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# The Face of Ñamçapa. On the Role of Music in the Andean Myth

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In the last decade of the 16<sup>th</sup> century in the Peruvian Huarochiri department<sup>1</sup>, inhabited by the Yauyo people, the unknown author had written down in Quechua language many tales and stories on the journeys and deeds of the divine ancestors, and the origins of the phenomena and things<sup>2</sup>. The text finally found its place among the documents, collected by the then presbyter of the San Damián parish, Francisco de Avila (Dávila) Cabrera. In the 20<sup>th</sup> century this collection has been widely popularized by the famous Peruvian anthropologist and writer, José María Arguedas, who translated it into Spanish under the title of *The Gods and People of Huarochirí* (*Dioses y hombres de Huarochirí*)<sup>3</sup>.

This ‘little Bible’, as Arguedas used to call all that collection<sup>4</sup>, is not one of the most valuable sources of the pre-Spanish Andean myths only. It documents as well the contemporary way of narration and numerous comments, inwoven into the plot of the story by the narrators themselves, what makes the lecture not an easy task indeed. In the lengthy and intricate process of becoming the gods (or those who will become them in the end) and people (or those who still are not them) argue and oppose one to each other, fight against themselves, come to the agreements... They are being born or hatched — of an egg or a seed... They are present either in one or in many shapes... They are either poor or reach, either strong or weak... They turn themselves or are being turned into the animals or stones... The time and space do not

exist as yet, but there is landscape already and the journeys are possible, and even the sequence of certain events seems to reveal sometimes. The things occur there and sometime, but also here and now. The world is still undone and the beings transform — the animals, plants, human, gods, and stones are still looking for their proper places. But there are law and rules already, and the events have their causes and effects.

The history of investigations on the Huarochirí myths collection is not too long but considerably reach. There are many versions of translation, each of them being in a way a new interpretation of the original texts. Among them there are translations into Spanish, German, French and English; there are also Latin, Dutch and Polish translations, of which the latter, published in 1985, was made by Jan Szemiński directly from the original manuscript, similarly as the Frank Salomon's and George Urioste's English translation of 1991. Among the critical editions the greatest and the most valuable due to the quality of its elaboration is the bilingual (Quechua-Spanish) work of 1987 of the prominent quechuanist Gerald Taylor<sup>5</sup>.

The most recent translations have departed considerably from Arguedas' version, mostly because the original record had been made in the now extinct dialect of Quechua. Not without reason however is the fact that the broadly understood Andean anthropology, including the ethnological and sociological as well as historical and archaeological investigations has been dynamically developing over the last fifty years. The recent researches do not reveal the new facts only, but allow also to revise on their base the earlier views on the ancient Andean societies and their organization or fixed in tradition their cognitive paradigms. Of course, this knowledge influences considerably way of reading out the early colonial documents.

Many of the students of the Andean problems make use of the Huarochirí source material. As far as I know however, no one has ever made any analytical review of its contents from the musicological point of view, while not only the myths themselves but also the 16<sup>th</sup> century glosses to them make the source material of great interest for a musicologist, revealing the animistic vision of the world in which music plays the creative role for a culture. The following

paper is an initial attempt to take a look at the musical aspects of the contents of these myths.

## 2.1 Cosmological sonority

The tales from Huarochirí are saturated with musicality, or at least sonority, which seems to characterize the work of creation. It is so in the myths recalling the events of the cosmic dimension<sup>6</sup>, as well as in those describing the activities of the divine personages or the mythical Ancestors, or even in the relations describing the ritual practices and behaviors, contemporary to the narrator<sup>7</sup>. Besides the point is not in the ordinary omnipresence of the sound, as the tight relation is shown here between the musical activities, or sound effects at least, and the kind of changes occurring in the world, being still in the process of constituting itself. This sonority is sometimes undefined precisely, and frequently simply tentative. In such cases it expresses the situation of cosmic chaos:

In ancient times the sun died. Because of his death it was night for five days. Rocks banged against each other<sup>8</sup>.

In other situations, when the things or phenomena appear to be the result of some plan, i.e. if the deeds of the highest gods are referred to, the sounds take on the more concrete shape. For example, when Pariacaca decides to destroy his enemy Huallallo Caruíncho ‘The Man Eater, the Man Drinker’<sup>9</sup>:

Paria Caca, since he was five persons, began to rain down from five directions (...). Then, flashing as lightning, he blazed out from five directions<sup>10</sup>.

It may be observed here that the gods do not sing although they can talk, argue and pronounce different sounds or cause them by their activities. Similarly the gods do not dance although they can move. It is also obvious that they do not use musical instruments as any other products of the inhabitants of This World anyway. On the other hand however the gods do not get drunken and do not eat ordinary food, and their dietary requirements refer to the food that becomes later sanctioned as the sacrifices.

The Inca then said, 'Father, eat!' and had some food served to him, but Maca Uisa replied with a demand: 'I am not in the habit of eating stuff like this. Bring me some thorny oyster shells!' As soon as the Inca gave him thorny oyster shells, Maca Uisa ate them all at once, making them crunch with a 'Cap cap' sound<sup>11</sup>.

Extremely interesting in the aspect of revealing there the reasonable relationship between the mythical events, their heroes and the type of the sound or musical activity are the contents of the fifth chapter. Its title 'How in Ancient Times Paria Caca Appeared on a Mountain Named Condor Coto in the form of Five Eggs and What Followed' is preceded by a commentary: 'Here Will Begin the Account of Paria Caca's Emergence'<sup>12</sup>.

It was at this time that the one called Paria Caca was born in the form of five eggs on Condor Coto mountain. A certain man, and a poor friendless one at that<sup>13</sup>, was the first to see and know the fact of his birth; he was called Huatya Curi, but was also known as Paria Caca's son. Now we'll speak of this discovery, and of the many wonders he performed<sup>14</sup>.

The beggar Huatyacuri struggles with Tamtañamka 'a very rich and powerful lord'<sup>15</sup>. They fight many fights, also musical ones as well, at which Huatyacuri frequently turns to Pariacaca for an advise. These fights in which the hero made use of his voice (singing as well as shouting), musical instruments and dancing have strictly creative sense because as soon as Huatyacuri has finally finished his deeds and won Tamtañamka, Pariacaca at last 'hatched off the five eggs as five falcons'.

The essence of this tale contains not only in its plot, being a relation on the stages of the world formation, taking part between the 'birth' of the eggs and hatching the falcons off them, for its way of expression is not less important, as indicating that the hero, acting in the name and on behalf of the god, possess the creative power and the process of creation is being enacted in the result of the proper (as following the advices of Pariacaca, hatching off thanks to it) application of the music:

He danced. And while he was dancing in that red puma, a rainbow appeared in the sky, like the rainbow that appears in the sky today<sup>16</sup>.

During the Huatyacuri's actions (or Pariacaca's birth, respectively) the entire world gradually, step by step, constitutes itself in its cosmic dimension, the space-time puts on a regular shape, and the hierarchy of beings stabilizes:

The rich man was the first to dance in the contest. His wives, who numbered almost two hundred, danced along with him, and after they were done the poor man entered by himself, with only his wife, just two of them. As they entered through the doorway, as they danced to the skunk's drum he'd brought along, the earth of that whole region quaked. With this, he beat them all<sup>17</sup>.

In the further tales one can find indications, and frequently very detailed ones, as to the performance of the music, i.e. its performers/musicians, usage of the instruments, type of the song/dance, and circumstances and the time of the performance itself. Big number of the names of particular songs/dances and musical instruments are given, many of which may be identified even today<sup>18</sup>; some other of them however leave us helpless. Nevertheless, this is not as much important as the fact that in the tales the concrete musical terms had been used which for the contemporary listener had real informative value.

## 2.2 Singing and dancing

In the myths singing and dancing are mentioned frequently. That is because when the world takes on its final shape, all kinds of music have to find their proper places, so the myths explain what kind of music, when and by whom should be performed ever again.

On that day, they would trap some guanacos, brocket deer, or other animals. Regardless of who did the actual catching, if the successful hunter happened to have a *huacsa* in his own *ayllu*, he'd give the animal to him first, so that he might perform the Ayñu dance displaying its tail. Those who didn't capture anything would likewise dance but performed only the Chanco<sup>19</sup>.

Due to the arranging the world of sounds in order the music becomes to be a law, the rule as any other which put the things in order. It refers for sure to all kinds of the tribal and kin relations, as in the case of Tatayquiri's 'descendants', or all those who identified with him and regarded themselves as originated from Vichicancha:

So, as we've said, as soon as Tutay Quiri finished his conquests, his children came here and danced their dance of origin, just as they'd once danced it in Vichi Cancha. They danced and sang, calling the rite Masoma<sup>20</sup>.

The music confirmed also establishing bonds and relationships between the inhabitants of different worlds. When the Inca called his allies to fight the enemies<sup>21</sup>, in reply 'all the village huacas'<sup>22</sup> were coming to Aucay Pata in Cusco<sup>23</sup>. Among them there was even Pachacamac, carried in the litter<sup>24</sup>, and only Pariacaca was missing. 'He was still grumbling, 'Should I go or not?' Finally Paria Caca sent his child Maca Uisa'. So it was him who, when 'the other huacas sat mute' in spite of the Inca's pleas, decided:

'I'll go there. (...) I'll go and subdue them for you, right away, once and for all!'. While Maca Uisa spoke, a bright greenish-blue color blew from his mouth like smoke. At that very moment he put on his golden panpipe (his flute was likewise of gold)<sup>25</sup>.

Macauisa conquered the Inca's enemies with thunders, stormy rains and landslides. In the result 'from then on, and for a long time afterward, the Inca acted as *huacsa*<sup>26</sup> in Xauxa<sup>27</sup>, and danced ceremonially, holding Maca Uisa in great honor'<sup>28</sup>.

In the introduction to the records from Huarochirí their author expresses his conviction that "if the ancestors of the people called Indians had known writing in earlier times, then the lives they lived would not have faded from view until now"<sup>29</sup>. Perhaps it is true, but even before the European system of writing became popularized in the Andes, there already existed complex mnemonic systems, in which besides the words an important role was played by the images – static (for example the decoration of fabric, wares or ritual garments) as well as dynamic ones (for example the dramatized dances).

In this way the word and image inscribe themselves into the musical activities and rules of the language of music which, as it follows from the tales from Huarochirí, were established in the most ancient times at the mythical beginnings of the world itself, when the rules of all the things and creatures were set up, what makes these rules unbreakable. The frequent occurrence in the tales from Huarochirí of the term *taqui* (in Quechua 'dancing, singing') indicates that the music is indispensable<sup>30</sup>. It is so in particular if the musical

performance is important for binding the events in progress or occurs in the context of the action closing some endeavour.

This rule reflects itself in the current repertoire of the traditional rites and ceremonies, commemorating the particular events (either historical or mythical or else legendary ones). Persistence of the *taqui* tradition makes our current lecture of the tales from Huarochirí much easier. Determined by the time and place and strongly ritualized and dramatized dances whose performers wear the special masks and dresses vividly visualize for us the same what was described in the records in the 16<sup>th</sup> and 17<sup>th</sup> centuries, although many of described there and even called by specific names types of performances have already faded away since then .

Apart from the ethnographic references, a considerable support in the modern reading out the tales from Huarochirí may be found in the archaeological material, in particular the textiles and reach decorated wares. Many scientists deem them to play a role of media through which some important images, such as for example the portraits of gods and mythical personages could spread around together with some additional elements, conferring onto them the concrete ideological meaning. Depending on the local culture, prevailing style, number and diversity of the relics not less than on the technique of narration such contents may prove to be currently more or less comprehensible. Of course, every comparative analysis or analogy-based interpretation should be carried on carefully and with full respect to the methodological restraints. Nevertheless it seems to us that in the iconography of different Andean cultures there are considerably many threads revealing some structural, and therefore essential similarities.

### **2.3 A dance in the dress/mask**

A good example of such similarity may be the special ritual attire, still used in the ritual dances and frequently met in the iconography of the archaeological cultures. The person wearing it, usually someone of high social rank or simply a cult functionary, do not need however to be covered entirely with this dressing, for the most important and significant of its elements such as

the head gear, the mask (or equivalent special face paintings) and some particular attributes, usually held in hands or affixed somehow to the ordinary dress would suffice completely.

Mentioned above Huatyacuri's 'dance with puma'<sup>31</sup> is the dance in the garb of that animal what means that one has to enter into its body by putting on himself the coat, made of puma's skin. The fullest possible identification with the animal, or rather with its power — a kind of the mutual possession<sup>32</sup> — is attained by placing dancer's head inside the specially prepared skull of the animal<sup>33</sup>.

The sense and origin of this dance as well as its importance (according to the concept from Huarochirí, of course) is explained by the myth. According to it it is a gift from Cuniraya Viracocha who once had been searching Cauillaka, a mother of his child and asked about her any animal he met:

Whenever he met anyone who gave him good news, he conferred on him a good fortune. But he went along viciously cursing those who gave him bad news<sup>34</sup>.

The puma who gave him right answer<sup>35</sup> he assured:

'You'll be well beloved. You'll eat llamas, especially the llamas of people who bear guilt. Although people may kill you, they'll wear you on their heads during a great festival and set you to dancing. And then when they bring you out annually they'll sacrifice a llama first and then set you to dance'<sup>36</sup>.

In the same way Cuniraya has soothed the friendly falcon<sup>37</sup>:

'When people kill you, the man who has slain you will have you mourned with the sacrifice of a llama. And when they dance, they'll put you on their heads so you can sit there shining with beauty'<sup>38</sup>.

Making a favour to Cuniraya Viracocha the animals acquired his friendship as well as the great gift — the permanent presence in the reciprocal system. It is worthwhile to emphasize here that the Andean rule of reciprocity do not require symmetry, and the exchanged goods need not necessarily be the material ones. The relations of reciprocity, established in that moment by Cuniraya, are to be obligatory, and the space in which they are to be fulfilled is the holiday dancing/singing. This inviolable by any of the parties involved contract is anyway permanent and renewable<sup>39</sup>.

## 2.4 The Face of Ñamçapa

The rule of reciprocity is being reflected also in the dances and songs, performed over five-days celebration of the Ñamçapa festival.

Saying ‘He is our origin, it was he who first came to this village and took charge of it’, people flayed his face and made it dance as if in his own persona. If they captured a man in warfare, they would first flay his face, and then make it dance, saying, ‘This is our valor!’ And when a man was taken prisoner in war, that man himself would say, ‘Brother, soon you’ll kill me. I was a really powerful man, and now you’re about to make a *huayo* out of me. So before I go out onto the plaza, you should feed me well and serve me drinks first’. Obeying this, they’d offer food and drinks to the other *huayos*, saying, ‘This day you shall dance with me on the plaza’. They actually used to bring out the *huayos* and carry them in a litter for two days. On the following day, they’d hang them up together with their maize, potatoes, and all the other offerings. About this hanging of *huayos* people remarked, ‘The *huayos* will return to the place where they were born, the place called Uma Pacha, carrying these things along with them’. They would speak with a different pronunciation when they addressed one another, twisting their mouths to one side. During Ñan Sapa’s festival, we know they carried on dancing for five days<sup>40</sup>.

In the above tale there appear numerous threads, well worth the detailed analysis. I shall only focus on one of them however, as being extremely interesting because of the musical phenomenon, suggested in the text. The *huayo*, made of Ñamçapa’s face, is probably a mask. Ñamçapa as an ancestor, and not one of many of them but the real progenitor<sup>41</sup>, deserves some special honour paid to him, likewise the ‘much beloved’ puma or ‘beautiful’ falcon. At the same time, as we learn from the text, this is a way to ensure him the possibility of rebirth. The return to *Omay Pacha* is, according to the Andean concept of the unity of time-space, a return not only to the place of birth, but to its moment as well. For such a long way therefore the dead must be equipped in all possible goods, and in food in particular<sup>42</sup>.

The usage in the musical activity of the mask likewise the hide of powerful animal, and in particular its skull, the seat of its central nervous system, serves the possessional identification with the dead, realized for sure on the visual level. There is however one interesting phrase, referring to the way in which the action was performed. In English translation it says: ‘They would speak

with a different pronunciation when they addressed one another, twisting their mouths to one side.’ It suggests that the *taki* performers used sometimes quite specific sounds, different from those, used in an everyday speech or in the most of the ceremonial songs.

The understanding and interpretation of the contents of this excerpt is extremely important, as the reconstruction of the described musical activity depends totally on them. Unfortunately, this text seems also to be a hard nut to crack for the translators. Due to the unclear syntactical structure of the phrase *Chaysi rimakuspapas huk rimaytataq simintaq hukman qinquchispa rimaq karqan*<sup>43</sup> its translation differs at various authors. For example, Gerald Taylor renders it as ‘they used to tell also other versions [of that tradition], expanding the story in different way’, adding in the commentary that ‘it were perhaps the different variants or episodes of the *taki*, dedicated to Omachacha’. He draws his conclusion on the various interpretations of that *taki*, based mainly on the meaning of the words: ‘*simi* — a mouth, a speech, a word, a discourse, a relation’ and ‘*quincuchispa* — making tangles’<sup>44</sup>. On the other hand Frank Salomon confirms correctness of Szemiński’s translation: ‘they would speak with a different pronunciation when they addressed one another, twisting their mouths to one side’, making however a correction (in the footnote): ‘In modern Quechua folk ritual, people performing as mythic personages often speak in unnatural ways (especially falsetto). But another reading is possible’. Drawing from one of the best and the richest dictionaries of Quechua language, the work of Diego González Holguin of 1608, Salomon found also the expression *simicta qquencuchini* ‘to twist one’s words toward another matter, or not to say plainly and truthfully what one has heard’<sup>45</sup> and on this basis he offers another possible, though less probable reading of the text: ‘other people recount other versions’<sup>46</sup>.

Admitting Taylor’s interpretation and the translation accepted by Salomon one could wonder however why the existence of numerous variants was mentioned just in this place of narration, before its conclusion, for the text go on further, explaining duration time of the celebration. In the oral culture every tale comes in innumerable variants what is obvious for the teller as well as for the audience and do not to be emphasized unless it is not necessary to

express the teller's attitude to the story or its source or to point out at certain important details. In such a case, however, such facts would be rather noted down in the text<sup>47</sup>.

Following the path taken up by Salomon it would be worthwhile to mention some other expressions from the González Holguin's dictionary, closely related to *qinquchispa*:

- *qquencu qquenccu* — the thing of many coils, much twisted or of many tangles or nooks<sup>48</sup>,
- *qquencu huaci* — the house alike<sup>49</sup>,
- *qquencusimi* — the words hard to comprehend because of their great generality, not straightforward, unclear<sup>50</sup>,
- *qquencucta purini* — to deviate by the winding road<sup>51</sup>,
- *cauçaycata qquencochicuni* or *qquemcochani* — to live colourfully and with phantasy<sup>52</sup>,
- *qquencuta muni* — to turn or go around<sup>53</sup>,

and particularly:

- *qquencucta russucuni* — to turn back in the dance, to displace<sup>54</sup>,
- *qquencumuyuctam taquini* — to dance or to displace while dancing<sup>55</sup>,
- *qquencu qquencucta taquini* or *cuncactam qquencuchicuni* — to make tangles with voice or to sing in counterpoint<sup>56</sup>.

So as far as the linguistics is concerned there are premises to accept Semiński's translation and the main line of Salomon's interpretation as correct and treat them as the suggestions for understanding this fragment of the text.

Quite numerous examples showing the way of the sonoric identification with the supernatural beings may be found in the contemporary practice of the ritualized dancing-and-singing activities. The most frequently it reveals itself in the form of exclamations, reciting and dialogues, executed by the males in falsetto voices. In this way for example communicate between themselves the *Ukukus* (the Bears) at the time of the agrarian festival of Rosarian Holy Virgin in the vicinity of Písaq (Peru) or during the summer solstitial festival *Qoyllur Rit'i*, held on the Ausangate glacier (Peru)<sup>57</sup> as well as the

Monkies from the repertoire of the Jal'qa Indians (Bolivia)<sup>58</sup>. In her works Elizabeth den Otter mentions the falsetto-speaking personages called *Pashas*, taking part in the July celebration of the holiday of St. Elizabeth, a patron of harvest, in Callejón de Huaylas (Peru). She believes that these masked men, dressed in the long, multi-coloured and adorned with ribbons and small mirrors garments, sporting the four-metres-long whips play the role of 'inversed individuals', bearing the opposite features to those typical for the rest of the dancers taking part in this festival<sup>59</sup>.

The practice of using the voice different from normal in order to represent in ritual the voice of other creature had been recorded also by some historical documents. Let us mention to this end a few examples from the not so much distant from Huarochirí province of Cajatambo<sup>60</sup>. These documents contain the reports from the 17<sup>th</sup> century hearings of the native Indians on the practitions of idolatry<sup>61</sup>. During one or two weeks stay at the chosen places the specially prepared visitors interrogated the people and wrote down their answers. Although more or less detailed, these records reveal nevertheless great richness and variety of such activities. One may also find there, however brief and terse, yet very precious descriptions of the deeds of the persons who entered into ritual contacts with the supernatural beings. For example in the record from Cajamarquilla of the year 1656, referring to suspected of idolatry Catalina Guacayllano, it is written that 'she expressed that oration [...] what in Spanish language would mean 'flower of the fire, tongue of the fire, excess of the fire, eat it, drink it, the burnt father and son, to let this year be good in water and food' and when she was saying these words they could hear the hoarse voice, speaking in their language *Conca ratacunca, mana micuy cancachu?* that there would be neither food nor water'<sup>62</sup>. This 'hoarse voice' is mentioned frequently in these documents, for in the other one we can read that in the similar situation 'the demon replied in hoarse murmuring voice'<sup>63</sup>. Sometimes there is also mentioned some other kind of voice, most probably falsetto: 'The elders used to tell that when they felt sick or needed some help, they used to go to the wizards who tried to be alike Tanta Carhua and replied them as the woman: 'this is what you should do' etc.'<sup>64</sup>.

It is obvious that the persons predestinated for the contacts with the higher creatures should remain at such moments in the altered state of consciousness and the related in the documents change of voice reflects the momentary change of identity:

[...] Having done these sacrifices in front of the said *malqui* in the place Guman-tarpum and in other times at the place of Yanatarqui Vrau idol, this very witness was in the state of insanity and heard internally as the said *malqui* was telling him whether this year will be good in food or not [...]<sup>65</sup>

The documents from Huarochirí abound in the relations on the talks with the gods (or ancestors). Most frequently such a talk had been carried out through some special agents, as for example Con Churi ‘who was that demon’s priest, used to ask the earth about them’<sup>66</sup>:

All of these *huacas* we’ve mentioned were named Ñamca, each one of them individually and also the sisters as a group. When people were worried about anything approached any one of them, in explaining their trouble to her they’d address her, saying, ‘Oh five Ñamcas!’ (...). In the old days, they say, these *huacas* would ask those who went to them, ‘Have you come on the advice of your own Con Churi, your father, or your elders?’ To those who answered ‘No’, the *huacas* would reply, ‘Go back, return, consult your Con Churi first’. And so people went back<sup>67</sup>.

The women could also play the role of an agent:

Their priestess as of sixty years ago is still remembered; she was named Chumpi Ticlla and not so long ago, when Don Diego was still alive, a woman named Luzía, a very elderly woman, was their priestess, a tough old lady. <crossed out:> [And maby she’s still alive]<sup>68</sup>.

In the need to seek an advice, a prediction or any other assistance at the god who had no agent of himself, anyone could do it on his own, although not without certain necessary preparations and obligations:

When people sought the Advice of the *huaca* Urpay Huachac, they’d drink it over carefully before-hand. For in speaking with her, they spoke face to face because the *huaca* had no *huacsa*<sup>69</sup> priest. When they came back from visiting her, they said, ‘I’ve gone and spoken with her’, and they used to fast for a whole year, abstaining from sinning with their wives<sup>70</sup>.

The various and numerous descriptions of the Huarochirí inhabitants' contacts with the divine personages, and especially these which do not refer to the mythical times but are current relation of the author, i.e. of historical character rather, can be the valuable testimony of the prevalence of these practices on the break of the 16<sup>th</sup> and 17<sup>th</sup> centuries. And yet this immediate closeness to the deities, suggested by the frequent opportunities for such contacts, may be illusory. The examples mentioned here show that although omitting the agent do not disables the intended contact (the dialogue establishes itself), yet its results are rather unsatisfactory. The gods want to talk to the well-prepared interlocutors only, knowing the common language and therefore not only understanding, but also able to transmit their countrymen the message expressed in „different speech” – the real agents between both sides, speaking briefly.

This why Pariacaca „had defined how should he be worshipped” and appointed the suitable persons to this end:

‘(...) The *huacsa* will dance three times each year, bringing coca in enormous leather bags’ (...). This time of worship, as we know, is called the Auquisna. <margin, in Spanish:> [Auquisna ‘for our father’ or ‘creator’] (...). Nowadays the Auquisna season <crossed out:> [falls] comes in the month of June or close to it. It either occurs close to <crossed out:> [Corpus Christi] the great pasch or actually coincides with it. All the *huacsas*, who might be ten or even twenty, dance on this occasion. (...) The *huacsas*, who’d dance on three occasions in any given year, would finish their term on that day. (...) When it comes to celebrating it, the people in this village would be delighted if the priest were absent from town or went to Limac, This is a completely true account<sup>71</sup>.

Reading the texts from Huarochirí, so profuse in musicality, of which only a few chosen examples could be presented here, reveals for us an extremely interesting aspect of the sound and music idea in the Andean tradition. Every movement — beginning from the cosmic one, quite independent from anybody’s will, up to the well planned act of creation – generates a vibration transforming into the sound. Thanks to the dynamics of the events they take upon themselves sonority which becomes, as their consequence, fully semantic. It contains the primitive sonority, by its namelessness reflecting the epoch of chaos, as well as that more concrete, ontological one, which expresses the

time of the birth and creative shaping of the world. There is at last a place also for the full, clearly formulated musicality — this which commemorates the deeds of the mythical ancestors and that which gives origin for the reciprocity relations of various kinds. The fascinating thing in these tales is that all appearing there sounds seem to be indispensable and their presence is obvious. What is more, all the sonoric phenomena obey some specific logic: the original chaotic sound space takes upon itself some order together with the first epiphanies, only to transform later into the true music together with the birth of the mythical ancestors and therefore it is just music which, being in part the divine and in part the human creation, becomes at last their common mean of communication.

### Notes

- 1 Currently the province of Huarochirí, department of Lima (Peru).
- 2 The so called Quechua Manuscript from Huarochirí is kept now among the documents under the collective title *MOLINA Fabulas y Ritos de los Ynga*, Ms 3169 in the National Library in Madrid. The records were written down probably in 1598.
- 3 The translation by José María Arguedas with comments by Pierre Duviols, published in 1966, is the first one which covers the collection as a whole. It is true, however, that the considerable parts of the manuscript were already published earlier, translated by Hermann Trimborn (into German, 1939), Hipólito Galante (into Latin, 1942), and Jesus Lara (into Spanish, 1960), while its first interpretation of all was *Tratado* by Francisco de Ávila of 1608. See Gerald Taylor, *Ritos y tradiciones de Huarochirí del siglo XVII*, Instituto de Estudios Peruanos, (Lima: Instituto Francés de Estudios Andinos, 1987), pp. 15–19.
- 4 After Jan Szemiński, ‘Wprowadzenie’ in: *Bogowie i ludzie z Huarochirí* (introduction to the Polish translation), Wydawnictwo Literackie, Kraków-Wrocław 1985, p. 8.
- 5 The original Quechua/French version has been published by Gerald Taylor in 1980 in Paris as *Rites et Traditions de Huarochirí*. In the present paper there are discussed first of all three linguistic versions: Spanish (including the transcription of the text in Quechua) by Gerald Taylor, Polish by Jan Szemiński and English by Frank Salomon and George L. Urioste, entitled *The Huarochirí Manuscript*. All the citations have been borrowed from the last one of them.
- 6 For example on the death of the Day (the solar eclipse); see *The Huarochirí Manuscript*, translation by Frank Salomon and George L. Urioste. Annotations and Introductory Essay by Frank Salomon. Transcription by George L. Urioste. (Austin: University of Texas Press, 1991), ch. 4, p. 35.
- 7 For example the rite of first clipping an adolescent’s hair, *The Huarochirí...*, op. cit., Supplement II („JHS”), p. 476.
- 8 *The Huarochirí...*, op. cit., ch. 4, p. 35.

- 9 *The Huarochirí...*, op. cit., ch. 6, p. 61.
- 10 In the result of all the complex of such actions the lake Mullacocha has emerged. *The Huarochirí...*, op. cit., ch. 8, p. 68.
- 11 *The Huarochirí...*, op. cit., ch. 23, p. 116. At this opportunity it would be worthwhile to point at the onomatopoeic element of this statement — smacking ‘kap, kap’ — a great rarity in the style of those times and unmistakable sign of its dramatization.
- 12 Paria Caca – the mountain, covered with ice, in the province Huarochirí (elevation 5755 m above sea level), characteristic of its peculiar, double top rising above the neighbouring peaks of Cerro Huallape (4920 m) and Cerro Hueco (5250 m). The Chapter 9 describes, ‘How Paria Caca, Having Accomplished All This, Began to Ordain His Own Cult’. It is said that ‘Paria Caca then established his dwelling on the same territory where he had conquered, and began to lay down the rules for his worship. His law was one and the same law in all the villages’. In the records it is noted that ‘nowadays (...) people perform this pasch by making it coincide with any of the major Christian paschal rites...’ (...). ‘Some people make this festival coincide with the great pasch, Easter; others set it close to Pentecosts [and Corpus]’. *The Huarochirí...*, op. cit., ch. 9, pp. 70–71, 73, 75.
- 13 ‘They say that fellow called Huatya Curi subsisted at the time just by baking potatoes in earth pits, eating the way a poor man does, and people named him the Baked Potato Gleaner’. *The Huarochirí...*, op. cit., ch. 5, p. 55. Expressed in these words Huatyacuri’s poverty do not refer directly to the potatoes as the humble kind of food. The point is in his loneliness that makes him void of the normal in the Andean societies reciprocal relations and therefore he is forced to live on his own alone, so his poverty is seen in it that he lived eating the potatoes *only*. See Franklin Pease, *Curacas: reciprocidad y riqueza*, (Lima: Pontificia Universidad Católica del Perú, 1992), pp. 122–123.
- 14 *The Huarochirí...*, op. cit., ch. 5, p. 54.
- 15 ‘Both his own house and all his other houses looked like *cassa* and *cancho* feather-weavings, for they were tatched with wings of birds. His llamas were yellow llamas, red and blue llamas, he owned llamas of every hue’. *The Huarochirí...*, op. cit., ch. 5, p. 55.
- 16 *The Huarochirí...*, op. cit., ch. 5, p. 58. Dancing in a garb of puma, one of the animals identified in the Andean world with a thunder, points to the hero’s power over the atmospheric phenomena. In iconography of some archaeological cultures the rainbow was represented as two-headed serpent and as such it frequently was used as an attribute of such animal (a feline in the Nasca culture, or an owl in the Moche culture, for example), or a person, identifying with it. Later on, in the 14<sup>th</sup> ad 15<sup>th</sup> centuries, when the Incas created their empire, the rainbow became an attribute of its ruler.
- 17 *The Huarochirí...*, op. cit., ch. 5, p. 58.
- 18 It should be emphasized here that the 16<sup>th</sup> century name used in the text, although known up to now can, but not necessarily have to be the name of musical performance or instrument of the same kind.
- 19 *The Huarochirí...*, op. cit., ch. 11, p. 80.
- 20 *The Huarochirí...*, op. cit., ch. 24, p. 120.
- 21 ‘These peoples didn’t want to be peoples of the Inca’. *The Huarochirí...*, op. cit., ch. 23, p. 114.

- 22 *The Huarochirí...*, op. cit., ch. 23, p. 114.
- 23 *Aucay Pata* — one of the great squares in Cuzco. Szemiński renders its name as Square of War. *Bogowie...*, op. cit., ch. 23, p. 117.
- 24 This phrase refers to the statue of the god from the Coast. Szemiński renders its name as follows: *Pacha Kamaq* — The Soul of Time-Space (*Bogowie...*, op. cit., p. 128). The question of the cult of Pachacamac and its transformation over the millennia is discussed extensively by Maria Rostworowski. See Maria Rostworowski, *Obras completas II. Pachacamac y el Señor de los Milagros. Una trayectoria milenaria*, (Lima: Instituto de Estudios Peruanos, 2002). Pachamac's power in the Huarochirí conception may be attested by the words, with which he turns to Inca: 'Inca, Mid-Day Sun! As for me, I did not reply because I am a power who would shake you and the whole world around you. It wouldn't be those enemies alone whom I would destroy, but you as well. And the entire world would end with you. That's why I've sat silent'. *The Huarochirí...*, op. cit., ch. 23, p. 115.
- 25 *The Huarochirí...*, op. cit., ch. 23, p. 115. The last phrase in the original reads: *Chay pachallataqsi quri antaranta antarakurqan; quritaq pinkullunpas karqan*, what in Taylor's translation would mean: 'He had then the golden *antara*, and his *pinkullu* was also of gold'. G. Taylor, op. cit., [cap. 23: 21, 22], pp. 342–343. *Antara* is a musical instrument of the Pan-pipe type, of which numerous examples occur in the materials of the archaeological cultures. A map made in the seventies of the last century which documents current usage of the musical instruments on the territory of Peru indicates that today the *antara* is met in this area not as frequently as before, while in the neighbouring department of Huánuco one may observe the relatively big concentration of various varieties of Pan-pipes. See J.R. Pineda, F. Garcia, A. Salazar, C. Bolaños (ed.), *Mapa de los instrumentos musicales de uso popular en el Perú*, (Lima: Instituto Nacional de Cultura, 1978). *Pinkullu* is a rather popular name, always referring to the instrument of flute-type. In this case it is most probably the small longitudinal plug flute, operated with one hand, used in this area up to now. Therefore Macauisa was equipped with two instruments of quite different kind, what is worth special attention. Not getting however into much complicated analysis of this case it is worth to mention only that in the light of the traditional practice, extremely restrictive as to the rule of relation between the instrument and the context of its usage, the above message informs that the hero is ready for the long-term activity, i.e. covering at least the periods (seasons of the year, for example) in which both of these instruments — but each of them separately (!) — can appear in the musical performance.
- 26 According to J. Szemiński, it is most probably one the priest's titles. *Bogowie...*, op. cit., p. 123.
- 27 Jauja — town in the department of Junín (Peru).
- 28 *The Huarochirí...*, op. cit., ch. 23, p. 116.
- 29 *The Huarochirí...*, [Preface, p. 41].
- 30 The essential for my considerations, and frequently met in the texts notion of *taki* is translated by Salomon and Urioste just as 'dance'. The Polish translation by Jan Szemiński — 'śpiew i taniec' ('singing and dancing') — seems to render much better the essence of this practice. According to Taylor, meaning of the word *taqui* is even much broader — 'singing, dancing, sacrifices, drinking parties' [*canto, baile, sacrificios, „borracheras"*]; G. Taylor, op. cit., p. 22.

- 31 *The Huarochirí...*, op. cit., ch. 5, p. 58.
- 32 The man incarnates into an animal which is however still present in the human world in this sacred time of the holiday.
- 33 The relics of numerous archaeological cultures, such as for example Nasca or Moche, bring about the detailed examples of such garments.. Also valuable are younger by more than ten centuries historical written documents. The chroniclers mention the puma garment in relation to the Incaic (caste) ceremony of initiation — *huarachico*. Quite precise description of the prepared body of a puma may be found in the Bernabé Cobo's work of 1653: instead of their own natural teeth the puma had their golden replicas, to its ears golden plaques were pinned up, its head was decorated with golden medallions, and to the paws the gold purses were affixed. The similar garment is described also by the much earlier authors — Juan Diez de Betanzos in 1551, who holds that 'all the lords in Cusco' were dressed in it, and Cristobal de Molina (El Cusqueño) about 1575; according to him such a garment was worn only by a few of the participants of that ceremony. See Bernabé Cobo, *Historia del Nuevo Mundo*, Biblioteca de Autores Españoles vol. 92, Madrid 1964 [1653], p. 212; Juan Diez de Betanzos, *Suma y Narración de los Incas*, intr. and ed. María del Carmen Martín Rubio, (Madrid: Ediciones Atlas, 1987) [1551], vol. 1, ch. XIV, p. 68; Cristobal de Molina del Cuzco, *Relación de las fabulas y ritos de los Incas*, Colección de Libros y Documentos Referentes a la Historia del Perú, Lima 1916 [about 1575], p. 74.
- 34 *The Huarochirí...*, op. cit., ch. 2, p. 49.
- 35 The words of puma: 'She is there. She is still walking nearby, you will be over her soon'.
- 36 *The Huarochirí...*, op. cit., ch. 2, p. 48.
- 37 The falcon said: 'She is still walking nearby, you will find her soon'.
- 38 *The Huarochirí...*, op. cit., ch. 2, p. 49.
- 39 To fulfill this contract and to dance in the puma garment at the annual festival a man has to kill the animal.
- 40 *The Huarochirí...*, op. cit., ch. 24, pp. 120–121.
- 41 The one who is known in the Andes under the name 'The Father of All of Us'. In some dances known in the current tradition he appears sometimes as the Old Man. In the dance *Capaq Collas* from Písaq area in Peru it is one of the most important personages: when he dies, all the Collas die with him, yet he leads them back again to the life. This journey to the World of the Dead is realized in the figure called *montón* (Span. — 'a heap') when all the dancers lay down one by one on each other, creating a heap of the bodies.
- 42 In the documents made in Cajatambo in the second decade of the 17<sup>th</sup> century one can read: 'Having finished their confessions just at the sunrise they all used to get out to the square [wearing] the best dresses they had and sat down all in the great silence to drink up, and in that silence two of them got out in the wooden masks of very strange shape and with their very long noses, and these were the *huacas* of Punchau Capcha and Marcan Taico' [*Acavadas sus confesiones al salir del sol salian todos a la plaza con los mejores bestidos que tenían, y se sentaban con gran silencio a beber, y estando en este silencio salian dos con vnas mascararas de maderas de figura disforme, y vnas narises de casi vna quarta de largos que eran las Huacas Punchau capcha y Marcan Taico*]. Pierre Duviols, *Procesos y Visitas de Idolatrías. Cajatambo, siglo*

- XVII, p. 2 (V), the document *Misión de los jesuitas a las provincias de Ocos y Lampas (1618)*, Real Academia de Historia, Madrid (Sign. ms.: Jesuitas 9/3702) fol. 390, (Lima: Pontificia Universidad Católica del Perú, Instituto Francés de Estudios Andinos, 2003, p. 728.
- 43 G. Taylor, op. cit., [cap. 24:75], p. 374.
- 44 Ibidem, [cap. 24:75], p. 375.
- 45 [*torcer las palabras a otra cosa, o no dezir llanamente y con verdad lo oydo*] — ‘to turn the words into another thing, or not to tell straightforward and truthfully that what had been heard’. Diego Gonçalez Holguin, *Vocabulario de la lengua general de todo el Peru llamada lengua Qquichua o del Inca, compuesto por el padre...*, ed. R. P. Barrenchea, (Lima: Universidad Nacional Mayor de San Marcos, [1608], 1952), p. 304.
- 46 *The Huarochirí...*, op. cit., ch. 24, p. 121.
- 47 Exactly in the same way as in the Chapter 26, where there are told two versions of Pariacaca’s victory over Macacalla.
- 48 [*cosa de muchas bueltas muy retuerta o de muchas rebueltas y escondrijos*]. Gonçalez Holguin, op. cit., p. 303.
- 49 [*casa assi*]. Ibidem, p. 303.
- 50 [*palabras reuesadas dichas por mucho rodeo, no llanas, no claras*]. Ibidem, p. 303.
- 51 [*andar descaminados por camino torcido*]. Ibidem, p. 304).
- 52 [*biuir con rodeos y ficcion*]. Ibidem, p. 304.
- 53 [*rodear, ir por rodeo*]. Ibidem, p. 304.
- 54 [*dar bueltas en el bayle, o hazer mudanças*]. D. Gonçalez Holguin, op. cit., p. 304.
- 55 [*baylar o dançar mudanças*]. Ibidem, p. 304.
- 56 [*gargantear, o cantar contrapunto*]. Ibidem, p. 304. It is worth to mention here that Spanish *garganteo* means also the breaking voice in singing.
- 57 Sound records from the Author’s archive.
- 58 Sound records: Bruno Flety and Rosalia Martinez, *Bolivie: Musiques calendaires des vallées centrales*, Collection du Centre National de la Recherche Scientifique et du Musée de l’Homme, Harmonia Mundi s.a. LDX 274938, 1992, nr 18 — *Monos*.
- 59 Elisabeth den Otter, *Music and Dance of Indians and Mestizos in an Andean Valley of Peru*, (Delft: Eburon, 1985, p. 243, and of the same author ‘Sacred Time and Space: the Festival of Saint Elisabeth of Huaylas (Ancash, Peru)’, in: Max Peter Baumann (ed.), *Cosmología y Música en los Andes*, Biblioteca Ibero-americana, Vervuert-Iberoamericana, (Frankfurt am Main/Madrid, 1996), pp. 327–329. The similar role is played by the above mentioned Ukukus (The Bears) in the dances of Ch’unchus (The Warriors), full of the ritual fights.
- 60 The same department of Lima.
- 61 It would be worthwhile to remind here that the years 1610–1660 in Peru mark a period of the so-called Nueva Extirpación de la(s) Idolatría(s), an autonomous and extremely rigoristic as to the means applied action in support of the process of evangelization, quite different from the procedures known from the earlier times. Its origins were probably closely related to the document, discussed above for, according to Pierre Duviols, it was nobody else but Francisco de Avila who in the year 1609 (and therefore just after reading and taking the first attempt to translate into Spanish the manuscript from Huarochirí) wrote to the Jesuit order for help in revealing and elimination of the secret practices of idolatry. In his letter he informed that the

Indians, although baptized and apparently behaving like Christians, still practice their old religion, so they should be recognized by the Church as the apostates and heretics. On the 20<sup>th</sup> of December, 1609 the solemn *auto da fe* (with bishop's assistance) was arranged in Lima, during which the idols and worshipped mummies (*mallqui*) were burnt and one 'sorcerer' from Huarochirí was publicly punished. Soon after (in January, 1610), thanks to the institutionalization of "revision of idolatry" (*visita de idolatrías*), Avila set up from Lima as "the first in this kingdom reviewer of idolatry" (the agenda of these visitations had been authorized by the Synod in 1613). Antonio Acosta evaluates Avila's activity in less unambiguous and severe way suggesting that Duviols has based his opinion on an incomplete set of documents. See P. Duviols, op. cit., pp. 25–26; Antonio Acosta, 'Francisco de Avila, Cusco 1575 – Lima 1647', in: G. Taylor, op. cit., pp. 553–616.

- 62 [*dezia esta orazion (...) que en la lengua española quiere dezir flor de la candela, lengua de la candela, sobra de la candela, come esto, bebe esto, padre y señor quemado para que aya buen año de aguas y comidas y diciendo estas palabras oyian una boz ronquita que dezia en su lengua, Conca ratacunca, mana micuy cancachu? que no abria comidas ni aguas*]. P. Duviols, op. cit., p. 2 (IV) *Visitas y procesos de Bernardo de Noboa 1656*, Cap. 1, 1–12 de marzo de 1656 (Cajamarquilla), Legajo III, expediente 10 (primera parte), fol. 3, p. 172.
- 63 [*el demonio le respondio en vna voz zumbido ronco*]. P. Duviols, op. cit., p. 2 (IV) *Visitas y procesos de Bernardo de Noboa 1656*, Cap. 1, 1–12 de marzo de 1656 (Cajamarquilla), Legajo III, expediente 10 (primera parte), fol. 12v, p. 187.
- 64 [*Cuentan los viejos que cuando sentían estar enfermos o tenían alguna necesidad de socorro, venían con los hechiceros, los cuales asimilándose a la Tanta Carhua, les respondían como mujer; „esto conviene que hagáis” etc.*]. P. Duviols, op. cit., p. 2(V) *Visita de Rodrigo Hernández Príncipe a Ocos 1621*, p. 744.
- 65 [*abiendole echo estos sachrificios delante de dicho malqui en el sitio gumantarpum y otras veces en el sitio del ydolo yanatarqui Vrau se quedaba este testigo en stasis privado de sus sentidos y oyia ynteriormente que le ablaba el dicho malqui y le desia si abia de ser buen año de comidas o no...*]. P. Duviols, op. cit., p. 2 (IV) *Visitas y procesos de Bernardo de Noboa 1656*, Cap. 5, document of 15 de agosto de 1656 – 11 de enero de 1658 (San Pedro de Hacas), Legajo III, expediente 11 *Denuncia que hace don Juan Tocas principal...*, p. 332.
- 66 *The Huarochirí...*, op. cit., Supplement I, p. 148. According to Szemiński: 'a priest of the demon [who] asked the the time and space'. *Bogowie...*, op. cit., Supplement I ("+"), p. 112.
- 67 *The Huarochirí...*, op. cit., ch. 13, pp. 86–87.
- 68 *The Huarochirí...*, op. cit., ch. 13, p. 85.
- 69 This term Szemiński explains as follows: 'obscure, usually corrected for *huacsa* (*huacasa*), although it may be yet another priest's title'. *Bogowie...*, op. cit. p. 123.
- 70 *The Huarochirí...*, op. cit., ch. 13, p. 86.
- 71 *The Huarochirí...*, op. cit., ch. 9, pp. 71–72, 74–75. The suggestion for the priest to leave for Lima for the period of Pariacaca's festival refers most probably to Avila himself, as just a little earlier the author says: '...nowadays, it's true, some have forgotten these practices. But since it's just a few years since they've had Doctor Francisco de Avila, a good counselor and teacher, it may be that in their hearts they

don't really believe. If they had another priest they might return to the old ways. Some people, although they've become Christians, have done so only out of fear'. *The Huarochirí...*, op. cit., ch. 9, p. 74.