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Traditions Of Guatemala 3



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UNIVERSIDAD DE SAN CARLOS DE GUATEMALA
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TRADITIONS OF GUATEMALA

3

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BOOKS, MAGAZINES, RECORDS

Yolanda Mora de Jaramillo

Ceramics and Ceramicists of Ráquira

Bogotá: Banco Popular, Museo Arqueológico y Casa del Marqués de San Jorge, 1974, 90 pp.

The result of a two-month field investigation, this book provides an anthropological view of Ráquira—a municipality in the department of Boyacá, province of Tunja, Colombia—its traditional ceramics, its ceramicists, and its historical roots.

According to the author, Ráquira (then known as Táquira) has been documented since 1565, initially linked to the colonial *encomiendas*. However, it is not until 1778 that it is known for certain that its inhabitants were dedicated to pottery. In Ráquira, according to 18th-century documentary testimonies, the indigenous people paid their tributes with pottery produced right there.

Known as "toasted corn," Ráquira's pottery is famous for its small "little horses" of great quality and very ancient origin, as well as its utilitarian vessels.

Even oral folklore has highlighted its attributes:

“Pa’ locitas muy jinitas
en Réquira y en Tuaté;
camine vamos a verlas,
se convencerá vusté”,

Modified by the presence of the kiln, the pottery of this region still retains its indigenous traits: phytomorphic decoration based on "white chicha" dissolved in "dark chicha" — pigments obtained from crushed gravel, dissolved in water — which the indigenous people used to paint on stone surfaces.

This carefully illustrated book constitutes a true systematic research effort, aimed at describing, analyzing, and interpreting the social, economic, and aesthetic phenomena that manifest around Ráquira's pottery. In its pages, we find abundant information about the geography and history of the place, the characteristics of the pottery produced there (sculptural and utilitarian), demographics, housing, family, work, and many other particulars that interest the researcher.

R. D. C.

Daniel F. Rubín de la Borbolla

Mexican Folk Art

México: Fondo de Cultura Económica, 1974, 302 pp.

The Mexican bibliography dedicated to folk arts reaches its highest expression with this work. Undoubtedly, since Dr. Atl published his memorable volumes devoted to the artistic work of his people, no book as complete, well-organized, and of such broad scope in terms of its documentation and critical insight has been produced in Mexico—despite many valuable works in this genre that have appeared subsequently.

Preceded by an introduction in which the author presents a series of considerations regarding the essence of folk arts and the issues raised by technology and social change in relation to them, the first part of the book aims to clarify fundamental questions such as the definition and characteristics of folk art (universal principles, integral form, proportions, representation of the invisible, exaggerated distortion, composite perspective, stroke, silhouette or outline, synthesis, baroque style, social foundations, form and meaning, interpretability, creative emotionality).

In the following pages, Dr. Rubín de la Borbolla addresses pre-Hispanic folk art, the Spanish conquest, interculturalization, transplantation, and other phenomena, and conducts a systematic study of each of the distinct modalities of Mexican folk art: pottery, glasswork, textiles, basketry, tanning, painting, featherwork, lacquerware, popotera (straws), paper crafts, metalworking, architecture, sculpture, cabinetry, and various carvings.

The work concludes with some reflections on folk art and the industrial revolution, among which one stands out that we fully agree with: "There is no substitute for tradition because it embodies the accumulated human experience that is renewed and perpetuated day after day, with each object that creatively reinterprets it. Thus, new objects continuously appear: some are incorporated, others disappear naturally, and only those remain that, due to their vitality within tradition, endure despite time. This constant renewal is one of the most outstanding qualities of folk art, in which its eternal beauty is most clearly manifested."

Luis Arturo Domínguez

Expresión literaria del Polo

Caracas: Instituto Nacional de Folklore, 1974, 123 pp.

Born in Venezuela in 1922, the author of this work is a prestigious folklorist and a member of the most representative entities in his country in the field of folklore.

He has published numerous essays on the traditions of the Venezuelan people, among which those referring to the legends, stories, and festivities of the nation stand out.

In this book, which reprints works published in 1956 and 1961, Domínguez offers us a study about the POIO, a popular melody of probable Andalusian origin. Important aspects such as the characteristics of this musical genre, its diffusion in Venezuela, the way it is sung, the most famous singers, the dialogue in verse, the counterpoint, the instruments required for its performance (cuatro, furrucó, tambor, tambora, charraca, and maracas), its thematic modalities, and its legends and anecdotes are carefully treated there, in pages of pleasant reading.

R. D. C.

Luis Arturo Domínguez

Two aspects of the folklore of the Andes

Caracas: Instituto Nacional de Folklore, 1974, 113 pp.

This work is dedicated to the study of two manifestations of Venezuelan popular culture: the "Paradura del Niño," which is an Andean tradition, and the "Velorio de Angelito," a custom also rooted in the Andes but widespread in many other places in America.

The first of these traditions consists of a home celebration held in the states of Táchira, Mérida, and Trujillo during the period between January 1st and February 2nd. The hosts welcome their guests and treat them to wine, aguardiente, chicha, regional foods, cakes, sweets, instrumental music, and songs, before going out in procession through the nearby streets with the image of the Child placed on a handkerchief that the godparents hold by the four corners. During the short journey, the troubadours, to the sound of popular instruments (bandolín, cuarto, tiple, violin, maracas), sing songs known as "versos del Niño Dios" (verses of the Baby Jesus) and soon return to the hosts' home, where the paradura ceremony (standing the image up) takes place.

The Velorio de Angelito occurs when a child dies, an occasion in which the godparents take charge of organizing the funeral: decorating the altar, hiring the musicians, obtaining the aguardiente, arranging the preparation of the banquet, and preparing the body of the little deceased.

Among the most characteristic aspects of this ceremony is the preparation of the corpse, which is submerged in boiling saltwater to preserve it longer without decomposing, bathed in lukewarm water mixed with aromatic plant leaves (geranium, fennel, rue, orange blossoms), and finally placed in a coffin adorned with elder or cypress flowers.

In some cases, dressed as an angel, the corpse hangs from the ceiling to symbolize "the ascension to heaven." In others—this is customary in San José de las Flores, Zerpa, and Santo Domingo—the child's body is placed on a chair in an altar. The musicians and cariteros (funeral singers) sing verses related to the occasion around the "little angel."

Among the hymns sung by the *cariteros*, the author of this work has selected some very beautiful ones:

"Dicen que los angelitos
(They say that little angels)

tienen la Mágica Blanca...
 (have the White Magic.)
 Ellos cuando están dormidos
 (When they are asleep,)
 los llaman y se levantan.
 (they are called, and they rise.)

Los angelitos de ahora
 (The little angels of today)
 tienen la Mágica Negra...
 (have the Black Magic...)
 Ellos cuando están dormidos
 (When they are asleep,)
 los llaman y se revuelcan.
 (they are called, and they stir.)

La ventura de los ángeles
 (The fortune of the angels)
 es muy digna de alabarla;
 (is truly worthy of praise;)
 después de estar en la tierra
 (after being on Earth,)
 suben al cielo con alas. "
 (they ascend to heaven with wings.)"

* * *

Las puertas del cielo se abren,
 (The gates of heaven open,)
 y se abren de par en par,
 (and they open wide,)
 para que entre el angelito
 (so the little angel may enter,)
 que vamos a sepultar...
 (whom we are about to bury...")

Abrí la puerta, mi Dios,
 (Open the door, my God,)
 abríla de par en par,
 (open it wide,)
 para que entre el Angelito
 (so the little angel may enter,)

que al cielo se va a gozar."
 (who goes to heaven to rejoice.)

* * *

"No llores, madre, no llores,
 ("Do not cry, mother, do not cry,)
 tené una conformidad
 (find comfort in your heart,)
 que el hijo de tus entrañas
 (for the child of your womb)
 va a casa de Dios a gozar.
 (goes to God's house to rejoice.)"

No llores, madre, no llores,
 ("Do not cry, mother, do not cry,)
 tené una conformación,
 (find your consolation,)
 que el hijo de tus entrañas,
 (for the child of your womb)
 le está haciendo su visita a la Santa Encarnación."
 (is paying a visit to the Holy Incarnation.)"

* * *

"Ya el angelito murió;
 (The little angel has died;)
 ya lo vamos a enterrar;
 (now we are going to bury them,)
 entre cuatro monacillos,
 (carried by four altar boys,)
 el padre y un sacristan.
 (the priest, and a sacristan.)"

Un ángel va retratando
 (An angel is painting)
 la imagen del virgen niño,
 (the image of the holy child,)
 pa'dejarlo de Recuerdo
 (to leave it as a memory)
 a los padres y padrinos."
 (for the parents and godparents.)"

Domínguez's book captivates the reader and provides insight into the details of two traditions that the people of Venezuela keep alive.

R. D. C.

Efraín Subero

Origin and Expansion of the Burning of Judas

Universidad Católica "Andrés Bello",
Centro de Investigaciones Literarias,
Editorial Arte,
E Caracas, 1974, 323 pp.

Preceded by a brief notice on the Spanish origins of the burning of Judas and its spread across Latin America (Brazil, Uruguay, Paraguay, Bolivia, Ecuador, Peru, Colombia, Mexico, Cuba, and Santo Domingo), this work constitutes a valuable research effort, enriched with significant documentary testimonies such as the Judas wills—in prose and verse—collected from the Venezuelan interior states, corresponding to the years between 1930 and 1970.

The conclusions of the book, after acknowledging the Spanish roots of this popular tradition, emphasize the noticeable decline of the burning of Judas and the need to preserve at all costs "the spiritual baggage with which the past provides us for our journey to the future," according to the words of Rómulo Gallegos.

Revista de Dialectología y Tradiciones Populares

(Director: Vicente García de Diego, T. XXX, Cuadernos 1 y 2)

Madrid: Consejo Superior de Investigaciones Científicas

"Miguel de Cervantes",

Departamento de Dialectología y Tradiciones Populares, 1974, 292 pp.

Among the numerous essays included in this volume, the following are of interest to folklorists: "Técnicas y vocabulario de la orfebrería del oro en Barbacoa (Colombia)" by Germán de Granda; "El carro en el folklore de Galicia" by Joaquín Lorenzo Fernández; "La fiesta de la Octava del Corpus en Valverde de los Arroyos (Guadalajara)" by J. R. López de los Mozos; "Adivinanzas de tradición oral en Iscuandé (Nariño, Colombia)" by Germán de Granda; and "Nueve cuentos populares. Etnografía y folklore de una parroquia asturiana" by José Manuel González and Fernández Valles.

R. D. C.

Revista Venezolana de Folklore No. 5

Caracas, Venezuela: — Instituto Nacional de Folklore INCIBA, 1974.
It contains photos, musical transcriptions, maps, drawings, 136 pages.

We have received Vol. 5 of the **Revista Venezolana de Folklore**, published by the National Institute of Folklore of Venezuela (INAF), directed by Maestro Luis Felipe Ramón y Rivera. This issue contains important divulgative and scientific material, which we will summarize below.

The section *Traditions and Customs* begins with **La Paradura del Niño en los Andes** by Luis Arturo Domínguez, which includes an important contribution of Venezuelan folk poetry. In addition to the magnificent illustrations, musical transcriptions made by Professor Alvaro Fernaud Palarea, deputy director of INIDEF, are presented. **La Vaquilla del Abejar** by Lucile Armstrong is the other article in this section, written in English with a translation by José Clemente Laya.

In the *Disseminative* section, we read **El Hucumari** by A. Vúletin, which deals with the literary manifestations originating from the Hucumari bear (or bear with glasses) in the places where it resides. We also find **Romances de los Pueblos del Sur** by Lubio Cardozo, in which the author refers to the ballads found in the towns located in the southeast of the Miranda State, Venezuela. The following works are included: **Preliminary Report on a Field Work among Piaroa Indians** by I. Halmos, with a summary by Ramón y Rivera; **Síntesis de un estudio sobre Supersticiones en la Argentina** by Lázaro Flury; **Influencia de los Cultos Afroamericanos en Venezuela** by A. Pólak; and the articles **Para una revisión de terminología usada en la etnomúsica** and **Supervivencias de la Polifonía Popular de Venezuela** by Ramón y Rivera, which constitute the material in the scientific section of the magazine.

C.A.L.

BULLETIN

Taller de Folklore. Universidad Nacional Federico Villareal
No. 14 (December 22, 1974), Lima, Peru, 24 pp.

We have received No. 14 of the *Boletín del Taller de Folklore* from the Federico Villareal University in Peru, directed by the archaeologist-folklorist Francisco Iriarte Brenner.

This newsletter, printed on a mimeograph, has already been in circulation for two years, consistently providing both informative and scientific material.

The current issue contains information about the 2nd National Folklore Congress of Peru, to be held at that university from February 10 to 15 of this year.

Given the agenda and the people who make up the organizing committee, we are confident that the success of the event is guaranteed.

It informs us in its divulgative section about the festivities held in honor of the Inmaculada Virgen de la Puerta.

As for scientific information, it presents the following descriptive works: ***La Huamanripa*** by Carlos A. Calderón, ***Los Negritos de El Carmen*** by Francisco E. Iriarte, ***Fiesta Patronal de Huari*** (Ancash) by Jesús Benigno Castillo, ***La Fiesta Patronal de Chahuanca*** by Silvia J. Patiño Pimentel, ***La Fiesta Patronal de Huayan*** by Dionisia G. Quiroz, ***Fiesta Patronal de San Francisco de Asís*** (Tapoje, Tunguyo, Puno) by Sebastián Zapana, ***La danza de los Negros de Huanchaco*** and ***Comidas típicas de Huanchaco*** by Nely Monzón Iglesias.

The importance of this Bulletin lies in its informative character. We believe the direction that the Folklore Workshop of the Federico Villareal University has given to its Bulletin is very appropriate.

C.A.L.

Instituto Otavaleño de Antropología

Bandas del Pueblo

Documentales de Música Popular y Folklórica, Vol. 1, octubre 1974.

In a 33 RPM record, the Otavalo Institute of Anthropology (Otavalo, Ecuador) offers its first contribution to the dissemination, projection, and study of popular and folkloric music from Ecuador. "Aware that it is imperative to collect the cultural manifestations of our people, both as testimonies of current experiences and because of the need to promote their greater knowledge as an irreplaceable foundation for true national integration."

The research was carried out during the San Juan celebrations in San Agustín de Cajas, González, Suárez, and Pijal, on June 21 and 22, 1974, by the Social Research Department of the IOA.

On side A of the record, the following tracks are offered:

Banda de Natabuela (San Juan) and 2. Banda de Otavalo (Chilena). On side B, 1. Banda de San Roque (San Juan) and 2. Banda Tofadu (Albazo). The town bands are one of the most interesting folkloric musical manifestations in Latin America, as they use primarily European instruments (therefore, not folkloric), to recreate authentic folkloric melodies native to the area (in this case, San Juanitos).

Despite not having traditionally crafted instruments, the bands, due to their role in the environment in which they perform, are folkloric in the strict sense of the term.

This type of music recorded by the IOA is manifested in Guatemala in the "retretas" (concerts) presented by the Municipal Bands in the parks of our towns during Holy Week processions, where folk music (such as sones), popular music (such as funeral marches), and classical music are performed.

The recording made in the Audiovisual Department of the IOA seems to us to be of very good quality.

We congratulate the IOA for such a successful and timely edition, as with this effort, authentically Ecuadorian music is disseminated and recognized, thus returning to the people, to a small extent, the manifestations that rightfully belong to them.