

Handout 1: Teaching the Andes - Contextual Background

AP Art History Content Area 5 – Works from Americas Before European Contact (14 works)

- **South America (Andean):** Chavín, Inka (5 works)
- **North America:** Ancestral Pueblo & San Idelfonso Pueblo--SW US, NW Coast—Canada & US, Lenape/Eastern Woodlands, Eastern Shoshone/Wind River, Mississippian--Eastern Woodlands (6 works)
- **Mesoamerica:** (pre-classic) Olmec, (classic) Maya, Yaxchilán, (post-classic) Aztec—Tenochtitlan (3 works)

Andean/ South American Works (APAH 250 Content Area 5)

- **153. Chavín de Huántar.** Northern highlands, Peru. Chavín. 900–200 B.C.E. Stone (architectural complex); granite (Lanzón & sculpture); hammered gold alloy (jewelry). (4 images)
- **159. City of Cusco (Cuzco).** Central highlands, Peru. Inka. c. 1440 C.E.; convent added 1550–1650 C.E. Andesite. (3 images) ...
 - **City of Cusco Plan**
 - **Qorikancha** (Inka main temple) / Santo Domingo (Spanish convent)
 - **Walls at Saqsá Waman** (Sacsayhuaman).
- **160. Maize cobs.** Inka. c. 1440–1533 C.E. Sheet metal/repoussé, metal alloys.
- **161. City of Machu Picchu.** Central highlands, Peru. Inka. c. 1450–1540 C.E. Granite (archit. complex). (3 images)
- **162. All-T’oqapu tunic.** Inka. 1450–1540 C.E. Camelid fiber and cotton.



(Map credit: Google Earth)

Vocabulary and Concepts for APAH Andean Works

El Cusco/ Qusqu / Qosqo = (Cuzco) *The Land of the Four Quarters*; often referred to as the “navel” or axis mundi of the Inka world where the *Four Regions* meet within this capital city that is arguably puma-shaped*
*(For another perspective, read Carolyn Dean’s *A Culture of Stone: Inka Perspectives on Rock*.)

Tawantinsuyu or Land of The Four Quarters /Regions = Antisuyu (NE), Chinchaysuyu (NW), Kuntisuyu (SW), Qollasuyu (SE)

Qorikancha (once Intikancha) = the Inka Temple of the Sun just below the center of Cusco (Qori = Gold; Kancha = Enclosure; Inti = Sun)

Saqsá Waman/ Sacsayhuaman = (satisfied falcon, one possible translation); uphill citadel at Cusco’s puma head

Saqsá Uma = marbled (saqsá) head (uma); another possible translation for Saqsá Waman

Machu Picchu (Pikchu) = (Quechua meaning “Old Peak”) Estate of Inka emperor Pachacutec Inka Yupanqui (1438–1471/2) located along the Urubamba River in the Sacred Valley, Peru

Wayna Picchu (Pikchu) = (Quechua meaning “Young Peak”) iconic mountain towering over Machu Picchu

Intihuatana Stone (@Machu Picchu) = (Inti = sun; huata = to tie up) “Hitching Post of the Sun” located on the upper side of Machu Picchu and associated with the sun by alignments at key dates of the year

Observatory/ Mausoleum (Machu Picchu) = Tightly and precisely constructed of smooth, even stones, this temple has a semicircular shape. Smooth circular walls typically line the most sacred part of a temple site (like the remaining outer wall of Qorikancha).

T'oqapu = These square geometric textile designs are associated not only with individuals and their social positions but also with geographic locations. The inclusion of all designs indicates that the "All T'oqapu" tunic clearly belonged to a very important person, the Inka ruler or Sapa Inka.



(Image credit: Wikimedia Commons)

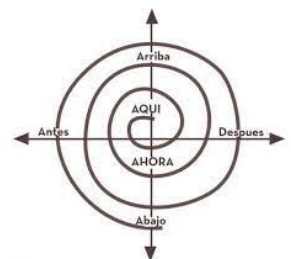


Map of city with Inka neighborhoods, Qhapaq Ñan, Antisuyu branch, Cusco), M. Ponce de León

Andean Philosophies Primer: Contextualizing Andean Works in U.S. Classrooms

- **Andean Culture and Philosophies** = still in wide use both in the Andean regions and beyond
- **Make Andean works come alive** = connect works with philosophies and contemporary Andean societies
- **Chakana** = also called Andean Cross/Stairs; 3D diagram of Andean cosmology & the “pachas” (time-spaces)
- **Peruvians use three time-spaces:** Uku Pacha (serpent), Kai Pacha (puma), and Jawa Pacha (condor).
- **Pachas** = The “time-spaces” connect the universal family of all beings vertically (spiritually) and horizontally (between humans). Pachas include people & inanimate objects like mountains, trees, etc. There’s no single Andean explanation for the pachas. However, all agree that a relationship of equals exists between the pachas.
 - **Jawa Pacha** = “the world above” or the world of deities; often signified by the condor
 - **Uku Pacha** = “the world inside, within, or below” or the world of people; signified by the serpent
 - **Kai Pacha** = “the world now” or the world of nature; often signified by the puma
 - **Chayshuk Pacha** = “the world beyond” or the world of the departed (“difuntos”/ gone but not dead)
- **A Millenarian Culture** = A culture that believes in cyclical time and not linear time
- **Andean Syncretism** = The belief in or combination of multiple belief systems simultaneously
- **Andean Time** = “It’s circular, cyclical and never closes. The past is before us because we have already lived it. The future is behind us. We walk toward the future looking toward the past.” – (According to Tayta Enrique “Katsa” Cachiwango, Otavalo)
 - **Ñawpa** = “forward in space but backward in time”
 - **Quipa** = “backward in space and forward in time”
 - **Ñawpa yachaykuna** = “our knowledge of the past in all of its dimensions” (2013 interview, Delia Quilumbaqui, by Prof. Wibbelsman)
 - **Quepi (kepi) from “quipa”** = backpack worn by women

- **Rimarishpa Kawsanchik (“We live by communicating.”)** = Greetings and conversations among friends, neighbors, and others (in all pachas) are the Andean norm. These conversations also include deities, nature, and the departed:
 - **Mondays/Thursdays** = Days for communicating with departed relatives (Otavalo, Ecuador)
 - **Tuesdays/Fridays** = Days dedicated to health (Otavalo, Ecuador)
 - **Thursdays** = Days dedicated to communicating with divinities (Otavalo, Ecuador)
- **Four Main Festival Seasons Revolving Around Equinoxes/Solstices, Northern Andes, Ecuador** = (according E. Cachiwango, 6/21/17) – Reverse the seasons for countries south of the Equator.
 - **Inti Raymi** = Festival of the Sun revolving around summer solstice, 6/21
 - **Paukar Raymi** = Andean New Year; celebration of the flowering revolving around Spring Equinox, 3/21
 - **Kulla Raymi** = Celebrating the preparation of soil & planting of seeds revolving around Fall Equinox, 9/21
 - **Kapac Raymi** = Festival honoring ancestors revolving around winter solstice, 12/21
- **Four Seasons of the Moon – Killa Mama** (E. Cachiwango, 6/21/17)
 - **Full moon** = time to harvest medicinal plants; sap is in the leaves, fruits, branches of plants
 - **New moon time** = time to prepare composting materials (for enriching soil); cutting trees for kindling
 - **Crescent/first quarter moon** = time to plant seeds, cut hair, shave, and harvest cabbages
 - **Last quarter moon** = time to cut trees and harvest water; sap levels are low
- **Sumak Kawsay** = the Andean concept of living well; living with dignity (E. Cachiwango, 6/21/17)
 - **Ama Killa, Ama Lulla, Ama Shuwa** = Don’t be lazy. Don’t lie. Don’t Steal.
 - **Kawsanchik** = “We live” / A traditional mode of community living & sharing together (Wibbelsman 239)
 - **Ñukanchik** = “I/We Are” – “... the most important concept. The Dance is a circle. The Circle is the community and includes: (1) the Departed, (2) Gods, (3) Nature, and (4) Humans.” (Cachiwango)
 - **Apunchik** = “We Are Divine” -- All things have a life. All things have a spirit. (Cachiwango)
 - **Ñanda mañachi** = Lend me the path; a greeting** (Metaphorically speaking, this greeting signifies an invitation to see another’s perspective/ to view in the way another sees the world.) (Marcos Lema)
- **Andean Community, Family Interdependence for the Greater Good** = a “moral economy” (Wibbelsman 190)
 - **Ayllu** = traditional community unit (extended family/ neighbors of all pachas) working/living together
 - **Mit’a** = seasonal government work system
 - **Minga** = community work for the ayllu
 - **Ayni** = reciprocity between neighbors/family (“Today for you, tomorrow for me”)
- **A Gendered Universe** = Dr. Wibbelsman explains, “gender functions more in terms of degrees across a gamut” so an element like water has different “gender attributes.”
 - **Pachamama** = Earth Mother (symbolized by spiral)
 - **Inti Tayta** = Sun Father / **Killa Mama** = Moon Mother
 - **Nina Tayta** = Fire Father / **Yaku Mama** = Water Mother
 - **Fakcha Mama** = Waterfall Mother



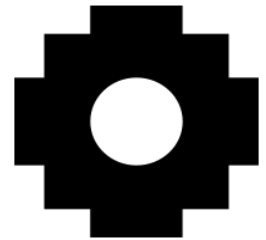
Credit: Wikimedia Commons

Contextualizing Andean Ways of Knowing in U.S. Classrooms

- Meet in a circle. Teach rudimentary Kichwa/Quechua. Create a *chakana* in the classroom. Celebrate a seasonal festival. Discuss connections to the greater “family” of the four *pachas* or time-spaces. Perform community games and activities to foster bonds and community in the class.

Quechua/ Kichua – Runashimi

- **Why Inka? Why Qosqo?** = Scholars of Kichwa/Quechua have decided to use an alternate spelling of “c” sounds to differentiate from Spanish and other written languages. After all, Quechua was originally an oral language disseminated across the Andes.
 - **Kichwa** = (Ecuador) Written using 21 Spanish letters, three vowel sounds: a, i, u. Since 2000, Ecuadorian Kichwa language scholars have adopted new spellings using “k” in any word with “c” sounds.
 - **Quechua** = (Peru, Argentina, Bolivia, Chile, Colombia) Uses “q” for any “c” sounds. Words vary by region.
- **An agglutinative language... one adds prefixes/suffixes to further define words:**
 - kuna (add to make a word plural, suffix)
 - ku (diminutive, suffix, sounds like “gu”)
 - pi (“in” location suffix)
 - manta (“from” location suffix, sounds like “manda”)
 - man (“to” location suffix)
- **A Respectful Language** = Respect and love are important in Kichwa and Quechua. Follow greeting or other reply with an **honorific**...
 - **Tayta** = Father / **Mama** = Mother / **Mashi** = Friend (genderless)
 - **Runashimi** – Kichwa / Quechua Language or “The Language of Fully Human Beings”



Credit: Wikimedia Commons

Other Terms

- **Apu** = sacred being or deity / **Waka** = sacred thing or site / **Aya** = spirit
- **Wawa** = child / **Runa** = human / **Warmi** = woman / **Jari** = man / **Yachak** = sage-teacher-shaman
- **Punku** = door / **Rumi** = rock / **Hatun** = Great
- **Palo Santo** = “holy stick/ wood” -- burned during festivals, ceremonies, and sacred rituals; used for purification
- **Pacha Manka** = “Cooking of the Earth” / using fire, stones, and hole in the earth in a cooking ritual
- **Qhapaq Ñan** = Inka Road system / **Chasqui** = Inka Road runner

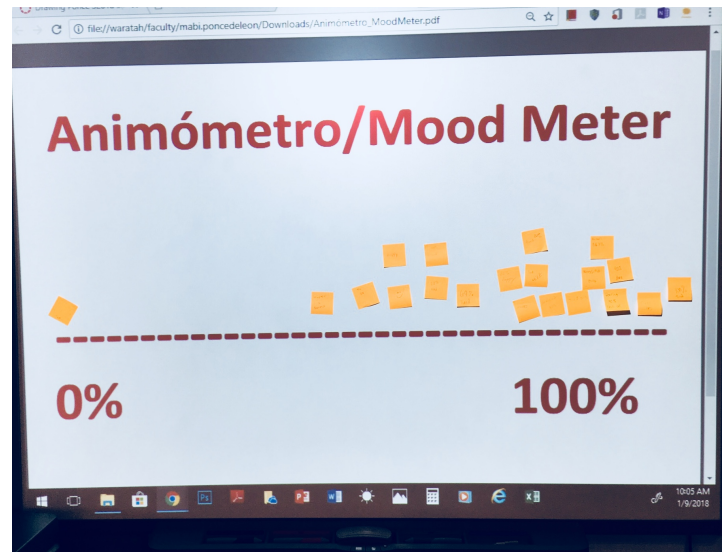
Greetings

Kichwa Greetings (Ecuador)	Quechua Greetings (Peru)
Ali punja/ Ali tuta (Good morning/ Good night.)	Alillanchu (Are you well?)
Imaynalla (Hi! How are you?)	Alillanmi (I am well.)
Kayakama (See you tomorrow.)	Anchata kusikuni. (I am very happy.)
Ima shutita kapanki? (What is your name?)	Sutinqa Mabin. (My name is Mabi/ “-n” vowel end)
Ñuka shutimi Mabi, mashi. (My name is Mabi, friend.)	Sutinqa Juanmi. (My name is Juan/ “-mi” consonant end)
Ali pacha (Very good!)	Yusulpayki. (Thank you.)
Yupaychani / Dios si lu pagui (Thank you.)	Qanri? (And you?)
Kikinka? (And you?)	Ari / Mana (Yes / No)
Ari / Mana (Yes / No)	

Teaching the Andes Handout #2: Community-Building Activities

1-Animómetro (Mood-Meter)

- Ask a group, “How do you feel on a scale from 1 to 100?” Individuals must provide both a mood (e.g. happy, tired, bored, etc.) and a percentage.
- Written Version: Create a large visual chart (I use my Smartboard) and have people jot down and stick their moods and percentages on Post-it sheets.
- Acted-out version: Create a physical chart on the floor and ask people to get on the floor line graph, act out their mood, and place themselves along the percentage location of their mood.
- The Mood-Meter is one way to quickly explain the individual histories in a group without conversations. It becomes a quick barometer to measure the dynamics of a group.
- (Photo Credit: M. Ponce de León)



2-Theater of the Oppressed Community-Building Activities

While in the Andes, we studied Augusto Boal's Theater of the Oppressed community-building theater games:

- Boal was exiled from Brazil in the 1970s.
- His theater work was influenced by educator and theorist Paulo Freire's book, Education of the Oppressed.
- Freire and Boal believed that teachers are facilitators enabling students to take charge of their own education.

How are Theater of the Oppressed activities effective classroom tools to create community?

- This methodology was born out of the oppressive Cold War era political conditions imposed upon Latin America.
- However, oppression means something different in different countries.
- Using theater, we can work with and through oppression. Acting with our bodies, we dialogue to make changes.
- Through theater, Boal worked in the city council of São Paulo to create laws (1993-1997).

Our Theater of the Oppressed facilitator, Javier Cevallos Perugachi, said...

- *We hear but we don't listen. We see but we don't observe. We touch but we don't feel.*
- *In the end, we're all oppressed. And, we oppress others.*
- *Theater is a form of reconciliation. Theater is life. Augusto Boal said there are no spectators, just spect-actors.*
- *We have to fight against power and injustice. We have to act.*
- *Theater of the Oppressed goes further because it makes everyone an actor.*
- If students see their teacher humanized, they can also open up to that teacher and improve the classroom community/ communication.
- Like Boal's Theater of the Oppressed, the festivities of the Inti Raymi are a process of doing, dancing, and becoming a community. Andean groups invite others to participate. It's not an activity closed to outsiders.

Our facilitator Javier told us that there are many ways to say “Community” in the Ecuadorian Andes...

- Bulu (Quitu) / Ayllu (Kichwa) / Comunidad (Spanish)

WE CAN DEVELOP A COMMUNITY THROUGH THEATER GAMES...

A) Let's try the "Knot" (An exercise in chaos):

- Knot: The knot is a metaphor for life.
- How to play: Gather the group close together, close your eyes, raise hands, bring arms across, and grab another's hands in each of yours. Now, work together to try to untangle the knots.
- Developing Community: Culture is conflict because it also signifies constant change.
- Participation and collaboration from all in the group is necessary to work together and resolve conflicts.

B) Let's try a variant to this game: Choose a "friend" and an "enemy:"

- Try to get close to your friend and far from your enemy.
- Through these games, can visualize problems within communities.
- We can speak about it... harvest the good from the games.

No Competition

- It's about learning from the process and from each participant. We can talk about who is an enemy or friend.
- It also provides time for individual/ group reflection.

When students do not want to play, one could begin a dialogue...

- Ask students what kind of class they want.
 - The teacher or leader could talk about hierarchies (for instance, those that exist between students and their instructor). One could ask students what they consider to be a good teacher or leader.
 - Games make conflicts visible and enable the group to resolve problems.
 - It's important to ensure that these exercises are not perceived as the center but as the "fun" option. This history of the group is important because it creates union.
- (Photo Credit: Museo Viviente Otavalango, OSU-CLAS Fulbright-Hays Group Projects Abroad 2017 participants at Centro Intercultural Yawar Wawki)



- For building community through theater games, visit the **Pachaysana Institute**:
<https://www.pachaysana.org/rehearsing-change>

3-Kichwa Funeral Games

- The goal of funeral games is to "interrupt the family's sadness" through laughter. (Wibbeslman) Funeral games exemplify one of the many ways that members of Kichwa communities maintain ties to both ancestral culture and to the pachas (the four Andean time-spaces).
- Dr. Wibbeslman says that, "Andean practices of health and wellbeing emphasize the therapeutic function of both physical and emotional contrasts that shock the body/mind into a different sense of awareness."
- Kichwa funerals exemplify the function of the "minga" cooperation in Otavalan communities. Members of the community help the grieving family prepare for the ritual, for instance, taking care of acquiring food, cooking, and serving a meal for the grieving family. In addition, the host of the funeral prepares games to entertain the family. As with other Kichwa traditions, funerals serve as an opportunity for exchange of food, conversation, and mutual support. As a way to support the family, the master of ceremony leads grieving adults in playing funeral games to entertain and distract so they can cope with the loss better.

Let's try a Kichwa funeral game -- **Rabbit and Fox:**



For this game, the group needs a large blanket or cloth, a stuffed animal, and a group of people. One person performs the function of the fox in the middle of the group. Everyone else sits in a circle on the floor with their legs stretched out in front of them. Individuals hold the blanket over their laps while passing the stuffed animal to each other under the blanket to keep it from the fox in the middle. The fox, in turn, must try to capture the rabbit being passed around under the blanket. A fox who captures the rabbit gets to join the circle and the participant who loses the rabbit becomes the fox. (Photo credit: B. Searls, *OSU-CLAS Fulbright-Hays Group Projects Abroad 2017 participants at Centro Intercultural Yawar Wawki*)

BACKGROUND ON THE DEPARTED AND CHAYSHUK PACHA:

Andean Beliefs About Death and the Afterlife: Background

- A hub of community activity, the Otavalo Kichwa community cemetery welcomes visitors with its sign, “Alli shamushka kapaychik” (Welcome, everyone!).

Other Rituals Involving Death: Weekly Cemetery Visits

- Families visit cemeteries regularly to communicate with their departed relatives, care for their graves, and take food. These visitors share their food with those who pray for their loved ones. Those who pray are often elderly people without family who benefit from this exchange of food for prayer without feeling like they're receiving handouts. People give food and people take food. Food exchanges, eating others' food, and conversations between families are practices that take care of those in need while fostering the greater conversation, exchange, and connections to the greater community of the four pachas. These offerings are called **wakcha karay** (*wakcha* meaning “orphan” and *karay* meaning “to offer”) – offerings or charity for the poor, orphaned children, the elderly, and the departed. (Wibbelsman 178-179) The term **wañu wakcha karay** (offerings for the departed) forges a connection between UKU PACHA “the world within or below” (the living) and “CHAYSHUK PACHA “the world beyond” or the departed.
- Departed relatives in the Andes “continue to live as long as people visit them,” explains Dr. Wibbelsman. Relatives bring food and talk their *difuntos*. (195) They are still family and “members of the community who continue to influence community wellbeing even after their passing.” (Wibbelsman email) Professor Wibbelsman explains that the departed are buried with life essentials like a spoon, plate, extra clothes, money, and food. In the Kichwa cosmovision, the departed depend on their living relatives to go on in the Chayshuk Pacha. (196) **Interdependence** for the greater good of the community/family across the pachas is exemplified in these cemetery visits and interactions. (Photo credit: M. Ponce de León, *Otavalo Kichwa Cemetery, Ecuador*)



For more details, please read:

Wibbelsman, Michelle. “Conversations with the Dead,” (chapter 5) in *Ritual Encounters: Otavalan Modern and Mythic Community*. Urbana and Chicago: University of Illinois Press, 2009.

<https://alternativas.osu.edu/assets/files/ebooks/WIBBELSMAN2-Encuentros-rituales-FINALreduced.pdf> (free download in Spanish)

Read more about funeral games: (in Spanish)

https://issuu.com/utnuniversity/docs/ebook_cotacachi_20digital (pages 194-201, funeral games)

Handout 3: Teaching the Andes Recommended Readings

Dean, Carolyn. *A Culture of Stones: Inka Perspectives on Rock*. Durham: Duke University Press, 2010.

- ISBN: 978-0-8223-4791-0/ ISBN: 978-0-8223-4807-8
- Author: Contemporary art historian, Professor, History of Art and Visual Culture Dept., University of California, Santa Cruz.
- Recommended reading for: educators; researchers; segments for grades 9-12; AP and college classes
- From Google Books: "... Dean contends that understanding what the rocks signified requires seeing them as the Inka saw them: as potentially animate, sentient, and sacred. Through careful analysis of Inka stonework, colonial-period accounts of the Inka, and contemporary ethnographic and folkloric studies of indigenous Andean culture, Dean reconstructs the relationships between stonework and other aspects of Inka life, including imperial expansion, worship, and agriculture. She also scrutinizes meanings imposed on Inka stone by the colonial Spanish and, later, by tourism and the tourist industry. *A Culture of Stone* is a compelling multidisciplinary argument for rethinking how we see and comprehend the Inka past."
- From Dean: "For the Inka, sacredness was embedded in the material of the thing rather than in its form. Thus the Inka identified sacred essence in a variety of hosts... Several scholars have discussed the notion of *Kamay* (*Camay*), which is often translated as essence." (4) "The Inka use of outcrops and the strategy of grafting serve to interweave, to marry, the built environment with the natural environment, creating a stunning integration of nature and architecture that echoes still in modern storytelling. In some structures... the transition from natural to built environments is eased by the use of polygonal, irregularly shaped masonry near the base, whereas coursed, more rectilinear blocks occupy the upper levels. Walls such as this allude to the transmutability of nature under Inka order." (85)

De la Vega, El Inca Garcilaso. *Royal Commentaries of the Incas and General History of Peru*. Abridged. Translated by Harold V. Livermore. Indianapolis: Hackett Publishing Company, Inc., 2006.

- ISBN-10: 0872208435 / ISBN-13: 978-0872208438
- Author: Historical Account by Garcilaso de la Vega (1539-1616)
- Recommended reading for: educators; researchers; segments for grades 9-12; AP and college classes
- From Google Books: "Royal Commentaries of the Incas is the account of the origin, growth, and destruction of the Inca empire, from its legendary birth until the death in 1572 of its last independent ruler. For the material in Part One of Royal Commentaries—the history of the Inca civilization prior to the arrival of the Spaniards—Garcilaso drew upon 'what I often heard as a child from the lips of my mother and her brothers and uncles and other elders . . . [of] the origin of the Inca kings, their greatness, the grandeur of their empire, their deeds and conquests, their government in peace and war, and the laws they ordained so greatly to the advantage of their vassals.'"

Jones, David M. *The Illustrated Encyclopedia of the Inca Empire: A Comprehensive Encyclopedia of The Incas And Other Ancient Peoples of South America With More Than 1000 Photographs*. Third Edition. Leicester: Lorenz Books, 2016.

- ISBN-10: 0857234471 / ISBN-13: 978-0857234476
- Author: Not an in-depth academic study but a comprehensive encyclopedia of all things Inka; a good place to start for background information on Inka culture, life, art, and architecture
- Recommended reading for: educators; researchers; grades 6-12; AP and college classes
- From Amazon.com: "This groundbreaking book separates fact from fiction, exploring the native people of Peru and the Andes, their mythologies and ancient belief systems, and the amazing beauty of Inca art and architecture. This authoritative volume combines over 1000 striking illustrations with lively and engaging text."

Guaman Poma de Ayala, Felipe. *The First New Chronicle and Good Government*. Abridged. Translated by David L. Frye. Indianapolis: Hackett Publishing Company, Inc., 2006

- ISBN-13: 978-0872208414 / ISBN-10: 0872208419
- Author: Historical account by Felipe Guaman Poma de Ayala (1535-sometime after 1616)
- Recommended reading for: educators; researchers; segments for grades 9-12; AP and college classes
- Access this text through the Guaman Poma Website: <http://www.kb.dk/permalink/2006/poma/info/en/frontpage.htm>
- Also available as a pdf through Project Muse Online: <https://muse.jhu.edu/book/13416>
- From Project Muse: "One of the most fascinating books on pre-Columbian and early colonial Peru was written by a Peruvian Indian named Felipe Guaman Poma de Ayala. This book, *The First New Chronicle and Good Government*, covers pre-Inca times, various aspects of Inca culture, the Spanish conquest, and colonial times up to around 1615 when the manuscript was finished."

Matos Medieta, Ramiro and Jose Barreiro. *The Great Inka Road: Engineering an Empire*. Washington D.C.: Smithsonian National Museum for the American Indian, 2015.

- ISBN: 978-1-58834-495-3
- Author: Contemporary researchers
- Recommended reading for: educators; researchers; grades 6-12; AP and college classes – Excellent resource for all readers!
- From NMAI Website: "The Great Inka Road: Engineering an Empire explores the foundations of the Inka Road in earlier Andean cultures, technologies that made building the road possible, the cosmology and political organization of the Inka world, and the legacy of the Inka Empire during the colonial period and in the present day."

Santos-Granero, Fernando, Editor. *Image of Public Wealth: Or the Anatomy of Well-Being in Indigenous Amazonia*. Tucson: University of Arizona Press; 2nd edition (2015).

- ISBN-13: 978-0816531899 / ISBN-10: 0816531897
- Author: Various contemporary researchers, anthropologists
- Recommended reading for: educators; researchers
- From Muse.jhu.edu: "Through ethnographic analysis and thought-provoking new approaches to contemporary and historical cases, the book's contributors reveal how indigenous views of wealth—based on the abundance of intangibles such as vitality, good health, biopower, and convivial relations—are linked to the creation of strong, productive, and moral individuals and collectivities, differing substantially from those in capitalist societies more inclined toward the avid accumulation and consumption of material goods."

Titu Cusi Yupanqui, Don Diego de Castro. *An Inca Account of the Conquest of Peru*. Translated by Ralph Bauer. Boulder: University of Colorado Press, 2005.

- ISBN-13: 978-0870818219 / ISBN-10: 087081821X
- Author: Historical Account by Sapa Inka Titu Cusi Yupanqui (1529–1571)
- Recommended reading for: educators; researchers; segments for grades 9-12; AP and college classes
- From Google Books: "Available in English for the first time, An Inca Account of the Conquest of Peru is a firsthand account of the Spanish invasion, narrated in 1570 by Diego de Castro Titu Cusi Yupanqui—the penultimate ruler of the Inca dynasty—to a Spanish missionary and transcribed by a mestizo assistant. The resulting hybrid document offers an Inca perspective on the Spanish conquest of Peru, filtered through the monk and his scribe. Titu Cusi tells of his father's maltreatment at the hands of the conquerors; his father's ensuing military campaigns, withdrawal, and murder; and his own succession as ruler. Although he continued to resist Spanish attempts at "pacification," Titu Cusi entertained Spanish missionaries, converted to Christianity, and then, most importantly, narrated his story of the conquest to enlighten Emperor Phillip II about the behavior of the emperor's subjects in Peru. This vivid narrative illuminates the Incan view of the Spanish invaders and offers an important account of indigenous resistance, accommodation, change, and survival in the face of the European conquest. Informed by literary, historical, and anthropological scholarship, Bauer's introduction points out the hybrid elements of Titu Cusi's account, revealing how it merges native Andean and Spanish rhetorical and cultural practices. This new English edition will interest students of colonial Latin American history and culture and of Native American literatures."

Wibbelsman, Michelle. *Ritual Encounters: Otavalan Modern and Mythic Community*. Champaign: Univ. of Illinois Press, 2009.

- ISBN-10: 0252076036 / ISBN-13: 978-0252076039
- Download: <https://alternativas.osu.edu/assets/files/ebooks/WIBBELSMAN2-Encuentros-rituales-FINALreduced.pdf> (Spanish)
- Author: Contemporary researcher/ethnomusicologist, Professor, Dept. of Spanish and Portuguese, The Ohio State Univ.
- Recommended reading for: educators; researchers; segments for grades 9-12; AP and college classes
- From Google Books: "This book examines ritual practices and public festivals in the Otavalo and Cotacachi areas of northern Andean Ecuador's Imbabura province. Otavaleños are a unique group in that they maintain their traditional identity but also cultivate a cosmopolitanism through frequent international travel. Rituals have persisted among this ethnic community as important processes for symbolically capturing and critically assessing cultural changes in the face of modern influences. Ritual Encounters thus offers an appreciation of the modern and mythic community as a single and emergent condition."

A Few Websites:

- My Andes Blog: <http://u.osu.edu/poncedeleon.1/>
- Smart History: <https://smarthistory.org/>
- Khan Academy for APAH: <https://www.khanacademy.org/humanities/ap-art-history/introduction-ap-art-history/a/required-works-of-art-for-ap-art-history>
- OSU CLAS Teaching the Andes Resources: <https://clas.osu.edu/andean-amazonian-studies>
- OSU Library Lib Guide on Andean-Amazonian Studies: <http://guides.osu.edu/Andean>
- Basic Kichwa (Ecuador): http://kichwa.net/wp-content/uploads/2011/03/1.mushuk.muyu_basico.pdf
- Another Kichwa online dictionary: https://www.researchgate.net/profile/Conor_Snoek/publication/278848934_Kichwa_Lexicon/links/55870ed108ae7bc2f44d2d0b/Kichwa-Lexicon.pdf
- Kichwa-English Dictionary: <https://kuscholarworks.ku.edu/bitstream/handle/1808/25707/Kichwa%20Dictionary%202nd%20edition.pdf?sequence=1&isAllowed=y>
- Cotacachi, Ecuador online resource (written in Spanish; pages 196-201 on Kichwa Funeral Games – in Spanish): https://issuu.com/utnuniversity/docs/ebook_cotacachi_20digital

APAH Handout #4: Andean Works from Content Area 5

About Research Sources – Archaeology, historic accounts by indigenous and Spanish chroniclers.

- Discrepancies... (1) Not all chroniclers agreed with each other; (2) Inka elite left during colonization so Inka/Spanish lost primary sources for understanding original functions of sites (32-33)

BASICS: Inka Empire (*Inka Road, Gardner's*)

- 14th-16th century imperial power centered in highland Cuzco Valley, Peru (until November 1532)
- Capital = Cuzco; *chawpi* (*center of energy*)/ axis mundi/ navel of Inka Empire
- Tawantinsuyu (Land of Four Quarters) = Antisuyu (NE), Chinchaysuyu (NW), Contisuyu (SW), Collasuyu (SE)
- Oral language = Quechua in Cuzco and beyond; also regional languages; no writing system
- Quipu = fiber record-keeping system (main cord, perpendicular threads, different knots for different materials); kept accurate records; used decimal system (starting with zero, up to 5 digits)
- Clothing = status symbol enforced by law; different costumes in each region to differentiate
- Clothing patterns = abstract designs signified social/professional roles (e.g. army B/W checkerboard)

Stone Architecture, Engineering, Hydraulic Systems =

- Continued advanced Andean engineering practices = ashlar masonry, roads, hydraulic systems
- Precise trapezoidal designs = quake-resistant stone construction
- Terracing = (1) to access arable land near high-altitude cities and complexes; (2) to prevent erosion
- Construction style = resembled earlier Andean cultures; e.g. kanchas, ceremonial centers; windows align w/important natural elements (wakas, apus)

Master Assimilators/ Administrators = Created system of civic laws; masters of mining/ metalwork

- Population = reached 8-12 million through assimilation of other regions and people
- Incorporated earlier Andean cosmology, social organization, & state administrative processes
- Ayllus = kinship-based communities (*ayni* = reciprocity; *minka* = exchange of labor)
- Duality/symmetry = in life, in the state, in design, in religion, in universe
- Skilled diplomats & warriors = fought strategic wars to expand territories; amassed wealth
- State Road and Messenger System = Accessed products/ info from all regions of empire; Chaski system
- Expansions: Empire spread north to Ecuador & SW Colombia; south to Chile & Argentina

Inka Creation Story = Inka Mythology

- Original Couple = Manco Capac (first Inka ruler) & Mama Occlo (wife/sister) – Children of Sun; According to Garcilaso de la Vega, they traveled north from Lake Titicaca looking for fertile land; took 10 communities on Inka road; Inti mandated that they conquer & assimilate people under Inka Empire.
- Pachacutic (Pachacutec, Tupac Inka Yupanqui. 14th century, 9th ruler) = credited with building Cuzco, Machu Picchu, road system, terrace farming, engineering, architecture, labor, military
- Sapa (or Shapa) Inka = title of Inka emperor (the “Unique Inka”)

Cosmological Beliefs & Expansion of Tawantinsuyu Across Inka Roads – (Inka Road 34)

- Why expand? Political, religious, symbolic benefits; to assimilate people into empire, Inti's mandate
- Apus = Mountain spirits (vertical axes along horizontal land; connect sky & earth)
 - Sites of offerings and ceremonial sacrifices; also connected to water – make rain/water
 - Connected with nature, departed, and humans across “pachas” (time-spaces)
- Capacocha = (*Qhapaq Ocha*) = “sacred sacrifice” ceremonies/offerings to apus, mountains, & wakas
 - Cuzco – where they sent children before they were to be sacrificed (29 bodies found)
 - Concentrated in S. Cusco / NW Argentina = buried with ritual goods like spondylus shells
 - Children sacrificed on sacred mtns. – became divinities / tied together pachas (time-spaces)

159. City of Cuzco. Central highlands, Peru. Inka. c. 1440 C.E.; convent added 1550–1650 C.E. Andesite. (3 images)

- a) **City of Cuzco Plan**
- b) **Qorikancha** (Inka main temple) / Santo Domingo (Spanish colonial convent)
- c) **Walls at Saqsa Waman** (Sacsayhuaman).

A—Cuzco/ El Cusco/ Qusqu / Qosqo = puma-shaped* capital city (read Carolyn Dean* & Grt. Inka Road)

- Cuzco = Political/religious center of Inka Empire; center of extensive road & hydraulic systems
- Amarukancha = Plaza where four quarters (*suyus*) meet (later Plaza de Armas, under Spanish)
- System of sacred/ ceremonial locations = connected by roads/*ceques* across Valley of Cusco
- Rivers Saphi & Tullumayu = flowing from around *Saqsaywaman* (uphill); channeled & formed Cuzco
- Hydraulic Systems = provided water to empire; re-shaped landscape; adapted over tough terrain
- Pumachupan (downhill) = location where Saphi & Tullumayu rivers converged
- Terraces around Cuzco = zig-zag design to stabilize land; visible on *Hatunrumiyoc* Street

Two Sectors: Hanan (high) & Hurin (low) = both housed gov't buildings, temples, sacred wakas

- West and East Roads = Contisuyu (SW) and Antisuyu (NE); likely divided Hanan and Hurin
- Hawkaypata (*Great Ceremonial Terrace*) = in *Hanan* sector; Saqsaywaman located NW of this kancha
- Pumachupan (*Tail of Puma*) = in *Hurin* sector; *Qorikancha* location
- Hatunkancha (*Great Enclosure*) = b/t *Hanan* & *Hurin*; *Acllawasi* (*Chosen Women House*) location
- Kiswarkancha = Great Hall once (acc. to Pedro Pizarro); location of cathedral (1585)

Qhapaq Ñan (Sacred Inka Road) = 24,000 miles of roads and tributaries starting from Cuzco

- Connected agriculture, people, cities, sacred sites (wakas); Imperial method to assimilate new peoples
- Trade Across Roads: From all over empire... Chinchaysuyu (rope bridges), Collasuyu (precious metals, salt), Contisuyu (sea products), Antisuyu (gold, wood, metals, salt)
- Pre-Inka Roads & Wakas = had role in Cusco city design & location of important sites
- Inka Roads met at Ushnus (*sacred sun altars*) =
 - Tampus (*way stations*); Colcas (*warehouses*); Chaskis (*road messengers/runners*)

Qhapaq Ñan Tampu/Tambo (State-Run Inns or Way Stations)

- Built at one-day distance from each other along Inka roads (later used by Spanish)
- Design = structures arranged around *kanchas* (*enclosures*) with *collqas* (*grain storage houses*)
- Mit'a system of community labor/tax = provided stocking/ up-keep for travelers to eat, sleep, restock
- Types of Tambos:
 - Larger tambos (for imperial use); Smaller tambos (for regular travelers)
 - Chaskiwasi (*Chaski House*) = used by message runners & served for state administration

B--Qorikancha (Golden Enclosure) = Temple of Sun; (Qori = Gold; Kancha = Enclosure; Inti = Sun)

- Site Details/Info = mostly based on 16th C. accounts by Garcilaso de la Vega, Guaman Poma de Ayala
- Principal Cusco temple near center of Tawantinsuyu = Rebuilt 15C by Pachacutic; renamed Qorikancha
- Ashlar masonry construction = horizontal courses; perfect fit produced by grinding surfaces
- Walls = trapezoidal (14 deg.) construction design/ earthquake proof; Qorikancha; andesite & basalt
- St. Dominic = built over Qorikancha (Pizarro 1532 / Priory founded 1534); 1950 rebuilt after earthquake

Original wall from Golden Enclosure/ Temple of the Sun = Below St. Domingo Convent's exterior façade

- On site of home of Manco Capac (Son of Sun deity/ Inka founder); once lined with gold, silver, gems
- Also honored other gods = Wiracocha, Sun, Moon, Venus, Stars; Early ruler mummies housed on site
- Once enclosed kancha at center; buildings in; perimeter wall (3 straight sides/ 1 curved side, remains)

Accounts of Qorikancha – conflicts on how this temple functioned

- Garcilaso de la Vega – Inti “altar” (curved side); moon, Venus & stars, rainbow, & lightning temples, high priest room; Inti (Sun Deity) = golden face or gold sun disk faced east where sun rose
- Joan Pachacutic Salcamayhua (16C) = drawing of deities connected to site; based on oral traditions (3 languages); Viracocha (at top); other deities below; diagram like Andean cosmos/world view diagram
- Some accounts = walls once entirely covered in gold sheets or just along top cornices of walls
- Garcilaso & Pedro Pizarro accounts -- Gold Garden Legend – figures, plants, animals sculpted in gold & silver; relates to agricultural rituals celebrated at this site
- 1865-1877 Plan by George Squier

Temples Around Cloister

- Right after site entrance, on left = (1) Temple of Rainbow; (2) Temple of Lightning
- Opposite side = Temple of Stars; large chamber with ceremonial niche & possibly a throne?
- Double-jamb doorway = may have had a door so it was once entrance to large, important space
- Solar Drum = huge niche on inside; once Inti altar & original church altar; (latter moved back 1950)
- Gardens with terraced levels = embankments faced Saphi River; Garcilaso told about gold crops there

Qorikancha: At Center of System of Ceques (sacred sightlines) = (Inka Road 84)

- 41 ceques begin at Qorikancha = radiate (like *quipus*) in straight lines to 328 *wakas*
- Sept. Planting = warriors/others visited sacred rivers & *wakas*; “cast out” life problems to return to sea
- Inti Raymi = June solstice celebration-Vilcanota Temple (SE Cusco, Vilcanota/Urubamba River)
- Ceremonial Travel = involved going in straight path directly to sacred site
- June Ceremonial Travel = went in straight path to sacred site & back along river
- November Ceremonial Travel = went to site along river and came back in straight path (reverse)
- Imperial Ceques = From Cuzco to entire empire; important to political, social, ritual organization
- Ceques & Inka Roads: Connections? = Many ancient ceremonial routes now modern paved roads (89)

C--Saqsá Waman/ Sacsayhuaman = (satisfied falcon, one possible translation); uphill citadel at Cusco's puma head / Saqsá Uma = marbled (saqsá) head (uma); another possible translation

- Inka Garcilaso de la Vega = site had shape of head of puma
- Pedro Cieza de León = Saqsá Waman dedicated to Inti, Sun deity
- 3-level zig-zag wall (lightning shape) = 4-10 meters tall; cycloptic limestones 90-120 tons; built by *mit'a*
- Great Chinkana (Labyrinth) = legend of tunnel from Qorikancha to Saqsá Waman; not found
- Originally = 3 principal gates made in trapezoid shape; 3 towers & hydraulic system; solar calendar; located in/above Hanan (like Qorikancha, this site also related to Inti/ Sun deity)
- Structural elements = mimic landscape or incorporate live rock in the construction (*wakas*)
- Q'enqo (zigzag/labyrinth) = nearby complex with large waka & lower cave temple to Pachamama

161. City of Machu Picchu. Central highlands, Peru. Inka. c. 1450–1540 C.E. Granite (archit. complex). (3 images)

SACRED VALLEY = along Urubamba (Vilcanota) River

- Engineering = Irrigated and terraced land for better agricultural output and to prevent erosion of sites
- Roads & bridges = 14,000 miles of roads
- Communication = Llamas (pack animals); system of runners to deliver goods/messages across empire
- Stone steps & rope bridges = built in steep places

Apus = Andean mountains are considered deities with genders; part of Andean cosmos

- Wayna Picchu (Young Peak) = iconic mountain towering over Machu Picchu; trails reach top
- Machu Picchu (Old Peak) = Private estate (ritual/living/farming for Sapa Inka & 100 residents)
- Putucusi (snowy peak, E) / Pumasillu (puma claw, W) = site was built b/t two sacred peaks (9,000 ft.)
- Builder = Emperor Pachacutec Inka Yupanqui (1438–1471/2)
- Walled stone fortress = 50 miles south of Cuzco along Inka Road (Pronounced “*pik-chu*”)
- Credited to Hiram Bingham (1911, Yale Univ.) = but guided by locals who already lived & farmed on site

Made use of existing landscape features = left live rock in places; some are wakas

- Built on live rock – wakas (sacred stones, things) surrounded by architecture/ often rounded walls
- Quarry on site = above Hanan sector
- Channel of 16 fountains = supplies water to citadel & divides complex into 2 / 4 (like Andean cosmos)
- Inka road = runs into site; connects this site to others; confirms this as citadel for Sapa Inka
- Some stones echo mountain shapes
- Windows = frame important mountain peaks or highlight specific astronomical alignments
- Inti Punku (Sun Gate) = place where Inka Road meets Machu Picchu – first view of site
- Tambo (guard house) = at entrance to site; Colca (grain storage house) = 6 on site at edge of site

HANAN (upper) URBAN SECTOR = sacred precinct & elite housing

- Ritual & elite architecture construction = precisely cut & polished
- Temple of Sun = observatory; royal tomb-cave; axis mundi
- Royal Palace = *Qhapaq Kancha (Sacred Enclosure)*; elite housing in Hanan sector
- Sacred Plaza = (a) Temple of Three Windows; (b) Temple of Altar
- Intihuatana = highest point of Hanan sector

HURIN (lower) URBAN SECTOR = mostly non-elite housing, some temples, some elite housing)

- Temple of Condor; Temple of Mortars or Mirrors (grinding grain or astronomy?)
- *Acllawasi (house of chosen women)*; *Intimachay (Cave of the Sun)*

AGRICULTURAL SECTOR (south) = Terraced mountain sides, as with other Inka sites

- (1) helps prevent erosion; (2) provides agricultural spaces on the mountains

1-TEMPLE OF THE SUN = Observatory & Royal Tomb in Hanan Sector

- Precise construction = smooth, even stones; ashlar masonry; semicircular building; smooth curved walls often around sacred wakas (e.g. altar wall, Qorikancha)
- Axis mundi = sun aligns through windows above/ casts shadow below

- (1) UPPER SECTION: curved stone wall encloses waka/rock; contains several niches; three windows (N, E, S); align to sun during June solstice & Pleiades constellation
- (2) LOWER SECTION: Lower cave with in-situ live rock & masonry niches and royal tomb/ mausoleum
- This section may relate to "... the place of the underworld in Inka myth, making the Observatory a building that embodied cosmological thought as much as it facilitated astronomical observation."
(from Khan Academy essay on Machu Picchu)

INTIHUATANA ("hitching post of the sun") Inti (sun); huata (to tie up) = Carved Boulder

- Located in Hanan Sector = highest ritual area; west of main *kancha*; name was given later
- Carved boulders = related to Inka cosmology... some stones/landscape features are apus or wakas
- Astronomical alignment function = used to celebrate religious events associated with agriculture & cosmology; four sides = four cardinal points; tracks sun/ seasons; "hitches" with sun at both equinoxes
- Midday on 3/21 & 9/21 = sun aligns directly above post (no shadow) for a moment; ceremonies held at this site to mark sun's "hitching" to post on its move north

162. All-T'qapu tunic. Inka. 1450–1540 C.E. Camelid fiber and cotton.
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TEXTILE = Andeans among world's earliest weavers

- Pottery/textile advancements (1800 BCE) = accorded with societal changes; large settlements/ farming
- Quality textiles = highest-status objects; finest fibers/dyes; standard size; sometimes wove in feathers & precious metals

IMPORTANCE OF CLOTH = Ownership, Production, & Use (closely controlled by Inka state)

- Symbols of wealth & prestige = exchanged, gifted, burned, sacrificed; otherwise couldn't wear
- Clothing = denoted status, occupation, wealth, community affiliation, politics, rank, etc.
- Burial textiles = high-status individuals buried wrapped in textile / cloth offerings

BACKSTRAP LOOM = Stretches vertical "warp" threads between two wood bars

- Warp = vertical threads; Weft = horizontal threads passed up & down between warp
- Top bar = tied to tree or post; Bottom bar = attached to backstrap (around back of weaver)
- Tension = weaver leans forward or tilts back to adjust thread tension
- Process = weaver passes weft threads back and forth through warp, creating textile patterns

ANDEAN FIBERS

- Cotton (coast); Camelid fibers (highlands = llama/alpaca=domestic; vicuña/guanaco=wild)
- Alpaca = the most prized Andean camelid-fiber
- "Cotton Warp/Camelid Weft" combo textiles = only high-status Inka textiles

HARD LABOR = Many individuals work together to make a textile

1. Collect (shear/harvest), spin, and dye fibers;
2. Design/weave textile on loom;
3. Embroidery finish

DYES FOR FIBERS = Bright-dyed animal fibers; natural cottons

- Expensive dyes (red and blue) = only for high-status Inka textiles = social and political elites
- Cochineal (red) = bodies of small insects that live in cacti (thousands make small amount of dye)
- Indigo dye (blue) = plant-based; time-intensive process

WHO WEAVES IN THE ANDES? = variety of textile makers for different members of society

- Acllas ("chosen women") = Inka elite group; elected from across the empire at young age
- Cloistered in Acllawasi = trained in weaving and important rituals; made *Gompi* (best-quality) cloth
- Other Aclla duties = Performed religious rituals; made ceremonial *chicha*; (some married elite; the best acllas sacrificed for capacocha)
- Spun, dyed, and wove fibers = fibers collected by state as part of *Mit'a* (Inka taxation system)
- Gompi textiles = gifts for royal household or ritually burned as sacrifice to *Inti Tayta* (*Sun Father*)

THIS WORK = *Royal "All-T'oquepu" Tunic* (Dumbarton Oaks Museum, Washington, D.C.)

- Made by Aqllas = finely spun threads (100 threads/cm.) made from cotton and camelid combo
- Highest-quality = light & strong; one of finest Andean imperial textiles; symbol of wealth/power
- Camac (spirit) = Inka believed cloth's spirit developed during weaving process; woven single piece
- Finishing = head slit; folded/embroidered together on sides; ; arm openings zig-zag finishing at bottom

T'OQAPU ICONOGRAPHY = (square geometric motifs) = Only high-rank Inka could wear tunics with T'oquepu

- Inka tunic with T'oquepu = typically had one or more rows of T'oquepu near neck or waist
- Individual T'oquepu designs = related to peoples, places, and social roles within empire
- Because of "All-T'oquepu" on tunic = likely worn by royal; symbolizes Sapa Inka's power (ruler) over all others

All-T'oquepu As Symbol of Sapa Inka's power (says Sarah Sher, Smart History) because...

- (1) Aqlla weaving, fine thread, & bright colors = one-of-a-kind Andean luxury object made for Sapa Inka
- (2) Black/ white checkerboard in many squares = Inka army pattern, Sapa Inka's army
- (3) Only Sapa Inka could wear every pattern to signify his authority over Inka empire

CHECKERBOARD MILITARY TUNIC

- Finely Woven = black & white checkerboard designs front/back; red V-collar & embroidered edges
- First Mentioned in Text = Francisco de Jerez (1532); Guaman Poma de Ayala (1615-1615)

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