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SAN CARLOS DE GUATEMALA UNIVERSITY
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MOORS AND CHRISTIANS IN CHIQUIMULA DE LA SIERRA

Héctor Abraham Pinto Villeda

BACKGROUND

The city of Chiquimula has been, since colonial times until the present, one of the most important in the region, also known in popular speech as “The Pear of the Eastl” or the “Gateway to the East” It is divided into nine neighborhoods, which are the ones of great ancestry and tradition: *El Molino*, towards the southeast; *El Teatro y la Iglesia vieja*, towards the south; *El Calvario*, towards the east; *La Democracia*, towards the north; *El Zapotillo*, *El Ángel*, *Sasmó arriba* and *Sasmó abajo*.

The city's main saint fair is held in honor of Our Lady of Transit, from August 12 to 18. It is precisely during this fair that the Moors and Christians Dance is performed, since in honor of the aforementioned Virgin sponsor of the festivities, which includes a dance organized by the same neighborhood. Despite the division between the fair, whose celebration is in charge of a committee, and the religious festivities, the Municipal Council also allocates a sum of money for

help cover the costs caused by the aforementioned dance. In the city of Chiquimula, the population that lives in the neighborhoods is not indigenous. Now mestizos, it is fully acculturated. However, it maintains the old habits, customs and traditions before Western culture, which imposes new forms of behavior.

On the occasion of celebrating the city's main saint fair in honor of Our Lady of Transit, the Moors and Christians Dance is performed, now only in the neighborhood of La Democracia, one of the oldest in the city. There, the tradition is still preserved, separate from the socio-cultural events of the fair, which are carried out in other spheres.

Once, while working in the town of Quetzaltepeque during the 1975 season, I was informed about the existence of this dance just 28 kilometers away, which led me to research what had been written about it. But I did not find more sources than what Marta Rivas de Torres said (*T. de G.*, No. 3) in her *Remembranzas de Chiquimula*, when she evokes the Moors and Christians:

“So also the Moors, this celebration was meant to take place only in the month of August. Their dances began on the 11th and ended on August 18th. They represented scenes from the war of the Spanish reconquest. The people who took part were humble people, sometimes illiterate, from El Torito or La Democracia neighborhood as it was later called. One group was the Moors and the other the Christians, every other year and la Laura. She played the role of the chief’s daughter from the Christian side, and a little boy played the role himself. Both Moors and Christians wore costumes in bright colors, turbans with little mirrors, and grotesque masks but differed from each other. They had ankle bells that jingled as they danced on one foot, and they carried swords that they wielded as they talked

in a loud voice, as if dialoguing, but in a warlike tone. The drum and the whistle accompanied them. They danced in the atrium of El Calvario on the 11th, also in particular homes, and they were given some coins. Also in the plaza, out of the Church since it was not part of the Catholic celebration. These people would rehearse for many months in advance. I only remember these words, which I understood as: “be sure to deliver the keys of the city”; also when Laura, kneeling, was told: “get up, Laura, from the ground...” It was one of the funniest things, and the little kids would run away because of the strange and scary masks and because they saw them with swords”. (p. 135–136).

The following year, I found myself watching the dance for the first time, precisely in the brotherhood of the Holy Trinity, where they performed it on the eve of the feast.

Organization of the dance and selection of the dancers

During the third week of June, the *principales** of the *corporación de mayordomos* meet to deliberate on the person who will be in charge of carrying out all the duties related to the **Moors and Christians Dance**. When given the brotherhood the responsibility of “El Niño Rey” dance, the steward of the “Moors,” fell to Mr. Pedro Rivera Rosales, 44 years old, who on San Juan Day ordered the transfer of all the equipment and utensils necessary for the dance, from the brotherhood where they remained.

Once the transfer was made with the respective ceremonies, the steward begins the selection of participants. This selection is made among young volunteers from the neighborhood, based on their skills and mnemotechnical conditions.

* Principales: the most important honorary position within the folklore brotherhoods of Guatemala. It is the highest-ranking position in the institutions and is socially respected as such.

It is precisely the young people from the neighborhood La Democracia who make the dance possible, as they devote their free time to rehearsals and studying the dialogues they must memorize, they must also adhere to the discipline imposed by the steward and the **master of ceremonies**, the latter being responsible for the direction of the dance and the representation. These are mostly improvised actors, unfamiliar with the rules of formal theater and, therefore, belonging to what is known as popular theater.

After selecting the actors, a repertoire that is jealously guarded in old chests by the brotherhood, the piece to be performed is chosen. The scripts are then distributed, and are copied by the same actors from the unique script kept by the **master of ceremonies**. On this occasion, the direction of the representation fell to Mr. Marcos Rosales Cheguén, 43 years old, due to his extensive experience. (Since he was twelve, he has played all the roles that the piece encompasses, he knows the entire play by heart).

It is worth noting that throughout the region, the play that takes place in parliaments is called "history," referring to those plays whose scripts include the theatre characteristics with its annotations and dialogue. These scripts are anonymous and were brought back to the time of the conquest by evangelists.

Rehearsals begin after St. John's Day and are held every Sunday at the brotherhood, as is the tradition. The **master** has to provide his performance experience, to teach the actors the dance, aligned with the music, and tell them the appropriate advice they must know, with the simple sound of the flute, what to do or say. This role requires full mastery of dance.

Regarding the rehearsals, Mr. Marcos told us the following:

"We start rehearsing from the first of July, sometimes on the 3rd or 5th, when the weather is very cold, sometimes we start on the 20th, according to the history, when it is not very hard, this time we perform Muley, when we dance the Exaltation of the Cross is longer, but Fierabras we dance ourselves, that's why we have not performed it a while ago;

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a floral apron with white lace edging; three colored handkerchiefs: one to cover the head, another tied around the forehead, and a third covering the lower face. A wooden mask carved with Moorish features, mustache, thick black eyebrows on dark brown skin, is worn. Additionally, they wear a floral turban and little mirrors consisting of bells, pomegranates, structure, and chin straps, with a height of approximately 1.20 meters and a maximum diameter of 35 centimeters (Figure 5). In their right hand, they hold an old infantry sword, and in the left hand, a colored handkerchief.

The Christians

These, although slightly more sober than the Moors, wear blue satin pants with four trims at the bottom, two made of lace and two of yellow ribbon. They wear a black vest over a shirt, blue coat with yellow trim and white lace edging, and a floral apron with lace trim. They also use three colored handkerchiefs (one to wrap around the head, another tied on the forehead, and a third to fasten the mask around the lower face). The mask is made of flesh-colored wood, with a trimmed beard, and at the top, they wear a morion helmet —today known as a gorget— adorned with flowers. They also carry a sword in the right hand and a colored handkerchief in the left which complete the costume. The only character who wears a silver embossed crown is the Christian king, who is undoubtedly one of the Catholic kings of that time (Figures 6, 8, and 9).

Only the characters who participate in the dance wear special costumes; the rest wear their everyday clothes. The brotherhood of the Moors is located in the Sasmó arriba neighborhood, which is where they rehearse prior to the performance of the dance.

Making and Cost of the Costumes

To provide costumes and the necessary elements for the performance of the dance

has been the concern of the *corporación de mayordomos*, because if there are no **moreñas** (neighborhoods inhabited by the Moors in some towns) in the region, they are responsible for maintaining a regular supply of costumes. Moreover, each year they commission the making of two new costumes for the Christian king and for the Moors. That is why, they also renew two old costumes, and keep maintaining their supply of the used ones.

The costumes are made by a seamstress in the city. She is provided with the necessary materials, which usually consist of fabric and linner, lace, and ribbon for decoration, implying an investment of Q11.00 for a single costume, including the manufacturing cost of Q1.50. To that must be added the value of accessories: shoes, flowers for the turban, handkerchiefs, socks which come to around Q8.50, making a total of approximately Q20.00 per costume. It's important to clarify that tailoring is usually done locally with low-cost fabric. The costumes used for the indigenous dances of Western Guatemala, are worth Q150.00 rented in a *moreña*, and its cost by unity is up to Q500.00 (Guzmán Anleu, 1965:30). As it is obvious, this amount is not affordable for all participants.

The biggest problem the indigenous people of Quetzaltepeque face is that they have to afford their own costumes, which involves an outlay that is out of their possibilities. In addition to this, they have to rent swords and coins.

The cost for the festivity includes the payment of the **master of ceremony**, who earns the derisory amount of Q30.00 per season, and the payment of the players of the drum and flute who charge an amount of Q20.00 each during the whole festivity. It is important to be aware that the expenses incurred by the festivities within the Brotherhood, both for the patron saint of the city and the Moors, are the responsibility of the steward, with the understanding that the confreres pay them collectively because they are organized as a community and mutual aid.

Mr. Pedro Rivera provided the budget provided this year by the municipality of the city of Chiquimula, which I am transcribing with the authorization of the brotherhood's steward:

MATERIALS LIST FOR THE MOORS

8 yards of satin Q1.10 each	Q. 8.80
2 yards of black fabric for the apron	Q. 1.60
6 yards of white fabric for linings	Q. 2.40
2 dozens of socks	Q.10.00
2 dozens of colored handkerchiefs	Q.10.00
20 yards of white lace	Q. 3.00
20 dozens of paper flowers	Q.20.00
1 dozen of little mirrors	Q. 1.30
6 pairs of shoes Q5.00 each	Q.30.00
Payment of the master of ceremony	Q.30.00
Payment of the drummer	Q.20.00
Payment of the flautist	Q.20.00
Payment of the seamstress	Q. 3.00
Payment of washing and ironing	Q. 4.00
Paint purchase	<u>Q. 1.00</u>
Total	<u>Q.165.00(*)</u>

Musicians are also an important part of the dance. They use a drum made from tree trunks with two patches and two sticks for percussion placed on both sides with holders in a “Y” shape. These are analog drums, the ones used by the heralds during the 16th century. A flute as well, played by a flautist which currently has been replaced with a plastic whistle, similar to the Andean **Quena** FLute or the Venezuelan *mare-mare*.

Among the garments that encompass the costume of the Moros, the turban stands out; made up with reed cane. By the way, in the city of Esquipulas this turban is usually mounted on a hat, so it differs from the one used in the city of Chiquimula.

* These numbers are in Guatemalan currency (the quetzal), equivalent to the U.S. dollar.

the real rehearsal begins and, by 11 in the morning, started the festivity with this advice to dancers by Mr. Pedro: speak clear, loud and slow so you can be properly heard". Then the challenge arose and immediately history began.

The dancers lined up in two rows, facing each other (Figure 7). The **master of ceremonies** gave the final instructions and signaled the musicians when it was time to play their instruments. Meanwhile, in the kitchen, Mr. Pedro's wife was preparing a juice for the dancers, as it is usual to offer them a cool drink at the end of the dance, known as *chilate*, which is made from toasted corn, cinnamon, and sugar. In some cases, a bland bread is added, and it is always served in *guacales (totumas)**, both to the dancers and to the **principales**, guests and visitors.

Rituals and Ceremonies Before the Dance

I consider this one of the most important moments of the Moors and Christians Dance, as it is when the indigenous people revitalize their tradition of the agrarian festival. The dancers choose their positions and become familiar with the field where they will perform. Meanwhile, Mr. Marcos Rosales, behind a small partition where an altar is located with the image of the "Niño Rey" (Child King), recites a prayer asking for blessings for a good festive season. This prayer lasts fifteen minutes, and during it, the officiant burns incense and copal. At the end, he gives the order to begin the dance.

The custom —oral tradition— brings collective memory into play, so that those performing the dance do so with devotion in homage to God and the Virgin of the Transit. The "Niño Rey", about thirty centimeters tall, then receives an offering consisting of a *jícara* (pitchell) filled with chilate cooked over a fire, along with a large *guacal (totuma)* containing *boronté*, a ceremonial drink made of toasted corn, cacao, and cinnamon. This offering, covered with green leaves, remains there.

* Guacal: pumpkin split in two and used to serve beverages.

during the festive season and part of the year, until the water is brought from the city of Esquipulas.

The first dance took place at the house of the steward, Mr. Pedro Rivera. Afterwards, the dancers moved to the house where the Moor king remains throughout the season, and where they always gather. There they also keep their costumes while not dancing and also dress there. It was in that house that the dance was performed again, lasting ninety uninterrupted minutes, accompanied by music and dialogue.

At night, we were invited to the mask and costume vigil at the house of the Moor king. Around 10:00 p.m., a dinner was served for all the dancers, while inside the house a purification of the masks was taking place. This ceremony, performed by the Moor and Christian kings, involved clandestine *aguardiente* (liquor). Afterwards, dinner was served for everyone, and then Mr. Victorino González led the initial walk, during which he warned the members of the group not to draw their swords unless it was their official substitute. He advised them to drink *aguardiente* in moderation, to show proper respect, and to perform with devotion. Finally, Mr. Pedro Rivera reminded everyone to avoid causing problems in the streets and to entrust themselves to the world god.

Around 10:30 p.m., we headed to the house of the first dancer, as it is customary that on this night the dancers dance only with their sword. In each of the group members' houses, a ceremony known as "*La levantada*" (The Raising) is held, where the costumes are vigiled.

The dancer group consists of 24 members in total: a main dancer and his substitute, referred to as "*remuda*". That night, we headed toward the canton of Sasmó arriba, in the dark, where the first dance would take place. While receiving his costume, each dancer performed his dance followed by his "*remuda*".

It is important to note that the "*bailada*" (dance ceremony) of the costume vigil is an exclusively nocturnal ceremony that lasts until dawn. In this way, it is kept secret and remains invisible to most of the community.

The first "*bailada*" consists of a solo dance performed by each dancer. Then, the dancer performs with his partner from the quadrille and

then with the kings. Therefore, it joins the group while screaming “*viva mil años*” (long live a thousand years), while performing four dancing steps.

About this ceremony, Mr. Victorino González told us:

“Look, I couldn’t give you a specific fact, just that it’s a tradition that comes from antiquity (sic), among these days they do it... it’s called the “levantada”, the vigil of the costumes and the raising of the Moors, which is customary in this night they have to visit all the houses of the dancers, of all those who are in the dance which are 24, 24 from the two quadrilles so that night, they have to visit all the houses of each of them. Eh... that’s the custom, it’s done every year”.

The Performance as a Theatrical Play

Although the people of the area refer to the play as the *Historia de Mulay*, it is actually based on the story titled *El cerco de Argel*, which is widely known throughout the region. In Esquipulas, for example, the same story was performed, a fact that allowed for comparisons, identifying probable contacts and locating the center of diffusion.

From a purely theatrical perspective, the piece brings together the three basic units of classical theater: unity of time, unity of action, and unity of place. Its scenes are distributed in the usual way, and the script includes the customary side notes. The language is archaic, perhaps corresponding to pre-Lope de Vega Spanish literature, which is why these kinds of plays are often categorized as part of the dance-drama genre.

I must say that despite the actors having very rudimentary training, the discipline and rigor that guide their learning is admirable.

Alcoholic beverages are not typical unless used during the mask vigil ceremony. During the performances, a drink called *chilate*, a traditional refreshing drink, is usually consumed.

The performance consists of the battle between the king of Algiers and the Count of Málaga for the conquest of a city occupied by the Muslims. The script of the play includes the **exposition** of the events—this part includes the **challenge**, the **embassy**; the **plot**—which includes the **battle** whose main character, Muley, appears as a prisoner before the Count of Málaga—; and the **ending**, whose scenes are “the surrender of the king of Algiers”, his “conversion to Christianity”, and “the celebration of the conversion”.

It can be established that in old chests of the brotherhood are carefully kept 19th century manuscripts consisting of scripts of the following popular theatrical pieces:

1. ***Historia de la Exaltación de la cruz***, which I say perform in 1976;
2. ***Historia famosa del cerco de Roma y sus dos desafíos***, which performed in 1977 and I could not watch;
3. ***Historia de Muley*** (it is the same piece named ***Cerco de Argel***), which performed in Esquipulas; and
4. ***Historia famosa de Fierabrás*** (antique version of ***Los doce pares de Francia***), widely known in Guatemala and the rest of America.

All these stories come from the town of Quezaltepeque—my operations center—; from where they have been collected from both locals of Esquipulas and the city of Chiquimula, which allows me to infer that this town is the center of their diffusion.

The Performance as Dance

Although it is true that during the town’s main fair, the **Moors and Christians Dance** takes on a ritual, profane-religious character, it also holds a close relationship with the world god, it also holds a magic-religious character (remember the boronté offering placed in front of the image, which may be an ancient idol).

On the other hand, the dancers do not enter the Church but they perform in the atrium and in the street, undoubtedly because of their paganism.

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I just have to add that just as the musical scores are very similar in the localities of Chiquimula and Esquipulas, so are the texts of the dances. To such a degree that, according to what Victorino González expressed, the text he keeps from his ancestors confirms this similarity.

Performance Cycle

Since the main fair of Chiquimula is officially held from August 12 to 18, and the **Moors and Christians Dance** begins on the 9th of the same month, it happens that, almost simultaneously, both festivities take place. The performance cycle of the dance, therefore, goes in pairs with the patron saint festival of the brotherhoods.

- Day 9:** The first dance, called the **real rehearsal**, is held at the “Niño Rey” brotherhood. The dancers wear their full costume on this occasion. The second performance takes place at the house of the Moor king, which is where the costumes are kept and where the dancers dress.
- Days 9-10:** The vigil of the costumes, the purification of the masks, and the “*levantada*” are carried out. The latter consists of dancing a “courtesy” at each participant’s house, beginning at 10:30 p.m. on the 9th and ending at 7:00 a.m. the next day. (As there is no other activity during the day, this performance is considered double.)
- Day 11:** The first performance takes place in the atrium of the cathedral at 10:00 a.m. Later, the dancers wait for the Virgin of Transit to leave the cathedral, which happens around noon, to follow the procession to the West. Along this route, in each block and until arriving at the brotherhood, the dancers perform “courtesies” in honor of the Virgin. (I was able to witness thirty “courtesies”).

The second performance had place in

the brotherhood of The Virgin of the Transit.

Day 12: The first performance begins at 10:00 a.m. at the brotherhood of Our Lady of the Transit. Followed by the dancer's company to the image in the procession to the brotherhood of the Virgin of Carmen in the *El Molino* neighborhood. The second performance had place in this last site, at 2:00 p.m.

Day 13: The first performance takes place in the atrium of the Church *El Calvario* at 10:00 a.m. The second takes place in the brotherhood of *Niño Rey* after the dancers accompanied the procession of the Virgin of the Transit and the Virgin of Carmen from the *El Molino* neighborhood.

Day 14: The first performance takes place in the streets, in front of the brotherhood of *Niño Rey*. Then the processions head to the Cathedral, since this is the date of the patron of the city, Our Virgin of Our Lady of Transit, and at the same time, la *Asunción's* (a Catholic feast) eve. All these activities take place in the evening.

Day 15: It is the main date of the festivity. The first performance takes place in the atrium of the Cathedral. Followed by the procession of the Virgin of the Assumption (Mary), who the dancers follow doing the respective "courtesies". This is a 10 block route. ((Dancers do three "courtesies" per block). The second performance takes place in front of the departamental jail.

Days 16 and 17: These dates are available for people and entities interested in sponsoring performances. Especially to please *ladinos* (mestizos).

Day 18: The first performance takes place in the atrium of the Cathedral. The second one, which is the last of the

season and the ending of the festivity, takes place in front of the house of the king.

As can be seen, the **Moors and Christians Dance** in Chiquimula encompasses eighteen performances that are carried out during nine consecutive days. That is why it is beginning to be questioned to what extent these dances are related to the eighteen months of twenty days and five additional days of the ancient Maya calendar.

Challenges and courtesies

The **challenge**, equivalent to the prologue of a theatrical play, serves the purpose of informing the background to the spectator about the **Moors and Christians Dance** and is performed before this one starts. It is constituted by twenty or more speeches without any dance, and only in certain cases it is not included in the script. (Matilde Montoya, for examples, does not include it in her play *El baile de la conquista*. The version presented in the annexes of this work, date 1934, is preceded by the **challenge**. Pretty singular is the case of *El cerco de Roma y sus dos desafíos*, which are kept in the archive of the brotherhood of Chiquimula, which includes—as the name says—two **challenges**. (Montoya, 1970:41-68).

The **courtesies**, unlike the **challenges**, do not have speeches and constitute an important part of the **Moors and Christians Dance**. They are performed when the procession is held by the faithful and three are danced on each block.

Develop and participants of the Dance

I could establish that the number of participants is twelve, distributed on two columns of 6 dancers on each. Now, for the roles of the play I witnessed it is constituted by ten only.

Moro's side		Christian's side	
Role	Character	Role	Character
Moor king	King of Algiers	Christian king	Count of Málaga
Captain	Muley	Captain	Mr. Pedro
Ambassador	Mustafá	Ambassador	Mr. Enrique
Ambassador	Alivicir	Ambassador	Mr. Leonardo
Soldier	Sulema	Ambassador	Mr. Fernando
<i>Gracioso</i>	Tusco	<i>Gracioso</i>	Penacho
(comic character)			

Both the Moor and Christian king hold the responsibility of leading the movements of each member to their respective column. All main characters use wooden masks—that enable them to clearly perceive the speeches—, a sword and handkerchief on their left hand. (In Camotán, Chiquimula, only two of the characters of the **Dance of the Giants** wear masks. The rest of them cover their faces with veils).

I could also observe that the **Moors and Christians Dance** is performed during almost the whole year in the Department of Chiquimula, running in pairs with the patron saint festivities of the municipalities. It is what happened in San Ildefonso Ipala, where the performance is in January; in Esquipulas, in June; in the city of Chiquimula, in August; in Quezaltepeque, in November... Only in Jocotán and Camotán other kinds of popular dances take place.

The organization of the performances of the **Moors and Christians Dance** always corresponds to the group of people who have the responsibility to attend the local festivities and, thereby, the religious ones. This custom dates back to colonial times. (Warman, 1972:162).

Regarding the participation of dancers, we must say, they obey the following motives: religious devotion, fulfillment of a promise and familiar tradition. Regarding the latter case, it can be said that those who, as their ancestors, dedicate themselves to participate in the **Moors and Christians Dance**, kept to their families and for themselves a determined social prestige.

The participation of the woman is commonly forbidden. Men also play the feminine roles. It is what

happens, for example, with the ***Doce pares de Francia***, in which the feminine role of Floripez is interpreted by a man.

Let us see quickly who the participants of the **Moors and Christians Dance** performed in the Chiquimula city are:

MOOR'S SIDE

1. Francisco Javier Cetino, 22 years old
Leonel Rosales Guasín, 16 years old (substitute)
2. Marco Tulio Morales, 24 years old
(No substitute)
3. José Antonio Chegüén Crisóstomo, 19 years old
(No substitute)
4. Nery Humberto Lobos, 20 years old
José Esteban Cervantes, 10 years old (substitute)
5. Gregorio Sansé, 72 years old
Juan Gomez, 16 years old (substitute)
6. Manuel de Jesús Méndez, 17 years old
José Humberto Cetino 18 years old (substitute)

CHRISTIAN'S SIDE

1. Jesús Chegüén García, 38 years old
Miguel Santos Rosales, 18 years old (substitute)
2. Mario Gustavo Campos Sansé, 20 years old
Manuel de Jesús Méndez, 19 years old (substitute)
3. Gonzalo Rodas, 16 years old
Concepción Leonel Rosales, 12 years old (substitute)

4. Juan José León Nerio, 19 years old
Roni Humberto Romero, 18 years old (substitute)
5. Juan Ramón Cetino, 13 years old
José Alberto Cucú Chegüén, 18 years old (substitute)
6. Amílcar René Nerio, 18 years old
Santos Chegüén, 12 years old (substitute)

Conclusions

My brief experience in Chiquimula, where I enjoyed the hospitality of its inhabitants, allows me to affirm that in the eastern region of the Republic of Guatemala—Jalapa, Jutiapa, Zacapa, and Chiquimula—a different culture currently manifests compared to that of the western highlands of the country. There, and in the department of El Progreso, which is part of the central region, the population is mestizo (*Ladina*); the aboriginal refuge zone is located in a very small area, and the indigenous people are found in an accelerated process of extinction. The constant presence of factors that highlight acculturation, quickly modifies the peculiar features of the Ch'orti', ancient settlers of eastern Guatemala.

Thanks to this experience, I can also say that among the twenty-two departments into which the territory of Guatemala is divided administratively, it is in Chiquimula where the **Moors and Christians Dance**—which constitutes a living tradition of Hispanic-American—still keeps many of its medieval characteristics.

I must also highlight that I chose Quetzaltepeque as a center of operations to get the opportunity to verify my hypothesis regarding the diffusion of this dance in this region to neighboring communities. The results of my research show that the music and text diffuse from there. The dance, on the other hand, provides singularities in each village, in exception for Esquipulas, where the analogies regarding Chiquimula are evident.

To conclude, I only wish to add that the **Moors and Christians Dance** is a living folkloric fact in the studied region. Its changes —from one place to another or even within the same site— only demonstrate that traditional culture is mutable, just like the society in which it is produced, and that this circumstance—its mutability and worth saying, its dynamism— prevents the folkloric fact from becoming extinct.



Quadrille of moors. Moors and Christians Dance from Chiquimula.

(Picture: Hector Abraham Pinto).

Figure No. 1



Figure No. 2



Drawing: Marco Antonio Pineda

Figure No. 3

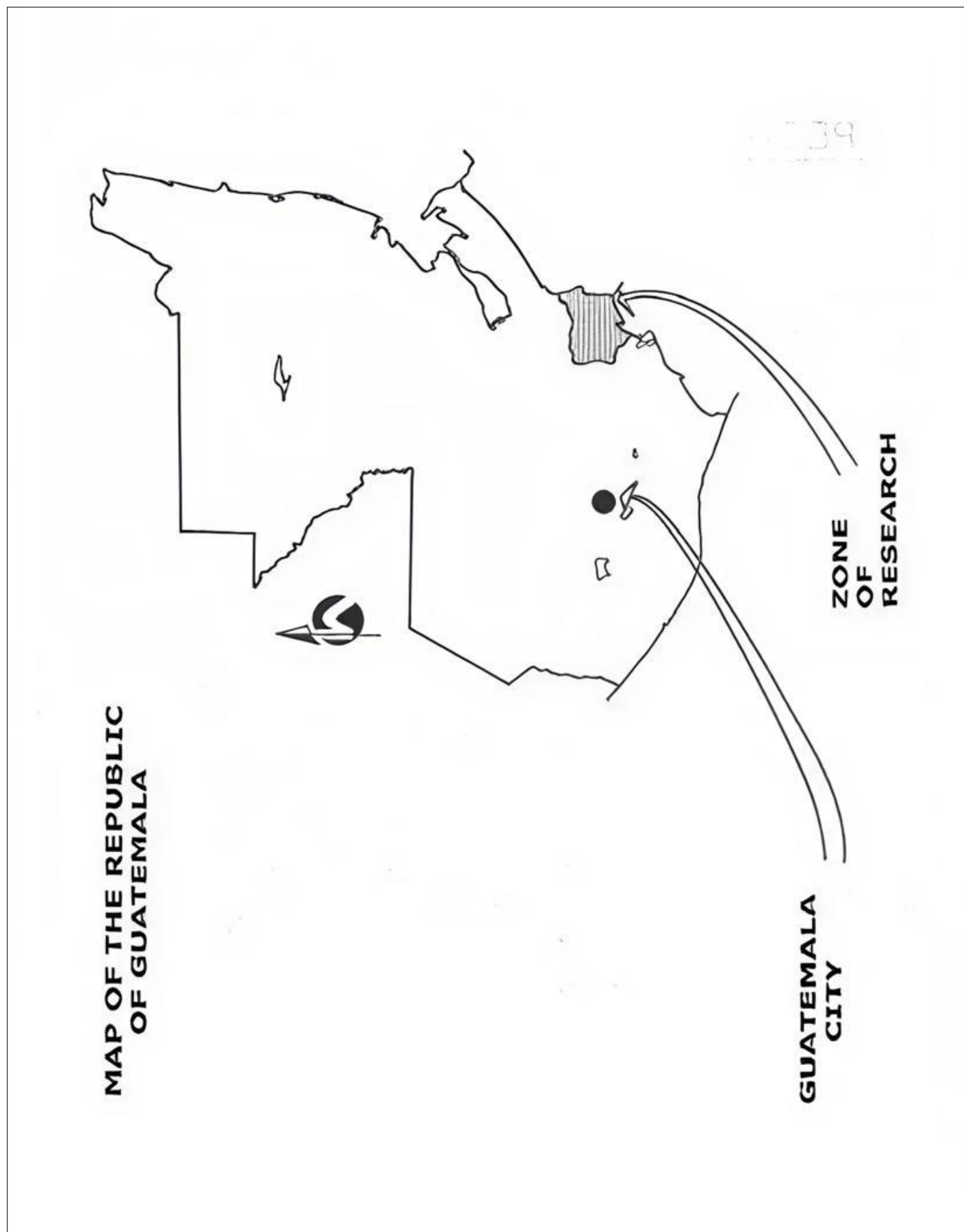


Figure No. 4

BREASTPLATE

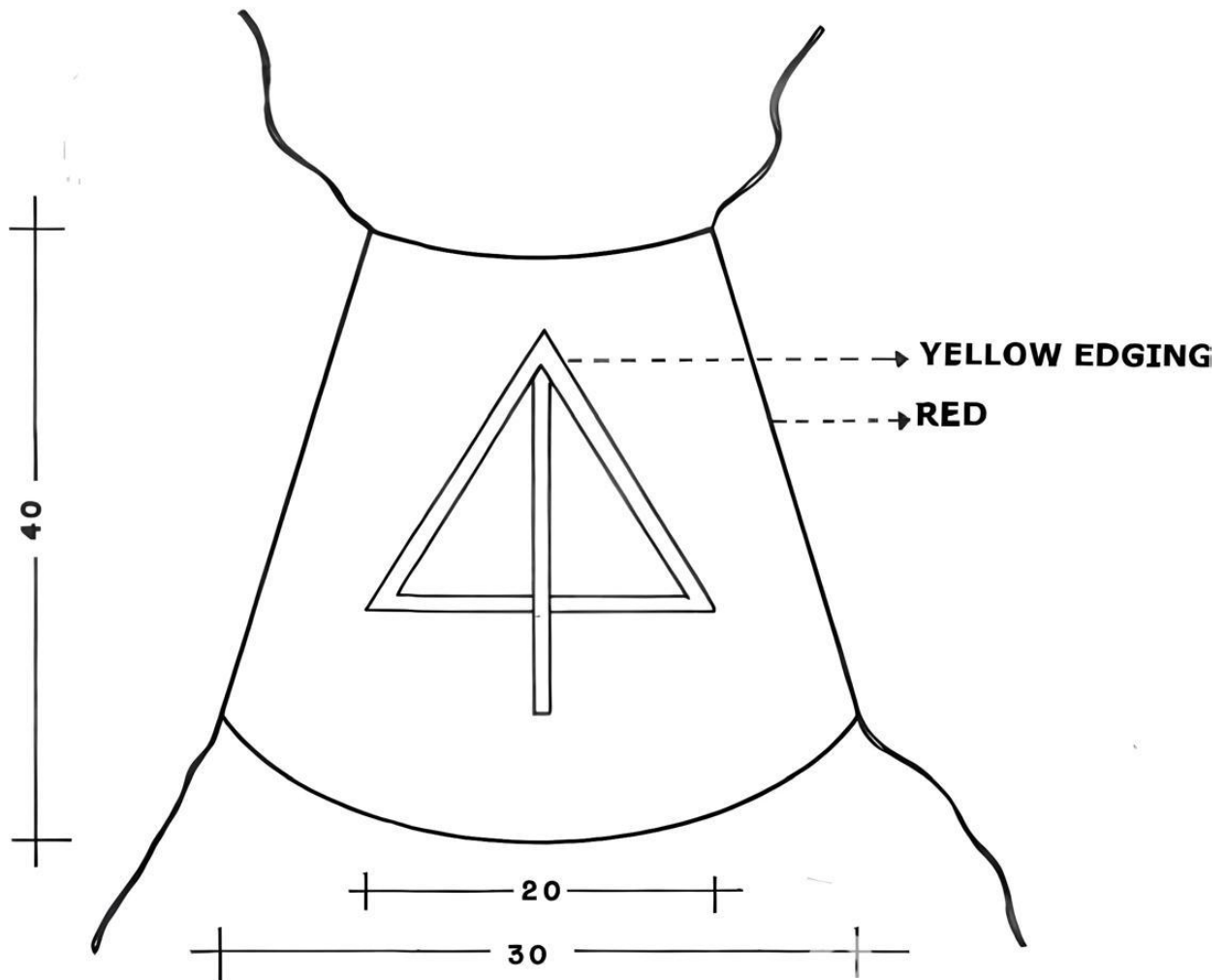


Figure No. 5

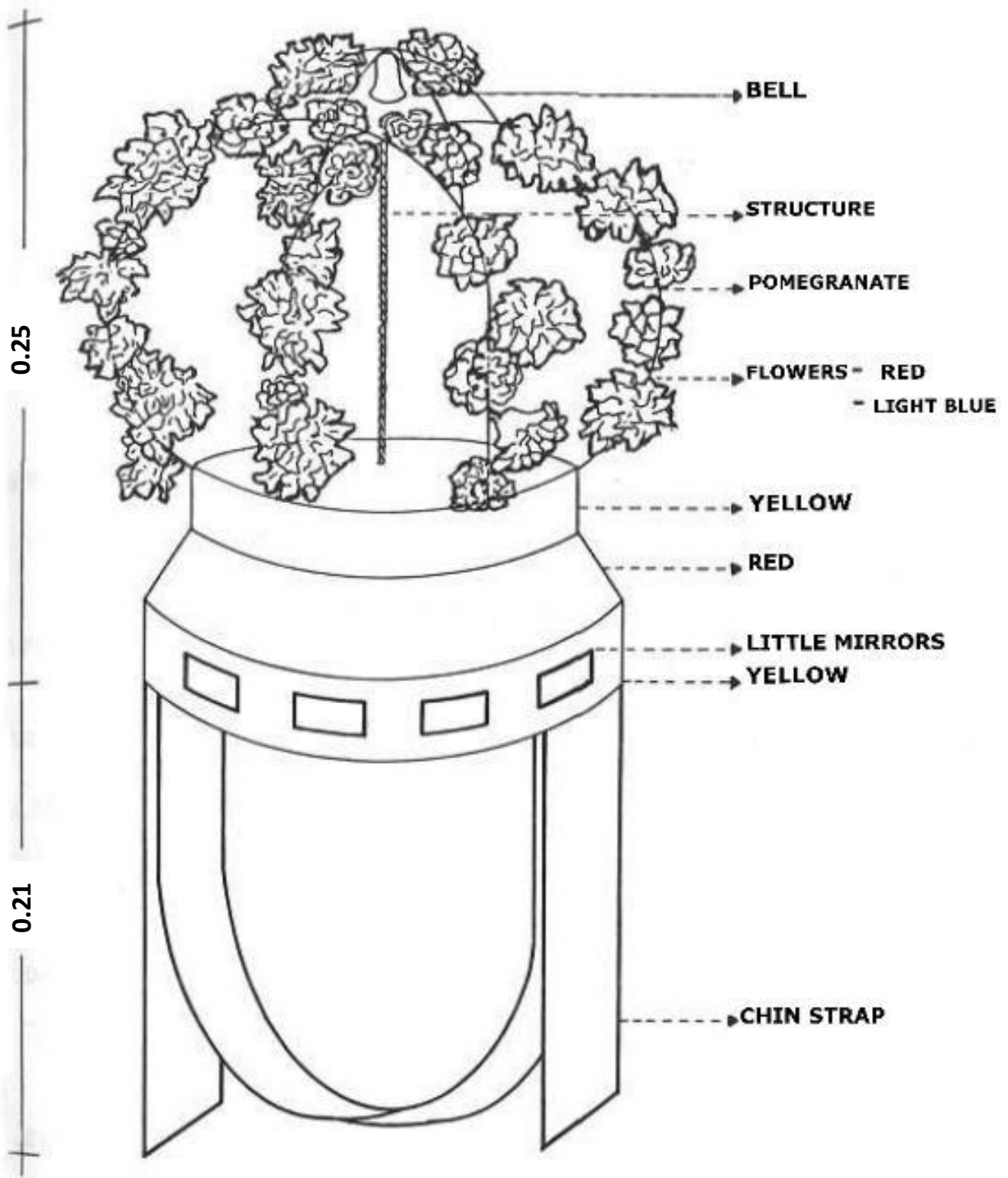


Figure No. 6

GORGET

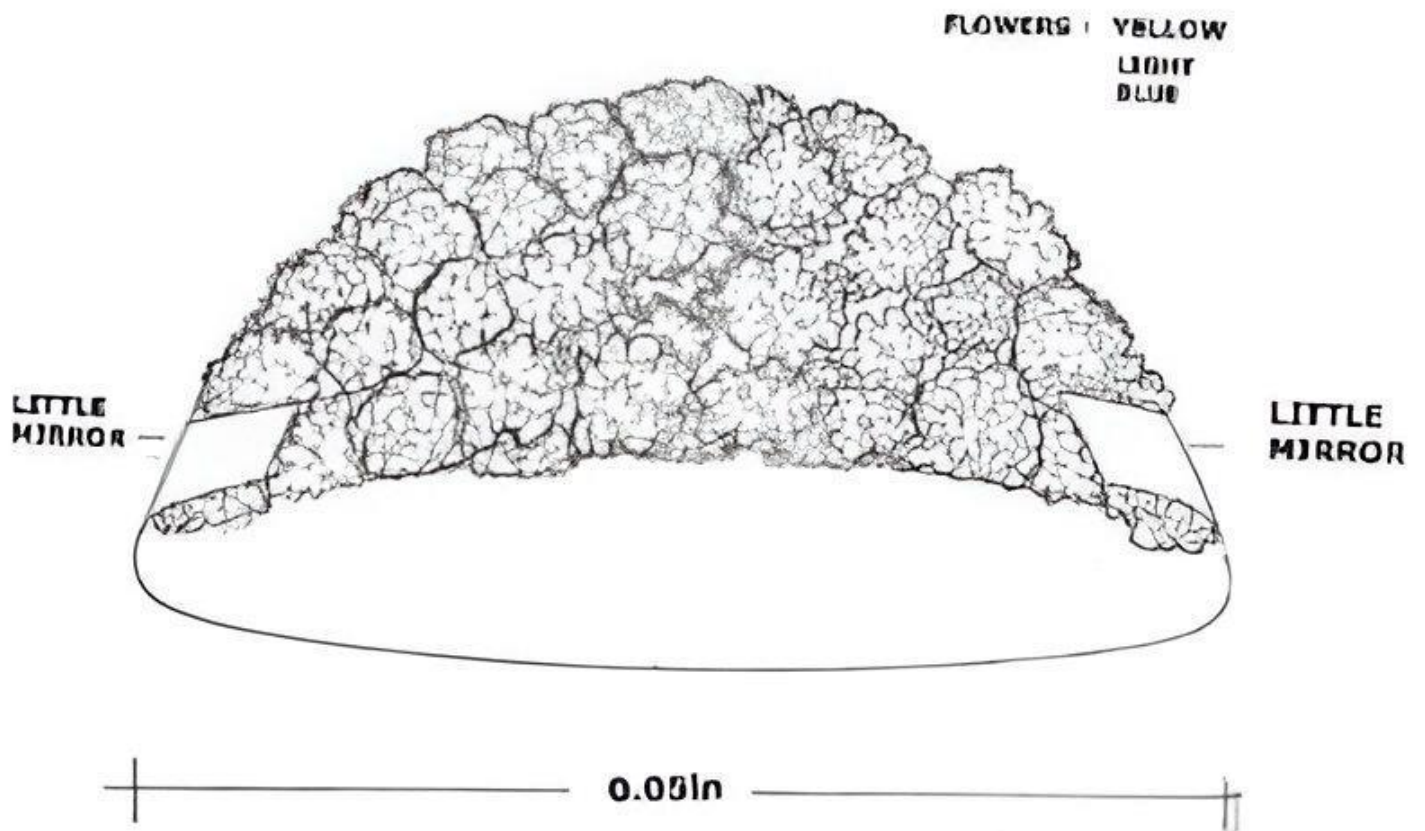


Figure No. 7

STARTING POSITIONS MOORS AND CHRISTIANS DANCE

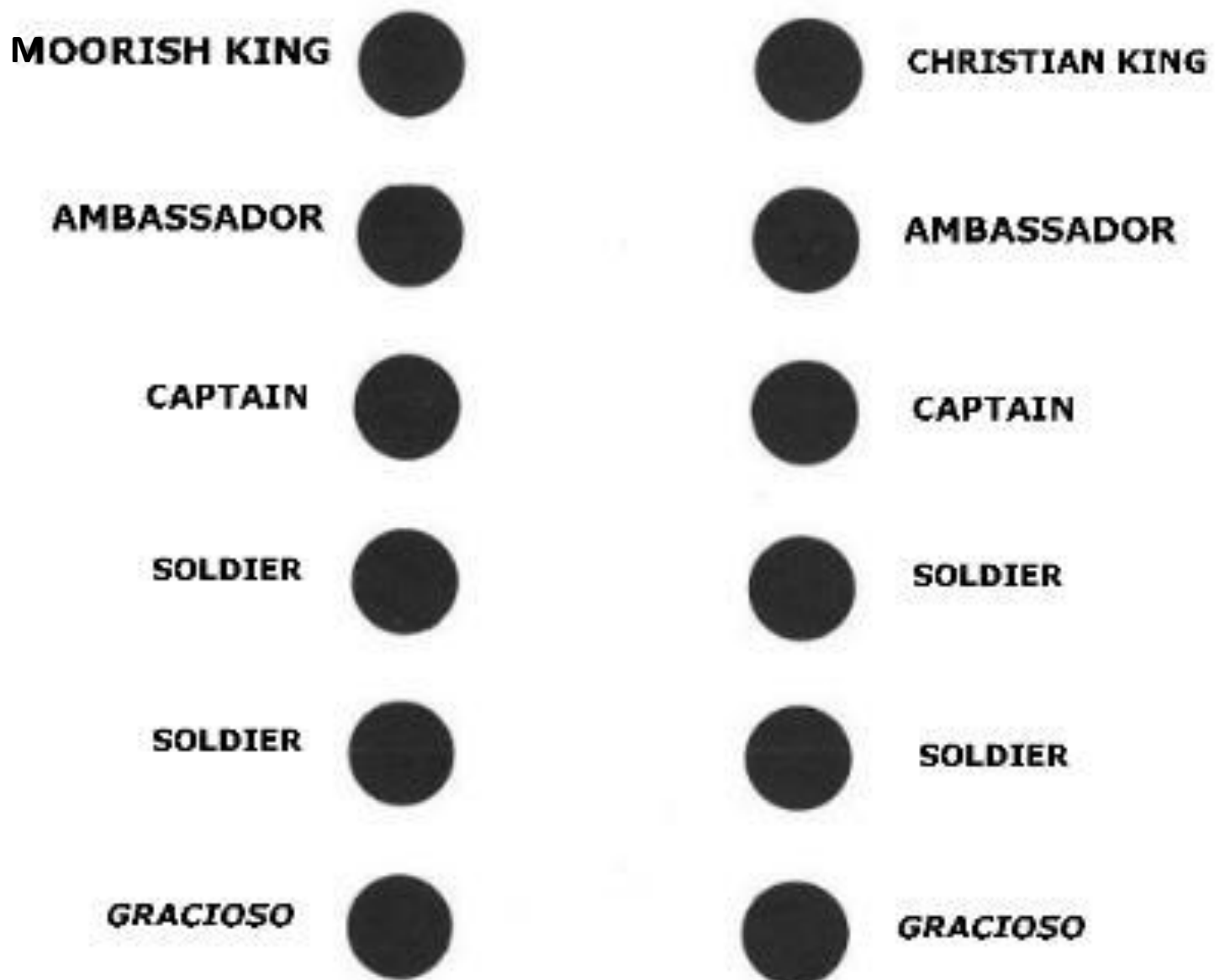


Figure No. 8

COAT

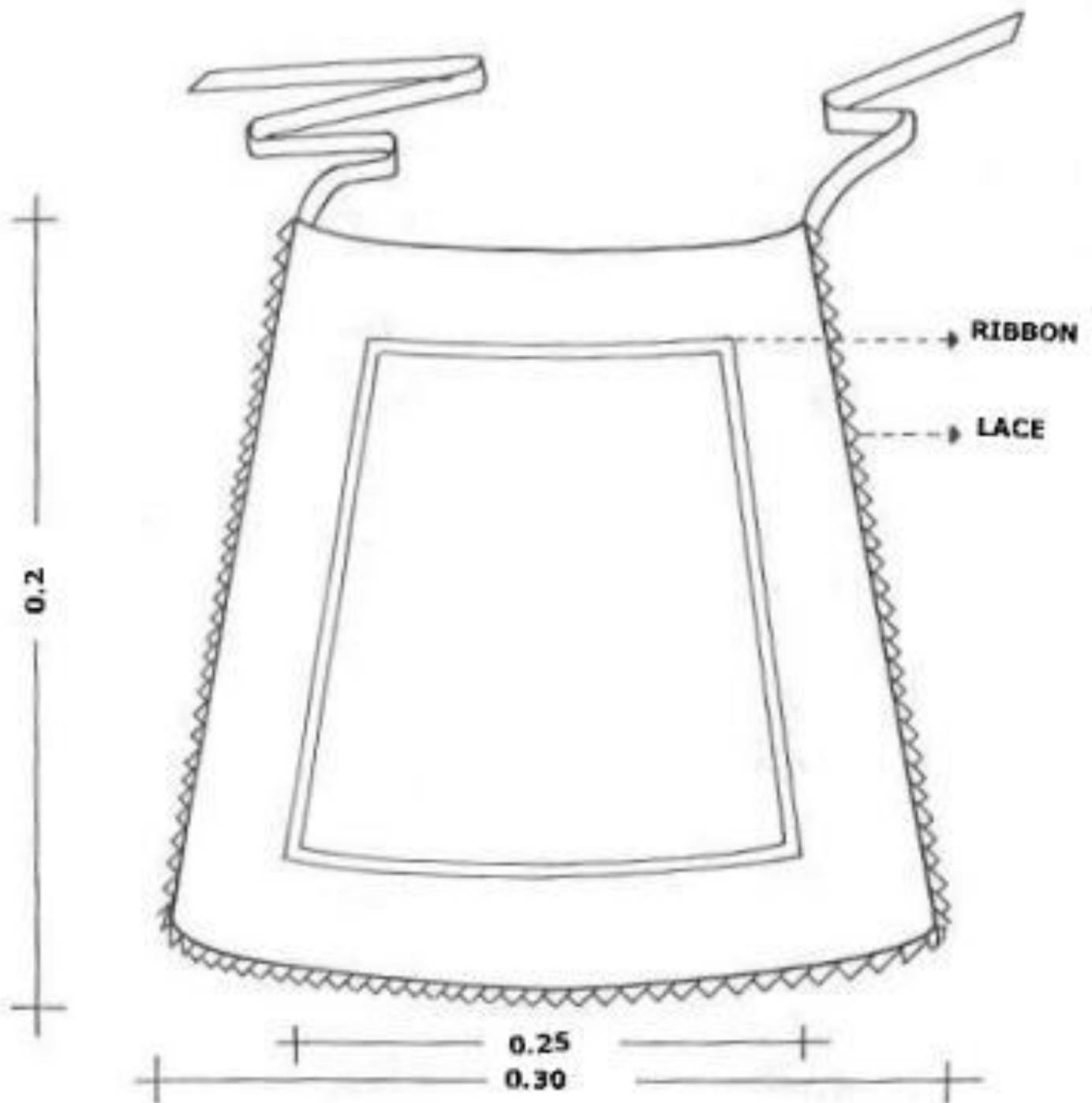
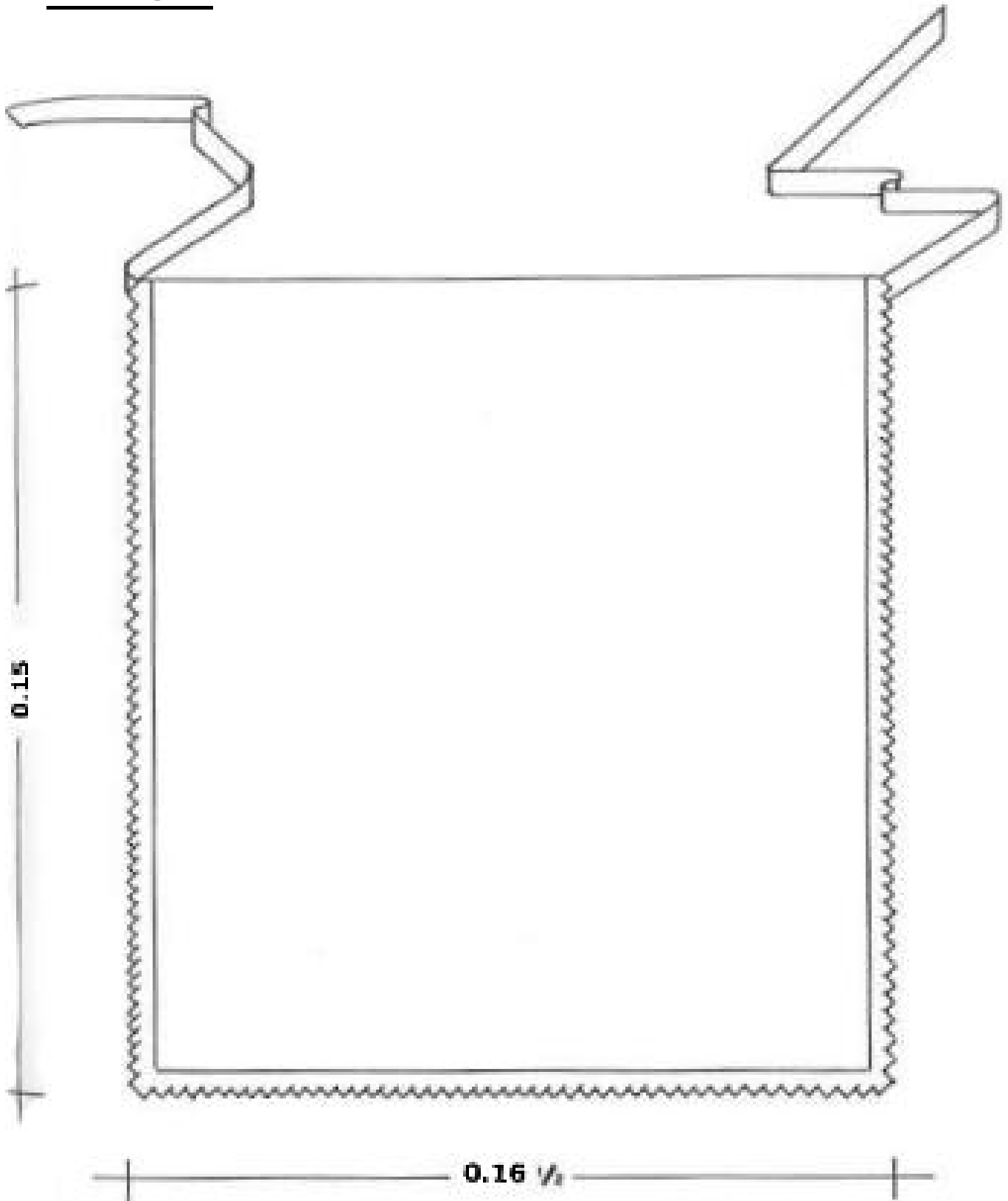


Figure No. 9

APRON



Documental annex

1. HISTORY OF MULEY*

According to the copy made in 1934 by Mr. Nicolás Sancé

“BEGINNING OF THE CHALLENGE OF THE HISTORY”

MULEY

*Oh! generous French
whose crazy fantasy
the day had to come
that you'd be thrust at my feet
or ambassador will see
the time on my proud joy
and you and your early joyd
will say in a compassionate voice
long live forever!
every African nation*

MR. PEDRO ANSWERS:

*Says long live God of Israel.
I'll say long live God
God of truth and flawless
may all rogue die
my shining and cruel Steel
you will perform the company
with this invincible hand
for with terrible anger
I will take away your head*

* Copied for the *Corporación de maroydomos* of the City of Chiquimula, August 12th, 1969, by Mrs. Professor Nora Lucía Canjura U.

MULEY:

*My head feels heavy,
and I must challenge your law
so that you and your King
may know the greatness of my Koran.*

MR. PEDRO ANSWERS:

*If you dared to speak to my King
and looked at him with anger,
you would fall from your throne
and tremble in his presence.*

MULEY SPEAKS:

*If my king and great lord
gave me greater permission,
with you and your king I would do
a havoc to my rigor*

MR. PEDRO:

*My king does not fear,
for he is a famous monarch.*

MULEY:

*My king is very powerful;
in his name, I send a challenge
to you and your King
With honor and company.*

MR. PEDRO:

I will inform my king

MULEY:

And I, to my king and great lord.

MR. PEDRO:

*Go, ambassador Moorish,
we shall meet on the battlefield.*

MULEY:

*Go, Frenchman, for we shall be
two enraged lions.*

MR. PEDRO:

*You will be lambs,
and you will die torn to pieces.*

COUNT CHRISTIAN KING:

*Moors, the desire to see you
I have achieved my fortune;
I will make that crescent moon
lose its hour of strength.*

THE MOORISH KING SPEAKS:

*If twelve more pairs
from your guard were to come,
you and all of them would die,
and thousands of your people too.*

CHRISTIAN KING:

*You speak much, great lord,
you already knew that I dull the steel*

*On the battlefield I await you,
and from Turkey comes the terror.*

MOORISH KING:

*I feel the time is past
for you to witness my nobility
at your feet, your head
at the yawn of dawn.*

CHRISTIAN KING:

*If a thousand kings resisted
the strength of this arm,
they would die like dogs,
and seem like few to me.*

MOORISH KING SAYS:

*To weapons! To weapons!
Long live Muhammad! Long live!*

CHRISTIAN KING:

Muhammad...! Long live God and Israel...!

MOORISH KING:

*If you trust in him,
I trust in myself.*

.....

(End of the challenge).

SPEAKING ROLES:*MULEY: Captain**MUSTAFA: Ambassador**ALIVICIR: Ambassador**SULEMA: Soldier**TUSCO: Gracioso***MOORISH KING:**

*Proud Moors of Algiers,
 whose courage and strength
 make Spain and its provinces tremble,
 the world is shaken;
 I, with rage and fury,
 as I always stay alert
 to see Christian blood
 and expand your empire
 with triumphs and fame.
 come out to face
 that Count of Málaga,
 who has us now surrounded
 with trenches and fortifications
 and so, like strong lions,
 efficiency is required
 of anger that drives us
 determined, daring, and bold,
 attack with courage,
 and with bizarre and pawned*

THEY SPEAK FROM THEIR ROLES:*MUY: Great lord, may Allah protect you!**MUSTAFÁ: A thousand centuries to your rise.**ALIVICIR: From the Ottoman Mondays.**SULEMA: Terror of the universe.*

*TUSCO: Though long live me
 serving as the dispenser.*

CHRISTIANS:

THE KING: Count of Málaga

MR. PEDRO: Capital

MR. LEONARDO:

MR. FERNANDO:

PENACHO: Gracioso

THE KING OF ALGIERS SPEAKS:

Long live Muhammad!

and his eternal name.

MULEY AND MUSTAFA ENTER:**MULEY:**

*Mighty King of Algiers,
sole lord and master,
renowned for your bravery,
invincible through your deeds
here in all of Africa
and Christendom alike
they bring triumphs to fame
to make you ever greater
know that in this endeavor,
as who I am, I promise
this arm for the Moors,
and this steel for strength.*

MOORISH KING SPEAKS:

*Famous Muley I trust you
my crown and its growth.*

MULEY:

*Great lord, this arm
will make your name eternal.*

MUSTAFA SPEAKS:

*Famous prince,
king whom bravery awaits,
unmatched in battle,
in courage and glory
celebrated by fame
through the annals of time
living in eternal triumphs,
as ends are reborn
that in this furious arm
you have placed at your feet
so that from our opponents
you get our triumphs.*

MOORISH KING SPEAKS:

*Great Mustafá, I do not doubt
the love behind your offer.*

MUSTAFA REPLIES:

*From my love and courage,
you will see these promises fulfilled.*

ALIVICIR SPEAKS:

*Most famous King of Algiers,
brave and mighty warrior,
whose courage and fame
have made you eternal, sacred, and royal
serving as a fortress
to your invincible kingdom,*

*here, famous Alivicir
has come with commitment
to destroy these Christians
the depraved tries.*

THE MOORISH KING SPEAKS:

*Brave Alivicir,
from your courage I expect.*

SULEMA SPEAKS:

*Most powerful King,
before whom the hemisphere trembles,
and those Moors of Algiers
defense, terror and fear
of the Spanish tropos
the Count has fallen blind,
you can be sure,
do not distrust anything:
I will make Spain and the
whole world surrender,
obeying and showing
their ill-founded
attempts.*

THE MOORISH KING SPEAKS:

*Sulema, hurry now
and let the war instrument sound.*

SULEMA RESPONDS:

*I am ready to prostrate it,
feeling that time is being wasted.*

TUSCO MOOR SPEAKS:

*Undefeated monarch,
 at your feet stands
 a very encouraged man,
 bizarre, brave, and skilled,
 who, when heading out to battle,
 I assure you that he did not leave behind napkin
 that he would not steal from me
 all of his comrades,
 but with that it is enough
 not to be the worst
 in whom they carry careles
 all their supplies
 and so, ram with courage,
 which I will put certainly
 the weapons in the cornbread
 and the pots on the fire.*

THE MOORISH KING SPEAKS:

*Brave Tusco,
 do not distrust anything.*

TUSCO SPEAKS: (Responding)

*And you do very well, because I
 scare everyone the same way.
 (He passes by dancing and crowning
 the Moorish King plaza).
 (March music plays for the quadrille
 of Christians arriving at the plaza).
 (The little ones begin...)*

THE COUNT RESPONDS:

*My famous captains
and brave soldiers,
most distinguished and hard-working,
illustrious and generous,
who astonish the whole world
with your deeds and passions,
listen to my words:
with unmatched courage,
strong pillars of the Church,
of the faith, living examples,
since among my cultured people
care and dedication are always noticed,
you know that the elusive genius
with very arrogant courage
I wish to temper
near that proud king,
and you must prepare
those brilliant steels
like brave Warriors
until victory or death.*

ALL THE CHRISTIANS SPEAK:

*Long live God and Holy Faith!
And may all the Moors perish!*

(Mr. Pedro enters dancing and says:)

*Famous Count and lord,
I come with obedience
to offer your excellency
this astonishing courage,
and as a loyal soldier,
I would do with this sword,
dust and ashes
to those Moors of Algiers,*

*and with burning courage
to strengthen memory,
and I must achieve victory
with this brave arm.*

THE CHRISTIAN KING SPEAKS:

*Mr. Pedro, through God's help,
we shall achieve success.*

MR. PEDRO SAYS:

*Here you have me and this arm,
which, is firm,
will still be so after death.*

MR. ENRIQUE ENTERS AND SAYS:

*Count and lord, Enrique
stands by your side;
with tireless bravery,
Today's victory will be Yours.
Heading to battle,
I will bring such destruction,
for if that heathen squad
sees my fury and my sign,
to this gleaming sword
like a sheathed viper,
It is made to strike and kill.*

THE CHRISTIAN KING SPEAKS:

*From Mr. Enrique and his brilliance,
I expect a joyful triumph.*

MR. ENRIQUE RESPONDS:

*That this steel may protect me,
and that's enough for me.*

MR. LEONARDO ENTERS:

*Illustrious count, whose fame,
today with bugle celebrates
All your great name,
the most remote lands
wait for the punishment of Muhammad
and the guarding of their rivers,
exalting the Holy Name
of the Creator of Heaven and Earth
here you have my sword,
which is a bloody viper
which will instantly
destroy the pagan who opposes you.*

THE CHRISTIAN KING SPEAKS:

*With such brave weapons, there will be
no equal to me in heaven.*

LEONARDO RESPONDS:

*And even Heaven itself
with this sword I will conquer.*

MR. FERNANDO ENTERS AND SAYS:

*Most famous defender
of the Faith, honor of God
and fierce terror of pagans,
illustrious conqueror,
here you have Fernando,
a brave soldier,*

*who and whose great courage
must die conquered,
and when the occasion comes,
his deeds will be such
that they will be recorded in history,
for the glory of your prison;
the destruction will be so great
that the whole world will admire it,
and to confirm it,
he ordered the weapon to be touched.*

THE CHRISTIAN KING SPEAKS:

*Fernando, with your promises,
the whole world must end.*

MR. FERNANDO RESPONDS:

*There is no doubt about it,
for my promises are true.*

(PENACHO GRACIOSO enters dancing and says:)

*Sir, I left my house
and came to your presence
so that you grant me a place
as a general or a soldier,
for with "onion courage"
I present myself so brave,
that I don't leave dishes or pots
to anyone who does not dare to eat from them;
and thus I fill the belly,
and when it's time to charge,
if they thrust a spear at me,
will not stop eating,
as my courage is such
that I dare to finish it all*

*A good cool drink
without getting drunk.*

THE CHRISTIAN KING SPEAKS:

*Come now, brave Penacho,
and give us some place.*

PENACHO RESPONDS:

*But just in case I get sick to my stomach,
let them give me some mustard too.*

THE CHRISTIAN KING SPEAKS:

*From my guard of soldiers,
let two ambassadors go out
to the city of Algiers.*

**(MR. PEDRO AND MR. LEONARDO COME
OUT and EACH ONE SAYS:)**

MR. PEDRO:

*With pride and preparation
great lord, I am ready
to carry out your orders.*

MR. LEONARDO:

*I too, in his company,
am breaking through the winds.*

THE CHRISTIAN KING SPEAKS:

*Then Mr. Pedro and Mr. Leonardo,
attend this message,
and tell the King of Algiers*

*that he must hand over the city
and the keys to its towers,
for Algiers must belong to Spain
and the Christian of its nations.
Tell him these are
my respectful requests
that baptism and friendship
I nobly promise him.
(They both speak at the same time)
Our embassy, sir,
we carry in your name.
(They play a march and the two
ambassadors enter and say)*

MR. PEDRO:

*Where are the guards
of Algiers?*

MR. LEONARDO:

*Where are they
that they do not respond?*

SULEMA ENTERS at the top:

*Who are you that dare
to come and take this place?*

MR. PEDRO SPEAKS:

*From Málaga, tell the king
two ambassadors have come.*

LEONARDO:

*Who bring certain embassy
that the count must listen to*

SULEMA RESPONDS and says:

*Great lord to your moros
two Spaniards came to
asking for license
to speak
they ask as ambassadors*

THE KING OF ALGIERS SPEAKS:

*You already have it, tell them to come in
and to rest when they come
to not look up at me
to listen to the terrors.*

(Leaves to give the news)

SULEMA SPEAKS: to Spaniards

*My king says you should go
and to rest when you get there
and to not look up at him
to listen to the terrors*

MR. PEDRO:

*May the God of Heaven save you
a thousand centuries may you achieve.*

FERNANDO:

*Of all Christianity
the triumphs that crown you.*

THE MOORISH KING SPEAKS AND SAYS:

*May Allah save you, knights
and discrete Spaniards
to your embassy say,
that I attend to your reasons.*

MR. PEDRO SPEAKS:

*My general says
do not await for his anger
to give him the city
and the keys to your towers
that Algiers must be from Spain
and Christian to nations.*

LEONARDO SPEAKS:

*Our lord says:
for you to act cautiously
because he says that peaceful
are his intentions
that baptism and his friendship
promises you nobly.*

MOORISH KING SPEAKS:

*Tell your general
that my majesty answers
for the idle offer,
that my tropes and standards
are here to punish
your opposite intentions*

MR. PEDRO SPEAKS:

*May the God of Heaven save you
and a thousand centuries may you achieve.*

MR. LEONARDO:

*The bliss of seeing you free
to your centuries mistakes.*

THE MOORISH KING ANSWERS:

*May the prophet Muhammad save you
leave and do not awaken my anger.
(They come back to their kingdom...)*

MR. PEDRO:

*Undefeated Count and lord
the king of Algiers answers
for being idle the proposal
that your tropes and standards
to give them to the highest
have been put in order.*

LEONARDO:

*That your departure
does not admit or grant
what it proposes and that he must
punish your opposite intentions.
(They enter and take their positions)*

THE CHRISTIAN KING SPEAKS:

*All my captains
I command you to pound the alarm
to raise my flags
and to “pemulen” my standards,
that my tropes be ready
and strong my squads.*

THE KING OF ALGIERS SPEAKS:

*Soldier of my guard
and of my royal crown.
(Mustafá and Alivicir enter)*

MUSTAFA:

*Great lord at your feet
is the great Mustafá.*

ALIVICIR:

*And to the brave Alivicir
who will serve you too.*

THE MOORISH KING SPEAKS:

*Leave to the field
and go quickly,
to Málaga to see the Count
who is the general of the field,
tell him to prepare later his
topes for the fight,
I am leaving to the battlefield
where we will meet.*

MUSTAFA SPEAKS:

*We shall leave, great lord,
with all punctuality.*

ALIVICIR:

*And we bring the response
with love and loyalty.
(They go to request passage)*

MUSTAFA:

*Oh, the guards of the Moor!
the law of God we keep.*

ALIVICIR:

*Oh, the Christian towers
you who dwell in this castle!*

FERNANDO ENTERS:

*Who are you, so proud,
that have arrived at this place?*

MUSTAFA:

*We are two ambassadors
who come with great speed.*

ALIVICIR:

*We have come quickly
to speak with the general.*

*(Fernando goes to inform
the king and says:)*

FERNANDO:

*My lord, two ambassadors
ask to come in
to your excellency,
for they wish to speak with you.*

THE CHRISTIAN KING SPEAKS:

*Before they enter, tell them
to try to compose themselves,
for seeing my face,
both may start to tremble.*

MR. FERNANDO SPEAKS to the Moors:

*My general says to enter,
and he sends you a message:
compose yourselves, for on seeing him
you both may start to tremble.
(Mr. Fernando returns to his place
and the Moors enter to give the embassy)*

MUSTAFA SPEAKS AND SAYS:

*May Allah protect you, undefeated Count
and famous general.*

ALIVICIR:

*From undefeatable Málaga
and prodigious city.*

THE CHRISTIAN KING SPEAKS:

*May God protect you, ambassadors,
you may deliver the embassy.*

MUSTAFA SPEAKS:

*Great lord, king of Algiers,
says that without delay
he should ready his people for war
for he is coming out to be met.*

ALIVICIR SPEAKS:

*That all his squads
are already prepared
with such skill and strength
that the world shall admire
when they see your soldiers
flying across the lands.*

THE CHRISTIAN KING SPEAKS:

*Silence, ignorant barbarian,
cease your blazon,
for I swear I shall rip
those tongues from both of you.
Return at once, and tell the king
on my behalf
that I await him in the field,
and already begin to march.
(They return to their king)*

MUSTAFA:

May Allah protect you, great lord.

ALIVICIR:

*The stupid are countless,
to bring fear and awe
to all of Christendom.*

THE MOORISH KING SPEAKS:

*May God protect you, ambassadors
of such singular courage.*

MUSTAFA SPEAKS:

*My lord, the Count of Málaga
is already coming
with a great army
in great military order.*

ALIVICIR SPEAKS:

*Shaking the fields
so that the earth trembles.*

THE MOORISH KING SPEAKS:

*To arms, soldiers
Let the drum and brass sound,
and may all the Christians die.
Long live Muhammad and his Koran!
(All the Moors say)
Let all the Christians die!*

ALL THE CHRISTIANS SPEAK:

*Long live God! Long live the Church!
Long live our general!*

.....

*They battle, Enrique diez
and Muley comes out to check the field
and finds the dead man and says:*

MULEY SPEAKS:

Tusco, come and follow me.

TUSCO:

*I am already by your side,
ready for whatever you need.*

MULEY:

*I want to explore the field
to see if there's any fair
where money can be spent.*

TUSCO:

*Well, you are so generous
that you must give me some clothing.*

MULEY:

I promise you, Tusco.

TUSCO:

*Great word by Allah,
just as you say, you will do.*

MULEY SPEAKS:

*I believe I have never missed
a single campaign;
some come to trade
and bring things for sale
that they mark up in price,
but if my eyes do not lie
a corpse lies here
left without burial,
poor and alone in the dirt.*

TUSCO:

*You speak very well, sir;
we have found a dead man.*

MULEY:

*Then Tusco, it's necessary
we take him to be buried,
paying all expenses
that may arise.*

TUSCO:

*Sir, that's not fair
if you're going to spend
the coins I've saved
without new clothes to wear.*

MULEY:

*Since you have no money
no one sees you.
So I will give him his burial
with full solemnity,
take these coins, Tusco*

*and we will celebrate
the funeral service of this poorman
whose misery is evident.*

TUSCO:

*Well sir, I will say why,
because if he is grateful,
he will come to give thanks
for this heroic kindness.*

MULEY:

*It will be a great joy
to have a friend of mine
in heaven to remember
the good I have done for him.*

TUSCO:

*Well sir, let's hurry
and arrange the burial,
let's find out how much they charge
let that be the first thing.
Then we will hire
someone who will cry,
even if not sad,
they will do it for the money.
There is a convent nearby
where we will take him,
we will check the bell tower
so they start tolling.
(And take the dead man away,
move him aside and return to their positions.)*

THE CHRISTIAN KING SPEAKS:

*Brave captains,
run to the fields, form the squads
for today is the day
we strike the assault.*

MR. PEDRO:

*I will go form the ranks
with careful vigilance.*

LEONARDO:

*Let it be without delay, for Enrique
has been found dead.*

LEONARDO (again):

*Then let's act now
death to that Ottoman king.*

PENACHO:

*Let all the kings die
that Enrique has slain
those cursed Moors
damned and condemned.*

THE CHRISTIAN KING SPEAKS:

*Then let those drums roar
to arms, for Santiago!
(Here all the Christians speak)
To arms, to arms, war, war!
Long live God! Long live the Church!
Long live our general!*

*(They go off to attack the Moors
and say the same thing)
To arms, to arms, war, war!
Long live God! Long live the Church!
Long live our general!*

THE MOORS SPEAK:

*To arms, to arms, war, war!
Long live our Muhammad!
Long live and bless the sacred Koran!
(They all go to their positions)
(Muley and Mr. Pedro are left, fighting each other)*

MR. PEDRO:

Surrender, proud Moor.

MULEY:

This arm does not surrender.

MR. PEDRO:

Then you will turn to ashes.

MR. PEDRO:

Surrender, daring Moor.

MULEY:

I am already at your feet.

ENRIQUE SPEAKS:

*With precision and command
from majesty,
I come to reward you, Muley,
for the good I received
in the tomb, when you helped me
without ever knowing me
to free you from captivity
as a faithful grateful soul.*

MULEY SPEAKS:

*What noise is this I hear?
I don't know what my soul fears,
my heart is trembling,
caught in sudden fright.*

TUSCO SPEAKS:

*Lord, it seems I see
a darkened face.*

MULEY SPEAKS:

I am all confusion.

TUSCO:

Then what I say must be true.

MULEY:

Well then, you may speak.

TUSCO:

*I speak to a dead man
 one of those who have a slow voice
 and a discolored face,
 showing a yellow complexion,
 and instead of seeing you fine,
 the tower has already tolled
 if my hearing does not deceive me.*

MULEY SPEAKS:

*Who is it that knocks on the door,
 sincere betrayal presents,
 they already take me to the dungeon,
 war threatens me.*

ENRIQUE SPEAKS:

*Fear not, gallant Moor,
 cast aside your fear,
 for to free you from prison
 the Creator has sent me.
 (Removes the handcuffs and speaks
 again to Enrique and says:)*

ENRIQUE SPEAKS:

*You are now free from the handcuffs,
 do not assume it is a betrayal,
 for from my part you are
 briefly granted liberty today.*

MULEY SPEAKS:

*Tell me, is it shadow or illusion,
 if it is true what I see*

ENRIQUE SPEAKS:

*With precision and command
from the coming majesty,
I come to reward, Muley,
the good that I have received
from the grave you gave me,
without having known me,
by freeing you from prisons
as a faithful grateful man.*

MULEY SPEAKS:

*What noise is it that I hear
I do not know what alarms the soul,
but my heart fears
enveloped in a disturbance.*

TUSCO SPEAKS:

*Lord, it seems I see
a deathly face.*

MULEY SPEAKS:

I am entirely confused.

TUSCO:

What I say must be true.

MULEY:

Very well, you may speak.

TUSCO:

*I speak to a dead man
one of those who have a slow voice
and a discolored face,
showing a yellow complexion,
and instead of seeing you fine,
the tower has already tolled
if my hearing does not deceive me.*

MULEY SPEAKS:

*Who is it that knocks on the door,
sincere betrayal presents,
they already take me to the dungeon,
war threatens me.*

ENRIQUE SPEAKS:

*Fear not, gallant Moor,
cast aside your fear,
for to free you from prison
the Creator has sent me.
(Removes the handcuffs and speaks
again to Enrique and says:)*

ENRIQUE SPEAKS:

*You are now free from the handcuffs,
do not assume it is a betrayal,
for from my part you are
briefly granted liberty today.*

MULEY SPEAKS:

*Tell me, is it shadow or illusion,
if it is true what I see*

ENRIQUE SPEAKS:

*It is true, you should not doubt,
for I have come to free you;
you may follow my steps,
for I do not wish to leave you behind.*

MULEY SPEAKS:

*I thank you for such favor
and give thanks for it.*

ENRIQUE SPEAKS:

*You must offer thanks to God
with due devotion,
for His providence is always
the help and the comfort,
and so that it may serve the world
as a rare example.
Know that I am the deceased
to whom you gave burial
without having known me,
and mercy is thus repaid with this.*

MULEY SPEAKS:

*Now I remember that in the field
I found you as a cold corpse,
and as noble and compassionate men,
they performed that kind deed.*

ENRIQUE SPEAKS:

*Then, with God's permission,
what has been done with you
you are now in Málaga,
where you may follow your destiny,*

*I entrust you, with all my heart,
that from heaven this affection
may you ask for to the Count,
to give you the water of baptism.
Leave behind the sect of Muhammad,
follow Christianity,
and you will see me in glory;
if you do what I say,
I shall depart to rejoice
for all eternity.*

TUSCO SPEAKS:

*By God, he is a good friend,
whether dead and honored, and
a thousand times the best of friends is the dead
and the closest relative.*

MULEY SPEAKS:

*Let's go, Tusco, to see the Count
right away and without delay
to ask him to baptize us
for the glory of the Creator.
(They go to see the Count)*

MULEY SPEAKS:

*Count and lord, at your feet
today I humbly plead,
and though I am sinful,
I intend to sacrifice myself to God.
My intention is to be Christian;
order my baptism,
that I may leave my mistakes behind
and profess God's law
and make you master of Algiers.*

*with an oath I promise you
to be bound
to the laws of your empire*

COUNT:

Is it true what you offer?

MULEY:

What I offer is true.

CHRISTIAN KING SPEAKS:

*The soul stands astonished
on hearing this,
wondering whether
there might be some betrayal.*

MULEY SPEAKS:

*In good faith, this is true;
take this hand, my lord,
and deliver the keys
before the sun sets.*

CHRISTIAN KING:

*As it is so,
as a new Christian,
give him your blessing,
and let him follow our true God.
(All Christians:)
May the new Christian
enlighten the eternal age...!*

MULEY SPEAKS:

*Great lord and knight
 this is no time to delay
 let the drums and bugles sound
 and let us move forward.
 (All the Christians)
 Long live God! Long live the Church!
 Long live our general!*

MULEY SPEAKS:

*Count, your excellency,
 hold back from the assault,
 for I am enough for the task
 since I carry God's hand,
 you must go
 and risk your life in battle,
 for here I shall bring
 that barbaric Ottoman captive,
 for to defeat them
 this sword will be like lightning.*

THE CHRISTIAN KING SPEAKS:

*Then brave Captain
 let us go in God's name
 for by bringing you with me
 I shall return victorious.
 (Here they play a march and the
 Moors go to the field, passing
 through behind them,
 and then return to their places)*

THE KING OF ALGIERS SPEAKS:

*What is this noise I hear
of bugles and drums?
My soul is frightened
and I am filled with fears.*

MUSTAFA SPEAKS:

*My lord, know that Muley
on his short journey
showing with the Count
much joy and pleasure,
with a great Christian catch
in a lively galley
that sailed out in persecution
and Muley reached our post.*

SULEMA SPEAKS:

*My lord, I bring you the news
that generous Muley
has triumphed as Christian
and they have come aboard.*

THE MOORISH KING SPEAKS:

*I wish to go out to greet him
let us go together to the square
to give him congratulations
as a reward for what he has taken.
(They play and all the Moors come
out dancing to crown the square)*

MULEY:

*All surrender to prison,
for I am the general
of the Spanish tropos
of all Christendom.*

THE MOORISH KING SPEAKS:

*A traitor of this kind
offends our Koran.*

MULEY:

*All shall surrender willingly
or die by my hands.*

THE MOORISH KING SPEAKS:

*First I shall tear you to pieces,
I am dead, I am defeated,
false and disloyal traitor,
you have tricked me with betrayal.
Defeated, now anger chokes me
with my final breath.
(The Moorish King falls dead)*

MULEY SPEAKS AND SAYS:

*The king is dead, then,
and my bravery demands
to bring the keys
of towers and walls.*

SULEMA SPEAKS:

*Here are the keys
as you wish, you are now
the master of all the kingdom of Algiers.*

ALL THE MOORS SPEAK:

*And so we all ask of you
to give us baptism's guidance,
we wish to follow God,
and you must be our godfather.*

MULEY TO THE CHRISTIAN KING:

*Here you have, great lord,
the keys to the city,
and my promise fulfilled
as a loyal knight.*

CHRISTIAN KING:

*Oh! famous conqueror
of all Christendom,
you have achieved triumph
with such singular valor.*

MR. PEDRO SPEAKS:

*Most undefeatable lord,
may you live for all eternity,
may no number ever exist
that could forget your glory.*

MR. PEDRO SPEAKS AGAIN:

*Most valiant champion
of nobility and royal blood.*

*live longer than the end
your name immortal.*

MR. FERNANDO SPEAKS:

*Very valiant lord
with unmatched courage,
may you live so that the Church
may grow more and more.*

MR. FERNANDO SPEAKS AGAIN:

*Live more than twenty years,
so brave and so gallant,
may you never grow old,
may you always be so.*

THE CHRISTIAN KING SPEAKS:

*See, noble gentlemen,
today we must give thanks
to Christ and His Holy Name
and to His heavenly mother.*

THE TUSCO SPEAKS:

*And I ask that victories
be met with attention and humility,
that triumphs lead us
to be discreet and to forgive.*

.....

.....THE END.....

Copied by Nora Lucía Canjura Urrutia, with the fervent desire to contribute to the preservation of these folkloric manifestations of Chiquimula, congratulating these good citizens and encouraging them to always cultivate the same interest and to take care for these expressions of art and tradition.

Chiquimula, August 12, 1960

2. Informants

1. José Esteban Martínez, 42 years old. Farmer. Originally from the village of Belem, Esquipulas, department of Chiquimula. Plays the role of Moorish king in the city of Esquipulas. (Date: July 1978).
2. Ezequiel Vásquez, 47 years old. Farmer. Originally from the city of Esquipulas. Serves as teacher and writer of the scripts for the Moors and Christians Dance . (Date: July 1978).
3. Victorino González, 60 years old. Born in Chiquimula. Farmer. Steward of the Virgin of Our Lady of the Transit.
4. Pedro Rivera Rosales, 44 years old. Bricklayer. Steward of the brotherhood of the "Niño Rey" and the **Moors and Christians Dance**, in the city of Chiquimula. (Date: August 1978).
5. Marcos Rosales Chegüén, 43 years old. Fisherman. Born in the city of Chiquimula. Music teacher and performer of instruments in the **Moors and Christians Dance** of Chiquimula. (Date: August 1978).
6. Mahomed Vásquez Valdés, 68 years old. Urban primary school teacher. Born in Jocotán, department of Chiquimula. Thanks to this person

reactivation of the **Huapango Dance** was possible. (Date: July 1978)

7. Abraham Reyes. 28 years old. Sculptor and teacher of urban primary education. He is a cultured indigenous person from Jocotán, Chiquimula department, and was the person who introduced us to the environment. (Date: July 1978).

Musicians

Esquipulas

1. Nazario Melchor, 67 years old, plays the *pito de caña* (reed flute) during the procession, the flag-raising ceremony, and the **Moors and Christians Dance**. By profession, he is a farmer and lives in the village of La Ruda.
2. Margarito Alonso, 61 years old, plays the *pito de caña* (reed flute). He is from El Pedregal area of Quezaltepeque and lives in Esquipulas.
3. Santiago Sichité, 47 years old, plays the bombo. He lives in Esquipulas.

Chiquimula

4. Mario Roberto Cetino, 29 years old, plays the full-scale plastic whistle (similar to the andean quena flute or the rondador). He lives in the city of Chiquimula. (Date: August 1978).
5. José Víctor Rosales Zeceña, 16 years old, a teaching student. He plays the bombo and lives in the city of Chiquimula. (Date: August 1978).
6. Mario Augusto Cucul Chegüén, 23 years old, plays the bombo. He is a carpenter by

profession and lives in the city of Chiquimula. (Date: August 1978)

Jocotán

7. Casimiro Súcrite, 52 years old, plays the marimba "Lamento Chortí" of the **Huapango Dance**. He is a farmer by profession and lives in the village of Oquén, Jocotán, Chiquimula. (Date: July 1978)

Santa María Olopa

8. Guillermo Vicente López Pérez, 15 years old, plays the bombo. He is from the village of La Arada, Olopa, Chiquimula. (Date: July 1978).

9. Pascasio Ramirez, 28 years old, plays the *pito de caña* (reed flute). He is from the village of Agua Blanca, Olopa. He works in agricultural labor. (Date: July 1978).

10. Macario Valdés Vásquez, 25 years old, plays the *pito de caña* (reed flute). He is from the village of Agua Blanca, town of Olopa. He works in agricultural labor within his community. (Date: July 1978).

11. Victoriano Senté Castillo, 28 years old, plays the small drum. He is from the village of Agua Blanca, town of Olopa. He works in agricultural labor. (Date: July 1978).

Quezaltepeque

12. Lorenzo Ramírez, 42 years old, plays the *pito de vara* (reed flute). He is from the village of San Nicolás, Quezaltepeque. He is engaged in agricultural work. (Date: July-August 1978).

13. Virgilio Vásquez Romero, 44 years old, plays the *pito de vara* (reed flute). He works as a day laborer and is originally from Quezaltepeque, where he currently lives. (Date: July and August 1978).

14. Feliciano López, 59 years old, plays the bombo and lives in the village of La Palmilla in the town of Quezaltepeque. He works in agriculture in his community. (Date: July and August 1978).

15. Andrés Romero, 62 years old, plays the small drum. He lives in the village of San Nicolás in the town of Quezaltepeque and works in agriculture. (Date: July-August 1978).

16. Gertrudis López, 78 years old, plays the *cutín* (tun drum) and the *tipunahua* (teponaztli). Originally from the village of Encuestros in the town of Quezaltepeque, but now lives in the town.

Abbreviations used

1. *D.G.C.: Dirección General de Cartografía* (currently National Geographic Institute).

2. *T. de G.: Tradiciones de Guatemala* (journal of the *Centro de Estudios Folklóricos* of the *San Carlos de Guatemala* University).

3. *ANALES: Annals of the Society of Geography and History.*

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