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This legend is, in fact, the first version of the legend and can be found in Matos Moctezuma's Historia de Tlaxcala. Diego de Muz Camargo was a descendant of a prominent noble family who lived in the town of Tenayuca (Zacatecas, Mexico). He lived during the late 16th century. He told a version of the story that is very similar to that of El Fiel. He tells us that La Llorona lives in the great water of the moon, and in order to see her, all you had to do was look up at the moon. There are times when La Llorona is referred to as the Mother, and that would be what Juan Maras is saying when he writes the following: "Las Ciudades atraen maleficios y criaturas de la noche, y son la madre, y el niño huyendo de ellas como maleficios, mueren. In 2017, shortly after the September 11 attacks, a group of Brazilian girls searching the World Wide Web stumbled upon an image featuring an unkempt woman in a white dress, crouched down in the river as she sobbed, holding a shallow crystal-clear-looking bottle in her hand. Years earlier, a curious scholar had found the image on a website run by the Metropolitan Museum of Art, prompting him to investigate its origin, which eventually led him to Carmen Rita Ferraz, a painter from Brazil who had spent years studying the La Llorona legend. The blog post was quickly met with skepticism in the academic community, but due to the mysterious images viral appeal, its authenticity was soon affirmed and the long-dormant legend of La Llorona was resurrected. There was certainly nothing ambiguous about the facts of the case, as local Native Americans had witnessed the tragic event firsthand, and decades before the modern era, La Llorona was already known to them as the weeping woman who would beckon toddlers into rivers. Unable to claim ownership of the legend, however, the museum felt compelled to acknowledge the new case of La Llorona's existence, and so they reprinted the image in their Photographs in Time publication, suggesting that the earlier photograph was the first real image of La Llo

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