

quick and discreet, industrious, intelligent, faithful in his master's service, hospitable and attentive.

The number of negros and mulattos is limited; they are only found on the coasts, employed as artisans, fishermen and day-laborers.

Every one who has lived in Mexico for any length of time and has been in contact with all classes, ought to bear testimony that the people in general are good, acute, dexterous, laborious, ingenious and disposed to any improvement. When it be considered how little has been done or is doing to give them an adequate moral and intellectual education, we cannot avoid being surprised at the good fund of probity that prevails amongst all classes. I have lived for many years among the Indians and mixed race, and never have I enjoyed greater security in my person and in my property and interests, than during the period referred to. What could not be done in Europe is practised in Mexico without any fear, and that is to trust to a poor and barefooted day-laborer large sums of money, to be carried by him alone, a distance of many leagues, and it never occurs that the wretched Indian commits a breach of confidence. Such a vice is, up to the present, an exception."

The individuals belonging to the mixed race are vigorous, especially in the Northern parts of the Republic. Owing to their lively and ardent temperament, they are inclined to pleasure and to certain amusements which like bull-fighting, are fortunately disappearing, in virtue of the laws that govern Mexicans; but what particularly distinguishes the character of this race especially and of Mexicans in general, is their tenacious and strenuous resistance to submit themselves to force, and their docility in ceding to persuasion. If these qualities had been seasonably known in foreign countries, the European intervention would never have been resolved upon. It was to this race that belonged the greater number of those who rose against Spain and maintained a tremendous struggle until gaining the independence of the country.

In their public rejoicings and festivities, this race reveals its gay and cheerful character, giving way to every species of amusements; their field sports consisting in "colederos"



or chasing and throwing bulls by the tail, but without practising, in these cases, the acts of cruelty that are customary in the iniquitous spectacle of public bull fights; but on the contrary the "rancheros" partake of this favorite diversion in order to display their dexterity in horsemanship and the use of the "lazo": then again they have their dances, which in the interior are of a distinct character from those of the coast, although, in all, the "*jarabe*" is one of the most attractive. In the 3rd group of plate II, the types of the people of Guadalajara are represented, one of the gayest of our populations, and who, with reason, presume to have no rivals in the rest of the cities of the Republic, for the grace and skill with which they execute this lively dance. The following notes will give an idea of the kind of music of the "*jarabe*." (See N° 1.)

The rhymes sung by those playing the instruments, suddenly interrupting the music of the "*jarabe*", are characterized by piquant and caustic ideas, frequently with allusion to some remarkable local or political event. The following music which is very popular in Mexico, will serve as a specimen: (See N° 2)

In the interior, in the country towns, as well as in the farming districts and mountain villages, the taste for music is exceedingly general, and here I must transcribe one of the most characteristic ballads: (See N° 3.)

On the coast, the dances called "de tarima" (a raised wooden floor) are of an original character, from the very moment of the invitation. This is carried out by means of loud detonations, which are repeated for the purpose of making known to the guests, (who are generally all the neighbours) the place of meeting. In the middle of a street, and but dimly lighted by the glimmering of a lantern, a "tarima" or wooden floor is placed, around which accommodations are prepared for the visitors. A harp, a guitar and a "jarana" (a guitar of small dimensions) are the instruments played, at whose first tones the couples ascend the "tarima" and prepare for dancing. The musicians play lively pieces, many of them adapted to pantomimic dances, but in general very exciting and sprightly, such as the "*jarabe*". The graceful-

ness and dexterity of the dancers consist in keeping time, and in imitating the melodies of the music, with the soles of their feet. The verses abound in wit, satire and caustical inuendoes, whose pith and pointedness are increased by the humor of the singers, their mode of expression, and their real or intentional hypocrisy, causing the hilarity of the listeners. On intoning their songs, they affect the greatest serenity, and with a perfectly stoic indifference give vent to their racy and pungent verses, closing their eyes as if overcome by slumber. On many occasions, extemporary improvisations are provoked, frequently on a given subject, when considerable nonsense is sometimes interspersed with sparkling drollery.

The "jarocho" of Veracruz, represented in group the 1st of Plate III, are those who give the greatest zest to this class of diversions. For a specimen of their festive and joyful musical compositions, see note N° 4.

Among the same group may be seen a creole woman from the "mesa de Mitlatloyuca," and the method they have of carrying water.

As in all the rest of the Republic, the mixed race of Yucatan is remarkable for their jovial character. It is there that the festivities called "baquerías," acquire the stamp of real frankness. Before dancing commences, pretended matrimonial engagements take place, in order that each individual may know who is to be his companion whilst these diversions last. These apparent contracts, authorized by the head of the house or the most elderly person present, give rise to disputes, jealousies and reconciliations all equally feigned, each one of those aggrieved, making his complaints to the person representing the parish priest,

The "jarabe" (the music of which I have given under note No. 1) and other tunes, especially one called the "toro" or bull (piece No. 5) of a lively nature, produce an extraordinary animation among the persons assembled; the whole ending by an imitation of the movements of a bull-fighter, sometimes "capoteando" or dancing before the bull with a cloak and at others pretending to escape from his onsets. On the conclusion of the ball, all the couples seek the open air

and proceed in an orderly manner to a place at some distance from the house, where a stake has been previously placed to which a young bull or heifer is tied.

A distinguished traveller, Mr. Stephens, portrays the impressions of his journey to Yucatan, in the most lively colors and particularly those he felt at a dance in Ticul. What attraction does a "mestiza" dance present to Mr. Stephens, enquires Mr. Nicoli in an article he published? What is this boisterous dance for the traveller? A fantastic diversion that excites the admiration and causes unspeakable rapture:—a woman or rather a sylph of an airy figure and more flexible than a reed, with a rich and pretty silk handkerchief carelessly thrown over her shoulders, a diminutive and exceedingly fine straw hat, scarcely touching the head and adorned with an infinity of ribbons forming a species of crown, a white dress embroidered, but so transparent that her fairy forms are seen exciting fascinating sensations and dreams of enchantment, her locks of matted hair tied with all the colors of the rainbow; here is a being that by her costume and grace might rival with a trastiberine of the October feasts at Rome.—Now if she plants herself in the centre of the saloon displaying that neat and diminutive foot that would be envied by a Thetis, what soul could resist—what heart would not kindle at similar allurements? With much reason Mr. Stephens was enchanted, and it is no wonder that it was with difficulty that he withdrew his sight from such voluptuous and graceful movements.