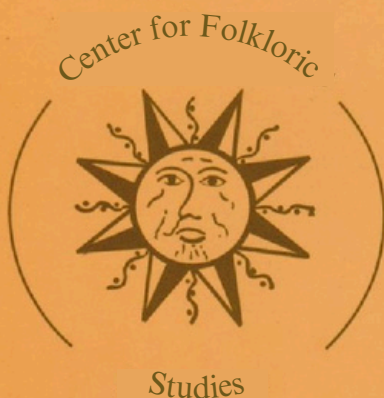




The Popular Tradition

*CELÍN ROGEL, Moors and Christians
Dance in the Village Las Trojes,
Amatitlán, Guatemala.*

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CELÍN ROGEL, Moors and Christians Dance in the Village *Las Trojes*, *Amatitlán*, Guatemala

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Introduction

At the same time that we, along with the students of the fifth semester (year 2001) of the Anthropology Area of the School of History at the San Carlos of Guatemala University, were approaching the village of Las Trojes in the municipality of Amatitlán, department of Guatemala, to compile a socio-folkloric monograph of the area, the Association for Cultural Decentralization Support (ADESCA) was also beginning to take its first steps. Through the local Amatitlán native Alberto Orantes, ADESCA began the process of providing financial support that would benefit the community by enabling them to acquire a set of costumes, masks, and musical instruments to be used by the group of residents who annually perform the ritual dance of Moors and Christians—a tradition that has been practiced in this community for about five decades.

Over time (by 2005), this goal was achieved, and the community now boasts a revitalized dance group with enthusiastic members—especially the owners and main representatives—as well as a completely new set of costumes and masks.

This opportunity has been ideal to investigate further details concerning the formation of this traditional dance, including visible aspects such as the composition of the dance group and the history of its symbolic representation.

The author extends heartfelt thanks to the resident members and organizers of the dance group, to the esteemed friend Alberto Orantes—a key figure in establishing contact with the locals—and to ADESCA, for facilitating the study of the dance in its original form during the financial support process.

The Dance

This dance is part of the cycle of dances of Moors and Christians, which are widely disseminated throughout much of Latin America, particularly in the regions comprising Mesoamerica (Central and Southern Mexico and Guatemala), as well as some Caribbean islands and the northern part of South America.

The regions that maintain a traditional dance pattern of this type are Central and Southern Mexico, as well as Central American countries such as Guatemala, El Salvador, and Honduras—at least based on what is known to the author.

In the specific case of this dance, it can be stated that its choreographic pattern is the same as most Moors and Christians dances in the country, especially those from the south-central region, which includes the departments of

Escuintla, Sacatepéquez, Guatemala, Chimaltenango, and Baja Verapaz.

The stories told are generally the same in their core content—the defeat and Christianization of the Moors—but manifest in different variations due to the particular characters and specific events they portray. In the case at hand, this dance, *Celín Rogel*, can be closely compared to the one previously documented by the author and published by the Center for Folkloric Studies (CEFOL): *El Español, Danza de Moros y Cristianos en Guatemala*, from the village of Lo de Bran, municipality of Mixco, Guatemala (see bibliography at the end), as it shares the same choreography and a nearly identical storyline. Hence, knowing these details makes it feasible to interpret *Celín Rogel* clearly and accurately.

Background

Mr. Ramón Camey Velásquez, current treasurer and legal representative of the dance group, states that he has been performing this dance since he was nine years old. He is currently fifty-two, having been born on August 31, 1953. He says that the dance has existed for about fifty years—roughly since fifty-six years ago—when the Virgin of the Miraculous Medal became the patroness of the village, and that the dance was brought from Escuintla by the first dancers. In the book carefully preserved by the dance owners in the *cofradía* (a traditional religious brotherhood), which is kept at Mr. Ramón's residence, along with the original scripts of the dance, there are several lists of owners and representatives of the group, as well as the names of dancers who participated over the years, listed separately for the three sectors (*cantones*) of the village, corresponding to the years 1958, 1963, 1968, 1971, 1972, 1974, 1975, 1976, 1978, 1981, and 1990.

The owners and representatives appear in the rosters, each introduced by a paragraph that generally reads something like: "These are the names of those who participated in the dance during that year, as a remembrance of our village." The entries mention only the names of the representatives, the women who played the roles of queen and princess, and the musicians. Here is a selection:

1958

Alejandro Palacios, First Representative
Eustaquio García, Second Representative
Musicians: Calixto Reyes Orellana, Olivio Orellana,
Miguel Palencia Urías
Plus a numbered list of 20 dancers.

1962 to 1963

Juan José Sotoj López, First Representative

Julio Sotoj García, Second Representative
Musicians: Anselmo López, Daniel Rojas, Justo Reyes Orellana
Plus a numbered list of 17 dancers.

1968 to 1969
(Illegible) Sotoj Ramos, Representative
Musicians: Vicente Sotoj, Calixto Reyes, Anselmo López Ramos, Clemente Sotoj, Justo Orellana, Esteban Urías, Pantaleón Sotoj, Nicolás Sotoj
Plus a numbered list of 43 dancers (including Mr. Ramón Camey Velásquez at number 29).

1971
Cándido García Pivaral and Pablo Ruiz García, Representatives
Sector: Cantón San J... (Page edge torn)
Musicians: Calixto Rell..., Esteban U... and Justo Rell... (Page edge torn)
Plus a numbered list of 21 dancers.

1972
Domingo Pérez, Representative
Lázaro García, Representative
A list of 22 dancers, introduced by: "and the kind ladies who performed as Princess and Queen—Piedad Pacheco, Princess; Marta Sotoj, Queen."
Musicians: Anselmo López, Vicente Sotoj, Clemente Sotoj, Margarito López, Pantaleón Sotoj, and Hermenegildo Gómez.

1972 to 1973 (Probably a repeated list)
Domingo Pérez, Representative
Lázaro García, Representative
The kind ladies: María Palacios and Marta Sotoj, Queen and Princess
A list continues up to number 27
Musicians: Anselmo López, Vicente Sotoj, Margarito López, Clemente Sotoj, Hermenegildo Gómez, and Pantaleón Sotoj

1974
Hilario López, First Representative
Guadalupe Gómez, Second Representative
A list of 34 dancers follows
Musicians: Antonio Sotoj, Calixto Reyes, Esteban Urías, Apolinario Orellana, Clemente Sotoj, Dimas Sotoj, Sarvelio Rojas

1975
Hilario López, First Representative
Rodrigo García, Second Representative
A list of 37 dancers follows
Musicians: Antonio Sotoj, Calixto Reyes, Clemente Sotoj, Esteban Urías, Apolinario Orellana, Dimas Sotoj, Alberto Chávez

1976
Hilario López, First Representative
Rodrigo García, Second Representative
A list of 30 dancers follows
Musicians: Antonio Sotoj, Alfonso Hernández, Esteban Urías, Apolinario Orellana, Cándido García

1978
Emilio Ruiz García
Audencio Gómez Ochaíta
María Victoria Borge
Marta Borge
María del Milagro Elucay
A list of 28 dancers follows
Musicians: Alfonso Ortiz, Esteban Urías, Apolinario Orellana, Cándido García, Félix García
Women who served on Sunday: Juana García, Angela Ochaíta, Margarita Trujillo

1981
Emilio Ruiz, Representative
Juana García, Representative
Manuel Ortiz, Representative
Queen and Princess: Victoria Borge and María del Milagro Eluca
A list of 28 dancers follows
(No list of musicians provided)

1990
Sector: *Barrio Arriba*, Cantón San Miguel
Representatives: Juventino Escobar, Arturo Olivares, Hermenegildo Gómez, Israel Boches, Magdaleno Ochoa
Queens: Dominga Ochoa, Lucrecia Palencia
A list of 23 dancers follows
Probable musicians: Clemente Ochoa, Juan Enrique Ochoa, Eduardo Meléndez, José Antonio Sotoj, Otto Gómez, (illegible) Ortiz, Eladio García C.

2005 to 2006
Ramón Camey Velásquez., Primary Legal Representative before ADESCA
Juventino Escobar Pacheco, Second Representative
(In this instance, no women participated)
The following list includes:
Gilberto Hernández, Francisco Hernández, Juan Carlos Tintía, Medardo Escobar, José Eladio Hernández, Santiago Hernández, Luis Alberto López, Mario Enrique González, Rafael Escobar, Juan José Gómez, Siriaco Véliz, Agustín Menchú, Julio Roberto García, Marvin Alejandro Escobar, Byron Ramírez, Rolando Campos, Trinidad García, Cándido García Pivaral, Selvin Velásquez, Eduardo Meléndez, Jacinto Ochoa, Carlos Rolando Ortiz, Alexander Véliz García, David Orellana, Mynor Eleucay, Rony Hernández, José Abel Sotoj, Edgar Sotoj, José Antonio Corado, Apolinario Sotoj, Elmer Hernández, Albino Rosendo García, Byron Ortiz, Gelmer Tintía, and Luis Alfredo Sotoj
Musicians. Concertina: Alfredo Hernández; Guitars: Sarbelio Rojas and Augusto (illegible); *Guitarrón*: Santiago Ruiz; Substitute: Asunción López.

In the monographic work conducted by the students, it is noted: «According to Mr. Cástulo Olivares, the founder and teacher of the dance was Mr. Aparicio Rosales. At the beginning, the costumes used for this dance had to be rented in Escuintla from a lady named Victoria. The first person to make his own costume was Juan 'Chisum,' and the others were later commissioned in the town of Amatitlán." It is also

recorded that “Initially, queens did not participate in the dance, but nowadays they do. Furthermore, in the past, there was only one dance group for the entire village. Over time, three separate groups were formed, one in each sector (*cantón*)». It is important to note that the village of Las Trojes has been made up of three *cantones*—San Juan, San Rafael, and San Miguel—since 1954. Traditionally, each *cantón* is responsible for performing the same dance once during the patron saint’s festivities held on November 27. That is why the list of dance participants changes each time. In another section of the monograph, they state: “It is important to mention that the original scripts used to perform this dance were initially searched for in Alotenango, Escuintla, Santa Lucía Antigua, and Ciudad Vieja, and were eventually found,” though it does not specify the exact origin. **Juventino Escobar Pacheco**, 42 years old and the other main representative of the dance, stated that the originals came from Escuintla, from the Colonia Hunapú, and that the teachers have been Mr. Magdaleno Ochoa and Mr. Domingo Pérez, who took on that role to prevent the dance from becoming inactive or extinct.

This dance has also had its spiritual intermediaries, referred to by the dancers as «*rezadores*» (“prayer leaders”), although they are now deceased. These individuals were Don Gregorio Hernández and Don José Isabel Pacheco. Currently, Mr. Eduardo Meléndez, 45 years old, serves in that role.

CHOREOGRAPHY

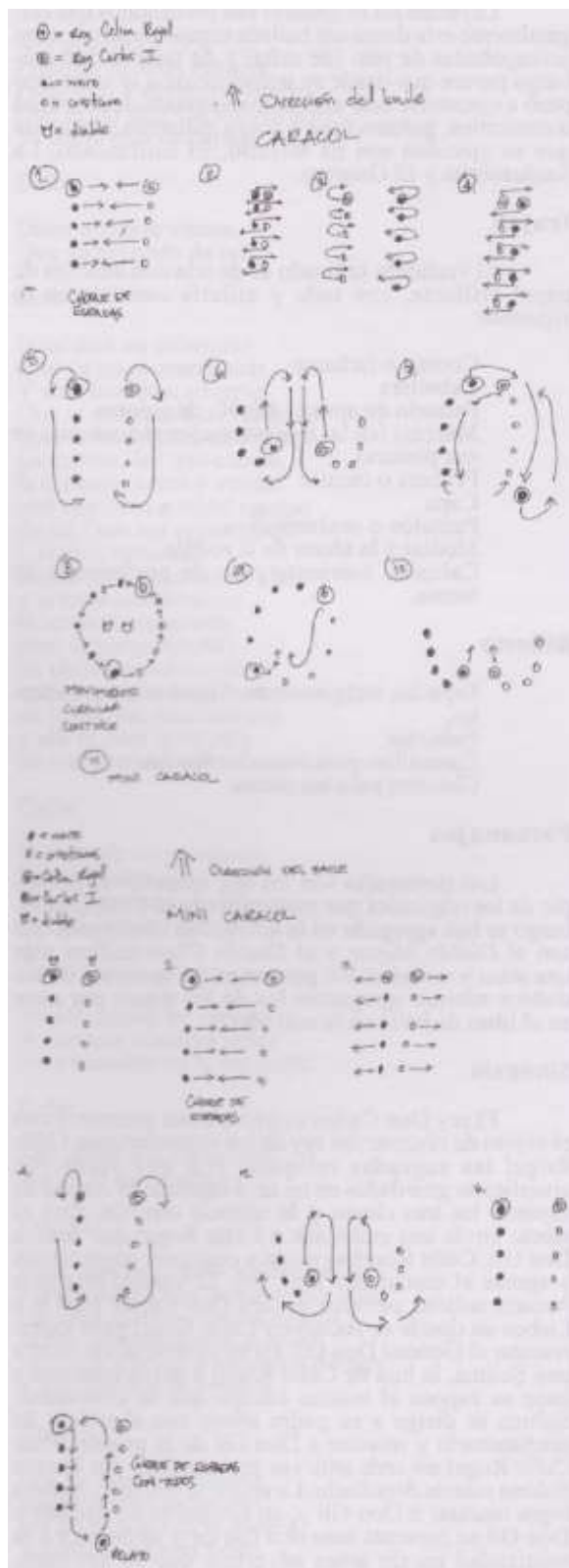
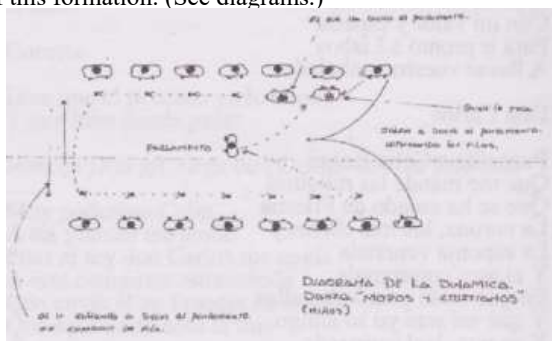
Dance Movement

As mentioned earlier, the choreographic movements of this dance are almost identical to those of *El Español*, the Dance of Moors and Christians from the village of Lo de Bran, Mixco, Guatemala. For further reference, one can consult the *Atlas Danzario de Guatemala* and *El Español. Danzas de Moros y Cristianos en el Área Central de Guatemala* (see bibliography at the end).

a) The Duel (*El desafío*): Only two actors participate (preferably the main characters). A continuous clashing of swords is performed (called *Tiros* in the original text), accompanied by dialogue and steps that reflect combat.

b) *Mini-Caracol*: Performed by groups of 12 to 46 participants. (See diagrams.)

c) *Caracol*: This is the most complex dance structure and requires the most rehearsal time. The *Mini-Caracol* is part of this formation. (See diagrams.)



Music

Upon reviewing the original scripts, we found that this dance was originally performed—like many others—with the accompaniment of a reed flute (*pito*) and a drum. However, it appears that from the moment the dance was introduced to the village, it began to be performed with accordion or concertina, one or two guitars, and a guitarrón. The musical pieces (*sones*) traditionally played include: *El Mishito*, *El Enfrascado*, *La Sanjuanerita* and *El Guarero*.

Costumes

The attire used is made of fabric and decorated with shiny paper. Including all accessories and props, the full costume consists of the following items:

Crown or turban
Wig
Handkerchief (approx. 40x40 cm, multicolored)
Mask (face paint is used instead during nighttime performances)
Chest covering or shirt
Cape
Trousers or “*calzoncillo*” (traditional pants)
Knee-high socks
Footwear, preferably tennis shoes, though any casual shoe is acceptable

Props

Swords, used in earlier times. Nowadays, machetes are used instead
Handkerchiefs
Small baskets used to collect donations
Whips for the monkey characters

Characters

The characters are those listed at the beginning of the original script (which we transcribe at the end of this document). However, in recent times, four additional characters have been introduced: the Main Devil (*Diablo Mayor*), the Scheming Devil (*Diablo Chanchullero*), one female monkey (*mica*) and one male monkey (*mico*). We do not have the scripted lines (*parlamentos*) for the devils, although we do include the ones for the monkeys, as they are recorded in the dance book kept by the *cofradía*.

Synopsis

King Don Carlos summons his warriors with the goal of recovering from Celín Rogel, king of the Muslims, the sacred relics used in the crucifixion of Jesus—relics kept in a holy ark: the crown of thorns, the three nails, and the sacred sponge. To this end, he sends an embassy led by Don Gil to negotiate with Celín Rogel. Celín rejects all negotiations and imprisons Don Gil. The Christian vassal Amadil requests permission from King Don Carlos to travel to Lisbon, where Celín Rogel is located, in order to rescue General Don Gil. On his journey, he meets Sulima, the daughter of Celín Rogel, whom he falls in love with, marries, and converts to Christianity. Sulima then approaches her father with the goal of Christianizing him and freeing Don Gil. Celín refuses, so Sulima orders his

execution. The order is carried out, and Sulima rescues Don Gil. Together with Amadil and Don Gil, she returns to Don Carlos and commits herself to Christianity, warning that her brother, Almenzor, is now pursuing them to avenge their father's death. Through a series of challenges, insults, and battles between Christians and Muslims, Almenzor is ultimately defeated and ends up accepting Christianity, getting baptized. This conclusion brings the dance to a harmonious close with a final praise to the Immaculate Conception of Mary.

Dance (or) Story of Moors Titled Celín Rogel

(Spelling has been corrected)

Moors' Line

Sulima – Princess
Celín – Moorish King
Almenzor – Prince
Busulmán – Captain
Acán Amán
Corneta Gracejo

Christians' Line

Amadil – Prince
Carlos First – King
Don Gil – General
Gonzalo – Captain
Valdemar
Téllez
Pichel Gracejo

Both lines form and begin marching in circles and spirals (*caracoles*).

Don Carlos keeps dancing and when he finishes the snails, he stops dancing and says:

Halt, noble captains,
Let the battalion stand still,
Form your squads quickly,
And raise high the banner.
Let us give infinite thanks
To Her who is the Mother of God,
To the sovereign queen,
The Mother of Consolation,
For today these vile pagans
Will learn without delay
That the holy relics
Must be returned to me.
You, brave columns of France,
Known as invincible warriors,
Go now as my envoys,
For your strong arms
And your illustrious swords
Inspire fear in battle.
I entrust to your valor
The defense of my crown.
Let General Don Gil come forward,
For he has my full confidence
To carry this embassy.

Don Gil marches forward,
Makes two turns, and addresses Don Carlos:
Here I am, my lord,
With courage and sword in hand,
Ready to go at once to Lisbon
And deliver your embassy.

Don Carlos

Then tell Celín Rogel
That he must return the relics
Taken from France:
The crown, the three nails, and
The sacred sponge,
And the consecrated ark that holds them.
If he complies, I will be his friend
And most loyal companion.
But if, as a rebel,
He refuses to obey my command,
I shall order his imprisonment
In the darkest, most painful dungeon,
Where he shall perish in body and soul.

Don Gil

With your permission, great lord,
I go now to fulfill
The orders you have given me
And the charge you entrust.

Don Carlos

May the Virgin protect you,
And may you return safely.

Don Gil marches, makes two turns, and speaks to Corneta:

May God protect you, sentinel.
Go and announce to your king
That General Don Gil
Humbly seeks permission
To appear before His Majesty,
For he brings an important embassy.

Corneta

Wait just a moment
While I inform the mighty Celín,
Ruler of this land.

Corneta dances off and reaches his king and Don Gil awaits
for him: Corneta hesitates, stammers and says to his King:

Sir... I... Sir...

Celín then answers

Why do you tremble, Corneta?
What news do you bring?

Corneta

Great lord,
A general has arrived at the wall
And says he wishes to speak with you.

Celín

Tell him he has my permission
And may come forward.

Corneta returns to where Don Gil waits and says to him:

Corneta

His Majesty says you may proceed
And that you have permission to enter.

Don Gil marches forward, reaches Celín, and speaks:

Oh powerful Celín
Here I stand before you,
For King Don Carlos sends me
On this solemn mission.
He sends his sword from France
Though mine alone will suffice.

Celín

You dare approach so boldly?
Do you not know who I am?
I am Celín,
King of all Turkey.
And who are you, Christian?

Don Gil

I am General Don Gil,
Prince of all France.
I have come to warn you
That King Don Carlos the First
Sends this embassy.

Celín

Then speak, and be quick about it
My rage is already rising.

Don Gil

My sovereign orders me to tell you:
Cease your insolence,
And surrender the relics you took from France
The crown, the three nails,
The sponge, the lance, and the veil
That touched the sacred body of my God.
Also the holy ark that holds them.
If you do this,
He will be your comrade.
But if, like a rebel,
You defy his command,
He will have you locked away
In the darkest prison,
Where you will meet death
In bitter solitude.

Celín

Get out of my sight,
Arrogant, insolent man!
I'll tear your tongue out
For your vile and wicked words!

Don Gil

I've only come to learn your appearance
So I can find you later in battle.

Celín

My appearance is well known.
I give you leave to see it.

Don Gil

Then let me describe you,
So I can seek you out by these signs:
Thick legs, strong arms,
Broad back, hooked nose,

Small white teeth,
And thick lips.

Celín

I am a thunderbolt in valor,
Invincible in battle,
A lightning strike in war,
And a firestorm in this very moment

Don Gil (sword clash)

Then I am the avenger
Of France and her banner!

Celín (sword clash)

I look upon you with disdain
But I will not leave you imprisoned.
I want to crush your soul
On the battlefield

Don Gil (sword clash)

I did not come to be your friend,
Nor to show you courtesy.
Today you shall return the crown and ark,
Which are in your possession.
That is the command
Of my sacred sovereign

Celín

Taking them from my hands?
You are not capable!
I'd rather die
Than give them up.

A march is sounded. Don Gil returns marching to Don Carlos and says:

Don Gil

Heaven protects you, my lord,
And your sacred majesty.
I carried out your orders
With complete success.
I told Celín
With scorn and courage
That he must return
The sacred relics to you in battle.

Don Gil marches to his position. Don Carlos addresses the members of his court.

Don Carlos

Brave knights,
And valiant captains,
Let us go forth to battle
The time has come
To raise the banner
And prepare the battalion

Captain Gonzalo marches forward, arrives before Don Carlos, and speaks:

Gonzalo

May God protect you, great lord.
Here stands Gonzalo,
Your chief captain,
Defender of your crown
And fighter with honor.

Don Carlos

Thank you, loyal captain.
May God grant you success.

Gonzalo marches to his position and performs a spiral with Valdemar, who approaches Don Carlos and speaks:

Valdemar

Great lord, do not grieve
Or torment your heart any longer.
Let us pray to the high heavens
Against that arrogant pagan,
Who dares to insult
Your sacred majesty.

Don Carlos

Thank you, Valdemar,
For your great courage.
I name you the standard-bearer
You shall carry the royal banner.

Valdemar marches to his position and performs a spiral with Téllez. Then Téllez approaches Don Carlos:

Téllez

Most powerful lord,
Ruler of many lands,
As a loyal captain,
I kneel at your feet
Ready to march into battle.

Don Carlos

Thank you, my loyal captain.
Since you come with such gallantry,
Take the third battalion
And go forth to strike at Turkey.

Téllez marches to his position. Music begins, and Pichel enters dancing. He arrives before Don Carlos and speaks.

Pichel

Here I am, my lord
The bravest of all soldiers
I shall defeat Celín
And wipe out all his army

Don Carlos

Get out of here, Pichel
Don't come here to annoy me.
Go back to your kitchen,
Or I'll have you whipped

Pichel

That's what I get for being a monkey
For daring to show up

I'd be better off at home
Sleeping with my wife

Pichel returns to his position. All the Moors dance in spirals. Celín remains dancing and, after finishing the spiral, speaks:

Celín

Come forth, brave captains,
And you, my son, Prince Almenzor.
Let us head to battle
To the rhythm of that drum

Almenzor enters dancing, arrives before Celín, and speaks:

Almenzor

Here I am, my lord,
With my sword and courage.
I shall destroy Don Carlos
And all of his vile followers

Celín

Thank you, beloved prince,
Pillar of my soul.
Now go out into the field
And defend my crown.

Almenzor

Before the break of dawn,
With all my battalion,
On the plains of Lisbon,
I shall raise my banner high

Almenzor dances to his position. Busulmán enters and approaches Celín.

Busulmán

Here I am, my lord,
With sword and strength,
To wipe out Don Carlos
And his entire nation.

Celín

My captain Busulmán,
I entrust this mission to you.

Busulmán

On the battlefield
You will see this sword shine

Busulmán dances to his position. Acán Amán enters.

Acán Amán

Captain Acán Amán
Reporting for duty, my lord.
I've come to receive your orders
And prepare for my commission.

Celín

My captain Acán Amán,
You are a man of great valor.

Raise your banner high
At the front of your battalion.

Acán Amán dances to his position. Corneta enters.

Corneta

I've come to tell you, my lord,
That I will not go to battle.
I'd rather stay behind
And look after my kitchen.

Celín

Out of my sight, coward!
Go back to your kitchen!

Corneta returns to his post. Celín addresses everyone.

Celín

I order a decree to be proclaimed
Through the streets and squares:
Every soul aged seven or older
Must take up arms at once
Anyone who does not obey
Will be punished by death
To arms! Everyone to arms
And may that cursed army perish

Pichel marches in. Don Gil enters and immediately confronts Celín with sword drawn.

Don Gil

Here I am, Celín,
With all my strength and valor
For today, the sacred relics
Must be returned to me

Celín (sword clash)

I swear by my holy Allah
And by mighty Mahoma
You shall never lay hands
On those sacred relics

Don Gil (sword clash)

If you do not return them,
Then your life shall be forfeit
I have come to end
The life you still possess

Celín (sword clash)

Silence, you insolent fool!
Your time has come.
Surrender your sword to me
You will rot in my prison

Celín disarms Don Gil.

Don Gil

Quickly, take that sword
Let it be kept in a place
Where I may find it again
For the Frenchman from Castile
Is now a prisoner.

Celín

I know what cruelties I must inflict
They are reserved for you
Take him to the dungeon,
And place him in heavy chains

Corneta, seeing the sword removed, comes forward to take it. He escorts Don Gil and Pichel to the prison. Busulmán stays behind as jailer. Pichel speaks, crying from within the prison.

Pichel

Farewell, my precious kitchen
The days when I was a cook
Goodbye, my little grill,
Where I roasted my rabbits!
For sticking my nose where I shouldn't,
I now sit in this cell!
Goodbye, pretty girls
Pichelito is off to die,
Starving and chained,
In the Devil's corner.
Who knows if these damned ones
Will gut me like a pig...

Amadil enters dancing and approaches Don Carlos.

Amadil

Most powerful monarch,
Lord Don Carlos the First,
And blessed beloved father,
Lord of all the empire
A humble vassal stands before you,
Asking for a favor,
And I beg that it not be denied.

Don Carlos

May heaven be with you,
Noble beloved prince.
Speak quickly, name your request
And it shall be granted without delay.

Amadil (kneels)

Great lord, I ask for permission
To travel to Lisbon,
To the palace of Rogel,
To speak with Sulima,
That royal princess,
So she may grant freedom
To my general, Don Gil.

Don Carlos

Go then, beloved son.
May God protect your path.
Your request is granted
Receive my blessing.

At the same time that Amadil exits dancing, Sulima enters, meeting him mid-stage. Amadil addresses her:

Amadil

Heaven protect you, noble lady,
You, with celestial purity.

And by your great beauty,
Grant me the favor of victory.

Sulima

Who are you, knight,
So bold and impudent,
That you block my way
Without even knowing who I am?
Do you not know that I am Sulima,
Daughter of Celín Rogel?
At the sound of his name alone,
Every Christian should tremble.
So who are you, knight?
Tell me your name
Say why you've come here
And what it is you want from me
Your arrogance astonishes me.

Amadil

I am Prince Amadil,
Of whom you may have heard sung
Lord of France and Gascony
There is no braver man.
But, fair morning star,
I come now to implore your heart.
Deny me not the desire
To hold your hand in mine.
Passion overwhelms me
At the sight of your beauty.
My heart is crushed by love and faith.
I wish to hear no insult,
Sweet princess, from your lips.
I lay before you the prize
My crown and my nation.
For love of you, my dearest,
In the chapel of Arenales,
I wish to place upon your brow
A crown of orange blossoms.

Sulima

Silence, Amadil; speak no more,
Say no further words!
I am yours, I surrender—your wife,
Even if my father does not agree.
I promise to love you
With all my soul and heart.
So take me quickly—
Let no nation stand between us.

Amadil

I thank you, noble princess.
Allow me to kiss your hand.
You shall be queen of my palace,
And my guardian angel.
But I ask you for one favor,
Now that I have your love
Please grant freedom
To General Don Gil Maldonado,
Who lies imprisoned here.
Fear not your father,

For you shall reign in my court,
As queen of my heart.

Sulima

Amadil, if you promise to love me
With your whole soul,
Then I promise that Don Gil
Shall be freed without delay.
Now that I understand everything,
You may wait for me here
With your strong battalion,
For I shall return with Don Gil
And my splendid squadron.

Sulima heads toward the prison; Amadil waits mid-stage.
Busulmán is on guard.

Sulima

Who is General Don Gil,
Locked inside this dark dungeon,
Hidden deep in this place,
Where Sulima has come in secret?

Don Gil

Sulima, sweet princess,
You've come to this prison for me?
Your compassion brings you here?

Sulima

Because of your great valor,
My father had you imprisoned.
But to save you from death,
I've come now to offer you life.

Don Gil

Your Majesty, I beg you
Let them return my sword to me.
For it is cowardly
Not to defend you with steel in hand.

Sulima speaks to Busulmán:

Sulima

Step aside, sentinel
You are now my enemy.
Give me the keys at once
So I can free the prisoner.

Busulmán

My lady, I cannot obey
To do so would disobey
my master's orders.

Sulima (pulls) to Busulmán

Then I shall take your life
For disobedience, vile traitor!
I swear you'll lie dead on the ground!

Busulmán (without touch)

By the faith of Busulmán,
I shall inform my lord

Of your outrageous defiance
And cunning treachery

Sulima

Go on then, go and tell him
Go tell that tyrant.
I am leaving now with Don Gil,
And I take him to Don Carlos.
For I am now the bride
Of the valiant Amadil.

Busulmán dances offstage. Sulima opens the prison and
frees the captives.

Sulima

Now, beloved Don Gil,
Let us march with courage
For we are being pursued
By the valiant Almenzor

They dance, passing by Amadil. Together they go to Don
Carlos. Amadil speaks:

Amadil

May God protect you, great lord,
And your high majesty.
I have returned from Lisbon
Without any misfortune.
General Don Gil
Is now free from prison
Set at liberty by this lovely princess,
Who delivers him to you
Without any trouble.

Don Carlos

Well done, my dear; let us give thanks
To the Mother of our Creator
And to this noble princess,
Who is the Queen of Love.
For by her intercession,
Don Gil Maldonado,
Our general, is now free.
Let the battalion form ranks,
And give infinite thanks
To the one who is the Mother of God

Amadil returns to his post. Don Gil addresses Don Carlos.

Don Gil

May God protect Your Majesty.
I am now free from prison,
Thanks to Princess Sulima
And the sovereign queen.

Don Gil returns to his post. Sulima kneels before Don
Carlos and speaks.

Sulima (kneeling)

May heaven bless you, Don Carlos,
And may your God protect you.
Here before you kneels a former heathen,
A vassal of your court.

I bring you Don Gil,
And I surrender myself at your feet.

Don Carlos

Rise, noble princess
You are free from the abyss.
Let glory be your throne,
And receive the holy baptism.
Come, lady, stand at my side
In glory and majesty.

The Moors dance and Celín speaks:

Celín

Brave captains, come at once
And destroy their capital!
Sulima is an ungrateful daughter
She has sold my royal crown!
Oh, woe is me! I die of rage!
What is life to me now?
Just last night, I dreamt
That Sulima would kill me,
Like a lamb to the slaughter...
But I swear by my God,
By the Sacred Heart
I will destroy Don Carlos,
Don Gil, and that Amadil
Everyone talks about so much

Almenzor

That cannot be, my father
So many torments are not for you.
Leave this task to me
Let us go face them in battle.

Both armies begin circling the stage. The captives shout:

Captives

Arm yourselves! Arm yourselves
War! War
Long live the Sacred Heart
And his sacred majesty

In the second pass, the two kings meet face to face. Celín speaks:

Celín (sword clash)

Proud Carlos the First,
Here stands Celín
You shall fall today
Beneath the blows of my sword

Don Carlos (sword clash)

Here before you stands
King Don Carlos the First
With my sword, I will defeat you
You shall fall as a conquered warrior

Celín (sword clash)

I swear by my holy Allah
And the might of my gods
If I cannot defeat you,
Then both of us shall die

Don Carlos (sword clash)

Pagan, it is impossible
That you should defeat me
With the strength of my sword,
I will bring you to your knees

Celín (sword clash)

Silence, wretch! You don't know
The power of my wrath
Return my daughter to me,
Or I shall tear out your heart

Don Carlos (sword clash)

This is the final hour
That remains to you in life
Now, hand over your weapons,
In the name of Mary

In this sword clash, Don Carlos defeats Celín.

Celín

Oh, woe is me!
I am lost without hope
Betrayed by a daughter
Who sold her own father.

Don Carlos

Take him to the darkest dungeon!
Bind him in chains
Let him suffer and starve
May he weep for his sins

Celín

If I must die of hunger
In this cruel prison,
Then better to die quickly
But I shall never renounce my god

Don Carlos

Let Captain Pichel come forward
To escort this wretch
And perhaps Sulima, the Empress,
Can persuade him to convert.

Celín is taken to prison. Sulima dances forward and kneels before him.

Sulima

Here I am, prostrated before you,
Father, I beg your forgiveness.
Accept the Christian faith,
And you shall be freed from prison.

Celín

I will never forgive you,
Even if you kneel before me.
In this harsh prison,
I will never forsake the author of your days.

Sulima

My father, great lord,
 Look upon me; I am your daughter.
 You have loved me so much;
 Receive the holy baptism,
 You and all your vassals,
 And you will be a good Christian.
 Thus your beloved daughter,
 Sulima the Empress,
 Will be held in your arms
 And will be happy by your side.

Celín
 Speak no more, infidel
 You do not respect my honor.
 I will destroy you all
 Under oath of honor.

Sulima
 Since my father refuses
 To embrace the faith,
 I order that he be put to death
 Beheaded in the field
 Do not spare him because he is my father
 Pichel, take this knight to the field,
 And immediately behead him

Pichel binds Celín.

You shall pay for this,
 I will kill you in the field,
 And throw you to the pigs,
 So that they may eat you!

Celín and Pichel march sadly; Celín hides. Pichel returns
 to his place. The Moors dance.

Almenzor speaks

Come forth, fearsome captains,
 And valiant knights,
 To defend the banners
 Like fearless warriors
 For I have just been told
 That my father is dead.
 Let us avenge the blood
 That was shed for Sulima's sake
 Don Carlos must know
 Who the brave one is
 Let that Don Gil appear
 That lying talker
 That infamous Amadil
 I will fight both of them
 I want to drink their blood,
 And spill it on the battlefield
 Let us go to battle,
 Without delay
 I shall kill them all
 Him and his entire nation
 Let the drums sound,
 Until the earth trembles,
 And let all shout in unison,
 Long live Muhammad war, war

The Christians march and Don Carlos speaks:

Don Carlos

Come, brave knights,
 Captains and generals
 Of this invincible army,
 Let us go swiftly to battle,
 For I must defend
 Our holy religion.
 For the sacred relics
 Will be handed to me today by Almenzor.
 Let us plead for mercy
 To the Mother of our Creator,
 And through her holy intercession,
 Let the hour be struck by the sun,
 So we may continue the battle
 Before night cloaks
 The fields and these walls.
 Call Captain Gonzalo,
 Whom I trust completely,
 With his battalion,
 To take the field at once.

Gonzalo enters, joins Don Carlos and says:

Gonzalo

I am ready, my Lord,
 To obey your command.
 Heaven be with you,
 I go now to battle.

Almenzor speaks from his post:

Almenzor

My captain Acán Amán,
 Who is my chief artilleryman,
 Bombard those trenches
 With the victorious cannon!

Acán Amán

Here I am, my Lord,
 Ready to obey your orders.
 I am a man of resolve
 I will finish off Gonzalo
 With my sword and my cannon.

Gonzalo and Acán Amán dance onto the scene, meet and
 fight. Acán Amán says:

Acán Amán

It is a great fortune for us both
 To have met today.
 Today you surrender to my sword
 And you shall be torn apart.

Gonzalo (wielding)

It is true that it is a blessing
 To have met today.
 Now confess, pagan,
 That my God is the true one Sacrament.

They return to their positions

Call Captain Téllez,
 For he is the most experienced,

With the third battalion
To defend my crown.

Téllez marches in

Téllez

Here I am, my Lord,
Though I am advanced in age,
On the battlefield
I will lead the charge.
But I will take Pichel with me,
For he is a real man,
And thus I will pray to my God
That we return unharmed.

Pichel

Cursed be the day I was born,
For now I am going to die.
Before they kill me,
I'd rather flee,
Go look for my bread elsewhere,
And never again serve
That lazy old man.

Téllez

Go on, coward,
You won't escape this time.
If you won't go to war willingly,
I swear you'll go tied up!

Pichel

Forgive me, my captain,
I will fight bravely

They go off with the Moors. Pichel speaks to Corneta:

Corneta (wielding)

Now the time has come
To kill the two of them,
And since they are sissies,
I'll turn them into rice pudding

Pichel (sword clash)

For God's sake, my dear friend,
Have mercy on me!
I have many little children
In the waistband of my trousers

Corneta (sword clash)

Get out of the way, you coward
Let Don Téllez come forward
It's him I want to fight
Together they must pay me back
For the death of my Lord the King

Téllez (sword clash)

Here I am, savage
For I have more than enough courage.
I will finish you off,
And also Almenzor

Corneta (sword clash)

Silence, old man, you don't know
The strength of my might!
By the faith of a cook,
I'll defeat you, traitor

Téllez (sword clash)

Let it be known who I am
I'll punish your insolence
I will erase your name
And all of Turkey's with it

Téllez marches back to his post. On the way, Pichel speaks:

Pichel

Blessed be my God
That I returned from the battle,
And that I killed many Moors,
As one squashes spiders

They return to Don Carlos. Téllez speaks:

Téllez

God bless you, great Lord
I have returned from the campaign.
There are many enemy squadrons
Visible across the plains,
And Almenzor approaches

Don Carlos

Thank you, my loyal captain,
For you have fought with honor.
Give orders to your commanders
To ready the battalion

Pichel

Here I am, my Lord,
I have returned safely.
I have fought with honor
God bless Your Majesty

Corneta enters, arrives with Almenzor and says:

Corneta

Most valiant lord,
I have come to report
That many Christians
Have come to fight.
They occupy all the territory
Along the seashore,
And five nations
Have come to wage war

Almenzor

Thank you, Corneta,
For your knowledge of battle.
As for the nations you mention,
I care not if they are five
Be they ten or twenty,
Or even hell itself,
I shall defeat them all.
And among them I shall strike down

That Don Carlos the First,
 And his lying general,
 And Amadil, the Prince
 They shall face me
 Along the shore of the sea.
 Do not call me cruel,
 For I must avenge the blood
 Of Celín Rogel.
 I report to you, generals,
 That my grief is immense
 They killed my father
 Because of Sulima and love.
 But I shall destroy her as well
 And her lover too.
 By my faith as Almenzor,
 Let the trumpets sound,
 Let the signal for battle ring out,
 Let the drum thunder.
 I do not fear sentinels—
 I will destroy Don Carlos
 And all his filthy lot.
 Where are you, Carlos the First?
 Come face me now!
 I seek you out with urgency,
 For I have come to fight.
 Let him not lie
 With all his courtly men,
 For with my steel blades
 I shall set the battlefield ablaze
 Today I come to avenge
 The death of my beloved father,
 Who was taken from life
 For Sulima's love.
 But I swear by the Sacred Heart
 And by mighty Mohammed,
 I shall soak this gentle plain
 With your Christian blood.
 I am consumed with rage
 To see you on this field,
 For I thirst, unquenched,
 To drink Christian blood

The Christians march. Don Carlos speaks to his vassals:

Don Carlos

To the front, generals
 The hour to fight has come
 Let the trumpets sound
 We begin our march.
 To arms, All to arms
 Let the tyrants perish

Don Carlos and Almenzor meet. Almenzor wield his sword
 and speaks:

Almenzor

Tell me, Christian, who are you?
 And why do you come so disguised?
 I seek Don Carlos here.
 Tell me, which of you
 Calls himself Carlos the First?
 Let that liar respond!
 I will cut him to pieces

With the edge of my steel!
 Do not hide him, do not deny
 He must be among you,
 That so-called invincible warrior.
 Here I stand before him
 In person, with my Blade

Don Carlos (sword clash)

I am King Don Carlos,
 Though you see me in disguise.
 These are the armors
 With which I fight in war.
 And if you approach
 With scorn and cruelty,
 You shall see that I am
 A brave defender of my God

Almenzor (sword clash)

You've come to me
 Speaking blasphemies
 If you fall into my hands,
 You'll be torn apart

Don Carlos (sword clash)

Woe to you, mad prince,
 If you dare oppose me!
 For I have great courage,
 And blood runs in my veins

Almenzor (sword clash)

Then I'll fight two of you
 Don Gil, the General.
 These are royal words I must fulfill

Don Carlos (sword clash)

There's no need for that
 For my sword alone
 Is enough to defeat you.
 My blade will suffice

Almenzor (sword clash)

Silence, silence, infernal one
 Say no more to me
 Blaspheming my God
 Will cost you your life

Don Carlos

Bring in my General!

Don Gil enters to fight Almenzor

Don Gil (sword clash)

Here I am, Almenzor
 Don Gil, the general
 With sword in hand,
 I will strike you down like lightning

Almenzor (sword clash)

So you've come after all.
 You are General Don Gil?

Better call to your defense
That famed Amadil

Amadil enters to fight Almenzor

Amadil (sword clash)

Here I am, Almenzor
The invincible Amadil!
However brave you may be,
By my sword you shall die

Almenzor (sword clash)

You'll never see me surrender
That will never be
With the power of my God,
You will die at my hand

Don Carlos enters and wields his sword

Don Carlos

This is your final hour,
The last breath of your life.
I give thanks to the Lord
Now that you surrender the relics,
You shall remain in my prison

Don Carlos defeats Almenzor in this exchange and takes his sword.

Don Carlos

Put him in prison at once,
With chains and iron bars
Gag him tightly,
And let him cry out to our God

Almenzor

These are terrible cruelties
Unworthy of a Christian

Don Carlos

And how should I treat you, Almenzor?

Almenzor

Like a king and emperor

Don Carlos

Then treat him with honor
Until he renounces Mohammed
And gives thanks to Mary

They take Almenzor to prison. Corneta goes to the prison gate weeping and says:

Corneta

Oh my master, lord of my heart,
You've left your Corneta behind,
And now you're locked in prison
I will go inform the leaders
So they may grant your salvation

Almenzor speaks from prison:

Almenzor

Better you leave, Corneta
Do not deepen my sorrow.
I must give my final account,
And death would be better

Corneta

I no longer have the strength,
Nor the heart to go on.
Let us speak with Don Carlos
To have you freed from prison

Corneta returns to his post. All the Moors dance.
Busulmán speaks:

Busulmán

My brave Acán Amán,
The time has come.
We are now left alone,
For Almenzor is imprisoned.
So I say it is best
To go speak with King Don Carlos
And ask that he grant a pardon.
He is a generous man.
And Princess Sulima
Will plead on his behalf

Busulmán and Acán Amán go to Don Carlos

Busulmán

Most powerful monarch,
May Heaven guard you, my Lord,
And your great majesty.
Here stand two vassals
Who humbly beg you
To grant freedom
To our King Almenzor,
Whom you now hold in prison.
In exchange, we will give you
The Holy Relics.
Princess Sulima
Also begs Your Majesty
That he receive baptism,
As her sister did.
Thus, we may have
Almenzor freed,
And these conflicts between us,
O Lord, may come to an end

Don Carlos

Thank you, brave vassals.
Go quickly to your King.
Reason with him well
Let him turn from his false faith,
And embrace the true one,
The Christian doctrine.
Sulima will go with you

Don Carlos calls for Sulima

Come, my lovely princess,
Accompany your noble vassals
To your brother's prison cell.

Speak many words of reason,
 And try to convince him
 To abandon idolatry,
 To become a Christian,
 And remember the living God
 Who died for us,
 And the tortures
 He suffered for mankind.
 I promise you,
 If he accepts the Holy Baptism
 With all his heart,
 I shall grant him his freedom
 Without any delay

Sulima

I go with joy and courage
 To obey your command.
 May God remain in your palace
 And upon your sovereign throne

Busulmán, Acán Amán, and Sulima dance on their way to
 Almenzor's prison

Sulima

May God protect you, my brother
 May Heaven guard you, Almenzor.
 Don Carlos sends word
 That you must reflect upon your fate.
 Become a Christian,
 Receive baptism,
 And thus you will become friends,
 And you shall leave the prison.
 But if you remain stubborn,
 And do not embrace the faith,
 Death will come swiftly,
 And your torment will be greater.
 On my part, I beg you,
 Do not be obstinate, Almenzor.
 Abandon your idolatry,
 And you shall reign as emperor

Almenzor

Sulima, dear sister,
 Why have you left me here
 In this harsh prison?
 I have never abandoned you,
 Sister of my heart

Sulima

I am not the one who imprisoned you
 It was your own will.
 If you become a Christian,
 All this will come to an end

Almenzor

Well then, beloved princess,
 I will convert to your faith.
 I will worship your God,
 Whom I have long offended,
 For I was deceived

By my father and his beliefs.
 Now my eyes have opened
 Blessed be the wisdom
 Of our true God.
 May His mercy forgive me.
 Here I kneel,
 Give me your blessing.
 I have done you no harm
 Take me to your King.
 Do not suffer any longer for me

Sulima speaks to Pichel

Sulima

Pichel, noble knight,
 Quickly unlock these bolts.
 And this brave warrior's
 Anguish will be no more

Almenzor kneels outside

Almenzor

With all my soul and heart,
 I give thanks to the Creator,
 And to my sister, the Empress,
 Who freed me from the prison

They bring Almenzor to Don Carlos. Almenzor speaks:

Almenzor

I kneel at your feet,
 Before Your Majesty,
 As a grateful man
 To whom you have granted freedom

Don Carlos

Thanks be to the Eternal Father
 Who saved you from the abyss.
 Receive the Holy Baptism—
 Let us all pray together.
 Rise, beloved prince,
 Enter into my faith,
 Saying: Long live Mary
 And her Immaculate Conception!

Almenzor rises

Almenzor

Let us give infinite thanks
 To that shining star,
 The most beloved light of Heaven,
 Who today has saved my life
 Mother of Consolation!
 Let my whole kingdom proclaim:
 Long live the Mother of God!

Almenzor, Busulmán, Acán Amán, and Sulima dance back
 to their positions. Don Carlos speaks:

Don Carlos

Come forth, brave knights!
 Let the battalion march,
 With the banner raised high
 In the woods, a sign of victory!

And so let us all go forth together
Let the drumbeat call the march!

Both lines dance, they form columns of four in front of the
image they carry, and kneel to say goodbye:

Let us all proclaim together
That we have triumphed this day:
Long live, for eternal centuries,
The Immaculate Conception of Mary!

END

Author and Preceptor: 8:21.22

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Las Trojes, November 6, 1958

Please do not use this for any other purpose.

La Mica

I'm the little monkey, my name is Panchita,
I've come to sing in a feisty little style,
And... I'm not afraid of raffle bulls!
There are so many young ladies
Who spend all their time just dreaming,
They think of nothing else
But living only to flaunt new things.
They all paint themselves up
And look like figureheads.
They love silly boys
And adorn themselves with ribbons.
Just like those raffle bulls,
Many girls will say,
"Luckily, that's not for me,
I'm not the kind to show off."
But there they go parading,
Just like raffle bulls.
And if they go out
They go in a fancy car.
If you don't want to see monkeys,
Better not go out at night!

El Mico

I am the hideous monkey,
My name is Federico,
I come from the mountains,
I come singing with my little tail held high!
They tell their mom,
"I'm going to visit Rosa and Juanita!"
"I never go out being naughty..."
And yet they head to the party,
With their little tails held high!
They arrive all cheerful,
Then they're offered liquor,
They drink it down with joy,
And soon a dance starts,
And they're pulled out to dance
With their little tails held high!

Those chubby girls
So dressed to the nines
They're the ones with tails held high!
And the little monkey goes to the gathering,
So happy with his *miquita*
With their little tails held high!

Conclusions

Through the reading of the original texts presented here, we can clearly perceive their well-known function as doctrinal instruments for the Christianization of the American people, who were conquered and consequently colonized through a form of artistic, dance-based, and theatrical representation. Within this framework, we encounter inhumane actions that reach extremes such as:

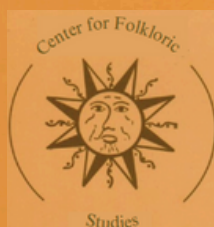
- a) The case of Sulima, who, in her effort to convert her father, King Celín Rogel, to Christianity, and in response to his refusal to abandon his Muslim faith, orders him to be beheaded. This act recalls an old legend from the early days of Christianity in which Princess Catherine, now Saint Catherine the Martyr, allegedly ordered her own father's beheading for the same reason. The origin of this legend is not difficult to trace.
- b) It should be noted that this legend still circulates today among Catholic communities on the southern coast of Guatemala, particularly in Escuintla, where Saint Catherine the Martyr is the patron saint of the municipality of Siquinalá. In this town, the Dance of Moors and Christians is performed under the title *La Reina Catalina* (Queen Catherine), and in the parish church one can see the image of Saint Catherine on the main altar, standing above the severed head of her Moorish father.
- c) The festival of Saint Catherine in Siquinalá is celebrated from November 22 to 27. Similarly, the feast of the Miraculous Medal in the village of Las Trojes, Amatitlán, takes place on the same dates. This coincidence suggests the likely origin of the scripts used in the dance under discussion, and it also supports the statement made by Juventino Escobar, the group's owner and representative, regarding its origin in Escuintla.
- d) The betrayal of Princess Sulima can be compared to the betrayal committed by the *Malinches* in the Dance of the Conquest (*La Conquista*), as they, too, betray their father Kikab and the warrior Tecún Umán, aligning themselves with the Spaniards and allowing themselves to be Christianized—an act that ultimately leads to the complete Christianization of the K'iche' people. This is one of the shared narrative phenomena that link both dance cycles—that of *Moors and Christians* and that of *the Conquest*.
- e) This stands, once again, as another historical-cultural proof confirming the colonial process carried out through the Christianization of the American peoples, with all the consequences that, four hundred years later, we are still only beginning to study and understand in depth.

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