be intruders, such appears not to have been the case with their immediate neighbors to the northeast and southwest. These were of one blood and language, and called themselves *mánkeme*, rulers, masters, which the Spaniards corrupted into *Mangues*.<sup>[8]</sup> The invading Aztecs appear to have split this ancient tribe into two fractions, the one driven toward the south, about the Gulf of Nicoya, the other northward, on and near Lake Managua, and beyond it on Fonseca Bay.<sup>[9]</sup> Probably in memory of this victory, the Nicaraguans applied to them

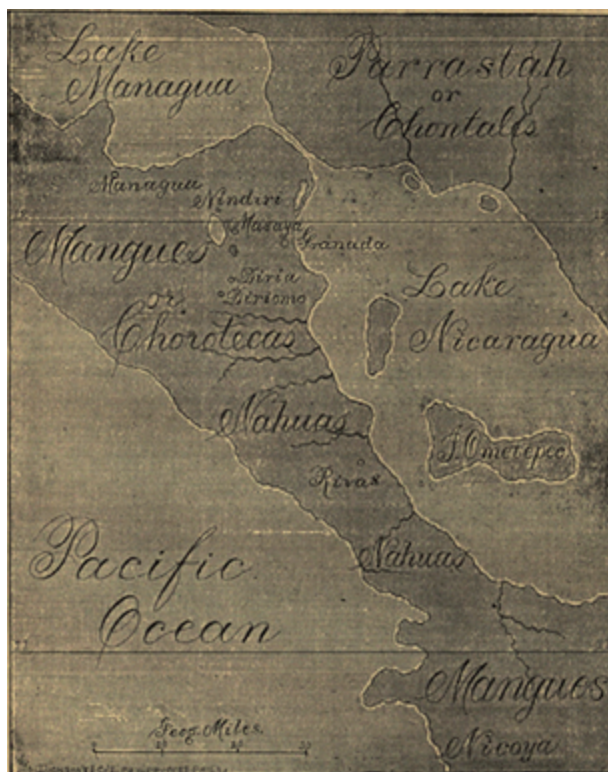
the opprobrious name *Chololteca*, "those driven out," from the Nahuatl verb *choloa*, and the suffix *tecatl*, which was corrupted by the Spanish to *Chorotecas*.<sup>[10]</sup>

The name does not by any means intimate that the Mangues came from Cholula in Mexico, as some ancient, and some modern, writers have hastily supposed;<sup>[11]</sup> nor is it a proof that they spoke an Aztec dialect, as Ternaux Compans has asserted.<sup>[12]</sup> So far is this from being the case, the Mangué has no sort of affinity with the Nahuatl, and must stand wholly asunder from it in the classification of American tongues. It has, indeed, a relative to the north, and a close one, the Chapanec or Chiapenec,<sup>[13]</sup> spoken by the inhabitants of three small villages in Chiapas, the largest of which has given its name to the province. These Chapanecs, by their traditions, still clearly remembered at the time of the Conquest, and preserved by the historian Remesal, migrated from Nicaragua to their more northern home. As they had no connection with the Aztecs, so, also, they were wholly without affinities with the great Maya stock, which extended far and wide over Central America, although the contrary has been recently stated.<sup>[14]</sup> In fact, among the five different languages which were spoken in the present province of Nicaragua at the time of the discovery, not one belonged to any branch of the Maya group.<sup>[15]</sup>

My present theme does not extend to a discussion of these various tongues, nor take me further into the ethnology of their locality. It has to do solely with these two nations, the Nicaraguans and the Mangues. The culture-level of the former was nearly as high as that found in the Valley of Mexico. They had a settled government, constructed edifices of stone, sculptured idols, utensils and ornaments out of the same material, were skilled in ceramics, deft in weaving cotton cloth and reed or grass mats, able in war, and thoughtful enough to puzzle their first European visitors with questions as to the stars and the earth, the beginning and the end of things.<sup>[16]</sup> Careful archaeologists in our own day have searched the territory they inhabited, and many museums contain specimens of what they accomplished in the direction of the arts, and testify to a respectable degree of intellectual advancement.<sup>[17]</sup>

We know less about the Mangués. They are mentioned as differing in religious rites from the Nicaraguans, and the impression is conveyed that they were in a more primitive condition, but yet with fair claims to be ranked among the cultivated nations of the new world. Among them, in fact, Dr. Berendt located one of the "centres of ancient American civilization," and considered the definite solution of their affiliations as one of the problems of the first order in the ethnology of America.<sup>[18]</sup> The Spanish historians relate that they had hieroglyphic books, like the Mexicans; that they were rather light in color, careful in dress, setting much store by their long hair, which they sedulously combed, and had an autocratic military government. Their country was thickly peopled, especially that portion of it between the lakes. The district of Managua was almost like a continuous town, so closely were the native houses placed together for nearly ten miles. In fact, it was called one city by the earliest explorers, and Oviedo, who takes pains to criticise these for their tendency to exaggeration, estimated the population of this limited district, at the time of the Conquest, at forty thousand souls.<sup>[19]</sup>

At present, scarcely any pure-blood remnants of either of these nations can be found, and both languages are practically extinct. When Mr. Squier visited Nicaragua, in 1850, he obtained, with great difficulty, a short vocabulary of the Nahuatl dialect, spoken on the island of Ometepe, in Lake Nicaragua; and, in 1874, Dr. Berendt, only at the cost of repeated efforts, succeeded in securing from a few survivors of advanced ages a moderately full collection of Mangué words and sentences.<sup>[20]</sup>



MAP OF THE LOCATION OF THE NAHUAS OF NICARAGUA AND THEIR NEIGHBORS.

To illustrate the practical identity of the Nahuatl of Nicaragua with that of Anahuac, and the Mangue of Nicaragua with that of Chiapas, I will insert two short lists of common words with their equivalents in those four dialects. The first is from Mr. Squier's works above referred to, the second from the manuscripts of Dr. Berendt now in my possession.

*Comparison of the Nahuatl of Nicaragua and of Mexico.*

ENGLISH.	NAHUATL OF NICARAGUA.	NAHUATL OF ANAHUAC.
God,	teot.	teotl.
Man,	tlacat.	tlacatl.
Woman,	ciuat.	ciuatl.
Head,	tzonteco.	totzontecon.
Foot,	hixt.	ycxitl.
Dog,	izcuindi.	itzcuintli.

Deer,	mazat.	mazatl.
Rabbit,	toste.	tochtli.
Fire,	tlet.	tletl.
Water,	at.	atl.
House,	calli.	calli.
Maize,	centl.	centli.
Rain,	quiavit.	quiahuitl.
Flower,	sochit.	xochitl.
Wind,	hecat.	ehecatl.
Snake	coat.	coatl.
Eagle,	oate.	quauhtli.
Flint,	topecat.	tecpatl.
Mountain,	tepec.	tepec.
One,	ce.	ce.
Two,	ome.	ome.
Three,	ye.	yei.
Four,	nau.	nau.
Five,	macuil.	macuilli.

---

*Comparison of the Mangue with the Chapanec.*

ENGLISH.	MANGUE OF NICARAGUA.	MANGUE OF ANAHUAC.
Man (homo),	ndijpu.	dipaju.
Man (vir),	nyu'a.	nōjue, naha.
Woman,	najui.	najui.
Father,	gooha.	youa, poua.
Mother,	ngumu.	goma.
Head,	gu t[chi]ima.	t[chi]ima.

Eye,	nahte.	nate.
Ear,	nyujui.	nojŭa.
Foot,	ngra.	taku.
Ruler (or chief),	mánkeme.	d[chi]amá or mangheme
Dog,	nyumbí.	numbí.
Mouse,	nangi.	nangi.
Bird,	nyuri.	nuri.
Snake,	nule.	nulú.
Fire,	nyayu.	nŭú.
Water,	nimbu.	nimbu.
House,	nangu.	nangu.
Maize,	nama.	nama.
Wind,	nitŭú.	tijú.
Hill,	diri, tiri.	dili.
One,	tike.	tike.
Two,	jami.	jumiji.
Three,	hajmi.	jamiji.
Four,	haeme.	jŭamiji.
Five,	jagusmi.	jaŏmiji.

It needs but a cursory glance at these lists to see that, while there is scarcely a dialectic difference between the two Nahuatl columns, and again between the two Mangue columns, there is absolutely no point of contact between Mangue and Nahuatl.

The chief differences between Nicaraguan and pure Nahuatl were, that the former changed the double consonant *tl* into *t*, or dropped it altogether; that the *c*, *ch* and *q* were confounded; that, in the conjugation, they dropped the prefix *tla*, which in pure Nahuatl is employed to indicate that the inanimate object of the verb is not expressed; that certain terminal consonants, as *x*, were dropped; and apparently that the sounds of *s* and *r*, not known to the tongue in its purity, were introduced.

The linguistic relations of the Mangue or Chapaneec tongue have never been ascertained. I have compared it with the principal stocks in the northern continent, as well as with the great Tupi-Guarani stem, which has extensive affiliations in Central America, but without discovering any analogies of value. It does appear, however, to have a certain, though far from close, relationship to the Aymara tongue, spoken in the Peruvian Andes, and especially in the vicinity of Lake Titicaca, the celebrated site of a remarkable ancient civilization. The following list of common words seems to indicate this. The Aymara is taken from the dictionary of that tongue, by Father Ludovico Bertonio, while the dialects of the Mangue are discriminated by N, for Nicaraguan, and C, for Chapaneec.

*Comparison of the Mangue, or Chapaneec, of Central America, with the Aymara, of Peru.*

ENGLISH.	MANGUE OR CHAPANEC.	AYMARA.
Father,	poua (C).	pucara.
Man,	naha (C).	chacha.
Child,	nasungi (N).	iñasu.
Ear,	nyuhui (N).	hinchu.
Eye,	nahte (N).	nahui.
Bone,	nyui (N).	cayu.
Fire,	niiu (C), nyayu (N).	nina.
Water,	nimbu (C).	vma.
River,	naju (C).	mayu, jahu.
Wind,	tihu (C).	thaa.
Feathers,	lari (C).	lauralua (colored).
Maize,	nama (C).	ccama.
Earth,	nekapu (C).	ñeke, clay, yapu, soil.
Sky,	naku paju (C).	hanac ( <i>or</i> alakh) pacha.
Blind,	saapi (C).	saapi.
Dumb,	napamu (C).	amu.

Great,	yáka (C).	haccha.
Bitter,	átsi (C).	cata.
Dead,	tuhua (C).	hihua.
To eat,	koita (N).	kauita (to eat apples, etc).
Food,	nomota (C).	mamata.
To go,	ota (C).	aatha.
Thou,	çimo (C).	huma.
You (pl),	çimecmo (C).	humasa.

There are also various grammatical similarities between the two tongues. Both are highly synthetic; in both the division of nouns is "vitalistic," that is, into animate and inanimate; the numeral system is in both the decimal; in both the possessive pronoun follows the noun; both possess the inclusive and exclusive plural; and others could be mentioned.

It is known that the Aymara partakes largely of the elements of the Qquichua, and by some is classified merely as a dialect of that tongue. Such similarities as appear to exist between Mangue and Aymara are, however, less with the words and forms common to these two Peruvian idioms, but rather more with those wherein the Aymara differs from the Qquichua.

With the trenchant differences above indicated, between the Nahuatl and the Mangue, it is the more singular to observe how the Nahuatl obtained the preponderance. We may attribute this to the superior fighting power of the Aztec invaders; to the fact that many of the native allies of the Spanish could speak that tongue and not the Mangue; that the early missionaries came from Mexico; or, that the Nahuatl was promptly reduced to writing, while the Mangue was not; or to all these causes combined.<sup>[21]</sup> Certain it is, that at an early date a mixed dialect came into vogue, both in the Mangue districts of Nicaragua and elsewhere in Central America, composed of a broken-down Nahuatl and a corrupt Spanish, which, at first, served as a means of communication between the conquerors and their subjects, and later became, to some degree, the usual tongue of the latter. The Aztecs of pure blood spoke contemptuously of this jargon as *in macehuallatolli*, the language of slaves, and Father Carochi, writing little more than a century

after the conquest, condemned it as a hodge-podge of Spanish and Aztec, unintelligible in either tongue.<sup>[22]</sup>

This jargon was carried into the various nations who came into contact with the Spaniards and half-breeds, and hence we may find scattered words traceable to it in many of their tongues, and sometimes formulas of a religious, social or business character.<sup>[23]</sup> This is strikingly exemplified among the Mangles, and the fact is one of considerable interest in connection with the literary production which is the main topic of this volume. Even to a recent day, in remote haciendas of the Province of Masaya, among the descendants of the Mangles, the traveler might hear the grace before meals, and other short formulas of the Church, spoken in this mixed patois.

The following is a specimen:—

*Jesu Criste no tecuase + tunanse Santa Maria + el Apostol Santa Clara nos bendiga esta comida que tienen parte y poder. Amen.*

Here, *no tecuase* is the Nahuatl *no tecuyotzin*, Our Lord, and *tunanse* is for *tonantzin*, Our Lady, or Mother.

Another specimen is:—

*Marias te cuasti + Marias ticuti guanse Dios + y Espiritu Santo.*

The correct reading of which should probably be—

*Maria tocihuatzin, Maria toquitznitli, yhuan in Dios, yhuan in Espiritu Santo.*

This Nahuatl-Spanish jargon became the *lingua franca* of large districts of Central America and Mexico. It was the current tongue of the half-breeds, and to this day is the patois of the muleteers who carry on the sparse commerce of the interior mountainous regions. Many of its Spanish elements are ungrammatical, and others are long since obsolete in the classical tongue. It is interlarded with words and whole phrases borrowed from the Aztec, but with such mutilations that they are scarcely, or not at all, recognizable. Words from other native languages have crept in, which

adds to the difficulty of its lexicography. As for the construction, it became looser and looser, until, in some phrases, all inflectional elements disappear, and there is a naked juxtaposition of nominal and verbal roots, the relation of which must be guessed simply from their sequence.

Probably in none of the Spanish provinces has the Castilian suffered more from such admixture than in Nicaragua. The foreign words are there so numerous that the country patois becomes nearly unintelligible to one acquainted only with the Spanish of the Academy. Here is the verse of a song, for example, in that dialect, which will illustrate how far the amalgamation with the native tongues has gone. The words in italic are either Nahuatl or Mangué:—

"*Casahuyano*, mi amor,  
Por vos esté *payaneado*.  
No seas *tilinte*, mi bien."  
"Se *selegue*, dueño amado."

"My love, between girlhood and womanhood,  
My heart is breaking for you.  
Do not be severe, my loved one."  
"I am yet unripe, my beloved master."<sup>[24]</sup>

Another song, in which the lover expresses the strength of his devotion with more force than elegance, has the following verse:—

"O fuera yo *carángano*,  
En tus *cojines* me metería  
Para servirte todo el día.  
Te ama este zángano."

Which may be freely rendered—

"Were I a little louse, I'd go  
In your puffed and plaited hair;  
With you all your toil I'd share;  
This lazy fellow loves you so."

The *carángano* is the name of a species of louse, and the *cojines* are the little pads or cushions which women wear in their hair.

In this dialect several satirical and political songs have been composed, and, indeed, the licentiate Geronimo Perez, of Masaya, is stated to have printed in it a political pamphlet, which I regret not to have been able to obtain.

Such is the jargon in which the *Güegüence* is written, and although this medley of tongues can claim no position of dignity in the hierarchy of languages, it has its own peculiar points of interest, as illustrating the laws of the degradation—which is but another term for the evolution and progress—of human speech. To understand its origin and position as a literary effort, we must review the development of scenic representations in that part of the New World.

## § 2. *The Bailes, or Dramatic Dances of Nicaragua.*

The historian, Fernandez de Oviedo, who was in Nicaragua in 1529, gives a long account of the dramatic representations, or rites, accompanied by songs, dances and masked actors, which he witnessed among the natives of both Nahuatl and Mangué lineage in that province. They took place at stated seasons, and at certain epochs in the year. The name which he gives as that by which they were locally known is *mitote*, which is the Aztec *mitotl*, a dance. He himself calls them *areytos*, a Haytian word from the Arawack *aririn*, to sing, and *bailes*, which is Spanish, from a classical root, and means dances.

One which he saw at Tecoatega, at that time a Nahuatl village, was celebrated at the close of the cacao harvest and in honor of the god of that plant. It offered a curious symbolism, which makes us keenly regret the absence of a full explanation by some learned native. In the centre of the village square a straight pole was set up about forty feet in height. On its summit was placed the image of the god, brilliantly colored, in a sitting position. Around the top of the pole a stout grass rope was tightly wound, its two free ends passing over a wooden platform.

When the ceremony began, about seventy men appeared, some dressed as women, some with masks and head-dresses of feathers, and all painted skillfully on the naked flesh to imitate handsome costumes. They danced in pairs, and sang in chorus certain songs, to the sound of the sacred drums. After about half an hour, two boys, who had been attached to the free ends

of the rope, threw themselves from the platform into the air, in such a manner that they turned round and round the pole, unwinding the rope, and thus gradually descended toward the ground. One boy held in one hand a bow, in the other, some arrows; his companion held in one hand a fan or plume of feathers, in the other a mirror, such as the natives made of polished obsidian. As they descended, which, says the narrator, required about as long a time as one might repeat the Creed five or six times, the dancers ceased their song, and only the players on the instruments, some ten or a dozen in number, continued their noise. But, just as the boys, by the increasing length of the unwound cord, touched the soil, all present set up a great shout, and the festival ceased.<sup>[25]</sup> The cut which I have inserted is taken from Oviedo's history, and represents the performance.



**ANCIENT DANCE IN NICARAGUA.**

To one familiar with Nahuatl symbolism, the meaning of this ceremony is, in a general way, obvious. The seated divinity on the summit of the pole represents the god of fertility throned in the heavens. The two boys are the messengers he sends to earth; the arrows refer to the lightnings which he hurls below; the feather fan typifies the breezes and the birds; the mirror, the waters and rains. After the mortals have prayed in chants, for a certain season, the god sends his messengers; men wait in suspense their arrival, whether it shall be for good or for ill hap; and as they reach the earth, a

shout of joy is raised, for the food has ripened and been gathered in, and the harvest-home is ended.

In the same century the traveler Giralamo Benzoni, who visited Nicaragua about 1540, was much impressed with the native dances. At certain ones, as many as three or four thousand Indians assembled, some dancing, others playing on drums, while others, who formed the chorus, carried on the singing. The dancers displayed great agility, and practiced a large variety of figures. They were ornamented with feathers and plumes, and strings of shells were attached to their arms and legs. [26]

The Mangues of Chiapas, or the Chapanecs, near relatives, as we have seen, of the Mangues of Nicaragua, were famous in the days of Thomas Gage, the English priest, who traveled through Mexico and Nicaragua about 1630, [27] for their dexterity in games and the elaborate scenery of their dramatic representations. "As for acting of Plays," he says, "this is a common part of their solemn Pastimes."

This passion for scenic performances was by no means peculiar to these tribes. It extended throughout almost the whole of the Red Race, and there are many relics of it which have survived. The older authors refer to it frequently, and the early missionaries, finding that they could not extinguish it, sought to turn it to good account by substituting for the native plays, which were idolatrous or licentious, moral and instructive pieces. They encouraged the more intelligent natives and half-breeds to prepare such, and they were acted in connection with church festivals.

But it would be an error to suppose that these attempts succeeded completely in abolishing the older forms, or quenched entirely the tribal historical character of these ceremonies. Even within our own generation the contrary of this has been recognized by close observers. Thus the *cura* of Jutiapa, a town in Guatemala, Don Jose Antonio Urrutia, wrote, in 1856: "In most of the Indian towns the custom is still general of preserving a knowledge of great events in their history by means of representations, called *bailes* (dances), which are, in fact, dances in the public squares, on the days or evenings of great solemnities. It is most interesting for one who understands something of the language to participate in these *bailes*, as he

can thereby obtain some knowledge of the most remote traditions and events in the history of the Indians."<sup>[28]</sup>

Confining our attention to the limits of Nicaragua, we find that the different *bailes* represented there within the memory of persons still living may be arranged in five different classes:—

1. Simple dances.
2. Dances with songs.
3. Dances with prose recitation.
4. Scenic recitations with music, by a single actor. These are called *Logas*.
5. Complete dramas, with music, ballets, dialogue, and costumes.

Most of these have a religious purpose. Thus, it is still a common custom, in case of sickness or impending danger, to make a vow that, in case of escape, the person will dance before the image of some saint on a certain day, at a certain place, usually at a festival.<sup>[29]</sup> Such dances are sometimes accompanied with songs or chants of praise, or are performed in silence. The performer is usually masked or in costume.

It would be erroneous to suppose that there is much gaiety in their dances. At least, it is not apparent to foreign eyes. The music is monotonous and almost lugubrious, the singing is all in the minor key, and the motions are dull, mechanical and ungraceful. A European traveler has, indeed, characterized these spectacles rather as an exhibition of profound melancholy, than outbursts of merriment, and has instanced them as a proof of the psychical inferiority of the race!<sup>[30]</sup>

Some of them, even to this day, as continued by the lower half-caste population, are accused of an indecency which may be a reminiscence of ancient Indian religious rites;<sup>[31]</sup> for we know that the native Nicaraguans celebrated a festival strictly similar to that in ancient Babylon, so condemned by the prophet, during which every woman, of whatever class, had the right to yield her person to whom she would, without incurring blame or exciting jealousy.

The *Logas* seem to be peculiar to the Mangues. A small theatre is extemporized, music is provided, and the actor comes forward, arrayed in some odd garb, and recites a sort of poem, with gestures and dancing movements. The text of one of these was obtained at Namotivá by Dr. Berendt, and is in my possession. It is entitled, *Loga del Niño Dios*, and contains about two hundred lines. The language is a corrupt Spanish, with a number of Mague words interspersed. The exordium reads—

"Atienda, Señores,  
Pongan atencion  
Del Mague tiyo Pegro  
La conversacion."

The theme is an address to the patron saints and the infant Jesus, but the tone is that of a burlesque, rather than a serious composition. The costume of the orator, and his surroundings, the little theatre, the holy infant, etc., are represented in the frontispiece to this work, from a sketch taken from life.

[32]

Frequently a number of persons join in the dance. Such is one, still occasionally seen, called *Las Inditas*, the Little Indian Girls. The period of its celebration is on the day of St. Jerome. The women are masked, and wear a loose mantle, a skirt with lace edging, a sash of rose color, and a hat with feathers. They carry bouquets and have a silk handkerchief fastened around the waist, the ends meeting over the hips. The men are in grotesque costumes, with ugly masks. They dance in couples, but without touching each other. The music is the marimba and the guitar. The songs usually turn on some matter of local interest.

Another favorite dance is the *Baile de Chinegritos*, celebrated by the Mangues. This name is applied to the masqueraders who take part in it. They wear a cap of black straw, and the body is naked to the waist, and painted. Each carries a stick or the dried yard of a bull, and in turn lifts a companion from the ground and strikes him with the whip. One, who keeps himself apart from the rest, is called the *rucia*, or *yeguita*, the mare. He is in a framework of cane adorned with women's skirts and colored handkerchiefs, supposed to represent some animal. There is no fixed day for the dance, but it is usually carried out in fulfillment of a vow. A variety of

this *baile*, called *Chinegritos à caballo*, is performed by mounted actors, in brilliant costumes, with gaily caparisoned horses. They are accompanied by music, and draw up in front of a house, where they sing a song with a monotonous chorus, *le-le-le-le-le-le-li-u*.

The *Baile de Negritos* is celebrated on the festivals of St. James and St. Anna. The participants are on horseback, themselves and their steeds adorned with bright-colored sashes and garlands of flowers. They all wear the *mosote*, or black straw hat, from which this and the preceding dance derive their names.<sup>[33]</sup> The songs which they sing are called *Ensaladas*, salads or medleys, and usually contain personal allusions.

The *Baile de Toro-Guaca*, the Dance of the Graveyard Bull,<sup>[34]</sup> as it may be rendered, is presented on the festival of the Virgin, of St. Jerome, and other days, in accordance with a vow. It requires fourteen dancers and seventeen masqueraders. The "bull" is represented by a framework of reeds, surmounted by a pair of horns and gaily decorated.

Other such exhibitions are called the *Baile de diablitos*, *Baile de la Yeguita*, *Baile de San Roman*, *Baile de San Martin*, *Baile del Toro y Venado*, *Baile del Mantudo* (in which a desperado, with numerous *chichiltes*, small bells, appears), besides some representations of Bible scenes, as the combat between David and Goliath, etc.

Although most of these are accompanied by songs, and some by dialogues, they do not seem to reach to the height of a plot, or to the depicting of character or emotion. Beside them, however, and no doubt to take the place of original compositions of a similar kind, were complete dramatic creations.

Many of these were religious or historical plays, arranged by the clergy, and offer little of interest. But some were of a secular character, and appear to refer to historical events.

One was The *Ollita* or *Cañahuate*. It was acted in the Mangue tongue at Masaya as late as 1822, but the text is, unfortunately, lost. The *Ollita* is the name of the whistling jar, on which, and on the drum, a lugubrious musical accompaniment was played. The name *Cañahuate* is said to have been that of a dialect of the Mangue. The plot turned on a proposed marriage between

an old man, richly dressed in Spanish garb, and a native princess. The chorus and assistants carried bows, arrows and quivers, which would seem to point to an early date as that of the supposed transaction.

### § 3. *Nicaraguan Musical Instruments and Music.*

The musical instruments of the natives of Nicaragua, mentioned by Oviedo, are drums, flutes of reeds, and *excoletes*, or trumpets. This, however, by no means exhausted the list, and several others of similar powers have been retained to the present day, and have been referred to by travelers as local curiosities. Thus, Mr. Squier writes as follows, in describing a festival in Leon de Nicaragua: "It is impossible to describe the strange instruments. One consisted of a large calabash, over which was stretched the skin of some animal; this, when pressed in, recoiled with a dull, sullen noise, like the suppressed bellow of a wild beast, and the wail of some of the long reeds was like that of a man in the agonies of a violent death."<sup>[35]</sup>

The memoranda that I have obtained from various sources enable me to supply this omission of the distinguished traveler, and to make out the following list, which probably is not exhaustive.

The most elaborate is the *Marimba*. Some writers say that both the name and instrument are of African derivation, having been introduced by the negroes. Others assert that the Indians have known the marimba time out of mind, and undoubtedly invented it. Certain it is, that they develop singular skill in its management.

A good description and illustration of it are given by von Tempsky, from whose work I extract them.<sup>[36]</sup>

"They [the Indians of Central America] are still very fond of dancing, and are very good musicians, performing on a peculiar instrument, a native invention of antique date, the Marimba. A long, horizontal stick supports a number of jicaras (or long, cylindrical calabashes), arranged near one another, according to size, from two feet in depth to four or three inches. Over the mouth of each of them is drawn a thin piece of bladder, and over it, at the distance of a quarter of an inch, are flat pieces of a very hard wood,

arranged like the claviature of a piano. These oblong pieces of wood are supported on a frame of light wood, joined to the long stick that supports the row of jicaras underneath. Two light legs sustain the little piano, partly on the ground, and a hoop connects it with the player, who sits within the hoop, pressing it on a bench.



**A MARIMBA PLAYER AND HIS INSTRUMENT.**

"Two long drumsticks, with balls of India rubber at their heads, are in the hands of the player, who strikes double notes at every touch of the wooden claviature, with the resounding jicaras underneath. The sound of this instrument is charming, clear, limpid in its tones, like the intonation of a harp string of wire. The Indians produce the justest and sweetest double notes, and blend a rattling tune together in very harmonious chords. Their talent for playing this instrument by ear is astonishing; in a day, they will pick up the most difficult air, and play it with a good deal of expression, accompanied with a chant of their own composition."

Instead of calabashes, earthen jars of various sizes are occasionally used to suspend beneath the key pieces; or, what in some districts is equally common, they are vertical tubes of cedar wood (*Cedrela odorata*). As described by the traveler Morelet, these tubes are twenty-two in number, all of equal diameter, varying in length from ten to forty centimeters, and forming three complete octaves without semitones. <sup>[37]</sup> In many of the *bailes* this is the favorite means of music, and it is often associated with the guitar.

That it was not unknown to the ancient Aztecs seems shown from the following drawing from an original Mexican painting in Duran's *Historia*, where the player does not appear to be striking a drum, but the keys of the marimba, or an instrument of that nature.



ANCIENT AZTEC MUSICIAN.

The *Drum* was, and remains, a favorite instrument in Central America. It is usually formed of a hollow piece of wood, which is struck with sticks. In Nicaragua, however, some of the natives use a short piece of bamboo, over the ends of which a skin is stretched. This is held in the left hand and struck with the tips of the fingers or the knuckles of the right hand, keeping time to the chant or some of the performer, while he throws himself into striking and extraordinary attitudes.



NICARAGUAN INDIANS PLAYING ON THE DRUM.

The illustration on the preceding page, from a sketch by Dr. Berendt, shows their manner of performing on this instrument.

These two varieties of drums were also known to the ancient Mexicans. They called the one which was struck with the hand the *huehuetle*, "ancient

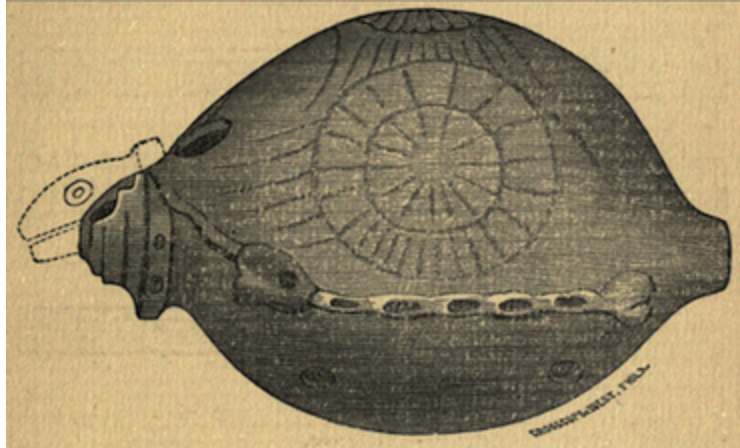
object," and that played by sticks, *teponaztli*.

The *Ollita*, or Little Jar, is an instrument still remembered in Nicaragua, and the drama, in the Mangué dialect, to which I have referred, bearing this name, proves that it was familiarly known at Managua early in this century. Its sound is described as grave and suitable to serious emotions. The identical *ollita* which was used in this drama was preserved long after the last performance of the play (about 1822), in the chest of the *cofradia* of San José, in Managua; but like so many other valuable relics, it disappeared in the disturbances of the republic.

From the name, and from what was told of its powers, it was evidently not merely a whistle, but a sort of earthenware flute. Such were known in Peru, and precisely in Nicaragua, on the island of Ometepe, inhabited at the Conquest by the Nahuas, such a musical jar was discovered of late years, and was examined and its musical capacity described by Dr. Berendt in the following words:—

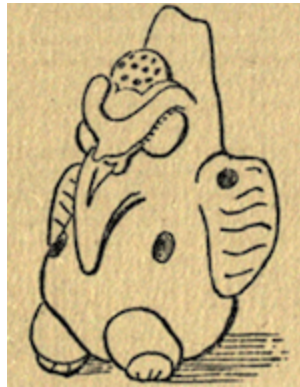
"Held with the two hands, the lower side turned upward, and the four holes managed with two fingers on each side, blowing in the mouth piece yields six different notes. Any two holes covered give the *tonica*, one only covered the *secunda*, all open the *tertia*, and by hard blowing a forced *quarta*; while all closed produces the dominant (*quint*) in the underlying octave. Three holes closed yield notes not in concordance with the others, varying between an imperfect *sext* and a diminished *septima* of the lower octave. But those mentioned as in accordance permit the playing of many varied tunes."

The shape of this jar is shown in the following cut, which was prepared for an interesting article on Indian Music by Mr. Edwin A. Barber, in the *American Naturalist*.



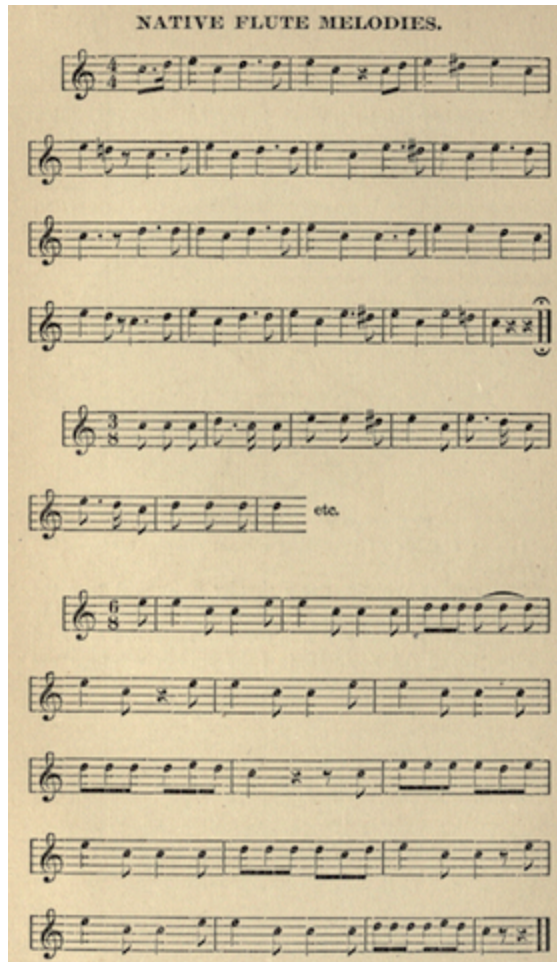
**EARTHENWARE MUSICAL JAR FROM NICARAGUA.**

It was capable of rendering various simple tunes. (See page [v](#).)



**EARTHENWARE  
WHISTLE FROM  
NICARAGUA.**

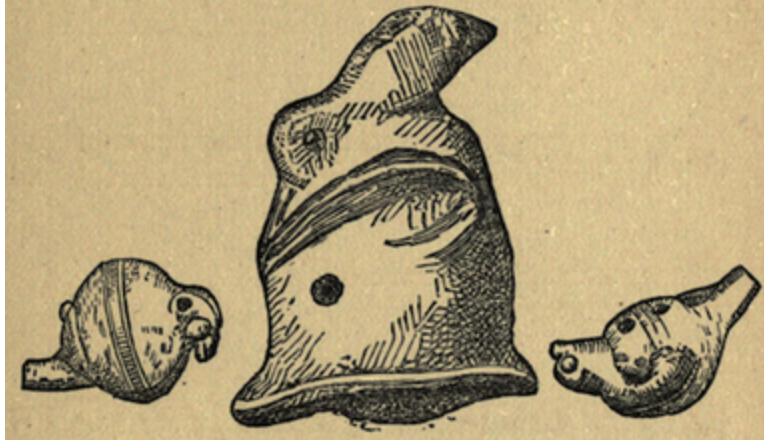
The *Pito*, or Whistle, was a simpler instrument than the *Ollita*. It, also, was frequently made of baked clay, and in odd shapes. The one shown in the following cut was found on the Island del Zapatero, in Lake Nicaragua, which was also a possession of the Nahuas.



Two apertures lead into the cavity of the instrument. When they are closed with the fingers, a higher note is produced than when they are open.

In the investigations prosecuted in Nicaragua by Dr. J. F. Bransford, he discovered many of these whistles in ancient burial mounds. Indeed, in the district of Nicoya, inhabited at the period of the Conquest by the Mangués, he states that "every body appeared to have been interred with a small earthen vessel and a whistle."<sup>[38]</sup> The latter are usually of odd shapes, representing some animal.

The following cuts are taken from his report:—

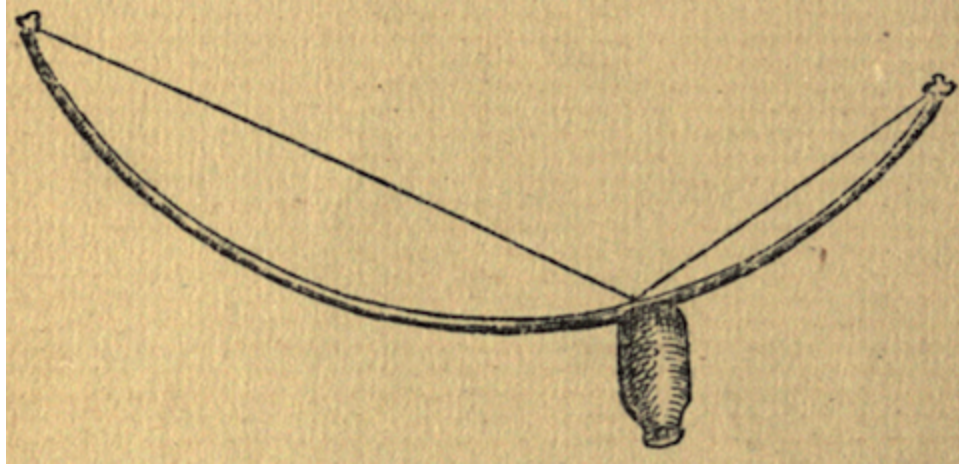


WHISTLES FROM NICARAGUAN BURIAL MOUNDS.

The long *Flute*, either of cane, or of earthenware, was found in common use by the early explorers in Central America, Mexico and Florida. The Nahuas of Nicaragua do not seem to have made so much use of it as their relatives in Mexico.

The *Juco* is employed in the noisier dances, such as the *Baile de Diablitos*. It is a drinking gourd (*nambira*), or jar, over the aperture of which is stretched a skin. This is crossed by a cord, to which is attached a small piece of wood, which serves as a clapper when the instrument is shaken.

The *Quijongo* is a stringed instrument, made by fastening a wooden bow with a stretched cord over the mouth of a jar. A hollow reed, about five feet long and an inch and a half thick, is bent by a wire attached to the ends. This wire is then tied to the reed at one-third the distance from one end, and at the same point, on the convex surface of the reed, a gourd, or thin earthen jar, is fastened, with its mouth downward. The notes are produced by striking the two sections of wire with a light stick, and at the same time the opening of the jar is more or less closed by the palm of the left hand, thus producing a limited number of notes, which are varied by changing the intervals.



THE QUIJONGO OF NICARAGUA.

Among the Nahuatl tribes of the Balsam coast, this is called the *Carimba*. It appears to have been an aboriginal invention, although some writers have asserted that the Aztecs had no knowledge of any stringed instrument. Something like a harp, however, is represented in the following cut, from the Aztec funerary ritual, where a priest or hired mourner is shown, chanting the praise of the departed, and accompanying his words with music, on what appears to be a rude stringed instrument. (See page [xxxvii](#).)

The *Chilchil* is a small bell, a number of which are strung together and shaken. This is an ancient Aztec instrument, the term for it in Nahuatl being *Ayacachtli*.

The *Cacho* is a sort of trumpet, constructed of a horn. A blast upon it can be heard a long distance, and it has thus become a measure of length, a *legua de cacho* being the distance at which one can hear the horn when lustily blown. It is said to be rather longer than a Spanish league.



**AZTEC MOURNER SINGING AND  
PLAYING.**

As to the value of the music which was obtained from these instruments, it is difficult to arrive at an opinion from capable judges. Nearly all who have been in a position to study the subject have lacked acquaintance with the scientific principles and developmental history of music as an art.

Hence it has usually been stated, and accepted without inquiry, that the aborigines of America were exceedingly deficient in musical ability, and that their best efforts rarely went beyond creating discordant noise. Late investigations by competent critics have disproved this opinion, and show that the melodies of the natives are in accordance with a recognized scale, though not that to which we are accustomed. For a parallel we must go back to the ancient Phrygian and Lydian measures, where we shall find a development of the art in a similar direction to that among the natives of this continent.<sup>[39]</sup> As is remarked by Mr. A. S. Gatschet, "Although the Indian uses all the seven notes of our musical scales, he avoids many of our melodial sequences; the majority of his tunes follow the *dur* or *sharp* scales, and the two-eighths or two-fourths measure."<sup>[40]</sup>

In Central America, the native race has a keen musical sense. Von Tempsky found that they learned by ear, with great ease, the compositions of Bellini; and in Vera Paz and among the Lacandons, Morelet heard upon the *Chirimoya*, an aboriginal wind instrument, an air which he characterizes as "very remarkable" and "extremely touching." What brings this air into

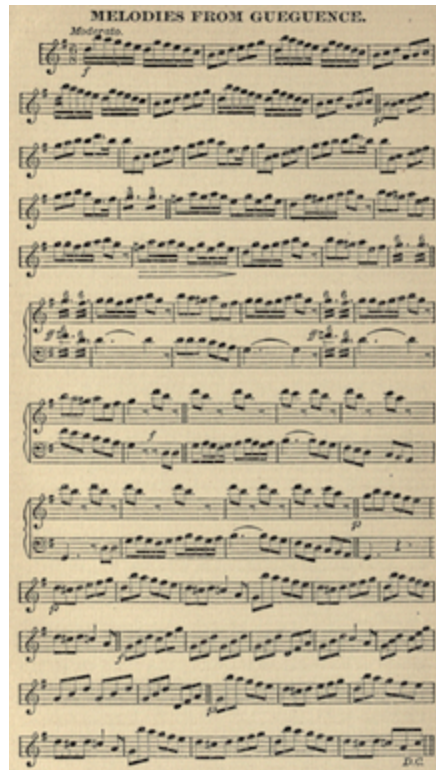
relation to my present theme is the singular fact that it was known as *la Malinche*, but Morelet could not learn from what connection.<sup>[41]</sup> Quite possibly it was from the character of that name in the play of *Güegüence*.



In the public *bailes* in ancient times, as we are informed by both Oviedo and Benzoni, the musicians were separated from the singers and other performers, forming an actual orchestra, and this is also intimated in the *Güegüence*. Having thus the position of a class by themselves, it may fairly be presumed that they cultivated with assiduity their peculiar art.

In later days, the *cofradias*, the brotherhoods and sisterhoods organized in connection with the churches, made it part of their business to learn singing and music, so as to take part in the celebration of church festivals. It was through these *cofradias* that the art of playing on the ancient instruments was preserved. By the loss of influence of the church at the separation of the colonies from the mother country, the *cofradias* were mostly dissolved.<sup>[42]</sup>

The music which accompanies the ballets in the *Güegüence* has been written down, and is familiar to many in Nicaragua. I have obtained a portion of it, through the obliging efforts of Dr. Earl Flint, of Rivas, an earnest cultivator in the field of archaeological research. The score appears, however, on examination by competent persons, to be probably of Spanish origin, and it would not be worth while to give more than a specimen of it. (See p. [xl](#).)



#### § 4. *History of the "Baile del Güegüence."*

Among the scenic representations which have been preserved by the descendants of the Mangues, in the ancient province of Masaya, the only one of length which has been committed to writing is the *Baile del Güegüence, ô Macho-Raton*. Several copies of this exist in manuscript, and from a comparison of two of them the late Dr. C. H. Berendt obtained, in 1874, the text which is printed in this volume. But he did not obtain, nor did he attempt himself, any translation of any portion of it. He states, positively, that the Nahuatl parts are not understood by the natives themselves at the present day. Its antiquity and authorship are alike unknown. It is certain that it was acted before the beginning of the present century, but with this single fact its external history ceases.

Within the memory of those now living, this *Baile* has occasionally been acted in fulfillment of a religious vow pronounced in some emergency of life or affairs. The period selected for its performance is, usually, at the festival of St. Jerome, September 30th. The preparations for it are elaborate

and expensive. In former times the rehearsals took place daily, sometimes for as much as six or eight months before the public performance. The actors provided their own costumes, which required a considerable outlay. There were, however, always plenty of applicants, as it was not only considered an honor to take part, but also, the patron or patroness of the festival, who had pledged himself to give the drama, was expected to furnish refreshments, in the way of food and drink, at each rehearsal. As the appetites were usually keen, and the libations liberal, it was almost ruinous for one of moderate means to undertake it. For that reason, as Dr. Earl Flint writes me, it has now been dropped, and will probably not again be brought out, at least, in full.

How far beyond the close of the last century we should place the composition of the Güegüence is a difficult question. Dr. Berendt, basing his opinion on what he could learn by local tradition, on the archaisms of the Spanish construction, and on other internal evidence, referred it in general terms to the first periods (*los primeros siglos*) of the Spanish occupation. It is probable that we may assign the early portion of the eighteenth century as the latest date for its composition, and there is some evidence, which I shall refer to in the notes to the text, that a more remote period is not improbable. Of course, it does not contradict this that a few modern expressions have crept into the text. Nothing else could be expected.

No hint as to the author is anywhere found. There are, however, reasons which I consider weighty ones, to believe that it is the production either of a native Indian or a half-caste. Several of them are of a negative character, and I will give these first.

All the dramas, so far as I know, which were introduced by the Spanish priests as substitutes for the native *bailes*, are either religious or instructive in aim. As the Germans say, they are strongly *tendenciös*. Such are the *Baile de St. Martin*, which gives scenes from the life of the saint, and in which a wheel, called the *horquilla*, covered with feathers and flowers, is drawn along; the *Baile de los Cinco Pares de Francia*, which sets forth the conquest of the infidel Moors by the Christians, both of which plays have been popular in Nicaragua; among the Kekchis, of Coban, the *Baile de Moros y Cristianos*, similar to the last mentioned; the *Zaki-Koxol, ô Baile*

*de Cortes*, in Kiche, a copy of which I have, and the like. But in the *Güegüence* there is absolutely no moral purpose nor religious tone; so much, indeed, of the reverse, that we cannot conceive of its introduction by a priest.

On the other hand, had it been composed by a secular Spanish writer, we should hardly fail to find it, in a general way, modeled after the stock Spanish comedy. It differs, however, in several striking and fundamental features, from the Spanish models, and these differences are precisely those which would flow from the native habits of thought. I would note, first, that while females are introduced, they are strictly *mutæ personæ*, even the heroine not speaking a word; that there are no monologues nor soliloquies; that there is no separation into scenes, the action being continuous throughout; that there is neither prologue, epilogue nor chorus; and especially that the wearisome repetition of the same phrases, and by one speaker of what a previous one has said—a marked characteristic of the native scenic orations<sup>[43]</sup>—are all traits which we can scarcely believe any Spaniard sufficiently cultivated to write at all, would exhibit.

Furthermore, the "business" of the play is strictly within the range of the native thought and emotion. The admiration of the coarse cunning and impudent knavery of *Güegüence* is precisely what we see in the modern camp-fire tales of Michabo among the Algonkins, of Tezcatlipoca among the Aztecs, and of a score of other heroes. It is of a piece with the delight which our own ancestors derived from the trickeries of Reynard the Fox.

The devices for exciting laughter are scarcely more than three in number; one the assumed deafness of the *Güegüence*, the second, a consequence of this, that he misunderstands, or pretends to, the words of the other actors, thus giving rise to amusing quid-pro-quos, and third, the introduction of obscene references. Of course, I am aware that these are the stock resources of many European low comedians; but I also consider it a fact of very considerable importance in deciding the probable authorship of the play, that all of these, especially the first two, are prominently mentioned by old authors, as leading devices of the native Nahuatl comedies. Thus, Benzoni and Coreal tell us that in the *bailes* in Nicaragua, which they witnessed, some of the actors pretended to be deaf, and others to be blind, so as to excite laughter by their mistakes.<sup>[44]</sup> And Father Diego Duran tells us of a

native Mexican comedy, upon which this of Güegüence may, perhaps, have been founded, full of songs and coarse jests,<sup>[45]</sup> in which the clown pretends to understand at cross purposes what his master orders, transforming his words into others like them. As to the general leaning to indecent gestures and jokes, it is frequently commented on by the missionaries, and given as a reason for discountenancing these exhibitions.

The absence of all reference to the emotions of love, and the naive coarseness indicated in the passages about women, point rather to a native than a European hand. They are in remarkable contrast to the Spanish school of comedy.<sup>[46]</sup> The neglect of common rules of Spanish construction seems to arise from the ignorance of one imperfectly acquainted with the language, rather than of deliberate purpose. It must also be remembered that this piece was one acted altogether by the native Indians, and not by the Spanish population.

Nor are we without examples of persons of native lineage preparing comedies for their fellows. About 1625, Bartholome de Alva, a descendant of the native kings of Tezcucó, wrote three comedies, in Nahuatl, drawing his plots from Lope de Vega. It is quite as likely that another Alva rose from the Nahuas of Nicaragua, and prepared for their amusement the production I now present.

For these various reasons I class it among aboriginal productions.

### **§ 5. *The Dramatis Personæ of The Güegüence.***

The central figure of the drama, and the personage from whom it derives its name, is *The Güegüence*. This is a Nahuatl word, from the root *hue*, old; *huehue* is "old man;" to this is added what grammarians call the "reverencial" termination *tzin*, denoting reverence or affection, and we have, intercalating the euphonic *n*, *huehuentzin*, which, in the vocative, becomes *huehuentzé*. It means, therefore, "the honored elder," or "the dear old man," and may be used, as it is in the play, either as a proper name or as a common noun. In his description of the Nahuas of Nicaragua, Oviedo gives the word *huehue*, and tells us that it was applied to certain old men of influential position, who were elected by the natives as rulers of the

villages, and that they in turn selected the war-chief, whose duty it was to look to the defence of the community. The name was, therefore, one familiar to the Nicaraguans, though the character would seem to be drawn as a burlesque or satire.

He is, in fact, anything but a respectable person. His indifference to truth, his cynical impudence, his licentious jokes about and before his sons, and the unscrupulous tricks of which he boasts, are calculated to detract from the element of the comic in his portraiture, for those who have been accustomed to the higher productions of humor. But it would be an error to allow this sentiment to affect much our estimate of the influence of the play. As Lessing very well observes, the true value of comedy is to train us to see the ridiculous and the absurd, wherever it is, in flagitious as well as in merely inconsiderate actions, as thus the observer is prompted to morality as well as forethought.<sup>[47]</sup>

As I have said, his character is a marked type of the peculiar form of humor which the native mind preferred, and of the class of actions in which it especially found amusement, to wit, in that jocularly which is assumed to deceive and get the better of one's neighbor. This is strikingly shown by the number of words in the Nicaraguan patois which express such actions. Thus, *chamarrear* is to take advantage of some one by a joke; *trisca* is a conversation in which some one is made ridiculous; *féfere* is an idle tale with which a hearer is cajoled; *dar un caritazo* is to deceive a person by a trick, etc. This is the humor in the Güegüence. The old man nearly always has a selfish aim to gain by his jokes and his stories; they are intended to further his own interests, and, at the close of the play, he, on the whole, comes out victorious by these questionable measures.

As the drama was formerly represented, the Güegüence wore the most magnificent apparel of any of the actors. Chains of gold, strings of silver coins, and ornaments of steel draped his person. Indeed, all the participants vied with each other in extravagant costumes. Their garments were fantastically adorned with feathers and flowers, and set off with sashes and handkerchiefs of brilliant colors.

The two sons of Güegüence, *Don Forcico* and *Don Ambrosio*, are drawn in as strong contrast as possible. The former follows the paternal example

faithfully, and sustains his parent in all his tricks and lies; the latter as invariably opposes and exposes the old man's dishonesty. The bitter words which pass between them, however, must not be taken in dead earnest; they, too, are only half serious, and do not lead to any separation of interests.

The *Governor Tastuanes* appears on the scene in Spanish costume, with a staff and sabre. His name, however, seems to be from the Nahuatl, probably a corruption of *tlatoani*, chief, lord.<sup>[48]</sup> He is little more than a lay figure, designed to draw forth the ruses of Güegüence.

The *Alguacil*, the *Secretary* and *Registrar* appear in what is supposed to be full official dress, with their staffs of office.

The *mutæ personæ* of the drama are the women and the *machos*, or mules. Of the former, only one is named, the lady *Suchi-Malinche*, daughter of the Governor. She enters clothed in a sort of tunic, fastened to her person with gay silken sashes; chains of gold and costly jewels adorn her garments, and a wreath of flowers crowns her hair. The latter may be a reference to her name. *Suchi* is a corruption of the Nahuatl *xochitl*, flower; *Malinche*, it may be remembered, was the name of the famous Indian girl who served Cortes as interpreter in his first campaign in Mexico, and became his mistress. Some have supposed that it was a corruption of the Spanish Christian name *Marina*, but, as Señor Icazbalceta has conclusively shown, it is the name of one of the days of the Aztec month, *malinalli*, with the termination *tzin*, signifying affection. It was the custom in Mexico and Central America, and still is in many parts, for the natives to name their children after the day on which they were born, led thereto by certain ancient astrological notions.<sup>[49]</sup> In Nicaragua, *malinche* is also the name of a tree, a species of *Poinciana*, which bears a handsome red flower.

The *Machos*, or mules, are twelve or more in number. They give the second title to the piece, *El Macho raton*, an appropriate translation of which I am at a loss to give. Literally it means "The Male Mouse." As used at present, it signifies a masker, or masquerading dress. An acquaintance, who has lived in Nicaragua, tells me that he has heard the children call out: "See, there goes the *Macho-raton*," which would prove to be an Indian in a fantastic costume. In the play, they wear heads of skins, imitating those of mules,

surmounted with horns of goats, and a *petaca*, or wicker basket frame draped with sashes, etc. In their hands they carry bells.

Among the ancient Nahuas, and probably to this day, there were various curious superstitions relating to mice. If they gnawed a hole in the dress of a wife, her husband took it as a sign that she had been unfaithful to him; and she entertained the same suspicion were his garments attacked. When food was attacked by mice, it indicated that the people of the house would be falsely accused of something. <sup>[50]</sup>

## § 6. *Epitome of the Story of The Güegüence.*

p. 6. The Governor and the Alguacil meet and enter into conversation. The Governor directs that the songs and dances which are for the diversion of the Royal Council should cease, and bewails its poverty. He also directs that no one shall be allowed to enter his province (or presence?) without a permit from the patrol. The Alguacil complains that their poverty is so great that they have no fit clothing, and lays the blame on Güegüence. The Governor refers to Güegüence in severe terms, and orders that he be brought before him, by any means.

Güegüence, who with his two sons is within earshot, hears the Governor's orders, and pretends to think that it refers to a calf or a colt.

p. 12 The Alguacil announces himself as a servant of the Governor. Güegüence professes to understand that it is p. 14. a female servant who desires to see him. The Alguacil corrects him in this, and informs him that he is to fly to the Governor. p. 16. Güegüence takes the word in its literal sense, and chaffs about an old man flying. The Alguacil suggests to him that he had better learn how to salute the Governor properly on entering his presence, and offers to teach him the p. 24. customary salutation for a consideration. This proposal p. 26. Güegüence accepts, but chooses to misunderstand the considerations suggested by the Alguacil, and replies in a series p. 28. of quid-pro-quos and gibes. At last, he produces some money,

which, however, he will not pay over until the Alguacil gives the promised instruction. The Alguacil recites the formal salutations, which GÜEGÜENCE pretends to misunderstand, and repeats, instead, some phrases of similar sound, which are discourteous to the Governor. For this the Alguacil threatens to whip him, and on GÜEGÜENCE continuing in his taunts, gives him two blows, and recommences his lesson.

p. 30. At this juncture the Governor appears, answers GÜEGÜENCE's salute, and asks him why he has entered the province without a permit. At first GÜEGÜENCE answers by relating how he had traveled without a permit in other provinces. Finding this does not meet the case, he seeks to turn the inquiry by a dubious story how a girl once gave him a permit for something besides traveling. The Governor, not choosing to be put off with this, GÜEGÜENCE proposes they shall be friends, and that the Governor shall have some of the immense riches and beautiful clothing which GÜEGÜENCE possesses. The Governor expresses some doubt as to this wealth, and proposes to examine, apart, GÜEGÜENCE's oldest son, Don Forcico.

p. 34. He does so; and Don Forcico corroborates, in the most emphatic terms, the statements of his father: "the day and the night are too short to name all his possessions."

p. 36. The Governor remains, however, uncertain about the truth, and requests a similar private talk with GÜEGÜENCE's younger son, Don Ambrosio. The latter tells a very different story, asserting that all his father's boasts were lies, and that he is, in fact, a poor, old, thieving ragamuffin. GÜEGÜENCE, who overhears him, rails at him as a disgrace to the family; and Don Forcico assures the Governor, in very clear terms, that Don Ambrosio has none of GÜEGÜENCE's blood in his veins.

p. 40. To settle the question, GÜEGÜENCE proposes to show the Governor the contents of his tent-shop, and has the two boys bring it forward and raise the sides. He then offers the Governor several impossible things, as a star, which is seen through the tent, and an old syringe, which he suggests might be profitably applied to the Royal Council. As the Governor replies roughly, GÜEGÜENCE at once changes the subject to a laudation of the remarkable skill of Don Forcico in

many vocations. The Governor is interested and proposes to inquire of Don Forcico himself as to the truth of this. The latter repeats the boasts, and on the Governor inquiring as to whether he knows some diverting dances, with his father and his brother, he dances a ballet.

p. 46. The Governor wishes to see another ballet, which the three perform, also; and this is followed by two others, p. 48. in which the Governor and Alguacil also take part.

pp. 50. Following these the Governor asks for the masquerade of the *macho-raton*, or the mules. They are led in by Don  
pp. 52. Forcico, and march around the stage. Güegüence pp. 54. avails himself of this auspicious moment to ask for the  
pp. 56. hand of the Lady Suche-Malinche, the Governor's pp. 58. daughter. The Governor sends the Alguacil for the  
pp. 60. Chief Secretary, who returns with Suche-Malinche and other  
pp. 62. young women. The Secretary describes what an elegant costume is expected of the son-in-law of the Governor, and the latter suggests that Güegüence has cast his eyes too high. The old man explains that it was not for himself, but for Don Forcico, that the request was made, and pretends to feel quite badly about the marriage. He, nevertheless, brings up the young women, one by one, who are rejected by Don Forcico, with very uncomplimentary remarks, until Suche-Malinche comes forward, who pleases him, and with whom he is married. The Governor then suggests that Güegüence treat the Council with some Spanish wine. This the old man does not find it convenient to understand, and when he can no longer escape, and is at a loss where to obtain the liquor, is relieved by Don Forcico, who has secured it in a questionable manner.

pp. 64. The mules, that is, the masqueraders who represent pp. 66. them, are then brought up, and as Güegüence  
pp. 68. examines first one and then another, they give him opportunity for a series of extremely broad jokes and vulgar allusions.

Finally, the loads are placed on the mules, the boys mount them and move off, while Güegüence, having offered his wine to the Governor, the Secretary, the Registrar and the Alguacil, who each in turn tell him to be

off, leaves the stage shouting to his sons that they will all have a rouse that will cost them nothing.

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# **THE GÜEGÜENCE.**

A COMEDY BALLET  
IN THE  
NAHUATL-SPANISH DIALECT OF NICARAGUA.

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## **BAILE DEL GÜEGÜENCE**

ó

## **MACHO-RATON.**

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### **PERSONAS.**

EL GOBERNADOR TASTUANES.  
EL ALGUACIL MAYOR.  
EL GÜEGÜENCE.  
DON FORCICO.  
DON AMBROSIO.  
DOÑA SUCHI-MALINCHE.  
EL ESCRIBANO REAL.  
EL REGIDOR DE CANA.

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**THE  
BALLET OF THE GÜEGÜENCE;**

OR,  
**THE MACHO-RATON.**

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DRAMATIS PERSONÆ.

THE GOVERNOR TASTUANES.  
THE CHIEF ALGUACIL.  
THE GÜEGÜENCE.  
DON FORCICO, HIS ELDER SON.  
DON AMBROSIO, HIS YOUNGER SON.  
THE LADY SUCHI-MALINCHE.  
THE ROYAL SECRETARY.  
THE REGISTRAR.

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6

**BAILE DEL GÜEGÜENCE.**

Se da principio bailando, y habla el

*Alguacil.*

Matateco Dio mispiales, Señor Gobernador Tastuanes.

*Gobernador.*

Matateco Dio miscuales quilis no pils Capitan Alguacil Mayor ya tigualala neme?

*Alguacil.*

Mascamayagua Sor. Gob<sup>r</sup> Tastuanes.

Dan vuelta bailando y habla el

*Alguacil.*

Matateco Dio mispiales, Señor Gobernador Tastuanes.

*Gobernador.*

Matateco Dio miscuales quilis no pilce Capitan Alguacil Mayor: no pilces simocague campamento Señores principales, sones, mudanzas, velancicos necana y paltechua linar mo Cabildo Real. En primer lugar tecetales seno mesa de oro, seno carpeta de bordado, seno tintero de oro, seno pluma de oro, seno salvadera de oro, y no mas hemo papel blanco y paltechua sentar mo Cabildo Real.

Dan vuelta bailando y habla el

*Alguacil.*

Matateco Dio mispiales, Señor Gobernador Tastuanes.

*Gobernador.*

Matateco Dio miscuales quilis no pilces Capitan Alguacil Mayor.

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7

## **THE COMEDY-BALLET OF GÜEGÜENCE.**

(The Alguacil and Governor enter, dancing.)

*Alg.* I pray God to protect you, Governor Tastuanes.

*Gov.* I pray God to prosper you, my son, Captain Chief Alguacil; are you well?

*Alg.* At your service, Governor Tastuanes.

(They dance around the stage.)

*Alg.* I pray God to protect you, Governor Tastuanes.

*Gov.* I pray God to prosper you, my son, Captain Chief Alguacil: my son, suspend in the quarters of the leading men the music, dances, songs, ballets, and such pleasant matters of amusement to the Royal Court. It is a great shame that we have no golden table, no embroidered table-cloth, no golden inkstand, no pen of gold, no golden sand-box, not even white paper, and such like suitable things, for a session of the Royal Court.

(They dance around the stage.)

*Alg.* I pray God to protect you, Governor Tastuanes.

*Gov.* I pray God to prosper you, my son, Captain Chief Alguacil.

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8

*Alguacil.*

Ya lichua linar mo Cabildo Real. En primer lugar tecetales seno mesa de oro, seno carpeta de bordado, seno tintero de oro, seno pluma de oro, seno salvadera de oro, no mas hemo papel blanco y paltechua sentar mo Cabildo Real.

*Gobernador.*

No pilces Cap<sup>n</sup> Alg<sup>l</sup> M<sup>or</sup> simocagüe campamento Sres. principales sones, mudanzas, velancicos necana y paltechua seno la ronda quinquimagua licencia galagua no provincia real.

*Alguacil.*

Mascamayagua Sor. Gob<sup>or</sup> Tastuanes. Matateco Dio mispiales Srs. principales sones, mudanzas, velancicos necana y paltechua seno la ronda del Señor Gobernador Tastuanes.

Aqui se toca la ronda, dan vuelta bailando y habla el

*Alguacil.*

Sor. Gob<sup>or</sup> Tastuanes, ya nemo niqui nistipampa, ya nemo niqui samo la ronda, son rastros y pedazos de cinchones rompidos de corage, sombrero de Castor rompido de corage, no mas hemo mantera de revoso, no mas hemo capotin colorado á sones panegua sesule Güegüence, Sor. Gob<sup>or</sup> Tastuanes.

*Gobernador.*

No pilces Cap<sup>n</sup> Alg<sup>l</sup> M<sup>or</sup> asamatimaguas consentidor, afrentador, ticino mo Cabildo Real.

*Alguacil.*

Acaso no me de consentidor ticino mo Cabildo Real.

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9

*Alg.* Something to amuse the Royal Court. It is a great shame that we have no golden table, no embroidered table-cloth, no golden inkstand, no pen of gold, no golden sand-box, not even white paper, and such like suitable things, for a session of the Royal Court.

*Gov.* My son, Captain Chief Alguacil, suspend in the quarters of the leading men the music, dances, songs, ballets, and such matters, unless the patrol gives a permit to enter my royal province [for that purpose].

*Alg.* Yours to command, Governor Tastuanes. I pray God to protect you. The leading men [shall give no] music, dances, songs, ballets, and such

things, without [the permission of] the patrol of Governor Tastuanes.

(The patrol is sounded and they dance.)

*Alg.* Governor Tastuanes, I am here, as is proper, but the patrol is not; their girdles are in rags and tatters, and their hats smashed in from their frays, and we have not a single saddle cloth or red cloak better, perhaps, than that good-for-nothing Güegüence, Governor Tastuanes.

*Gov.* My son, Captain Chief Alguacil, you must bring that pimp, that impudent fellow, that charlatan, before the Royal Court.

*Alg.* Perhaps that pimp and charlatan won't come with me to the Royal Court.

---

10

*Gobernador.*

No pilces Cap<sup>n</sup> Alg<sup>l</sup> M<sup>or</sup> simocagüe campamento Sres. principales sonos, mudanzas, velancicos necana y paltechúa sesule Güegüence, ó de la cola, ó de las piernas, ó de las narices, ó de onde Dios te ayudare, Cap<sup>n</sup> Alg<sup>l</sup> M<sup>or</sup>.

*Alguacil.*

Mascamayagua, Sor. Gob<sup>or</sup> Tastuanes, sonos, mudanzas, velancicos necana.

*Güegüence.*

¡Ha muchachos, güil ternero, (ó) güil potro para quichuas rebiatar de la cola, ó de las piernas, ó de las narices?

*D. Ambrosio.*

Asi lo mereces, Güegüence embustero.

*Güegüence.*

¿Me hablas, Don Forcico?

*D. Forcico.*

No, tatita, seran los oidos que le chillan.

*Güegüence.*

¿Me hablas, Don Ambrosio?

*D. Ambrosio.*

¿Quien te ha de hablar, Güegüence embustero?

*Güegüence.*

Como no, mala casta, saca fiestas sin vigiliass en los dias de trabajos. Ora quien vá, quien quiere saber de mi nombre?

*Alguacil.*

Un criado del Sor. Gob<sup>or</sup> Tastuanes.

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11

*Gov.* My son, Captain Chief Alguacil, suspend in the quarters of the leading men the music, dances, songs, ballets, and such things, [and bring] that good-for-nothing Güegüence, either by the tail, or the legs, or the nose, or by whatever God will help you [to bring him], Captain Chief Alguacil.

*Alg.* At your service, Governor Tastuanes, the music, dances, songs, ballets [will be suspended].

*Güegüence.* Ho, boys! is it a calf or is it a colt that is to be tied behind by the tail, or the legs, or the nose?

*Don Ambrosio.* That's what you deserve, Güegüence, you old humbug.

*Güe.* Do you speak to me, Don Forcico?

*Don Forcico.* No, little papa, perhaps it's your ears that are buzzing.

*Güe.* Do you speak to me, Don Ambrosio?

*Don Am.* Who would speak to you, Güegüence, you old humbug?

*Güe.* Why not, you bad breed, you lazy loafer on working days? Who is it now who wants to know my name?

*Alg.* A servant of the Governor Tastuanes.

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12

*Güegüence.*

Como que criada, güil chocolatera, ó güil lavandera, ó componedera de la ropa del Sor. Gob<sup>or</sup> Tastuanes?

*Alguacil.*

Chocolatera ó lavandera no; criado del Sor. Gob<sup>or</sup> Tastuanes.

*Güegüence.*

Pues que criada, güil cocinera ó güil componedora del plato del Sor. Gob<sup>or</sup> Tastuanes?

*Alguacil.*

Asuyungua me negua, no me cele componedora del plato, Capitan Alguacil Mayor del Sor. Gob<sup>or</sup> Tastuanes.

*Güegüence.*

Ha! Cap<sup>n</sup> Alg<sup>l</sup> M<sup>or</sup> del Sor. Gob<sup>or</sup> Tastuanes: O amigo Cap<sup>n</sup> Alg<sup>l</sup> M<sup>or</sup> del Sor. Gob<sup>or</sup> Tastuanes, asa campamento insigna vara?

*Alguacil.*

Asa neganeme, Güegüence.

*Güegüence.*

Asetato, amigo Cap<sup>n</sup> Alg<sup>l</sup> M<sup>or</sup>.

*Alguacil.*

Asetato, Güegüence.

*Güegüence.*

Amigo Cap<sup>n</sup> Alg<sup>l</sup> M<sup>or</sup>, y que dice el Sor. Gobernador Tastuanes?

*Alguacil.*

Que vayas corriendo y volando, Güegüence.

*Güegüence.*

Corriendo y volando? Como quiere que corra y vuela un pobre viejo, lleno de dolores y continuas calamidades?

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13

*Güe.* What sort of a servant-girl is it, the chocolate maker, the washwoman, or the clothes patcher of the Governor Tastuanes?

*Alg.* Neither waiter-girl nor washwoman; a servant of the Governor Tastuanes.

*Güe.* Then which servant-girl, cook or grub-fixer of the Governor Tastuanes?

*Alg.* Let me disclose myself; I have nothing to do with the grub-fixer; I am the Captain Chief Alguacil of the Governor Tastuanes.

*Güe.* Ha! Captain Chief Alguacil of the Governor Tastuanes! O friend Captain Chief Alguacil of the Governor Tastuanes, your official staff is

perhaps at your quarters?

*Alg.* Perhaps I may offer you one, Güegüence.

*Güe.* Take a seat, friend Captain Chief Alguacil.

*Alg.* Take a seat, Güegüence.

*Güe.* Friend Captain Chief Alguacil, and what has Governor Tastuanes to say?

*Alg.* That you go to him a-running and a-flying, Güegüence.

*Güe.* A-running and a-flying? How does he expect a poor old man, full of pains and aches, to run and

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14

Amigo Cap<sup>n</sup> Alg<sup>l</sup> M<sup>or</sup> y un silguero que está en la portada del Sor. Gob<sup>or</sup> Tastuanes, que es lo que hace?

*Alguacil.*

Cantando y alegrando á los Señores grandes.

*Güegüence.*

Ese es mi consuelo y mi divertimiento. Amigo Cap<sup>n</sup> Alg<sup>l</sup> M<sup>or</sup> con que corriendo y volando?

*Alguacil.*

Corriendo y volando, Güegüence.

*Güegüence.*

¡Ha, muchachos! me hablan?

*D. Ambrosio.*

Quien te ha de hablar, Güegüence embustero?

*Güegüence.*

¿Me hablas, Don Forcico?

*D. Forcico.*

No, tatita, seran los oidos que le chillan.

*Güegüence.*

Ese será, muchachos. Pues ten cuenta con la bodega, que voi á ver si puedo volar.

*Alguacil.*

Ha, Güegüence, con que modo y con que cortecilla te calas, qui provincia real del Sor. Gob<sup>or</sup> Tastuanes?

*Güegüence.*

Pues, y como, amigo Cap<sup>n</sup> Alg<sup>l</sup> M<sup>or</sup>?

*Alguacil.*

Primero ha de ser un velancico, y paltechúa consolar el Cabildo Real del Sor. Gob<sup>or</sup> Tastuanes.

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15

fly? Friend Captain Chief Alguacil, and a linnet that reaches the door of Governor Tastuanes, what does it do there?

*Alg.* It sings and amuses the grandees there.

*Güe.* That is my consolation and delight. Friend Captain Chief Alguacil, how about this running and flying?

*Alg.* A-running and a-flying, Güegüence.

*Güe.* Ho, boys! do you speak to me?

*Don. Am.* Who wants to speak to you, Güegüence, old humbug?

*Güe.* Do you speak to me, Don Forcico?

*Don For.* No, little papa, perhaps it's your ears that are buzzing.

*Güe.* That may be, boys. Well, then, look after the shop, and I will go and see if I can fly.

*Alg.* Ho, Güegüence! in what style, and with what etiquette, are you going to enter the royal presence of the Governor Tastuanes?

*Güe.* Well, now, how should I, friend Captain Chief Alguacil?

*Alg.* First, there should be a song, and such like, to amuse the Royal Court of the Governor Tastuanes.

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16

*Güegüence.*

Velancico, amigo Cap<sup>n</sup> Alg<sup>l</sup> M<sup>or</sup>, pues simocagüe campamento Sres. principales sonos, mudanzas, velancicos necana y paltechua consolar mo Cabildo Real del Sor. Gob<sup>or</sup> Tastuanes.

*Alguacil.*

Mascamayagua Güegüence. Matateco Dio mispiales Sres principales sonos, mudanzas, velancicos necana y paltechua sesule Güegüence.

Dan vuelta los dos bailando y habla el.

*Alguacil.*

Ha, Güegüence, ya estamos en el paraje.

*Güegüence.*

Ya estamos con coraje.

*Alguacil.*

En el paraje.

*Güegüence.*

En el obraje.

*Alguacil.*

En el paraje.

*Güegüence.*

En el paraje. Pues, amigo Cap<sup>n</sup> Alg<sup>l</sup> M<sup>or</sup>, no me enseñará con que modo y con que cortecilla he de entrar y salir ante la presencia real del Sor. Gob<sup>or</sup> Tastuanes?

*Alguacil.*

Si, te enseñaré, pero no de balde; primero ha de ser mi salario.

*Güegüence.*

Pescados salados? Ha, muchachos! Ahí estan las redes de pescados salados?

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*Alg.* At your service, Güegüence. I pray God to protect the leading men [and they will suspend] the music, dances, songs, ballets, and such like, for this good-for-nothing Güegüence.

(They dance around the stage.)

*Alg.* Ha, Güegüence! here we are at the place.

*Güe.* Here we are, with heart of grace.

*Alg.* At the place.

*Güe.* To work apace.

*Alg.* At the place.

*Güe.* At the place. Now, friend Captain Chief Alguacil, won't you teach me with what style, and with what etiquette, I ought to go in and come out of the royal presence of the Governor Tastuanes?

*Alg.* Yes, I'll teach you; but not for nothing. First, I want my salary.

*Güe.* Salted fish? Ho, boys! are the nets of salted fish here?

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18

*D. Forcico.*

Ahi estan, tatita.

*D. Ambrosio.*

Que redes de pescados salados has de tener, Güegüence, embustero?

*Güegüence.*

Como no! mala casta, ojos de sapo muerto! Amigo Cap<sup>n</sup> Alg<sup>l</sup> M<sup>or</sup>, ya estamos desaviados de los pescados salados.

*Alguacil.*

Acaso no me cele de pescados salados, Güegüence.

*Güegüence.*

Pues, y como, amigo Cap<sup>n</sup> Alg<sup>l</sup> M<sup>or</sup>?

*Alguacil.*

Reales de plata, Güegüence.

*Güegüence.*

Ha! redes de platos. A! muchachos, ahí estan las redes de platos?

*D. Forcico.*

Ahi estan, tatita.

*Güegüence.*

Pues, amigo Cap<sup>n</sup> Alg<sup>l</sup> M<sup>or</sup>, ya estamos aviados de platos. Y como de que platos quiere? de la china, ó de barro?

*Alguacil.*

Ayugama, no me cele de platos, Güegüence.

*Güegüence.*

Pues, y como, amigo Cap<sup>n</sup> Alg<sup>l</sup> M<sup>or</sup>?

*Alguacil.*

Pesos duros, Güegüence.

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*Don Amb.* What nets of salted fish do you pretend to have, Güegüence, you old humbug?

*Güe.* Why not, you bad breed, you evil-eyed brat? Friend Captain Chief Alguacil, we are just now out of salted fish.

*Alg.* Perhaps I don't care for salted fish, Güegüence.

*Güe.* Well, what then, Captain Chief Alguacil?

*Alg.* Pieces of eight, Güegüence.

*Güe.* Ha! dishes and plates. Ho, boys! have we some dishes and plates?

*Don For.* Here they are, little papa.

*Güe.* Well, then, Captain Chief Alguacil, we are supplied with plates. What kind of plates do you want, china plates or earthen plates?

*Alg.* Neither one nor the other. I don't care for plates, Güegüence.

*Güe.* Well, what then, Captain Chief Alguacil?

*Alg.* Hard pieces, Güegüence.

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20

*Güegüence.*

Ha! Quesos duros de aquellos grandotes. A, muchachos, ahí están los quesos duros que trajimos de sobornal?

*D. Forcico.*

No, tatita; se los comió mi hermanito, Don Ambrosio.

*D. Ambrosio.*

Que quesos duros has de tener, Güegüence, embustero?

*Güegüence.*

Como no, mala casta, despues que te los has comido. Amigo Cap<sup>n</sup> Alg<sup>l</sup> M<sup>or</sup>, ya estamos desaviados de los quesos duros, porque ahi traigo un muchacho tan ganzo, que no me deja nada.

*Alguacil.*

Acaso no me cele de quesos duros, Güegüence.

*Güegüence.*

Pues, y como, amigo Cap<sup>n</sup> Alg<sup>l</sup> M<sup>or</sup>?

*Alguacil.*

Doblonos de oro y de plata, Güegüence.

*Güegüence.*

Ha! dobles. A! muchachos, sabes doblar?

*D. Forcico.*

Si, tatita.

*Güegüence.*

Pues dobla, muchachos, Dios persogue á mi amigo Cap<sup>n</sup> Alg<sup>l</sup> M<sup>or</sup>, que ahora endenantes estuvimos tratando y contratando con el, y ya se lo llevó una bola de fuego á mi amigo.

*Alguacil.*

Para tu cuerpo, Güegüence. Acaso no me cele de dobles.

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*Güe.* Ha! hard cheeses; those big ones. Ho, boys! have we those hard cheeses which we brought along as extras?

*Don For.* No, little papa, my little brother, Don Ambrosio, ate them up.

*Don Am.* What hard cheeses do you pretend to have, Güegüence, you old humbug?

*Güe.* Why not, you bad breed, since you ate them up? Friend Captain Chief Alguacil, we are just now out of hard cheeses, because I have a boy here who is such a hog that he leaves me nothing.

*Alg.* Perhaps I don't care for hard cheeses, Güegüence.

*Güe.* Well, what then, Captain Chief Alguacil?

*Alg.* I want toll of gold and silver, Güegüence.

*Güe.* Ha! toll. Ho, boys! do you know how to toll?

*Don For.* Yes, little papa.

*Güe.* Well, then, toll away, boys, for God has got after my friend the Captain Chief Alguacil, with whom we were talking and bargaining a moment ago, and has carried off my friend in a ball of fire.

*Alg.* May it burn your body, Güegüence. Perhaps I don't care for tolling.

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22

*Güegüence.*

Pues, y como, amigo Cap<sup>n</sup> Alg<sup>l</sup> M<sup>or</sup>?

*Alguacil.*

Doblonos de oro y de plata, Güegüence.

*Güegüence.*

Doblones de oro y de plata! Pues hableme recio, que como soi viejo y sordo, no oigo lo que me dicen; y por esas tierras adentro no se entiende de redes de platos, ni de pescados salados, ni de quesos duros, ni de dobles, sino onzas de oro y moneda de plata. Y, vamos, ¿cuanto quiere?

*Alguacil.*

Todo lo que hubiere en la bodega, Güegüence.

*Güegüence.*

¿Todo, todo?—¿No me dejas nada?

*Alguacil.*

Nada, nada, Güegüence.

*Güegüence.*

Ni batuchito?

*Alguacil.*

Ni batuchito, Güegüence.

*Güegüence.*

Ya lo ven, muchachos, lo que hemos trabajado para otro hambriento.

*D. Forcico.*

Así es, tatita.

*D. Ambrosio.*

Así lo mereces, Güegüence, embustero.

*Güegüence.*

Arra ya, mala casta, comeras tus uñas.

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*Güe.* Well, what then, friend Captain Chief Alguacil?

*Alg.* Doubloons of gold and silver.

*Güe.* Doubloons of gold and silver! Then speak loud, for I am old and deaf; and in these inland places people know nothing of nets of plates, and of salted fish, nor about hard cheeses, nor about tolls, but only about ounces of gold and coins of silver. Well, let us come to it, how much do you want?

*Alg.* Everything in the shop, Güegüence.

*Güe.* Everything? Everything? You won't leave me anything?

*Alg.* Nothing, nothing, Güegüence.

*Güe.* Not so much as an empty box?

*Alg.* Not even an empty box, Güegüence.

*Güe.* Now, boys, you see how we have worked to feed another hungry fellow.

*Don For.* So it is, little papa.

*Don Am.* So you deserve, Güegüence, you old humbug.

*Güe.* Get out, you bad breed, you shall eat your finger nails.

*D. Ambrosio.*

Las comeremos, Güegüence.

*Güegüence.*

Pues, ponga las manos: y las dos manos pone el hambriento, y que buenas uñas se tiene mi amigo Cap<sup>n</sup> Alg<sup>l</sup> M<sup>or</sup>, parecen de perico-ligero! a! una bomba caliente para estas uñas!

*Alguacil.*

Para tu cuerpo, Güegüence.

*Güegüence.*

Pues, tome! Uno, dos, tres, cuatro. Ha! mi plata, muchachos! Cuatro cientos y tantos pesos le he dado á mi amigo Cap<sup>n</sup> Alg<sup>l</sup> M<sup>or</sup>—Vd., amigo Cap<sup>n</sup> Alg<sup>l</sup> M<sup>or</sup>, no sabe cual es real, ni cual es medio.

*Alguacil.*

Como no? Si, entiendo de todo, Güegüence.

*Güegüence.*

La mitad de este medio hacen dos cuartillos; un cuartillo dos octavos, un octavo dos cuartos, un cuarto dos maravedis, cada maravedi dos blancos.

*Alguacil.*

Pues, échelos todos.

*Güegüence.*

Pues, enséñeme.

*Alguacil.*

Pues, azetagago.

*Güegüence.*

Pues, maneta congón.

*Alguacil.*

Matateco Dio mispiales, Sor. Gob<sup>or</sup> Tastuanes.

*Don Am.* Let us eat them, Güegüence.

*Güe.* Then put out your hands, and let this hungry fellow put out both his hands; and my! what fine nails has my friend, the Captain Chief Alguacil! They are like those of a scratching monkey! Ho, there! a hot shot for these nails!

*Alg.* May it burn your body, Güegüence.

*Güe.* Well, here then [*shows four coins*]. One, two, three, four. Ha! my money, boys! Four hundred and some odd dollars I have given to my friend, the Captain Chief Alguacil. But you, friend Captain Chief Alguacil, you don't know a real from a half a one.

*Alg.* Why not? I understand all about them, Güegüence.

*Güe.* The half of this half real makes two cuartillos; a cuartillo is two octavos; an octavo is two quartos; a quarto is two maravedis; and each maravedi is two blancos.

*Alg.* Well, then, down with them all.

*Güe.* Well then, teach me.

*Alg.* Well, then, pay attention.

*Güe.* Well, then, show me.

*Alg.* I pray God to protect you, Governor Tastuanes.

Matateco Dio cuascuane cuascuane Tastuanes.

*Alguacil.*

Matateco Dio mispiales, Sor. Gob<sup>or</sup> Tastuanes.

*Güegüence.*

Matateco Dio panegüe pategüe Tastuanes.

*Alguacil.*

Hace porfiado, Güegüence; Vd. ha menester una docena de cueros.

*Güegüence.*

Docena de cueros? Ha, muchachos, nos faltan reatas ó cobijones. Aqui el amigo Cap<sup>n</sup> Alg<sup>l</sup> M<sup>or</sup> nos ofrece una docena de cueros.

*D. Forcico.*

Si, tatita.

*Güegüence.*

Amigo Cap<sup>n</sup> Alg<sup>l</sup> M<sup>or</sup>, y como de que cueros, ¿de crudia ó de gamusa?

*Alguacil.*

Mas azetagago, Güegüence.

Le da dos rejasos.

*Güegüence.*

Arra ya, con que bueno, despues de pagado me has azotado; esos no son cueros, esos son azotes.

*D. Ambrosio.*

Así lo mereces, Güegüence, embustero.

*Alguacil.*

Matateco Dio mispiales Sor. Gob<sup>or</sup> Tastuanes, quinimente motales, quinimente moseguan, Alcaldes ordinarios de la Sta. hermandad, regidores y notarios y depositarios.

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27

*Güe.* I pray God will make you sing, Tastuanes.

*Alg.* I pray God to protect you, Governor Tastuanes.

*Güe.* I pray God to overcome Tastuanes.

*Alg.* You are stubborn, Güegüence, you need a dozen hidings.

*Güe.* Ho, boys! do we need some lines or covers? Our friend here, the Captain Chief Alguacil, offers us a dozen hides.

*Don For.* Yes, little papa.

*Güe.* How about those hides, friend Captain Chief Alguacil, are they green or dressed?

*Alg.* Find out more about them, Güegüence.

(Gives him two blows.)

*Güe.* Get out! what right have you to beat me when I have paid? These are not hides, they are blows.

*Don Am.* So you deserve, Güegüence, you old humbug.

*Alg.* I pray God to protect the Governor Tastuanes, those who carry his messages and transact his business, the regular alcaldes of the Holy Brotherhood, the registrars,

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Eguan noche mo Cabildo Real del Sor Gob<sup>or</sup> Tastuanes.

*Güegüence.*

Amigo Cap<sup>n</sup> Alg<sup>l</sup> M<sup>or</sup>, si de balde le he dado mi dinero, si estos son mis lenguajes asonesepa negualigua seno libro de romance, lichúa rezar escataci, iscala ñonguan iscumbatasi à campaneme Tastuanes?

*Alguacil.*

Asaneganeme, Güegüence.

*Güegüence.*

Si cana amigo Cap<sup>n</sup> Alg<sup>l</sup> M<sup>or</sup> — — — — —

Matateco Dio mispiales, Sor. Gob<sup>or</sup> Tastuanes.

*Gobernador.*

Matateco Dio miscuales quilis Güegüence yatiguala neme?

*Güegüence.*

Ya nemo niqui nistipampa quinimente moseguan. Alcaldes ordinarios de la Santa hermandad, regidores y notarios (y) depositarios(.) Eguam noche mo Cabildo Real del Sor. Gob<sup>or</sup> Tastuanes.

*Gobernador.*

Pues, Güegüence, quinquimagua licencia te calas qui provincia real?

*Güegüence.*

Valgame Dios, Sor. Gob<sup>or</sup> Tastuanes, pues que es menester licencia?

*Gobernador.*

Es menester licencia, Güegüence.

*Güegüence.*

O valgame Dios, Sor. Gob<sup>or</sup> Tastuanes! Cuando yo

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29

notaries and archivists, [by day] and night, in the Royal Court of Governor Tastuanes.

*Güe.* Friend Captain Chief Alguacil, I have given my money for nothing, if these are to be my words; and shall I not bargain for a book in Spanish, to read these prayers out of when I come before Tastuanes?

*Alg.* Perhaps I may offer you one, Güegüence.

*Güe.* If anywhere, friend Captain Chief Alguacil—[*The Governor enters abruptly.*] I pray God to protect you, Governor Tastuanes.

*Gov.* I pray God to prosper you, Güegüence; are you well?

*Güe.* I am here, as is proper, [and I pray God to protect] those who transact the business, the regular alcaldes of the Holy Brotherhood, the registrars, notaries and archivists, [by day] and night, in the Royal Court of Governor Tastuanes.

*Gov.* Well, Güegüence, who has given you a permit to enter this royal province.

*Güe.* God bless me, Governor Tastuanes, what is it to need a permit?

*Gov.* A permit is necessary.

*Güe.* O! God bless me, Governor Tastuanes; when I

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anduve por esas tierras adentro, por la carrera de Mexico, por la Veracruz, por la Vera Paz, por Antepeque, arriando mi recua, guia muchachos, opa Don Forcico llega donde un mesonero tupile traiga una docena de huevos, vamos comiendo y descargando y vuelto á cargar, y me voy de paso, y no es menester licencia para ello, Sor. Gob<sup>or</sup> Tastuanes.

*Gobernador.*

Pues aqui es menester licencia para ello, Güegüence.

*Güegüence.*

Valgame Dios, Sor. Gob<sup>or</sup> Tastuanes, viniendo yo por una calle derecha me columbró una niña que estaba sentada en una ventana de oro, y me dice: que galan el Güegüence, que bizarro el Güegüence, aqui tienes bodega, Güegüence, entra, Güegüence, siéntato, Güegüence, aqui hay dulce, Güegüence, aqui hay limon. Y como soy un hombre tan gracejo, salté á la calle con un cabriolé, que con sus adornos no se distinguia de lo que era, lleno de plata y oro hasta el suelo, y así una niña me dió licencia, Sor. Gob<sup>or</sup> Tastuanes.

*Gobernador.*

Pues una niña no puede dar licencia, Güegüence.

*Güegüence.*

O valgame Dios, Sor. Gob<sup>or</sup> Tastuanes, no seremos guancos, no seremos amigos, y seremos de sones sepanegaligua, no fardesia de ropa; en primer lugar cajoneria de oro, cajoneria de plata, ropa de Castilla, ropa de contrabando, güipil de pecho, güipil de pluma, medias de seda, zapatos de oro, sombrero de castor, estriberas de

was traveling up country, on the road to Mexico, through Vera Cruz, and Vera Paz, and Antequera, driving my mules, leading my boys, twice Don Forcico comes across a constable innkeeper who brings us a dozen eggs; and we go on eating and unloading, and we load up again, and I go right along, and there is no need of a permit for it, Governor Tastuanes.

*Gov.* Well, here there is need of a permit for it, Güegüence.

*Güe.* God bless me, Governor Tastuanes, as I was coming up a straight street, a girl who was sitting in a golden window descried me, and says to me: "What a fine fellow is Güegüence; how gallant is Güegüence; here's the shop for you, Güegüence; come in, Güegüence; sit down, Güegüence; there's sweatmeats here, Güegüence; there's a lemon here." And, as I am such a funny fellow, I jumped off, with my riding cloak on, so full of ornaments that you could not tell what it was, covered with gold and silver to the ground; and that's the way a girl gave me a permit, Governor Tastuanes.

*Gov.* Well, a girl can't give a permit [here], Güegüence.

*Güe.* O! God bless me, Governor Tastuanes, we won't be fools; no, we will be friends, and we will bargain about my packs of goods. In the first place, chests of gold, chests of silver, cloth of Spain, cloth from smugglers, vests, feather skirts, silk stockings, golden shoes, beaver

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32

lazo de oro y de plata, ya pachigüe muyule Sor. Gob<sup>or</sup> Tastuanes.

*Gobernador.*

Pachigüete no pachigüete, Güegüence, asamatimagas, (a sonos) se palparesia motel polluse D. Forcico y D. Ambrosio timaguas y verdad, tin riquezas y hermosuras tumile mo Cabildo Real.

*Güegüence.*

No chopá quimate mollule, Sor. Gob<sup>or</sup> Tastuanes.

*Gobernador.*

No chiquimate, Güegüence.

*Güegüence.*

Pues si cana amigo Cap<sup>n</sup> Alg<sup>l</sup> M<sup>or</sup>, simocagüe nistipampa, Sres. principales, sonos, mudanzas, velancicos, necana, y palparezia D. Forcico timaguas y verdad, tin hermosura, tin bellezas tumiles mo Cabildo Real.

*Gobernador.*

No pilse Cap<sup>n</sup> Alg<sup>l</sup> M<sup>or</sup> simocagüe campamento Sres. principales, sonos, mudanzas, velancicos, necana y palparezia D. Forcico timagas y verdad, tin hermosura, tin belleza tumile mo Cabildo Real.

*Alguacil.*

Mascamayagua Sor. Gob<sup>or</sup> Tastuanes. Matateco Dio mispiales Sres. principales, sonos, mudanzas, velancicos, necana y palparezia D. Forcico timaguas y verdad.

Aqui el Alguacil saca à D. Forcico p<sup>a</sup> hablar con el Gob<sup>or</sup>.

*D. Forcico.*

Matateco Dio mispiales, Sor. Gob<sup>or</sup> Tastuanes.

hats, stirrup straps of gold and silver lace, as may satisfy the clever Governor Tastuanes.

*Gov.* No, I am not satisfied with what you say, Güegüence. Don Forcico and Don Ambrosio must give a truthful account to our Royal Court, whether

you have riches and abundant treasures.

*Güe.* Do you not know it already, clever Governor Tastuanes?

*Gov.* I do not know it, Güegüence.

*Güe.* Then, if friend Captain Chief Alguacil will suspend, in my presence, the music, dances, songs and ballets of the leading men, Don Forcico will give a truthful account to the Royal Court about my riches and abundant treasures.

*Gov.* My son, Captain Chief Alguacil, suspend in the quarters of the leading men the music, dances, songs and ballets, and Don Forcico will give a truthful account to the Royal Court about their riches and abundant treasures.

*Alg.* At your service, Governor Tastuanes. I pray God to protect the leading men, and [they suspend] the music, dances, songs and ballets, and Don Forcico will give a truthful account.

(The Alguacil takes Don Forcico aside to talk with the Governor.)

*Don For.* I pray God to protect you, Governor Tastuanes.

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34

*Gobernador.*

Matateco Dio miscuales quilis Don Forcico ya tigualala neme.

*D. Forcico.*

Ya nemo niqui nistipampa, quinimente motales, quinimentos moseguan, Alcaldes ordinarios de la Sta. hermandad, regidores, notarios y depositarios. Eguan noche mo Cabildo Real del Sor. Gob<sup>OR</sup> Tastuanes.

*Gobernador.*

Pues, Don Forcico asamatimaguas semo verdad a sonos sepaguala motalce Güegüence quichua contar güil hombre rico, tin riquezas, tin hermosura, tin belleza, en primer lugar cajoneria de oro, cajoneria de plata, doblones de oro, monedas de plata, hay me saga Don Forcico.

*D. Forcico.*

O valgame Dios, Sor. Gob<sup>or</sup> Tastuanes, es corto el dia y la noche para contar las riquezas de mi padre; en primer lugar cajoneria de oro, cajoneria de plata, ropa de Castilla, ropa de contrabando, estriberas de lazo de oro y de plata, ya pachigüe muyule Sor. Gob<sup>or</sup> Tastuanes.

*Gobernador.*

Pachigüete no pachigüete pues, Don Forcico, á sonos se palparesia tu hermanito Don Ambrosio timaguas y verdad tin riquezas y hermosuras tumiles mo Cabildo real.

*D. Forcico.*

Sor. Gob<sup>or</sup> Tastuanes, sicana amigo Cap<sup>n</sup> Alg<sup>1</sup> M<sup>or</sup>, mayague campamento Sres. principales, sonos, mudanzas, velancicos, necana y palparesia mi hermanito Don Ambrosio timaguas y verdad.

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35

*Gov.* I pray God to prosper you, Don Forcico; are you well?

*Don For.* I am here, as is proper, [and I pray God to protect] those who carry the messages, those who transact the business, the regular alcaldes of the Holy Brotherhood, the registrars, notaries and archivists, [by day] and night, in the Royal Court of Governor Tastuanes.

*Gov.* Well, Don Forcico, you are to tell me the truth about the stories which Güegüence tells, saying that he is a rich man, and has property, and

handsome and beautiful things; in the first place, chests of gold, chests of silver, doubloons of gold, coins of silver; so tell me clearly, Don Forcico.

*Don For.* O! God bless me, Governor Tastuanes, the day and the night are too short to tell you all the riches of my father. In the first place, chests of gold, chests of silver, cloth of Spain, cloth from smugglers, stirrup straps of lace of gold and silver, as may satisfy the clever Governor Tastuanes.

*Gov.* No, not satisfied yet, Don Forcico; for next, your little brother, Don Ambrosio, will give a truthful account to the Royal Court about these riches and abundant treasures.

*Don For.* Governor Tastuanes, if friend Captain Chief Alguacil will suspend in the quarters of the leading men the music, dances, songs and ballets, my little brother, Don Ambrosio, will give a truthful account.

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36

*Gobernador.*

No pilsa Cap<sup>n</sup> Alg<sup>l</sup> M<sup>or</sup>, simocagüe campamento Sres. principales, sonos, mudanzas, velancicos, necana, y palparesia su hermanito D. Ambrosio timaguas y verdad tin riquezas, tin hermosuras.

*Alguacil.*

Mascamayagua Sor. Gob<sup>or</sup> Tastuanes. Matateco Dio mispiales Sres. principales, sonos, mudanzas, velancicos, necana, y palparesia Don Ambrosio timaguas y verdad.

Aqui el Alg<sup>l</sup> saca à D. Ambrosio p<sup>a</sup> hablar con el Gob<sup>or</sup>.

*D. Ambrosio.*

Matateco Dio mispiales, Sor. Gobernador Tastuanes.

*Gobernador.*

Matateco Dio miscuales, quilis Don Ambrosio, ya tigualá neme?

*D. Ambrosio.*

Ya nemo niqui nistipampa quinimente motales, quinimente moseguan Alcaldes ordinarios de la Sta. hermandad, regidores y notarios, y depositarios. Eguan noche mo Cabildo Real del Sor. Gob<sup>or</sup> Tastuanes.

*Gobernador.*

Pues Don Ambrosio asamatimaguas semo verdad á sonés (se) paguala motalce Güegüence quichua contar güil hombre rico. En primer lugar cajonería de oro, cajonería de plata, ropa de Castilla, ropa de contrabando, güipil de pecho, güipil de pluma, medias de seda, zapatos de oro, sombrero de castor, estriberas de lazo de oro y de plata, muchintes hermosuras quichua contar sesule Güegüence hoy melagüe Don Ambrosio.

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37

*Gov.* My son, Captain Chief Alguacil, suspend in the quarters of the leading men the music, dances, songs and ballets, and his little brother, Don Ambrosio, will give a truthful account of the riches and treasures.

*Alg.* At your service, Governor Tastuanes. I pray God to protect the leading men, [and they suspend] the music, dances, songs and ballets, and Don Ambrosio will give a truthful account.

(The Alguacil takes Don Ambrosio aside to talk to the Governor.)

*Don Am.* I pray God to protect you, Governor Tastuanes.

*Gov.* I pray God to prosper you, Don Ambrosio; are you well?

*Don Am.* I am here, as is proper, [and I pray God to protect] those who carry the messages, those who transact the business, the regular alcaldes of the Holy Brotherhood, the registrars, notaries and archivists, [by day] and by night, in the Royal Court of Governor Tastuanes.

*Gov.* Well, Don Ambrosio, you are to tell me the truth about the stories which GÜEGÜENCE relates, saying that he is a rich man. In the first place, [that he has] chests of gold, chests of silver, cloth of Spain, cloth from smugglers, vests, skirts of feathers, silk stockings, golden shoes, a beaver hat, stirrup straps of lace of gold and silver, quantities of pretty things, as that good-for-nothing GÜEGÜENCE relates; so tell me clearly, Don Ambrosio.

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38

*D. Ambrosio.*

Valgame Dios, Sor. Gob<sup>OR</sup> Tastuanes, vergüenza me da contar las cosas de ese GÜEGÜENCE embustero, pues solo está esperando que cierre la noche para salir de casa en casa á hurtar lo que hay en las cocinas para pasar el, y su hijo Don Forcico. Dice que tiene cajoneria de oro, y es una petaca vieja totolatera, que tiene catre de seda y es un petate viejo revolcado, dice que tiene medias de seda y son unas botias viejas sin forro, que tiene zapatos de oro, y son unas chancletas viejas sin suelas, que tiene un fusil de oro, y es solo el palo, porque el cañon se lo quitaron.

*GÜEGÜENCE.*

Ve, que afrenta de muchacho, hablador, boca floja! revientale, hijo, la cabeza, que como no es hijo mio me desacredita.

*D. Forcico.*

Quitate de aquí, mala casta! No se espante Sor. Gob<sup>OR</sup> Tastuanes en oir á este hablador, que cuando yo anduve con mi padre por la carrera de Mexico y cuando venimos ya estaba mi madre en cinta de otro, y por eso salió tan mala casta, Sor. Gob<sup>OR</sup> Tastuanes.

*GÜEGÜENCE.*

Sor. Gob<sup>OR</sup> Tastuanes ya pachigüe muyules teguane motel poyuce Don Forcico contar tin hermosuras, tin bellezas, tumiles mo Cabildo Real.

*Gobernador.*

Pachigüete no pachigüete, Güegüence, asamaquimate mollule mo Cabildo real.

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39

*Don Am.* God bless me, Governor Tastuanes, I am ashamed to talk about the affairs of this old humbug, Güegüence, for he is only waiting until it is dark, to go from house to house, stealing whatever is in the kitchens, to keep him and his son, Don Forcico, alive. He says he has a chest of gold, and it is an old bird-basket; that he has a silken cot, and it is a dirty old mat; he says he has silk stockings, and they are old leggings, without lining; that he has golden shoes, and they are worn out slippers, without soles; that he has a golden gun, and it is only a wooden stock, because they took the barrel away from him.

*Güe.* Heavens! what an impudent boy, a babbler, a lying tongue! Break his head, my boy, for no son of mine would slander me in that way.

*Don For.* Get out of here, you bad breed. Don't be shocked, Governor, to hear this babbler; for when I went with my father on the road to Mexico, when we came back my mother was big by another, and that is why this one is such a bad breed, Governor Tastuanes.

*Güe.* Governor Tastuanes, now are you not satisfied completely about us, by what Don Forcico told the Royal Court, that I have quantities of pretty and beautiful things?

*Gov.* No, not satisfied; the Royal Court would like to know it.

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40

*Güegüence.*

No chiquimate mollule Sor. Gob<sup>or</sup> Tastuanes: pues mayagüe amigo Cap<sup>n</sup> Alg<sup>l</sup> M<sup>or</sup>, campamento Srs. principales, sones, mudanzas, velancicos, necana y palparesia mo tnderia turna güiso mo Cabildo Real.

*Gobernador.*

No pilsa Cap<sup>n</sup> Alg<sup>l</sup> M<sup>or</sup>, simocagüe campamento Sres. principales, sones, mudanzas, velancicos, necana, y paltechua consolar sesule Güegüence(.) Eguan mo tnderia y paltechua consolar mo cabildo real.

*Alguacil.*

Mascamayagua, Sor. Gob<sup>or</sup> Tastuanes. Matateco Dio mispiales Sres. principales, sones, mudanzas, velancicos, necana y palparesia tnderia mo Cabildo Real.

Da vuelta el Güegüence y los muchachos bailando con la tienda, y habla el

*Güegüence.*

Matateco Dio mispiales, Sor. Gob<sup>or</sup> Tastuanes, asanega neme mo tnderia matamagüeso mo Cabildo Real. Alzen muchachos, miren cuanta hermosura. En primer lugar cajoneria de oro, cajoneria de plata, güipil de pecho, güipil de pluma, medias de seda, zapatos de oro, sombrero de castor, estriberas de lazo de oro y de plata, muchintes hermosuras, Sor. Gob<sup>or</sup> Tastuanes, asaneganeme ese lucero de la mañana que relumbra del otro lado del mar, asanecaneme esa jeringuita de oro para ya remediar el Cabildo Real del Sor. Gob<sup>or</sup> Tastuanes.

*Gobernador.*

Para tu cuerpo, Güegüence.

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*Güe.* The clever Governor Tastuanes does not know it. Well, then, let friend Captain Chief Alguacil suspend in the quarters of the leading men the music, dances, songs, ballets and talk, and I will open my tent to the Royal Court.

*Gov.* My son, Captain Chief Alguacil, suspend in the quarters of the leading men the music, dances, songs, ballets and such like, to please this good-for-nothing Güegüence, and he will show his tent, to please the Royal Court.

*Alg.* At your service, Governor Tastuanes. I pray God to protect the leading men, [and they suspend] the music, dances, songs, ballets and talk, [to show] the tent to the Royal Court.

(Güegüence and the boys dance around the stage with the tent.)

*Güe.* I pray God to protect you, Governor Tastuanes. Let me offer you my tent, to show to the Royal Court. Heft it, boys. See what pretty things! In the first place, a chest of gold, a chest of silver, vests, feather skirts, silk stockings, golden shoes, a beaver hat, stirrup straps of lace of gold and silver, quantities of pretty things, Governor Tastuanes. Let me offer you this star of the morning, which shines from the other side of the sea; let me offer you this syringe of gold, with which to medicate the Royal Court of the Governor Tastuanes.

*Gov.* May it be for your own body, Güegüence.

*Güegüence.*

Como este mi muchacho tiene tantos oficios, que hasta en las uñas tiene encajados los oficios.

*Gobernador.*

Seran de arena, Güegüence.

*Güegüence.*

Pues mas ha sido escultor, fundidor, repicador, piloto de alturas de aquellos que se elevan hasta las nubes, Sor. Gob<sup>or</sup> Tastuanes.

*Gobernador.*

Esos no son oficios de continuo, Güegüence.

*Güegüence.*

Pues mas ha sido carpintero, hacedor de yugos aunque sean de papayo, hacedor de arados, aunque sean de tecomajoche ya pachigüe muyule Sor. Gob<sup>or</sup> Tastuanes.

*Gobernador.*

Ya pachigüete no pachigüete, pues Güegüence asanese palparesia mo Don Forcico timaguas y verdad tin oficios.

*Güegüence.*

Pues si cana amigo Cap<sup>n</sup> Alg<sup>l</sup> M<sup>or</sup>. Mayague nistipampa Sres. principales, sones, mudanzas, velancicos, necana y palparesia Don Forcico timaguas y verdad tin oficios.

*Alguacil.*

Mascamayagua, Güegüence. Matateco Dio mispiales Sres. principales, sones, mudanzas, velancicos, necana y palparesia D. Forcico mo Cabildo Real.

Vuelve el Alguacil à sacar à D. Forcico.

*Güe.* It is wonderful how many trades this boy of mine has. He is deep in trades to his fingers' ends.

*Gov.* They are of no account, Güegüence.

*Güe.* Why, he has been a sculptor, a metal founder, a bell-ringer, and a pilot to the heights which rise above the clouds, Governor Tastuanes.

*Gov.* These are not permanent employments, Güegüence.

*Güe.* Then he has been a carpenter, a maker of yokes, though of papaya wood, a maker of plows, though of temple tree wood. This should satisfy the clever Governor Tastuanes.

*Gov.* No, I am not yet satisfied. Let Güegüence tell his son, Don Forcico, to give a truthful account of his trades.

*Güe.* Then, if friend Captain Chief Alguacil will, in my presence, cause the leading men to suspend the music, dances, songs and ballets, Don Forcico will give a truthful account of his trades.

*Alg.* At your service, Güegüence. I pray God will protect the leading men, [and they suspend] the music, dances, songs and ballets, for the talk of Don Forcico to the Royal Court.

(The Alguacil brings Don Forcico forward.)

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44

*D. Forcico.*

Sor. Gob<sup>or</sup> Tastuanes, hasta en las uñas tengo encajados los oficios.

*Gobernador.*

Seran de arena, Don Forcico.

*D. Forcico.*

Pues mas he sido escultor, fundidor, repicador, piloto de alturas de aquellas que se elevan hasta las nubes, Sor. Gob<sup>or</sup> Tastuanes.

*Gobernador.*

Pachigüete no pachigüete, pues Don Forcico asamaguimate mollule tin mudanzas, tin sapatetas mo Cabildo Real.

*D. Forcico.*

O valgame Dios, Sor. Gob<sup>or</sup> Tastuanes, sicana amigo Cap<sup>n</sup> Alg<sup>l</sup> M<sup>or</sup>, campamento Sres. principales, sones, mudanzas, velancicos, necana tin corridos y palechua consolar mo Cabildo Real.

*Gobernador.*

No pilse Cap<sup>n</sup> Alg<sup>l</sup> M<sup>or</sup> simocagüe campamento Sres. principales, sones, mudanzas, velancicos, necana y palparesia lichua consolar sesule Güegüence.

*Alguacil.*

Mascamayagua Sor. Gob<sup>or</sup> Tastuanes. Matateco Dio mispiales Sres. principales, sones, mudanzas, velancicos, necana y palparesia consolar mo Cabildo Real sesule Güegüence.

Primera bailada del Corrido, y habla el

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45

*Don For.* Governor Tastuanes, I am deep in trades to my finger ends.

*Gov.* They are of no account, Don Forcico.

*Don For.* Why, I have been a sculptor, a metal founder, a bell-ringer, and a pilot to the heights which rise above the clouds, Governor Tastuanes.

*Gov.* No, I am not satisfied, since Don Forcico should also know some clever dances and caperings, [to amuse] the Royal Court.

*Don For.* O! God bless me, Governor Tastuanes, if friend Captain Chief Alguacil [will suspend] in the quarters of the leading men the music, dances, songs and ballets, they shall have some running dances and such things, to amuse the Royal Court.

*Gov.* My son, Captain Chief Alguacil, suspend in the quarters of the leading men the music, dances, songs, ballets and talk, in order that this good-for-nothing Güegüence may amuse [the Royal Court].

*Alg.* At your service, Governor Tastuanes. I pray God to protect the leading men, [and they suspend] the music, dances, songs, ballets and talk, in order that the good-for-nothing Güegüence may amuse the Royal Court.

(First ballet with the running dance.)

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46

*Güegüence.*

Sor. Gob<sup>or</sup> Tastuanes, ya pachigüe mollule tigüita tin mudanzas, tin sapatetas, lichua consolar mo Cabildo Real.

*Gobernador.*

Pachigüete no pachiguete, Güegüence, asamaquimate muyule, asanese palparesia motel poyuse Don Forcico y Don Ambrosio à consolar el Cabildo Real.

*Güegüence.*

No chopá quimate muyule, Sor. Gob<sup>or</sup> Tastuanes.

*Gobernador.*

No chopä quimate Güegüence.

*Güegüence.*

Mayague amigo Cap<sup>n</sup> Alg<sup>l</sup> M<sup>or</sup>, campamento Sres. principales, sonos, corridos, necana y paltechua consolar Don Forcico eguan D. Ambrosio mo Cabildo Real.

*Gobernador.*

No pilse Cap<sup>n</sup> Alg<sup>l</sup> M<sup>or</sup>, simocagüe campamento Sres. principales, sonos, corridos, necana y paltechua consolar Don Forcico eguan Don Ambrosio mo Cabildo Real.

Segunda bailada del Güegüence, y los dos muchachos.

*Güegüence.*

Sor Gob<sup>or</sup> Tastuanes, ya pachigüe mollule tigüita tin mudanzas, tin sapatetas lichua consolar mo Cabildo Real.

*Gobernador.*

Pachigüete no pachigüete, Güegüence.

*Güegüence.*

Sor. Gob<sup>or</sup> Tastuanes asamaquimate mollule tin mudanzas, tin sapatetas sonos San Martin, à lichua consolar Don Forcico eguan Don Ambrosio mo Cabildo Real.

*Gov.* No, I am not satisfied. I would know thoroughly what Don Forcico and Don Ambrosio can do to amuse the Royal Court.

*Güe.* Do you not know it, Governor Tastuanes?

*Gov.* I do not know it, Güegüence.

*Güe.* Let friend Captain Alguacil Major [suspend] in the quarters of the leading men the music, dances, songs and such like, that Don Forcico and Don Ambrosio may amuse the Royal Court.

*Gov.* My son, Captain Chief Alguacil, suspend in the quarters of the leading men the music, dances, songs and such like, that Don Forcico and Don Ambrosio may amuse the Royal Court.

(Second ballet of Güegüence and the two boys.)

*Güe.* Governor Tastuanes, now you are certainly satisfied that they have dances, have caperings, to amuse the Royal Court.

*Gov.* No, I am not satisfied, Güegüence.

*Güe.* Governor Tastuanes may certainly know that Don Forcico and Don Ambrosio have dances and caperings, to the tune of St. Martin, to amuse the Royal Court.

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48

*Gobernador.*

No chopa quimate mollule Güegüence. No pilse Cap<sup>n</sup> Alg<sup>l</sup> M<sup>or</sup> simocagüe campamento Sres. principales, sones San Martin a lichua consolar mo Cabildo Real sesule Güegüence.

Aqui se toca S. Martin y dan vuelta todos bailando.

*Gobernador.*

A Güegüence ya pachigüe muyule tigüita tin sapatetas lichuas consolar mo Cabildo Real.

*Güegüence.*

Pachigüete no pachigüe, Sor. Gob<sup>or</sup> Tastuanes asamaquimate muyule sonos Portorico no amigo Cap<sup>n</sup> Alg<sup>l</sup> M<sup>or</sup> à lichua consolar Don Forcico, y Don Ambrosio mo Cabildo Real.

*Gobernador.*

No pilse Cap<sup>n</sup> Alg<sup>l</sup> M<sup>or</sup>, simocagüe campamento Sres. principales, sonos Portorico lichua consolar sesule Güegüence.

Aqui se toca un ton antiguo y dan vuelta todos bailando.

*Gobernador.*

A Güegüence ya pachigüe muyule tigüita tin sapatetas lichua consolar mo Cabildo Real.

*Güegüence.*

Pachigüete no pachigüe, Sor. Gob<sup>or</sup> Tastuanes, que unos van para atras, y otros para delante.

*Gobernador.*

Eso no lo sé, Güegüence. Pues, Güegüence, asamaquimate muyule, tin mudanzas, tin sapatetas semula macho-raton à lichua consolar mo Cabildo Real.

(The tune of St. Martin is played, and they all dance around.)

*Gov.* Now, Güegüence, I am satisfied that they have caperings to amuse the Royal Court.

*Güe.* But I am not satisfied; and, Governor Tastuanes, my friend, Captain Chief Alguacil, might like to know how Don Forcico and Don Ambrosio can amuse the Royal Court, to the tune of Porto Rico.

*Gov.* My son, Captain Chief Alguacil, suspend in the quarters of the leading men [the music, etc.], that this good-for-nothing Güegüence may console [us] with the tune of Porto Rico.

(An ancient tune is played, and they all dance around.)

*Gov.* Now, Güegüence, I am satisfied that they have caperings to amuse the Royal Court.

*Güe.* But I am not satisfied, Governor Tastuanes, as some go from behind and others from in front.

*Gov.* I know nothing about that, Güegüence. Now, Güegüence, whether they have dances, caperings, like the *macho-raton*, to amuse the Royal Court?

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50

*Güegüence.*

Sor. Gob<sup>or</sup> Tastuanes, ya bueno amigo Cap<sup>n</sup> Alg<sup>l</sup> M<sup>or</sup>, campamento Sres. principales, sones, mudanzas, necana, à lichua consolar semula macho-raton mo Cabildo Real. A, muchachos! que es de los machos?

*D. Forcico.*

Ahí estan, tatita.

Aqui se toca la Valona para los machos, y habla el

*Güegüence.*

Sor. Gob<sup>or</sup> Tastuanes ya pachigüe mollule, tin mudanzas, tin sapatetas, tin remates, tin corcobios semula macho-raton.

*Gobernador.*

Pachigüete no pachigüe, Güegüence.

*Güegüence.*

Pues Sor. Gob<sup>or</sup> Tastuanes, no haremos un trato y contrato, que el sin tuno, sin tunal de eguan mo Doña Suche-Malinche?

*Gobernador.*

No chopa quimate muyule, Güegüence.

*Güegüence.*

No chiquimate, Sor. Gob<sup>or</sup> Tastuanes.

*Gobernador.*

No pilse Cap<sup>n</sup> Alg<sup>l</sup> M<sup>or</sup> simocagüe campamento el Señor Escribano Real, chigüigua no provincia real lichua obedecer eguan mo Doña Suche-Malinche.

Va el Alguacil à hablar con el Escribano Real.

*Alguacil.*

Matateco Dio mispiales, Sr. Escribano Real.

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order that we may amuse the Royal Court with the *macho-raton*. Ho, boys! how about the mules?

*Don For.* Here they are, little papa.

(The Valona is played for the mules.)

*Güe.* Governor Tastuanes, you are certainly satisfied that they have dances, caperings, finishing touches and curvetings, like the *macho-raton*.

*Gov.* No, I am not satisfied, Güegüence.

*Güe.* Well, then, Governor Tastuanes, shall we not make a trade and a treaty between him, without a folly or a fig-tree, and the lady Suche-Malinche?

*Gov.* Do you not know of it already, Güegüence?

*Güe.* I do not know it, Governor Tastuanes.

*Gov.* My son, Captain Chief Alguacil, suspend [the labor] in the quarters of the Royal Secretary, and let him obey our order to enter my royal presence, with the lady Suche-Malinche.

(The Alguacil goes to speak with the Royal Secretary.)

*Alg.* I pray God to protect you Mr. Secretary.

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52

*Escribano.*

Matateco Dio miscuales, quilis Cap<sup>n</sup> Alg<sup>l</sup> M<sup>or</sup>, ya tigualala neme?

*Alguacil.*

Ya nemo niqui nistipampa Sor. Escribano Real, negua ligua y Provincia Real, del Sor. Gob<sup>or</sup> Tastuanes, lichua obedecer eguan mo Doña Suche-

Malinche.

*Escribano.*

Pues, no pilse Cap<sup>n</sup> Alg<sup>l</sup> M<sup>or</sup> simocagüe campamento Sres. principales, sones, rujeros, y paltechua obedecer eguan mo Doña Suche-Malinche.

*Alguacil.*

Mascamayagua, Sor. Escribano Real.

Aqui se toca el Rujero, dan vuelta bailando los dos y habla el

*Escribano.*

Matateco Dio mispiales, Sor. Gob<sup>or</sup> Tastuanes.

*Gobernador.*

Matateco Dio miscuales quilis Sor. Escribano Real, ya tigualala neme?

*Escribano.*

Ya nemo niqui nistipampa lichua obedecer, eguan mo Doña Suche-Malinche.

*Gobernador.*

Pues, Sor. Escribano Real, asanegaguala sesule Güegüence güil hombre rico, eguan mo Doña Suche-Malinche.

*Escribano.*

Sor. Gob<sup>or</sup> Tastuanes, asanegualigua vestir saya de la China, güipil de pecho, güipil de pluma, medias de seda,

*Sec.* I pray God to prosper you, Captain Chief Alguacil; are you well?

*Alg.* I am, as is proper, Mr. Secretary. You will enter the royal presence of Governor Tastuanes, to obey his orders, and also the lady Suche-Malinche.

*Sec.* Well, then, my son, Captain Chief Alguacil, suspend in the quarters of the leading men the music, the shoutings, and such like, that I may obey, with the lady Suche-Malinche.

*Alg.* At your service, Mr. Secretary.

(The Rujero is played, and the two dance around.)

*Sec.* I pray God to protect you, Governor Tastuanes.

*Gov.* I pray God to prosper you, Mr. Secretary; are you well?

*Sec.* I am, as is proper, [and come] to obey your orders, with the lady Suche-Malinche.

*Gov.* Well, Mr. Secretary, there is a bargain between this good-for-nothing Güegüence, who is a rich man, and the lady Suche-Malinche.

*Sec.* Governor Tastuanes, let the bargain be for clothing, a petticoat from China, vest, feather skirt, silk stockings,

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54

zapatos de oro, sombrero de castor, para monistilco al Sor. Gob<sup>or</sup> Tastuanes.

Se vuelve el Escribano à su lugar, bailando con el Alguacil.

*Gobernador.*

Ha, Güegüence, asiguala lichua escojer mosamonte.

*Güegüence.*

¿Desmonte?

*Gobernador.*

Mosamonte, Güegüence.

*Güegüence.*

Yo no he hecho trato ni contrato con el Sor. Gob<sup>or</sup> Tastuanes, solo que sea mi muchacho.

*Gobernador.*

Eso no lo sé, Güegüence.

*Güegüence.*

Ha, muchachos, que trato y contrato tienes con el Sor. Gob<sup>or</sup> Tastuanes.

*D. Forcico.*

De casarme, tatita.

*Güegüence.*

De casarte! ¿y tan chiquito te atreves à casarte, muchacho?

*D. Forcico.*

Si, tatita.

*Güegüence.*

Y con quien me dejas, muchacho?

*D. Forcico.*

Con mi hermanito, Don Ambrosio.

*Güegüence.*

Que caso me hará ese jipato!

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shoes of gold, a beaver hat, for a son-in-law of Governor Tastuanes.

(The Secretary returns to his place, dancing with the Alguacil.)

*Gov.* Ha, Güegüence! it angers me that you choose so presumptuously.

*Güe.* Trumpery?

*Gov.* Presumptuously, Güegüence.

*Güe.* I have not made any trade or treaty with the Governor Tastuanes; it must be my boy.

*Gov.* I don't know about that, Güegüence.

*Güe.* Ho, boys! what trade or treaty have you with the Governor Tastuanes?

*Don For.* For me to get married, little papa.

*Güe.* For you to get married! What, boy! a little chap like you dares to get married?

*Don For.* Yes, little papa.

*Güe.* And with whom are you going to leave me boy?

*Don For.* With my little brother, Don Ambrosio.

*Güe.* What care will that imp take of me?

*D. Ambrosio.*

Y yo tambien me quiero casar.

*Güegüence.*

Para eso seres bueno. Don Forcico asiguale lichúa escojer mosamonte. Ve, que bizarra dama aqui, muchacho.

*D. Forcico.*

No está de mi gusto, tatita.

*Güegüence.*

Porque, muchacho?

*D. Forcico.*

Porque está muy pachaca, tatita.

*Güegüence.*

Pues, que es iguana ó garrobo para que esté pachaca? Quien la echó á perder, muchacho?

*D. Forcico.*

Mi hermanito, Don Ambrosio.

*Güegüence.*

Para eso será bueno este soplado, ojos de sapo muerto, por eso está tan apupujado. Ve, que bizarra maneca, muchacho.

*D. Forcico.*

Si está aventada, tatita.

*Güegüence.*

Quien la aventó, muchacho?

*D. Forcico.*

Mi hermanito, Don Ambrosio.

*Güegüence.*

Como aventastes esta dama, Don Ambrosio?

---

57

*Don Am.* And I too want to get married.

*Güe.* You're good enough for that. Don Forcico makes a bargain to choose presumptuously. See what a gay lady is here, my boy?

*Don For.* She is not to my taste, little papa.

*Güe.* Why not, my boy?

*Don For.* Because she is too much stuffed, little papa.

*Güe.* Is she, then, an iguana or a garrobo, that she is stuffed? Who has spoiled her, my boy?

*Don For.* My little brother, Don Ambrosio.

*Güe.* For that the bloated fellow is good enough, the evil-eyed brat; that is the reason he is so played out. See, here's a gay cake-baker my boy.

*Don For.* She *is* puffed up, little papa.

*Güe.* Who puffed her up, boy?

*Don For.* My little brother, Don Ambrosio.

*Güe.* How did you puff up this lady, Don Ambrosio?

---

58

*D. Ambrosio.*

De dormir con vos, Güegüence.

*Güegüence.*

Callate, mala casta. Ve que bizarra dama, esta otra, muchacho.

*D. Forcico.*

Esta, sí, está de mi gusto, tatita.

*Güegüence.*

Sabes escojer, no muchacho, pero no sabes escojer un buen machete para hacer un buen desmonte.

*D. Forcico.*

Tambien, tatita.

*Güegüence.*

Sor. Gob<sup>or</sup> Tastuanes, mosegua trato y contrato.

*Gobernador.*

No mocegua, Güegüence.

*Güegüence.*

No mocegua, Sor. Gob<sup>or</sup> Tastuanes; lo que siento es mi muchacho que se me pierde.

*Gobernador.*

Eso no lo sé, Güegüence.

Aqui se casan, y habla el.

*Gobernador.*

No pilsé Cap<sup>n</sup> Alg<sup>l</sup> M<sup>or</sup> chigüigua mo Provincia Real, campamento sesule Güegüence lichua obedecer con una yunta de botijas de vino de Castilla para en chocolá y paltechua brindar mo Cabildo Real.

*Regidor.*

Simocagüe, Sor. Alg<sup>l</sup> M<sup>or</sup>.—Mayagüe, amigo sesule Güegüence. En nombre  
mo Cabildo Real te damos los

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59

*Don Am.* It came from sleeping with you, Güegüence.

*Güe.* Shut up, you bad breed. See, my boy, what a gay lady this other one is.

*Don For.* This one? Yes, she suits me, little papa.

*Güe.* You know how to choose, my boy; but you don't know how to choose  
a good axe to make a good clearing.

*Don For.* That also, little papa.

*Güe.* Governor Tastuanes, let us make a trade and a treaty.

*Gov.* I will make it, Güegüence.

*Güe.* I will make it, Governor Tastuanes. What I feel is the loss of my boy.

*Gov.* I don't know about that, Güegüence.

(The marriage takes place.)

*Gov.* My son, Captain Chief Alguacil, let it be known in the quarters of my  
Royal Province that this good-for-nothing Güegüence is going to treat the  
Royal Court to a yoke of jars of Spanish wine.

*Reg.* Suspend [business], Mr. Chief Alguacil, and attend, friend good-for-  
nothing Güegüence. In the name of the Royal Court, we give the  
congratulations, and also

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parabienes de eguan mo Doña Suche-Malinche, de inmenso que goce con Don Forcico, tu hijo, Güegüence.

*Alguacil.*

Ha, Güegüence, asanegualigua y Provincia Real del Sor. Gob<sup>or</sup> Tastuanes y paltechua obedecer con una yunta de botijas de vino de Castilla en chocolá y paltechua brindar mo Cabildo Real del Sor. Gob<sup>or</sup> Tastuanes.

*Güegüence.*

Ha, muchachos, ya lo ven, aviados estamos. Bueno es, ser casado, pero ahora se nos ofrece un gran trabajo. Ya viene el provincial y no tenemos provision. Amigo Cap<sup>n</sup> Alg<sup>l</sup> M<sup>or</sup>, á onde dejó al provincial, en Managua ó en Nindiri?

*Alguacil.*

Acaso no me cele de provincial, Güegüence; una yunta de botijas de vino.

*Güegüence.*

Ya lo ven, muchachos, una yunta de bueyes, y ha de ser con carreta.

*Alguacil.*

Acaso no me cele de bueyes ò de carreta, Güegüence. Una yunta de botijas de vino de Castilla para en chocolá brindar su Cabildo Real Sor. Gob<sup>or</sup> Tastuanes.

*Güegüence.*

Ya lo ves, muchacho, en que empeño me metes, con ser casado. Ya ves la providencia que pide el Sor. Gob<sup>or</sup> Tastuanes, una yunta de botijas de vino de Castilla para en chocolá del Sor. Gob<sup>or</sup> Tastuanes; te atreves á buscarla ó á sacarla, muchacho?

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61

to the lady Suche Malinche, that she may enjoy herself hugely with Don Forcico, your son, Güegüence.

*Alg.* Ha, Güegüence! it is known in the Royal Province of the Governor Tastuanes that you are to obey him, and treat the Royal Court of the Governor Tastuanes to a yoke of jars of Spanish wine.

*Güe.* Ho, boys! you see we are already provided for. It is a fine thing to be married, but now we have a big job on hand. The Provincial is coming, and we have not prepared for him. Friend Captain Chief Alguacil, where did you leave the Provincial, in Managua or in Nindiri?

*Alg.* Perhaps I don't care about the Provincial; a yoke of wine-jars.

*Güe.* Now you see, boys, a yoke of oxen, and, no doubt, the cart as well.

*Alg.* Perhaps I don't care about carts or oxen, Güegüence; a yoke of jars of Spanish wine for a lunch, to treat the Royal Court of Governor Tastuanes.

*Güe.* Now, boy, you see in what a bother you put me by getting married. Now you see the contribution which the Governor asks, a yoke of jars of Spanish wine for the Governor's lunch. Are you equal to hunting for it, or to getting it, boy?

---

62

*D. Forcico.*

No tengo de onde, tatita.

*Güegüence.*

Para escojer mosamonte si eres bueno. Te atreves a buscar una yunta de botijas de vino de Castilla, Don Ambrosio?

*D. Ambrosio.*

No tengo de onde, Güegüence.

*Güegüence.*

Que cosa buena has de hacer, mala casta! Con que, ¿no te atreves, muchacho?

*D. Forcico.*

No, tatita.

*Güegüence.*

Pues á ganar ò á perder voy à buscar la yunta de botijas de vino.

*D. Forcico.*

No vaya, tatita, ya me avié de la yunta de botijas de vino.

*Güegüence.*

A onde te aviastes, muchacho?

*D. Forcico.*

En casa de un amigo.

*Güegüence.*

Quien te enseñó hacer amigo?

*D. Forcico.*

Usted, tatita.

*Güegüence.*

Calla, muchacho, que dirá la gente que yo te enseñó á hacer amigo?

---

63

*Don For.* I don't know whence, little papa.

*Güe.* You are bold enough to choose [a wife] presumptuously. Are you bold enough to hunt up a yoke of jars of Spanish wine, Don Ambrosio?

*Don Am.* I don't know where, Güegüence.

*Güe.* What are you good for, you bad breed? Well, don't *you* dare to, boy?

*Don For.* No, little papa.

*Güe.* Well, then, be it to win or lose, I shall go in search of the wine myself.

*Don For.* Don't go, little papa, I have already provided the wine.

*Güe.* Where did you get it, boy?

*Don For.* In the house of a friend.

*Güe.* Who taught you to make a friend?

*Don For.* You, little papa.

*Güe.* Shut up, boy. What will the folks say [if they hear] that I taught you to make a friend?

---

64

*D. Ambrosio.*

Y pues no es verdad que enseñas á malas mañas á tu hijo?

*Güegüence.*

Arra ya, mala casta! malas mañas como las tienes vos. Amigo Cap<sup>n</sup> Alg<sup>l</sup> M<sup>or</sup>, ya estamos aviados de la yunta de botijas de vino, no habrá un macho de la cofradia ò de la comunidad?

*Alguacil.*

Veán, que fama de hombre de bien!

*Güegüence.*

Soy hombre de bien. Traigo mis machos, pero están algo raspados desde su cruz hasta su rabo a lichuas diligencia, amigo Cap<sup>n</sup> Alg<sup>l</sup> M<sup>or</sup>. Ha, muchachos, que es de los machos?

*D. Forcico.*

Ahi, están, tatita.

Aquí dan una vuelta bailando y cojen los machos.

*D. Forcico.*

Ya están cojidos los machos, tatita.

*Güegüence.*

Encojidos? Será de frío.

*D. Forcico.*

Los machos ya están cojidos.

*Güegüence.*

Cojidos? Pues no eran capones.

*D. Forcico.*

Cojidos los machos, tatita.

---

*Don Am.* And is it not true that you teach your son evil ways?

*Güe.* Get out, you bad breed; you are the one with evil ways. Friend Captain Chief Alguacil, we have now provided the wine. Have you not a mule of the brotherhood, or of the village?

*Alg.* See, what a reputation for an honest man!

*Güe.* I am an honest man. I have my own mules, but they are a little raw, from withers to crupper, in consequence of my energy, Captain Chief Alguacil. Ha, boys! what about the mules?

*Don For.* Here they are, little papa.

(They dance around the stage and lead in a number of masks, dressed as mules.)

*Don For.* The mules are now driven up, little papa.

*Güe.* Shriveled up? That must be from cold.

*Don For.* I say the mules are driven up.

*Güe.* Livin' studs? Then they were not altered.

*Don For.* The mules are driven up.

*Güegüence.*

Cojidos los machos? Pues hableme recio! A onde estan los machos?

*D. Forcico.*

Aquí estan, tatita.

*Güegüence.*

Que macho es este puntero, muchacho?

*D. Forcico.*

El macho viejo, tatita.

*Güegüence.*

Y este otro macho?

*D. Forcico.*

El macho guajaqueño.

*Güegüence.*

Y este otro macho?

*D. Forcico.*

El macho mohino.

*Güegüence.*

Y este otro macho?

*D. Forcico.*

El macho moto.

*Güegüence.*

¿Ya aparejaron, muchachos?

*D. Forcico.*

No, tatita, aparejeselos Vd.

*Güegüence.*

Todo lo ha de hacer el viejo.

*D. Forcico.*

Sí, es mejor, tatita.

---

67

*Güe.* Driven up, are they? Speak out loud to me. Where are the mules?

*Don For.* Here they are, little papa.

*Güe.* Which mule is this thin one, boy?

*Don For.* The old mule, little papa.

*Güe.* And this other mule?

*Don For.* That is the dried-up one.

*Güe.* And this other?

*Don For.* That is the quarrelsome mule.

*Güe.* And this other one?

*Don For.* The rowdy mule.

*Güe.* Are they harnessed, boys?

*Don For.* No, little papa; harness them yourself.

*Güe.* The old man has to do everything.

*Don For.* Yes, it's better, little papa.

---

68

*Güegüence.*

Ya está sana la cinchera de este macho, muchacho?

*D. Forcico.*

Ya está, tatita.

*Güegüence.*

Y este otro macho ¿ya esta sana la riñonada?

*D. Forcico.*

Ya está, tatita.

*Güegüence.*

Que sana ha de estar, muchacho, si asi tanta estaca tiene por delante? A onde se estacó este macho, muchacho?

*D. Forcico.*

En el potrero, tatita.

*Güegüence.*

Eso merece por ralizarse del potrero á otro potrero. Y la vaticola de este macho, ya está sana, muchacho?

*D. Forcico.*

Ya está, tatita.

*Güegüence.*

Que sana ha de estar, muchacho, si le ha bajado la flucion por de bajo de las piernas y la tiene muy hinchada? Reviéntalo, muchacho.

*D. Forcico.*

Reviéntelo Vd, tatita.

*Güegüence.*

Ahi se reventará solo, muchacho, que falta?

*D. Forcico.*

Alzar el fardo, tatita.

---

69

*Güe.* Is the girth-gall of this mule well yet, boy?

*Don For.* It is, little papa.

*Güe.* And this other mule, is its backband-gall well yet?

*Don For.* It is, little papa.

*Güe.* How can it be well if it has such a stick in front of it? Where did this mule run such a stick in itself, boy?

*Don For.* In the colt yard, little papa.

*Güe.* That is what it deserved for running from one pasture to another. And the crupper-gall of this other mule, is it now well, boy?

*Don For.* It is, little papa.

*Güe.* How can it be well, boy, if the inflammation has passed down beneath the legs, and there's a great swelling there? Burst it open, boy.

*Don For.* Burst it open yourself, little papa.

*Güe.* It will burst of itself, boy. What's wanting now?

*Don For.* Heave up the pack, little papa.

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*Güegüence.*

¿Calentar el jarro?

*D. Forcico.*

Alzar el fardo.

*Güegüence.*

Ha! el fardo! A onde está el fardo?

*D. Forcico.*

Aqui está tatita.

*Güegüence.*

A mi tiempo, cuando fui muchacho, el tiempo del hilo azul, cuando me vei en aquellos campos de los Diriomos alzando aquellos fardos de guayabas, —no muchachos?

*Alguacil.*

Date priesa, Güegüence.

*Güegüence.*

Me llevas preso? Porque, amigo Cap<sup>n</sup> Alg<sup>l</sup> M<sup>or</sup>?

*Alguacil.*

Que te des priesa!

*Güegüence.*

Dejeme acordar de mi tiempo, que con eso me consuelo. Ha! muchachos, para onde vamos, para atras ò para delante?

*D. Forcico.*

Para delante, tatita.

*Güegüence.*

Pues, á la guía, muchachos.

Aqui se montan los muchachos en los machos.

*Güegüence.*

Muchachos, ¿no habrá un peinador para brindar el Cabildo Real del Sor Gob<sup>or</sup> Tastuane?

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71

*Güe.* Heat up the flask?

*Don For.* Heave up the pack.

*Güe.* O! the pack. Where is the pack?

*Don For.* Here it is, little papa.

*Güe.* In my time, when I was a boy, in the time of the blue thread, when I was in those plains of the Diriomos, lifting those packs of guayabas— isn't it so, boys?

*Alg.* Hurry up, Güegüence.

*Güe.* You take me up? What for, friend Captain Chief Alguacil?

*Alg.* I mean hurry up.

*Güe.* Let me recall old times, that I may console myself with that. Say, boys, do we go in front or behind?

*Don For.* In front, little papa.

*Güe.* Then go ahead, boys.

(The boys mount the mules.)

*Güe.* Boys, isn't there a cheeky fellow to toast the Royal Court of the Governor Tastuanes?

---

72

*D. Forcico.*

Si, hay, tatita.

*Güegüence.*

Señor Gob<sup>or</sup> Tastuanes, asaneganeme Castilla en chocola de vino.

*Gobernador.*

Siguale, Güegüence.

*Gobernador.*

Sor. Escribano Real, asaneganeme Castilla en chocola de vino.

*Escribano.*

Siguale, Güegüence.

*Güegüence.*

Sor. Regidor Real, asaneganeme Castilla en chocola de vino.

*Regidor.*

Siguale, Güegüence.

*Güegüence.*

Amigo Cap<sup>n</sup> Alg<sup>l</sup> M<sup>or</sup> asaneganeme Castilla en chocola de vino.

*Alguacil.*

Siguale, Güegüence.

*Güegüence.*

Pues nosotros, á la gorra, muchachos!

FIN.

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73

*Don For.* Yes, there is, little papa.

*Güe.* Governor Tastuanes, let me offer you some Spanish wine, as a treat.

*Gov.* Follow him, Güegüence.

*Güe.* Mr. Secretary, let me offer you some Spanish wine, as a treat.

*Sec.* Follow him, Güegüence.

*Güe.* Mr. Registrar, let me offer you some Spanish wine, as a treat.

*Reg.* Follow him, Güegüence.

*Güe.* Friend Captain Chief Alguacil, let me offer you some Spanish wine, as a treat.

*Alg.* Follow him, Güegüence.

*Güe.* Then, for us, boys; we'll get it for nothing, and drink it ourselves.

END.

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## NOTES.

Page 4. The Dramatis Personæ. These have been discussed in the Introduction, page xlv. I may add that the "Regidor de Cana" may be for "Regidor Decano." Otherwise I do not see a meaning to it. The term "Alguacil" might be translated "constable," or "bailiff."

Page 6. The salutations exchanged between the Alguacil and Governor are repeated frequently between the characters. In the first, the words would seem to be the Nahuatl *matataca*, to beg, to pray, and *miecpialia*, to watch over, to protect; in the reply, for the latter is substituted *miequilia*, to prosper, followed by *qualli*, good, or well. The terminal *s*, in *mispiales*, *miscuales*, is probably a remnant of the Spanish *os*, you. *No pilse* is the vocative *nopiltze*, my dear son, compounded of the inseparable possessive pronoun of the first person, *no*, and *tepiltzin*, an affectionate or reverential form, from the root *pilli*. The expression need not be taken as literally meaning relationship, as the Nahuas used the formula *nopiltzintzinê* in addressing all persons of position. "*Ma moyolicaizin, Nopiltzintzine, seas bien venido, ó ilustre Señor.*" Carochi, *Gram. Mex.*, p. 20.

*Ya tiguala neme*, I take to be *yê tiqualli tinemi*, in which *yê* is a particle of contraposition, and both the adjective-adverb *qualli*, and the verb *nemi*, to live, to be, are preceded by the second personal pronoun *ti*. The compound *mascamayagua* appears to be from *maxca*, yours, literally, your thing (*mo*, your, *axca*, thing), and the optative particle *mayecuele*, equivalent to the Spanish *ojalá*; hence the meaning is "yours to command," or "at your service."

In his next words the Governor uses a phrase which is repeated by various speakers with a "damnable iteration" throughout the comedy. *Simocague* would, in pure Nahuatl, be *ximocauoltia*, the imperative second person singular, of the compulsive form of *mocaua*, to cease, to stop, or to suspend something. The noun *mocacaua* is the word for the pauses or intervals in music. The reason for the frequent repetition of the request, I suppose to be that in the ancient exhibitions of the drama numerous assistants joined in

dancing, singing and playing on musical instruments; and when a specified ballet was to be performed, or an important conversation to be repeated, they were courteously addressed, and requested to be silent for a time. Dr. Valentine tells me that in Guatemala the term *gente principal* is commonly used to designate the most prominent inhabitants of a pueblo.

*Necana y paltechua*, Nahuatl words, united by the Spanish conjunction. The former is Nah. *nequaniliztli*, dancing motions; the latter, elsewhere written *palechua* and *paleguisa*, is a corruption of *paleuqui*, suitable, or appropriate things. *Hemo*, a form of Sp. *hemos*, is an antiquated expression for *tenemos*.

The word *mo* in the expression *mo Cabildo Real* may be the Spanish *mio*, my; or the Nah. *mo*, thy, thine. The *Cabildo* was originally the chapter of a religious house, and later a council, but at present it is applied in Central America to the municipal courts, and the house in which they sit.

Page 8. In the second reply of the Alguacil on this page there are evidently several words omitted which I have supplied in brackets in the translation. The same has occurred elsewhere, and it was to be expected, as nearly all the Nahuatl expressions have become unintelligible to the native population of the present generation. As most of these formulas are repeated several times, we can approximate to what the full expression should be.

*Ya nemo niqui nistipampa*, is a frequent reply in the play to a formal salutation of a superior. I have translated it as some corruption of the Nahuatl words, *yê nemonequi nixtlipampa*, literally, "my presence is proper," *i. e.*, "I am present before you, as is my duty." The Alguacil, as having charge of the patrol, hastens to speak of its wretched uniform. The adjective *sesule*, constantly applied to Güegüence, evidently in a depreciatory manner, is probably from the Nah. *tçulli*, worthless.

Page 10. While the Governor and Alguacil are conversing, Güegüence and his sons enter, and overhear the last directions of the Governor. All three understand whom he means, but it is the cue of Güegüence to assume a different signification. To the brusque rejoinder of Don Ambrosio he pretends to be deaf, and this feigned difficulty of hearing is depended on as one of the main elements of the comic throughout.

The epithet *mala casta*, of bad blood, as applied by Güegüence to his own (putative) son, becomes intelligible later in the play, where it is stated that he was begotten during his legal father's absence in Mexico.

*Embustero*, which I have rendered "humbug," is more exactly a boasting, bragging charlatan. Dr. Valentine suggests "blower," in the slang sense of that word.

Page 12. *Asuyungua*. The numerous words which begin in *asu*, *asa*, and *ase*, seem to be compounds with the Nah *aço*, "perhaps," used in introducing a positive statement mildly, or in presenting a question in the form of an assertion, as *aço amo timoçahua*, "perhaps you have not fasted," meaning "you surely have not." (Carochi.) It is usually combined with other particles, and the analysis of such compounds in the altered form presented in the text becomes exceedingly uncertain.

After the announcement of his person and official position by the Alguacil, Güegüence repeats his titles in a tone of affected admiration, and inquires after his staff of office, which was not visible. This staff was all-important to the dignity of an *alcalde* or *alguacil*. In Nahuatl this official is called *topilê*, he who carries the staff, from *topilli*, staff.

Page 14. Güegüence, who has no desire to appear before the Governor, makes an excuse that he will learn how to fly, and is about leaving, when he is called back by the Alguacil. The words *te calas, qui provincia real*, should probably read, *ticalaquia presencia real*, the first from *calaquia*, to enter, as on page 8.

Page 16. Having agreed to take a lesson in etiquette, Güegüence pretends quite to misunderstand the Alguacil, when he claims pay for his instructions.

*Redes*, "nets" of salted fish. The reference is to the method adopted by the Indians of Central America in carrying burdens. This is in a net which is suspended between the shoulders by means of a strap which passes across the forehead. Such a net is called in Nicaragua *matate*, and in pure Nahuatl, *matlauacalli*; the strap or band by which it is supported is the *mecapal*, Nah. *mecapalli*. When the material to be transported is a fluid, a jar of earthenware is suspended in the same manner. A small earthenware cup,

found in Nicaragua exhibits this, and also some ingenuity of arrangement. It represents a woman, with one of these jars on her back, seated. (See p. [78](#).)

[Page 18](#). *Ojos de sapo muerto*, lit. "eyes of a dead toad." Such eyes were considered to exercise an evil influence, and to bring bad luck.

[Page 20](#). *Doblar*. This Spanish word means to toll a bell, as at a death. Güegüence chooses to understand the Alguacil's demand for *doubloons* to be a request to *doblar*, and hastens to announce to his sons that the Alguacil has suddenly died.



CUP FROM NICARAGUA.

[Page 24](#). The coins which Güegüence names are those of the old Spanish currency. A cuarto was a brass piece, equal to a half-penny English, or one American cent (Delpino, *Spanish and English Dictionary*, 1763.) It was worth four maravedis, and eight cuartos equaled a *real de vellon*.

The phrase *maneta congón* is of uncertain signification. I have translated the first word as the imperative form of *nextia*, to show, to disclose; *congón* may perhaps be a corruption of *conetontli*, boy.

The Alguacil now begins his instruction, and repeats, for the benefit of Güegüence, the proper salutation which should be used in addressing the Governor. The old man pretends to misunderstand them, and makes use of other words, similar in sound, but of an insulting signification. I have not succeeded in showing, in the English text, this play upon words.

[Page 28](#). *Asoneseпа negualigua*, etc. This passage has proved unintelligible to me, and the rendering is little more than a guess. The phrase is the same as at the foot of p. [30](#).

In the midst of the conversation the Governor suddenly appears, and Güegüence turns to him with the customary and proper salutation, thus showing that his desire for instruction from the Alguacil was a sham.

On the phrase *te calas qui provincia real*, see the [Notes](#) to page 14.

[Page 30](#). *Mesonero*, a person who owns or has charge of a *meson*, a house in which the poorer classes of travelers sleep, providing their own food, and that of their beasts (Dr. Valentine). For *tupile* see [Vocabulary](#).

*Antepeque* or Tecoantepeque, the seaport of Guaxaca. Thomas Gage, who visited it in 1625, wrote of it: "This Port of Tecoantepeque is the chief for fishing in all that country; we met here in the ways, sometimes with fifty, sometimes with a hundred mules together, laden with nothing but salt fish for Guaxaca, the City of Angels, and Mexico."—*A new Survey of the West Indies*, p. 195. (London, 1699.)

*Dulces* are sweetmeats of various kinds, eaten usually between meals. Squier remarks: "The Spanish taste for 'dulces' long ago passed into a proverb, but it rather surpasses itself in Nicaragua. The venders of 'dulces', generally bright Indian girls, gaily dressed, and bearing a tray, covered with the purest white napkins, and temptingly spread upon their heads, pass daily from house to house; and it is sometimes difficult, and always ungallant, to refuse purchasing something from their stock."—*Nicaragua*, Vol. I, p. 275.

The punctuation toward the foot of the page should probably be, "*no seremos guancos; no; seremos amigos*," etc. The *guipil de pecho* is the short upper jacket worn by the women. A *guipil de pluma* is a skirt woven of feathers. In ancient times, these garments, skillfully constructed of the beautiful plumes of tropical birds, were esteemed as the most valued articles in the treasures of kings, and the most magnificent of royal costumes. The art of feather-weaving continued for some generations after the Conquest. Indeed, as late as 1840 one family in Mechoacan preserved it. The reference to it in the text, however, is a sign of antiquity, as it has long since disappeared in Central America. See an interesting monograph on the subject by the eminent French antiquary, Ferdinand Denis.—*Arte Plumaria; Les Plumes, leur Valeur et leur Emploi dans les Arts au Mexique, au Perou, etc.* Paris, 1875.

Page 32. Much of this page is rendered with doubtful accuracy, as the text is very obscure.

Page 34. *Hay me sagua*, the same as *hoy melague*, p. 36; hoy, Spanish, now, to-day, *melaua*, Nah., to speak out, or openly.

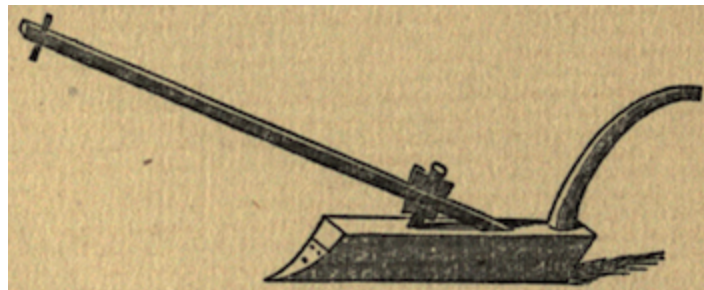
Page 40. The reference to the star would seem to be that when the tent is opened a star is visible through it, which Güegüence offers to the Governor.

*Para tu cuerpo*, "an extremely filthy expression." (Dr. Valentine.)

Page 42. *Seran de arena*. "They may be of sand," *i. e.*, they are of no value or importance.

*Yugos de papayo*, yokes of papaw wood, a soft wood, worthless for the purpose, as is also the wood of the tecomajoche, the *Plumeria*, for plows. The intimation is that Don Forcico was smart enough to cheat his customers.

The Nicaraguan plow is a wooden instrument of the most primitive construction. The following cut from Mr. Squier's work represents one.



A NICARAGUAN PLOW.

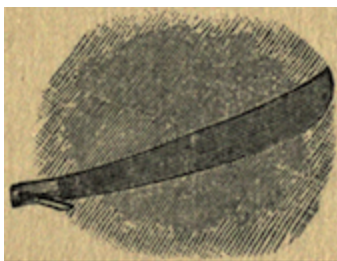
Page 48. The tunes mentioned, the St. Martin, the Valona, the Porto rico and others, are still preserved in Nicaragua.

Page 50. *Sin tuno, sin tunal*. An obscure phrase which none of my advisers can explain. *Tuna* is the prickly pear, *tunal*, the plant that bears it, various species of *Opuntia*. *Tuna*, in the university slang, means beggarly, reckless; "estudiantes de la tuna," mendicant or vagabond students. (See Don J. Arias Giron, *Costumbres Salamanquinas*.)

Page 54. When the Governor uses the Nahuatl word *mocemati*, presumptuously, Güegüence feigns to understand him to say *desmonte*, which means, in Nicaraguan Spanish, a clearing, and also the worthless waste products thrown out of a mine.

Page 56. Güegüence leads in several girls, and presents them to Don Forcico, which gives the pair an opportunity for some coarse jokes. *Pachaca*, stuffed up, here meant in the sense of being with child. *Iguana ó garroba*, the latter the male of the iguana, a thick tree lizard of the tropics. *Aventada*, puffed up, taken in the same sense as *pachaca*.

Page 58. The *machete*, which I have translated "axe," is a long, heavy knife or cutlass, in extensive use in Spanish America, for domestic and agricultural purposes. It is shown in the following cut.



THE MACHETE.

*Una yunta de botijas de vino*, a yoke or brace of wine jars, probably so called from having been carried by a neck yoke, one suspended on each side.

Page 60. The Alguacil speaks to Güegüence of toasting, *brindar*, the Court, and Güegüence feigns to hear him speak of the *provincial* or ecclesiastical officer in charge of the province. It is an example of assonance which is lost in the translation. Managua and Nindiri are towns in the Mangué district of Nicaragua. See the map on page [xii](#).

The next affected misunderstanding of the old man is to take *una yunta de botijas*, a yoke of bottles, for *una yunta de bueyes*, a yoke of oxen.

Page 62. *Hacer amigo*, to make a friend. This is the phrase which is used by courtezans with reference to securing a male patron to pay their expenses, and for that reason Güegüence affects to be shocked by the employment of it by Don Forcico.

Page 64. The words of the Alguacil, "What a reputation, etc.," are with reference to the charge of Don Ambrosio, that Güegüence had taught his son evil ways.

The introduction of the mules, *i. e.*, the actors dressed as mules, as described on page xlvi, is the occasion of several extremely obscene puns and allusions.

Page 68. *Potrero*, colt-yard, or pasture-lot, a play on the similarity of the word to *puteria*, a brothel. The *estaca* referred to is, of course, an obscene allusion, as is also the *flucción por debajo de las piernas*, *i. e.*, the scrotum.

Page 70. *El tiempo del hilo azul*. This idiom has foiled all whom I have consulted. Dr. Valentine thinks it refers to the season of the year when the verdure reappears after the drouth. F. Diego Duran states that the village conjurors were accustomed to suspend charms to the necks of boys by blue and green threads. (*Historia de las Indias de la Nueva España*. Tom. II, p. 275.) Thus understood, the time of the blue thread would be equivalent to boyhood.

*Campos de los Diriomos*. The Mangue word *Diriomo* means the hill of abundance, or of great fertility. The locality so named is shown on the map, page xii.

*Guayaba*. This is the fruit of the guayabo tree, the *Psidium pyrifera*. It is red in color, and about the size of a small apple.

Page 72. *A la gorra*, literally "for the cap," an idiom meaning that one receives something merely for taking off the cap; a gratuity. Dr. Valentine, however, writes me: "I understand *nosotros á la gorra* to mean 'then we shall have to do without.'"

---

# VOCABULARY

OF

*Nahuatl and Provincial, Unusual or Antiquated Spanish Words.*

A

Apupujado, Sp. Worn out, played out.

Arra! "Get up! Get along!" A cry of the muleteers to their animals.

Asa—. The various words beginning thus are compounds commencing with the Nah. *aço*, which expresses a doubt, or implies a question, = perhaps, maybe. Olmos says: "Quiere decir *por ventura*, respondiéndolo ô dudando."—*Gram. Nahuatl*, p. 179.

Asama—. This prefix to various words is the Nah. *açoma*, which is a strengthened form of *aço*.—Carochi, *Gram. Mex.*, p. 181. The syllable *ma* is also the sign of the imperative.

Asamaquimate, Nah. A compound of *açamo*, as above, and *mati*, to know. The *qui* is the objective pronoun of the third singular, him, her, it, that; but its employment in this connection is incorrect.

Asamatimaguas, or —timagas, Nah. Probably from *açoma* (see above), and either *temachtico*, to come to teach, or tell; or *temaca*, to give something to a person.

Asanecaneme, see [Asaneganeme](#).

Asanegaguala, see [Asanegualigua](#).

Asaneganeme, Nah. Probably *aço ni ca nemactia*, the last word meaning to give or offer something to another, "perhaps I may offer something," == "May I offer you some?"

Asanegualigua, Nah. Probably *aço* and *necuilhuia*, to deal, bargain, treat for.

Asanese, Nah. p. [42](#). A compound of *aço* and some unknown word. Probably == *asones*, q.v.

Asetato, Sp. ant. and prov. for *sientate*, sit down.

Asigualá, Nah. From *aço* and perhaps *qualani*, to grow angry (?).

Asones, Nah. From *aço*, and probably *nechca* or *nepa*, adverbs of place and time, "these," "then," "once," "formerly." Sometimes it is written *à sonés*, and *asonesepa*.

Asuyungua, Nah. Compound of *aço* and *noyuhqui*, thus, in this manner (? Cf. Carochi, *Gram. Mex.* p. 190).

Ayugama, Nah. == *ayocampa*, nowhere, not at all, never.

Azetagago, Nah. Apparently a corrupt form from *acicacaqui*, to understand.

## B

Batuchito, Sp. prov. A small box, in which money, etc., is kept.

## C

Cabildo, Sp. A chapter; a council. In Central America, the municipal court. See p. [76](#).

Cabriolé, Sp. A kind of riding coat; "a narrow riding coat without sleeves." (Delpino, *Span. Dict.*)

Campaneme, ?. p. [28](#). Probably for *campamento*.

Cana, Nah. A particle, expressing doubt, "any time," "anywhere." *Cuix cana otimoyolcuiti*, Have you confessed anywhere? It cannot begin a sentence, but must always follow some other word (Carochi, *Gram. Mex.*, p. 158).

Cele, Sp. prov. A form of *zelar*, to be zealous for, to be anxious for; *no me cele*, I do not very strongly desire; used ironically.

Chiguigua, Nah. Perhaps *ti calaquia*, you will enter in.

Chiquimate, Nah. From *mati*, to know, *qui*, objective.

Chopaquimate, Nah. *Quimati*, see above. *Chopa* and *chi* seem to be personal forms.

Chocola, Nah. *Chocolatl*, a drink made from cacao. It has been doubted whether there was a Nahuatl word in this form. Don Jesus Sanchez denies it in his *Glosario de Voces Castellanas derivadas del Idioma Nahuatl*, sub voce (Mexico, 1883). But its pure Nahuatl origin seems to be established by another writer (*An. del Museo Nacional de Mexico*, Tom. iii, p. 86). From the text, its meaning was in a wider sense a refection in general, just as the English word "tea" means a meal.

Cinchera, Sp. The portion of the body of a horse or mule where the saddle girth is fastened.

Cobijones, Sp. Large leather coverings to protect goods, etc.

Cojudo, Sp. Not castrated. Applied to the entire horse, etc.

Columbrar, Sp. To descry, to discern at a distance. "Lo que veo y columbro, respondió Sancho," etc.—Don Quixote, Pt. I, cap. xxi.

Congon, Nah. p. [24](#). Perhaps *conetontli*, a boy, or young person.

Consentidor, Sp. A conniver, procurer, pimp.

Corcobios, Sp. Curvetings, gambolings. Applied to the steps in certain dances.

Corridos, Sp. Running steps, or motions, in certain dances.

Cuascuane, Nah. From *cuicani*, to sing, chant.

## D

Desmonte, Sp. A clearing; the refuse from a clearing, or from a mine. See note, page [80](#).

## E

Eguan, Nah. A form of *ihuan*, and, as well as.

Escataci, p. [28](#) (?).

## G

Galagua, Nah., *calaquia*, to enter, to come into.

Ganzo, Sp. prov. a goose; a fool; also a glutton.

Garrobo. A large species of tree lizard; the male of the iguana (Berendt, *Lengua Castellana de Nicaragua*, MSS).

Guajaqueño, Nah. From *quauhuaqui*, to appear thin and dry, like a stick.

Guancos, Sp. prov. for *guanacos*, foolish, silly persons.

Güil, Sp. prov. Probably for *que es el*, or *quel*, who is the, or which?

Guipil, Nah. A form of *gueipil*, or *huipilli*. The short skirt, without sleeves, used by the Indian women. "Camisa de algodón sin mangas."—Jesus Sanchez, *Glosario de Voces Castellanas derivadas del Náhuatl*, s.v.

Guiso, see [Tomaguiso](#).

## L

Lichua, Nah. Probably an abbreviated form from *tla achiua*, to do, or make something; *lichua obedecer*, to make to obey.

Linar, Sp. prov. To please, amuse, == *consolar*, for which it is used in some districts. (Berendt.)

## M

Machete, Sp. prov. A heavy knife, or sort of cutlass (a Biscayan word). See page [81](#).

Macho, Sp. A male of any animal, especially of a mule; used generally for mule in the Güegüence.

Macho-raton, Sp. Literally, "the male mouse," but in Nicaragua applied to a fantastic costume, and hence to the play, or *baile*, in which it is worn. See page [xlvij](#). It may also mean a mouse-colored jack.

Maneca, Nah. From *mana*, to make maize cakes, or tortillas; *manacan*, one who likes to make such (cf. Carochi, *Gram. Mex.*, p. 136).

Maneta, Nah. Probably the imperative form of *nextia* (*mâ xi nextia*), to show, to disclose or inform.

Mascamayagua, Nah. A compound of *maxca* (== *mo*, *axca*) thine, it is thine (literally, thy thing), and *mayacuele*, the optative particle, or else *ma ayc caui*, thine always. It is evidently equivalent to "yours to command," "at your service," etc.

Matamagueso, see [Tumaguiso](#).

Matateco, Nah. Slightly altered form of *matataca*, to beg, to pray, possibly by the addition of the Spanish personal pronoun, I, "yo."

Mayagua, or Mayague, Nah. Apparently the sign of the optative, *mayacuele*, and expressive of a wish; *yecuel*, in Nah., also conveys the idea of promptness and earliness (Carochi, *Gram. Mex.*, p. 175).

Melague, or Melagua, Nah. A form of *melaua*, to say clearly, to speak openly. The termination *que*, in Nah., marks the plural of certain nouns and tenses.

Miscuales, Nah. From *miequilia*, to prosper, augment, increase.

Mispiales, Nah. From *miecpialia*, to watch over, guard, protect. In both the above words, the prefix is *miec*, much, used as an intensive particle.

Mo, Nah. Second person, sing., of the inseparable possessive pronoun, *no*, my, *mo*, thy, *y*, his, *to*, our, *amo*, your, *yn*, their. *Mo* is also the reflexive pronoun of the third person singular, and appears to be occasionally used in the Güegüence as the possessive of the third person, probably from analogy with the Spanish *su*.

Mocegua, or Mosegua, Nah. Apparently from *mocenchiua*, to unite in doing something. The *n* is euphonic, the composition being *ce*, one, and *achiua*, to do.

Mohino, Sp. Applied to a mule proceeding from a stud and a jenny; also, peevish, cross.

Mollule, *or* Muyule, Nah. Apparently from *molotl*, smart, clever, crafty; itself a derivative from *yollo*, able, ingenious, talented.

Monistilco, Nah. Apparently from *monetli*, son-in-law, with the postposition *co*, for, by, etc.

Mosamonte, Nah. *mocemati*, presumptuously, too boldly.

Motales, *or* Motalce, Nah. Derivatives, apparently, from *motlaloa*, to run, to carry messages, with the signification messengers.

Motel, Nah. p. 38. An interrogative negative particle, properly *monel*.

Moto, Sp. prov. Noisy, rowdyish; a noisy, blustering person. "El muchacho mal criado que motea." (Berendt, *La Lengua Castellana de Nicaragua*, MSS.)

Muchintes. The Sp. *mucho*, much, with the Nah. augmentative termination *tzin*, == very much, very extensive. Or else, the pure Nah. *muchintin*, all, plural of *muchi*.—Olmos, *Gram. Nahuatl*, p. 48.

Mudanzas, Sp. prov. The motions in a dance.

Muyule, *see* [Mollule](#).

## N

Necana, Nah. From *nequanaliztli*, dancing motions, as are used in *bailes*.

Neganeme, *see* [Asaniganeme](#).

Negua, Nah. If a separate word, this is probably from *neci*, to disclose oneself, to show oneself; it is, however, a doubtful expression.

Negualigua, Nah. From *necuilhuia*, to bargain, to deal for.

Neme, Nah. From *nemi*, to live, to be (Sp. *estar*), to dwell.

Nemo, see [Niqui](#).

Niqui, Nah. Found in the construction *nemo niqui*, which should probably read *ni monequi*, it is proper for me, becoming or necessary. Sp. *me conviene*.

Nistipampa, Nah. The postposition *pampa*, *ixtli*, the face, and the first possessive pronoun *no*. The compound means "I, present," or "in my presence." Carochi, *Gram. Mex.*, p. 45.

No, Nah. First person, singular, of the inseparable possessive pronoun. See *mo*. It is also used for the Spanish negative, *no*, not, throughout the play.

Ñonguan, page [28](#). An unknown word which, from its initial nasal, has the appearance of being from the Mangue tongue, in which this sound is very common.

## O

Opa, Nah., *oppa*, twice.

## P

Pachaca, Nah. A derivative from *pachiui*, to stuff with food, to satisfy the appetite, etc. The verbal nouns ending in *ca* or *can* usually signify place where, but this is to be considered a verbal adjective, from the pluperfect *pachiuhca*.

Pachigue, or Pachiguete, Nah. From *pachiuitia*, to satisfy a person. The frequent expression, *pachigue no pachiguete*, should probably be punctuated *pachigue? No pachigutee*, == Satisfied? No, you do not satisfy me.

Paguala, p. [36](#), Nah. A truncated word. Compare *a sones sepaguala*, p. [34](#), and *a sonesepa negualigua*, p. [28](#).

Palegue, see [Panegue](#).

Palparesia, Nah. From *papal*, or *papallotl*, talk, conversation. Sp. *parleria*. No doubt an onomatopoeitic word, like the English babble, Hebrew, Babel, which it resembles, both in pronunciation and meaning.

Paltechua, Nah. From *paleuhqui*, favorable, advantageous or appropriate things. See page [76](#).

Panegua, or Panegue, or Palegue, Nah. From *panauia*, to get the better of another, to overcome, conquer. The termination, *gue*, or *gua*, in this and other verbal forms, is one of past time in the Nahuatl. See Carochi, *Gram. Mex.*, p. 54.

Peinador, p. [70](#). Perhaps the Spanish word so spelled, which means a hairdresser, and hence an effeminate person. But it may be a Spanish form from the Nah. *pinauhtia*, to put another to the blush, or out of countenance, the compulsive form of *pinaua*, to be ashamed.

Perico ligero, Sp. prov. In Nicaragua, the night-monkey, *Cercoptes caudivolvulus*, which has sharp claws. It is elsewhere applied to a species of parrot, and to the bee bear, *Myrmecophaga*, (Berendt, *Lengua Castellana de Nicaragua*, MSS).

Petaca, Nah. From *petlacalli*, a box, trunk or chest; especially a square basket, with a lid; "cajon quadrangular con tapa, hecho de palma" (Berendt, *id*).

Petate, Nah., *petlatli*, the native rug or mat, woven of palm leaves or rushes.

Pilse, Nah., *piltzin*, son, vocative, *piltze*. See page [75](#).

Polluse, *or* Poyuse, Nah. Apparently a form of *poa*, to tell, relate, give an account, preterit, *pouh*, *pouhca*.

## Q

Qui, Sp., who; also at times for Sp. *aqui*, here.

Quichuas, Nah. Probably a derivative from *achiua*, to do or make. Compare [Lichua](#).

Quilis, Nah., *qualli*, good, well.

Quinimente, Nah., *quin*, he, those, *aquin*, who. It would seem to be a demonstrative form, but its analysis is obscure.

Quinquimagua, Nah. A compound of *macua*, to give, to concede, with the pronouns *quin* or *aquin*.

## R

Rebiatar, Sp. prov. To tie behind, as the muleteers tie one mule in the line to the mule in front of it.

Recua, Sp. prov. A team, or line, of mules.

Remates, Sp. prov. The finishing steps, or closing figures of a dance.

Riñonada. The hinder portion of a horse or mule, over which passes one of the harness straps.

Rujeros, Sp. prov. for *rugidos*, bellowings or shoutings. The name of a tune.

## S

Sagua, p. [34](#). A mutilated word; see [Melague](#).

Sapatetas, Sp. prov. for *zapatetas*, from *zapato*, a shoe. Shoe-slappings, the name of the figures in a rough, noisy dance.

Samo, Nah., p. [8](#). Probably some compound of *amo*, no, not.

Semula, Sp. prov. for *similar*, like, similar to.

Seno, Sp. prov. for *sin*, without.

Sepaguala, Nah. See [Paguala](#).

Sepanegaligua, Nah. A compound of *calaquia*, to enter, with some prefix, as *cepan*, together, or *ixpan*, in the presence of some one.

Sesule, Nah. A compound of *tçulli*, good for nothing, worthless, perhaps with *ce*, one, or *te*, some one. It is an adjective, applied in a depreciatory manner to the Güegüence.

Sicana, Nah. See [Cana](#).

Silguerio, Sp. prov. for *xilguero*, a linnet, or thrush.

Simocague, Nah. Imperative form of *mocaua*, to pause, suspend, cease. See page [75](#).

Sobornal, Sp. The excess or addition to a load.

Sones, Sp. Tunes, music.

## T

Tatita, Sp. Little papa. A diminutive of endearment. It could also be derived from the Nah. *tatli*, father.

Tecetales, or Tesetales, Nah. From *tetzauia*, to be a shame, to be scandalous.

Tecomajoche, Nah., *tecomatl*, vase, *xochitl*, flower; a tree bearing small white flowers, a species of *Plumiera*, allied to the East Indian "temple tree."

Teguane, Nah. Form of *tehuantin*, pronoun, first person plural, we, us.

Ticino, Nah., *ticitl*, a native doctor, a charlatan; one who casts lots for divination; a personal form, from *ticiti*, might be *ticitoni*.

Tiguala, Nah. A compound of *ti*, thou, and *qualli*, good or well. See note, page [75](#).

Tiguita, Nah. A word of uncertain meaning, pages [46](#), [48](#), in the phrase *mollule tiguita*. It may be a first person plural, from *quixtia*, *tic quixtia*, we do our duty, we do our best.

Timaguas, Nah. Either from *temaca*, to give something to another; or from *temachtli*, a teacher, an instructor.

Tin, Sp. A form for *tener*, to have. It stands in different passages for *tiene*, *tenemos*, and *tienen*, and is a good illustration of the wearing away of forms in this mixed dialect.

Tinderia, Sp. for *tenderia*, a shop, booth or tent, in which wares are displayed for sale.

Totolatera, Nah. From *tototl*, a bird or fowl; *petaca totolatera*, a basket for carrying fowls.

Tumaguiso, Nah. A compound of *tuma*, to untie, open, and *quiça*, a verbal termination, which signifies a performance of the

action of the verb to which it is added.—Olmos, *Gram. Nah.*, p. 157.

Tumiles, Nah. An adjective from the same root as *tomanaliztli*, fatness, corpulence, and signifies abounding, abundant.

Tunal, Sp. prov., from a Haytian (Arawack) word. It means a plantation of the native American cactus figs, or prickly pears. See page [80](#).

Tupile, Nah. An officer of justice, an *alcalde* or *alguacil*. From *topilê*, he who carries a staff; *topilli*, staff, this being the badge of the office.

## V

Vaticola, Sp. prov. The posterior of an animal; the crupper region. Possibly from *veta di cola*, vein of the tail.

Velancicos, Sp. prov. for *villancicos*, rustic songs sung at the doors of the brotherhoods (*cofradías*) at certain festivals (Berendt, *Leng. Castel. de Nicaragua*, MSS).

## Y

Ya. Interjection. You there! Yes, there!

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## INDEX.

Alva, B. de, [xlv](#).

Anahuac, [v](#), [vi](#), [vii](#).

Antepeque, [79](#).

Arawack language, [xx](#).

Ayacachtli, the, [xxxvi](#).

Aymaras, [xv](#).

Aztecs, [v](#), [xvi](#).

migrations of, [vi](#).

Baker, Theodore, [xxxviii](#).

Bancroft, H. H., [ix](#).

Baptista, J., [xlviii](#).

Balsam Coast, the, [xxxvi](#).

Barber, E. A., [xxxiii](#), [xxxviii](#).

Benzoni, G., [xi](#), [xvi](#), [xxii](#), [xliv](#).

Berendt, C. H., [v](#), [vi](#), [xi](#), [xxv](#), [xxxii](#), [xli](#).

Bertonio, L., [xv](#).

Bobadilla, F. de, [vii](#).

Brantford, Dr. J. F., [x](#), [xxxv](#).

Brasseur de Bourbourg, [xliii](#).

Buschmann, [vii](#), [xi](#).

Cacho, the, [xxxvii](#).

Canahuate, dance, [xxvi](#).

Carimba, the, [xxxvi](#).

Carochi, H., [xvi](#), [75](#), [77](#).

Chapanecs, H., [viii](#), [ix](#), [xxii](#), [xxxix](#).

Chiapanec, see [Chapanecs](#).

Chiapas, [ix](#).

Chilchil, the, [xxxvi](#).

Chinegritos, Los, [xxvi](#).

Chirimoya, the, [xxxviii](#).

Cholotecans, [vi](#), n, [viii](#).

Cholula, derivation, [viii](#).

Chorotegans, see [Cholotecans](#).

Cofradias, the, [xxxix](#).

Coreal, F., [xxii](#), [xliv](#).

Cuscatlan, [vi](#).

Delpino, F., [78](#).

Denis, F., [79](#).

Dirians, [viii](#).

Drums, [xxx](#).

Duran, D., [xxi](#), [xxx](#), [xliv](#), [xlviii](#), [82](#).

Feather weaving, [79](#).

Flint, Dr. Earl, [x](#), [xxxix](#), [xli](#).

Flutes, [xxxv](#).

Fonseca Bay, [viii](#).

Gage, Thomas, [xxii](#), [79](#).

Gatschet, A. S., [xxxviii](#).

Giron, J. A., [80](#).

Gollena, Dr., [xviii](#).

Gomara, [vii](#).

Güegüence,  
Play described, [xli](#).

Derivation, [xlv](#).  
Story of, [xlviii](#).

Haefkens, J., [xxiv](#).

Honduras, [xvii](#).

Icazbalceta, J. G., [xlviii](#).

Juco, the, [xxxv](#).

Kekchis, [xlii](#).

Kiches, [xliii](#).

Lacandons, [xxxviii](#).

Las Inditas, [xxx](#).

Lessing, G. C., [xlvi](#).

Levy, Pablo, [xxiv](#), [xxx](#), [xliii](#).

Logas, [xxv](#).

Machete, the, [81](#).

Macho-Raton, the, [xlviii](#).

Maguateca, [vii](#).

Malinche, air of, [xxxviii](#).

Managua, Lake, [viii](#).

Province, [xi](#), [xxx](#).

Mangue language, [xi](#), [xiii](#).

Mangues, [v](#), [viii](#), [xxii](#).

Marimba, the, [xxviii](#).

Masaya, [viii](#), [xvii](#).

Mayas, [ix](#).

Mice, superstitions about, [xlviii](#).

Morelet, A., [xxx](#), [xxxviii](#).

Nahuas, [v](#).

Nahuatl language, [v](#), [vi](#), [xiii](#).

Nahuatl Spanish jargon, [xxi](#).

Namotiva, [xxx](#).

Navarro, J. M., [xxxix](#).

Negritos, dance, [xxvi](#).

Nets, for burdens, [77](#).

Nicaragua, [v](#).

Derivation of, [vi](#).

Lake of, [v](#), [xi](#).

Nicaraguans, [vi](#).

Nicaraos, [vi](#).

Nicoya, Gulf of, [v](#), [viii](#), [xxxv](#).

Niquirans, [v](#), [vi](#).

Ollita, Dance of, [xxvi](#).

Ollita, instrument, [xxxii](#).

Ometepec, Island, [xi](#), [xxxii](#).

Oviedo, F. de, [v](#), [viii](#), [xi](#), [xix](#), [xxi](#).

Perez, Geronimo, [xix](#).

Peru, [xv](#), [xxxii](#).

Pito, the, [xxxiii](#).

Plow, Nicaraguan, [80](#).

Quichua Language, [xvi](#).

Quijongo, the, [xxxvi](#).

Remesal, P. F., [ix](#).

Rocha, J. E. de la, [xii](#).

Salazar, F. C., [xlviii](#).

Squier, E. G., [v](#), [vi](#), [x](#), [79](#).

Suchi-Malinche, Derivation of, [xlvii](#).

Tastuanes, derivation of, [xlvii](#).

Tecoatega, [xx](#).

Tecoantepeque, [79](#).

Tempsky, Von, [xxviii](#), [xxxviii](#).

Ternaux-Compans, [vii](#), [ix](#).

Ticknor, George, [xxv](#), [xliv](#).

Ticomega, [vii](#).

Titicaca, Lake, [xv](#).

Toro-Guaca, dance of, [xxvi](#).

Torquemada, [vii](#), [ix](#).

Uluas, [xliii](#).

Urrutia, J. A., [xxiii](#).

Vasquez, F., [vi](#), [xxii](#).

Valentine, F. H., [76](#), [82](#).

Valentine, P. J. J., [ix](#).

Vera Paz, Province, [xxxviii](#).

Whistles, [xxxiii](#), [xxxv](#).

Zapatero, Island, [xxxiii](#).

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## FOOTNOTES:

[1] E. G. Squier, *The States of Central America*, p. 317 (London, 1858).

[2] The conquest of Nicaragua is described by Oviedo, *Historia General de las Indias*, Lib. XXIX, cap. XXI, and Herrera, *Decadas de Indias*, Dec. III, Lib. IV, and see Dec. IV, Lib. VIII, cap. X.

[3] "Nicaragua es lo mismo que *Nica anahuac*, aqui estan los Mexicanos ò Anahuacos." Fray Francisco Vasquez, *Cronica de la Provincia de Guatemala*, Parte II, Lib. V, cap. I (Guatemala, 1716). The form *Nicarao*, adopted by Dr. Berendt, is certainly corrupt, as the termination of a proper name in *ao* is not found in correct Nahuatl. Squier's term *Niquirans* was adopted by him from a misreading of Oviedo, and has no authority whatever; so, also, his attempted discrimination between Chorotegans and Cholotecans, as both these are forms of the same word.

[4] "The hypothesis of a migration from Nicaragua and Cuscatlan to Anahuac is altogether more consonant with probabilities, and with traditions, than that which derives the Mexicans from the north."—E. G. Squier. *Notes on Central America*, p. 349. It is difficult to understand how Mr. Squier could make this statement in the face of the words of Herrera and so many other writers.

[5] "La Gente de esta tierra decia, que havia descendido de la Mexicana; su Trage, i Lengua, era casi, como el de Mexico."—Herrera, Decada III, Lib. V, Cap. XII. "Dicèn, que huvo en los tiempos antiguos, en Nueva España una gran Seca, por lo qual se fueron por aquella Mar Austral à poblar à Nicaragua."—Id. Dec. III, Lib. IV, cap. VII. Torquemada, specifically quoting the traditions obtained from the oldest natives, states that the Nicaraguans came from Anahuac at no remote epoch.—*Monarquia Indiana*, Lib. III, cap. XL. See, also, Gomara, *Hist. de las Indias*, cap. 206.

[6] Prof. Buschmann, who obtained these names in a garbled form from Ternaux-Compans' translation of Oviedo, gave them up as insoluble, while recognizing their value as indicating the wanderings of the Nicaraguans. "Unglücklicherweise," he says, "sind jene zwei Namen von so ungünstigem Gehalte, das ich nichts aus ihnen hervorlocken kann."—*Ueber die Aztekischen Ortsnamen*, p. 768 (Berlin, 1852).

[7] The careless statement of the historian Herrera, that it was only the Chorotegans who had such books, can be corrected from his own volumes, and also from the explicit words of Oviedo and Gomara. Compare Herrera, Dec. III, Lib. IV, cap. VII, with Oviedo, *Hist. de las Indias*, Lib. XLII, cap. I, and Gomara, *Hist. de las Indias*, cap. 202.

[8] The word *mánkeme* is a derivative from [*chi*]imá, the head, whence the Chapanec *d[chi]ämä*, the ruler or head man, and *mand[chi]ämä*, master, chief, in which word *ma* is a possessive prefix, and *n* a particle, sometimes relative, sometimes euphonic, of exceedingly frequent use in this tongue. It may be compared to the Nahuatl *in*.

[9] This latter, or a portion of them, inhabiting a hilly country south of Masaya, were called *Dirians*, from the Mangué word *diri*=, a hill, a name which has improperly been extended to the whole tribe.

[10] The "compulsive" form of the verb *choloa*, to run away, is *chololtia*, to cause to run away, to drive out. No doubt the name of Cholula (Cholollan) in Mexico is of the same derivation, but it arose from a different, though similar, historical event.

[11] Torquemada appears to have been the first to make this guess; and it has recently been advocated by Dr. Valentini, *The Olmecas and the Tultecas*, p. 20 (Worcester, 1883), and was also sanctioned by Dr. Berendt.

[12] In a note to his translation of Oviedo's *Nicaragua*.

[13] The proper spelling is "Chapanec." It is not an Aztec word, but from the Mangué tongue, in which *Chapa* means the ara, or red macaw, their sacred bird. The name was derived from that of the lofty peak on which their principal town in Chiapas was situated—*chapa niuu*, the ara of fire.

[14] In Mr. Bancroft's *Native Races of the Pacific States*, Vol. V, p. 659.

[15] The contrary of this has been very positively stated by Dr. Valentini (*ubi supra*). The only evidence he brings forward is the word *calachuni*, for chieftain, applied by Gil Gonzalez to one of the rulers in Nicaragua. This is, no doubt, the Maya *halach uinic*, holy man, but Gonzalez wrote in 1522, and this word was adopted by the Spaniards in 1518, during Grijalva's expedition to Yucatan, as the accounts show, and was promiscuously applied, just as *cacique*, *canoe*, etc., from the Haytian dialect. A careful analysis of all the native words in Oviedo's account of Nicaragua does not show a single Maya affinity.

[16] The chief asked Gonzalez if, at the end of the world, the earth would be overturned, or would the sky fall? How large are the stars, why they move, and what keeps them in their courses? When, and how do the sun and moon change

their brightness? Why is the night dark and the winter cold, since light and warmth are so much better? (Herrera, Decad. III, Lib. IV, cap. V.)

[17] The leading authorities on the antiquities of Nicaragua are E. G. Squier, *Nicaragua, Its People, Scenery and Monuments*, together with his numerous other works pertaining to Central America; and the reports of Dr. Earl Flint and Dr. J. F. Bransford, to the Smithsonian Institution. Dr. Habel and Dr. Berendt also made numerous investigations, but their reports have not appeared in adequate detail.

[18] See his essay, *Remarks on the Centres of Ancient American Civilization in Central America, and their Geographical Distribution, in the Bulletin of the American Geog. Soc. No. 2, 1876.*

[19] *Historia General de las Indias*, Lib. XLII, cap. V.

[20] The older writers have left scant information about these idioms. Oviedo preserved thirty or forty Nahuatl words, most of which have been analyzed by Buschman; and Benzoni, in a brief passage, notes the identity of the Nicaraguan and Mexican. "Chiamano li Signori Tutruane, il pane tascal, and le galline totoli, and occomaia tanto vuol dire como aspetta un poco e al infirmita mococoua and al ballare mitote." *La Historia del Mondo Nuovo*, p. 103. It is said that a *Doctrina* was printed in the Mangue; but the only work on that tongue I know of is the *Apuntamientos de la Lengua Mangue*, by Don Juan Eligio de la Rocha (MS. Masaya, 1842) a fragment of which is in my possession.

Dr. S. Habel, who visited Nicaragua in 1865, in spite of the greatest efforts, was unable to find a single person speaking Nahuatl; they told him it was all forgotten.—*Archaeological and Ethnological Investigations in Central and South America*, p. 24 (Washington, 1878).

[21] The superior position of the Nahuatl among the Nicaraguan languages was noted by Benzoni, in his visit to that country, as early as about 1550. He observes: "Parlano in Nicaragua quatro linguaggi, pero la meglio è la Messicana, laquale si stende piu di mille e cinquecento miglia di paese and è la piu facile da imparare."—*Istoria del Nuovo Mondo*, p. 103 (Venetia, 1565).

[22] "Una mezcla de Castellano y Mexicano, que ni en uno ni en otro idioma se entiende."—*Compendio del Arte de la Lengua Mexicana*, pp. 93, 202.

[23] Speaking of the natives of Nicaragua and Honduras, Father Francisco Vasquez says: "Muchos de aquellos Indios por la comunicacion que tienen con gente ladina de las estancias vecinas alcanzan mucho de la lengua Castellana."—*Historia de la Provincia de Guatemala*. Parte II, Lib. V, Trat. I, Cap. 1 (Guatemala, 1716).

[24] This verse is from a song by Dr. Gollena, a highly appreciated poet of Guatemala, who has written, but I believe never published, some poems in the Nicaraguan dialect.

[25] Oviedo, *Historia General de las Indias*, Lib. XLII, cap. XI. Precisely this baile, or one altogether like it, is described by Diego Duran as common in Mexico in his day (about 1580). He writes: "Tambien usaban bailar al rededor de un volador alto vistiendose como pájaros y otras veces como monas volaban de

lo alto de el dejandose venir por unas cuerdas que en la punta de este palo estan arolladas, desliándose poco à poco por un bastidor que tiene arriba," etc.—*Historia de las Indias de Nueva España*. Tomo II, p. 232 (Mexico, 1880).

[26] *Historia del Nuovo Mondo*, fol. 103 (Venetia, 1565). Benzoni gives a wood cut exhibiting the dances, but it is not instructive. Another traveler, François Coreal, claimed to have visited Nicaragua about 1680, and also describes the native dances, but in words so similar to Benzoni that it is an evident plagiarism.—*Relation des Voyages de François Coreal aux Indes Occidentales*, Tome I, p. 88 (Amsterdam, 1722).

[27] Thomas Gage, *A New Survey of the West Indies*, p. 234 (4th Ed. London, 1699).

[28] Letter to the London *Athæneum*, 1856, p. 1537. Oviedo also states that the songs sung at certain *bailes* were of an historical character, intended to recall the important incidents in personal and tribal history, "que les quedan en lugar de historia é memoria de las cosas pasadas."—*Historia General de las Indias*, Lib. XLII, cap. XI.

[29] "Hay santos à quienes se hace el voto, en caso de enfermedad ú de desgracia de ir á *bailar* ante su imagen, en tal pueblo, el dia de su fiesta, cuando le sacan procesionalmente."—Pablo Levy, *Notas Geograficas y Económicas sobre la Republica de Nicaragua*, p. 281 (Paris, 1873).

[30] "Welligt blijkt de geesteloosheid dezer menschen nit niets zoo zeer als uit hunne dansen, een vermaak, hetwelk trouwens vrij zeldzaam onder hen is. Bij het eentoonige geluid van een paar fluiten, en het kloppen op een hol blok hout, draaijen mannen en vrouwen afzonderlijk, langzaam en bedaard, in alle rigtingen herom, en schijnen veeleer diepe treurigheid dan vreugde aan den dag te leggen."—J. Haefkens, *Centraal Amerika*, p. 407 (Dordrecht, 1832).

[31] Such dances are the "bailes usados en el populacho, y que estan muy lejos de brillar por su desencia," referred to by Don Pablo Levy, *Notas*, etc., *sobre Nicaragua*, p. 294.

[32] The word *Loga* is, I have no doubt, a corruption of the Spanish *loa*. The *loas* in Spain were at first rhymed prologues to the plays, but later took a more dramatic form and "differed little from the farces that followed them." See George Ticknor, *History of Spanish Literature*, vol. ii, pp. 527-529 (5th edition).

[33] "*Mosote*. Un casco ô gorra de cabuya teñida negra, con cola à trensa, usada en el baile de los *Chinegritos*."—Berendt, MSS.

[34] "*Guaca*. Montecillo de sepultura de los habitantes antiguos. Cueva; madriguera de animales. Hoyo subteraneo para madurar ô guardar frutas y verduras."—Berendt, MSS.

[35] *Nicaragua, Its People, Scenery and Monuments*, Vol. I, p. 340.

[36] *Narrative of Incidents on a Journey in Mexico, Guatemala and San Salvador*, pp. 384-6 (London, 1858). The Smithsonian Institution contains a good specimen of the Marimba.

[37] Arthur Morelet, *Voyage dans l'Amerique Centrale*, Tome II, pp. 42, 43 (Paris, 1857).

[38] *Archæological Researches in Nicaragua*, p. 75 (Washington, 1881).

[39] The most satisfactory discussion of native music is that by Theodore Baker, *Ueber die Musik der Nord Amerikanischen Wilden* (Leipzig, 1882). Mr. Edwin A. Barber has also contributed some valuable articles on the subject.

[40] *The American Naturalist*, February, 1883.

[41] *Voyage dans l'Amerique Centrale*, Tom. II, p. 44.

[42] So little is understood about the system of the *cofradías*, and the point is one of so much importance in the study of the organization of Spanish ecclesiasticism in America, that it is worth while to explain it. They are created by the priest of a parish, in such number as he sees fit, and each bears the name of a saint or religious occurrence. Each should have, of male members, a major domo, a steward (*prioste*), and four or more appointees (*diputados*). They attend the priest, serve in the church, aid in the offices of religion, have a monthly mass, act as choristers, etc., at fixed periods. Of female members there should be the patroness (*patrona* or *capitana*), and the *alguazila mayor*, each of whom should have two special attendants, and there should be other members. Their duties are to sweep the church, deck it with flowers when necessary, and aid the male members in their duty. Each *cofradía* should have its strong box and financial resources, independently, and the major domo is expected to keep a book accounting for the funds. I have in my possession such a volume, in the Chapanec language, the *Libro de Cuentas de la Cofradia del Rosario*, 1796.

From ten to fifty *cofradías* were formerly attached to one church, but the modern curas complain that they can no longer be kept up. "Es verdad," exclaims the worthy presbyter Navarro, "que los Sres. Curas, mis antecesores, y yo, hemos procurado organizarlas de nuevo, pero es moralmente imposible."—*Memoria de la Parroquia de Villa Nueva*, p. 18. (Guatemala, 1868).

[43] See, for example, the *Rabinal-Achi, ou le Drame-Ballet du Tun*, in Kiche, published by the Abbé Brasseur de Bourbourg, and the translation of the song of the Uluas of Nicaragua given by Pablo Levy.—*Notas sobre la Republica de Nicaragua*, p. 307 (Paris, 1873).

[44] "Il y en a qui font les sourds, d'autres les aveugles. Ils rient, ils crient, et font en un mot toute sorte de singeries."—*Voyages de François Coreal aux Indes Occidentales depuis 1666 jusqu'en 1697*. Tom. I, p. 88 (Amsterdam, 1722). Borrowed, probably, from Benzoni, who says the same.

[45] "Habia un baile y canto de truhanes en el cual introducian un bobo que fingia entender al reves lo que su amo le mandaba, trastocandole las palabras."—P. F. Diego Duran, *Historia de las Indias de la Nueva España*, Tomo II, p. 231 (Mexico, 1880).

[46] As Mr. George Ticknor very pointedly says, in speaking of the Spanish drama:—"Above all, it was necessary that it should be Spanish; and therefore, though its subject be Greek or Roman, Oriental or mythological, the characters represented were always Castilian, and Castilian after the fashion of the

seventeenth century,—governed by Castilian notions of gallantry, and the Castilian point of honor."—*History of Spanish Literature*, vol II, p. 539 (5th edition).

[47] Speaking of the comedy, he says:—"Ihr wahrer allgemeiner Nutzen liegt in dem Lachen selbst, in der Uebung unserer Fähigkeit das Lächerliche zu bemerken; es unter allen Bemäntelungen der Leidenschaft und der Mode, es in allen Vermischungen mit noch schlimmern oder mit guten Eigenschaften, sogar in den Runzeln des feierlichen Ernstes, leicht und geschwind zu bemerken."—*Hamburgische Dramaturgie*, 29 Stück.

[48] *Tlatoani* means, literally, "the speaker," from *tlatoa*, to speak, to ask, but it is translated by the Spanish lexicographers "gran señor." The chiefs were probably so called, from their right of speech in the assemblies. Benzoni gives something like this as the title of the Nicaraguan chiefs. "Chiamano li Signori Tutruane," which I suspect is a misprint for *Tatruani*.—*Istoria del Mondo Nuovo*, p. 103 (Venetia, 1565).

[49] Icazbalceta's discussion of the name may be found in his notes to the *Diálogos de Francisco Cervantes Salazar*, p. 181 (Mexico, 1875). Malinalli is the twelfth day of the Mexican month. According to Duran, the word means underbrush (*matorral*), and the prognostic was, that those born on that day should have an annual attack of sickness, like this underbrush, which dries up, or loses its leaves yearly.—*Historia de la Nueva España*, Tomo II, p. 261 (Mexico, 1880).

[50] See the rare work of Fray Joan Baptista (often spelled Bautista). *Advertencias para los Confessores de los Naturales*, vols. 107, 108 (Mexico, en el Convento de Santiago Tlatilulco, año 1600).

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### Transcriber's Note:

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