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OLLANTA



AN ANCIENT
YNCA DRAMA



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Ollanta

O L L A N T A .

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OLLANTA.

AN ANCIENT YNCA DRAMA.

TRANSLATED FROM THE ORIGINAL QUICHUA.

BY

CLEMENTS R. MARKHAM, C.B.,

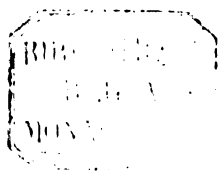
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1871.

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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 *roundelays*. 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.

† *Ibid.* i. p. 196.

‡ 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 *uncu* or mantle, and the *mascapaicha* 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. penes C. R. M.* Also printed in Angelis.

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. Garcilasso 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 Potosi, Cuzco, and Lima; and Garcilasso 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 Garcilasso. 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 Paucar, 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 Cuentas 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 José 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-

* Pp. 173-177, and 186.

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 Ynca.† 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. The

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

* *G. de la Vega*, ii. pp. 127-34, 145, 201-207. For his laws and sayings, see pp. 207-10.

† 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-ñauí, 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-ñauí 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.

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-ñauí 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-ñauí, 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-ñauí 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 *mascapaycha*, 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.

CLEMENTS R. MARKHAM.

August 1871.

* *Balboa*, cap. xvi. pp. 224-304.

APU OLLANTA AND CUSI COYLLUR.

A DRAMA OF THE YNCAS.

B

Dramatis Personæ.

- THE YNCA PACHACUTEC.¹
THE YNCA YUPANQUI,² *son of Pachacutec.*
OLLANTA,³ *General of Anti-Suyu.*
RUMI-ÑAHUI,⁴ *General of* { *Colla-Suyu.*
 { *Hanan.*
UILLAC UMU,⁵ *High Priest.*
URCO HUARANCCA,⁶ *Follower of Ollanta.*
HANCÓ 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.*
CCACCA 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 Piqui Chaqui, hast thou seen
Cusi Coyllurtac huasinpi ? Cusi Coyllur in her house ?

PIQUI CHAQUI.

Ama Ynti munachunchu No ! The Sun would not permit
Chayman churacunaitacca That I should go near it.
Manachu ccancu manchanqui How is it that you have no fear,
Incacc¹⁴ ususin cascantacca ? She being daughter of the Ynca ?

OLLANTA.

Chaypas cachun, munasaccmi In spite of that, I must ever love
Chay lulucusccay urpita¹⁵ That most tender turtle-dove.
Ñancay sonccoypaipaca chita My heart in that road
Paillallatan munascani ! Alone desires to search.

PIQUI CHAQUI.

Supaycha raicus¹⁶-casunqui Supay must have bewitched you,
Ycha ccanca muspha¹⁷quipas : And you wander in your speech.

Hinantimpin huarma sipas	Are there not many other maidens
Anchatan rucupacunqui	That you can love before you are old ?
Yma ppunchaucha yachanceca	The day that a knowledge of your love
Ynca yuyaycusccayquita	Shall come to the Ynca,
Ccorochincean umayquita	He will have your head cut off,
Ccantacc canqui aycha canca.	And your body roasted like meat.

OLLANTA.

Ama runa, harceahuaichu !	Man ! hold me not,
Caipitacc sipirecco y quiman ¹⁸	Or I will strangle thee !
Ama rimapayahuaychu	Talk not too much before me,
Maquiyhuantaccttiqqi quiman.	Or with my hand I will tear thee to pieces.

PIQUI CHAQUI.

Puriy ari aysarccamuy	Away then ! Let me be gone,
Allcco ¹⁹ huarmuscca hinata ;	And not fall like a dog.
Ychacca ama ñoccata	This shall not be for me.
Puriy, Piqui, mascarccamuy	Away Piqui ! He will seek me,
Nihuanquicha sapa huata	He shall miss me each year,
Sapa ppunchay, sapa tuta.	Each day, each night.

OLLANTA.

Ñan ñiquina, Piqui Chaqui,	Go then ! Piqui Chaqui,
Quiquin huañuy-ychunantin	Lead forth the dances of straw. ^a

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

PIQUI CHAQUI.

Supay llocsimunman chayri ?	If Supay should stand in the way ?
-----------------------------	---------------------------------------

OLLANTA.

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

PIQUI CHAQUI.

Mana cenccata ricuspan	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 Ccoyllurricuscayqui	So that Coyllur may see it,
Llapacc 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.

Paycha canccan, ycha pichu	Who, with other spotless ones,
Ccayna ppuncha ranqui ranqui	Came forth but yesterday?
Pununtas qquecuna uccupi	Perchance it was she!
Lloccsimuriccan chay Surupi	Beautiful as the morning,
Ynti manri ricchacunccan	Brilliant as the Sun in his course,
Quillamantacc tucupunccan ²⁰	Bright as the moon.

OLLANTA.

Paypunin chaycca riccsinqui	No doubt it was she,
Yma sumac, yma cusi	How lovely! how joyful!
Cunallanmi purininqui	But now you must have walked by her!
Cunaiñiyhuan cusi cusi.	How bright and joyful is she!

PIQUI CHAQUI.

Mana ñocacca riymanchu	Indeed I cannot speak of her.
Ppunchaycca hatun huasita	I cannot go this day to her house,
Chaypiñatacc ccepintinta ²¹	They would not let a porter in,
Mana pita recsiymanchu.	And I know her not by sight.

OLLANTA.

Reccsimiñan ñinquitaccmi?	Did you not say that you knew her?
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PIQUI CHAQUI.

Chaytacca ñiyllama ñimi	I said that, meaning
Tutallan ccoyllurecca ccanchan,	That as the stars shine at night in their places,
Tutallatacc mi recsini.	So I only know her at night.

OLLANTA.

Llocsihuay caymanta laicca ²²	Be gone then, wizard.
Chay coyllur munacuseccaicca	My adored Cusi Coyllur
Yntice cayllanpi ashuanta	Is more bright than the Sun,
Ccanchan chipchin sapanmanta	She has no rival.

PIQUI CHAQUI.

Chaycca cunan llocsimuscan	If it should be possible
Huc machu ycha payachu	I will look out for some old man or woman,
Huarmi mami ricchacuscan	I will be awake and try it.
Ycha cunainyqui apacchu	I will convey you to her
Payhuan cunay ñoccatacca	And speak with her.
Cachapuni ²³ ñihuanmanri	I will consent to be your mes- senger,
Pi may caccpas huacchatacca.	Though I am but a poor man.

*Enter UILLAC UMU,²⁴ gazing on the Sun, wearing a black "uncu,"
and with a knife in his hand.*

UILLAC UMU.

Causace Ynti, yupiquitan	O living Sun! I watch thy course
Ullpuycuspa yupaychani	As thou marchest onwards.
Ccan paectacemi huaccaychani	For thee are now preparing
Huaranca llama hinatan.	A thousand llamas
Ppunchaynipi cconospa	For the day of thy festival.
Yahuarñinta ccaillai pi	Their blood shall flow in thy presence.

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

OLLANTA.

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

PIQUI CHAQUI.

Upallay ama rimaychu	Hush. Speak not !
Payni huc rimascayquita	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.
Ccapac Auqui, Uillac Umu	O powerful and noble Uillac Umu,
Yupaychayquin pachacuti	I adore thee with profound veneration.
Ccapac cachun tucuy sutti	From thee nothing is hidden
Hinatintacc Ccapac ccumu.	We see that all must be known to thee.

UILLAC UMU.

Ccapac Ollantay ccapaccpas	O valiant Ollanta !
Tucuy Suyu ttaccta cachun	The province is at thy feet.
Callpay quitacc puchu cachun	Thy valour suffices
Llapata Secc-ñanapaccpas.	To subdue all things.

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 huacc yanccasunqui	Is it for the Ynca thou preparest
Llaquichu pusamisunqui	To discover evil omens
Icha cusipacchu chaicca ?	By the spider divination ?
Ymamantac cean hamunqui	For what purpose dost thou come,
Manarac raymi cactincca.	Seeing that the Raymi ^b is not yet ?
Oncorinchu icha Ynca	Is, peradventure, the Ynca sick ?
Imatachu huatuncanqui	How dost thou make thy divi- nations ?
(<i>Ccanllachu huatupacunqui</i>)	
Yahuar sutucc panti tunqui ? ²⁵	By the blood drops of the Tunqui ? ^c
Ynti huatana ppunchaupas	The day of observing the Sun,
Quilla macchina pachapas	The sacrifices of the Moon
Ancha caruraccmi cascan	Are still very far off.

Chairacmi quillata pascan	The month has not yet commenced,
Situa Raymi cañampacpas (<i>Hatun Ccocho.</i>)	Of the Situa Raymi. ^d

UILLAC UMU.

Anyaspachu tapuhuanqui	Why dost thou ask me reproachfully ?
Huarmaiquichu icha cani ?	Am I not thy servant ?
Tucuy ymatan yachani	I know all things
Caña ricuy yuiahuanqui.	As thou but now remindedst me.

OLLANTA.

Mancharinmi llaclla souccoy	My coward heart trembles
Yanca ppunchaupi ricuspa	To see thee on a special day,
Chayamuiñiqui ruruspa	That I may benefit by thy coming,
Ychapas ñocapac onccoy.	Even when a sickness is the result.

UILLAC UMU.

Ama Ollantay manchaichu	Fear not, Ollanta,
Cunan caipi ricuhaspa	At seeing me here,
Ychapas ccanta munaspa	For, in truth, it is because I love thee.
Punimuni pahuace huaichu (<i>Phahuamuni huaira ichu</i>)	I will fly, where thou likest, as straw before the wind. Tell me the thoughts
Ñihuay ama pacahuaichu (<i>yuyainiquipichu</i>)	
Ymatan toccllan souccoyqui (<i>Caman chai sacra</i>)	That find a place in thine heart.

Cay ppunchaymi campac ccoi- qui	This day I will give thee
Sami miuta aillacuita	The choice of poison or fortune,
Causay huañuya taricuyta	That between life and death
Chaitan cunan horccomuyqui.	You may make your choice.

OLLANTA.

Asuan sutinta mastarei	Explain more clearly
Chay huatuscaiqui simita	Now that thou hast divined.
Cai anhuiscaca ccaitutari (<i>quipusca</i>)	Say what are on the quipus
Pascarei asuan pharita.	With more quickness.

UILLAC UMU.

Ccaicca Ollantay uyapay	Here thou hast, O Ollanta!
Yachaiñispa tariscanta	What I have divined.
Yachascanin llapallanta	I only know all things,
Pacascata ñoca sapay	I know even
Cantacemi ñocacpas callpas	What is most hidden.
Ccan Auquita horcconaipac	I am able to make thee Auqui. ^f
Huarmamantan uyhuarccayqui	As I have nourished thee,
[Anchatatac munancayqui]	And loved thee much,
Camancani yananaipac	I ought to aid thee
(<i>y cunanpas</i>)	
Anti-suyu camachictan	To become ruler over Anti-suyu. ^f
Tucuy ccanta ricsisunqui	Thou art known to all.
Ccantan Ynca munasunqui	The Ynca loves thee
Llautunta ²⁶ ccanhuanmi chec- tan	Even to dividing with thee the <i>llautu.</i>

Hinantinta ccahuaricetan
 Ñahuinta ccampi churarcán :
 Callpaiquita pucararccan
 Auccancunac champinpaccpas

Tucuy ima haicca caccpas
 Ccanllallapin puchucarccan
 Chaychu cunan phiñachista
 Sonccoiquipi yuyascanqui ?

(*tocllascanqui* ?²⁷)

Ususintan ccan munanqui

Chay Ccoyllurta musphachista
 Chay cusita urmacheita
 Ama chaytaccan ruraychu
 Amapuni cururaychu
 Sonccoiquipi chay huchata :
 Munasunqui pay anchata
 Manan chay camasunquichu
 Chaichica cuyascanmanchu
 Chay quellita cutichihuac ?
 Mitcaspachu purinihuac
 Urmahuac huc pponcomanchu ?
 Manan Ynca munanmanchu
 Anchatan Ccoyllurta cuyan
 Rimarinqi chayri cunan
 Ttocyanccan phiñaricuspa
 Ccantac ricuy 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 ap-
 peased.

(Caught as with a lasso.)

Dost thou not desire his daugh-
 ter,

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

OLLANTA.

Huc camallaña ccorohuay	Behold ! thou now hast
Chay tumiqui maquiquipin	Thy knife in thy hand,
Cai sonccoyma ccan horeccohuay	Cut out my heart,
Chaipac cani chaquiquipin.	I am here, at thy feet.

UILLAC UMU (*To PIQUI CHAQUI*).

Chaccay tticata apamuy !	Bring me that flower !
Ña ricunqui chaquis caccta	Behold that it is dry.
Hina chaquin huc nanaccta	Yet though it be dry
Unuta huaccanca. Hamuy.	It shall drop water. Behold !
	<i>[Presses it, and water flows out.</i>

OLLANTA.

Asuan utcaytan huc caca	More easily might a rock
Unuta pharara rancca	Pour forth water,
Huaccueta pacha huaccanca	More easily might the earth
	weep,
Mana ñocachu pacpaca	Than that I should abandon
Ccoyllurta mana ricusac.	The Coyllur.

UILLAC UMU.

Chay allpaman huc ruracta (<i>topoman</i>)	Sow seeds on this earth
Churaycuy ccañan ricunqui	And thou shalt see at once
Manaraccha ripucunqui	They will multiply ;
Miraucan caru caruta	Increasing more and more
Llinpanccan chay toputapas	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 huillasayqui
Pantascayta hatun Yaya ²⁹

At once thou hast shown me,
O great Father! that I have
erred!

Cunan yachay, yachay ccaya
Hucllamantan arhuihuanqui

Now I know it, I know it!
Now thou hast surprised me in
it,

Hatunmi arhuihuay huascca

The lasso that surrounds me is
great,

Ranccucunaypac huatascca
(*Seccoconaipac*)

I might hang myself with it.

Chaypas ccori caytumanta
Simpasca cay hinamanta

Though it be plaited with gold,
This unequalled crime—

(*chaicca caimautan,*)

Ccori hucha sipsicasca

A golden crime will be my executioner :

Cusi Ccoyllurca huarmiyñan
Pay huan huat asccañan cani
Paychu cunan yahuar sani
Ñocapas paipa saphiuñan
Mamanpas yachan y ñinñan

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.

Yucata rimaycuy sihuay
Yanapahuay pusarihuay
Cay Ccoyllurta ccohuanampac

Help me to speak to the Ynca,
Accompany me to him
That he may give Cusi Coyllur
to me.

Calpaypas asta camampac	I will seek her with all my power.
Piñacuctin puriy sihuay	Present me to him, though he is enraged,
Anchatachus usuchihuañman (<i>millahuanman</i>)	Though he should despise me
Mana Ynca yahuar cactiy ?	For not being of Ynca blood,
Ñaupac huiñayniyta ccatiy	When he beholds my youth
Ychapas chaypi urmanman	Perhaps that will be a defect.
Ccahuarichun mitcascayta	He will count my faults
Yuparichun purisceayta	And examine my paces.
Cay champiypin ricurincea	He can look upon my battle-axe
Nanacc huaranca huarminca (<i>Millai</i>)	Which has humbled thousands,
Chaquinman ullpuchiscayta.	And brought them to my feet.

UILLAC UMU.

Chicallata Auqui rimay !	Dost thou speak thus, O Auqui !
Cai chutquicca ancha ashuis- can	Thy shuttle is broken,
Cai ccaitu millay pitiscecan.	The thread is torn asunder,
Can ttisanqui cam cururay	The wool and card are broken.
Sapa Yncata rimaycamuy (<i>Yncanchista</i>)	Wouldst thou speak to the Sole Ynca ?
Sapampi llaquic phutispa (<i>millai</i>)	For all your sorrow
Pisillata rimarispa	Thou hast little to say.
Allintarac ricucamuy	Reflect well that where I am

Ñocaca maipi caspapas
Yuyascayquin sipisccapas.

I shall always be bound
To repress thy thoughts.

[*Exit.*

OLLANTA.

Ollantay cearim carqui
Ama ymata manchaychu
Ama chailla anchayaichu.
(*Ccampac pisipan manchaichu*)

Ollanta! thou art a man!
Thou hast valour.
Thou hast no fear.

Ceanmi Ccoyllur ccañcha-huan-
qui (llanta)

Coyllur, it is thee I must pro-
tect.

Piqui Chaqui maypincanqui?

Piqui Chaqui, where art thou?

PIQUI CHAQUI.

Puñurcusani nanacctan
Tapiapacmi mosccocuni.

I have slept like a stone,
And have dreamt bad dreams.

OLLANTA.

Ymata?

What?

PIQUI CHAQUI.

Huc atoccta³⁰ huatasccata.
(*asnuta*)*

Of a fox tied up.

(*llamata*) †

OLLANTA.

Ccanpunim chaycca carcanqui.

Certainly thou art the fox.

PIQUI CHAQUI.

[Chaycha chuñuyan senccaypas] ‡
Chaycha huiñancay rincipas.

Therefore my nose scents better,
Therefore my ears grow longer.

* Von Tschudi.

† Barranca's correction of Von Tschudi.

‡ The passages between brackets [] are not in Von Tschudi.

OLLANTA.

Hacu, Coyllurman 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 COOYA.

COOYA.

Haicacmantan chica llaqui	Since when hast thou been so sad,
Cusi Coyllur, yntic rirpun ? ³¹	O Cusi Coyllur ! image of the sun ?
Haycac-mantan chincaripun	Since when hast thou abandoned
Cusihuan samihuan huaqui ?	All thy pleasures, all thy joy ?
Huccu siquicuna paraspa	A deep sadness afflicts
Sonccollaytan sipin ccaña	My sorrowing heart.
Huañuy llayman huc camaña	I would rather face death
Chica pputita ccahuaspa	Than witness such misery.
Ollantaytan munarccanqui	Dost thou love Ollantay ?
Ña tacmi payhuan yanasca	Art thou his companion ?
Huarminiña canqui huatascca ?	Art thou now his wife ?
Ccantacmi aclla curccanqui	Hast thou selected
Ccosayquipac chay Auqui ?	This Auqui for thy husband ?

[Cusitaccmi maquiquita
Huayhuarccanqui pacchas-
chita !]

Samaricuy asllallata.

Rest thyself a little.

CUSI COYLLUR.

Ay Ccoya ! Ay Mamallay !
(*Ñustallay !*)

Ah my Queen ! Ah my mother !

Ymaynam mana huaccasac
Ymaynam mana sullasac
Ychay Auqui munascallay
Ccaca tupu huaylluscally
(*Ychay ccacca*)

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

Cai chica tuta ppunchaupi

During all these days and
nights,

Cai chica huarma casccaypi
Y cconcahuan y haqquehuan
Y uyayta pay ppaquihuan
Mana huaturicuhuaspa

In this my tender age
Forgets and forsakes me.
He turns away his face
And has not asked for me.

Ay Mamallay ! Ay Ccoyallay !
(*Ñustallay*)

Ah my mother ! Ah my Queen !

Ay huaylluscay cosallay !
Canta ricsicunay paccha
Quillapi chay yana ppacha,
Ynti pas pacaricuspa
Cospapurecan chiri uspha
Phuyupas tacru ninahuan
Llaquita pailla huillahuan
Accochinchay ³² llocsimuspa
(*Ccollurpas chasca tucuspa*)

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,

Chupata aysaricuspa	Its tail departed.
Tucuyñincu tapya carccan	All things are against me,
Phuya yahuarta paraccan	The clouds rain blood.
<i>(Hinantipas pisiparccan)</i>	
Ay Ccoyallay ! Ay Mamallay !	Ah my Queen ! Ah my mother !
<i>(Ñustallay)</i>	
Ay huayllucusccay ccosallay !	Ah my beloved husband !

Enter the YNCA PACHACUTEC, with Attendants.

CCOYA.

Picharicuy uyayquita	Wash thy face,
Chaquichicuy ³³ ñahuiquita.	Dry thine eyes.
<i>(richei)</i>	
Ynca yayayquim llocismun	The Ynca, thy father comes,
Cañecmanmi cutirimun.	Behold him approaching. Turn to him.

YNCA PACHACUTEC.

Cusi Coyllur soncco ruru	Cusi Coyllur ! Fruit of my heart !
Llipi churicunac ttican	Bright flower among my chil- dren !
Cay ccascoypa panti llican	Fair net around my breast !
Simiquin raurac huayruru	Warm sweetness to my mouth !
<i>(Cay cuncaipac cay huaisuru)</i>	
Cay ccascoyman hanuey urpi	Come, my dove, to my bosom !
Cay ricraypi samaricuy	Rest here in my arms !
Cay ñahuiypi pascaricuy	Open thine eyes to me,

Ccoiri llica canti ucupi (<i>curur</i>)	And unreel the golden thread within.
Tucuy llumpac sami ccanpin	In thee I have my delight,
Ñahuiypa lirpunmi canqui	Thou art the apple of my eye—
Ñahuiyquipin huanqui huanqui	Thou art to me my eye.
Tucuy Ynticc huachin champin	Here thou hast the club of the Ynca,
Llipitan llican ñahuiyqui	And with a look thou com- mandest it.
Quechip nayquita quichaspa (<i>Pichu ccaraiquita</i>)	Who can open thy bosom
Simiquitari pascaspa	To discover thy thoughts
Pupantacmi samayñiqui	And secure thy content ?
Ccanllan canqui yayayquipac	Thou art to thy father
Tucuy samin causayhuanpas	The only hope of his life.
Ñoccata ricuspa campas	Thy presence is to me
Causay huiñay cusinaypac.	A life-time of endless joy.

CUSI COYLLUR.

Muchanin huaranca cuti	I adore thee a thousand times. <i>[Kneels to the Ynca.]</i>
Llampu Yoyay chaquiquita	Here, O my Father, at thy feet,
Llantuhuay churiquita (<i>huarancca mitta</i>)	Oh show favour to thy child,
Chincarichun tucuy phuti.	And drive off my sorrows.

YNCA PACHACUTEC.

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

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.
Huaccanquichu ?	Dost thou weep ?

CUSI COYLLUR.

Ccoyllurpas huaccan sullantan	Coyllur will weep like the dew
Yntin llocsinimuctincca	That is driven away by the sun.
Sullani unun purincca	I bedew with water that de- parts,
Mayllarincca chay sullatan.	And I will wipe away the dew.
(<i>Macc-chirincca</i> †)	

YNCA PACHACUTEC.

Hamuy munacusccay, halla,	Come, my beautiful love,
Tianicuy cay arpaypi.	And sit down by my side.
	[<i>She sits down at his feet.</i>]

Enter Servants.

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

YNCA PACHACUTEC.

Yaycuy camuchucu ñiy.	Let them enter.
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* Llullucuspa.

† Tschudi says, in a note, that this is unintelligible to him.

*Enter young Indians dancing, with small drums. Music within.
They sing.*

Song.

Ama piscu miccuychu	Bird, forbear to eat,
Tuyallay. ⁸⁴	O my Tuya !
Ñustallaipa chacranta	The crop of my Princess,
Tuyallay.	O my Tuya !
Manan hina tucuichu	Do not thus rob,
Tuyallay.	O my Tuya !
Hillucunan saranta	The maize which is green,
Tuyallay.	O my Tuya !
Panaccaymi rurunri.	The fruit is soft inside,
Tuyallay.	O my Tuya !
Ancha cconi munispa	Though truly the rind is thick,
(<i>ccari murirpas</i>)	O my Tuya !
Tuyallay.	
Ñucñuracmi ucunri	The leaves are tender,
Tuyallay.	O my Tuya !
Llulluracmi raphinpas	Do not perch on them,
(<i>Quequeracmi</i>)	O my Tuya !
Tuyallay.	
Huaranccanan hilluta	Do not be very greedy,
Tuyallay.	O my Tuya !
Pupasccayquin ccantapas	Or thou shalt be trapped,
Tuyallay.	O my Tuya !
[Cuchusacmi silluta]	Thy nails shall be cut,
Tuyallay.	O my Tuya !

[Happiscayquin ccantapas (<i>Pupascayquin</i>)	Tuyallay.	And thou shalt be caught, O my Tuya!
Piscucata huatucuy	Tuyallay.	Seize that little bird, O my Tuya!
Sipisccata ccahuariy	Tuyallay.	Fasten him with a collar, O my Tuya!
Sonccollanta tapucuy	Tuyallay.	Make his heart beat, O my Tuya!
Phuruntatac mascariy	Tuyallay.	Seek him out and secure him, O my Tuya!
Hinasccatan ricunqui (<i>Liquisccatan</i>)	Tuyallay.	You will see how he is treated, O my Tuya!
Huc ruruta chapchactin	Tuyallay.	When he touches a grain, O my Tuya!
Hinatacmi ricunqui	Tuyallay.	You will see how he is treated, O my Tuya!
[Hucllallapas chincacctin Tuyallay.]		When one is missing, O my Tuya!

YNCA PACHACUTEC.

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

[Exit.]

CCOYA.

As ñucñuta taquipuychis	Sing with more sweetness,
Amauta parahuicc cuna	Loveable nymphs,
(<i>Munacuscai sicllaicuna</i>)	

Tap-yatan taquin cay cuna Depart, you that have sung of
misfortune;
Ccancunari chay ripuychis. Let us have other music.

[*Music within.*]

Song.

Yscay munaracuc urpi³⁵ Two loving turtle doves
(*Yscay munacusccai*)
Llaquin, phutin, anchin, huaccan Are sad, mourn, sigh, and weep.
Accoy raquis aucca ttacan Both were buried in the snow.
(*Yscainintas ccasa pacan*)
Huc chaqui mullpa curcupi And a tree without verdure was
their hard resting-place.
Hucñin cacti chincachisca One lost her companion
Huayllucuscan Pitullanta And set out to seek her.
Huc socyapi sapalanta She found her in a stony place,
Ccampañmanascca llaquiscca But she was dead.
(*Mana haicac cachariscca*) And sadly she began to sing,
Huacacc urpitacmi llaquin My dove! where are thine eyes,
Pitullanta ccabuarispa And where thy loving breast?
Huañuscataña tarispa Where thy virtuous heart
Cay simipi paypac taquin That I loved so tenderly?
Maymi Urpi chay ñahuiqui Where, my dove! are thy
sweet lips
Chay ccasccoqui munaymunay That divined my sorrows?
Chay sonccoqui ñucñucunay I shall suffer a thousand woes,
Chay achan ccanay simiqui? Now my joys are ended.
(*Uampu huatuc*) And the unhappy dove
Chicachicuc cac urpiri Wandered from sorrow to sorrow.
Ccacca ccaccapi musphaspa Nothing consoled her

Huequenhuán ccaparcac chaspa	Or calmed her grief.
Quiccaman ñatac puririn	When the morning dawned
Hininantta tapucuspa	In the pure blue of heaven
Yanallay maypitac canqui	Her body reeled and fell,
<i>(Sonccollay)</i>	
Ñispan mitcan ranqui ranqui	And in dying she drew
Ñispan huañun ullpucuspa.	A sigh all full of love.

CÚSI COYLLUR.

Chicantan ñin chay yarahui !	This yarahui ³⁶ speaks truly.
Chicallataña taquihuay	Enough of music,
[Sapaytaña haqqe huaychis]	Torrents of tears,
Llocllarichuña cay ñahui.	Overflow mine eyes.

[*Exeunt.*]

SCENE III.

Enter the YNCA PACHACUTEC, OLLANTA, and RUMI-ÑAHUI.⁴
The YNCA sits on his tiana.

YNCA PACHACUTEC.

Cunan ppunchaumi Auqui cuna	Hail, O Auquis !
Ancha chariocc rimananchis	I declare the time has come
<i>(Ccan cunahuan)</i>	
Ñan chirau chayamuanchis ³⁷	For the army to prepare
Llocisnanñan llapa runa	For the road
Colla-sayun mascamuna.	To Colla-suyu.
<i>(Ccoya)</i>	
Ñan Chayanta camaricun	Chayanta is prepared
<i>(Ñas)</i>	

Ñocanchishuan llocsina ^{pac}	To join with us.
[Callpancuta tupunan ^{pac}]	Our strength is immense.
Llapa llancus tacuricun	Let the arms be ready
Huachincuta thuparicun.	And the arrows sharpened.

OLLANTA.

Ymatas, Ynca, tacyanaca	How, O Ynca, are these cowards
Chay llaella runacunaca (<i>hauc^{ca}</i>)	To be maintained by us?
Cuzcohuanmi orco caicca	Cuzco and its mountains
Paycunapaca sayanca	Will rise against them ;
Ñan pusac chunca huaranca	As well as eighty thousand men
Huallahuisa suyuscaña	Who wait, and are ready
Huancaniypa tocyananta	At the sound of the drum,
Pututuypa huaccananta	And at the blowing of the trumpet.
Ñan macana tuprasccaña	As for me my axe is sharp
Champipas camariscaña. (<i>ñan aallasccaña</i>)	And my club is chosen.

YNCA PACHAUTE^C.

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

Ñancunatari pascaspa	At clearing the roads
Ccaramantas uncu cuncu	And to dress in skins :
Hinan manchayñinta pacan	The most valiant
Chay pisi soncco Chayanta	In Chayanta might be ordered
Mana chaqtic chayamanta	To assemble. I believe
Ñanta pascascca munascan	That this will show their
	cowardice,
Ñan accoya camariscca	Not wishing to march on foot.
Llamanchispas chacnanapac.	Now that the beasts are ready,
Acco punin ticranapac	We can march to battle,
Ñan ricranchis camarisca.	For our army is ready.

YNCA PACHACUTEC.

Llocsiytañachu yuyanqui	Dost thou think to go forth
Phiña amaru tincuric	To encounter them, as a fierce
	serpent,
Chay runacuna tacuric ?	And that thou wilt raise those
	people ?
Ñaupactarac ccan huacyanqui.	Thou shalt first appeal to them
Misqui simi payaynata	With a sweet mouth,
Ccuyanin ricuy runata	And show them compassion,
Manan yahuar hichaytachu.	Not shedding any blood
Pitapas ccollochiytachu.	And destroying no one.
(<i>Ni pita</i>)	

OLLANTA.

Ñan ñoccapas llocsisacña	I too must march.
Tucuy iman camariscca	All things are prepared,
Soncco llami manchariscca	But my heart trembles,
(<i>Cai sonccoimi</i>)	
Huc yuyaypin musphascaña	Maddened by one thought.

YNCA PACHACUTEC.

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

OLLANTA.

Sapayquipi uyarihuay. Hear me, alone.

YNCA PACHACUTEC.

Hanansuyu apu huaranca General of Hanan Suyu
(*huaminca*)

Huasiquipi samarimuy| Rest in thy house,
Rima nanchisana cactinca I will call thee to-morrow.

(*Ñocca huacyancai captinca*)
Ccaya ppunchau muyurimuy.

RUMI-ÑAHUI.

Ccampa simiquin ñocapac Thy word is mine ;
Hunttaña huc chinliyllapi. I comply on the instant.

[*Exit.*

OLLANTA.

Ñan yachanqui Ccapac Ynca Well thou knowest, Ccapac
Ynca,

Huarmanantan yanascayqui That I have followed thee from
childhood ;

Ccantan huiñay ccahuancayqui I have ever sought thy welfare,
Cay runascayqui huaminca Showing my valour for thee,

(*Rurarccaiqui cai*)

Ccanta ccatispan callpaypas To impose thy sway
Huaranccaman cutipurecan Upon thousands of people.

Hampiypas umi sururccan (<i>ccampai</i>)	For thee have I sweated,
Cean raycutacemi canipas. Purun auccapas carccani	Ever have I lived to serve thee ; I have been the terror of thy enemies.
Tucuy ccahuac tucuy tactac	Never have I failed to fall upon them,
Manchaciñinmi llapi llactac Anta champin circarcani Maypin manapas llocllacchu	And to conquer their towns As with a brazen club. Where have I not poured out torrents
Auccayquicunac yahuarnin ? Pi pacmi mana chahuarñin Ollantaypa sutin cacchu ? Ñocan campa chaquiquiman Hanan-suyu llipintinta	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,
Churasccani Yuncantinta Yanayquipac huasiquiman Chanca cunata canaspa Raprancutan cuchurccani Ñocatac cururarccani Huanca Uillcata tactaspa. ³⁸ Maypin mana sayarircan Ollantay ñaupac ñaupacta ?	Thousands of Yuncas ^k As servants in thy house. Conquering the Chancas ^l I have made them submit. I it was who conquered The great Huanca Uillca, ^j Placing him at thy feet. When has not Ollanta been first ?
Ñocaraycu tucuy llacta Chaquiquiman hamurircan : Ñarac llamputa llullaspa	I have added many villages To thy dominions. Now I have used persuasion,

Ñarac phina ccaparispá
 Ña yahuarniyta hichaspa
 Ñarac huañuyta tarispa

Canmi yaya, ccohuarcanqui

Ccori chãmpita cantaccmi
 Ccori chuccuta ymapacmi
 Auquimanta horccohuarcanqui?
 (*Runa*)

Ccampan cay ccori macana
 Ccampactacmi yma ccasccaipas
 Callpaypas chanincachun chay-
 pas

Tucuytan chaypi mascana
 Ñan Aputa horccohuanqui
 Anti-suyu huaminccata
 Pisca chunca huaranccata
 Rurayquita yupahuanqui
 Hinantin Anti ccatihuan
 Ccanta yana ccuscallypi

Ñoccatahuanmi churayqui
 Ullpuycuspa chaquiquiman
 Asllatahuan hoccarihuay

Yanayquin cani ccahuariy
 Cayqui quesayquita uyariy!
 (*Ccatisccaiquin y conanri*)

Now I have resorted to force,
 Now have I poured out blood,
 Now have I exposed myself to
 death.

Thou, my Father, hast be-
 stowed

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 per-
 formed

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

Ccoyllurniquita ccorihuay	If thou wilt grant me the Coyllur:
Chay ccanchayhuan purispa	Marching with that light
Ccan Apuyta yupaychaspas	I shall worship thee as Lord,
Huiñaytacc ccanta ccahuaspa	And for ever shall I praise thee
Huañunaypacc taquirispa.	Until the day of death.

YNCA PACHACUTEC.

Ollantay ccan runan canqui	Ollanta, thou art a man.
Hinallapitacc quepariy	Remain as thou art.
Pin casccayquita ccahuariy	Remember what thou hast been.
Ancha huichaytan ccahuanqui.	Thou lookest too high.

OLLANTA.

Huc camallaña sipihuay.	Take my life at once.
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YNCA PACHACUTEC.

Ñoccan chaitacca ricunay	It is for me to see to that,
Manan ccampa acllanayquichu	It is not for thee to choose.
[Ñihuay Yuyayñiquipichu ^{39 a}	Dost thou know thyself?
Carccanqui? utccay ripullay.]	Go forth from my presence.

[Exit.]

OLLANTA.

Ah Ollantay! Ollantay!	Ah Ollanta! Ollanta! ^{39 b}
Chainatachu hurccusunqui	Thus art thou answered
Llipi llactac cañiquiman	Thou who hast conquered.
Chai chica yanascayquiman	Thou who hast served so well.
Ah! Cusi Ccoyllur huarmillay	Ah! Cusi Coyllur, my wife!
Cunanmi chincharichiqui	Now art thou lost for ever!
Ñan ñoca pispachiqui	Thou art no longer for me!

Ay Ñusta! Ay Urpillay!	Ah Princess! Ah my dove!
Ay Cuzco! Ay sumac llacta!	O Cuzco! beautiful city!
Cunanmanta ccayamanca	From henceforth
Auccan casac, casac aucca	I will be thy enemy! thy enemy!
Chay ccasccoquita ccaracta	I will break thy bosom without mercy,
Lliquircospa sonccoquita	I will tear out thy heart.
Cunturcunaman cconaypac	I will give thee to the condors!
Chay aucca! Chay Yncayquita!	That enemy! That Ynca!
Huñu huñu huarancata	Millions of thousands
Anticunata ⁴⁰ llullaspa	Of Antis ⁴⁰ will I collect.
Suyucunata tocllaspa	I will distribute arms,
Pusamusac pullecancata	I will guide them to the spot.
Sacsahuamanpin ⁴¹ ricunqui	Thou shalt see the Sacsahuaman ⁴¹
Rimayta phuyuta hina	As a speaking cloud.
Yahuarpin chaypi puñunqui	Thou shalt sleep in blood.
Chaquiypin cancca Yncayqui	Thou, O Ynca! shalt be at my feet,
Chaypachan paypas ricuncca	Then shalt thou see
Pisinchus ñocapac Yunca	If I have few Yuncas.
Puchunccachus chay cuncayqui	If thy neck cannot be reached.
Manapunin ccoyquimanchu	Wilt thou not give
Ñihuanracc chay ususinta?	Thy daughter to me?
Pascarinracc chay siminta	Wilt thou loosen that mouth?
Manan ccampacca canmanchu	Art thou then so mad
Ñispa uticuy phinascca	That thou canst not speak,
Cconcor sayaspa mañactiy?	Even when I am on my knee?

D

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

Enter PIQUI CHAQUI.

OLLANTA.

Piqui Chaqi puriy riy	Go, Piqui Chaqui,
Cusi Coyllur ñiyta niy	Say to Cusi Coyllur
Cunan tuta suyahuachun.	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—
Tucuytañan tapurini	There was not even a dog to be seen,
Manan allcollapas canchu (<i>misi</i>) ⁴²	I could not find her—
Tucuy puncun huascarcosca ⁴³	All the doors were closed,
Manañan pipas tianchu.	Nothing was to be seen.

OLLANTA.

Huarmancunari ?	And her servants ?
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PIQUI CHAQUI.

Hucuchapas ayquepuscan	Even the rats had gone,
Manan micuyta tarispa	Finding nothing to eat ;
Tucu llañan sayarispa	The owls only remained,
Huc huacayta taquicuscan (<i>Manchaitaña</i>).	With their doleful music.

OLLANTA.

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

PIQUI CHAQUI.

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

OLLANTA.

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

PIQUI CHAQUI.

Huaranca 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 ?

PIQUI CHAQUI.

Chay Urco-huaranccata ñini I say that Urco-huarancca
Payllan canmanta tapucun. He only has asked for thee.¹

OLLANTA.

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

PIQUI CHAQUI.

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

OLLANTA.

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

PIQUI CHAQUI.

Ccoyllurtari saquesunchu. We will leave the Coyllur.

OLLANTA.

Ymanasactac chincaptin ! How can I bear to lose her !
Ay Ccoyllur ! Ay Urpillay ! Ah Coyllur ! Ah my dove !

PIQUI CHAQUI.

Chay yarahuita uyariy Listen to that *yarahui*.
Picha taquicun. Who is it that sings !
[*Music is heard within.*]

SONG.

Urpi uyhuaytan chincachicuni	I lost a dove that I had cher- ished,
Huc chimllyllapi !	In one moment !
Pacta ricuhuac mascariy puni (<i>tapucui</i>)	I searched for her in all parts,
Chay quitillapi.	Looking all round.
Millay munaymi sumac uyanpi	From the beautiful face of my love,
Coyllur sutinmi	They call her Coyllur.
Pacta pantahuac hucpa ccayll- anpi	It was by reason of her beauty,
Ricuy sutinmi.	A harmonious name.
Quillahuan cusca [ynti] matt- inpi	Like the moon in its splendour
Nanac capchiypi	Is her bright forehead,
Cuscan illancu hucpa sutimpi	When it shines in brilliancy
Ancha cusipi	In the highest heaven.
Ususi chucchanrichillucayñinpi (<i>Llampu</i>)	Her sister tresses hang down,
Misatan ahuan	Woven in two colours,
Yanaquelluhuanllumpacrinripi (<i>yurachuan</i>)	Black mixed with gold upon her temples,
Ricuytan racran (<i>Nanacctan</i>)	A beautiful sight.
Quechip ñacuna munay uyampi (<i>rancuna</i>)	Her lovely eyebrows shading her face
Cuychin paccarin	Are like the rainbow.

Yscaymi Yntiquiquin ñahuimpi Chaymi sayarin	Her eyes are like two suns Fixed in her face.
Quechprallanri ñac chascca huachin (<i>nacai ccahuachin</i>) Tucuy sipicmi	Her penetrating glances Cause joy or sorrow ;
Chaypin munaypas llipipac capchin Soncco siquicmi.	And though she is beloved and adored The heart is wounded.
Achancaraypas sisan uyampi Rittihuan cusca	The <i>Achancaray</i> blooms on her cheek *4 Like snow ;
Milluriyunacta sani utccapi (<i>Mitun yuracpi</i>) Hinan ricuscca	White as it appears upon the ground, So it is seen.
Sumac simimpi ccantacmi pascan Rith piñita	Her beautiful mouth is a sight Which rejoices the heart :
Asispan ccapan misqui samas- ccan (<i>cconton</i>) Tucy quitita (<i>Tutui quititi</i>).	With the echo of her delicious laugh A joy is spread.
Llampi cuncanri quespi huayuscca Paraccay ritin	Her graceful throat is like crystal, Or driven snow ;
Utcu munaymi ccasconhuan cusca Huattan puririn	Her bosom increases from year to year, As growing cotton ;

Qqueque maquinri llullu cay- manpi	Her fingers are like icicles :
Cuharimpunin	As I gazed,
Rucanancuna ttacca cuyñinpi (<i>pascacuiñinpi</i>)	And as she moved them
Chulluncuy cutin.	They gave me joy.

OLLANTA.

Ay Cusi Coyllur !	Ah, Cusi Coyllur !
Ricsircanchus cay taquicca	I recognize that music,
Sumayñiquita !	For it describes her beauty ;
Ripullachun cay llaquicca	The sorrow it brings back
Maytapas quita *	Remains with me.
Ñocan ccanta chincachiqui	If I should lose thee,
Muspallasacña	I shall go mad ;
Ñocan ccanta sipichiqui	If I should be deprived of thee,
Huañullasacña.	I shall die.

PIQUI CHAQUI.

Sipin punicha Ccoyllurta	Perhaps they have killed Coyllur,
Manan tutapas canchanchu.	Now the night is dark.

OLLANTA.

Ychacca ricsinccan Ynea	Perhaps the Ynea knows
Ollantaypa chusasccanta	That Ollanta is absent,
Tucuytan tarincca aucanta	That all are his enemies,
Tucuytacmi saquerencca.	And have abandoned him.

* All this omitted by Barranca.

PIQUI CHAQUI.

Hinantinmi munasunqui	You would want all
Ancha ccocucc cactiquicha	Because you are liberal.
Tucuy pacmi raquicunqui	To all the world you are prodigal,
Ñocallapactacmi micha.	But to me you are penurious.

OLLANTA.

Ymapacmi can mananqui?	What would you have?
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PIQUI CHAQUI.

Ymapac? chacpac, caipac	What! This, and this:
Sipasman ppacha cconoypac	To bestow clothing,
(<i>Hucman ppachata</i>)	
Huc collqueita ricunapac	To have plenty of silver,
Chayhuan manchanapac	And also to be feared.
(<i>Ñoccatari</i>).	

OLLANTA.

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

PIQUI CHAQUI.

Llachay mana chaypacchu	I have no taste for that;
(<i>Manan cai huyari</i>)	
Anchatan ñocca asini;	For I am always laughing,
Anchatacami casini;	I am always idle.
Qqueusuy manan ñoccapacchu.	Power is not for me.
(<i>Lercco cai</i>)	

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

OLLANTA.

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

PIQUI CHAQUI.

Ayquepacca ñocan cani. I am a fugitive.

[*Exeunt.*]

ACT II.

SCENE I.

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

YNCA PACHACUTEC.

Ollantaytan mascachini	I ordered Ollantay to be sought for.
Mananpuniu tarincuchu (<i>paita</i>)	They have not yet found him.
Phiñayñiyimi puchu puchu	My fury is great ;
Paypin llocllata ⁴⁶ tarini	It bears me on like a torrent.
Ricunquichu chay runata ?	Hast thou seen that man ?

RUMI-ÑAHUI.

Mancharisccanc Ccapac ccancan (<i>campac</i>)	I have feared thee.
[Sonconpas chincarisccata	My heart is lost.
Ricuncani chay salcata	I find a wilderness
Huchan punichari carccan].	In place of it.

YNCA PACHACUTEC.

Huaranca runata aclaspa	With a thousand chosen men,
Puriy payta mascamuhuay.	March in search of him.

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 <i>quipu</i>
Urupampamanta ⁴⁶ cunan	From Urupampa,
[Huc 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 ?
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INDIAN.

Chay quipucha huillasunqui.	That <i>quipu</i> will tell thee.
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*Brings a pole with coloured wool and grains of maize
hanging from it.*

RUMI-ÑAHUI.

Caycca llanta: ñan ccahuahuan	There is here a pole
Cay umanpi huatasccaña	To which a skein of wool is fastened :
Cay rurucunari runam	It reveals that there are as many men

Ayqueccta hayccamusacmi (<i>Ccollamañan puririscan</i>)	Them to march to the land of the Collas,
Cayman cutichimunapac (<i>Tucuita harcamusacmi</i>)	All must be prepared
Chay succata sipinapac	To capture this traitor,
Causactapas huañuctapas	Dead or alive.
Atisacmi runantapas	This man shall submit
Ccanri Ynca! samariscay	To thee, O Ynca! rest assured.
[Huancunata camariscay].	Be prepared for this.

[*Exeunt.*]

SCENE II.

*Enter OLLANTA, HANCO HUAYLLU, and URCO HUARANCCA,
with attendant Captains.*

URCO HUARANCCA.

Ñan huamincca chasquisunqui	The valiant men receive thee,
Anti-suyu runa-cuna :	Even the men of Anti-suyu ;
Anchan huaccan huarmi-cuna	And the women also.
Ricunqui cunan ricunqui :	Thou shalt see! thou shalt see!
Chayantatas purincca	They will march to Anta.
Tucuy runa, tucuy Auqui	All the men and their chief,
Ancha carun purinayqui	Thou shalt march with them.
Yma ppunchaucha taninca	May that day never come,
Sapa huata llocsinchis	When every year they set out
Chay caru llactacunaman	For these distant villages,
[Chay aucca runacunaman]	
Yahuartan llipi hichanchis	To shed our blood,

Ñocanchispata paycunacta (<i>Ña Yncacta ña paipata</i>)	To cut off from the Ynca
Micuyñinta quespicuspan As cucatari apacuspan Purimuna llacta llacta (<i>Saicuscancu tucui</i>)	The provisions he needs. By carrying a little coca Every village will have rest.
Acco purunmi mascana (<i>rurunmi</i>)	It is needful to seek sandy ways ;
Chaypin llamapas pisipan Chaquitapas quiscattipan (<i>Chaipin chaquinchista ttipan</i>)	And if the llamas become tired We must walk on foot.
Chaypin ccauchipi mitccana (<i>Millai turpucpas quiscana</i>)	Although it be among thorns,
Unupas chaypacmi apana Canumanta upyanapac (<i>Huasancupi</i>)	We must carry water For drinking with us,
Ñapectuscca samanapac (<i>Huañuitapas o suyana</i>) (<i>Huañuytahuanpashuaccyana</i>).	We must supply these things To guard against death.

OLLANTA.

Apucuna uyariychis Urcco Huaranca rimascanta	Chiefs ! Listen To the words of Urcco Huar- anca,
Chay saycuy sutinchascanta (<i>camariscanta</i>)	Saying you should rest ;
Sonccoyquichispi happychis Ccancunamanta llaquispan (<i>Tucu Antita</i>)	Preserve them in your memories, Even when you are in mourn- ing.

Caracc Soncco ñini Yncata
 Samarichun cunan huata
 Anti-suyu ! sispan sispan
 Chay runacunac ttoctyanan
 Sapa huatan llipillancu
 Ña canascca ahuaranccu
 Nanacc chuchucc onccooy manan
 (*Hina toctyan, hina onccocoyan*)

Chica caru purisccampi
 Maychica runan pisipan
 Maychica Auquin taripan
 Huañuyñinta ccaiccascampi
 Ccayta nispan llocsimum
 (*Hinan Anti*)

Sapa Yncac ñauquinmanta
 (*Yncachispa*)
 Manan ñinin hinamanta
 Ñoca cunam phahuamuni
 Ama pipas lloccisunchu
 Samaycuchis huasiQUIPI
 Noccatac llactayquichispi.
 (*Ñoccan casac aucca chunchu*)

Yncaicu causay huiñaspac
 Apu unanchacta hoccarey
 (*Puca*)
 Llautuyquipactac camariy
 (*Sami chahuata achinaiquipac!*)
 [Puca ccahuata utccaypac]

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.

ALL.

May our Ynca live for ever !
 Raise the great signal.

Prepare for him the llautu,
 And the crimson tunic.

Caycca chucuy, caycca huachiy Here are these arrows, here this
helmet !

Sinchi huaminccatac cay. That you may also be valiant.
(*Huaminccaypas ccantac*) [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*)
Ccanmi cunan churahuanqui As thou art likewise
Huillac Umucc ayllun canqui Of the lineage of the Uillac
(*Huillca*) Umu,
Cay sipita huamincayman. Put on these badges, and con-
quer 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 ppachalliscata Bristling with arms.
Chaynan cana ccari ccari. Surely he indeed is a warrior !
Maman hayceac ricunchu Will he not behold
Huasayquita auccacuna ? The backs of his enemies ?
(*auccaiquicuna*)

E

Ayquehuactac Puna-runá 48 He will neither fly like a moun-
taineer
Manchahuactac llullu ccachu. 49 Nor be humble as the weeds.

URCO HUARANCCA.

Uyariychis Anti-cuna Choose, O men of Anti-suyu !
Ñan Yncanchis cunanccaña What the Ynca advises.
Llapa runam tacyañaña. All men take up arms—
(Ñan cunancca yuyañaña)
Huñurañan suyucuna All the provinces together.
(Tacyananchis runa-cuna)
Machu Yncan Ccozcomanta The old Ynca from Cuzco
Maccanata camarispa To prepare their clubs,
(Suyucunata)
Runantatace tacurispa And arouse their men,
(Auquicunata samispa)
Masca huasan quiquinmanta Likewise it is his order.
(Horccomunca maccanata)
Tucuy Ccozco lloccimuñan All Cuzco will go forth
Cay huayccoman ñocanchista To attack our lands
Sipinanpacc huasinchista And destroy our houses,
Cananiytas aucca munan Treating us as enemies.
(Camareytan chaita munan)
Manan ppushau usunanchu Lose not a day,
Cay Orccocunapi masttariy Prepare upon the hills
Ccompi-cunata camariy The means of defence,
Manapunin ccasinachu Let there be no waste of time.
tamputa paccay llutay Quickly bar the quarters,

Huc puncullata haquespa (s)	And leave one door open
Tucuy Antini chequespa (<i>Orccocunapi hatarihuay</i>)	Towards the Andes.
Llapa onccopi hatariychis (<i>Hinantimpi miyuta cutay</i>)	Arouse all men at once
[Asca miyuta ⁵⁰ cutaychis]	To grind all the poison
Huachinchista hampinapacc	And prepare our arrows,
Auccanchista sipirapacc (<i>Chaihuanhuachippitinapacc</i>)	That in wounding the enemies
Cay tucuytani utccaychis (<i>Huañunampacc utccay utccay</i>).	Death may come at once.

OLLANTA.

Urco Huaranca ccan acllascay	I have chosen thee, O Urco Huaranca!
Auquicunata ñaupacpac Ayllu Aylluta pusacpac (<i>vacapac</i>)	First among the nobles : To honour thy lineage.
Sayanantari unanchascay Auccanchis manan puñunchu Huc cutipi atipaspacca (<i>yaicuita</i>)	I have marked thee to be alert. Our enemies do not sleep. Thou canst conquer them,
Cutipuncan tacca tacca. Runa-cuna ccompisunchu.	And force them to retreat. Shall men not act as men?

URCO HUARANCA.

Ñan quimsa chunca huaranca Anticuna cay [tampupi] (<i>pi</i>)	Here are thirty thousand Antis in the <i>tampu</i> —
---	---

Manan ñocachis ucupi	Amongst us all
Canchu quella canchu hancca.	There is neither coward nor sick.
Apu Maruti llocsínca	The Chief Maruti will go forth
Uilca-pampa Anti-cunahuan	With the Antis of Uilca-pampa,
Chay ttinqui Queru ⁵¹ pataman	To the confluence of the Queru,
Chaypim happínca runanta	Where he shall conceal his men
Pacascata huillanaycama	Until I give the order.
Llapan hatun soncco cama	All have large hearts.
(<i>Chimpanpitacmi hinatacc</i>)	
Auqui Chara runantatacc	The noble Chara with his men
Pacancca huac yanaycama	Shall wait on the other bank.
Chara munaypim puñuncca	There shall sleep with Chara
Chunca huarancca Antínchis	Ten thousand Antis.
Pacharpi ⁵² Camayoc ñínchis	In the valley of Pachar
(<i>Pachar huaiccopin hapínchis</i>)	
Huc chuncattatac Aylluncca	Shall be other ten <i>Ayllus</i> .
Yaycumuchun Cozcocuna	Until the Cozcos enter
Upallaspalla Suyusun	We will quietly wait.
(<i>Ama rimaríspa suyái</i>)	
Tucuy tocllapi cacctinri	When all are within
(<i>ucupi</i>)	
Lluttasccan puncunchiscuna	We will close the entrance,
(<i>Quirpasccan</i>)	
Huateccaspalla Suyusun	And it shall be as a flood.
(<i>Llollamunccan munaymunay</i>)	
Putucunchista phucuna	At the the sound of the conch
Chay pachañan Orcococuna	The rocky hills
Chapícuncca rumintinri	Shall pour out stones,
Chuchin urmamuncca rumi	The stones shall be as hail.

Huanccacunan huicupancca	The missiles shall roll down,
Tucuyta chaypin ppampanca	All shall be buried,
Chaymi paicunapac tumi	This will be their punishment.
Chaypachan ayqqeuncunacca	As for the fugitives
Maquinchispi huañunccacu	They will die by our hands,
Quespiy attic huaquincuna	Or by the poison of our arrows.
<i>(Huachinchispin)</i>	
Tturpuscca ricurinceacu.	

[They play pincullus and pututas, and exeunt, shouting:—

[They play flutes and conches, 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 !	Ah Rumi ! Rumi Ñahui !
Yma quencha rumin canqui	What an unfortunate art thou !
Ccaccamantan llocsircanqui	Thou hast escaped from a rock—
Sonccoquim curaca ccahuy !	For me it is a sad yarahui !
<i>(Chaimi ccasapac Yarahui)</i>	
Manachu maquiqui carecan ?	Have you not in your hands,
Chay huayccopi pacascata	Hidden in this valley,
Ollantayta ccarcoscata	The fugitive Ollanta ?
Manachu yuyarircanqui	Dost thou not remember
Tapara soncco cascanta ?	That he has a treacherous heart ?

Tucuy macanacuscanta ?	With all his arms
Manachu ccan ttactarcanqui ?	Shalt thou not pull him down ?
Hinantimpi llullacuspa	Why hast thou not tried
Sayucunata ichurecca	The arts of stratagem
Payllapipunin tincurccan	To deceive his army ?
Qquello cay ccari tucuspa ?	He, being weak, has become valiant.
Chica huaranca runata	A thousand men
Cunan ppunchau sipichini	In this day
Ñocca ñaccayta qqespini	I have slain
Maquinmanta : chay ccanata	With this hand. Thus only
Ñoccaca ccaricha ñispa	I escaped. They thought
Uyapura mascarccani	That he was a coward,
Chay huayccoman yaycurccani	Therefore I sought him,
Ayquenpunim chaycca ñispa	Thinking he would fly.
Na suyuy puncumpi caspa	But in the entrance of his camp,
Urmamuyta ccallarimun	On every side,
Tucuy ccacca ppucchirimun	Rocks began to fall,
Huancacunata huaccyaspa	Bringing with them many blows.
Hinantimpin rumi ñitin	Thus the volleys of stones,
Hinantimpin ccacca pacan	And the many rocks,
Ashuan aclascacunatan	Killed and buried my men.
Chaypi caypi cumpa sipin	Here and there they fell,
Yahuarllan tucuy huayccopi	The blood ran in the valley,
Parin llocllan masttaricun	Flowing like a torrent.
Hinantinmi chayta ricun	I also beheld
Ñoccapas yahuar pponccopi	A quantity of blood ;
Pihuantace tincuyman carccan	Yet I saw no one,
Mana runan llocsimumtin	No man came forth,

Mana pipas ricurictin	None could be seen,
Huancca cuna huarcca huarc-	But my men were killed.
can	
Yma yahuan tincusacc	How can I return
Yncahuan cunan ccayllampi	To appear before the Ynca ?
Manan canchu caypacc hampi.	I indeed am lost !
Risac maytapas ripusac	Whither shall I fly ?
Ñan cunan seccocuymaña	I will hang myself
Cay huaracahuan ñoccallata	With my own sling.
Ycha cachus pay camalla	The same will serve,
Ollantaypas urmanccaña.	When Ollanta shall fall.
(<i>haicac</i>)	[<i>Exit.</i>]

SCENE IV.

Enter YMA SUMAC and PITU SALLA.

PITU SALLA.

Ama chicata puncuman	Yma Sumac, do not go
Yma Sumac llocsillaychu	To the door so often.
Amatacc chaypi suyaychu	Do not wait there,
Mamacunam phiña cunam.	Lest the matrons be vexed ;
Yma Sumac sutiquipas	Thy name is Yma Sumac,
Ancha munacusccay ñaña	And it is well beloved.
Hinapitacc pay camaña	Only to hear it
Huillapunman maypas pipas	And to pronounce it
Acllaman ⁵⁸ cusita cconam	The Virgins are filled with joy.
Cay canchapi huesccacuspa	When thou art here
Tiyay caypi cusicuspa	Thou art surrounded with plea-
	sure.

Pin caymanta pita horceconan	No one ever goes out.
Caypin taricunqui ricuy	Here thou shalt see
Tucuy yma ccoñiquita	All kinds of comforts—
Sumac ppachata ccorita	Beautiful cloth of gold,
Caypin tucuy misqui micuy	And sweet food.
Ynca yahuar acllacuna	The Virgins of Ynca blood
Llapallanmi munasunqui	Love thee, all of them,
Tucuyllancu yuyacc cunac	All the mistresses
<i>(Tucuy tucuy)</i>	
<i>(Maquincupin apasunqui)</i>	
Ña muchaspa ña llulluspa	Kiss and are fond of thee.
Ccasconcupi churasunqui	Thee alone they set apart,
Ccanllatan huayllusunqui	Thee only they love
<i>(acllacu)</i>	
Uyayquipi ccahuacuspa	And embrace.
Ymatan ashuan munanqui ?	What more canst thou want ?
Huc ñañancu canayquipac	Thou who shouldst serve the
	sisters,
Paycunahuan tiyanayquipac	Sit down with them all.
Chaytan ccampas unanchanqui	Thou shouldst also know
Tucuy Auquip yupaychascan	That thou art accounted noble,
Ynca yahuar acllacaman	And as a royal virgin.
<i>(Yma)</i>	
Yntita ccahuaspa saman	Thou art as a child of the sun,
Ynticc hallanpac camascan.	They guard thee, as belonging
<i>(Ttallampac)</i>	to the sun.
	YMA SUMAC.
Pitu Salla, millay cutin	Pitu Salla, many times,
Chayllatacc, chayllatacc	Only this, only this,

Cunahuanqui ñoccaractacc
 Rimarisacc chaymi sutin
 Anchatan checnipacuni
 Cay canchata cay huasita
 Caypi caspa cay ccasita
 Ppunchau tuta ñacacuni.

(*ppunchau*)

Cay payacunacc uyanta
 Ancha aputa ccahuascani
 Payllatatacc ricuscani
 Chay ceuchu tiascaymanta
 Manan cusi caypi canchu
 Hueqqen uyancupi caicca
 Munaiñimpi canman chaicca
 Manan pipas tianmanchu
 Ccahuani puriccunata
 Asicuspan ccuchicuncu
 Maquincupi apacuncu.
 Llipipas samincunata
 Ñoccallachu huisccacusac
 Mana Mamay casecan raycu ?
 Ccapac ttalla canay raycu
 Cunanmanta qquesacusacc
 Huc tutan mana puñuspa
 (*Caina tutan muspha muspha*)
 Muyanchisman yaycurcani
 Hinaspan uyarircani
 (*Hinapin*)
 Chica chimpi ricucuspa

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,

Haccacuyta pis ñacarin	A voice of mourning,
Chica llaqui cuyapacuspa	Groans and cries of one
Huañullayman ñin ccaparin	Who prayed for death.
Hinantintan ccahuarini	I looked all round,
Chucchaypas chascallicuspa	With hair dishevelled,
Huacyani mancharicuspa	Who art thou that mourns
Pipas cay riccuniy ñini.	So sadly ? I exclaimed.
Yapatacmi ccaparimun	Take me from hence,
Yntillay horcohuay-ñispa	O sun ! deliver me.
Ancha cuyayta anchispa	I looked all round ;
Soncco qquehuiyta hiqquiman	My heart trembled.
<i>(Yapa yapapai)</i>	
Chaccayta caytan mascani	I searched but in vain,
Mana pita tarinichu	I found nothing,
Huayallapi chihuín ychu	Only the grass whistling in the meadow.
Ñoccarí pay huahua caní	I am but a child ;
<i>(paihuan huaccani)</i>	
Sonccoytacc lliquicuspa	My heart almost
Ccascoyta saqqeyta munan	Leapt from my bosom.
Yuyarini choypas cunan	Even now, when I remember,
Mancharinin sipicuspa	I am full of terror.
Hinan caypi Pitu-Salla	Even now, Pitu-Salla,
Llaquillan quiquin quesacun	The same sorrow haunts me ;
Huiquellan huiñay sisacun	And the grief lasts for ever.
Yachay hinan munay ttalla	O my beloved nurse,
Amapuni cunanmanta	Listen to my wish.
Rimanquichu qquepanayta	Do not say I am to stay ;
Checninim cay acllanayta.	I hate this state of seclusion.

PITU SALLA.

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

YMA SUMAC.

Cay ccanchan fioccapacmi ? Is this place for me ?

Enter CCACCA MAMA, dressed entirely in white.

CCACCA MAMA.

Pitu Salla ñirecanquichu Pitu Salla, hast thou given
 Chay herqueman cunascaita ? My orders to this child ?

PITU SALLA.

Ymaymantam huillani ? What should I tell her ?

CCACCA MAMA.

Yma ñintacc simiquiman. What I have told you.

PITU SALLA.

Ancha cuyaitan huaccacun She weeps without ceasing,
 Manapunin uyacunchu And will not put on
 Aclla ppachata chasquicuyta. The dress of the virgins.

CCACCA MAMA.

Manacha anyarircanqui ? Hast thou not censured her ?

PITU SALLA.

Pachatan ccahuarichini I showed her the dress,
 Huaccha cascanta horccospa That she might take off
 Ña huamanmanta ccarcospa The old clothes she wears.
 Chay yuyayta hinan ñini I tell her she is not a child ;

Mana aclla canqui chayca.	And that she cannot be a chosen one :
Millay llaquin ccatisunqui	That, being dirty and sad,
[Yanapacun ccan muyunqui	She must be a servant
Cay huasipi ñispa laycca.]	Always in this house.

CCACCA MAMA. (To YMA SUMAC).

[Munancca, Mama, munancca	For thy loving nurse
Cay ppachatan pay chasquirecca	Wilt thou not change thy clothes ?
Mana chairi pay ricuncca]	Seest thou not this dress ?
Ppasñallan huiñaypac canqui	Thou shalt always be a servant ;
Ymapaccha pay yuyacun	Thou shalt know thy dress ;
Usuri mana yayayoc	A daughter without a father,
Huillullu mana mamayoc	A child with no mother.
(<i>Ue herqqe</i>)	
Chaccay pucac taparacum. ⁵⁴	Here is a large butterfly (a bad omen),
Sutinta ñinqui sutinta	Say thy name, thy name.
Chaypacc canqui caycunapi	Thou art here shut up,
(<i>Canmi cai percacunapi</i>)	
Tucuy pacac accarapi	Closed up within these walls,
Tucuy milpucc sutintinta.	And even thy name is forgotten.

[*Exit.*]

PITU SALLA.

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

Accoyñircacc casacc pumacc !⁵⁵ Here a serpent, there a lion ?
 (*Caicca Amaru caicca puma*) [Exeunt.]

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 ccancca chayamunqui Dost thou come?
 Huañuytachu masccarcinqui Dost thou seek death
 Auca Ollantayhuan huaqui? With the traitor Ollanta?
 (*Ollantayhuan cusca*)

PIQUI CHAQUI.

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

RUMI-ÑAHUI.

Ymatan Ollantay ruran? What is Ollanta doing?

PIQUI CHAQUI.

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

RUMI-ÑAHUI.

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

* Von Tschudi has Huilca Uma.

PIQUI CHAQUI.

Tapuhuaycca ccoycunaspa Dost thou ask me? Give me
(*Ymatapas cunan ccohuai*)
Chay pachacca huillascaqui. Those clothes, and I will tell.

RUMI-ÑAHUI.

Hue allin caspita huatanaypacc I will give you a good stick,
Quimsatatacc huarcunaypacc. And to hang you—three.

PIQUI CHAQUI.

Ama manchachicu huaychu. Oh, do not frighten me.

RUMI-ÑAHUI.

Utecayta rimariy ari. Then speak quickly.

PIQUI CHAQUI.

[Ccanpas uyarihuay ari But you will not listen.
Ñoccacca ñausay apuniu I am turning blind,
Rimriypas upayapunmi My ears are getting deaf;
Machulaycca huañupumi My grandmother is dead,
Mamaytacca cconccapunmi. And my mother is alone.

RUMI-ÑAHUI.

[Maipin ñinay Ollantaycca? Where is Ollanta? Tell me!

PIQUI CHAQUI.

[Chusapunaccanmi tataycca My father is from home,
Manan pocconchu paccayca And the paccays are not ripe.
Pocchupurccanmi callpayca I have a long walk to-day,
Sasan chay cuncu llantaycca It is difficult to carry me.
Ynca uccupin Mancanaycca The Ynca would cut up his
body.
Ancha carus sallectantaycca]. The desert is very far off.

RUMI-ÑAHUI.

[Astahuan phiñachihuascay If you vex me again
Ricyu huancuncocoyquimantacc.] I will take your life.

PIQUI CHAQUI.

Ollanta? ccanin sayarin.	Ollanta? He is at work.
Ollanta? pircata hocarín	Ollanta? He raises a wall
Ancha huancacc rumimanta.	Of very great stones,
Hina runacunamanta	With his men.
Yscayta hucman huatarín	He fastens two dwarfs,
Hatun runa llocsínanpacc	That a giant may come forth.
Ymanasccan ccan Yncacri	Tell me! why are you,
Umpu ancac hina surun	Like the eagle spreading his
(<i>huallpa</i>)	wings,
Cay ppachayqui ricuy tturun	With such long clothes,
Qquellichacunmi yanari.	That the mud stains black?

RUMI-ÑAHUI.

Manachu Ccosco llactata	Seest thou not the city of Cuzco
Ccahuarínqui huaccascacta	Is filled with mourning,
Pachacutec pampascata	Pachacutec is buried—
Ricullay llapa runata	All men are dressed
(<i>llata</i>)	
Tucuyimi yanata pachan	In mourning clothes,
Tucuyimi huequecta huaccan.	And there is great lamentation?

PIQUI CHAQUI.

Pitac Ynca tiay cunca	Who shall be Ynca
(<i>cunanri sayanca</i>)	
Pachacutec rantintani?	To succeed Pachacutec?
(<i>qquepantari?</i>)	

RUMI-N̄AHUI.

Ccapac Yupanqui sayanca. Ccapac Yupanqui stands.
(*Thupac*)

PIQUI CHAQUI.

[Pachacutec churillanca] Though Pachacutec has sons
Qqueparinccan asccatacmi In great number,
(*punin*)

Cacctacmi huc cunac llanca? Shall it still be him?

RUMI-N̄AHUI.

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

Atincuchu hucta acllaita Him alone can we choose,
[Ccanmi ccatihuay utccayta.] He alone can be taken.

PIQUI CHAQUI.

Apamusac puñunayta. I must go to fetch my bed.
[*Exit.*]

SCENE VI.

Enter CCAPAC YUPANQUI, *the* UILLAC UMU, *and* N̄USTAS,
(*Thupac*) *with attendants.*

YUPANQUI.

Cunan ppunchaumi Auqui-cuna On this day, O nobles!
Llapata yupaychayquichis All of you should worship
Yntiman chasquichiquichis And venerate the sun.
Yntic huarmin caccunan All virgins that exist

Hinantin suyun cusicun
 Cay canchaypi ricuspa
 Soncco y hinatac yupaspa
 Ccancunata yuyan ricun.

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

UILLAC UMU.

Ccayna ppunchau saya ccosiñin
 Yntic suyun uyancama
 Chasquincancha Pachacamac
 Tucuy ccanam sami llocsin
 Hucllan 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 canasccapi
 Llamacuna rupasccapi
 Tucuy runan ccahuarincean
 Huc ancatan quicharccaicu
 Ccasconta ccahuaicunapac
 Sonccomanta recsinapac
 Chusacllatan tarircaycu
 Chay ancan Antinsuyuyqui
 Utccay chaita huñupuna
 Ccasacunmi y chaicuna
 Chaitan cunan huatupuyqui.

In the sacrifice of birds,⁵⁶
 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 Huaminecan
 Chay Ancata quespichirccan
 Payllatac chincarichirccan
 Chay chicca runacunata.

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

F

RUMI-ÑAHUI.

Ñan Apu Ynca Yuyayqui	Great Ynca, thou knowest
Hunttasccataña yacharccan	All that has happened,
Chaicca huchaypunin carccan	And what are my sins.
Rumincani cay camayqui	Although I am a stone,
Rumin ñittirccan tucuyta	I will obey thee as a stone.
Rumihuanmi llocsircani	I went forth with a stone,
Payhuan macana curcani	And with it I fought,
Chaymi atirecancu suyuita	Though they held the province.
Huc llatan mañacusayqui	There is only one thing
Saquehuascay ñoccallaman	That I would ask;
Noccan risac pucaranman	It is that I may go to the
	fortress ;
Llaquen ñocca aisamusceyqui.	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 <i>quipus</i> .
Utccay utccay 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.

Huaranca cutin muchani	A thousand times I adore,
Ccapac Ynca maquiquita	Powerful Ynca, thy hand.
<i>(yupiquita)</i>	
Cuyapayay huac chayquita	Have pity on this unfortunate;
[Chaqui quipitaccami cani].	I am at thy feet.

OLLANTA.

Pin canqui cayman purirei ?	Who art thou ? Whence dost thou come ?
Pin chay hinata rurasunqui ?	Who has done this to thee ?—
Maiñecmanta musphamunqui	From whence hast thou fallen ?
<i>(urma)</i>	
Chica usupa chica quiri.	Who has thus wounded thee ?
<i>(Pitac canqui)</i>	

RUMI-ÑAHUI.

Anchatan can recsihuanqui	You know me well ;
Rumin cani chay ccormani	I am that Rumi.
Chaquiquiman chaymi urmani	For this I have fallen at thy feet. ⁵⁹
Ccan Yncan horccarihuanqui !	O Ynca, favour me !

OLLANTA.

Sayarimui cay ricnayman	Rise. Here you have my hand.
<i>(maqueiman)</i>	
Pin chainata rurasunqui	Who has done this to you ?

Pin cayman pusamusunqui	Who has led you
Cay tampu llacta casccayman	To my town, to my lodging ?
(<i>iman cai nauqueimani</i>)	
Mosoc ppachata apamuy	Bring new clothes,
Munasccaini cay Auquicca ?	For I love this nobleman.
Ymanasccan sapayquicca,	Why art thou abandoned ?
Manan canchu ccanpac huañuy.	Thou shalt not die.

RUMI-ÑAHUL.

Mosoc Yncan chay Cozcopi	The new Ynca, in Cuzco,
Ccapac Yupanqui tiyaicun	Tupac Yupanqui, is now en-
(<i>Tupac</i>)	throned.
Caymi Tucuyllata raycun	He is a cruel tyrant :
Causac yahuar phosoccopi	He lives in the midst of blood ;
Hinantintiña ccorospa	He shows no mercy ;
Manan soncecon tiyaycunchu	He never softens his heart ;
Tucuy ñucchun puca sunchu	Like the red <i>ñucchu</i> and the
	<i>sunchu</i> , ⁶⁰
Tucuyta sipin mosccospa.	He devours all in his madness.
Carcani : ychas yuyanqui	Perhaps you may remember me.
Chayta yachaspan Yupanqui	Knowing me, this Yupanqui
Huac yahuar paypa camanmi	Has drawn this blood.
Chay caracc soncco caiñimpi	In his depraved heart
Cayta ruray, cayta camay	He does one thing, and imagines
	another.
Ñan ricunqui mama yayay	You are now father and mother
	to me.
Caynam quirihuan huasinpi.	Here you have me in your
	house.

OLLANTA.

Ama llaquichu Rumi	Do not be afflicted, Rumi,
Ñocca cunam hampiscayqui	I will now cure you,
Ccantatacmi cahuascayqui	I will give you help.
Ccanmi canqui paypac tumi	You also must prepare your knife;
Ynti huatana ppunchaupi	On the day of <i>Ynti-huatana</i> ,
Cay tampupi hatun raymi	A great <i>Raymi</i> , in this <i>tampu</i> ,
Chaypacha cochucunaymi	Will be celebrated. ⁶¹
Tucuy pas cochucamusun	Then we must advance
Pucarapi hayllimusun.	From the fortress, with songs.

RUMI-ÑAHUI.

Quimsa ppunchau raymi cachun	The <i>Raymi</i> will be for three days;
Cusicuy pas tacsá canman	The time of joy is short;
Chaypaca ichas alliyaiman	By that time I shall be well.
Sonconco chaypac rimachun.	I speak from my heart.

OLLANTA.

Hinan cancca, quimsa tuta	So be it. Three nights,
Hatun Yntita huatasun	We gaze on the great Sun;
Cusipi tucuy tiasun	We shall be seated in joy,
Huisccasunchis cay tamputa.	For that time the <i>Tampu</i> is closed.

RUMI-ÑAHUI.

Huarmicunatan cunana	The servants shall be told
Paycunac tatanmi cancca	That they may arrange for the night.
Paycunan caypi samanca	Also they should bring
Huarmi ccasccanta apana.	Their women with them.

[*Exeunt.*]

A C T I I I.

S C E N E I.

Enter YMA SUMAC and PITU SALLA, from opposite sides.

YMA SUMAC.

Munacusccay Pitu Salla	Dearest Pitu Salla,
Haycac caman pacahuanqui	How long will you hide
Chay simita? Ricuy Salla	This from me? See, Pitu,
Cay sonccoytan patmihuanqui	How you have torn my heart
Caina hueqqehuan camalla	By not telling me yesterday,
<i>(Sipihuanquin huc)</i>	
Cayta upallahuaspayqui	Why are you so silent?
<i>(Mana can huillahuaspayqui)</i>	
Pithuisicanin huchaymanta	It may be for my sins
Picha llaquin caiñeccmanta.	That I desire to know.
Ama pacahuaichu urpi	My Dove! do not keep it from me:
Pitac phutin pitac huaccan	Who is it that mourns
Cay chiuñic muya ucupi?	Each instant, within the garden?
[Huillayculla huayna urpi.	Speak, my young Dove!
Mainiccpitac paita pacan	Why is it hidden from me?
Cay chica sumac suturpi?	Tell me, beautiful one.
Ñihuay pitac payta huarccan	She who thus makes her moan,
Ñoccaman ricurimanta	Why may I not see her—
Ñocchahuan rimaycunanta.]*	Why may I not speak to her?

* Von Tschudi has only two lines here.

PITU SALLA.

Yma Sumac huillascayqui	Yma Sumac, I will tell
Huellata ecanmi ichacca	To you, what you would know ;
Ymatapas ricuspayqui	But you must hide it,
Pacaycunqui rumi ccacca	As if thy bosom' were a rock ;
Ñan ccantacca ricuscayqui	For that which you will see
Ancha llaquitan ricunqui	Will cause you great sorrow,
Milluy cutin y phuyunqui.	And you will be without com- fort.

YMA SUMAC.

Manan piman huillasacchu	Do not conceal it,
Yma haycata ricuspapas	Do not hide anything :
Amapuni pacahuaychu	To no one will I confide it ;
Millpusacmi tucuytapas.	I know how to bury it.

PITU SALLA.

Cay muyapin ccacca puncu	Wait for me at the door
Cayllallapi suyacuhuay	Belonging to the garden,
Llipi Mama puñuchunca	When all the matrons sleep,
Ñan tutaña tiaycusay.	In the dead of night.

[Exit.

YMA SUMAC.

Ymaymantan yuyascan	What shall I then know !
Cay soncco y huatupacспа	My heart seems to guess.
Ricullayman pis huaccascan	How much shall I grieve
Cay penccapi hiquicuspa.	When it is shown to me !

Enter PITU SALLA, with a light, a cup of water, and a small covered vase.

PITU SALLA.

Hatarei cunan 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 mascascayqui	Here is the hidden Princess.
Ñachu sonccoayqui taninña ?	Does thy heart cease to beat ?

YMA SUMAC.

Ay ñaña, ymatan ricuni !	Alas ! what do I see ?
Ayatachu pacanccanqui ?	Have you hidden a corpse here ?
	[Faints.]

PITU SALLA.

Ymatac caycca ñoccapac	What has happened to me ?
Yma Sumac urpillay !	O Yma Sumac ! my Dove !
Cutinpuay cunanllapac	Return to thyself.
Hampuy, hampuy, Sicllallay. ⁶²	Get well ! get well ! my
	<i>Siclla.</i>

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.

YMA SUMAC.

Causanrachu cay huarmicca? Is that woman still alive?

PITU SALLA.

Asuycamuy yanapahuay Come near and help me.
 Causanracmi ricuy ccahuay See! she is yet alive.
 Hay huarihuay cay unuta Bring me some water,
 Mattiy cuytacc 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.

Pillan 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 ruscasi. I see thee once more.

YMA SUMAC.

Ay Ñustallay sumac halla	O beautiful Princess !
Sumac chayña ⁶³ ccoriquitu	Beautiful golden finch !
(<i>pisco</i>)	
Ymapitac can camalla	What hast thou done ?
Hucharcanqui urpita ?	How hast thou sinned, my
	Dove ?
Ymanasca chica calla	Why have they oppressed you ?
Ymanasca canca pitu	Why have they made you suffer ?
Cay huañuyhuan pittuiscaqui	Do you desire death,
Puytucc puncupiña canqui ?	Thus shut and tied up ?
(<i>Cai ccarihuan huanqui huan-</i> <i>qui.</i>)	

CUSI COYLLUR.

Sumac huahua, munay ruru,	Lovely child ! beloved fruit !
Ñoccaca hue huarmin cani	I am a woman,
Cay puytupi panti ⁶⁴ muru :	Like the seed of the <i>panti</i> .
Ñoccan casaracurcani	I was married to one,
Huc ñaui ruruta hina	Who was as the apple of my
	eye.
Payri concca huarccan phiña	They married me to him
Manan yacharcanchu Ynca	Without the knowledge of the
	Ynca,
Payhuan huatasca casccayta	Who turned upon me
Hinapi Ollantay manactinea	And banished Ollanta.
Phiñacuspa ccarcon paita	Before, he was in favour.
Ñoccatari ripuctinea	As for me, I was sent
Camachin caypi canaita,	As a prisoner here.
Nanac huatan caypi cani	Now it is many years

Ricuy ymaynas causani	That I have lived in this place.
Mana ricunichu pita	See how I am
Cay yana huatay huasipi	In this prison, without a com- panion.
Manan ñoccapas samita	Here there is no joy.
Tarinichu cay misquiipi	What pleasure can be here ?
Suyacunin chunca mitta	Ten times I am ready
Huafunayta cay sipipi	To welcome death,
Cay quellay huasahuan huat- ascca	Fastened with chains
Tucuyatac ni cconccasca	And forgotten by all.
Canri pitac canqui lulu	But who art thou,
Chica huarma chica llullu ?	So young and so tender ?

YMA SUMAC.

Ñoccapas ccantan ccatiqui	I have always sought thee,
Phuticuspa huccacuspa	Transported with grief:
Ususcanin cay huaspi	From the time I was in this house
Soncoimi ccanta ricuspa	My heart leapt within me
Ceasucun cay ceascollaypi	That I might know thee.
Manan mamay yayaicanchu	I have no father nor mother,
Manan pipas riccshuanchu.	And know no one as such.

CUSI COYLLUR.

Haica huatayocmi canqui ?	How old are you ?
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YMA SUMAC.

Millay huatayoccha cani	Perhaps I have many years.
Cay huasita chiccnicuspa	I hate this house,

Hinapacemi yupasccani
 Mana caypi yachacuspa.

And I have not counted
 While I have lived here.

PITU SALLA.

Huc chunca hinacha huatan
 Hinatan ñocca yupani.

She has about ten years,
 So I count.

CUSI COYLLUR.

Yman ccampa sutinquicca?

What is your name?

YMA SUMAC.

Yma Sumac sutei carecan
 Chaypas suteitan pactarccan.

They call me Yma Sumac.
 But perhaps I am not like my
 name.

CUSI COYLLUR.

Ay huahua! Ay urpillay!
 Cay ccascoyman asuycamuy
 Ccanmi canqui samillay
 Ñoccacc huahuay, hamuy,
 hamuy,
 Cusiy cachun millay, millay,
 Chay sutitan churancayqui.

O my child! O my dove!
 Come to my bosom;
 Thou art my joy.
 My child! Come! Come!
 My joy is many many times,
 For I gave thee that name.

[*Embraces her.*]

YMA SUMAC.

Mamay! ymatan ruranchi
 Ama ari saqqe huaychu
 Reescuyqui llaquiyacchu
 Usucpacchu saqqehuanqui
 Pimanatacc cutirisac

O mother! what do you do?
 Have I known thee only to
 weep?
 Hast thou left me alone?
 To whom shall I fly?
 Where shall I turn?

Cutinipuyari ñahuiyman To whom shall I turn my eyes ?
 Hampuy ari cay maquiyman. Give me thy hands to help me.

PITU SALLA.

Ama ccapariychu ama Do not weep,—do not
 Ñoccapactac llaqui canman For me ; it will be a torment.
 Hacu puriy paccta uyaman Let us go. March,
 Mama cuna sapan cama. The matrons may hear us.

YMA SUMAC.

Asllatahuan muchuriscay Leave us a little longer
 Cay aucca huatay huasita In this hated prison.
 Horccoscayquin qquepariscay Let me stay here,
 Cay pisi ppunchau ccasita To pass a few days.
 Ay Mama huañusccan rini O mother, I go to death,
 Munacuc sonccoypi miui. And shall love poison for my
 heart. [*They shut the door.*]

SCENE I I.

Enter CCAPAC YUPANQUI and UILLAC UMU.

CCAPAC YUPANQUI.

Hatun Auqui ! Uillac Umu ! Great Noble ! Uillac Umu !
 Manachu canca yachanqui Dost thou know ought
 Ymatapas Rumimanta ? Concerning Rumi-ñahui ?

UILLAC UMU.

Llocsinicañin hanacta He went forth yesterday
 Huillcañuta sacsacama Towards Vilcañota.

Chaypin ricuni ascama	I see there
Huatasccata·runacunata	Many men as prisoners,
Antipunin chaycunaca	All of them Antis.
Ñas atisca llapallancu	They are all conquered ;
Ñas ccosñiscan ahuarancu	Their homes are smoking ;
Ñas rupasccan tucuy ccacca.	Their fields are burnt.

CCAPAC YUPANQUI.

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

UILLAC UMU.

Chay rauraypin chay Ollantay	That Ollanta is taken,
Ñan raurascca 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.

MESSENGER.

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

CCAPAC YUPANQUI.

Ccan ricuy, ymatas ñin.	See thou, what it says.
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UILLAC UMU.

Cay quipupin can quillinsa	In this <i>quipu</i> there is charcoal ;
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Ñan Ollantay rupasccaña	Then, Ollanta has been burnt.
Cay quiputacmi quimsa	Here there are three knots,
Pisca quipu huatasccaña	Fastened to five others ;
Ñan Anti-suyu happisca	That is, the Antis have sub-
Ñan Ynca maquiquipiñas	mitted,
	And are in the hands of the
Chaymi huatacun cay pisca	Ynca.
	Here are these three knots,
Yscay piscan tucuy piñas.	And two. All has been sternly
(<i>Quimsa</i>)	done.

CCAPAC YUPANQUI.

Ccancca chaypichu carccanqui	And thou, who wast there,
Ymatatacc rurarcانqui ?	What hast thou done ?

MESSENGER.

Ccapac Ynca ! Ynti huahuay !	Great Ynca ! child of the Sun
Caycca ñaupac apamuni	I have brought thee tidings,
Caycunata tactay chahuay	That thou hast triumphed—
Yahuarñinta upyaypuni.	That their blood is shed.

CCAPAC YUPANQUI.

Cunancaiquichu manachu	Hast thou not been told,
Sayuntin runacunata	That the blood of these men,
Umapuni llocllancachu	Whom I pity and care for,
Runa yahuar paycunata	Is not to be shed ?
Cuyanim llaquinim ñispa ?	That this would be a disaster ?

MESSENGER.

Manan Yaya hichaycuchu	O Father ! It is not done ;
Auccanchispa yahuarñinta	The blood of these traitors

Tutan happaycu llipinta Is theirs still. This night
Callpan ashuan pupas puchu. It might be taken.

CCAPAC YUPANQUI.

Ymatan can ricuncanqui ? What hast thou seen ?

MESSENGER.

Chaypin ñoccapascarani	I was there
Suyunchishuan cuscapuni	With all thy army—
Tinqui <i>Querupin</i> puñuni	I was sleeping at the joining of the <i>Queru</i> —
Chaypitac pacacurcani	I was concealed
Suyuntin <i>Yanahuarapi</i> ⁶⁵	In the sides of <i>Yana-huara</i> .
Chaypin huayccu anchallatan	In that valley are many woods
Pacanapac chapran ccatan	In which to make an ambus- cade.
Hinantinta chay huasipi	I was there in a house,
Quimsa ppunchau, quimsa tuta	For three days and nights,
Chay huayccupi pacacuni.	Concealed in that ravine ;
Yarccaita chiri chucchuta ⁶⁶	There I felt cold and shivering.
Rumi-Nahuin hamun chayman	Rumi-Nahui came there
Hinapin llapata cunan	And told his plan :
Ccaya tutaman hamunqui	“ You shall go at night,
Ñispa cutin sayananman	While I return to my place ;
Hatun <i>Raymin</i> chay <i>tampupi</i>	In the <i>Tambo</i> they have a great <i>Raymi</i> ,
Llapa llapan machacuncca	And all will be very drunk.
Hinaman llapa hamunca	Then come at night
Cozco-suyu tuta ucupi	With the army of <i>Cuzco</i> .”
Chaypi ñispan cuticapun	So saying, he returned,

Noccaycuna sayascaycu
 Chay tutata llapallaycu
 Hin ppunchau taripacun
 Ynti huatana ppunchaupi
 Ollantacca cochucusca
 Payhuan cusca manchacusca
 Hinantin runapas chaypi
 Ña quimsa ppunchau ticaspa
 Chaupi tutan hatariycu
 Hahuanta mana rimaspa
 Tampumanmi yaycun llapa
 Runayqui mana cahuaspa
 Hinapin tarin toc llaspa
 Llapata ccarac Yllapa ⁶⁷
 Tucuyñincun y manchasca
 Hinata llipi llucusca
 Hinatac ricchan huatascca
 Ollantatan mascariyca
 Ñan paytapas llucuscaña
 Rumi-Ñahui y casccaña
 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

Huatascca 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
Uillcañuta putuyquipi.	Vilcañuta in mourning.

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

RUMI-ÑAHUI.

Huarancca cutin muchani	I worship a thousand times,
Ccapac Ynca, chaquiquita	Great Ynca! at thy feet.
Yarihuay chay simita	Hear this mouth,
Maquiquipin pucarani.	My fate is in thy hands.

CCAPAC YUPANQUI.

Hatarimuy [ccani huarancca]	Rise! Take this my hand.
Cay maquiymán ancha cusi	This is thousandfold joy,
Ancha huichata cusi cusi	Joy above all joy for thee.
Chay unuta llicaptincca	Thou hast put a net in the water.
Llicampitac hapimunqui.	With thy net thou hast caught.

RUMI-ÑAHUI.

Rumihuanmi chay auccacca	If that traitor with his stones
Sipircan Auquicunata	Many noblemen has slain,
Chay millay runacunata	And thousands of others,
Rumitaccmi paypac ccacca	A rock and a stone to him
Ñoccan Rumi paypac cani	I, Rumi, have been,

Chayhuan Cuzcochin capunca, 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- Where, Urco Huaranca, art
 ancca? thou?
 Cunanmi tierasca canca. Now thou art astonished.

They bring forth PIQUI CHAQUI as a prisoner.

Pitan horecco 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 ccoñi chayta pichan He is cured with hot water,
 Chayllatan ñoccapacca sipui. Therefore treat me the same.

CCAPAC YUPANQUI.

Anco-huallu, ñihuay ñihuay Anco-huallu, thou too here?
 Ymaraycan chincarcانqui? Why hast thou done this?
 Ymatan niy tanircانqui. What canst thou say, for
 Ollantayhuan? rimanihuay. Being with Ollanta? Speak.
 Manachu Ynca yayaypas Has not the Ynca, as a father,
 Ceanta yupaychareccasurqui? Ever looked upon thee?
 Manachucان tarircانqui? Hast thou not had thy desires?
 Paymanta yma haycatapas? What hast thou wanted?

Simiquin munayñin carccan	At thy word, thy wish was granted—
Ashuan mañacc ashuatacmi	And even more than thou hast asked.
Mañascayquita hunttacmi	When hast thou had a wish,
Ymatapas runacctacmi	What hast thou wanted
Ymatan ccampac pacarccan?	That has not been granted?
Rimariychis aucca-cuna	Speak, traitors!
Ollantay ñai ! ñai Urco Huar- anca.	Answer, Ollanta! And thou, Urco Huaranca.

OLLANTA.

Ama tapuhuaychu Yaya	Father! We ask nothing ;
Huchaycun tucuypi phocchin.	Our sin is seen on all sides.

CCAPAC YUPANQUI.

Aellacuychis qquiriquita	Declare what they deserve.
Uillac Umu ccan rimariy.	Uillac Umu, speak thou.

UILLAC UMU.

Ñoccata ancha cuyactan	The sun has granted to me
Ynti sonccota cohuarcan.	A very merciful heart.

CCAPAC YUPANQUI.

Rumi ccan ñatac rimariy.	Then speak thou, Rumi-Ñahui.
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RUMI-ÑAHUI.

Hatun huchaman chayayñincca	This being a great treason,
Quiri huañuyapunin carccan	The punishment of these men
Chaymi runatacca harcan	Should be death,
Ashuan huchamanta Ynca.	For their crime against the Ynca.

Ttahua tacarpupi huatachun	They should be tied to four poles,
Sapa sapata cunallan	First one, and then another,
Hinatau tucuy llapallan	Until all are secured.
Huarmancuna y ttactachun	Then let all their servants
Tucuy huallahuisantapas	Pass over them.
Hinantin runa huachichun	Their men should be killed with arrows.
Yahuarñincupi macchichun	Thus in their blood shall we avenge
Yayancuc huañuscantari.	The deaths of our fathers.

PIQUI CHAQUI.

Hinanmanta chaymantari?	Would you do thus,
Tucuy Anti ppuchucachun	And destroy all the Antis?
(<i>Chhapracuñata rarachun</i>)	
Runata ruphananpaccari	Would you cut them to pieces?
[Uturuncu llana cachun.]	This is the work of a tiger.
	[<i>General lamentation within.</i>]

RUMI-ÑAHUI.

Upallay runa!	Silence, man!
Rumitan checcocuscani	I am as a quarried stone,
(<i>huicapar</i>)	
Rumi soncecon cutiscani.	My heart is turned to stone.

CCAPAC YUPANQUI.

Uyarinquichischu ccancuna	Hast thou heard it?
Tacarpu camariscata	Thou shalt suffer at a stake.
Chayman pusay caycunata	Take them hence.

Campactacmi y cay huachay	The insignia of his rank.
Can Uillac Umu churapuy	Do thou, Uillac Umu, put them on ;
Mosocmauta [unan chata]	Let him wear them anew,
Hoccaripuyay cay huacchata	Now his crime is removed,
Huañuscatari huacyapuy.	And he is freed from death.

UILLAC UMU.

Ollanta recsiyta yachay	Ollanta ! know now
Ccapac Yupanqui callpanta	The power of the great Yupan- qui.
Payta ccatiy cunanmanta	Remember, from this day,
Cuyascantari unanchay.	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)	To obey his commands.
Chaytan cunan mattiy cuyqui	Learn that these insignia
Cay champi Yncacmi yachay.	Are the arms of the Ynca.

OLLANTA.

Huequeyhuanmi ccasparisacc	With tears I declare,
Cay cuyascayqui champita	That in receiving these arms,
Yanancani pachac mitta	I am a hundred times his ser- vant.
Pitan can hinata tarisac !	Who shall equal me in this ?
Cay sonccoytan chasqui chiqui	With this heart at thy feet,
Usutayquipi pumaypacc (huatumpacc)	I will unfasten thy shoe.

Cunanmanta huananaypacc All my power depends
Tucuy callpaymi simiqui. On the word of thy mouth.

CCAPAC YUPANQUI.

Urco Huaranca hamuy ccanri Come here, Urco Huaranca !
Ollantan camarccasunqui Ollanta promoted thee,
Huc chucuta ñoccamanri But my anger is appeased.
Huc phiñayta chaytahuanpas Thou shalt still continue
Ccanmi Antipi qqueparinqui To command the Antis.
Canmi cunan puririnqi Thou shalt march for me
Llullaycucc auccatahuanpas To subdue my enemies.
Cay *chucutan* cunnan ccoyqui Receive this helmet,
Huaminccayñan ccampas can- That thou mayst bear thyself
qui bravely.
Huañuymantan ccanta horcco- And now that thou art freed
qui from death,
Cuyascayta yupascanqui. Thou art counted as one whom
I love.

URCO HUARANCCA.

Millay cutin yupaychayqui A thousand times art thou
countedⁿ
Ccapac Yupanqui ccantapas For me, as the great Yupanqui,
Cay chucunta huachintapas For bestowing this helmet.
(*Ccari-cay musucc tunqui*)
Muchaycuni Ñocca quitan I adore thee humbly,
Llantayquiman haupullayqui. And will be thy support.

UILLAC UMU.

Huaminccantan rurasunqui Thou art made noble

Ccapac Yupanqui ccantapas	By the great Yupanqui:
Cay chucunta huachintapas	With this helmet and these arrows,
Ccari cay ccan musucc tunqui.	Be valiant as the young <i>tunqui</i> .

RUMI-ÑAHUI.

Yscay ñachu ccanca Ynca	Then there will be two Yncas
Antisuyupi huamincca	In the warlike Anti-suyu.
[Puma pacchu cancca mirca	The lion will not brook
Yuncapi ancca matinca !]	An enemy in his valley.

CCAPAC YUPANQUI.

Manan Rumi yscaychu canca	No, Rumi; there will not be two.
Urco Huarancca camachincca	Urco Huarancca will rule
Anti-suyuta; chay captincca	In Anti-suyu.
Ollanta Cozcopi canca	Ollanta will in Cuzco
Yncarantin qqueparinan	Remain. For the Ynca,
Arpayñiypi ⁶⁹ tiyaycuspa	He will occupy the throne,
Cozcota camachicuspa	And govern at Cuzco in his place.
Hinan caypi sayarinan.	Thus he will remain here.

OLLANTA.

Anchatan Yncay hoccarinqui	O Ynca! this is too much
Cay llatan yancca runata	For a man who is nothing.
Causacuy huarancca huata	Mayst thou live a thousand years.
[Chucchuctan cani achinqui	I am as thou makest me,
Ñoccatan hayhuaninchinqui	Thou dost give me succour:

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

[*Throws himself at the feet of the Ynca.*]

CCAPAC YUPANQUI.

Hatun llaututa horecomuy	Place the yellow <i>llautu</i>
Qquellu umachata churaspa	On his head. Bring forth
Uillac Umu can utcaspa	The insignia, O Uillac Umu !
Hatum champitahuan ccomuy	Give him the great mace,
Ynca rantin cayca ñispa	That he may represent the Ynca,
Tucuyta cunan huillariy	And receive my orders.
Ccanri Ollanta qquepariy	Thou, Ollanta, wilt remain
Ynca ranti paccarispa	As Ynca in my place.
<i>Ccolla-suyumanmi risac</i>	I shall march to Colla-suyu
Cay quilla ucupi chaypacmi	In the space of a month,
Camarinay chay huantacmi	Therefore have I so ordered it.
<i>(chaypacctacmi)</i>	
Ashuan cusi puririsac	I shall go full of joy,
Ña arphaypi tiasccata	Leaving on the throne
Ollantata haquucuspa.	My faithful Ollanta.

OLLANTA.

Ashuantan munayman ccan-	I would rather desire
huan	

* This is omitted by Von Tschudi and Barranca.

Chayantaman tucuy imaman- pas	To march with thee.
Puriyta : yachanquim campas	Thou at least knowest
Cunchi cari casca y tahuan.	That I am diligent.
[Manan Cuzco huac yahuarchu]	My blood is not for Cuzco.
Cañariquin ñocca casac	I would be thy Cañari. ^o
Ñocapuni ñaupas casac	Surely I should be first
Ama caypi qquepaymanchu.	To march in thy company.

CCAPAC YUPANQUI.

Huarmita chasquiy ña ari (<i>Huc cama casariy ari</i>)	Be married in this place.
Chayhuan cusi camay canqui	With that thou shalt have joy,
Chayhuan ccasi samascanqui	And wilt rest in peace.
Pitapas acllacuy ari.	Choose whom thou wilt have.

OLLANTA.

Ñan auqui huarmiyoc cani	O my Lord! I am married,
Ñocca qquencha yanayquicca.	But I am also most miserable.

CCAPAC YUPANQUI.

Manatacemi ricsinichu	I have not yet seen
Ricsichihuay huarmiquita	Thy wife. Let me know her,
Yupaychasac yanayquita	I would count her as a friend.
Ñoccamanta pacahuanquichu.	Conceal nothing from me.

OLLANTA.

Cay Cozcopin chincarircan	In Cuzco I have lost
Chay huayllucuscay urpillaica	My most beloved turtle-dove.
Huc ppunchaullas pituy paicca	In a single day she was gone,
Huc pitacemi pahuarinccan	Flying to other places.

Muspha musphan mascarcani	I have sought for her madly ;
Hinantinta tapucuspa	But she is lost to me,
Allpa pumis millpupuspa	As if the earth had opened.
Chincachihuan : hinan cani !	Such is my misery !

CCAPAC YUPANQUI.

Ama Ollanta llaquicuychu	Do not despond, Ollanta !
Chaypas cachun y ymapas	Even were it worse,
Ccamascayta hunttay campas	Thou shouldest obey,
Ama qquepaman cutiychu	And not turn from thy duty.
Uillac Umu ñiscayta ruray.	Uillac Umu ! do as I ordered.

UILLAC UMU.

Hinantin suyu yachaychis	Know, all people,
Ollantaymi Yncacc rantim.	Ollanta is in place of the Ynca.

ALL.

Ollantaymi Ynca ranti.	Hail ! Ynca Ollanta.
	<i>[They all embrace each other.]</i>

RUMI-ÑAHUI.

Cusuysiquin samiquita	I rejoice with thee,
Auqui Ollantay Ynca ranti.	Noble Ollanta ! Ynca !
Cusicuchun tucuy Anti	The Antis shall rejoice,
Hampuchuntac tucuy quita.	And all shall be well.

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

(Voices within.)

Harcay ! Harcay ! ccarcoy :	Stop ! stop ! Turn her out !
ccarcoy :	
Chay huarmata, ccarcoy.	Turn out that child !

YMA SUMAC (*within*).

[Cusi ppunchau casccan raycu]	Why should it be a day of joy?
Ashuan munasccayqui raycu	What dost thou love most?
Saquehuachis yaucucuscac	Leave me to the father!
[Yncallahuan rimaycusac !]	Let me speak to the Ynca!
Amapuni harcahuaychu	Do not prevent me!
[Puncumanta ccarcu huaychu]	Let me pass the door!
Ricuy huañurcollasacmi	Lo! there is some one dying!
[Ricuychis sipicusacmi.] *	Lo! there is sickness, even to death!

CCAPAC YUPANQUI.

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

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

CCAPAC YUPANQUI.

Haquiy. Pusay camuy.	Let her come in.
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Enter YMA SUMAC, weeping, with her hair dishevelled.

YMA SUMAC.

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

UILLAC UMU.

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

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

YMA SUMAC.

Yncallay, Yayaymi canqui	My Ynca! thou art my Father!
Causachihuay huarmayquita!	Give life to thy child.
Hay huanihuay maquiquita	Show favour in thy hand,
Ynticc huahuay ñinmi canqui	For thou art a child of the Sun.
Mamallaymi huañuccaña	My mother has been killed,
Huc aucca ccaccan mattiscan	An enemy has chained her.
Sulluncunapun sipiscan	She will be choked with streams
Yahuarñinpin ccaspascaña.	Flowing with her blood.

CCAPAC YUPANQUI.

Pin chay aucca utcay sacyariy	Who is this tyrant? Rise!
Ollantay ricuy ccan ari.	Ollanta! See thou to this.

OLLANTA.

Hacu, huarma, utccaypusahuay	Come, child, let us go.
Pin mamayquita sipiscan.	Who has hurt thy mother?

YMA SUMAC.

Amapuni ccancca riychu	Thou shalt not go,
Yncaypuni ricumuchun	The Ynca must see.
Paytac payta recsimuchun	He it is who knows her,
Manan ccanta resiquichu	While you do not.
Utccay Ynca sayarillay	Ynca, rise up quickly.
Paccta mamayta tariyman	Would you find my mother
Huañuscata y happinman	Lying dead? Listen,
Chalatanta: y uyarihuay.	And come to her.

UILLAC UMU.

Sapa Ynca manmi caman	Sole Ynca! Even thee
Llaquiscata mascasoncca	These miseries follow.
Ccampacca pitacc pacancca	Who shall dare
Quipichacta? hacu ccanhuan.	To shut thee out?

CCAPAC YUPANQUI.

Maypin quirin mamayquita? Where is thy captive mother?

YMA SUMAC.

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

CCAPAC YUPANQUI.

Hacu ccatihuaypas huaquin	Let us all go together.
(<i>hacu llapa llapa</i>)	
Chica cusipi casceptiy	When we were full of joy,
Cay huarma sonccocta ppaquin.	This child came to rend my heart.

YMA SUMAC shows him the door of the prison.

YMA SUMAC.

Caypin Yayay Mamallaycca	My Father! my mother
Caypipunin huañuñacha.	Is here. She may be dead.

OLLANTA.

Aclla huasitacemi caycca	This is the house of the chosen virgins.
Ychachu pantanqui huarma?	Child, do you deceive us?

YMA SUMAC.

Cay huasipin urpillayca	In this house, my dove
Ñaccarin chunca huataña.	Has suffered for ten years.

OLLANTA.

Quichariy cay puncuta Open this door,
Sapa Yncanchismi hamun. The sole Ynca would enter.

Enter PITU SALLA, who opens the door. All go in.

YMA SUMAC.

Pitu Salla, ñañallay Pitu Salla, my sister,
Causancacchu mamallayca? Is my mother yet alive?
Hacu uccuman Yncallay Enter with me, my Ynca,
Cay puncuta quicharichun. Let the door be open.

SCENE III.

*Enter YNCA YUPANQUI, UILLAC UMU, OLLANTA, YMA SUMAC,
and PITU SALLA.*

YNCA YUPANQUI.

Yma puncun caypi can? What door is this?

YMA SUMAC.

Puncun caypi yayallay! This is the door, my Father!
Pitu Salla, cay puncuta Pitu Salla, open thou
Yncanchispac quicharipuy. That door for our Ynca.

Enter CCACCA MAMA, who kisses the YNCA's hand.

CCACCA MAMA.

Mosceoypichu, suttinpichu? Is this but a dream?
Yncayta caypi ricuni? Or do I see the Ynca here?

H

YNCA YUPANQUI.

Cay puncuta quichay. Open that door.

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

YMA SUMAC.

Ay Mamallay! huattorcanmi	O my mother! my heart
Cay soncco y camta tariyta	Told me
Huañuscata y uyayquita	That thou wert dead;
Chintañan mancharccani	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 utcu ccacan caycca?	What rock-hewn cave is this?
Pin cay huarmi yman chaccay	Who is this woman?
Quellay huasca huanquin chayta?	What means all this?
Pi auccan chacnarccan payta	What tyrant has thus chained her?
Maypin Yncac sonconpicca	Where was the heart of the Ynca?
Cay ccaraihuacca camasccan.	Has it produced some lizard?
Ccacca Mama hamuy canman	Come here, Ccacca Mama!
Pin cay hamun, caicca yman	What comes? Is it a rock?
Layccasccachu paccarircan	Hast thou turned her to a ghost,
Cay huaccha huarmicca caypi?	That poor woman?

CCACCA MAMA.

Yayayquin camachicurcan	Thy father ordered it,
Munaysapacc huananampac.	He willed it for her disobedience.

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 ricunayman.	Never let me see her more.
[Ay qquechiychis chay auccata	Let that wretch escape,
Tunichiychis chay pirccata	Break down that wall,
Ticraychis rumi ccaccata	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 !
Haycaccmantan runa cuna	Whence come these men ?
[Riccunimun cay ccayllaypi	Who are all these I see ?

Ricchay ñinchu ñahuillaypi?	What vision is before my eyes?
Llautuchu runa ric chahuan	A man wearing the <i>llautu</i> !
Ycha phuyuchu quinpahuan?	What can it mean?
Ccanchaytanachu 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.
Ccapacc Yupanqui chayamun	The great Yupanqui is here.
Rimariy ama puñuychu.	Speak,—do not sleep.

YNCA YUPANQUI.

Sonccoymi ccasocun caña	My heart is torn
Cay llaquita ccahuarispá	At sight of such misery.
Ñihuay huarmi samarispá	Rest, woman. Then tell me
Pin canqui? Ñiy huc 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 huascataracc pascachiy	Order them to unchain her,
Cay huañuscata causachiy!	Give life to the dead.

UILLAC UMU.

Ñoccan chaytacca pascanay I ought to free her,
Ñaccarieta yanapanay. I should be her friend.

OLLANTA.

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

YMA SUMAC.

Cusi Ccoyllur sutincca. Cusi Coyllur is her name.

YNCA YUPANQUI.

Ñan ricunqui pantasccatu You seem to be mistaken in
Chay sutinta, pampasccata That name. She is gone
Maypis capunpas samincca. Where she has happiness.

OLLANTA.

Ay Ccapac Ynca Yupanqui O great Ynca Yupanqui,
Cay Ñustan ñocca chuarmiycca. That Princess is my wife.

[Prostrates himself at the feet of the YNCA.]

YNCA YUPANQUI.

Mosccoymanni ricchapuan It all seems a dream,
Cay tariscuscceay samiycca This newly found joy,
Cay Cusi Ccoyllur huarmiycca This woman is Cusi Coyllur!
Pañaymi hina capuan Here at my right hand,
Cusi Ccoyllur panallay Cusi Coyllur, my sister!
Cusi Ccoyllur urpillay Cusi Coyllur, my dove!
Hampuy cutimpuy Come here, and embrace me.
[Ric nayquipi chasquipuay See now thou art delivered,

Turayquin taricapuyqui]	Thou hast found thy brother,
Ccasccoymi cascan chimpayqu]	My bosom will be thy home,
[Teccsinpi tianayquipacc.]	Thy resting-place shall be se- cure,
Cusiña causanayquipac.	Thy life shall be joyful.
	[<i>Embraces her, and seats her by his side.</i>

CUSI COYLLUR.

Ay turallay ! ñas yachanqui	Oh my brother! now thou knowest
Hayccan ñaccanicuscayta (<i>Cai chica</i>)	The torments I suffered
Ascca huanuscayta (<i>Chica huata ñaccariscatta</i>)	For so many years.
Cean puritacc cunan canqui (<i>Campunin canqui</i>)	Thou hast set me free ;
Cay piñasta quespichicca (<i>quirita</i>)	It is thou that hast loosened me,
[Cay ppanpascca haspichicca.]	Thou hast dug me out.

YNCA YUPANQUI.

Pin cay cullcu chic puticc (<i>huarmi</i>)	Who art thou, dove, that hast suffered ?
Pin cayman churarccan cayta	Who placed thee here ?
Yma huchan payta aysayta	What sin had weighed thee down ?
Atiparccan cayman uticc ?	Well mightest thou have gone mad.
Canchu soncco ccahuanapac	I should have a heart to feel
Cay chica sinchi llaquita	Such dreadful suffering.

Picha huachareccan cay huarmita	If this woman was thy mother
Payhuan cusca huañunapacc	Yet she ought to die.
Chay uyan ccampamanasca	Thy face is withered,
Chay sumac simi phasquiscca	Thy beauty is gone for ever,
[Uya ccaccllan yancayasca	Thy chin is turned black,
Sencallampas chiri asccu	Thy nose is like a cold potato,
Ric chayñillanpas ayacc na	Thy looks are as death,
Cuncallapas chaca raccna.	Thy neck is withered.

OLLANTA.

Cusi Ccoyllur y ccantaracc	Cusi Coyllur, I lost thee,
Chincachircayqui ñaupacta	Thou wast first hidden from me,
Cunantac ñocca causaccta	But now thou art brought to
(<i>canri</i>)	life,
Yayahuanqui sipiytaracc	And thy father could do this!
Yscayñinchisña huañusun	He should have killed us both!
Huanullasac sapay huaychu	I would not be left alone,
(<i>Ama qqueparichin huaychu</i>)	
Cay sonccoymi sapan usun	My whole heart is torn.
Cusi Ccoyllur maytacc cusi ?	Cusi Coyllur, where is thy joy ?
Maytacc chay Ccoyllur ñahuy-	Where are thine eyes like stars ?
qui ?	
Maypitacc chay samayñiqui	Where is all thy beauty ?
Ccanchu chay ñacascca ususi ?	Art thou an accursed daughter ?

CUSI COYLLUR.

Ay Ollantay, chunca huatan	Alas ! Ollanta, for ten years
Caracc miyu raquihuanchis	A prison has separated us ;
Cunantacc huñupuhuanchis	But now we are joined again,

Huc causayman : hinan huatan	And there is life ! As many years
Llaqui cusita Yupanqui	Of joy you will count
Causachuntacc Ccapac Ynca	As the great Ynca shall live.
Ccanri huc causay cactincca	With this new life
Ascan huatatan Yupanqui.	You will count more years.

UILLAC UMA.

Musuc 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,
[Caytacemi chay ususiyqui	Here, too, is thy daughter,
Hunucuychis musucmanta]	In a new union ;
Yupay chacuy cunanmanta	Count it so, from this day.
Ccanri hamuy, Yma Sumac	And thou, Yma Sumac, come to me—
Cay ccasccoymán sumac urpi	Come here, my beautiful dove,
Huanquicusay cay cururpi	Thou must reel these threads,
Ccanmi canqui Ccoyllur chuma.	Since thou art the child of Coyllur.

OLLANTA.

Ccanmi canqui achihuaycu	Thou art our protection !
Ccan auqui maquiquiman	Thy noble hands
Tucuy phuti ñanta pantan	Disperse our grief ;
Ccan llapata saminchahuaycu.	Thou art our only hope.

YNCA YUPANQUI.

Chicallata phuticuychis	Do not be afflicted,
Samaniychisña samipi	Live happily with thy joy ;
<i>(Cusi cachun huc samipi)</i>	
Nān huarmiyqui maquiQUIPI	Now thy wife is in thy hand,
Cusillaña causa aychis.	And thy life is full of joy.
<i>(Huañuimantan qquespinqui-</i>	
<i>chis.)</i>	

(They play huancars,⁷⁰ pincullus,⁷¹ purutus,⁷² 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 *ñahui* (eye). The name occurs again, as that of a general of Atahuallpa.

(5) *Uillac Umu*, the title of the High Priest. *Uillac* is the past participle of *Uillani* (I say), and *Umu* (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), *Auqui*, 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) *Ccacca* (rock) *Mama* (mother).

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

(14) A genitive form, common in early Quichua writing, for Yncap. *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 *sipiyquiman* would have been better.

(19) *Allco* is the Peruvian dog (*Canis Ingæ. 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.

(27) *Toclla*, a lasso. *Tocllani*, I catch with a lasso.

(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) *Hatun 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).

(34) The *Tuya* is a bird that is very mischievous at harvest time (*Coccororus chrysogaster*). *lla* is a diminutive, and *y* is the first possessive pronoun.

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

(36) *Yarahui*, an elegy.

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

(38) Huanca Uilca was a great chief of the Chancas, who rebelled against the Yncas.

(39 a) Here the particle *ñi* is inserted for euphony.

(39 b) This speech of Ollanta is given in the *Antigüedades Peruanas*, p. 117, but without any translation.

(40) The *Antis* were the inhabitants of the region east of Cuzco.

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

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

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

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

(45) *Lloclla*, a flood or torrent. In the country of Chinchasuyu the word for a torrent is *Thuancu*, and in the Mochica language, on the coast, it is *Yapana*.

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

(47) *Yacollo*, a mantle.

(48) *Puna-runá*. *Puna*, the lofty and thinly inhabited regions of the

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) *Miu* 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) *Siella*, a blue flower.

- (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) *Purutu*, 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-Nahui* 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-ccocho, 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-ccocho.

(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) *Uillcañuta* 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. *Uillca* 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. *Cacca* means a rock in Quichua; while *Caca* is an uncle, being brother of the mother.



