



Curriculum Units by Fellows of the Yale-New Haven Teachers Institute
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Three Examples of PreColumbian and Early Colonial Drama

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The *Rabinal Ach'* (Guatemala), *Apu Ollantay* (Peru), and *Güegüence* or *Macho Ratón* (Nicaragua) are three of the few recorded indigenous dramas of the New World which survive today. I have chosen these as a vehicle through which to teach comprehension and language arts skills to mainstream 6th, 7th, and 8th grade E.S.O.L. (English to Speakers of Other Languages) students since they are relatively brief with high interest/low vocabulary and have universal themes portrayed by easily recognizable characters. The *Rabinal Ash'* develops along the lines of an interchange between two competing warriors; the *Apu Ollantay* has at its core an almost *Romeo and Juliet* theme of forbidden young love; and the *Güegüence* or *Macho Ratón* is a light comedy in which the protagonist's dialogue is a constant play on words as he feigns deafness when it suits his purposes.

Contained in this unit will be the historical background of each play, plot summaries, structural analyses, technical notes on costumes and music, and lesson plans incorporating language arts skills. The teacher therefore can use the unit either in its entirety to produce a staged version of each play, or in part for simple readings.

The following tribal and linguistic map approximates aboriginal conditions and shows the whereabouts of the various social, linguistic, and cultural divisions when they were first known to Europeans:

(figure available in print form)

***Rabinal Ach'* (Warrior of Rabinal)**

This work was originally known as the Dance of Tun (a native Mayan drum), but was given its present title by Charles Etienne Brasseur de Bourbourg after his discovery, transcription, and publishing in 1862. Brasseur, born in France in 1814, had been appointed Abbe of the small town of Rabinal in Guatemala and convinced his Indian parishioners to allow him to document this piece of their oral tradition after he had seen the work performed in 1859.

The *Rabinal Ach'* was presented periodically during the three centuries of Spanish dominion over Guatemala. Native spectacles frequently formed part of the public entertainment and were repeated annually in each local festival on the day of the patron saint. The play was performed before Brasseur on January 25 (the feast of the conversion of St. Paul), 1856, in the Queche language. Brasseur translated it from Queche to French and includes notes on the movement and technical characteristics of the drama.

Characters (in order of importance):

Queche Warrior (CavokQuecheAch')—a prince of the Yaquis and son of the Chief of the Queches

Rabinal Warrior (Rabinal Ach')—son of Chief Hobtoh and highest dignitary among the warriors

FiveRain (AhauHobtoh)—governor/chief of Rabinal

IxokMun—favorite servant of the Rabinal Warrior

Mun—a slave of the Rabinal Warrior

Precious Emerald—a princess, promised bride of the Rabinal Warrior (nonspeaking)

Xox Ahau—chief wife of Hobtoh (nonspeaking)

Twelve yellow eagles, twelve yellow jaguars—(warriors of Rabinal)

“A great number” of warriors and servants who take part in the dances

Only the first seven, plus the leader of the Jaguars and the Eagles, participate in the action. The others appear only in the many dances or in the ritual combat. Scenes I and III take place in front of a fortress, and Scenes II and IV, within the fortress.

Plot:

Rabinal Ach' is a warrior who takes captive a distinguished foe, Queche, and brings him before the ruler of Rabinal, Ring Hobtoh. The fate of the prisoner is immediate death and he knows it, but his audacity and bravery do not fail him. He boasts of his warlike exploits and taunts his captors as his enemies listen with respect. He even threatens the king and has to be restrained from attacking him. As his end draws near, he asks to drink from the royal cup and eat from the royal dish; it is granted. He then asks to be clothed in the royal robe; it is brought and put on him. Once more he makes a request—to kiss the virgin mouth of the king's daughter and dance with her—this too is conceded. His last petition is for one year's grace in order to bid farewell to his native mountains. The king hears this in silence and Queche disappears only to return in a moment and scornfully inquire whether they supposed he had run away. He then bids a last farewell to his bow, shield, warclub and battleaxe and is slain by the warriors of the king.

Structural Notes :

The single most noticeable characteristic of this work (and of the *Güegüence*) is its parallelism—the use of slightly varied repetition which gives subtle new meanings to some words and completes and clarifies others. This is a common element in indigenous New World literature and serves to convince those who otherwise doubt its authenticity. In addition to the parallelism of single verbs, nouns and adjectives, the *Rabinal Ach'* contains parallelism of phrases, sentences, and whole paragraphs. An example of this technique is found at the very beginning of the work as the two warriors insult each other while dancers in a circle simulate an attack:

Queche: Come here, odious, despicable chief! Will you be the first whose very root, whose trunk, I cannot cut? This I swear to do before heaven and earth ...

Rabinal: Aha! Courageous warrior. Chief of the Cavek Queche. Thus you spoke before heaven and earth:

“Come near odious chief, despicable chief. Will you be the only one whose very root, whose trunk I cannot cut?...” Did you not say that? Yes, by all means! Heaven and earth bear witness! ²

Another convention is that of formal courtesy. Each speech begins with a salutation and closes with a phrase of courteous leavetaking. Each character replies in this form and repeats in part the speech which he just finished hearing.

Spectacle and Music:

Because of the nature and quantity of dance in the *Rabinal Ach'*, music and spectacle are inseparable. The play begins with the melancholy sound of the sacred drum. In 1856 the orchestra consisted of two trumpets and the sacred drum. As the play opens, a rounddance is being performed by Rabinal Warrior, IxokMun, Eagles and Jaguars, as Queche Warrior darts among them with threatening gestures. The following music, written down by Brasseur, can accompany a reading or presentation of the play:

(figure available in print form) ³

The performance that Brasseur saw took place on a stage platform which was constructed in the courtyard under the balcony of his parsonage after the morning mass was conducted. He mentions no formal scenery but that all characters wore costumes and many wore masks.

An account of a production given in Antigua, Guatemala in 1955 is believed to have differed little from that described by Brasseur in 1862. The principal differences were in the reduction of the unwieldy number of supernumeraries and the slightly more modest costumes. The preparations as reported by Francisco Rodr'quez Rouanet who witnessed them, were elaborate. A series of rites were performed in the twenty days preceding the performance, and sexual continence was required of everyone connected with the performance for thirty days preceding and following the show. Each dancer, in order to get permission from “the spirit of the high land” had to take candles, chocolate, bread, fruit, aguardiente, and incense to offer, and pray to the five mountains mentioned in the dance. Within the principal mountain of the five it is believed that Chief Hobtoh still lives. Stories abound of people, some alive today, who were given aid or great wealth by Chief Hobtoh who is believed to still live in a cave in the mountain, along with the Princess, the Eagles, and the Jaguars. The cave is said to be difficult to find and is supposedly guarded by a great snake and other animals.

The “Watch of the Masks” occurred the night before the performance. On an altar, in addition to its more conventional religious paraphernalia, were the costumes, masks, drum, and trumpets to be used in the play; before it paraffin and fruit were burned, thus gaining from the god permission to perform and protection against accidents. After the performers were costumed, aguardiente was sprinkled on the inside of the mask accompanied by a prayer, after the prayer the actor took a drink, and put on the mask.

Lesson Plans

In general, I am struck by the similarities between these three plays and ancient Greek theater and will include notes to this effect in the lesson plans for each play. Readers are encouraged to refer to the 1984 YaleNew Haven Teachers Institute units from the Greek Civilization seminar for a more detailed analysis. ⁴

The form and structure of the *Rabinal Ach'* invite comparison with the ancient tragic theater of Athens, and those students familiar with Maureen Howard's unit on Sophocles' *Oedipus Rex* ⁵ can be asked to list the

common elements. There are three main characters, Queche Ach', Rabinal Ach', and Hobtoch, the governor. Although all three are distinct individuals, the work is essentially a twoactor play. Queche appears throughout the play but Rabinal and Hobtoch appear separately and their roles could be performed by the same actor as often occurs in Greek tragedy, especially since the actors were masked. The number of lines and amount of business of the secondary characters approximate those of the leader of the Greek chorus. And as in Greek drama, dance accompanied by music separates the episodes. Finally a theme of conflict with fate is suggested. The Queche Warrior, by not humbling himself or submitting to the will of his adversaries, challenges fate, which condemns him to death. Here, as in Greek tragedy, the catastrophe was foreseen.

Apu Ollantay

Before proceeding with an analysis of the *Apu Ollantay*, an introduction to Incan theater in general will be given. Garcilaso de la Vega, el Inca, gives us the following insight into drama in his *Royal Commentaries of the Incas* :

The amautas, or philosophers, were quite clever at composing tragedies and comedies that were played before the king and the lords of his court on high feast days. The performers were not peasants, but Incas and people of noble blood, sons of chiefs, captains, and even camp commanders: each one, in fact, being obliged to possess in real life the quality, or occupy the function of the role he interpreted. The themes of the tragedies were always taken from history and usually related the triumphs and valorous acts of one of the early kings or some other hero of the Empire. The plots of the comedies were about farmers, agriculture, and household affairs. When the performance was over, each one returned to the position that was his, according to his station or occupation. They never dealt with dishonest things; they dealt with serious and honest affairs with proprieties and customs permitted in a particular place. The best actors were rewarded with gifts of great value. ⁶

It seems that one of the elemental and typical forms of this theater was the taquis, magnificent collective dances performed in the plazas in connection with religious festivities, the beginning of farm work, the beginning of campaigns and commemoration of victories. Dancers with masks and disguises performed complicated choreography while the chanting of the ritual hymns and war songs were chorused by the crowd.

Guamán Poma de Ayala furnishes direct information about these festivals:

Taqui dances of the Incas and Capac-apoconas and principals and of the common Indians of these kingdoms ...
Taqui cahina haylliaraqi of the lasses—pingollo of the young men—feast of the shepherds ... ⁷

The Inca theater in these festivities was not restricted to the dance. Commentarists tell us about a religious theater whose cast included an idol, a priest and the faithful. The priest questioned the god in the name of the people and transmitted the replica to the audience who in turn answered with choral expressions of happiness or sadness. In their capacity as intermediaries the priests took advantage of these representations to educate the people under divine inspiration, in the technique of such practices as the handling of a specific plow, construction of the aqueducts, the ritual paraphernalia associated with planting and harvesting, the conservation of water, the opening of canals, and the development of roads.

Another variety was the civic or military theater in which the presence of the priest is merely decorative. A classic example of this is the Huarachicoy, in honor of Huari, the god of virility. It was performed during the great feast of CapacRaymi for the purpose of qualifying youths for their entrance into the group of selected citizens destined for government or military command.

The Incas also used theater to perpetuate the outstanding events of their biographies and the memorable exploits of their military history. The plot was often based on the accomplishments of an emperor and the performers were nobles and supernumeraries in the presence of the Inca, the people, and the mummies of the dead emperors. Sometimes the performance included sham battles reproducing the battle scenes perfectly. The presence of the royal mummies allowed for the comparison of their achievements with those of the governing Inca and offered healthy stimuli to the emperor himself to emulate and surpass the glories of his ancestors.

With this historical background in mind, we can begin an analysis of the *Apu Ollantay*, an anonymous drama in Quechua verse first transcribed by a parish priest, Fray Valdez. It is believed that he directed its first performance before Tupac Amaru, the great leader of the revolution of 1780.

Characters:

Apu Ollantay—General of the imperial army

Pachacutec—Ninth Inca of the empire

Tupac Yupanqui—Tenth Inca, son of Pachacutec

CusiCoyllur—A princess, daughter of Pachacutec

Villac Uma—Supreme Pontiff of the Incan church

Ima Sumac—Daughter of CusiCoyllur and Ollantay

Ruminawi—General of the imperial army

PiquiChaqui—Page to Ollantay

Urco Waranca—A chief of Antisuyo

Anco Wallu—An old officer and nobleman

Coya Anahuarqui—Wife of Pachacutec

Pitu Salla—A girl, companion of Ima Sumac

Mama Cacca—A matron of the Virgins of the Sun

Nobles, captains, dancers, singers, soldiers, attendants, and messengers.

The following background information on some of the characters will enhance an understanding of the drama:

VillacUma (Supreme Pontiff of the Incan church)

Elected by the Amautas (wise men) of the Temple of Sun, he was unmarried in keeping with his vow of chastity. His food consisted of herbs and corn bread, he only drank water, and lived a completely austere life in the country.

Coya Anahuarqui (Pachacutec's wife)

All Coyas (official and legitimate wife of an Inca) had their own palaces, as spacious and luxurious as those of the Incas. They were connected with each other by a secret passage and the empress was allowed to leave her palace on few occasions. Incas were allowed other concubines, but they were under the orders of the Coya. If she did not have children, the Imperial Council looked for another Inca's son as the chosen prince.

(figure available in print form) ⁸

(figure available in print form) ⁹

Pachacutec

He is generally considered as the greatest sovereign of the Incan Empire and was the ninth emperor. Among other things, he made very important reforms in the religious, political, and economic life, rebuilt Cuzco, introduced terrace work, established many astronomic observatories, organized the system of communication by courier, divided the calendar into twelve months, and established a council of wise men to gather and select the memorable events of the imperial history.

Tupac Yupanqui

As the tenth sovereign, he finished the conquest of Collasuyo, started by his father, founded Quito, and made more conquests through which the Incan Empire controlled the largest area of its history. His son, Huayna Capac, was the last actual Inca of the great empire. Huayna Capac's sons were Huascar and Atahualpa, who were overcome by the Spanish invaders.

Plot:

The action of the drama takes place in Cuzco. The era corresponds to the last days of the kingdom of Pachacutec, and the first reigning years of his son, Tupac Yupanqui (1463-1493). The principal sites of the action are the imperial palace, the fortress of Ollantaytambo, and the House of the Chosen. The development of the drama covers approximately 11 years.

Ollantay and CusiCoyllur are in love but marriage is impossible because he is not of royal blood. They maintain a secret relationship despite the invocations of Willac Uma, who is aware of the secret and begs them to sever their ties. Ollantay refuses and goes to Pachacutec to ask for his daughter in marriage. The king refuses to grant his wish and orders Cusi-Coyllur to be secluded in the temple of the Virgins of the Sun where months later, a daughter is born to the princess and immediately taken from her. Having lost hope of seeing his beloved again, Ollantay decides to revolt against the emperor and marches to Ollantaytambo. The imperial troops sent to subjugate him, under the command of Ruminawi, are defeated. Ruminawi then resorts to a trick and presents himself before Ollantay as having been punished by the Inca king after his defeat and begs Ollantay's protection. Ollantay falls for his story and welcomes Ruminawi into the fortress, only to have him open the doors to the Incan forces at a predetermined time. They defeat the unarmed defenders and Ollantay and thousands of his comrades are taken to Cuzco.

Pachacutec has died in the interim and his son, Tupac Yupanqui, is in command. As the prisoners face him, fully expecting the death penalty, Yupanqui displays an unprecedented magnanimity and forgives the rebels, restores Ollantay's honor, frees CuaiCoyllur, his sister, and betroths her to Ollantay.

In order to give the reader a hint of the dialogue, a particularly touching scene is included in which Cusi-Coyllur is reunited with her daughter, Ima Sumac, after ten years. She has just entered the cell with a friend, Pitu Salla, who carries a jar of water and a vase of food for the prisoner. CusiCoyllur is lying on the stone floor

in chains:

Ima Sumac: But why are you here, my dear sister?

CuaiCoyllur: It is a sad story ... Perhaps you won't understand it, charming girl. I am here just for loving a man.

Ima Sumac: Is it a sin?

CusiCoyllur: Let me look at you better ... Come nearer ... Ten years old ... Ima Sumac her name ... She could be...But no.. .oh no! ... Viracocha, my father ... is it possible? You, my child, my beloved dove? Come to my heart ... embrace your poor mother! ¹⁰

Lesson Plans

Although the *Apu Ollantay* is a serious dramatic piece with touches of comic relief, there are remarkable similarities within the structure of the play to ancient Greek New Comedy, on which my unit last year was based. ¹¹ After reading the *Apu Ollantay*, students familiar with Menander's *Dyskolos* (*The Grouch*) could be asked at this point to list the common elements. These include:

- ¥ the absence of the supernatural
- ¥ separation of the protagonists
- ¥ an unexpected denouement
- ¥ use of songs & choruses as elements of reinforcement and comic relief
- ¥ presence of the jester

There are also obvious comparisons to both *Romeo & Juliet's* plight and to the trickery involved in the Trojan horse scheme. Students familiar with one or both of these works could be asked to describe these parallel themes.

To help students develop concentration skills while reading they can be encouraged to plan a costume analysis of the play, either in writing or by drawings, based on the following:

Ollantay—gilded tunic; breeches of llama sinews; usutas or shoes of llama hide; a red mantle and the chucu or headdress of his rank (holding a battle axe)

Pachacutec—a tunic of cotton embroidered with gold; golden breastplate representing the sun surrounded by the calendar of months; fourfold belt or tocapu; crimson mantle of fine vicuna wool fastened on his shoulders by golden puma heads; shoes of cloth of gold

PiquiChaqui—coarse brown tunic or llama cloth; girdle used as a sling; chucu or headdress

Willac Uma—tiara with hood, called a vilacucho, on which was attached a round gold paten symbolizing the sun, and a large diadem; under his chin a golden halfmoon from which hung macaw feathers; from shoulder to feet a very loose tunic which was covered in part by golden bottoms and precious stones; over all a surplice, also covered by golden adornments; shoes of fine wool

CuaiCoyllur—a headdress with feathers; white bodice and skirt; a mantle with a pin set with pearls

CoyaAnahuarqui—blue headdress; white cotton bodice; red mantle secured by a golden pin set with emeralds; blue skirt

Virgins of the Sun—dressed in white with gold belts and diadems ¹²

The Glossary of Terms offers another lesson in using analytical skills to decipher a foreign language. The literal translations of some of the characters names help to give the reader insight into their personalities and students can be encouraged to consider the careful selection of these names: CuaiCoyllur (Joyful Star), Ima Sumac (How Beautiful), PiquiChaqui (Fleet Footed), and Ruminawi (Stone Eye). They could also be guided to a careful reading of the glossary in order to analyze similarities between different words with the purpose of deciphering an unknown language through various clues. One example would be to observe the common elements of both “Ruminawi” (Stone Eye), and “Rumisungo” (Stone Heart), in order to extract the meaning of the common base word.

Another language arts activity would invite students to anticipate the reunion of mother and daughter by writing the scene themselves before they actually read it. The basic structure—the setting and characters—could be provided by the teacher, and students would be able to compare their concept of such an encounter, thereby beginning to understand the elements that go into creating dramatic scenes.

Finally, regarding Garcilaso de la Vega’s comment mentioned earlier that each actor was “obliged to possess in real life the quality ... of the role he interpreted”, ¹³ students could be encouraged to analyze their own personalities and list those qualities they see in themselves or that their peers observe in them. The class as a whole could list the characters in the play and their respective qualities and then decide for which roles they are best suited.

Güegüence or Macho Ratón@Text:Before analyzing this piece the reader should be informed that the Aztecs in Central America practiced the same religious rites, preserved the same language (Nahuatl) and institutions as the Aztecs who dwelt 2,000 miles away in Mexico, even though this separation included numerous powerful nations speaking different languages and having distinct social structures.

Among the scenic representations which have been preserved by the descendants of the Mangues in the ancient province of Masaya (Nicaragua), the only one of length which has been committed to writing is the *Güegüence* or *Macho Ratón* . The period selected for its performance is usually at the festival of St. Jerome, September 30. The preparations are elaborate. In earlier times the rehearsals took place daily, sometimes for as much as six or eight months before the public performance. The actors provided their own costumes, which required considerable outlay. There were, however, always plenty of applicants, as it was not only considered an honor to take part, but also, the patron or patroness of the festival was expected to furnish refreshments at each rehearsal. The following is a sample of the music which accompanies the ballets in the *Güegüence* :

(figure available in print form)

Characters:

The Governor Tastuanes

The Chief Alguacil

The Güegüence

Don Forcico, his elder son

Don Ambrosio, his younger son

The Lady SuchiMalinche

The Royal Secretary

The Registrar

The following background material on some of the characterization will serve to inform the reader at this point:

Güegüence

This Nahuatl word means “the honored elder”, applied to certain old men of influential position who were elected by the natives as rulers of the villages. In this drama he is anything but a respectable person. He is cynically impudent, and boasts of unscrupulous tricks.

As the drama was formerly presented, the Güegüence wore the most magnificent apparel of any of the actors. He was draped in chains of gold, strings of silver coins, and ornaments of steel.

Don Forcico, Don Ambrosio

The two sons of Güegüence are drawn in as strong contrast as possible. The former follows the paternal example faithfully and sustains his parent in all his tricks and lies, the latter as invariably opposes and exposes the old man’s dishonesty.

SuchiMalinche

Suchi is a corruption of the Nahuatl word for flower, and Malinche, the name of the Indian girl who served Cortes as interpreter in his first campaign in Mexico and became his mistress. Malinche is also one of the days of the Aztec month, it being the custom in Mexico and Central America for natives to name their children after the day on which they were born. She is clothed in a tunic fastened with bright silk sashes; chains of gold and costly jewels adorn her garments and a wreath of flowers crowns her hair.

Machos

Mulea, they are twelve or more in number. They wear heads of skins imitating those of mules surmounted with horns of goats and a wicker basket frame draped with sashes. In their hands they carry bells. Among the ancient Nahuas there were various superstitions relating to mice. If they gnawed a hole in the dress of a wife, her husband took it as a sign that she had been unfaithful to him; she likewise suspected the same if his garments were attacked. When food was eaten by mice, it indicated that the people of the house would be falsely accused of something.

Plot

The action takes place before the Royal Council in the Governor's quarters. Güegüence, a wily, old, ostentatious rascal who pretends to be deaf is brought before the Governor for entering his province without a permit. He is accompanied by his two sons, the one a chip off the old block, the other a bitter commentator on the family failings. By bragging and promises the foxy old man succeeds both in escaping punishment and in effecting a marriage between his son and the Governor's daughter.

The play will be available to the reader in both Spanish and English as the particular additions of Nahuatl are most evident in the Spanish version. A sample follows:

Gobernador: Pues, Don Forcico asamatimaguas semo verdad a sonos sepaguala motalce Gueguence quichua contar guil hombre rico, tin riquezas, tin hermosura, tin belleza, en primer luger cajoneria de oro, cajoneria de plate, doblones de oro, monedas de plata, hay me sagua Don Forcico.

Governor: Well, Don Forcico you are to tell me the truth about the stories which Güegüence tells, saying that he is a rich man, and has property, and handsome and beautiful things; in the first place, chests of gold, chests of silver, doubloons of gold, coins of silver; so tell me clearly, Don Forcico. ⁵

This jargon is an example of the mixed dialect which came into vogue after the arrival of the Spaniards, both in the Mangué districts of Nicaragua and elsewhere in Central America. This language, consisting of a broken-down Nahuatl and a corrupt Spanish, first served as a means of communication between the conquerors and their subjects and later became the usual tongue of the latter. The Aztecs of pure blood spoke contemptuously of this jargon as the language of slaves. This dialect was carried into the various nations who came into contact with the Spaniards and mestizos and we can still find traces of it in their tongues. Many of its Spanish elements are ungrammatical and others are long since obsolete in the classical tongue. It is interspersed with words and whole phrases borrowed from the Aztec, but with such mutilations that they are scarcely, or not at all, recognizable.

Lesson Plans

Again, similarities to Greek New Comedy abound, specifically to Menander's *Dyskolos* (*The Grouch*) which, as mentioned earlier, was the subject of my 1984 Yale New Haven Teachers Institute unit. Students can be asked to compare the two works in terms of style and content. Simplicity of dialogue is evident in both plays. The protagonist in the preColumbian work is even more of a grouch than his Greek counterpart and is referred to by others as "an old humbug", "stubborn", and by his own admission, as a "poor old man full of pains and aches." Each work culminates with a wedding uniting people of different classes; in the case of *The Grouch*, between his daughter and the son of an aristocratic Athenian, and in the *Güegüence*, between his son and the daughter of the governor. Each play also contains a comic scene which revolves around borrowing from neighbors for wedding preparations; in *The Grouch*, pots and pans are requested, and in the *Güegüence*, wine.

For those students versed in Spanish there are many opportunities to identify the comical words and phrases purposely misused by Güegüence when he feigns deafness. When an aid to the governor petitions Gueguence for tax money, the protagonist conveniently interprets the monetary terms as follows:

"salados" (salted fish) for "salario" (salary)

"redes de plato" (nets of plates) for "reales de plato" (pieces of eight)

“quesos duros” (hard cheese) for “pesos duros” (coins)

“doblar” (to toll a bell) for “dobloones de oro y de plata” (doubloons of gold and silver)

In conclusion, the use of drama as a means to improving written and oral skills has been a universally recognized teaching tool for decades. Opening up the world of theater can be a thrilling experience for teachers as well as students. This unit is offered as another in a series of dramatic works available to teachers as a response to the inevitable, excited question:

“Ms. (Mr.) _____, what play are we doing today?”

Notes

1. Julian H. Steward and Louis C. Faron, *Native Peoples of South America* , (New York: McGrawBill Book Company, 1959), p. 23.
2. Francisco Monterde, *Indigenous PreHispanic Theater: Rabinal Ach'*, (Indianapolis: Merrill Publishers, 1955), p. 18.
3. Ibid., p. 50-53.
4. *Greek Civilization* , (New Haven: YaleNew Haven Teacher Institute, 1984), Volume II.
5. Ibid., p. 44.
6. Garcilaso de la Vega, el Inca, *The Royal Commentaries of the Inca*, translated by Mar'a Jolas, (New York: The Orion Press, 1961), p. 45.
7. Felipe Guamán Poma de Ayala, *E1 Primer Nueva Crónica y Buen Gobierno* , ed. John V. Murra and Rolena Adorno, (México: Siglo Veintiuno), p. 56.
8. Op. cit., *The Royal Commentaries of the Inca* , p.3.
9. Philip Ainsworth Means, *Ancient Civilizations of the Andes* , (New York: Charles Scribner's Sons, 1931), p. 238.
10. Abraham Ar'asLarreta, *PreColumbian Masterpieces* , (Kansas City: Editorial Indoamérica, 1967), p. 113114.
11. Op. cit., *Greek Civilization* , p. 126.
12. *Ollantay* , translated from the Justiniani text by Clement R. Markham, (London: 1871).
13. Op. cit., *The Royal Commentaries of the Inca* , p. 45
14. Daniel G. Brinton, *The Güegüence* , (New York Press, 1969), p. xl.
15. Ibid., p. 34.

Annotated Bibliography for Teachers and Students

AriasLarreta, Abraham, translator *ApuOllantay* in *Pre-Columbian Masterpieces* , (Kansas City: Editorial Indoamerica, 1967).

Includes the play with detailed notes and a Glossary of Terms. Two other classics of preColumbian literature are included, the *Popol Vuh* and the *Chilam Balam* .

Brinton, Daniel G., *The Güegüence* , (New York: AMS Press, 1969).

In addition to the play, the book includes background material and drawings of the Indians and their artifacts. There is also a comprehensive vocabulary of Nahuatl and Spanish words.

Garcilaso de la Vega, el Inca, *Royal Commentaries of the Inca* , translated by Mar'a Polas, (New York: The Orion Press, 1961).

A firsthand account of the Spanish conquest of Peru containing numerous 16th century drawings.

Monterde, Francisco, *Indigenous PreHispanic Theater: Rabinal Ach'* , (Indianapolis: Merrill Publishers, 1955).

The play is presented along with analyses of subject, plot, character, dialogue, and poetry. Numerous notes on the text help clarify unfamiliar phrases and allusions.

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