Ollanta

AN ANCIENT
YNCA DRAMA
OLLANTA.

AN ANCIENT YNCA DRAMA.

TRANSLATED FROM THE ORIGINAL QUICHUA.

BY

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INTRODUCTION.

The literature of the Yncas of Peru consisted of love-songs, elegies, allegoric hymns, and dramatic compositions. Unfortunately, most of these evidences of ancient civilisation have disappeared, or are still in manuscript. The earliest writers knew little or nothing of them. They were preserved as traditions in the families of the conquered and fallen Yncas, and were not communicated to the Spaniards; who, indeed, took little pains to seek for them.

Garcilasso Ynca de la Vega* was the only author, contemporary with the first conquerors, who had a correct knowledge of the language of the Yncas; and the only one, therefore, whose testimony has any real value. He tells us little, but that little is important. We learn from his pages that the Amautas or philosophers of the Ynca court composed dramas relating to the deeds of former sovereigns and heroes, which were performed by persons of rank.† They also composed poems and love-songs with alternate long and short verses, having the right number of syllables in each; and

* All the references to Garcilasso, in this introduction, are to my English translation, printed for the Hakluyt Society.
† See my translation, vol. i. p. 194.
Garcilasso describes them as resembling the Spanish compositions called *redondillas.* They had many other metres for these songs, and for the elegies recited by their *Harahuicus* or *Trouvères.* The Ynca poets also treated of the secondary causes, by means of which God acts in the region of the air to cause lightning, rain, and snow. Blas Valera preserved some verses of this kind, which he calls *spondaics,* and which are certainly of undoubted antiquity.†

These verses, and four lines of a love-song in Garcilasso,‡ are the only fragments of ancient Ynca literature that were preserved in the writings of early Spanish authors. Garcilasso also mentions a class of songs called *haylli,* in which the deeds of valiant warriors, and the hopes and fears of lovers, were celebrated. The word *haylli,* or "triumph," was used as a refrain or chorus; and the songs were chanted by the people when engaged in ploughing, and other field labours.§

The means of preserving ancient songs and dramas were rude, but not altogether ineffectual. They consisted of oral transmission, the same means by which, as Max Müller believes, the whole Vedic literature was preserved for centuries; and the system of *quipus* or knots. In his own account of the *quipus,* Garcilasso nowhere says that songs and traditions were preserved by their means alone. He merely states that the *Amautas* put the narratives of the

* Eight syllable lines broken into stanzas of four lines, and thence called *redondillas* or *roundelay.* See Ticknor, i. p. 102.
† G. de la Vega, i. p. 197. See also my Quichua Grammar and Dictionary (Trübner, 1864), p. 10.
‡ Ibid.
§ Ibid. ii. p. 8.
historical events into the form of brief and easily remembered sentences, while the *Harahuicus* condensed them into pithy verses, both forms being prepared with a view to their being learnt by heart, and handed down by the people. But the *Quipu-camayocs*, or "keepers of knots," appear to have combined the duties of preserving and deciphering the knot records, with those of remembering and transmitting the historical narratives and songs; and Garcilasso implies that their memories, in some way which he does not explain, were assisted by the knots. "Each thread and knot," he says, "brought to the mind that which it was arranged it should suggest; just as the commandments and articles of our holy Catholic faith are remembered by the numbers under which they are placed." In giving the verses preserved by Blas Valera, however, the Ynca quotes from that writer, who says that he found the verses in knots of different colours, which recorded certain ancient annals.

Such is all that is to be gathered from the writers who flourished in the century which witnessed the conquest of the Ynca empire by the Spaniards. We come next to the inquiry whether songs and dramatic compositions of præ-Spanish times were likely to be preserved, orally or in writing, by the Ynca chiefs and people. It was the policy of the Spaniards to treat the native chiefs with some consideration; they were allowed to retain the ancient insignia of their rank, and to appear in them in public religious processions; and

* G. de la Vega, ii. p. 125.  
‡ They are so represented in the pictures in the church of Santa Ana, at Cuzco.
they were placed in authority over their vassals as agents of the Spanish Corregidores.* They wore their peculiar dresses down to the time of the rebellion of Tupac Amaru † in 1780, after which their use was prohibited. It is thus clear that the Ynca chiefs were permitted by the Spaniards to retain a portion of their authority, that they were encouraged to continue the use of their costumes in order to increase the magnificence of religious processions, and that some at least of the old Ynca customs were preserved by special enactments. Under these favourable circumstances, the chiefs would almost certainly preserve the memory of the former grandeur of their country, and encourage the people to recite the ancient songs and dramas, some of which would

* "Ordenanzas del Peru, por Don Francisco de Toledo, recogidas por el Lic. Don Tomas de Ballesteros" (Lima, 1685).

Titulo VI. "De los Caciques Principales." By Ordenanza xix. the Caciques and principal people were ordered to dine in the plazas of the villages where their vassals were accustomed to assemble, because it was considered right that, in this, the ancient customs of the Yncas should be preserved, and that the chiefs should eat publicly with the poor Indians. By other Ordenanzas, in the same Titulo, the native chiefs were charged with the superintendence of the morals of the people, of the repair of andenes (terraces) and tambos (rest-houses on the roads), and with other similar duties.

† In the sentence of death on Tupac Amaru, pronounced by the Visitador Areche at Cuzco, on May 15th, 1781, all dresses used by the Yncas and chiefs were thenceforth prohibited, including the unca or mantle, and the masaapaicha or head-dress. All documents relating to the descent of the Yncas were ordered to be burnt, the representation of Quichua dramas was prohibited, all pictures of the Yncas were to be destroyed as well as musical instruments, and the Indians were ordered to give up their national dress, and to clothe themselves in the Spanish fashion.—MS. pens C. R. M. Also printed in Angelis.
INTRODUCTION.

eventually be committed to writing. The dramatic aptitude of the people was discovered by the Spanish priests almost immediately after the conquest, and they endeavoured, with notable success, to turn this talent to account, as a means of conveying religious instruction. García Lasso tells us that the Jesuits composed dramas for the Indians to act, because they knew that this was the custom in the time of the Yncas, and because they saw that the Indians were so ready to receive instruction through that means. He adds that one of the Jesuits in a village near the shores of lake Titicaca, called Juli, composed a play in the dialect spoken in that part of the country, on the enmity between the serpent and the seed of the woman, which was acted by Indian lads. Other plays on religious subjects were acted in the Quichua language at Potosí, Cuzco, and Lima; and García Lasso assures us that the lads repeated the dialogues with so much grace, feeling, and correct action, that they gave universal satisfaction and pleasure, and with so much plaintive softness in the songs, that many Spaniards shed tears of joy at seeing the ability and skill of the little Indians. One of these dramas, composed by priests in the Quichua language, is in my possession, and is a most valuable relic of those early efforts to introduce the miracle plays of Spain into Peru.*

* This dialect was called Aymara by the Jesuits at Juli, a blunder which is carelessly repeated by García Lasso. The nature and origin of the mistake has been explained by me elsewhere.

† G. de la Vega, i. p. 204.

‡ The MS. was kindly presented to me by a Cura at Paucar-tambo in 1853. (See Cuzco and Lima, p. 190.) It is entitled, "Usca Paucor, Auto Sacramental el Patrocinio de Maria, Señora Nuestra en Copacabana."
In his monstrous sentence in 1781, the Judge Areche prohibited "the representation of dramas, as well as all other festivals which the Indians celebrated in memory of their Yncas."* This proves that the ancient dramas of the Yncas were remembered and actually performed down to the year 1781; for those composed by Spanish priests cannot be intended, as they would not be prohibited by a Spanish judge.

These considerations will enable us to form an opinion of the antiquity of the drama of Ollanta; which is now, for the first time, translated from Quichua into English.

The first printed mention of this most important relic of early American civilisation is to be found in a periodical published at Cuzco in 1837.† It is there stated that the drama was handed down by immemorial tradition, and that it was first committed to writing by Don Antonio Valdez, the Cura of Tinta, an intimate friend of the ill-fated Ynca Tupac Amaru, whose formidable insurrection was with difficulty suppressed by the Spaniards in 1780-81. The drama was frequently performed in presence of the Ynca Tupac Amaru. This account exactly coincides with the information I received in 1853 from Dr Don Pablo Justiniani, a descendant of the Yncas. He told me that the Cura of Tinta first reduced the drama to writing, and that the original manuscript was then in posses-

* "Sentencia pronunciada en el Cuzco por el Visitador Don José Antonio de Areche, contra José Gabriel Tupac Amaru." This revolting but most curious and important state paper is published in vol. v. of the Coleccion de obras y documentos, by Don Pedro de Angelis. (Buenos Ayres, 1836-37.)

† "Museo Erudito," Nos. 5 to 9. Edited by Don José Palacios.
sion of his nephew and heir, Don Narciso Cuestas of Tinta. Dr Valdez, the Cura of Tinta, died at a great age in 1816.

Several copies were made from the original of Dr Valdez, for the lovers of Ynca lore, who abound in Cuzco, as well as in many a secluded town and village in the Peruvian Andes. Some extracts from the drama appeared in Peruvian newspapers, but the second notice of it (that in the Museo Erudito of Cuzco being the first) will be found in the Antiguedades Peruanas of Don Mariano Rivero and Dr Von Tschudi, which was published at Vienna in 1851.* It is curious that these authors should not have been acquainted with the article in the Museo Erudito, and with the fact that the drama was first committed to writing by Dr Valdez. They give two extracts from the drama in Quichua. The complete text in Quichua was first printed at the end of his Kechua Sprache, by Dr Von Tschudi, a work which appeared at Vienna in 1853.† This version is from a copy in the monastery of San Domingo at Cuzco, which is exceedingly corrupt; the copyist having modified what he could not read or understand as much as he thought proper, and having even introduced some Spanish words. In 1868 Don Jose Barranca published a Spanish translation of the Quichua drama of Ollanta.‡ He took the corrupt version of Von Tschudi for his text, but corrected many passages.

* P. 116.—Antiguedades Peruanas, por Mariano Eduardo de Rivero y Juan Diego de Tschudi.” (Vienne, 1851.)
† “Die Kechua Sprache, por J. J. Von Tschudi, ii. (Wien, 1853.)
‡ "Ollanta ó sea la severidad de un padre y la clemencia de un rey drama traducido del Quichua al Castellano, con notas diversas, por José S. Barranca.” (Lima, 1868.)
My own version of the drama was transcribed by myself, with great care, from the copy in possession of Dr Don Pablo Justiniani, the aged Cura of Laris, and a descendant of the Yncas. That copy was taken by his father, Don Justo Pastor Justiniani, from the original manuscript of Dr Valdez. I have collated my version with a copy in possession of Dr Rosas, Cura of Chinchero, and with the printed version in the Kechua Sprache of Dr Von Tschudi. The latter collation has convinced me of the genuine antiquity of the drama, for in every single instance where a corrupt or Hispanicised word or phrase occurs in the Von Tschudi version, I find classical Quichua in the version of Justiniani. This proves that all the corrupt forms in the Von Tschudi version arise from the carelessness of a copyist, and that they have no existence in the original document. In my account of the drama in "Cuzco and Lima" I gave some translated passages, which were made with the assistance of a young student of Cuzco, named Bernardo Puente de la Vega.*

The all-important question is whether the drama was handed down from the time of the Yncas, and merely committed to writing by Dr Valdez, who divided it into scenes, and inserted the stage directions; or whether Dr Valdez was the actual author, and composed the work himself in a classical and, in his day, almost archaic language. If the former opinion is the true one, the drama of Ollanta is certainly the most important relic of ancient American civilisation; while in the latter case, though still an interest-

ing specimen of Quichua composition, its great value and interest will be lost.

I was told by Dr Justiniani, and by other Quichua scholars whom I met at Cuzco in 1853, that the drama of Ollanta was undoubtedly ancient and composed before the Spanish conquest. Rivero and Von Tschudi also appear to have had no doubt upon this point, and Barranca strongly advocates the same view. But I was led, during my visit to Peru in 1860, to think that Dr Valdez was the author, though the drama might contain ancient songs and speeches, and though the plot was undoubtedly ancient.* I had not then carefully analysed the work itself. I have since done so, and this closer investigation has led me to revert to my earlier impression, and to concur with Justiniani, Rivero, Von Tschudi, and Barranca, that the drama is a pure relic of the ancient literature of the Yncas.

The internal evidence of the antiquity of the drama of Ollanta is, I consider, quite conclusive. We know from Garcilasso, that dramas were performed before the Yncas, and that the Indians had a special talent for acting; and we learn from the sentence of Areche that Quichua dramas were acted as late as 1781, to preserve the memory of the Yncas. They were performed before the ill-fated Tupac Amaru, whose intimate friend, Dr Valdez, committed the drama of Ollanta to writing, at about the time of the insurrection of the Yncas.† Thus we have a chain of evidence

* See my "Travels in Peru and India," p. 139 (note).
† For a narrative of the insurrection of Tupac Amaru, the last of the Yncas, in 1780-81, see my Travels in Peru and India, chap. ix.
connecting the drama of Dr Valdez with the performance enacted before Tupac Amaru, the words of which had been orally transmitted from ancient Yncarial times. To these considerations are to be added the far more conclusive proofs of antiquity derived from the work itself. There is not a single modern or Spanish word or phrase in the whole work; nor is there the remotest allusion to Christianity or to anything Spanish. Moreover, the drama contains many words and grammatical forms, some of which I have indicated in the notes, that are archaic and long since disused. The only object of a Spanish priest, in composing such a work, would be to inculcate Catholic doctrine; and not to preserve the memory of ancient pagan rites in absolute purity. The Quichua play of *Usca Paucar*, in my possession, which was undoubtedly composed by a Spanish priest, contains many words that have been introduced since the conquest; and, though it is written in excellent Quichua, it does not contain one of the archaic grammatical forms that occur in Ollanta. If the latter work had been due to the authorship of Dr Valdez, it would have had some trace, however slight, of its Spanish origin; and would have resembled the miracle play of *Usca Paucar* in its general structure. The fact that OLLANTA is absolutely free from any indication of a Spanish touch, is a convincing proof that it is an ancient Ynca drama, handed down orally in order to be performed before the native chiefs, until 1780; and then committed to texts of some of the official documents relating to the insurrection are printed in the collection of Angelis. Others, still in manuscript, are in my possession.
writing from the mouths of Indians by Dr Valdez, the friend and sympathiser of the last of the Yncas. The old priest merely made the divisions into scenes, which suggest themselves, and introduced the stage directions in accordance with what he had himself seen, when the play was acted by the Indians.

A knowledge of Ynca civilisation, derived from the pages of Prescott, is sufficient for the appreciation of the argument of this curious drama, which is as follows. The time is placed in the reign of Pachacutec, an Ynca who flourished in the latter part of the fourteenth century, whose numerous reforms and conquests caused him to be remembered as one of the most famous of the Peruvian sovereigns.* The hero of the drama was a warrior named Ollanta, who was not of the blood royal, but who nevertheless entertained a sacrilegious love for a daughter of the Ynca, named Cusi Coyllur. Ollanta is a word without special meaning in Quichua,† but Cusi Coyllur means "the Joyful Star."‡ The play opens with a dialogue between Ollanta and his servant, Piqui Chaqui, a witty and facetious lad, whose punning sallies form

† Señor Barranca remarks that the word Ollanta has the form of the accusative case, denoting that it is an incomplete part of a sentence. He suggests that it may be a poetic form of Ullata, accusative of Ullu, a word meaning the physical power of masculine love. He supposes Ccahuari to be the word understood, which means Behold! The name would thus be an expression of admiration for a manly lover.
‡ The Viceroy Toledo prohibited the Indians from giving the names of the moon, stars, birds, animals, stones, serpents, or rivers, to their children. Ordenanzas, lib. ii., tit. viii., ord. xiii. p. 144.
the comic vein which runs through the piece. Their talk is of Ollanta's love for the princess, and to them enters the High Priest of the Sun, who endeavours, by a miracle, to dissuade the audacious warrior from his forbidden love. In the second scene the princess herself laments to her mother the absence of Ollanta, and her father, the Ynca Pachacutec, expresses warm affection for his child. Two songs of undoubted antiquity are introduced; the first being a harvest song with a chorus threatening the birds that rob the corn, and the second being one of those mournful love-elegies which are peculiar to the Peruvian Indians. In the third scene Ollanta presses his suit upon the Ynca, is scornfully repulsed, and finally bursts out into open defiance, in a soliloquy of great force. Then there is an amusing dialogue with Piqui Chaqui, and another love song concludes the act. In the opening scene of the second act the rebellion of Ollanta is announced to the Ynca, and a general named Rumi-ñaui, or the "Stone Eyed,"* is ordered to march against him. The rebels hail the warrior Ollanta as their Ynca in the second scene, and prepare to resist the armies of Pachacutec; and in the third, Rumi-ñaui recounts the total defeat of himself and his armies by the rebel Ollanta. Meanwhile Cusi Coyllur had been delivered of a daughter, and for her crime she is immured in a dungeon of the convent of virgins, while her child, named Yma Sumac, is brought up in the same building without being aware of the existence of her mother. The long speech in which the child relates to her keeper the groans she

* A general under Atahualpa had the same name; and it occurs, on two or three other occasions, in Ynca annals.
INTRODUCTION.

had heard in the garden, and the strange feeling with which they fill her mind, is considered by Señor Barranca to be the finest passage in the play. Then follows an amusing dialogue between Rumi-ñaui and the scrapegrace Piqui Chaqui, during which the death of the Ynca is announced. Pachacutec is succeeded by his son Ynpanqui, who had been absent for many years, engaged in the conquest of the coast valleys, and who is supposed to be imperfectly informed of the events that had taken place round Cuzco. He entrusted the command against the rebel to Rumi-ñaui, who adopted a cunning stratagem. Concealing his army in a neighbouring ravine, he came to the stronghold of the rebels, and appeared before Ollanta covered with blood, declaring that he had been cruelly treated by the new Ynca, and that he desired to join the insurrection. He encouraged Ollanta and his troops to celebrate the festival of the Sun with drunken orgies, and, when all were heavy with liquor, he admitted his own men and captured the whole of the rebels. In the first scene of the third act there is a touching dialogue between Yma Sumac and her governess Pitu Salla, which ends in the child being allowed to visit her mother in the dungeon. In the second scene the successful stratagem of Rumi-ñaui is related to the Ynca by a messenger, and Ollanta, and his companions, are brought in as prisoners, by the victorious general. The great rebel is not only pardoned by his magnanimous sovereign, but restored to all his honours; and in the midst of the ceremonies of reconciliation, the child Yma Sumac bursts into the presence, and entreats the Ynca Ynpanqui to save the life of his sister and her mother. The Ynca and his
nobles are conducted to the dungeon of Cusi Coyllur, who was supposed to have been long since dead. The unfortunate princess is restored to the arms of her lover, and receives the blessing of the Ynca.

I have endeavoured to give the bare literal meaning of the original, line by line, but it abounds in puns and double meanings which cannot be re-produced. Yet an idea will be conveyed to the mind of the reader, of the ancient literature of the Yncas, and of the poetic faculty to which they had attained, even by the present bald attempt at a translation. The Quichua and English are given in parallel columns. The different readings in the Von Tschudi version, of which there are many, are given in italics, and the passages in my version, which are omitted by Von Tschudi and Barranca, are also indicated. I cannot hope that the translation is free from numerous mistakes. The value of the present publication is that the text of an older and purer version than that already given to the world in the Kechua Sprache of Von Tschudi, will be preserved. The translation is the result of much careful study; and it does, I believe, in spite of many blunders which will doubtless be detected and corrected by future students, give the general sense of the original. Thus the purest and oldest text will now be accessible to inquirers in this field of research, while the translation will furnish additional material for judging of the sort of civilisation that was developed in this part of South America, before its discovery by Europeans. Such, at least, is my aim in this effort to give the old Ynca Drama an English dress.
The tradition at Cuzco in 1837, which was said to have been handed down in the families of the Caciques of Belen and San Blas, was that the drama was based on an historical event;* but this seems more than doubtful. The stronghold of the rebel is placed among the magnificent ruins in the vale of Vilca-mayu, which are now called Ollanta-tambo from the classical associations connected with the drama, but the greater part of the ruins is far more ancient than the time of Pachacutec. A detailed account of the ruins, and of the vale of Vilca-mayu, will be found in one of my former works on Peru.† A bust on an earthen vase was presented to Don Antonio Maria Alvarez, the political chief of Cuzco in 1837, by an Indian who declared that it had been handed down in his family from time immemorial, as the likeness of the general Rumi-ñauí, who plays an important part in the drama of Ollanta.‡ The person represented must have been a general, from the ornament on the forehead called mascapaychà, and wounds were cut in the face. This, so far as it goes, is a confirmation of the genuine antiquity of the drama. Internal evidence inclines me to fix its date, in the reign of the great Ynca Huayna Ccapec, about A.D. 1475 to 1525.§ Love is allowed to break through the rigid laws of the Ynca court to some extent; but otherwise the state of society, and the manners and customs met with in the drama, agree generally, but not so closely as to justify a suspicion of

* Museo Erudito, No. 5, p. 9. † Cuzco and Lima, p. 179. ‡ Museo Erudito, No. 5. § For my reason for fixing this date, see note 66, at the end of this volume.
plagiarism, with those described by Garcilasso and other early Spanish writers.

The drama of Ollanta is not alone in allowing a romantic passion to transgress the usages of the Ynca court. A still more interesting love story is told by Balboa,* who relates the events as having actually occurred during the reign of Ynca Huascar, and as having been recounted to him by contemporaries. I mention it as a proof that the plot of Ollanta is not in opposition to probabilities; but space forbids the gratification of my natural wish to tell this second love tale of Ynca times.

I am in possession of twenty ancient Ynca songs, which I obtained from Dr Justiniani, and which had been first committed to writing in the last century by his grandfather and by Dr Valdez; and I also have some Quichua poems by Dr Lunarejo, the most elegant Quichua scholar of Spanish times. I hope hereafter to find time to complete the translation of these additional fragments of Ynca literature. Meanwhile I am fully persuaded that diligent research in the towns and villages of the Peruvian Andes would be rewarded by the discovery of further specimens of the ancient literature of the children of the Sun.

APU OLLANTA AND CUSI COYLLUR.

A DRAMA OF THE YNCAS.
Dramatis Personae.

The Ynca Pachacutec.\(^1\)
The Ynca Yupanqui,\(^2\) son of Pachacutec.
Ollanta,\(^3\) General of Anti-Suyu.
Rumi-Ñahui,\(^4\) General of Colla-Suyu.
Hanana,\(^5\) Hanan.
Uillac Umu,\(^5\) High Priest.
Urco Huarancca,\(^6\) Follower of Ollanta.
Hanco Huayllu, Auqui,\(^7\) Old rebel.
Piqui Chaqui,\(^8\) Servant of Ollanta.
Anahuarqui,\(^9\) Queen.
Cusi Coyllur,\(^10\) Princess.
Yma Sumac,\(^11\) Daughter of Cusi Coyllur.
Cacca Mama,\(^12\) Matron of the Virgins.
Pitu Salla,\(^13\) a Virgin.

Messengers, Princesses, Attendants. Young men and women dancing and singing, with music.
ACT I.

SCENE I.

Enter Ollanta (in a mantle fringed with gold bezants, and with a club over his shoulder), and his servant Piqui Chaqui.

Ollanta.

Piqui Chaqui ricunquichu
Cusi Coyllurtac huasinpi?

Piqui Chaqui, hast thou seen
Cusi Coyllur in her house?

Piqui Chaqui.

Ama Ynti munachunchu
Chayman churacunaitacca
Manachu ccanccu manchanqui
Incace\textsuperscript{14} ususin casccantacca?

No! The Sun would not permit
That I should go near it.
How is it that you have no fear,
She being daughter of the Ynca?

Ollanta.

Chaypas cachun, munasacemi
Chay lulucuscecy urpita\textsuperscript{15}
Ñancay sonccoy paipaca chita
Pailallatan munascani!

In spite of that, I must ever love
That most tender turtle-dove.
My heart in that road
Alone desires to search.

Piqui Chaqui.

Supaycha raicus\textsuperscript{16}-casunqui
Ycha cccanccu muspha\textsuperscript{17}quipas:

Supay must have bewitched you,
And you wander in your speech.
Hinantimpin huarma sipas
Anchatan rucupacunqui
Yma ppunchaucha yachanceca
Ynca yuyayusecayquita
Ccerochincecan umayquita
Ccantace canqui aycha canca.

Are there not many other maidens
That you can love before you are old?
The day that a knowledge of your love
Shall come to the Ynca,
He will have your head cut off, And your body roasted like meat.

Ollanta.
Ama runa, harccahuaichu! Caipitace sipirecoy quiman
Ama rimapayahuaychu Maquiyhuantacetiqquiquiman.

Man! hold me not, Or I will strangle thee! Talk not too much before me, Or with my hand I will tear thee to pieces.

Piqui Chaqui.
Puriy ari aysarecamuy
Alleco\textsuperscript{19} huarmuseca hinata;
Ychacca ama ñoecata
Puriy, Piqui, mascarecamuy
Nihuanquicha sapa huata
Sapa ppunchay, sapa tuta.

Away then! Let me be gone, And not fall like a dog. This shall not be for me.
Away Piqui! He will seek me, He shall miss me each year, Each day, each night.

Ollanta.
Ñan ñiquina, Piqui Chaqui, Quiquin huañuy-ychunantin

Go then! Piqui Chaqui, Lead forth the dances of straw.\textsuperscript{a}
Scene I.

OLLANTA.

Hinantin Urcco hinantin For me though my enemies oppose me,
Sayininman Aucca huaqui Though a mountain obstruct
Chaypachapas, sayaymani Yet will I encounter them.
Paycunahuan churaccuspa I will risk all this,
Ñoccan y causay huamuspaa And risk life itself
Ccoyllurniyipi mitccascani! To embrace the Coyllur.

PIQUI CHAQUI.

Supay lloesimunman chayri? If Supay should stand in the way?

OLLANTA.

Payta huanpas tustuymanmi. Him also would I trample
(Paytapas ñocca)*
(Him also would I trample down!)

PIQUI CHAQUI.

Mana cenccata rieuspan You cannot see your own nose,
Cunan ccama rimascanqui. And therefore you speak thus.

OLLANTA.

Chaypas, Piqui huillallahuay Say then, Piqui!
Ama ymata pacaspayqui Canst thou hide for me,
Manachu Ccoyllurriucusccayqui So that Coyllur may see it,
Llapace ttican? y ñillahuay. This flower?

PIQUI CHAQUI.

Ccoyllurllahuan musphascanqui Still mad about the Coyllur!
Manan ñocca ricunichu I have never seen her.

* Interlined words in italics are the differences in Dr Von Tschudi's version.
OLLANTA.

Paycha cancecan, ycha pichu
Ceayna ppuncha ranqui ranqui
Pununtas qquecuna uccupi
Llocesimuricecan chay Surupi
Ynti manri riechacuncan
Quillamantace tucupunccan

Who, with other spotless ones, 
Came forth but yesterday?
Perchance it was she!
Beautiful as the morning, 
Brilliant as the Sun in his course, 
Bright as the moon.

OLLANTA.

Paypunin chaycea riecesinqui
Yma sumac, yma cusi
Cunallanmi purininqui
Cunaiñiyhuan cusi cusi.

No doubt it was she, 
How lovely! how joyful!
But now you must have walked by her!
How bright and joyful is she!

PIQUI CHAQUI.

Mana ñoecacca riymachu
Ppunchaycca hatun huasita
Chaypiñatace ceepintinta

Indeed I cannot speak of her. 
I cannot go this day to her house, 
They would not let a porter in, 
And I know her not by sight.

OLLANTA.

Recesimiñan ñinquitacemi?

Did you not say that you knew her?

PIQUI CHAQUI.

Chaytacca ñiyllama ñimi
Tutallan ecoyllureccea ceanchan,

I said that, meaning 
That as the stars shine at night in their places,
So I only know her at night.
OLLANTA.

Llocesihuay caymanta laicca
Chay ecoyllur munacuscaicca
Ynticc cayllanpi ashuanta
Ccanchan chipchin sapanmanta

Be gone then, wizard.
My adored Cusi Coyllur
Is more bright than the Sun,
She has no rival.

PIQUI CHAQUI.

Chaycca cunan llocsimuscan
Hue machu ycha payachu
Huarmi mami ricchacuscan
Ycha cunainyqui apacchu
Payhuan cunay ñoccatacca
Cachapuni ñiñuanmanri
Pi may caccpas huacchatacca.

If it should be possible
I will look out for some old
man or woman,
I will be awake and try it.
I will convey you to her
And speak with her.
I will consent to be your mes-
senger,
Though I am but a poor man.

Enter Ullac Umu,24 gazing on the Sun, wearing a black "uncu," and with a knife in his hand.

Ullac Umu.

Causacc Ynti, yupiquitan
Ullpuycuspa yupaychani
Ccian pacctacmi huaccaychani
Huananca llama hinatan.
Ppunchaynipi econospa
Yahuarñinta ecaillai pi

O living Sun! I watch thy course
As thou marchest onwards.
For thee are now preparing
A thousand llamas
For the day of thy festival.
Their blood shall flow in thy presence.
OLLANTA.

Ninapi canaspa llipi For thee are they destroyed in the fire,
Rupachincea mana accospa. And shall burn, after the fast is over.

OLLANTA.
Piqui Chaqui, caycca hamuscan See who comes, Piqui Chaqui!
Chay Amanta, Uillac Umu! It is the wise Uillac Umu.
Yma qquenchas manu ceumu Behold this lion is coming
Payhuan cusca purimuscan Accompanied by evil omens:
Checcnicunin cay layccata I hate this soothsayer
Ancha llaquita huatuccnin Who, ever when he speaks,
Tucuy phutita huatuctin. Announces black auguries.

PIQUI CHAQUI.

Upallay ama rimaychu Hush. Speak not!
Payni huc rimasccayquita Even now that sorcerer
Nan yachaña yscay mitta Knows twice as much as you
Nan huatuna chaychu caychu. Concerning what you said.

OLLANTA.

Ricuanman rimaycusacc I will speak; now that he has seen me.
Ccacom Agui, Uillac Umu O powerful and noble Uillac Umu,
Yupaychayquin pachaccuti I adore thee with profound veneration.
Ccacom cachun tucuy sutti From thee nothing is hidden
Hinatintacc Ccacom ceumu. We see that all must be known to thee.
ULLAC Umu.

Ceacap Ollantay ecapaccpas O valiant Ollanta!
The province is at thy feet.
Tucuy Suyu ttaceta cachun Thy valour suffices
Callpay quitace puchu cachun To subdue all things.
Llapata Secc-ñanapacepapas.

OLLANTA.

Anchatan manchani cucun I tremble to see thee here,
Machuita caypi ricuspa And to behold before me
Hinatinmi chiri uspa These cold ashes,
Fica, ttunu, ccacca runcu Flowers, vases, bags of coca,
Maypachas ccanta ricuncu As many as approach, wonder
at these things.

Ñihuai imapactac caicca Tell me! for what are they intended?
Ynca chu huace yanccasunqui Is it for the Ynca thou preparest
Llaquichu pusamisunqui To discover evil omens
Icha cusipacchu chaicca? By the spider divination?
Ymamantac ecan hamunqui For what purpose dost thou come,
Manarac raymi cactineca Seeing that the Raymi is not yet?

Oncecorinchu icha Ynca Is, peradventure, the Ynca sick?
Imatachu huatuncanqui How dost thou make thy divinations?
(Ccanllachu huatupacunqui) By the blood drops of the Tunqui?
Yahuar sutece panti tunqui ?

Ynti huatana ppunchaupas The day of observing the Sun,
Quilla macchina pachapas The sacrifices of the Moon
Ancha caruracemi cascan Are still very far off.
Chairacmi quillata pascan
Situa Raymi cañampaepas (Hatun Ccocho.)

The month has not yet commenced,
Of the Situa Raymi.

UILLAC UMU.

Anyaspachu tapuhuanqui
Huarmaiquichu icha cani?
Tucuy ymatan yachani
Canña ricuy yuihuanqui.

Why dost thou ask me reproachfully?
Am I not thy servant?
I know all things
As thou but now remindedst me.

OLLANTA.

Mancharinmi llaclla souccoy
Yancea ppunchaupi ricuspa
Chayamuiñiqui ruruspa
Ychapas ñocapac onccooy.

My coward heart trembles
To see thee on a special day,
That I may benefit by thy coming,
Even when a sickness is the result.

UILLAC UMU.

Ama Ollantay manchaichu
Cunan caipi ricuhaspa
Ychapas ecanta munaspa
Punimuni pahuacc huaichu (Phahuamuni huaira ichu)
Nihuay ama pacahuaiichu (yuyainiquipichu)
Ymatan toccllan souccooyqui (Coman chai sacera)

Fear not, Ollanta,
At seeing me here,
For, in truth, it is because I love thee.
I will fly, where thou likest, as straw before the wind. Tell me the thoughts
That find a place in thine heart.
Cay ppunchaymi campac ccoi-qui
Sami miuta acllacuita
Causay huañuya taricuyta
Chaitan cunan horcomuyqui.

This day I will give thee
The choice of poison or fortune,
That between life and death
You may make your choice.

Ollanta.

Asuan sutinta mastarei
Chay huatuscailqui simita
Cai anhuisca ccaitutari
   (quipuseca)
Pascarei asuan pharita.

Explain more clearly
Now that thou hast divined.
Say what are on the quipus
With more quickness.

Uillac Umu.

Ccaicca Ollantay uyapay
Yachaiñispa tariscanta
Yachascanin llapallanta
Pacasccata ñoca sapay
Cantaccmi ñocaepas callpas
Ccean Auquita horcconaipac
Huarmamantan uyhuarcayqui
[Anchatatac munancayqui]
Camancani yanayyapac
   (y cunanpas)
Anti-suyu camachictan
Tucuy ccainta riesisunqui
Ccantan Ynca munasunqui
Llautunta\textsuperscript{26} ccanhuanmi checc-
tan

Here thou hast, O Ollanta!
What I have divined.
I only know all things,
I know even
What is most hidden.
I am able to make thee Auqui.\textsuperscript{6}
As I have nourished thee,
And loved thee much,
I ought to aid thee
To become ruler over Anti-suyu.
Thou art known to all.
The Ynca loves thee
Even to dividing with thee the
llautu.
Hinantinta ccahuaricetan
Nachunta ccampi churacan:
Callpaiquita pucararccan
Auccancunac champinpacepas

Tucuy ima haicca cacepas
Ccanllallapin puchuarccan
Chaychu cunan phiñachista
Soncoiquipi yuyascanqui?

(Tocllascanqui ?°?)
Ususintan ecan munanqui

Chay Ccoyllurta musphachista
Chay cusita urmacheita
Ama chaytacan ruraychu
Amapuni cururaychu
Sonccoiquipi chay huchata :
Munasunqui pay anchata
Manan chay camasunquichu
Chaichica cuyascanmanchu
Chay quellita cutichihuac?
Miteaspa chu purinihuac
Urmahuac hue pponcomanchu?
Manan Ynca munanmanchu
Anchatan Ccoyllurta cuyan
Rimarinqui chayri cunan
Ttocyanccan phiñarienespa
Ceantac rieu muspha muspha

Among all—he has chosen thee,
Putting his eyes on thee
He will increase thy forces
That thou mayest resist his enemies.
Whatever thing may exist
With thy presence it shall cease.
Answer me now
Even when thy heart is appeased.
(Caught as with a lasso.)
Dost thou not desire his daughter,
That maddening Coyllur,
That Cusi, that she may fall.
Refrain from this!
Do not commit this crime.
Keep thy heart from it.
Though she loves thee much,
Do not thus with her soul.
Do not act in this way,
Do not commit this crime,
Showing such ingratitude
In return for great favours!
The Ynca will not suffer it,
For he loves the Coyllur.
If you should speak of it,
His rage will be great.
Are you becoming mad
Auquimanta cahuac runan? At having been created an Auqui?

OLLANTA.

Maymantatac can yachanqui How knowest thou this
Cay sonccoypi pacascayta? Which is hidden in my heart?
Mamallanmi yachan chayta Her mother only knows it?
Cunantac ccam huillahuanqui. How is it that you now reveal it?

ULLAC UMU.

Quillapin tucuy ymapas All that has ever happened
Suyuscca quipu ñocapac Is present to me, as on a quipu,
(Sequessa quehloca\(^2^8\)) Even what thou hast hidden
Asuan pacascayqui cacepas most
Sutillanmi can ñocapac. To me is clear.

OLLANTA.

Huatuscarccanmi sonccoypi My heart tells me
Ñocac miuy canayquita That I myself have produced
Chaquisca upyanayquita The poison which, thirsting, I drank.
Huicchuhuacchu huc oncecoypi! Wilt thou abandon me in this evil case?

ULLAC UMU.

May chica cutin upyanchis How often do we drink
Ccori querupi huañuyta Death from a vase of gold.
Yuyariey tucuy hamuista Remember that all comes to us,
Ricuy huallahuisan canchis. And we are rash.
OLLANTA.

Hue camallaña ecorohuay
Chay tumiqui maquiquipin
Cai sonccoyta ecan horecohuyay
Chaipae cani chaquiquipin.

Behold! thou now hast
Thy knife in thy hand,
Cut out my heart,
I am here, at thy feet.

UILLAC UMU (To PIQUI CHAQUI).

Chaccay tticata apamuy!
Ña ricunqui chaquis caecta
Hina chaquin hue nanaccta
Unuta huaccancea. Hamuy.

Bring me that flower!
Behold that it is dry.
Yet though it be dry
It shall drop water. Behold!

[Presses it, and water flows out.

OLLANTA.

Asuan utecaytan hue caca
Unuta pharara rancea
Huaccueta pacha huaccanca

More easily might a rock
Pour forth water,
More easily might the earth weep,

Mana ñocachu paepaca
Ccoyllurta mana rucusac.

Than that I should abandon
The Coyllur.

UILLAC UMU.

Chay allpaman hue ruracta
(topoman)
Churayceuy ceañan ricunqui
Manaraccha ripucunqui
Miraucecan caru caruta
Llimancecan chay toputapas

Sow seeds on this earth
And thou shalt see at once
They will multiply;
Increasing more and more
And exceeding the size of the field,
Hinan huchayqui puriscan
Hinan pisipanqui campas.

So will thy crime increase
Until it shall overwhelm thee.

Ollanta.

Huc camaña huillascayqui
Pantascayta hatun Yaya
Cunan yachay, yachay ccaya
Hucllamantan arhuihuanqui
Hatunmi arhuihuay huascca
Rancucunaypac huatascca
(Seccoconaipac)
Chaypas ccori caytumanta
Simpasia cay hinamanta
(chaicca caimautan,)
Ccori hucha sipsicasca

At once thou hast shown me,
O great Father! that I have erred!
Now I know it, I know it!
Now thou hast surprised me in it,
The lasso that surrounds me is great,
I might hang myself with it.
Though it be plaited with gold,
This unequalled crime—
A golden crime will be my executioner:
If Cusi Coyllur is my wife,
I am lassoed with her,
I am now of her blood,
I am of her lineage,
As her mother knows and will declare.
Help me to speak to the Ynca,
Accompany me to him
That he may give Cusi Coyllur to me.
I will seek her with all my power.
Present me to him, though he is enraged,
Though he should despise me
For not being of Ynca blood,
When he beholds my youth
Perhaps that will be a defect.
He will count my faults
And examine my paces.
He can look upon my battle-axe
Which has humbled thousands,
And brought them to my feet.

Dost thou speak thus, O Auqui!
Thy shuttle is broken,
The thread is torn asunder,
The wool and card are broken.
Wouldst thou speak to the Sole Ynca?
For all your sorrow
Thou hast little to say.
Reflect well that where I am
Scene I.]

OLLANTA.

I shall always be bound
To repress thy thoughts.

[Exit.

OLLANTA.

Ollantay cearin carqui
Ama ymata manchaychu
Ama chailla anchayaichu.
(Ccampac pisipan manchaichu)
Ccanmi Ccoyllum ccancha-huan-
qui (llanta)
Piqui Chaqui maypincanqui?

PIQUI CHAQUI.

Puñurcusani nanacctan
Tapiapaemi moscocuni.

OLLANTA.

Ymata?

PIQUI CHAQUI.

Hue atocctatl huatasccata.
(asnuta)*
(llamata)†

OLLANTA.

Ccapanim chaycca carcanqui.

PIQUI CHAQUI.

[Chaycha chuñuyan senccaypas]‡ Therefore my nose scents better,
Chaycha huıñancay rineripas. Therefore my ears grow longer.

* Von Tschudi. † Barranca's correction of Von Tschudi.
‡ The passages between brackets [ ] are not in Von Tschudi.
OLLANTA.

Hacu, Ccoyllurman pusahuay. Let us go. Take me to the Coyllur.

PIQUI CHAQUI.

Ppunchayracmi. It is still daylight.

[Exeunt.

SCENE II.—INTERIOR OF THE ACLLA-HUASI.

Enter Cusi Coyllur weeping, and her mother the Ccoya.

Ccoya.

Haicaemantan chica llaqui Since when hast thou been so sad,

Cusi Coyllur, yntic rirpun? 31 O Cusi Coyllur! image of the sun?

Hayca-mantant chincaripun Since when hast thou abandoned

Cusihuan samihuan huaqui? All thy pleasures, all thy joy?

Huccu siquicuna paraspa A deep sadness afflicts

Sonccoillaytan sipin ecaña My sorrowing heart.

Huañuy llayman hue camaña I would rather face death

Chica pputita ecahuaspa Than witness such misery.

Ollantaytan munarccanqui Dost thou love Ollantay?

Ña tacemi payhuan yanasea Art thou his companion?

Huarmiña canqui huataseca? Art thou now his wife?

Centaemi aella eureccanqui Hast thou selected

Ceosayquipac chay Auqui? This Auqui for thy husband?

31 This line is not fully transcribed in the original text; it appears to start with "Cusi Coyllur, yntic rirpun?" and continue with "O Cusi Coyllur! image of the sun?"
[Cusitaccmi maquiquita  
Huayhuarecanqui  pacchas-chita?]

Samaricuy asllallata.  

Rest thyself a little.

CUSI COYLLUR.

Ay Ccoya! Ay Mamallay!  
(Ñustallay!)

Ymaynam mana huaccasac  
Ymaynam mana sullasac  
Ychay Auqui munasecallay  
Ccaca tupu huaylluscallay  
(Ychay ccacec)  
Cai chica tuta ppunchaupi

Cai chica huarma caseccaypi  
Y cconccahuan y haqquehuan  
Y uyayta pay ppaquihuan  
Mana huaturicuhauspa  
Ay Mamallay! Ay Ccoyallay!  
(Ñustallay)

Ay huaylluscay ecoscallay!  
Canta ricsicunay paccha  
Quillapi chay yana ppacha,  
Ynti pas pacaricuspa  
Ceospapurcean chiri uspha  
Phuyupas tacru ninahuan  
Llaquita pailla huillahuanc  
Accochinchay^32 lloesimuspa  
(Ccollurpas chasca tucuspa)

Ah my Queen! Ah my mother!
How should I not weep!
How should I not mourn!
If my beloved Auqui,
If my revered guardian,

During all these days and nights,
In this my tender age
Forgets and forsakes me.
He turns away his face
And has not asked for me.
Ah my mother! Ah my Queen!

Ah my beloved husband!
From the day that I came here
The moon has been darkened,
The sun is obscured
As if covered with ashes.
A stormy cloud appeared
To announce my sorrow,
The bright comet was darkened,
OLLANTA.

[Act I.]

Chupata aysarieuspa
Tuencuyineu tapya careccan
Phuya yahuarta paraccan
(Hinan'ipas pisiparccan)
Ay Ceoyallay! Ay Mamallay!
(Ñustallay)
Ay huaylluscay ccosallay!

Its tail departed.
All things are against me,
The clouds rain blood.
Ah my Queen! Ah my mother!
Ah my beloved husband!

Enter the Ynca Pachacutec, with Attendants.

Ccoya.

Picharicuy uyayquita
Chaquichicuyññahuiquita.
(richei)
Ynca yayayquima locismun
Caïncemanmi cutirimun.

Wash thy face,
Dry thine eyes.
The Ynca, thy father comes,
Behold him approaching. Turn to him.

Ynca Pachacutec.

Cusi Coyllur sonceo ruru
Llipi churieunac ttiean
Cay ceaseoypa panti llican
Simiquin raurac huayruru
(Cay cuncaipac cay huaisuru)
Cay ceaseoyman hanuey urpi
Cay rieraypi samaricuy
Cay ñahuiypi pasearieuy

Cusi Coyllur! Fruit of my heart!
Bright flower among my children!
Fair net around my breast!
Warm sweetness to my mouth!
Come, my dove, to my bosom!
Rest here in my arms!
Open thine eyes to me,
Ccori llica canti ucupi  
(*curur*)
Tucuy llumpac sami ccanpin  
Ñahuipya lirpunmi canqui  
Ñahuipquipin huanqui huanqui  
Tucuy Yntice huachin champin  
Llipitan llican ñahuippyqui  
Quechip nayquita quichaspa  
(*Pichu ecraiquita*)  
Simiquitari pascaspa  
Pupantaemi samayñiqui  
Ccanllan canqui yayayquipac  
Tucuy samin causayhuanpas  
Ñoccata ricuspa campas  
Causay huinya cusinaypac.

And unreel the golden thread within.
In thee I have my delight,
Thou art the apple of my eye—
Thou art to me my eye.
Here thou hast the club of the Ynca,
And with a look thou commandest it.
Who can open thy bosom
To discover thy thoughts
And secure thy content?
Thou art to thy father
The only hope of his life.
Thy presence is to me
A life-time of endless joy.

CUSI COYLLUR.

Muchanin huarancca cuti  
I adore thee a thousand times.  
*[Kneels to the Ynca.]*

Llampu Yoyay chaquiquita  
Here, O my Father, at thy feet,  
Llantuhuy churiquita  
Oh show favour to thy child,  
(*huarancca mitta*)  
Chinearichun tucuy phuti.  
And drive off my sorrows.

YNCA PACHACUTEC.

Ccan chaquipi, ccan ullpuspa*  
Thou at my feet! Thou humbled!

* Ullpuycuspa.
Manchaspan cayta rimani! I speak with astonishment!
Ccahuariy yayayquin cani Remember that I am thy father,
Huihuayquin ccanta luluspa.* I have cherished thee with
tender care.
Huacanquichu? Dost thou weep?

Cusi Coyllur.

Ccoyllurpas huaccan sullantan Coyllur will weep like the dew
Yntin llocsinimuctincaca That is driven away by the sun.
Sullani unun purinceca I bedew with water that de-
parts,
Mayllarineca chay sullatan. And I will wipe away the dew.
(Macc-chirinca†)

Ynca Pachacutec.

Hamuy munacuseccay, halla, Come, my beautiful love,
Tianicuy cay arpaypi. And sit down by my side.

[She sits down at his feet.

Enter Servants.

Huarmayquicunan hamusca The servants come
Ccanta cusichicunanpace. To do thy pleasure.

Ynca Pachacutec.

Yaycuy camuchucu niy. Let them enter.

* Lhullucuspa.
† Tschudi says, in a note, that this is unintelligible to him.
Enter young Indians dancing, with small drums. Music within.
They sing.

Song.

Ama piseu miccuychu
Tuyallay.\(^34\)

Nhustallapia chacranta
Tuyallay.

Manan hina tucuichu
Tuyallay.

Hillucunan saranta
Tuyallay.

Panaccaymi rurunri
Tuyallay.

Ancha cconi munispa
(\textit{ccari murirpas})
Tuyallay.

Nhucñuraemci ucunri
Tuyallay.

Llulluraemci raphinpas
(\textit{Quequeramci})
Tuyallay.

Huaranceanan hilluta
Tuyallay.

Pupasccayquin ccantapas
Tuyallay.

[Cuchusacemci silluta]
Tuyallay.

Bird, forbear to eat, O my Tuya!
The crop of my Princess, O my Tuya!
Do not thus rob, O my Tuya!
The maize which is green, O my Tuya!
The fruit is soft inside, O my Tuya!
Though truly the rind is thick, O my Tuya!
The leaves are tender, O my Tuya!
Do not perch on them, O my Tuya!
Do not be very greedy, O my Tuya!
Or thou shalt be trapped, O my Tuya!
Thy nails shall be cut, O my Tuya!
[Happiscayquin ceantapas  
(Pupascayquin) Tuyallay.  
Piscucata huatucuy  
Tuyallay.  
Sipisc cata ecahuariy  
Tuyallay.  
Sonccollanta tapucuy  
Tuyallay.  
Phuruntatac mascariy  
Tuyallay.  
Hinasccatan ricunqui  
(Lliquisccatan) Tuyallay.  
Huc ruruta chapchactin  
Tuyallay.  
Hinataemi ricunqui  
Tuyallay.  
[Hucllallapas chineacctin  
Tuyallay.]  

AND thou shalt be caught,  
O my Tuya!  
Seize that little bird,  
O my Tuya!  
Fasten him with a collar,  
O my Tuya!  
Make his heart beat,  
O my Tuya!  
Seek him out and secure him,  
O my Tuya!  
You will see how he is treated,  
O my Tuya!  
When he touches a grain,  
O my Tuya!  
You will see how he is treated,  
O my Tuya!  
When one is missing,  
O my Tuya!  

YNCA PACHACUTEC.

Cusieuseay Cusi Ccoyllur  
Enjoy thyself, Cusi Coyllur,
Huarmay quicunae chaupinpi  
In the midst of thy maidens,
Cay mamayquipa huasimpi.  
In the house of thy mother.

[Exit.

Ccoya.

As ūucñuta taquipuyehis  
Sing with more sweetness,
Amauta parahuice cuna  
Loveable nymphs,
(Munacuscecai siellaicuna)
Tap-yatan taquin cay cuna
Ccancunari chay ripuychis.

Depart, you that have sung of misfortune;
Let us have other music.

Song.

Two loving turtle doves
Are sad, mourn, sigh, and weep.
Both were buried in the snow.
And a tree without verdure was their hard resting-place.
One lost her companion
And set out to seek her.
She found her in a stony place,
But she was dead.
And sadly she began to sing,
My dove! where are thine eyes,
And where thy loving breast?
Where thy virtuous heart
That I loved so tenderly?
Where, my dove! are thy sweet lips
That divined my sorrows?
I shall suffer a thousand woes,
Now my joys are ended.
And the unhappy dove
Wandered from sorrow to sorrow.
Nothing consoled her
OLLANTA.

[Act I.

Huequenhuan ecapareac chaspa Or calmed her grief.
Quiccaman ñatac puririn When the morning dawned
Hininantta tapucuspa In the pure blue of heaven
Yanallay maypitaq canqui Her body reeled and fell,
(Soneccollay)
Ñispun mitcan ranqui ranqui And in dying she drew
Ñispun huañun ullpuycuspa. A sigh all full of love.

CUSI COYLLUR.

Chicantan ñin chay yarahui! This yarahui speaks truly.
Chicallataña taquihuay Enough of music,
[Sapaytaña haqquehuaychis] Torrents of tears,
Lloellarichuña cay ñahui. Overflow mine eyes.

[Exeunt.

SCENE III.

Enter the YNCA PACHACUTEC, OLLANTA, and RUMI-ÑAHUI.

The YNCA sits on his tiana.

YNCA PACHACUTEC.

Cunan ppunchaumi Auqui cuna Hail, O Auquis!
Ancha charioce rimananchis I declare the time has come
(Ccan cunahuan)
Ñan chirau chayamuanchis For the army to prepare
Llocisnanñan llapa runa For the road
Colla-sayun mascamuna. To Colla-suyu.
(Cooya)
Ñan Chayanta camaricun Chayanta is prepared
(Ñas)
Scene III.

OLLANTA.

To join with us.

Our strength is immense.

Let the arms be ready

And the arrows sharpened.

OLLANTA.

Ymatas, Ynca, tacyanaca

How, O Ynca, are these cowards

To be maintained by us?

Chay llaclla runacunaca

(haucea)

Cuzcohuannmi orco caicca

Cuzco and its mountains

Paycunapaca sayancca

Will rise against them;

Nan pusac chunca huaranca

As well as eighty thousand men

Huallahuisa suyuscanña

Who wait, and are ready

Huancaniypa tocyananta

At the sound of the drum,

Pututuypa huaccananta

And at the blowing of the trumpet.

Nan macana tuprascaña

As for me my axe is sharp

Champipas camariscaña.

And my club is chosen.

(ñan acllasecaña)

YNCA PACHACUTEC.

Tucuytarac huacyay cunay

Still I will give my orders

Huillanquichisrac pactapas

That all shall assemble,

Cumuycunman huaquillanpas

For there may be many

Yahuarñincun ancha cuyay.

Who love their blood too well.

RUMI-ÑAHUI.

Ancha phiñas huñucuncu

To order and oblige

Yuncacunata huacyaspa

The Yuncas to work
Ollanta.

Nancunatari pascaspa  
Caramantas uncu cuncu  
Hinan manchayñinta pacan  
Chay pisi soncco Chayanta  
Mana chaquic chayamanta  
Ñanta pascascca munascan  

At clearing the roads
And to dress in skins:
The most valiant
In Chayanta might be ordered
To assemble. I believe
That this will show their cowardice,
Not wishing to march on foot.
Now that the beasts are ready,
We can march to battle,
For our army is ready.

Ynca Pachacutec.

Llocsiytañachu yuyanqui  
Phiña amaru tincuric  
Chay runacuna tacuric?  
Ñaupactarac ecan huacyanqui.  
Misqui simí payynata  
Ceuyanin ricuy runata  
Manan yahuar hichaytachu.  
Pitapas ccollochiytachu.
(Ni pita)

Dost thou think to go forth
To encounter them, as a fierce serpent,
And that thou wilt raise those people?
Thou shalt first appeal to them
With a sweet mouth,
And show them compassion,
Not shedding any blood
And destroying no one.

Ollanta.

Nan ñocepas llocsisacña  
Tucuy iman camarisseea  
Soncco lami mancharisseea  
(Cai sonccoimi)  
Hue yuyaypin musphasecaña

I too must march.
All things are prepared,
But my heart trembles,
Maddened by one thought.
Scene III.

OLLANTA.

YNCA PACHACUTEC.

Rimariy ųiy cay llautuyta    Speak! I grant even my royal
munaspapas.    llautu.

OLLANTA.

Sapayquipi uyarihuay.    Hear me, alone.

YNCA PACHACUTEC.

Hanansuyu apu huaranccca    General of Hanan Suyu
(huamínccca)
Huasiquipi samariruy;    Rest in thy house,
Rima nanchisana caextinca    I will call thee to-morrow.
(Ñocca huacyanai captínccca)
Ccaya ppunchau muyurimuy.

RUMI-ÑAHUI.

Ccampa simiquin ñocapac    Thy word is mine;
Hunttaña hue chinlliyllapi.    I comply on the instant.

[Exit.

OLLANTA.

Nan yachanqui Ccapac Ynca    Well thou knowest, Ccapac
Ynca,
Huarmanantau yanaseccayqui    That I have followed thee from
childhood;
Ccantan huiñay ccahuancayqui    I have ever sought thy welfare,
Cay runaseccayqui huamínccca    Showing my valour for thee,
(Rurarccaiqui cai)
Ccanta ccatispan callpaypas    To impose thy sway
Huaranceccaman cutipurecan    Upon thousands of people.
Hampiypas umi sururcecan
(ecampai)
Cean rayeucacemi canipas.
Purun auccapas carecani

Tucuy ceahnaec tucuy tactac

Manchaciininmi llapi llactae
Anta champin circarcani
Maypin manapas llocUaccliu

Auccayquicunac yahuarnin?
Pi pacmi mana chahuaröin
Ollantaypa sutin cacchu?
Ñocan campa chaquiquiman
Hanan-suyu llipintinta

Churasccani Yuncantinta
Yanayquipac huasiquiman
Chanca eunata canaspa
Raprancutan euchurecami
Ñocatac cururarcecani
Huanea Uilleata tactaspa.\(^{36}\)
Maypin mana sayarirecan
Ollantay ñaupac ñaupacta?

Ñocaraycu tucuy llacta
Chaquiquiman hamurirecan:
Ñarac llamputa llulaspa

For thee have I sweated,
Ever have I lived to serve thee;
I have been the terror of thy enemies.
Never have I failed to fall upon them,
And to conquer their towns
As with a brazen club.
Where have I not poured out torrents
Of the blood of thine enemies?
Upon whom have I not imposed
The name of Ollanta?
I have brought to thy feet
The bright hosts of Hanan-suyu,
Thousands of Yuncas\(^{h}\)
As servants in thy house.
Conquering the Chancas\(^{i}\)
I have made them submit.
I it was who conquered
The great Huanea Uilleca,\(^{j}\)
Placing him at thy feet.
When has not Ollanta been first?
I have added many villages
To thy dominions.
Now I have used persuasion,
Now I have resorted to force,
Now have I poured out blood,
Now have I exposed myself to death.

Thou, my Father, hast bestowed
This mace of gold
And this golden helm.

Didst thou not raise me to be an Auqui?

From thee is this golden club,
For thee shall be my prowess
And all that my valour gains.

Thou hast raised me
To be the fortunate chief
Of Anti-suyu. From thee
I command fifty thousand
Men who obey me,
With all the Anti-suyu.

For all the services I have performed
I approach thee,
And humble myself at thy feet
That thou mayst raise me once more.

Behold I am thy servant:
And so shall I ever be
OLLANTA.

If thou wilt grant me the Coyllur.
Marching with that light
I shall worship thee as Lord,
And for ever shall I praise thee
Until the day of death.

YNCA PACHACUTEC.

Ollantay ccan runan canqui
Hinallapitace quepariy
Pin cascayquita ccahuariy
Ancha huichaytan ccahuanspi.

Ollanta, thou art a man.
Remain as thou art.
Remember what thou hast been.
Thou lookest too high.

OLLANTA.

Take my life at once.

YNCA PACHACUTEC.

It is for me to see to that,
It is not for thee to choose.
Dost thou know thyself?
Go forth from my presence.

[Exit.

OLLANTA.

Ah Ollantay ! Ollantay !
Thus art thou answered
Ah Ollanta ! Ollanta !
Thou who hast conquered.
Ah ! Cusi Coyllur huarmillay
Thou who hast served so well.
Cunanmi chincharichiqui
Ah ! Cusi Coyllur, my wife!
Ñan ñoca pisipachiqui
Now art thou lost for ever!
Thou art no longer for me!
Ay Ñusta! Ay Urpilay!
Ay Cuzco! Ay sumac llacta!
Cunamanta ccaayamanca
Auccan casac, casac aucca
Chay cceasccooyquita ccaracta
Lliquirecospa soneccooyquita
Cunturcunaman cconaypac
Chay aucca! Chay Yncayquita!
Huñu huñu huanancata
Anticunata40 llullaspa
Suyuycunata toellaspa
Pusamusac pullecancata
Saçahuamanpin41 ricunqui
Rimayta phuyuta hina
Yahuarpin chaypi puñunqui
Chaqiippin cancca Yncayquiti
Chaypachan paypas ricunccas
Pisinchus ñocapac Yuncia
Puchancachus chay cuncayqui
Manapunin ccoyquimanchu
Ñiñuanracc chay ususinta?
Pascarkinracc chay siminta
Manan ccampaceca canmanchu
Ñispa uticuy phinasca
Cconcor sayaspa mañactiy?

Ah Princess! Ah my dove!
O Cuzco! beautiful city!
From henceforth
I will be thy enemy! thy enemy!
I will break thy bosom without mercy,
I will tear out thy heart.
I will give thee to the condors!
That enemy! That Ynca!
Millions of thousands
Of Antis40 will I collect.
I will distribute arms,
I will guide them to the spot.
Thou shalt see the Sacsahuaman41
As a speaking cloud.
Thou shalt sleep in blood.
Thou, O Ynca! shalt be at my feet,
Then shalt thou see
If I have few Yuncas.
If thy neck cannot be reached.
Wilt thou not give
Thy daughter to me?
Wilt thou loosen that mouth?
Art thou then so mad
That thou canst not speak,
Even when I am on my knee?
OLLANTA.

Yncan paypas ñoca cacctiy  But I shall then be Ynca!
Tucuimi chaicca yachasca  Then thou shalt know,
Cunaneccu cayllaña cachun.  And this shall soon happen.

Enter Piqui Chaqui.

OLLANTA.

Piqui Chaqi puriy riy  Go, Piqui Chaqui,
Cusi Coylur ſiyta niy  Say to Cusi Coyllur
Cunan tuta sayahuachun.  This night I await her.

Piqui Chaqui.

Ñacca rini, chisi rini  Yesterday, late, I went
Cusi Coyllurpa huasinta  To the house of Cusi Coyllur;
Tarini tucuyta chuita  I asked and no one answered—
Tucuytañañ tapurini  There was not even a dog to be
Manan allecollapas canchu  seen,
(misi)²²  I could not find her—
Tucuy puncum huascarcosca²³  All the doors were closed,
Manañan pipas tianchu.  Nothing was to be seen.

OLLANTA.

Huarmancunari?  And her servants?

Piqui Chaqui.

Hucuchapas ayquepuscan  Even the rats had gone,
Manan miényta tarispa  Finding nothing to eat;
Tucu llañañ sayarispa  The owls only remained,
Hue huacayta taquicuscan  With their doleful music.
(Manchaitaña).
OLLANTA.

Yyanchari pusacapun Perhaps her father has taken her,
Hatun huasinman pacarcoc. To hide her in the palace.

PIQUI CHAQUI.

Ychapas payta huarcorcoc Who knows if he has hanged her,
Mamantinmi pay chincapun. And has abandoned her to the mother.

OLLANTA.

Mamachu pi ūcamanta No one had asked
Tapuricun ccaynamanta. For me yesterday?

PIQUI CHAQUI.

Huarancca runallan ccanta About a thousand men
Mascasunqui chaupichantin. Seek to secure thee.

OLLANTA.

Tucuy suyu hatarichun Then I will raise my province.
Tucuytan ttactanca maquiy My hand shall destroy all.
Cay maccanan maquiy chaquiy My hands and feet are my macana.k
Tucuytan champiycca ychun. My club shall deal havoc.

PIQUI CHAQUI.

ñocapas chay runataca I too must trample
Haytaymanmi ccarataca Upon this man.

OLLANTA.

Pi runata? What man?
OLLANTA.

PIQUI CHAQUI.

Chay Urco-huarancata ſini I say that Urco-huarancce
Payllan camanta tapucun. He only has asked for thee.

Ollanta.

Yncas icha mascachihuan Perhaps it is to say that the
Ñispan phiñacusearcani. Ynca
Seeks me in his fury.

PIQUI CHAQUI.

Urco-huarancea, manan Ynca- Urco-huarancea, not the Ynca.
chu
Runallan chayni millacuy. I abominate that little man.

Ollanta.

Chincarinñan Cuzcomanta That he has fled from Cuzco
Cay soncoymí huatupacun My heart tells me,
Chay tucu chaytañ huillacun And the owl declares it.
[Ñac ripusun caymanta]. I will go with him.

PIQUI CHAQUI.

Ceoyllurtari saquesunchu. We will leave the Coyllur.

Ollanta.

Ymanasaectae chincaptin! How can I bear to lose her!
Ay Ceoyllur! Ay Urpillañ! Ah Coyllur! Ah my dove!

PIQUI CHAQUI.

Chay yarahuita uyaríy Listen to that yarahui.
Picha taquieun. Who is it that sings!

[Music is heard within.
Scene III.

OLLANTA.

Song.

Urpi uyhuaytan chincachicuni

I lost a dove that I had cherished,

Huc chimlliyllapi!

In one moment!
Pacta ricuhuac mascariy puni

I searched for her in all parts,
(tapucui)

Looking all round.
Chay quitillapi.

From the beautiful face of my love,
Millay munaymi sumac uyanpi

They call her Coyllur.

Ccoyllur sutinmi

It was by reason of her beauty,
Pacta pantahuac hucpa ccayll-

A harmonious name.
anpi

Quillahuan cusca [ynti] mattr-

Like the moon in its splendour
inpi

Nanac capchiypi

Is her bright forehead,
Cusean illancu hucpa sutimpi

When it shines in brilliancy
Ancha cusipi

In the highest heaven.
Ususichucchanrichillu cayinpi

Her sister tresses hang down,
(Llampa)

Misatan ahuan

Woven in two colours,
Yanaquelluhuanllumpacrinripi

Black mixed with gold upon
(yurachuan)
h er temples,
Ricuytan racran

A beautiful sight.
(Nanacetan)

Quechip ñacuna munay uyampi

Her lovely eyebrows shading
(rancuna)
h er face

Cuychin paccarin

Are like the rainbow.
OLLANTA.

Yscaymi Ynti quiquin ñahuimpi
Chaymi sayarin
Quechiprallanri ñac chascca huachin (*naca ecahuachin*)
Tucuy sipicmi
Chaypin munaypas llipipac capchin
Soncco siquici.mi.

Achancaraypas sisan uyampi
Rittihuan cusca
Milluriyunaacta sani utecapi (*Mitun yuracpi*)
Hinan rucusca
Sumac simimpi ecantaemi pascan
Rith piñita
Asispan ecapan misqui samasccan (*ceconto*)
Tucy quitita (*Tutui quitì*).

Llampi cuncanri quespi huayuscca
Paracecay ritin
Uteu munaymi ecasconhuan cusca
Huattan puririn

Her eyes are like two suns
Fixed in her face.

Her penetrating glances
Cause joy or sorrow;
And though she is beloved and adored
The heart is wounded.

The Achancaray blooms on her cheek
Like snow;
White as it appears upon the ground,
So it is seen.

Her beautiful mouth is a sight
Which rejoices the heart:
With the echo of her delicious laugh
A joy is spread.

Her graceful throat is like crystal,
Or driven snow;
Her bosom increases from year to year,
As growing cotton;
Scene III.}

OLLANTA.

Qqueque maquinri llullu cay-
manpi
Cullarimpunin
Rucanancuna ttacca cuyñinpi
(pascacuiñinpi)
Chulluncuy cutin.

Her fingers are like icicles:
As I gazed,
And as she moved them
They gave me joy.

OLLANTA.

Ay Cusi Coyllur!
Ricsirccanchus cay taquiteca
Sumayñiquita!
Ripullachun cay llaquiteca
Maytapas quita*
Ñocan ccanta chincachiqui
Muspallasacña
Ñocan ccanta sipichiqui
Huañullasacña.

Ah, Cusi Coyllur!
I recognize that music,
For it describes her beauty;
The sorrow it brings back
Remains with me.
If I should lose thee,
I shall go mad;
If I should be deprived of thee,
I shall die.

PIQUI CHAQUI.

Sipin punicha Ccoyllurta
Manan tutapas canchanchu.

Perhaps they have killed
Coyllur,
Now the night is dark.

OLLANTA.

Ychacca ricsinecan Ynca
Ollantaypa chusasecanta
Tucuytan tarineca aucanta
Tucuytaemi saquerencca.

Perhaps the Ynca knows
That Ollanta is absent,
That all are his enemies,
And have abandoned him.

* All this omitted by Barranca.
OLLANTA.

PIQUI CHAQUI.

Hinantinmi munasunqui You would want all
Ancha ceocuce cactiquicha Because you are liberal.
Tucuypaemi raquicunqui To all the world you are prodigal,
Ñocallapactaemi micha. But to me you are penurious.

OLLANTA.

Ymapacmi can mananqui? What would you have?

PIQUI CHAQUI.

Ymapac? chacpac, caipac What! This, and this:
Sipasman ppacha econoypac To bestow clothing,
(Hucman ppachata)
Hue colqueeita ricunapac To have plenty of silver,
Chayhuan manchanampac And also to be feared.
(Ñoccatari).

OLLANTA.

Phiña phiña puniyani Be brave and valiant.
(cai ari)
Chayhuan tucuy manchacusun- With those you would be
qui. timid.

PIQUI CHAQUI.

Llachay mana chaypacchu I have no taste for that;
(Manan cai huyai)
Anchatan ñocca asini; For I am always laughing,
Anchatataemi casini; I am always idle.
Qquensuy manan ñoccapacchu. Power is not for me.
(Lercco cai)
Scene III.]

Yma pututus huaccamun (pitus) What trumpet is that
Carumantun caman hamun. Sounding from afar?

OLLANTA.

Ñoccatachu mascahuancu Perhaps they seek me.
Hacu ūaupariy. Let us go.

PIQUI CHAQUI.

Ayqueepacca ūocan cani. I am a fugitive.

[Exeunt.]
ACT II.

SCENE I.

Enter the Ynca Pachacutec, Rumi-Ñahui, and Attendants.

Ynca Pachacutec.

Ollantaytan mascachini
Mananpuniu tarincuchu
(paita)
Phiñayñiyimi puchu puchu
Paypin llocllata\(^45\) tarini
Ricunquichu chay runata?

I ordered Ollantay to be sought for.
They have not yet found him.
My fury is great;
It bears me on like a torrent.
Hast thou seen that man?

Rumi-Ñahui.

Manchariscane ccapac ecancan
(campac)
[Soneconpas chinarisccata
Ricuncani chay sallcata
Huchan punichari careean].

I have feared thee.
My heart is lost.
I find a wilderness
In place of it.

Ynca Pachacutec.

Huarancca runata aellaspa
Puriy payta mascamuhuay.

With a thousand chosen men,
March in search of him.
Scene I.

OLLANTA.

Rumi-Ñahui.

Ñacha maytapas puririn  Where can he have gone
Quimsantin'ppunchauñaschusan  In these three days,
Huasinmanta pichu pusan  That he has been away from his house?
Chay raycun mana ricurin.  Why is he not found?

Enter an Indian with a quipu.

Indian.

Cay quiputan apamuyqui  I bring you this quipu
Urupampamanta 46 cun  From Urupampa,
[Hue chimlliypin ynti munan  They ordered me to come quickly.
Hamunayta ñan ricuyqui].  Now you have seen it.

Ynca Pachacutec.

Yman chaycunapi simi?  What news are these?

Indian.

Chay quipucha huillasunqui.  That quipu will tell thee.

Brings a pole with coloured wool and grains of maize hanging from it.

Rumi-Ñahui.

Caycca llanta: ñan ceahuahuan  There is here a pole
Cay umanpi huatascaña  To which a skein of wool is fastened:
Cay rurucunari runam  It reveals that there are as many men
OLLANTA.  [Act II.

Tucuy payman tinquiscaña. As grains of corn are here sus-
(huataccaña) pended.

YNCA PACHACUTEC.

Ynatan ecan ricurcanqui? What hast thou seen?

INdIAN.

Ollantaytas tucuy Anti The whole Anti nation
Runacuna chasquireancu Has risen with Ollanta.
Hinatan huillacunccancu It has been declared to me
Ccahuatas llautucun panti That the red fringe was seen
Phurutas umallampi. Encircling his brows.

(R sanitatec)

RUMI-NAHUI.

Chaytan quipu huillasunqui. This also the quipu says.

YNCA PACHACUTEC.

Amarac phiña tacyactiy Before my fury abates
Puriy, puriy, can huaminca March! march! O valiant war-
rior!
Callpayquiri pisicetinca Go forth bravely
(Manarac ashuan chayactiy) (Even with the force now here).
Pisca chunca huaranca Fifty thousand men
Suyuquita tacurispa Are raised in thy province.
Utceay utceay puririspa March quickly;
Muchuchinmi chayan. The danger menaces.

RUMI-NAHUI.

Paccarillan llocsisacmi I will go at once,
Huallahuisa yupariseccan But now I had ordered
(camariscan)
Scene II.]

OLLANTA.  61

Ayqueccta hayccamusacmi (Collamañan puririscan)
Cayman cutichimunapac (Tucuita harcamusacmi)
Chay auccata sipinapac
Causactapas huañuctapas
Atisacmi runantapas
Ccanri Ynca! samariscay
[Huancunata camariscay].

Them to march to the land of the Collas,
All must be prepared
To capture this traitor,
Dead or alive.
This man shall submit
To thee, O Ynca! rest assured.
Be prepared for this.

[Exeunt.

SCENE II.

Enter Ollanta, Hanco Huayllu, and Urco Huarancca, with attendant Captains.

Urco Huarancca.

Ñan huamineca chasquisunqui
Anti-suyu runa-cuna:
Anchan huacean huarmi-cuna
Ricunqui cunan ricunqui:
Chayantatas purincea
Tucuy runa, tucuy Auqui
Ancha carun purinayqui
Yma ppunchauchcha taninca
Sapa huata lloesinanchis
Chay caru llactacunaman
[Chay aucca runacunaman]
Yahuartan llipi hichanchis

The valiant men receive thee,
Even the men of Anti-suyu;
And the women also.
Thou shalt see! thou shalt see!
They will march to Anta.
All the men and their chief,
Thou shalt march with them.
May that day never come,
When every year they set out
For these distant villages,
To shed our blood,
Tocanchispata paycunacta
(Ña Yncaacta ña paipata)
Micuyũinta quespicuspan
As cucafrī apacuspan
Purimuna llecta llecta
(Saicuscancu tucui)
Aco purunmi mascana
(rurunmi)
Chaypint llamapas pisipan
Chaquitapas quiscattipan
(Chaypin chaquinchista ttipan)
Chaypin ecanchipi mitccana
(Millai turpuepas quisccana)
Unupas chaypaemi apana
Canumanta upyanapac
(Huasancupi)
Ñapectuseca samanapac
(Huayuitapas o sujana)
(Huayuytahuanpashuaccyana).

To cut off from the Ynca
The provisions he needs.
By carrying a little coca
Every village will have rest.
It is needful to seek sandy ways;
And if the llamas become tired
We must walk on foot.
Although it be among thorns,
We must carry water
For drinking with us,
We must supply these things
To guard against death.

Ollanta.

Apucuna uyariyechis
Ureco Huarancca rimascanta
Chay sayecuy sutinchascanta
(camariscanta)
Sonccooyquichispi happyichis
Ceancunamanta llacuapispan
(Tcuc Antula)

Chiefs! Listen
To the words of Urco Huarancca,
Saying you should rest;
Preservetheminyourmemories,
Even when you are in mourning.
I have the heart to tell the Ynca
To desist during this year
From invading Anti-suyu.
For his army would retreat
In the year that comes,
Either from fatigue
Or else from sickness,
Or from the long marches.
The men would perish,
And many of the chiefs
Would meet with death
In such an enterprize.
Thus would it be with the sole Ynca.
If he should say no,
I should fly to prevent him
From invading us.
Rest in your houses,
I shall be in your villages.

May our Ynca live for ever!
Raise the great signal.
Prepare for him the llautu,
And the crimson tunic.
OLLANTA. [Act II.

Yncan paccarin tampupi
Yncan paccarin. Yncan paccarin.

Let the Ynca appear in Tampu,
The Ynca is here! The Ynca is here!

Urco Huarancca.

Maquimanta chasquiy Ynca
Sayace churasean llaututa
Caru carun Huilleañuta
Huilleca umuta huacyactineca
Hamullancaen ppunchan tuta.

O Ynca! receive in thy hands
The crimson llautu we offer,
How grand is Uillcañuta.
As Uillca are you seen
Day and night—the first among us. m

They seat Ollanta on the tiana, take off his yacollo, and put on him the royal robe and llautu.

All.

Yncan paccarin Ollanta
[Yncan paccarin. Yncan paccarin.

Long live the Ynca Ollanta!
Hail to the Ynca! The Ynca!

Causapuasun. Causapuasun.

Long may he live! Long may he live!

Llantuycausun. Lllantuycausun.

His life be our protection!

Sonccocontan chaypace camarin
Yayanchis hina uyhuaycausun
Churinta hina luluycausun
Huac chancunata cuyaycausun
Soncco ruranpi hatallahuasan.

Our hearts are ready
To obey our Father!
As a son he will love us,
He will care for us,
His heart will be ours.

[The music plays, with tambors and pincullus.

Ollanta.

Urcco Huaranceca Auqui cay
Anti-suyuta camachiy

Urcco Huaranceca be noble!
To rule over Anti-suyu!
OLLANTA.

Caycca chucuy, caycca huachiy Here are these arrows, here this helmet!
Sinchi huamincatecay. That you may also be valiant.
(Huamincaypas ceantae) [Urco Huarancca receives the arrows.

ALL.
Urco Huarancca huaminca O brave Urco Huarancca!
Causachun! causachun! Long may he live! Long may he live!

OLLANTA.
Hanco huayllu: canmi canqui Anco Huayllu as thou art
Ashuan yuyac hatun Auqui A great and wise Auqui,
(machu)
Canmi cunan churahuanqui As thou art likewise
Huillac Umucc ayllun canqui Of the lineage of the Uillac Umu,
(Huillca)
Cay sipita huamincayman. Put on these badges, and conquer death.

|Puts on him the golden bracelet.|

HANCO HUAYLLU.

Huarancca cutin yupaychani A thousand times, I venerate,
Ccapac Ynca rurascayquita. O powerful Ynca, thy deeds.
Ccari ccarita ccahuariy Behold the mighty warrior,
Umanmanta saphicama From head to foot
Quiscahuan ppachalliscacata Bristling with arms.
Chaynan cana ccari ccari. Surely he indeed is a warrior!
Maman hayccaec ricunchu Will he not behold
Huasayquita auccacuna? The backs of his enemies?
(auccaiquicuna)
Ayquehuactac Puna-runain He will neither fly like a mount-
Manchahuactac llullu ccachu.49 taineer
Nor be humble as the weeds.

URCO HUARANCCA.

Choose, O men of Anti-suyu!
What the Ynca advises.
All men take up arms—
All the provinces together.
The old Ynca from Cuzco
To prepare their clubs,
And arouse their men,
Likewise it is his order.
All Cuzco will go forth
To attack our lands
And destroy our houses,
Treating us as enemies.
Lose not a day,
Prepare upon the hills
The means of defence,
Let there be no waste of time.
Quickly bar the quarters,
Scene II.

OLLANTA.

Huc puncullata haquespa
(s)
Tucuy Antini chequespa
(Orccocunapi hatarihuay)
Llapa onceopi hatariychis
(Hinantimpi miyuta cutay)
[Asca miyuta cutaychis]
Huachinchista hampinapacc
Auccanchista sipirapacc
(Chaichuanhuachipitinanpacc)
Cay tucuytani utccaychis
(Huñunamapacc utccay utccay).

And leave one door open
Towards the Andes.
Arouse all men at once
To grind all the poison
And prepare our arrows,
That in wounding the enemies
Death may come at once.

OLLANTA.

Urco Huarancca cean acllassacay
I have chosen thee, O Urco Huarancca!

Auquicunata ñaupacpac
First among the nobles:
Ayllu Aylluta pusacpac
To honour thy lineage.
(vacapac)

Sayanantari unanchascay
I have marked thee to be alert.
Auccanchis manan puñunchu
Our enemies do not sleep.
Hue cutipi atipaspaceca
Thou canst conquer them,
(yaicuita)
Cutipunccan taceca taceca.
And force them to retreat.
Runa-cuna ccompisunchu.
Shall men not act as men?

URCO HUARANCCA.

Ñan quimsa Chunca Huarancca
Here are thirty thousand
Anticuna cay [tampupi]
Antis in the tampu—
(pi)
Manan ñocachis ucupi
Canchu quella canchu hancea.
Apu Maruti llocshineca
Ullea-pampa Anti-cunahuan
Chay ttinqui Queru⁵¹ pataman
Chaypim happinea runanta
Pacascata huillanaycama
Llapan hatun soneco cama
(Chimpanpitaemi hinatace)
Auqui Chara runantatace
Pacaneca huac yanaycama
Chara munaypim puñunqueca
Chunca huarancea Antinchis
Pacharpi⁵² Camayoc ńinchis
(Pachar huaicopin hapinchis)
Huc chuncattatae Ayllunca
Yayeumuchun Cozcoeuna
Upallaspalla Suyusun
(Ama rimarispa suyai)
Tucuy toclapi eacentinri
(uquipi)
Lluttasecan puncunchisecuna
(Quirpascean)
Huateceaspalla Suyusun
(Lloellamuncsecumunaymunay)
Putucunchista phucuna
Chay pachañan Orecoecuna
Chapicunca ruminintiri
Chuchin urmamunceca rumi

Amongst us all
There is neither coward nor sick.
The Chief Maruti will go forth
With the Antis of Uilca-pampa,
To the confluence of the Queru,
Where he shall conceal his men
Until I give the order.
All have large hearts.

The noble Chara with his men
Shall wait on the other bank.
There shall sleep with Chara
Ten thousand Antis.
In the valley of Pachar

Shall be other ten Ayllus.
Until the Cozeos enter
We will quietly wait.

When all are within

We will close the entrance,

And it shall be as a flood.

At the the sound of the conch
The rocky hills
Shall pour out stones,
The stones shall be as hail.
Scene III.

OLLANTA.

The missiles shall roll down,
All shall be buried,
This will be their punishment.
As for the fugitives
They will die by our hands,
Or by the poison of our arrows.

[They play pincellus and pututus, and exeunt, shouting:—]

All.

Allinmi! Allinmi! Good! Good!

SCENE III.

Enter Rumi-Ñahui dressed in mourning, with two Attendants.

Rumi-Ñahui.

Salloce Rumi! Rumi Ñahui!
Yma quencha rumin canqui
Ceaccamantan llocacircanqui
Sonccoyquim curaca cchahuy!
(Chaimi ceasapac Yarahui)
Manachu maquiqui carecan?
Chay huayceopi pacasccata
Ollantayta ccearcoscata
Manachu yuyarircanqui
Tapara soncco casecanta?

Ah Rumi! Rumi Ñahui!
What an unfortunate art thou!
Thou hastescaped from a rock—
For me it is a sad yarahui!

Have you not in your hands,
Hidden in this valley,
The fugitive Ollanta?
Dost thou not remember
That he has a treacherous heart?
With all his arms
Shalt thou not pull him down?
Why hast thou not tried
The arts of stratagem
To deceive his army?
He, being weak, has become valiant.

A thousand men
In this day
I have slain
With this hand. Thus only
I escaped. They thought
That he was a coward,
Therefore I sought him,
Thinking he would fly.
But in the entrance of his camp,
On every side,
Rocks began to fall,
Bringing with them many blows.
Thus the volleys of stones,
And the many rocks,
Killed and buried my men.
Here and there they fell,
The blood ran in the valley,
Flowing like a torrent.
I also beheld
A quantity of blood;
Yet I saw no one,
No man came forth,
Mana pipas ricurictin
Huancca cuna huarcca huarc- can
Yma uyahuan tincusacc
Yncahuan cunan cayllampi
Manan canchu caypacc hampi.
Risac maytapas ripusac
Ñan cunan seccocuymana
Cay huaracahuan ñoccallata
Ycha cachus pay camalla
Ollantaypas urmancacaña.

(heiac)

None could be seen,
But my men were killed.

How can I return
To appear before the Ynca?
I indeed am lost!
Whither shall I fly?
I will hang myself
With my own sling.
The same will serve,
When Ollanta shall fall.

[Exit.

SCENE IV.

Enter YMA SUMAC and PITU SALLA.

PITU SALLA.

Ama chicata puncuman
Yma Sumac llocsillaychu
Amatacc chaypi suyaychu
Mamacunam phiña cunam.
Yma Sumac sutiquipas
Ancha munacuscay ñaña
Hinapitace pay camaña
Huillapunman maypas pipas
Aclllaman⁵³ cusita ceconam
Cay canchapi huesccacuspa
Tiyay caypi cusicuspa

Yma Sumac, do not go
To the door so often.
Do not wait there,
Lest the matrons be vexed;
Thy name is Yma Sumac,
And it is well beloved.
Only to hear it
And to pronounce it
The Virgins are filled with joy.
When thou art here
Thou art surrounded with plea-
sure.
Pin caymanta pita horeconan
Caypin taricunqui ricuy
Tucuy yma eñiquita
Sumac ppachata ccorita
Caypin tucuy misqui micuy
Ynca yahuar acllacuna
Llapallanmi munasunqui
Tucuyllancu yuyace eunac
(Tucuy tucuy)
(Maquinaipun apasunqui)
Ña muchaspa ña llulluspa
Ccasonecupi churasunqui
Ccanllatan huayllusunqui
(acllacu)
Uyayquipi ecahuauspaspa
Ymatan ashuan munanqui?
Huc ñañancu canayquipac
Paycunahuan tiyanayquipac
Chaytan ecampas unanchanqui
Tucuy Auquip yupaychasecan
Ynca yahuar acllacaman
(Yma)
Yntita ecahuaspa saman
Ynticce hallanpac camascan.
(Ttallampac)

YMA SUMAC.

Pitu Salla, millay cutin
Chayllatacc, chayllatacc

No one ever goes out.
Here thou shalt see
All kinds of comforts—
Beautiful cloth of gold,
And sweet food.
The Virgins of Ynca blood
Love thee, all of them,
All the mistresses
Kiss and are fond of thee.
Thee alone they set apart,
Thee only they love
And embrace.
What more canst thou want?
Thou who shouldst serve the sisters,
Sit down with them all.
Thou shouldst also know
That thou art accounted noble,
And as a royal virgin.
Thou art as a child of the sun,
They guard thee, as belonging
to the sun.

Pitu Salla, many times,
Only this, only this,
Cunahuanqui ñoeccaractacc
Rimarisacc chaymi sutin
Anchatan cheenipacuni
Cay canchata cay huasita
Caypi caspa cay ceasita
Ppunchau tuta ñacacuni.

You say to me.
Now I will speak
The very truth.
This court, this house,
The useless life,
Days and nights I hate.

The faces of the old women
Above all I detest.
That is all I can see
From the corner where I sit.
In this place there is no joy,
Only tears to weep.
Your wish would be
That none should live here.
They all walk, as I see,
Between laughing and crying,
Their fate in their hands,
Full of anxiety.
I am shut up here,
Because I have no mother.
Having no good nurse to tend me,
I have been to seek for one.
Last night I could not sleep,

I wandered to the garden,
And there I heard,

In the moment I was there,
Hacacuyta pis ñacarin
Chica llaqui cuyapucuspa
Huañullayman ñin ceaparin
Hinantintan ccahuarini
Chuechaypas chascallicuspa
Huacyani mancharicuspa
Pipas cay riecuniy ñini.
Yapataemi ceaparimun
Yntillay horecohuyay-ñispa
Ancha cuyayta anchispa
Soncco ququehuiyta hiqquiman
(Yapa yapapai)
Chaccayta caytan mascani
Mana pita tarinichu
Huayallapi chihuinn ychu

Ñoccarï pay huahua cani
(Sonccoytace lliquieuspa
Ceascoyta saqquetya munan
Yuyarini choypas cunun
Mancharinín sipieuspa
Hinan caypi Pitu-Salla
Llaquillan quiqun quesaecun
Huiquyllan huiñay sisacun
Yachay hinan munay ttalla
Amapuní cunamanta
Rimanquichu qquepanayta
Chechinim cay acllanayta.

A voice of mourning,
Groans and cries of one
Who prayed for death.
I looked all round,
With hair dishevelled,
Who art thou that mourns
So sadly? I exclaimed.
Take me from hence,
O sun! deliver me.
I looked all round;
My heart trembled.

I searched but in vain,
I found nothing,
Only the grass whistling in the meadow.
I am but a child;

My heart almost
Leapt from my bosom.
Even now, when I remember,
I am full of terror.
Even now, Pitu-Salla,
The same sorrow haunts me;
And the grief lasts for ever.
O my beloved nurse,
Listen to my wish.
Do not say I am to stay;
I hate this state of seclusion.
OLLANTA.

Scene IV.

PITU SALLA.

Yaycupuy ari ucuman
Go in. Do not let
Pacta paya llocsimunman.
Any of the old women see you.

YMA SUMAC.

Cay ceanchan ūoceacacmi?
Is this place for me?

Enter CCACCA MAMA, dressed entirely in white.

CCACCA MAMA.

Pitu Salla ūirceanquichu
Pitu Salla, hast thou given
Chay herqqueman cunasccaita?
My orders to this child?

PITU SALLA.

Ymaymantam huillani?
What should I tell her?

CCACCA MAMA.

Yma ūintace simiquiman.
What I have told you.

PITU SALLA.

Ancha cuyaitan huaccacun
She weeps without ceasing,
Manapunin uyacanchu
And will not put on
Aella ppachata chasqucuyta.
The dress of the virgins.

CCACCA MAMA.

Manacha anyarircanqui?
Hast thou not censured her?

PITU SALLA.

Pachatan ceahuarichini
I showed her the dress,
Huaccha cascanta horccospa
That she might take off
Ña huamanmanta cearcospa
The old clothes she wears.
Chay yuyayta hinan ūini
I tell her she is not a child;
[Act II.

Mana alla canqui chayca.

And that she cannot be a chosen one:

Millay llaquin ceatisunqui
That, being dirty and sad,
[Yanapacun ccan muyunqui
She must be a servant
Cay huasiipi ñispa laycca.]
Always in this house.

CCACCA MAMA. (To Yma Sumac).

[Munanceca, Mama, munanceca
For thy loving nurse
Cay ppachatan pay chasquircea
Wilt thou not change thy clothes?

Mana chairi pay riuncca]
Seest thou not this dress?
Ppasñallan huiñaypaec canqui
Thou shalt always be a servant;
Ymapaccha pay yuyacun
Thou shalt know thy dress;
Usuri mana yayayoce
A daughter without a father,
Huillullu mana mamayoce
A child with no mother.
(Ue herqque)
Chaccay pucac taparacum.54
Here is a large butterfly (a bad omen),

Sutinta ñinqui sutinta
Say thy name, thy name.
Chaypace canqui caycunapi
Thou art here shut up,
(Cawni cai percaucunapi)
Closed up within these walls,
Tucuy pacaec accarapi
And even thy name is forgotten.
Tucuy milpuce sutintinta.

[Exit.

PITU SALLA.

Ay Yma Sumac! Yma Sumac!
Oh, Yma Sumac! Yma Sumac!
Pacanmanchas uyayquita
Thou wilt be concealed.
Yma pereca sapayquita
What wall will hide you, in solitude,
SCENE V.  

Enter Rumi-Ñahui * on one side, and Piqui Chaqui on the other, looking about very carefully. They see each other.

Rumi-Ñahui.

Maymantatac Piqui Chaqui Whence, Piqui Chaqui,  
(Yma hinan ccan)  
Cayman ecanca chayamunqui Dost thou come?  
Huañuytachu masccarcanqui Dost thou seek death  
Aucca Ollantayhuan huaqui? With the traitor Ollanta?  
(Ollantayhuan cusa)

Piqui Chaqui.

Ccisco-runca caspan huichu Being a native of Cuzco,  
Llactallaiman hampucuni I come to my town  
Chay huaycapi manapuni In yonder ravine,  
Yachacuyta atinichu I can no longer stay.

Rumi-Ñahui.

Ymatan Ollantay runan? What is Ollanta doing?  

Piqui Chaqui.

Chay ecaytutan cururan I am spinning this heap of wool.  
(quipucta)

Rumi-Ñahui.

Yma ccaytu? yma cururta? What heap? what wool?  

* Von Tschudi has Huilca Uma.
OLLANTA. [Act II.

PIQUI CHAQUI.
Tapuhuaycca ccoycunaspa Dost thou ask me? Give me
(Ymatapas cunan cohuai)
Chay pachacca huillascayqui. Those clothes, and I will tell.

RUMI-ÑAHUL.
Hue allin caspita huatanaypace I will give you a good stick,
Quimsatatace huarunaypace. And to hang you—three.

PIQUI CHAQUI.
Ama manchachicu huaychu. Oh, do not frighten me.

RUMI-ÑAHUL.
Utecayta rimariy ari. Then speak quickly.

PIQUI CHAQUI.
[Canpas uyarihuay ari But you will not listen.
Ñoccaac ñausay apuniu I am turning blind,
Rimriyapas upayapunmi My ears are getting deaf;
Machulaycca huanupumi My grandmother is dead,
Mamaytaaca econceapunmi. And my mother is alone.

RUMI-ÑAHUL.
[Maipin ñinay Ollantayce? Where is Ollanta? Tell me!

PIQUI CHAQUI.
[Chusapunaccanmi tatayce My father is from home,
Manan poconechu paccayce And the paccays are not ripe.
Pocchupurseanmi callpayce I have a long walk to-day,
Sasan chay cuncu llantayce It is difficult to carry me.
Ynca uccupin Mancauayce The Ynca would cut up his
Ancha carus sallccantayce]. The desert is very far off.
RUMI-NAHUI.

[Astahuan phiñaclahuascay] If you vex me again
Ricuyhuancuncoyquimantacce.] I will take your life.

PIQUI CHAQUI.

Ollanta? ccanin sayarin.
Ollanta? pircata hoecarin
Ancha huanceacc rumimanta.
Hina runacunamanta
Yscayta hucman huatarin
Hatun runa llocsinanpace
Ymanasccan ecan Yncacri
Umpu ancac hina surun

(\textit{huallpa})
Cay ppachayqui ricuy tturun
Qquellichacunmi yanari.

Ollanta? He is at work.
Ollanta? He raises a wall
Of very great stones,
With his men.
He fastens two dwarfs,
That a giant may come forth.
Tell me! why are you,
Like the eagle spreading his wings,
With such long clothes,
That the mud stains black?

RUMI-NAHUI.

Manachu Ccosco llactata       Seest thou not the city of Cuzco
Ccahuarinqui huaccascacta    Is filled with mourning,
Pachacutec pampascata       Pachacutec is buried—
Ricullay llapa runata         All men are dressed
(\textit{llata})
Tucuymi yanata pachan        In mourning clothes,
Tucuymi hueqquecta huaccan.  And there is great lamentation?

PIQUI CHAQUI.

Pitac Ynca tiay cuncca       Who shall be Ynca
(\textit{cunanri sayanca})
Pachacutec rantintani ?      To succeed Pachacutec?
(\textit{qquepantari ?})
OLLANTA. [Act II.

RUMI-ÑAHUI.

Ccapac Yupanqui sayancca. Ccapac Yupanqui stands.

(Thupac)

PIQUI CHAQUI.

[Pachacutec churillanca] Though Pachacutec has sons
Qqueparincecan ascetacaemi In great number,

(punin)

Cacetaemi hue cunae llanca? Shall it still be him?

RUMI-ÑAHUI.

Tucuy Cozcon acllan payta All Cuzco has declared it.
Yncari llauttuntan saquen The Ynca has assumed the llautu,
Champintan saquen camaq- He has taken the champi.

quen

Atincuchu hucta acllaita Him alone can we choose,

[Ccanmi ccatihuay utecayta.] He alone can be taken.

PIQUI CHAQUI.

Apamusac pununayta. I must go to fetch my bed.

[Exit.

SCENE VI.

Enter Ccapac Yupanqui, the Uillac Umu, and Nustas,

(Thupac) with attendants.

YUPANQUI.

Cunan ppunchaumiauqui-cuna On this day, O nobles!
Llapata yupaychayquichis All of you should worship
Yntiman chasquichiquichis And venerate the sun.
Yntic huarmin cacuwan All virgins that exist
Hinantin suyun cusicun
Cay canchaypi rieuspa
Sonccooy hinatac yupaspa
Ceanecunata yuyan rieun.

Are filled with joy,
To see it in this place.
Remember your duty,
To pray with your hearts.

Uillac Umu.

Ccayna ppunchau saya ecosñin
Yntic suyun uyancama
Chasquincancha Pachacamac
Tucuy ecanam sami lloesin
Huillan Ynca tacurirccan

Yesterday the smoke arose
To the region of the Sun.
Pachacamac is now
Filled with joy.
But one thing has moved the
Ynca—

Piscocuna canassecapi
Llamacuna rupassecapi
Tucuy runan ecahuarineccan
Huc ancatan quicharcaicu
Ceasconta ecahuaicunapac
Sonecomanta reesinapac
Chusacllatan tarircaycu
Chay ancan Antinsuyuyqui
Uttcay chaita huñupuna
Ceasacunmi y chaicuna
Chaitan cunun huatupuyqui.

In the sacrifice of birds,
In the burning of llamas,
All men have seen.
We opened an eagle
To observe his bosom,
And divine from his heart.
We found it empty.
That eagle, as to Anti-suyu,
Shows we shall soon
Put down the revolt—
It augurs that they will submit.

Ccapac Yupanqui.

Cay Anansuyu Huamineccan
Chay Ancata quespichirccan
Payllatac chinearichirccan
Chay chicca runacunata.

That valiant Anansuyu
Left this eagle free—
And she has been the destruction
Of so many men.
OLLANTA.

[Act II.

RUMI-ÑAHUI.

Ñan Apu Ynca Yuyayqui   Great Ynca, thou knowest
Hunttasccataña yacharcecan    All that has happened,
Chaicca huchaypunin carecan   And what are my sins.
Ruminecani cay camayqui     Although I am a stone,
Rumin ñittirecan tucuyta    I will obey thee as a stone.
Rumihuanmi llocscirecani    I went forth with a stone,
Payhuan macana curcani      And with it I fought,
Chaymi atirccanecu suyuita  Though they held the province.
Huc llatan mañacuscayqui   There is only one thing
Saqueuehuascay ñoecallaman  That I would ask;
Nocecan risac pucaranman    It is that I may go to the
Llaquen ñoecca aïsamuscayqui. I promise to gain a victory.

CCAPAC YUPANQUI.

Ccampan chaycca ruranayqui    Here is what thou must do
Chay sutiquita hoccaripuy     To recover thy name—
Mana chayri cacharipuy        Thou must not abandon
Suyuta : hinan camayqui.      The province. Such is thy duty.

UILLAC UMU.

Pisi ppunchaupin ricunqui       Thou shalt see, in a few days,
Anti-Suyuta chaquiquipi         Anti-suyu at thy feet;
Hinan tincuni quipuyquipi       So I find in the quipus.
Utecay utecay rumi tunqui.      Fly! Fly! Rumi-tunqui.57

[Exeunt.

[A scene with Rumi-Ñahui and a Cañari Indian, not in my manuscript, is here inserted by Von Tschudi and Barranca. I believe it to be a modern interpolation.]
SCENE VII.

Enter Ollanta and Rumi-Ñahui covered with blood.58

Rumi-Ñahui.

Huarancca cutin muchani
Cccapac Ynca maquiquita
(yupiquita)
Cuyapayay huac chayquita
[Chaqui quipitaccami cani].

A thousand times I adore,
Powerful Ynca, thy hand.

Have pity on this unfortunate;
I am at thy feet.

Ollanta.

Pin canqui cayman purirei?
Pin chay hinata rurasunqui?
Mainecmanta musphamunqui
(urma)
Chica usupa chica quiri.
(Pitac canqui)

Who art thou? Whence dost thou come?
Who has done this to thee?—From whence hast thou fallen?
Who has thus wounded thee?

Rumi-Ñahui.

Anchatan can recsihuanqui
Rumin cani chay ceormani
Chaquiquiman chaymi urmani

You know me well;
I am that Rumi.
For this I have fallen at thy feet.59

O Ynca, favour me!

Ollanta.

Sayarimui cay rienayman
(maqueiman)
Pin chainata rurasunqui

Rise. Here you have my hand.
Who has done this to you?
Pin cayman pusamusunqui
Cay tampu llacta casecayman
*(iman cai nauqueimaní)*
Mosoc ppachata apamuy
Munasceaini cay Auquicca?
Ymanascecan sapayquicca,
Manau canchuc ecanpæ huañuy.

Who has led you
To my town, to my lodging?
Bring new clothes,
For I love this nobleman.
Why art thou abandoned?
Thou shalt not die.

**RUMI-ÑAHUI.**

Mosocc Yncan chay Cozcopi
Ceapac Yupanqui tiyaeun
*(Tupac)*
Caymi Tucuyllata raycun
Causac yahuar phosoccopi
Hinantintiña ccorospa
Manan sonecon tiyaycunchu
Tucuy ñucchun puca sunchu

The new Ynca, in Cuzco,
Tupac Yupanqui, is now enthroned.
He is a cruel tyrant:
He lives in the midst of blood;
He shows no mercy;
He never softens his heart;
Like the red ñucchu and the sunchu,⁶⁰
He devours all in his madness.
Perhaps you may remember me.
Knowing me, this Yupanqui
Has drawn this blood.
In his depraved heart
He does one thing, and imagines another.
You are now father and mother to me.
Here you have me in your house.

Tucuyta sipin mosccospa.
Carccani : ychas yuyanqui
Chayta yachaspan Yupanqui
Huac yahuar paypa camanmi
Chay caracc soneco caiñimpi
Cayta ruray, cayta camay

Ñan rieunqui mama yayay

Caynam quirihuan huasinpí.
Ollanta.

Ama llaquichu Rumi
Ñocca cunam hampiscayqui
Ccantataem cahuascayqui
Ccannmi canqui paypac tumi
Ynti huatana ppunchaupi
Cay tampupi hatun raymi
Chaypacha cochucunaymi
Tucuypas cochucamusun
Pucarapi hayllimusun.

Do not be afflicted, Rumi,
I will now cure you,
I will give you help.
You also must prepare your knife;
On the day of Ynti-huatana,
A great Raymi, in this tampu,
Will be celebrated.
Then we must advance
From the fortress, with songs.

Rumi-ñahui.

Quimsa ppunchau raymi cachun
Cusicuypas taesa canman
Chaypacc ichas alliyaiman
Sonconco chaypac rimachun.

The Raymi will be for three days;
The time of joy is short;
By that time I shall be well.
I speak from my heart.

Ollanta.

Hinan cancea, quimsa tuta
Hatun Yntita huatasun
Cusipi tucuy tiasun
Huisccasunchis cay tamputa.

So be it. Three nights,
We gaze on the great Sun;
We shall be seated in joy,
For that time the Tampu is closed.

Rumi-ñahul.

Huarmicunatan cunana
Paycunac tatanmi cancea
Paycunacaypi samancce
Huarmi ceasecanta apana.

The servants shall be told
That they may arrange for the night.
Also they should bring
Their women with them.

[Exeunt.]
ACT III.

SCENE I.

Enter Yma Sumac and Pitu Salla, from opposite sides.

Yma Sumac.

Munacusccay Pitu Salla
Haycaec caman pacahuanqui
Chay simita? Ricuy Salla
Cay sonccooytan patmihuanqui
Caina hueqqehuan camalla
(Sipihiuanquin hue)
Cayta upallahuaspayqui
(Mana can huillahuaspayqui)
Pithuiscanin huchaymanta
Picha llaquin caineccemanta.
Ama pacahuaichu urpi

Pitac phutin pitac huacean
Cay chiuinic muya ucupi?
[Huillayculla huayna urpi.
Mainicepitae paita pacan
Cay chica sumac suturpi?
Nihuay pitac payta huarecan
Noccaman ricurimanta
Nocehuan rimaycunanta.] *

Dearest Pitu Salla,
How long will you hide
This from me? See, Pitu,
How you have torn my heart
By not telling me yesterday,

Why are you so silent?

It may be for my sins
That I desire to know.
My Dove! do not keep it from me:
Who is it that mourns
Each instant, within the garden?
Speak, my young Dove!
Why is it hidden from me?
Tell me, beautiful one.
She who thus makes her moan,
Why may I not see her—
Why may I not speak to her?

* Von Tschudi has only two lines here.
PITU SALLA.

Yma Sumac huillascayqui
Hucllata ccanmi ichacca
Ymatapas ricuspayqui
Pacaycunqui rumi ccacca
Ñan ceantacca ricuscaayqui
Ancha llaqitan ricunqui
Milluy cutin y phuyunqui.

Yma Sumac, I will tell
To you, what you would know;
But you must hide it,
As if thy bosom were a rock;
For that which you will see
Will cause you great sorrow,
And you will be without com-
fort.

YMA SUMAC.

Manan piman huillasacchu
Yma haycata ricuspapapas
Amapuni pacahuaychu
Millpusacmi tucuytapas.

Do not conceal it,
Do not hide anything:
To no one will I confide it;
I know how to bury it.

PITU SALLA.

Cay muyapin ccacca puncu
Cayllallapi suyaacuhyay
Llipi Mama puñuchunca
Ñan tutaña tiayuscay.

Wait for me at the door
Belonging to the garden,
When all the matrons sleep,
In the dead of night.

[Exit.

YMA SUMAC.

Ymaymantan yuyascan
Cay sonccooy huatupacuspapas
Ricullayman pis huaccascan
Cay pencecapi hiquicuspas.

What shall I then know!
My heart seems to guess.
How much shall I grieve
When it is shown to me!
Enter Pitu Salla, with a light, a cup of water, and a small covered vase.

Pitu Salla.

Hatarii cunam ccatahuay        Now is the time,
Cay canchata pacaycuspa.       Rise and cover the light.

Opens a door concealed in the wall, discovering a small room with Cusi Coyllur chained to the wall, senseless.

Caymi Ñusta mascayqui          Here is the hidden Princess.
Ñachu soncoyqui taninña?      Does thy heart cease to beat?

Yma Sumac.

Ay ñaña, ymatan ricuní!      Alas! what do I see?
Ayatachu pacancaanquí?      Have you hidden a corpse here?

Pitu Salla.

Ymatac cayce ñoccapac      What has happened to me?
Yma Sumac urpillay!         O Yma Sumac! my Dove!
Cutinpuay cunanllapac       Return to thyself.
Hampuy, hampuy, Siellallay. Get well! get well! my Siella.

Throws a little water in her face, and Yma Sumac comes to herself, hiding behind Pitu Salla.

Ama ñaña manchariychu       Do not fear, my sister,
Manan ayachu huc huaccha   She who weeps is not a corpse;
Ñustan caypi llaquipacha.  It is a Princess who is here.
Scene I.]

YMA SUMAC.

Causanrachu cay huarmicca? Is that woman still alive?

PITU SALLA.

Asuycamuy yanapahuay Come near and help me.
Causanraemi ricuy ccahuay See! she is yet alive.
Hay huarihuay cay unuta Bring me some water,
Mattiy cuytace chay puncuta. And shut well the door.

She throws a little water in CUSI COYLLUR'S face, who comes to herself.

Sumac Ñusta ymananmi Beautiful Princess, wherefore thus?
Caycca unu, caycca micuy Here is water, here is food.
Asllatahuan tiyaricuy Rest thyself a little;
Cunallunmi yayamuni. But now I must be gone.
(Yaicumuni cunallanmi)

YMA SUMAC.

Pil'an canqui sumac urpi Who art thou? Beautiful Dove,
Asllatapas micunihuac Will you not eat a little,
Ychas chayhuan causarihuac. To keep thyself alive?

CUSI COYLLUR.

Yma ashuatan munascani Here is what most I love.
Chica ascca huatamanta After so many years,
Huc huahuata habuamanta O my child! my child!
Yaycumucta ricuscani. I see thee once more.
OLLANTA.

[Act III.

YMA SUMAC.

Ay Ñustallay sumac halla
Sumac chayña⁶³ ecoriquitu
(pisco)
Ymapitac can camalla
Hucharcanqui urpita?

Ymanasca chica calla
Ymanasca canca pitu
Cay huañuyhuan pittuiscanqui
Puytucee puncupiña canqui?
(Cai ecarihuan huanqui huan-
qui.)

CUSI COYLLUR.

Sumac huahua, munay ruru,
Noccaea hue huarmin cani
Cay puytupi panti⁶⁴ muru:
Noccan casaracurcani
Huc ñani ruruta hina

Payri concca huarccan phiña
Manan yacharcanchu Ynca

Payhuan huatasca casccayta
Hinapi Ollantay manactinca
Phiñacuspa eccecon paita
Noccatari ripuctinca
Camachin caypi canaita,
Nanae huatan caypi cani

O beautiful Princess!
Beautiful golden finch!
What hast thou done?
How hast thou sinned, my
Dove?
Why have they oppressed you?
Why have they made you suffer?
Do you desire death,
Thus shut and tied up?

Lovely child! beloved fruit!
I am a woman,
Like the seed of the panti.
I was married to one,
Who was as the apple of my
eye.
They married me to him
Without the knowledge of the
Ynca,

Who turned upon me
And banished Ollanta.
Before, he was in favour.
As for me, I was sent
As a prisoner here.
Now it is many years
Scene I.

OLLANTA.

Ricuy ymaynas causani
Mana ricunichu pita
Cay yana huatay huasipi

Manan ūoccapas samita
Tarinichu cay misquipi
Suyacumin chunca mitta
Huañunayta cay sipipi
Cay quellay huascahuan huataasca
Tucuypatac ni econceasca
Canri pitac canqui lulu
Chica huarma chica llullu?

That I have lived in this place.
See how I am
In this prison, without a companion.
Here there is no joy.
What pleasure can be here?
Ten times I am ready
To welcome death,
Fastened with chains
And forgotten by all.
But who art thou,
So young and so tender?

YMA SUMAC.

Noccapas ccantan ccatiqui
Phuticuspa huccacuspa
Ususcanin cay huaspi

Sonccoimi ccanta ricuspa
Ceasucun cay ecsscollaypi
Manan mamay yayaicanchu
Manan pipas ricesihuanchu.

I have always sought thee,
Transported with grief:
From the time I was in this house
My heart leapt within me
That I might know thee.
I have no father nor mother,
And know no one as such.

CUSI COYLLUR.

Haica huatayocmi canqui?

How old are you?

YMA SUMAC.

Millay huatayoccha cani
Cay huasita chiccnicuspa

Perhaps I have many years.
I hate this house,
OLLANTA.

Hinapaceni yupasccani Mana caypi yachacuspa. And I have not counted While I have lived here.

PITU SALLA.

Hue chunca hinacha huatan She has about ten years, Hinatan ñocca yupani. So I count.

CUSI COYLLUR.

Yman ecampa sutinquicca? What is your name?

YMA SUMAC.

Yma Sumac sutei carecan They call me Yma Sumac. Chaypas suteitan pactarecan. But perhaps I am not like my name.

CUSI COYLLUR.

Ay huahua! Ay urpillay! O my child! O my dove! Cay ecascoyman asuycamuy Come to my bosom; Ceanmi canqui samillay Thou art my joy. Ñocace huahuay, hamuy, My child! Come! Come! hamuy, Cusiy cachun millay, millay, My joy is many many times, Chay sutitan churancayqui. For I gave thee that name. [Embraces her.

YMA SUMAC.

Mamay! ymatan ruranqui O mother! what do you do? Ama ari saqque huaychu Have I known thee only to weep? Reccicuyqui lllaquiypacchu Hast thou left me alone? Usuepacchu saquehuanqui To whom shall I fly? Pimanatace cutirisac Where shall I turn!
Scene II.

OLLANTA.

Cutinipuyari ñahuiyman
Hampuy arı cay maquiyman.

To whom shall I turn my eyes?
Give me thy hands to help me.

PITU SALLA.

Ama ccaparyichu ama
Ñoccapacac llaqui canman
Hacu puriy paceta uyaman
Mama cuna sapan cama.

Do not weep,—do not
For me; it will be a torment.
Let us go. March,
The matrons may hear us.

YMA SUMAC.

Asllatahuan muchuriscay
Cay aucea huatay huasita
Horcescayquin quepariscay
Cay pisi ppunkchau ceasita
Ay Mama huañusecan rini
Munacuc sonecoypi miui.

Leave us a little longer
In this hated prison.
Let me stay here,
To pass a few days.
O mother, I go to death,
And shall love poison for my heart. [They shut the door.

———

SCENE II.

Enter Ccapac Yupanqui and Uillac Umu.

Ccapac Yupanqui.

Hatun Auqui! Uillac Umu!
Manachu canca yachanqui
Ymatapas Rumimanta?

Great Noble! Uillac Umu!
Dost thou know ought
Concerning Rumiñahui?

Uillac Umu.

Lloesinicañin hanacta
Huillcañuta sacsacama

He went forth yesterday
Towards Vilcañota.
Chaypin ricuni ascama  I see there
Huatasccata runacunata  Many men as prisoners,
Antipunin chaycunaca  All of them Antis.
Ñas atisea llapallancu  They are all conquered;
Ñas ecosñiseanahuarancu  Their homes are smoking;
Ñas rupasecan tucuy ceacca.  Their fields are burnt.

CCAPAC YUPANQUI.

Ollantayta happincuchus?  Is Ollanta seized?
Ycha quispin chay runacca?  Is that man like straw?

UILLAC UMU.

Chay raurypin chay Ollantay  That Ollanta is taken,
Ñan rurasccan llipillanta.  And conquered by the flames.

CCAPAC YUPANQUI.

Yntin yanapahuasunchis  O Sun, thou hast favoured me,
Paypa yahuarñinmi cani  I am of thy blood.
Paycunatan ttustusunchis  They must submit to me,
Chaypacmi caypi sayani.  For this I stand here.

Enter a Messenger with a quipu, which he presents to the Ynca.

MESSENER.

Rumi-Ñahuin cachamuhuan  Rumi-Ñahui has sent me
Cay quipuhuan ñacca paccar.  In quick haste, with this quipu.

CCAPAC YUPANQUI.

Cean ricuy, ymatas ñin.  See thou, what it says.

UILLAC UMU.

Cay quipupin can quillinsa  In this quipu there is charcoal;
Then, Ollanta has been burnt.
Here there are three knots, Fastened to five others; That is, the Antis have submitted, And are in the hands of the Ynca.

Here are these three knots, And two. All has been sternly done.

And thou, who wast there, What hast thou done?

Great Ynca! child of the Sun
I have brought thee tidings,
That thou hast triumphed— That their blood is shed.

Hast thou not been told,
That the blood of these men,
Whom I pity and care for,
Is not to be shed?
That this would be a disaster?

O Father! It is not done;
The blood of these traitors
Tutan happaycu llipinta  
Callpan ashuan pupas puchu.
Is theirs still.  This night
It might be taken.

Ccapac Yupanqui.

Ynatán can ricuncanqui?
What hast thou seen?

Messenger.

Chaypin ñoccapascarcani
I was there
Suyunchishuan cuscapuni
With all thy army—
Tinqui Querupin puñuni
I was sleeping at the joining of
the Queru—
Chaypitac pacacurcani
I was concealed
Suyuntin Yanahuarapi
In the sides of Yana-huara.
Chaypin huayceu anchallatan
In that valley are many woods
Pacanapac chapran ecatan
In which to make an ambuscade.

Hinantinta chay huasipi
I was there in a house,
Quimsa ppunchau, quimsa tuta
For three days and nights,
Chay huaycecupi pacacuni.
Concealed in that ravine;
Yarceaita chiri chuchhuta
There I felt cold and shivering.
Rumi-Nahui hamun chayman
Rumi-Nahui came there
Hinapin llapata cuanan
And told his plan:
Ccaya tutaman hamunqui
“You shall go at night,
Nîspa cutin sayananman
While I return to my place;
Hatun Raymi chay tampupi
In the Tambo they have a great
Raymi,
Llapa llapan machacunecca
And all will be very drunk.
Hinaman llapa hamuneca
Then come at night
Cozco-suyu tuta ucupi
With the army of Cuzco.”
Chaypi ñispan cuticapun
So saying, he returned,
Noccaycuna sayascaycu
Chay tutata llapallaycu
Hin ppunchau taripacun
Ynti huatana ppunchaupi
Ollantacca eochucuscaca
Payhuan cusca manchaeuscaca
Hinantin runapas chaypi
Ña quimsa ppunchan tieraspa
Chaupi tutan hatariycu
Hahuanta mana rimaspa
Tampumanmi yaycun llapa
Runayqui mana ccahuaspa
Hinapin tarin toc llaspa
Llapata ccarac Yllapa
Tucuyñincun y manchasca
Hinata llipi llucuscaca
Hinatac ricchan huatascaca
Ollantatan mascariyca
Ñau paytapas llucescaña
Rumi-Ñahui y casceaña
Uncu paypac hinan tariycu
Urco Huarancapas chaypin
Ancha llaquisca qqueparin
Huascapi piñastan hapin
Hinan Ynca pusamunca
Ollantata suyuntinta
Hanco-huaylluta huanmintinta
Llapa llantan atimuncu
Chunca huaranca hinacha

And we stood there
All that night.
That day was one of watching.
As a day of gazing at the sun
Ollanta passed it
And his men were drinking,
And he with his men,
For a space of three days.
In the middle of the night,
Without any one speaking,
We rushed into the Tampu,
The men were not seen
By those outside.
It was like the lightning.
Fear fell upon them.
They were caught in a net.
As they awoke, they were seized.
We sought for Ollanta;
He too was in the net.
Rumi-Ñahui was there;
We found him still sick.
There, too, was Urco Huaranca,
Very sad at his condition,
Chafing in his chains.
So the the Ynca guided
Ollanta with his followers.
Hanco Huayllu with his women,
All were conquered.
Near a hundred thousand
Huatacaca Antiquicuna  Antis were prisoners.
Ceatimumcun huarmicuna  The women followed near,
Huaccacuspa llaquipacha.  All of them weeping.

CCAPAC YUPANQUI.
Checantan can ricurcanqui  Truly thou hast seen
Uillecanuta putuyquipi.  Vilcañuta in mourning.

*Drums, pipes, and flutes within.* Enter RUMI-ÑAHUI, without
his mantle.

RUMI-ÑAHUI.
Huaranceca cutin muchani  I worship a thousand times,
Cccapac Ynca, chaquiquita  Great Ynca! at thy feet.
Uyarihuay chay simita  Hear this mouth,
Mnquiquipin pucarani.  My fate is in thy hands.

CCAPAC YUPANQUI.
Hatarimuy [ecani huaranceca]  Rise! Take this my hand.
Cay maquiyman ancha eusi  This is thousandfold joy,
Ancha huichata eusi eusi  Joy above all joy for thee.
Chay unuta llicaptincea  Thou hast put a net in the
Llicampitac hapimunqui.  water.
With thy net thou hast caught.

RUMI-ÑAHUI.
Rumihuanmi chay auccacca  If that traitor with his stones
Sipirecan Auquiucunata  Many noblemen has slain,
Chay millay runacunata  And thousands of others,
Rumitacemi paypac ecaacea  A rock and a stone to him
Ñoeccan Rumi paypac cani  I, Rumi, have been,
Llapatañan huicupani. And have made an end of all his people.

CCAPAC YUPANQUI.

Yahuareca hichnecaranchu? Hast thou shed much blood?

RUMIÑAHUI.

Manan Ynca mana puniu (Auqui) (punim) No, Ynca, no, in truth,

Hunttanin cunaseccayquita Thy orders were obeyed—
Huatamunin Antiquita The Antis are captured,
Orecon rauran, orecon rauran. Their hills are burning.
(tunin)

CCAPAC YUPANQUI.

Maipitac chay auccacuna? Where are these enemies?

RUMIÑAHUI.

Purunpin tucuy suyancu All wait in the plain
Ccarac hue huañuyta sipipi To receive their deserts.
Ceoparispap llipi llipi Each is awaiting
Huañunanta munasecancu And desiring death.
Huarminecanan uma cama But the women who are there,
(tucuy yoma) And the little children,
Huahuanccupac ususcanmi Who are all weeping,
Tucuynineu huaccascancmi Must be separated.
Chaicanatan

CCAPAC YUPANQUI.

Hinan caneça hinapuni So let it surely be,
Tucuy churin huaccha usurin The poor and sick alike,
Tucuyñincun y colloncca All must be left
Chayhuan Cuzcochin capuncca, To return to Cuzco.
Chay auccacunata pusamuy! Bring forth these traitors!

They bring forth Ollanta, Urco Huarancca, and Anco-Huallu.

Ñahuinta quichay chaycunata Take off the bandages from their eyes.
Ollantay maypin carcanqui? Where art thou, Ollanta?
Maypin canqui Urco Huar-
ancca? Where, Urco Huarancca, art thou?
Cunanni tierasca canca. Now thou art astonished.

They bring forth PiQuI ChaQuI as a prisoner.

Pitan horcco munqui chaypi? Who is this brought with them?

PiQuI ChaQuI.

Chay yuncapin ancha piquin In the valleys are many fleas
Chaymi runata quirichan That bite a man very sharp.
Unu ecoñi chayta pichan He is cured with hot water,
Chayllatan ñoecapacca sipui. Therefore treat me the same.

Ccapanq Yupanqui.

Anco-huallu, ñihuay ñihuay Anco-huallu, thou too here?
Ymaraycan chincarcanqui? Why hast thou done this?
Ymatan niy tanirceanqui. What canst thou say, for
Manachu Ynca yayaypas Has not the Ynca, as a father,
Ccanta yupaycharecasurqui? Ever looked upon thee?
Manachuecan tarirceanqui? Hast thou not had thy desires?
Paymanta yma haycatapas? What hast thou wanted?
Simiquin munayûin carecan
Ashuan mañace ashuatacmi
Mañasecayquita hunttacemi
Ymatapas runacetacmi
Ymatan ccampac pacarecan?
Rimariychis ancca-cuna
Ollantay įai! įai Urco Huarancca.

At thy word, thy wish was granted—
And even more than thou hast asked.

When hast thou had a wish,
What hast thou wanted
That has not been granted?
Speak, traitors!
Answer, Ollanta! And thou, Urco Huaranca.

Ollanta.
Ama tapuhuaychu Yaya
Huchaycun tucuypi phocchin.

Father! We ask nothing;
Our sin is seen on all sides.

CcAPAC YUPANQUI.
Acllacuychis qquiriquita
Uillac Umu ecan rimariy.

Declare what they deserve.
Uillac Umu, speak thou.

UILLAC UMU.
Ñoccata ancha cuyacatan
Ynti sonccota ecohuarcan.

The sun has granted to me
A very merciful heart.

CcAPAC YUPANQUI.
Rumi ecan ñatae rimariy.

Then speak thou, Rumi-Ñahui.

RUMI-ÑAHUI.
Hatun huchaman chayayûincca
Quiri huañuypunin carecan
Chaymi runatacca harcan
Ashuan huchamanta Ynca.

This being a great treason,
The punishment of these men
Should be death,
For their crime against the Ynca.
They should be tied to four poles,
First one, and then another,
Until all are secured.
Then let all their servants
Pass over them.
Their men should be killed with arrows.
Thus in their blood shall we avenge
The deaths of our fathers.

Would you do thus,
And destroy all the Antis?

Would you cut them to pieces?
This is the work of a tiger.

Silence, man!
I am as a quarried stone,
My heart is turned to stone.

Hast thou heard it?
Thou shalt suffer at a stake.
Take them hence.
Scene II.

OLLANTA.

Anccataca sipiy chisña.

(\textit{Huanuchun cay auccacuna.})

Death to the traitors!

\textbf{Rumi-Ñahui.}

\begin{itemize}
  \item Aysay chayta huallahuisa
  \item Ceasonaman quinsantinta
  \item Ricachun tucuy llipinta
  \item Ccasuscata: aysay! aysay!
\end{itemize}

Drag them hence
To the place of execution.
Let them all be taken.
Drag them away! Drag them away!

\textbf{Cccapac Yupanqui.}

\begin{itemize}
  \item Pascaychis chay huatascata
  \item Hatarimuy cay ſnaquiyman
  \item Quespinquin huañyuñiquita
    \textit{(ricunqui sipeiquita)}
  \item Cunan phahuay luychu\textsuperscript{63} quita
  \item ſnan urmanqui cay chaquiyan
  \item Cunanmi teysi yachancaa.
  \item Sonceyopi llampu cascanta
  \item Hoccariscayquin y canta\textsuperscript{*}
  \item Pachacuteec chunca huarananca
  \item Canmi carcanqui huaminca
  \item Anti-suyu camachicuc
  \item Y ecantacmi cunan ricuy
  \item Ñoecae munaymiy captineca
  \item Anti-suyuta camachiy
  \item Huaminecay capuy huĩnaypac
  \item Cay chucuta apuy runaypac
\end{itemize}

Unfasten those prisoners:
Raise them from the ground.
Thou hast been near death.
Now fly like the deer.
Having fallen into my hands,
Thou shalt know thy fate.
My heart is softened,
I will be generous to them,
Though their faults were ten thousandfold.
Thou who hast been hitherto
The ruler of Anti-suyu,
Behold my resolution:
I desire that thou continuest
To rule in Anti-suyu,
That thy fame may last for ever.
Bring forth, for this man,

\textsuperscript{*} These three lines are imperfect in \textit{Von Tschudi}.  

\textsuperscript{63} The number "63" appears in the text, but its relevance is unclear without a full context.
Campactacmi y cay huachay
Can Uillac Umu churapuy
Mosocmauta [unan chata]
Hoccaripuay cay huacciñata
Huañuscatari huacyapuy.

The insignia of his rank.
Do thou, Uillac Umu, put them on;
Let him wear them anew,
Now his crime is removed,
And he is freed from death.

Ollanta receytia yachay
Ccapan Yupanqui callpanta
Payta ceatiy cunanmanta
Cuyasecantari unanchay.

Ollanta! know now
The power of the great Yupan-qui.
Remember, from this day,
To learn thy duty.

Puts on Ollanta the helm, the golden bracelets,
and gives him the arrows.

Caypin callpa tucuy yachay
(Cai sipipin tucuy callpai)
Chaytan cunan mattiyuyqui
Cay champi Yncacemi yachay.

To obey his commands.
Learn that these insignia
Are the arms of the Ynca.

Hueqqueyhuinmi ecasparisacce
Cay cuyaseyqui champita
Yanancani pachae mitta

With tears I declare,
That in receiving these arms,
I am a hundred times his servant.

Pitan can hinata tarisac!
Cay soncoyta chasquiy chiqui
Usutayquipi pumaypace
( huatumpace)

Who shall equal me in this?
With this heart at thy feet,
I will unfasten thy shoe.
Cunamanta huananaypacc
Tucuy callpaymi simiqui.

All my power depends
On the word of thy mouth.

Ccapac Yupanqui.
Urco Huaranca hamuy ccanri
Ollantan camarecasunqui
Hue chucuta ñoccamanri
Hue phiñayta chaytahuanpas
Ccanmi Antipi qqueparinqui
CCAPAC Urco Huaranca
Hamuy ccanri
Ollantanchamarccasunqui
Hue chucuta ñoccamanri
Hue phiñayta chaytahuanpas
Ccanmi Antipi qqueparinqui
Ccanmi cunun puririnqui
Llullaycuce auecatahuanpas
Cay chucutan cunnan ecoyqui
Huaminecayñan ecampas can-
Huañuymantan ceanta horcco-
Huaycayta yupascanqui.

Ccapac Yupanqui ccantapas
Cay chuncunta huachintapas
(Mcari-cay musuc tunqui)
Muchaycuni Ñocca qitan
Llantayquiman haupullayqui.

Come here, Urco Huaranca!
Ollanta promoted thee,
But my anger is appeased.
Thou shalt still continue
To command the Antis.
Thou shalt march for me
To subdue my enemies.
Receive this helmet,
That thou mayst bear thyself
bravely.
And now that thou art freed
from death,
Thou art counted as one whom
I love.

Urco Huaranca.
Millay cutin yupaychayqui
Ccapac Yupanqui ccantapas
Cay chuncunta huachintapas
(Ucari-cay musuc tunqui)
Muchaycuni Ñocca qitan
Llantayquiman haupullayqui.

A thousand times art thou
counted
For me, as the great Yupanqui,
For bestowing this helmet.
I adore thee humbly,
And will be thy support.

Ullac Umu.
Huamineccantan rurasunqui
Thou art made noble
By the great Yupanqui:
With this helmet and these arrows,
Be valiant as the young tunqui.

Then there will be two Yncas
In the warlike Anti-suyu.
The lion will not brook
An enemy in his valley.

No, Rumi; there will not be two.
Urco Huarancca will rule
In Anti-suyu.
Ollanta will in Cuzco
Remain. For the Ynca,
He will occupy the throne,
And govern at Cuzco in his place.
Thus he will remain here.

O Ynca! this is too much
For a man who is nothing.
Mayst thou live a thousand years.
I am as thou makest me,
Thou dost give me succour:
Scene II.

OLLANTA.

Suchutan sayanichinqui  Crippled, thou makest me stand;
Urmacttan hattani chinqui  Fallen, thou raisest me up;
Uscatan Capacayachinqui  Poor, thou enrichest me;
Nausatan ceahuarichinqui  Blind, thou givest me sight;
Huauuctan causanichinqui  Dead, thou restorest life;—
Cconmactatac tac yachinqui].*  Thou indeed teachest me to forget.

[Throws himself at the feet of the Ynca.

CAPAC YUPANQUI.

Hatun llaututa horccomuy  Place the yellow llautu
Qquellu umachata churaspa  On his head. Bring forth
Uillac Umu can utcaspa  The insignia, O Uillac Umu!
Hatun champitahuan ccomuy  Give him the great mace,
Ynca rantin cayca ñispa  That he may represent the

Tucuyta cunan huillariy  And receive my orders.
Ceanri Ollanta qquepariy  Thou, Ollanta, wilt remain
Ynca ranti paccarispa  As Ynca in my place.
Colla-suyumanmi risac  I shall march to Colla-suyu
Cay quilla ucupi chaypacmi  In the space of a month,
Camarinay chay huantaemmi  Therefore have I so ordered it.

Ashuan cusi puririsac  I shall go full of joy,
Ña arphaypi tiasccata  Leaving on the throne
Ollantata haqueucuspa.  My faithful Ollanta.

OLLANTA.

Ashuantan munayman ccan-  I would rather desire
huan  

* This is omitted by Von Tschudi and Barranca.
Chayantaman tucuy imaman-pas
Puriyta: yachanquim campas
Cunchi cari casey tahuan.
[Manan Cuzco huac yahuarchu]
Cañariquin ūocca casac
Ñocapuni ūaupas casac
Ama caypi qquepaymanchu.

**CCAPAC YUPANQUI.**

Huarmita chasquiy ūa ari
(IIue cama casariy ari)
Chayhuan eusi camay canqui
Chayhuan ceasi samascanqui
Pitapas aellacuy ari.

**OLLANTA.**

Ñan auqui huarmiyoc cani
Noce aqquencha yanayquicca.

**CCAPAC YUPANQUI.**

Manatacmi riesinichu
Riesichihuay huarmiquita
Yupaychasaq yanayquita
Nocecamanta pacahuanquinchu.

**OLLANTA.**

Cay Cozcopin chinearirecan
Chay huayllucuseay urpillaica
Hue ppunchaullas pituy paicca
Hue pitacemi phahuarinecan
Muspha musphan mascarcani
Hinantinta tapucuspa
Allpa pumis millpupuspa
Chincachihuan : hinan cani!

I have sought for her madly;
But she is lost to me,
As if the earth had opened.
Such is my misery!

CCAPAC YUPANQUI.
Ama Ollanta llaquicuychu
Chaypas cachun y ymapas
Ccamascayta huntay campas
Ama qquepaman cutiychu
Uillac Umu ñisccayta ruray.

Do not despond, Ollanta!
Even were it worse,
Thou shouldest obey,
And not turn from thy duty.
Uillac Umu! do as I ordered.

ULLAC UMU.
Hinantin suyu yachaychis
Ollantaymi Yncace rantim.

Know, all people,
Ollanta is in place of the Ynca.

ALL.
Ollantaymi Ynca ranti.

Hail! Ynca Ollanta.
[They all embrace each other.

RUMI-ÑAHUI.
Cusuysiquin samiquita
Auqui Ollantay Ynca ranti.
Cusicuchun tucuy Anti
Hampuchuntac tucuy quita.

I rejoice with thee,
Noble Ollanta! Ynca!
The Antis shall rejoice,
And all shall be well.

They seat OLLANTA on a tiana, opposite to the YNCA.

(Voices within.)
Harcay! Harcay! ccarcoy:
ccarcoy:
Chay huarmata, ccarcoy.

Stop! stop! Turn her out!
Turn out that child!
Yma Sumac (within).

[Cusi ppunchau cascecan raycu] Why should it be a day of joy?
Ashuan munasecayqui raycu What dost thou love most?
Saqquehuachis yaycuycusac Leave me to the father!
[Yncallahuan rimaycusac!] Let me speak to the Ynca!
Amapuni harcahuaychu Do not prevent me!
[Puncumanta cearcu huaychu] Let me pass the door!
Ricuy huañurcollasaami Lo! there is some one dying!
[Ricuychis sipieusacmi.]* Lo! there is sickness, even to death!

Ccapan Yurpanqui.

Yma chachuan huahuapi? What are you doing with the child?

Attendant.

Huc huarman huaccaspa hamun A child comes weeping,
Yncahuaychu rimaytan munan. And would speak with the Ynca.

Ccapan Yurpanqui.

Haqquiy. Pusay camuy. Let her come in.

Enter Yma Sumac, weeping, with her hair dishevelled.

Yma Sumac.

Mayquellanmi Yncallayca Which of you is the Ynca.
Chaquinman ullpuyeunaypace? That I may fall at his feet?

Ullac Umu.

Cayceca paymi Yncanchisca That is our Ynca,
Ymananmi sumac huarma? O beautiful child.

* The bracketed lines are omitted, both in Von Tschudi and Barranca.
Scene II.

OLLANTA.

YMA SUMAC.

Yncallay, Yayaymi canqui
Causachihuay huarmayquita!
Hay huanihuay maquiquita
Yntice huahuay ñinmi canqui
Mamallaymi huañuccaña
Hue aucca ccaccan mattiscan
Sulluncunapun sipiscan
Yahuarñinpin ccaspascaña.

My Ynca! thou art my Father! Give life to thy child.
Show favour in thy hand,
For thou art a child of the Sun.
My mother has been killed,
An enemy has chained her.
She will be choked with streams
Flowing with her blood.

CCAPAC YUPANQUI.

Pin chay aucca utcay sacyariy
Ollantay ricuyccan ari.

Who is this tyrant? Rise!
Ollanta! See thou to this.

OLLANTA.

Hacu, huarma, utcaypusahuay
Pin mamayquita sipiscan.

Come, child, let us go.
Who has hurt thy mother?

YMA SUMAC.

Amapuni ccancea riychu
Yncaypuní ricumuchun
Paytac payta reesimuchun
Manan ccanta resiquichu
Utccay Ynca sayarillay
Paccta mamiyta tariyman
Huañusccata y happinman
Chalatanta: y uyarihuay.

Thou shalt not go,
The Ynca must see.
He it is who knows her,
While you do not.
Ynca, rise up quickly.
Would you find my mother
Lying dead? Listen,
And come to her.
OLLANTA. [Act III.

UIllac umu.
Sapa Ynca manmi caman Sole Ynca! Even thee
Llaquiscata mascasonccca These miseries follow.
Ccampaqca pitace pacanccca Who shall dare
Quipichacta? hacu ccanhuanc To shut thee out?

Ccapanq Luyanqui.
Maypin quirin mamayquita? Where is thy captive mother?

Yma Sumac.
Cay cuchullapi, cay huasillapi. In a corner in this house.

Ccapanq Luyanqui.
Hacu ceatihuaypas huaquin Let us all go together.
(hacu llapa llapa)
Chica cusipi casceaptiy When we were full of joy,
Cay huarma sonccoyta ppaquin. This child came to rend my

heart.

Yma Sumac shows him the door of the prison.

Yma Sumac.
Caypin Yayay Mamallaycqa My Father! my mother
Caypipunin huanuñacha. Is here. She may be dead.

Ollanta.
Aella huasitacemi caycca This is the house of the chosen
virgins.
Ychachi pantanqui huarma? Child, do you deceive us?

Yma Sumac.
Cay huasipin urpillayca In this house, my dove
Ñacearin chunca huataña. Has suffered for ten years.
Scene III.]  

OLLANTA.

Quichariy cay puncuta  
Sapa Yncanchismi hamun.  

Open this door,  
The sole Ynca would enter.

Enter Pitu Salla, who opens the door.  All go in.

Yma Sumac.

Pitu Salla, ñañallay  
Causancacchu mamallayca?  
Hacu uccuman Yncallay  
Cay puncuta quicharichun.

Pitu Salla, my sister,  
Is my mother yet alive?  
Enter with me, my Ynca,  
Let the door be open.

Scene III.

Enter Ynca Yupanqui, Ullac Umu, Ollanta, Yma Sumac, and Pitu Salla.

Ynca Yupanqui.

Yma puncun caypi can?  
What door is this?

Yma Sumac.

Puncun caypi yayallay!  
Pitu Salla, cay puncuta  
Yncanchispac quicharipuy.

This is the door, my Father!  
Pitu Salla, open thou  
That door for our Ynca.

Enter Ccacca Mama, who kisses the Ynca's hand.

Ccacca Mama.

Mosecoypichu, suttinpichu?  
Yncayta caypi ricuni?

Is this but a dream?  
Or do I see the Ynca here?
OLLANTA. [Act III.

YNCA YUPANQUI.

Cay puncuta quichay. Open that door.

(The prison door is opened, and CUSI COYLLUR is discovered senseless.)

YMA SUMAC.

Ay Mamallay! huattorecanni O my mother! my heart
Cay sonccoy camta tariyta Told me
Huanañuscata y uyayquita That thou wert dead;
Chintañan mancharcecani I feared to find it so.
Pitu Salla as unuta Pitu Salla! bring me water,
Apamuy pacta mamay Fetch it that my mother
Cutinpunman causiñinman. May come back to life.

YNCA YUPANQUI.

Yma utec ccacan caycca? What rock-hewn cave is this?
Pin cay huarmi yman chaccay Who is this woman?
Quellay huasca huanquin What means all this?
chayta?
Pi aucan chaenarecan payta What tyrant has thus chained
Maypin Ynca csoncopnicca her?

Cay ccaraihuacca camasecan. Has it produced some lizard?
Ccaeccca Mama hanyuy caunman Come here, Ccaecca Mama!
Pin cay hamun, caiicca yman What comes? Is it a rock?
Layceasecachu paccarircan Hast thou turned her to a ghost,
Cay huaccha huarmicca caypi? That poor woman?
Scene III. 

OLLANTA.

Ccacca Mama.

Yayayquin camachicurcan Thy father ordered it,
Munaysapace huananampac. He willed it for her dis-

obedience.

Ynca Yupanqui.

Llocsiy, llocsiy, Ccacca Maman, Begone! Begone! Ccacca
Mama,
Pusay chay uturuncuta Turn out this jaguar,
Chay puma, chay amaruta, This puma, this serpent;
Ama haycacc rieunayman Never let me see her more.
[Ay qquechiychis chay auccata Let that wretch escape,
Tunichiychis chay pirecata Break down that wall,
Tierzchis rumi ceaccata Turn over that stony rock,
Huicchuychis phunun auccata Dismiss that traitress,
Mana ruracc mitccananman Do not make her stumble.
Pinchay payata yuyanman This is the secret place;
Causac huarmi masinta A woman living as a bat,
Sipiscascca huahuantinta.] The child has brought it to light.

(They bring water and sprinkle it over Cusi Coyllur, who comes to herself.)

Cusi Coyllur.

Maypin cani, pin caycuna? Where am I? who are these?
Yma Sumac huahuallay Yma Sumac! my child!
Asuycamuy urpillay. Come to me, my dove!
Hayccacconmantan runa cuna Whence come these men?
[Riccuninmun cay ccayllaypi Who are all these I see?
OLLANTA.

[Act III.

Ricchay ñinchu ñahuillaypi? What vision is before my eyes? * 
Llautuchu runa ric chahuan A man wearing the llautu!
Ycha phuyuchu quinpahuan? What can it mean?
Ceanchaytanachu ricuni I see lights darting;
Causaymanchu cutinmuni.] My life is overturned.

[Begins to faint again. Is restored with water.

YMA SUMAC.

Ama Mamay manchariychu Fear not, my mother,
Sapa Yncan cayman hamun The sole Ynca has come to thee.
Ccpace Yupanqui chayamun The great Yupanqui is here.
Rimariy ama puñuychu. Speak,—do not sleep.

YNCA YUPANQUI.

Sonecoymi ceasocun caña My heart is torn
Cay llaquita ceahuarispa At sight of such misery.
Ñihuay huarmi samarispa Rest, woman. Then tell me
Pin canqui? Ñiy hue camaña Who art thou? Say, child,
Yman sutin chay mamayquic? What is the name of thy mother?

YMA SUMAC.

Huaccha-cuyac. Ccapac Ynca Friend of the poor! great Ynca!
Chay huascatarace pascachiy Order them to unchain her,
Cay huañusccata causachiy! Give life to the dead.
UILLAC UMU.

Ñoccan chaytacca pasecay
Ñaccaricta yanapanay.

I ought to free her,
I should be her friend.

OLLANTA.

Yma sutin mamayquicca? What is the name of thy mother?

YMA SUMAC.

Cusi Ccoyllur sutineca. Cusi Coyllur is her name.

YNCA YUPANQUI.

Ñan riunqui pantasecata You seem to be mistaken in
Chay sutinta, pampasecata That name. She is gone
Maypis capunpas samineca. Where she has happiness.

OLLANTA.

Ay Ceapa Ynca Yupanqui O great Ynca Yupanqui,
Cay Ñustan ñocca chuarmiyca. That Princess is my wife.

[Prostrates himself at the feet of the Ynca.

YNCA YUPANQUI.

Mosecoymammi ricchapuan It all seems a dream,
Cay tariscuscey samiyca This newly found joy,
Cay Cusi Ccoyllur huarmiyca This woman is Cusi Coyllur!
Pañaymi hina capuan Here at my right hand,
Cusi Ccoyllur panallay Cusi Coyllur, my sister!
Cusi Ccoyllur urpillaay Cusi Coyllur, my dove!
Hampuy cutimpuy Come here, and embrace me.

[Ric nayquipi chasquipuay See now thou art delivered,
OLLANTA. [Act III.

Turayquin taricapuyqui
Ccascoyymi cascan chimpayqui
[Tecesinpi tianayquipacc.] Cusiña causanayquipac.

Thou hast found thy brother,
My bosom will be thy home,
Thy resting-place shall be secure,
Thy life shall be joyful.

[Embraces her, and seats her by his side.

Cusi Coyllur.

Ay turallay! ñas yachanqui
Hayccan ñaccanicepscayta (Cai chica)
Ascca huanuscayta (Chica huata ñaccarasca)
Ccan puritace cunan canqui (Campanin canqui)
Cay piñana quespichicca (quirita) [Cay ppanpasca haspichicca.]

Oh my brother! now thou knowest
The torments I suffered
For so many years.
Thou hast set me free;
It is thou that hast loosened me,
Thou hast dug me out.

Ynca Yupanqui.

Pin cay culleu chic putice (huarmi)
Pin cayman churarcecan cayta
Yma huchan payta aysayta
Atipareccan cayman utice?
Canchu soncco cahuanapac
Cay chica sinchi llaquita

Who art thou, dove, that hast suffered?
Who placed thee here?
What sin had weighed thee down?
Well mightest thou have gone mad.
I should have a heart to feel
Such dreadful suffering.
Picha huacharecan cay huarmita
Payhuan cusea huanunapace
Chay uyan ecampamanasca
Chay sumac simi phasquisca
[Uya ccacllan yancayaseca
Senecallampas chiri aseccu
Ric chayñillanpas ayacc na
Cuncallapas chaca racena.

If this woman was thy mother
Yet she ought to die.
Thy face is withered,
Thy beauty is gone for ever,
Thy chin is turned black,
Thy nose is like a cold potato,
Thy looks are as death,
Thy neck is withered.

Ollanta.

Cusi Ccoyllur y ecantaracc
Chincachireyqui ñaupacta
Cunantac ñocea causaccta
(canri)
Yayahuanqui sipiytaracc
Yscayñinchisña huañusun
Huanullasac sapay huaychu
(Ama qqueparichin huaychu)
Cay sonccoymi sapan usun
Cusi Ccoyllur maytacc cusi?
Maytacc chay Ccoyllur ñahuy-
qui?
Maypitacc chay samayñiqui
Ccanchu chay ñacascca ususi?

Cusi Coyllur, I lost thee,
Thou wast first hidden from me,
But now thou art brought to life,
And thy father could do this!
He should have killed us both!
I would not be left alone,
My whole heart is torn.

Cusi Coyllur, where is thy joy?
Where are thine eyes like stars?
Where is all thy beauty?
Art thou an accursed daughter?

Cusi Coyllur.

Ay Ollantay, chunca huatan
Caracc miyu raquihuanчис
Cunantace hũŋupuhuanчис

Alas! Ollanta, for ten years
A prison has separated us;
But now we are joined again,
OLLANTA.

[Act III.]

Hue causayman: hinan huatan And there is life! As many years
Llaqui cusita Yupanqui Of joy you will count
Causachuntace Ccapac Ynca As the great Ynca shall live.
Ceanri hue causay cactineca With this new life
Ascan huatatan Yupanqui. You will count more years.

UILLAC UMA.

Musue ppachata apamuy Bring new clothes
Ñustanchista pachanapac. To dress the princess.

[They all begin to embrace each other.

- YNCA YUPANQUI.

Ollantay caycca huarmiyqui Ollanta, here is thy wife,
[Caýtaceni chay ususiyqui Here, too, is thy daughter,
Hunucuychis musuemanta] In a new union ;
Yupay chacuy cunamnanta Count it so, from this day.
Ceanri hamuy, Yma Sumac And thou, Yma Sumac, come
to me—

Cay ecasccoyman sumac urpi Come here, my beautiful dove,
Huanqueusecay cay eururpi Thou must reel these threads,
Ceanmi canqui Cecoyllur chuma. Since thou art the child of Cecoyllur.

OLLANTA.

Ceanmi canqui achihuayeu Thou art our protection !
Cean auqui maquiquiman Thy noble hands
Tucuy phuti ñanta pantan Disperse our grief ;
Cean llapata saminchahuayeu. Thou art our only hope.
Ynca Yupanqui.

Chicallata phuticuychis  Do not be afflicted,
Samaniychisña samipi  Live happily with thy joy;
(Cusi cachun hue samipi)
Ñan huarmiyqui maquiquipi  Now thy wife is in thy hand,
Cusillaña causa aychis.  And thy life is full of joy.
(Huainimantanc quespinquichis.)

(They play huancars, pincullus, purutus, and other music.)
NOTES.

(1) Pachacutec. The ninth Ynca, according to Garcilasso de la Vega. The meaning of the word is, "The earth overturned." *Pacha* (earth), *Cutini* (I overturn). So called from his having been a great reformer.

(2) Yupanqui, son of Pachacutec, and tenth Ynca. It was a title of all the Yncas. Literally "You will count," 2d person singular of the indicative future, from *Yupani* (I count). He who bears the title *will count* as one who is excellent in virtue and piety. (G. de la Vega, I. lib. ii. cap. 17.)

(3) The name does not occur elsewhere, and has no meaning. But see note in Introduction, p. 11.

(4) Rumi (a stone) and *hahui* (eye). The name occurs again, as that of a general of Atahuallpa.

(5) Villac *lmu*, the title of the High Priest. *Villac* is the past participle of *Villani* (I say), and *lmu* (a diviner). He was the diviner who *said* to the people what the Sun ordained. (G. de la Vega, III. cap. 22.)

(6) Urco (a male) *Huarancca* (a thousand).

(7) Hancu (raw) *Huayllu* (love), Anqui, a nobleman, an unmarried prince. There was a famous rebel chief of the Chancas named Hancohualla, but this does not appear to be the same word.
(8) Piqui (a flea) Chaqui (foot).

(9) Ana Huarqui. The sister and wife of the Ynca Pachacutec. See G. de la Vega, II. p. 203.

(10) Cusi (joyful) Coyllur (star).

(11) Yma (how) Sumac (beautiful).

(12) Ccocca (rock) Mama (mother).

(13) Pitu (equal) Salla (rocky ground).

(14) A genitive form, common in early Quichua writing, for Ynca. cc or cca as genitives, in place of p and pa, often occur in this drama.

(15) Urpi (a dove): a term of endearment.

(16) Raicuni, I invite, mislead, bewitch.

(17) Musphani, I wander, am puzzled.

(18) This is the perfect optative. Von Tschudi criticises the passage and thinks that sipiqquiman would have been better.

(19) Allco is the Peruvian dog (Canis Inga. Tsch.) It has been found buried at the feet of mummies.

(20) I gave an erroneous translation of this passage in my Cuzco and Lima, p. 174, which was furnished to me by a young student of Cuzco. The blunder is noted by Señor Barranca, p. 56.

(21) Ccepi is a burden or load, and it is here used figuratively by Piqui Chaqui for a porter or menial.

(22) Laicca, a soothsayer or wizard. See G. de la Vega and Arriaga.

(23) Cachapuriy, your messenger. Garcilasso has Chaca, and Chasqui. See G. de la Vega, II. p. 119.
(24) Von Tschudi and Barranca have *Huillca uma* in their copies; and Von Tschudi, in a note, says that *Uillca uma* would be better. Barranca gives a derivation from *Huillca*, "grandfather," and *uma*, "head." But my copy has *Uillac Umu*, the correct term for the High Priest of the Sun. Garcilasso derives it from *Uillani* (I say), and *Umu*, a diviner or soothsayer. *Uillac* is the present participle, and the meaning of *Uillac Umu* is "The diviner who speaks." Garcilasso has V for U. (G. de la Vega, I. p. 227.)

(25) *Rupicola Peruviana* (Dum), a beautiful bird with a rich orange plumage and a tuft, used with other birds in sacrifices.

(26) *Llautu*, the crimson fringe of the Ynca, equivalent to saying that the Ynca will share the throne with him.


(28) The copies of Von Tschudi and Barranca have *Quellca*, "to write," a word of doubtful antiquity. In my copy the ancient word *quipu* is used.

(29) *Hatin Yaya*, Great Father, a term applied to the High Priest.

(30) *Atoc*, the Peruvian fox. Von Tschudi’s copy has *Asnu* (from the Spanish for an ass), and Barranca’s *Llama*. Barranca points out that *asnu* is the insertion of a careless modern copyist. I believe *llama* to be a correction hazarded by Señor Barranca. *Atoc* alone suits the text; and is, no doubt, the most ancient reading.

(31) *Rirpu* is a mirror, made of polished metal. This speech of Cusi Coyllur is given in the *Antiguedades Peruanas*, p. 117.

(32) In my copy it is *Accochinchay*, a comet. In those of Von Tschudi and Barranca the word is *Chasca*, the planet Venus.

(33) Here Von Tschudi’s copy is faulty. He has *chaquirichei*. It should be *chaquichicuy* (dry again).
The **Tuya** is a bird that is very mischievous at harvest time (*Coccoborus chrysogaster*). *illa* is a diminutive, and *y* is the first possessive pronoun.

Barranca tells us that eleven species of Peruvian doves have been described, four by Von Tschudi. *Urpi* is the general name for a dove.

**Yarahui**, an elegy.

The ending *chis*, which often occurs in the drama, is an ancient form.

Huanca Uillca was a great chief of the Chancas, who rebelled against the Yncas.

Here the particle *ñi* is inserted for euphony.

This speech of Ollanta is given in the *Antiguedades Peruanas*, p. 117, but without any translation.

The *Antis* were the inhabitants of the region east of Cuzco.

*Sacsahuaman* was the hill on which the famous fortress of Cuzco was built.

Here Von Tschudi has *misi*, a modern word for a cat, instead of *allco*, as in my copy. See *G. de la Vega*, II. p. 476.

The doors were fastened by a rope, called *huascar*.

*Achancaray*, a red and white flower with which the Indians adorn their hair; a begonia.

*Lloclla*, a flood or torrent. In the country of Chincha-suyu the word for a torrent is *Thuance*, and in the Mochica language, on the coast, it is *Yapana*.

**Urubamba** is a pleasant town near Cuzco, in the valley of the Vilca-mayu.

**Yacollo**, a mantle.

**Puna-runu**. *Puna*, the lofty and thinly inhabited regions of the
NOTES.

Andes. Runa, a man. It seems to imply that the inhabitants of the Punas were timid.

(49) Llullu ccachu. Literally a feeble herb, scarcely raising its head above the ground. The word ccachu belongs to the dialect of the Collas.

(50) Min is poison.

(51) Queru, a mountain stream, flowing into the Vilca-mayu.

(52) Pachar is a ravine near Ollanta-tambo, opening on to the Vilca-mayu valley.

(53) Aclla, chosen. "The chosen ones," as the Virgins of the Sun were called.

(54) Taparacu is a large butterfly; the appearance of which inside a room was looked upon as a bad omen.

(55) i.e., surrounded by dangers.

(56) The birds used for sacrifice were the Tunqui (Rupicola Peruviana), the Cuntur, and the Parihuana or flamingo.

(57) Rumi-tunqui is a play on the name of the general.

(58) Barranca compares this strategy of Rumi-Ñahui to that of Zopyrus, as described by Herodotus.

(59) Here Rumi-Ñahui is, again punning on his name of a stone.

(60) Nucchu, the Salvia. Sunchu is a large yellow composita. The Indians used to boil the leaves, dry them in the sun, and keep them to eat in winter (G. de la Vega, II. p. 376.) The exact meaning of the passage is obscure.

(61) For an account of the celebration of the Raymi, see G. de la Vega, II. p. 22, 155, 162, 445. Ynti-huatana was a circle of stones whence the sun was observed by the priests and people. Ynti is the sun. Huatana is from Huatani (I seize.) (G. de la Vega, I. p. 177.) Hence Huatana, a lasso or halter; and hence a circle, and Huata a year. (G. de la Vega, I. p. 177.)

(62) Siculla, a blue flower.
NOTES.

(63) Chayña, a little singing bird (*Chrysomitris Magellanica*).

(64) Panti, a bush with a beautiful purple flower (*Lasiandra Fontanesiana*).

(65) Yanahuara, a ravine opening on the valley of the Vilca-mayu between Urubamba and Ollanta-tambo.

(66) Chucchu is the cold fit, in an ague. Hence shivering.

(67) Ccarac yllapa, thunder and lightning, all the accompaniments of a thunderstorm.

(68) Luychu (*Cervus Antisiensis, D’Orb.*)

(69) This is obscure. Arpay means a blood sacrifice. Barranca says that it also signifies a throne of gold, synonymous with tiana.

(70) Huancar, a drum.

(71) Pincullu, a flute.

(72) Puruta, a bean. Some sort of rattle.

(a) Dances of straw. The ancient Peruvians hung fertile stalks of maize, called huantay-sara and arihuay-sara, on the branches of trees, and danced the arihuay or harvest dance under them. The stalks were afterwards burnt as a sacrifice to the thunder god. See *Extirpacion de la idolatria de los Indios del Peru.* Pedro de Arriaga, 1621.

(b) The Raymi was the chief festival of the Sun. For a full account of the ceremonies connected with it, see *G. de la Vega,* II. p. 155.

(c) Rupicola, a bird from the warm forests, with bright orange plumage and tuft.

(d) Situa Raymi was the fourth annual feast in honour of the Sun. See *G. de la Vega,* II. p. 228.

(e) Auqui is the title of an unmarried prince. In the dialects of the Collas, as well as in those of Chinchay-suyu, this word is used for father.
(f) A district to the south of Lake Titicaca.

(g) Rumi-Ñahui is represented as the general or leader of Hanan-Suyu or the upper district, which I take to mean Hanan (or upper) Cuzco.

(h) Natives of the coast valleys.

(i) The Chancas inhabited the country between Cuzco and Guamanga. They were utterly defeated and conquered by Uira-ccocha, the father of Pachacutec, but not before their formidable insurrection had shaken the Ynca power to its foundations.

(j) The heroic chief of the Chancas, defeated in the time of the Ynca Uira-ccocha.

(k) Macana is a war club.

(l) This is a pun of Piqui Chaqui. Huaranca means a thousand, but it is also the name of Ollanta's chief lieutenant.

(m) Ullcañuta is the snowy peak in sight from Cuzco (G. de la Vega, II. p. 255). Ollanta, as the highest of men, is compared to the loftiest among peaks. Ullca means anything sacred.

(n) The use of the word count in these passages, is intended as a pun on the name of the Ynca Yupanqui ("You will count"). See note (2.)

(o) "I would be thy Cañari." This line fixes the date of the play, as in the reign of the Ynca Huayna Ccapac, who died in 1525; or, at the earliest, in that of his father Tupac Yupanqui, who conquered the province of the Cañaris (G. de la Vega, II. p. 335). The Cañaris were famous for their loyalty as vassals of the Yncas; and hence the word Cañari became synonymous for a loyal subject (G. de la Vega, II. p. 336 and note). Afterwards their character changed, and they traitorously helped the Spanish invaders, and betrayed their old masters on all occasions.

(p) "Is it a rock?" This is a play on the name of Mama Ccacca, a woman as relentless and hard as a rock. Caca means a rock in Quichua; while Caca is an uncle, being brother of the mother.
Ollantay

An Ancient Ynca Drama