

Postscript: Suggestions for Further Research

Rather than summarizing hypotheses and arguments that have been developed in this volume, I choose to end it with an exhortation for future researchers to continue this labour. The richness of the history and content of the Guatemalan *Baile de la Conquista* has still only been glimpsed through this investigation.

1. For this historical side of the investigation, more archives need to be searched. These include the Archivo de las Indias in Seville, and the Ruben E. Reina papers at the American Philosophical Society in Philadelphia.

2. For the contemporary performance side of the investigation, any detailed analysis of the dance in other communities would be welcome. Each version involves many important differences that relate to local histories of accommodation and resistance. Also, as I am not an anthropologist, I am aware that a more strictly anthropological approach would open up other questions for investigation and produce important results.

3. This volume has not attempted to analyze the *sones* of the Conquest dance as musicology requires special training, though recordings have been made that would be available to ethnomusicological researchers ready to pursue this topic. Horspool's recordings are also available for research at UCLA. Basic information is not yet available. For example, Jacinto Amezquita transcribed the individual *sones* for the *Caciques* but not for the Spaniards except Quirijol. Also, comparative analysis is necessary to see the different local interpretations of the same *son* and perhaps reconstruct some aspects of their localized evolution and differentiation.

4. Genealogies of *autores* and *maestros* in different communities need to be researched and reconstructed.

5. Methods of presentation of the *Baile de la Conquista* need to be researched and discussed further in reference to theories of theatrical performance. For example, my superficial search did not lead to any comparative analysis that would help understand the two levels of staging in the Conquest Dance, with strictly separate locations for the Court of the Rey K'iche', Court of Tekum, and Spanish Encampment strictly followed in delivery of text and in dance, but abrogated in patomime where the whole dance ground becomes perceived as a single location in the present in which past events are being reenacted through the collapse of time and space.

6. More needs to be done concerning costumes and how they have evolved at least since 1900. This would involve researching additional *moreñas* as well as searching documented collections and photographs. It might be possible, for example, to gain permission to investigate the vast underground storerooms of the Tistoj *moreña* in San Cristóbal Totonicapán.

7. Most importantly, Indigenous youths and scholars who wish to take up the study of this part of their heritage need to be supported with information, access, financial assistance and publication opportunities.

Though I have been asked from time to time to comment on what can be done to halt what appears to be a steady decline in the number of communities still able to perform the *Baile de la Conquista*, I will not comment on that issue here as it is really the Maya dance team members who are the experts on this problem and need to be heard.