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CHE

CHE

CHE

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HASTA LA VICTORIA SIEMPRE

CARTA A UN AMIGO

CARTA A UN AMIGO

PIENSA EN MÍ

PIENSA EN MÍ

DIÁLOGO CON EL SEÑO

DIÁLOGO CON EL SEÑO

SI YO CAMBIARA

SI YO CAMBIARA

NO DIGAS PADRE NUESTRO

NO DIGAS PADRE NUESTRO

NO DIGAS PADRE NUESTRO

NO DIGAS PADRE NUESTRO

TU DÍA ES HOY...

TU DÍA ES HOY...

TE PRESTARÉ POR UN TIEMPO A UNA VIDA

TE PRESTARÉ POR UN TIEMPO A UNA VIDA

LA CARTA DE DIOS

LA CARTA DE DIOS

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PARA SETAS



MUSEO HISTORICO DE ACAPULCO
FUERTE DE SAN DIEGO







Philippine Culture

An interesting story is shown in this hall: a trans-culturing story; it means, the amalgamation of two cultures intermixed during their historical process creating a new one: the Philippine culture. Miguel López de Legazpi conquered and colonized the archipelago that several years before was named San Lázaro by Fernando de Magallanes and Filipinas islands honoring King Felipe II, by Ray López de Villalobos.

Legazpi's work was distinctive because it was a peculiar phenomenon within the expansion process of the Spanish Crown: was the only place in the East having a Hispano-American conquer, did not have a direct contact with Spain, but the political and economical connections were established through New Spain.

Two hundred and fifty years during which New Spain managed the Philippines, made an indelible mark in the social aspect, culture and idiosyncrasy; that is why there is an important difference between the Philippines and the other nations in Southeast Asia inhabitants, that difference was the Philippine occidentalizing degree.

During the first fifty years of New Spain's pacification and Christianization, a new culture with intense native characteristics and important Spanish contributions was being created, so a culture neither Spanish nor native, but "mestiza" and therefore Mexican, was being conformed. This Mexican influence was transferred to Philippines and was impregnated in the language, religion, meals, family life, traditions, habits, architecture, music and folklore.



**JOSE RIZAL
(1861-1896)**

PHYSICIAN, POET, HISTORIC SCULPTOR, POLITICAL ESSAYIST, JOSE PRIZAL RIZAL IS RECORDED IN THE PROPOSALS FORBIDDING HERO, AUTHOR OF THE FAMOUS POLITICAL TALKS (DOCTRINA SOCIAL) AND EL FILIBUSTENANG (THE SOCIAL SAVIORS). THE TWO NOVELS WHICH DEMONSTRATED THE SOCIAL CONDICTION OF THE FILIPINOS, APPEARED AND DEVOTED TO OFFICIAL FAVORABLE IN ILOILO ON JULY 4, 1888 FOR FURNISHING LA LIGA FILIPINA AN ASSOCIATION SEEKING TO DEFEND FILIPINO RIGHTS. VOLUNTEERED AS A MILITARY DOCTOR IN CUBA IN 1896 AGAIN ARRESTED WHILE TRYING TO SPEAK AND CHANGED WITH INSPIRING THE PHILIPPINE REVOLUTION. EXECUTED DECEMBER 30, 1896.

THIS MONUMENT IS DEDICATED BY THE FILIPINO COMMUNITY OF LA AMERICA, MEXICO IN HONOR OF DR. JOSE RIZAL, FILIPINO PATRIOT, MARTYR AND NATIONAL HERO ON THE OCCASION OF HIS 131ST DEATH ANNIVERSARY AND THE EVE OF THE CENTENNIAL OF THE DECLARATION OF PHILIPPINE INDEPENDENCE.

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STONE OF THE SUN

The one sculpture which identifies the Mexicas above all others is the Stone of the Sun, discovered in December, 1790, in the Plaza Mayor of the capital of New Spain. Because of its symbolic content, with the names of the days and the cosmogonic suns, it was incorrectly identified as the Aztec Calendar.

This is a large gladiatorial sacrificial altar, known as a temalacatl, which was not finished because of a deep crack that runs from one side to the center of the piece at the rear. Despite the fracture, it must have been used to stage the fights between warriors in the tlacaxipehualiztli ceremony.

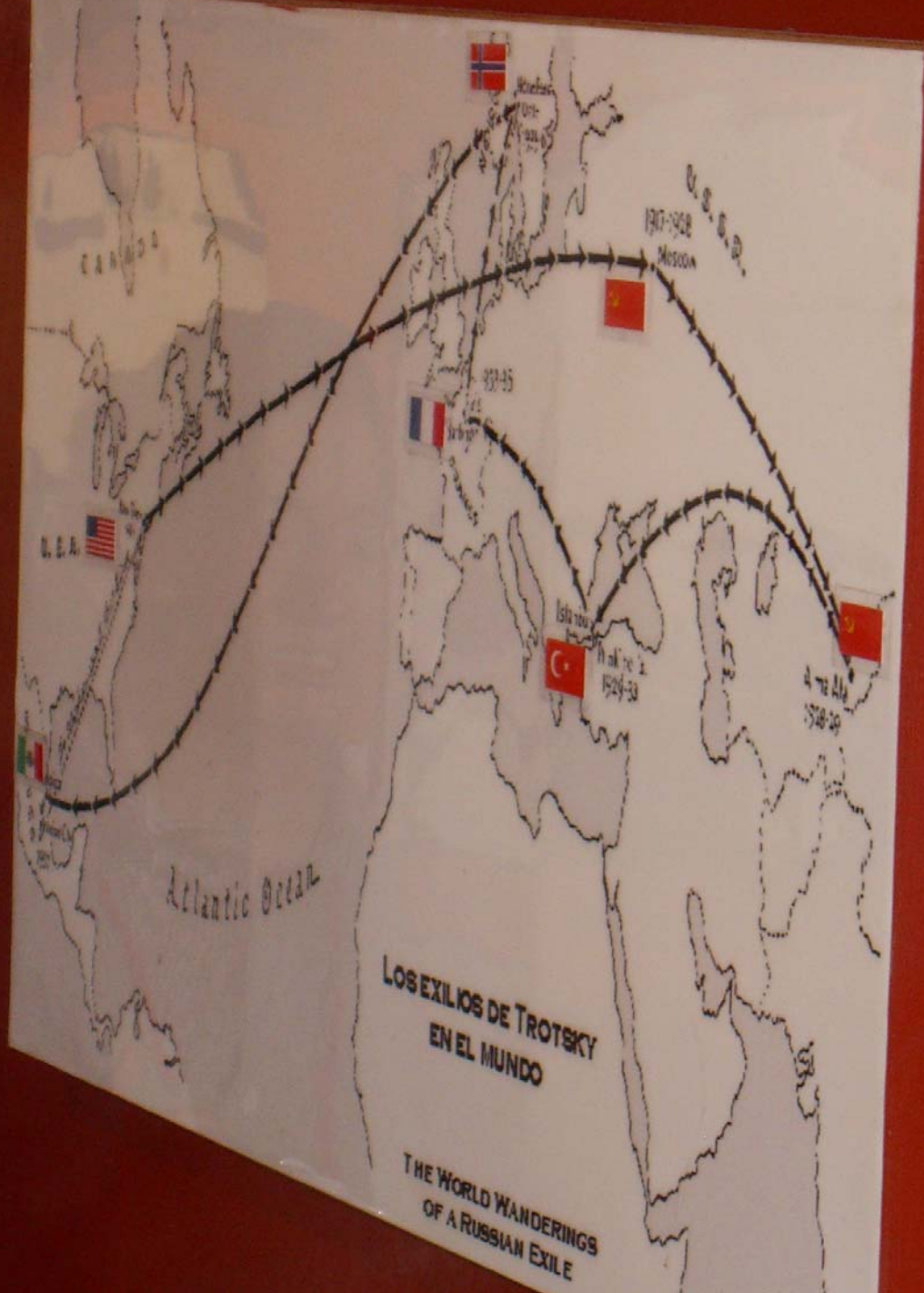
In the design of the disk, the face of Xiuhtecuhtli –emerging from the earth hole, holding a pair of human hearts and showing his tongue transformed in a sacrificial knife– can be recognized; he is surrounded by the four suns that preceded the Fifth Sun, in turn inscribed in the sequence of the 20 day signs, framed with the figure of the Sun with its four beams symmetrically accompanied by sacrificial sharp points. The star is surrounded by two Xiuhcoatl or “Fire serpents”, which carry it across the heavens.











LOSEXILIOS DE TROTSKY
EN EL MUNDO

THE WORLD WANDERINGS
OF A RUSSIAN EXILE

LA OFICINA

En este lugar, durante los últimos meses de la vida de León Trotsky, trabajaban Otto Gotsche, Jackie Cooper, Harold Robbins, Charles Cornell y la secretaria Fanny Iwanovich. Después, en mayo de 1940, se incorporó el antiguo colaborador Joseph Hansen.

Las mesas permanecían repletas de papeles, periódicos y revistas. Trotsky grababa algunos de sus trabajos en la grabadora (Webster Chicago) que se encuentra en la mesa del fondo, y Fanny transcribía en la mecanográfica (Underwood).

Todos los días, después de la cena, a las 9 de la noche, Trotsky se reunía con sus colaboradores para realizar la evaluación del quehacer cotidiano.

Sobre las mesas y anaqueles permanece una gran cantidad de libros propiedad de Trotsky. También, entre los estantes, se encuentran los que pertenecieron a Natalia Sedova, adquiridos por ella después de agosto de 1940. El acervo que se conserva hasta la fecha consta de más de 1500 volúmenes, entre libros y revistas, dispuestos en esta habitación.



LEÓN TROTSKY



LEÓN TROTSKY
1879 - 1929
NATALIA SEDOVA
1892 - 1944











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Significado de la Pirámide del Sol

Con base en los recientes trabajos arqueológicos que se han realizado en torno a la Pirámide del Sol, se ha desarrollado una nueva interpretación sobre su significado religioso. A partir de las crónicas escritas en el siglo XVI, se conoce que esta pirámide fue la base de un gran templo dedicado a una deidad cuya advocación fue el Sol. La nueva interpretación propone que la divinidad venerada en este edificio fue Tlaloc, el dios del agua.

Las evidencias que apoyan esta interpretación son, entre otras, la existencia de un canal de 3 m. de ancho que circunda en su base a la Pirámide, dándole el significado de Altepetl o Cerro de Agua; la existencia de enterramientos infantiles en las esquinas del edificio, característicos de ofrendas dedicadas al dios del agua, y de una cueva debajo de la pirámide.

Las cuevas tienen un significado dual dentro de la cosmovisión prehispánica: son vida y muerte. En efecto, por un lado son lugares relacionados con Tlaloc, identificados como matrices que dan vida y, por otro, son la entrada al mundo de los muertos. Los dioses que simbolizan estos aspectos de la cosmovisión prehispánica, ocupan el espacio central, mismo que Tlaloc ocupa en esta pirámide o montaña sagrada.

Ipampa in quinye tequitlamachiliztli omochichiuh, cuali mixpantia ipampa in Iteocal in Tonatiuh, cuali yomochichiuh occe tlaneltoquiliz in tlen quitoznequi in teotlamachiliz. Ipan in tlen omicuillo ipampa in xihuitl in tlen itoca *siglo XVI*, cuali mixmati mach inin teocalli cuali catca ipan ce hueyi teopantli in tlen monequia ipampa ce teotl in tlen in Tonatiuh moteochihuaya. Ihuan in yancuic ixtlamanchiliztli axan quixpantia mach in teotl in aquin ipampa moteochihuaya oya in Tlaloc, inin teotl catca ipampa in atl.

Mochi in tlen cuali tlapalehuiâ in tlen axan mitohua in tlen occe quitoznequi, ipampa in tlen onca ce apamitl in tlen quiapiya 3 m. in tlen patlahuac tlacla, in tlen quiyehualohua itzintla inin teocalli, ihuan ohquion mate quitoznequi Altepetl. Ihuan in quenin onca in mihcatocâ in coconê inânacaztla in

caltepamitl, mochi inin cuali mottlaliliayâ ipampa in teotl in atl, ihuan mochi onca ce oztoc icxitla in teocalli.

In oxtome cuali quitoznequi çan ome itlamachiliz in tlen mochi quiapiyâ intlaneltoquiliz in tlatlacâ in tlen cachtoc catcâ in cuac aymo aciâ in castiltlatlacâ. Mochi inin mocetilia in nemilizcayotl ihuan in miquilizcayotl. Noço, occehcan mohta in quenin mocetilia in teotlachihualiztli ipampa in Tlaloc, in tlen mixpantiâ in quenin temacohua in nemiliztli, ihuan mochi in occehcan, cuali mohta in canin onca in mimihca

On the basis of recent archaeological work undertaken around the Pyramid of the Sun, a new interpretation has been developed concerning its religious meaning. Given accounts written in the sixteenth century, it was believed that this pyramid functioned as a base for a large temple dedicated to the sun (considered a deity). The new interpretation proposes that the god worshiped in this building was the water deity, Tlaloc.

Evidence supporting this interpretation includes the existence of a ten-foot wide moat which surrounds the Pyramid's base, giving it the meaning of "Altepetl" (Water Hill), the presence of child burials at the building's corners, (characteristic of offerings to the water god), and a cave found beneath the pyramid. Caves have the two-fold meaning in the

pre-Hispanic cosmic vision of life and death. Indeed, on the one hand, they bare symbolic relation to Tlaloc, interpreted as life-giving wombs, and, on the other, represent entrances to the world of the dead. The gods who symbolize these aspects of the pre-Hispanic cosmic vision occupy the central place as Tlaloc in this pyramid or sacred mountain.















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