

# NAHUAT FOLKLORE FROM XALACAPAN, PUEBLA

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The following Náhuat texts were recorded by Dr. Arch McKinlay in Xalacapan, near Zacapoaxtla, in the Sierra de Puebla, in 1947. The informant was Heraclio Oropeza, a Náhuat speaking Indian.

## I. LOS DUENDES A

Keman kočtok se takat, kihtoah ke kita wiča se siwat so se miston so se takat, wan mopantalia ipan, wan kitewia, so kikečpatskasneki, wan in takat mopalewia; kihtoah in takat kitatalwia in masaka, wan niman amo wel tahtoa, wan niman ihsatikisa.

Esyofopekeh yehwan noh onkeh ten kinmasakawiah in masakameh, wan kinekih kinescicinaskeh.

When a man is asleep, they say that he sees a woman come or a cat or a man, and it sits up on top of him, and fights him or tries to choke him; and the man endeavors to help himself; they say the man abuses the apparition, and then cannot speak, and then he wakes up.

They are sweet blooded those whom the "masakameh" haunt in their sleep, and they want to suck their blood.

## II. LOS DUENDES B

Ta se takat motayowaltia teč se kwowtah, niman kihpolaah in masakameh, wan kištapololtiah, wan kalakatih teč wehwei barrancas, so kampa owihkan, wan niman kawtewah, wan imostika ištamati ya, wan yolik kisa.

If a man is out at night in a wooded mountain, soon the wood dwarfs make him lose his way, and they cast a dimming spell on his vision, and put him in immense barrancas, or where the place is very difficult (for going), and then they desert him, and the next day he then comes to, and slowly he comes out.

[There are two kinds of "masakameh"; one kind is found only outdoors in the mountains covered with trees, and they seem to have little other purpose than to make a nuisance of themselves; and they are especially creatures of the night.

The indoor variety only haunt houses, and are vampires, sucking the blood of those whose blood is sweet; a person sees them in his sleep, and the masaka comes with the intention of sucking blood; the person attacked seems to have power to drive them away, though he loses his voice for a while. The verb to bewitch —masakawi is reserved only to describe the antics of indoor duendes, which take many forms.]

### III THE TONAL

Se takat nitonal kihtoah mokepa miston so ičkwinti so koyōtēkwāni so kwēkti; kēmān sē tākat mokalakia iwan niprima so nicommadre so nitia so nisobrina, iħk on kihtoah ahi nemi nitonal; wel mokepa, ta kan kineki.

A man's apparition they say turns back into a mountain cat or a coyote or a dog or a fox; when a man will go into (live with) his cousin or his comadre or his aunt or his niece, in that case they will say "There goes his tonal (apparition)." "He can change, whenever he wishes."

### IV THE EVIL EYE

Onkakeh miakeh takah iscikawkeh; keman kitah se pili, kiselewiah, so se pičōin, so kati yehwa ya ak sa ten kwelitah, wan niman pewa mokokoa; ta kam pili, maj takepasneki saj; amo kwalčōin takwa; sekin mikih; wan no teh sah plantah no kiselewiah; ak sa plantah no miki.

There are many men who have the evil eye (who are eye-strong): when they see a baby, they covet it, or a little pig, or whatever they like, and immediately it begins to get sick; if it be a baby, it just acts as though it wants to vomit; it does not eat well; some die; and also some plants they also covet; some plants also die.

### V. GHOST RIDERS

Keman miki se koyōin, so se masewal, ten nočipa nemiya ika nicaballo, kihtoah, kimeh nemiya, iħk on ok sepa kitah moišpehpendi-nemi, kampa ninemiyān; no ehkaisko nehnemi.

When a coyotsin dies, or an Indian, that always used to be on his horse, they say, just as he used to go, that is the way they see him again stalking like a ghost, in the place of his former life; he also goes through the air (on the face of the wind).

# Notas

## N64 IV:1 MIXTEC NUMERALS FROM SANTIAGO TILANTONGO, OAXACA

The following numbering system in Mixtec was recorded by the author in Santiago Tilantongo, District of Nochixtlan, Oaxaca, in 1961. It is presented here with the hope that it may be of use to linguists.

The phonetic and phonemic contrasts of these numerals with those gathered in various Mixtec dialects during the Sixteenth and Seventeenth centuries are striking, but are perhaps to be expected. However, the divergence between these numerals and some of those recorded by Pike in the District of Tlaxiaco, adjacent to that of Nochixtlan, is of interest and such studies may eventually establish the truth regarding the much discussed number of Mixtec "languages" or "dialects".

Several points connected with this vigesimal system are worth mentioning. Numerals eleven through fourteen are formed by suffixing numerals one through four to the base ten. Fifteen is a new numeral; fifteen through nineteen are formed in the same way as eleven through fourteen, except that fifteen instead of ten is the root. Tone shifts occur in both roots and suffixes when they are joined.

Ókò, the word for twenty, becomes **díkò** when used as a root in vigesimal combinations such as forty, sixty, and eighty.

The Mixtec word for one hundred (**síáñtù**) is obviously a phonemic adaptation of the Spanish **ciento**. One informant mentioned that the older Mixtec form of the numeral is **ʔñ'tú**. It is possible that this form is also of Spanish origin.

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<sup>1</sup> tono medio

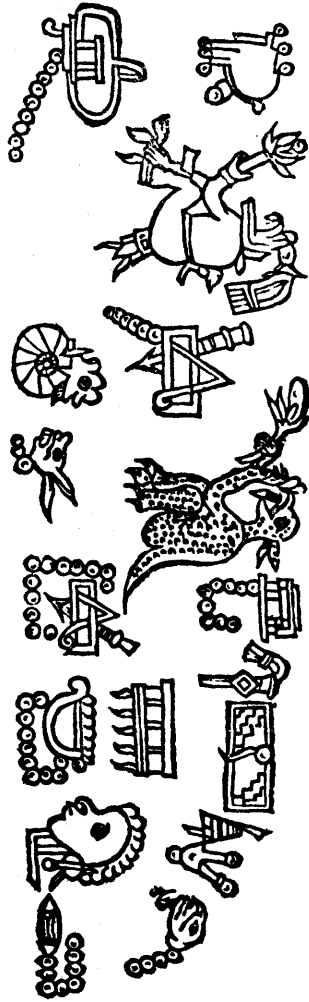
- |                            |                                |
|----------------------------|--------------------------------|
| 1. ʔŋ <sup>2</sup>         | 24. ʔökökóŋ <sup>3</sup>       |
| 2. ʔū                      | 25. ʔökōʔóŋ ʔòŋ                |
| 3. ʔūni                    | 26. ʔökōʔínyù                  |
| 4. kóŋ <sup>3</sup>        | 27. ʔökōʔúžà                   |
| 5. ʔòŋ ʔòŋ                 | 28. ʔökōʔúnà                   |
| 6. ʔínyù                   | 29. ʔökōʔŋ <sup>1</sup>        |
| 7. ʔúžà                    | 30. ʔökōʔúži                   |
| 8. ʔúnà                    | 31. ʔökōʔúžiʔŋ <sup>3</sup>    |
| 9. ʔŋ <sup>1</sup>         | 32. ʔökōʔúžiʔú                 |
| 10. ʔúži                   | 33. ʔökōʔúžiʔúni               |
| 11. ʔúžiʔŋ <sup>3</sup>    | 34. ʔökōʔúžikóŋ <sup>3</sup>   |
| 12. ʔúžiʔū                 | 35. ʔökōžáŋ ʔù                 |
| 13. ʔúžiʔuni               | 36. ʔökōžáŋ ʔūʔŋ <sup>3</sup>  |
| 14. ʔúžikóŋ <sup>3</sup>   | 37. ʔökōžáŋ ʔūʔú               |
| 15. žāŋ ʔù                 | 38. ʔökōžáŋ ʔūʔúni             |
| 16. žāŋ ʔūʔŋ <sup>3</sup>  | 39. ʔökōžáŋ ʔükóŋ <sup>3</sup> |
| 17. žāŋ ʔūʔú               | 40. ʔūdíkò                     |
| 18. žāŋ ʔūʔúni             | 41. ʔūdíkòʔŋ <sup>3</sup>      |
| 19. žāŋ ʔükóŋ <sup>3</sup> | 50. ʔūdíkòʔúži                 |
| 20. ʔókò                   | 60. ʔūnīdíkò                   |
| 21. ʔökōʔŋ <sup>3</sup>    | 70. ʔūnīdíkòʔúži               |
| 22. ʔökōʔù                 | 80. kóŋ <sup>3</sup> díkò      |
| 23. ʔökōʔúni               | 90. kóŋ <sup>3</sup> díkòʔúži  |

1 tono medio  
2 tono alto  
3 tono bajo

100. sīāŋtù (ʔŋ<sup>1</sup>tú)

(DOUGLAS BUTTERWORTH)

Rudi ... te confectus est ex acu ferrea, ligneo, vel potius arundinaceo, ut mihi videtur, manubrio (medii digiti longitudine, calami scriptorii crassitie) inserta, & circumquaque lineo vinculo ligata. Accepi ex relatione nostratum, qui ex Indis reversi, mihi literas & stylum obtulerunt, quod dum scribunt, palmæ folium, postea inaltere manus exterius applicent; dextrâ stylum movent, & punctando literas exarant; Quod celerissime facere norunt, ut scriptorio calamo vix quipiam eos allequeretur, in chartâ nobis usitata. Quandoque grandiores, quandoque minores literas pingere, docent varia literarum apud me exempla,



EPISTOLAM ÆTHIOPICAM mihi dono dedit Literatissimus Juvenis Jobus Ludolphus, quam ad ipsum Româ scripsit Gregorius Æthiops. In chartâ oblongâ unius pedis

Hieroglyphica Mexicana

N65 IV:2 HIEROGLYPHICA MEXICANA: A MANUSCRIPT  
IN THE ROYAL LIBRARY AT COPENHAGEN

"Hieroglyphica Mexicana quae in sui Recordationem Reliquit J. Ludolphus" was found in the Royal Library of Copenhagen in 1934. Its provenience was unknown. It was contained in a folded sheet of paper bearing the above-mentioned title. The manuscript consists of a single sheet of paper with pre-hispanic Mixtec picture-writing on one side, and a French text on the other. Some of the pictures on the front show through at the back. The handwriting of the title-page and of the text in French has been established as that of the orientalist Jobus Ludolphus or Hiob Leutholff (1644—1704).<sup>1</sup> The pictures on one side are in colour. The paper is of European origin and has a water-mark (a coat of arms with a wreath or garland and a crown). Paper of this sort, according to Briquet, was made in Germany in the 16th and early 17th centuries.<sup>2</sup> We have paleographed the French text, in part obliterated by an ink-stain, as follows:

Cet eschantillon des figures Mexicanes a esté tire d'un grand livre original, qvi se trouve au cabinet de Monsieur le Prince Gvillaume de [Saxe-] Weimar . . . Il a esté premièrement . . . . Roy de Portugal [qvi l'a] donné au Cardinal dont le Duc de Bavière a receu ce livre . . . lorsqve le Cabinet [du Duc] de Bavière fut pillé, Monsieur le Duc de Weimar a eu le livre, dont nous parlons.

In 1937, it was established that the "Hieroglyphica Mexicana" in the Royal Library is a copy of the lower part of page 54 of the "Codex Vindobonensis",<sup>3</sup> one of the sixteen pre-hispanic codices still in existence.

The known history of the "Codex Vindobonensis" can be summarized as follows: in 1519 it was sent by Cortés to Spain together with other presents for the Emperor Carlos V. He in 1520 presented it in turn to King Manuel of Portugal, who later gave it to Julio de Médici, the future Pope Clement VII. At the latter's death, the manuscript became the possession of the Cardinal Hipólito de Médici, and when he in turn died, it passed into the hands of the then Cardinal

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<sup>1</sup> Personal communication from dr. phil. Tue Gad, The Royal Library, Copenhagen, Denmark. December, 1962.

<sup>2</sup> *Ibid.*, June, 1962.

<sup>3</sup> Ruth Lapham Butler, "The Latin American Manuscripts in the Royal Library at Copenhagen," in *Handbook of Latin American Studies*. Ed. Lewis Hanke. Cambridge, Mass.: Harvard University Press, 1937, p. 484.

of Capua, possibly Nicolaus Schomberg (1472-1537).<sup>4</sup> According to the French text of the manuscript in the Royal Library, the "Codex Vindobonensis" subsequently became the property of the Duke of Bavaria, from whom it was stolen, passing later into the hands of Prince Guillaume de Saxe-Weimar. From other sources, we know that the codex was presented in 1677 to the Emperor Leopold I by the Duke Jean Georges de Saxe-Eisenach,<sup>5</sup> who was the son of Guillaume de Saxe-Weimar. Leopold I gave it to the Imperial Library of Vienna from which city it eventually received its name, and where it has remained ever since.

We are now also in a position to reconstruct along broad lines the history of the "Hieroglyphica Mexicana" in Copenhagen: Jobus Ludolphus visited Copenhagen in 1651. From his bibliography by Chr. Juncker, which describes his stay in that city, we have the following information:<sup>6</sup>

Praeter hos autem innotuit etiam Thomae Bartholini, Laurentio Scavenio, & Olao Wormio, huiusque cimeliothecam pretiosis refertam rebus auxit in memoriam sui, tum epistola Habessinica, ab Abbate Gregorio exarata, tum figuris aliquot Mexicanis, ex autographo, quod Vinariae est, olim a se delineatis. Cuius monumenti publicam mentionem non multo post iniecit Wormius in Musei sui descriptione.

From the above, it appears that Ludolphus gave the "Hieroglyphica Mexicana", which he himself had copied in "le cabinet de Monsieur le Prince Guillaume de Saxe-Weimar," to his Danish friend Olaus Wormius or Ole Worm. Ole Worm (1588 - 1654) was professor of physics and medicine at the University of Copenhagen, and had also studied at other universities in Europe. Although he himself considered medicine his main calling, he has become known to posterity for his work as an antiquarian and an archaeologist. He founded a museum which became famous at the time, and where he collected "rarities" ranging from stuffed crocodiles and monsters in alcohol to axes of flint and urns with burnt human bones. His principal work was "Danicorum

<sup>4</sup> José Alcina Franch, *Fuentes Indígenas de Méjico*. Madrid, 1956, p. 67.

<sup>5</sup> Walter Lehmann, "Les peintures mixtéco-zapotèques et quelques documents apparentés," in *Journal de la Société des Americanistes de Paris*, Vol. II, Paris, 1905, p. 269.

<sup>6</sup> Personal communication from dr. phil. Tue Gad citing Walter Lehmann (Codex Vindobonensis: Faksimileausgabe der Mexicanischen Bilderhandschrift der Nationalbibliothek in Wien. Ed. by Walter Lehmann and O. Smital. Wien, 1929) and Chr. Juncker (1710, p. 65f). December, 1962.

Monumentorum Libri Sex", written in Latin and published in 1643, which became one of the most important sources for the study of Danish archaeology and ancient history.<sup>7</sup> "Hieroglyphica Mexicana" (a copy of the lower part of page 54 of the "Codex Vindobonensis") was published in "Museum Wormianum" in 1655 with a short commentary:<sup>8</sup>

Idem Ludolphus in sui recordationem, in chartâ, pedali longitudine, exarata obtulit HIEROGLYPHICA MEXICANA, miris constantia figuris, vario colorum genere depictis, ex quibus vix quispiam quidquam collegerit; duo autem ordines esse videntur, charta enim lata est uncias quatuor. Magnam affinitatem haberet cum quibusdam ex iis, quae depinxit Clariss. Vir D. Johan de Laet lib. 5. descriptionis Indiae Occidentalis cap. 10.<sup>9</sup>

Lehmann studied the "Codex Vindobonensis" and was aware of the fact that a copy of a part of page 54 had been published by Worm.<sup>10</sup> He did, however, not know that the original copy still existed in Copenhagen. It is only now that we have been able to establish that the manuscript given by Ludolphus to Worm and published by the latter is identical with the manuscript "Hieroglyphica Mexicana" found in 1934 in the Royal Library of Copenhagen, and whose provenience until now was unknown.

We believe that Worm preserved the "Hieroglyphica Mexicana" in his "Museum" together with his other "rarities". After his death in 1654, the "Museum" was incorporated into the "Chamber of Art" belonging to the Danish King Frederik III.<sup>11</sup> There exists a catalogue from 1673 of this collection. It contains no reference to the "Hieroglyphica Mexicana",<sup>12</sup> but this might have been due to an oversight. In 1783, a number of manuscripts was transferred from the "Royal Chamber of Art" to the Royal Library of Copenhagen.<sup>13</sup> It seems probable that the "Hieroglyphica Mexicana" was among these, although

<sup>7</sup> Bent Ousager, "Danske Mindesmaerker," in *Skalk*, Nr. 3, Aarhus, Denmark, 1960, p. 18-28.

<sup>8</sup> Olaus Wormius, *Museum Wormianum seu historia rerum rariorum Lugd. Batav.*, 1655, p. 383, 384.

<sup>9</sup> *Ibid.*, 384.

<sup>10</sup> Walter Lehmann, "Les peintures mixtêco-zapotêques et quelques documents apparentés," p. 268.

<sup>11</sup> *Med Arkæologien Danmark Rundt*. Ed. Elise Thorvildsen and Stephan Kehler. København: Politikens Forlag, 1961, p. 8.

<sup>12</sup> Personal communication from dr. phil. Tue Gad. December, 1962.

<sup>13</sup> *Ibid.*, December, 1962.



we can of course not completely disregard the possibility that the transfer could have taken place on some other occasion. The "Hieroglyphica Mexicana" remained unknown in the Royal Library until its discovery in 1934, after which it was catalogued in the so-called New Royal Collection as number 2064 (Ny kgl. Samling 2064, fol.). In 1937 it was found to be a copy of the lower part of page 54 of the "Codex Vindobonensis", and we now know that it is the manuscript published in the "Museum Wormianum" in 1655.

—Bente Bittmann Simons

São Paulo, Brazil  
February, 1963.