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co:religious ana from the life cycle. He puts the ceremony of *camaí* in the month of December, after the festivities of *warachikuy*.

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(Übersetzt von Sandra Harrington)

Resumen: Algunos aspectos sobre Camak. Mediante informaciones de fuentes del siglo 16, principalmente los Lexica, en el artículo se presentan posibles combinaciones entre la raíz quechua 'cama-' y diversos sufijos. Un análisis morfológico no basta para explicar la complejidad de sus resultados. En 'cama-' existe mas bien una relación dialéctica: puede ser arreglo y des-arreglo de personas y cosas. Con el primero se vincula la capacidad de producir, bienestar y justicia social. Con el segundo se asocia el caos y desorden.

Zusammenfassung: Einige Aspekte über Camak. Anhand von Informationen verschiedener Quellen des 16. Jhs., hauptsächlich der Lexika, werden in der vorliegenden Arbeit mögliche Kombinationen des Quechua-Stammworts 'cama-' und diverser Suffixe dargestellt. Eine morphologische Analyse genügt nicht, um die Komplexität ihrer Bedeutungen zu erklären. In 'cama-' existiert eher eine dialektische Beziehung: es kann Ordnung bzw. Unordnung von Personen und Dingen bedeuten. Erstere wird mit Produktionsfähigkeit, sozialem Wohlstand und Gerechtigkeit assoziiert. Letztere wird mit dem Verlust von sozialem Gleichgewicht in Verbindung gebracht.

THE "BEAUTY" OF THE "DEER-SERPENT-JAGUAR"

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THE "DEER-SERPENT-JAGUAR"

A vase exhibited in a show-case at the Museum für Völkerkunde in Berlin has been fashioned and painted to represent a mythical being combining cervine-ophidian and feline characteristics. It draws our attention, fascinates, inspires fear and respect. This symbolic representation, still possesses the faculty of communicating with us even though its original meaning may be forgotten. Though its meaning is more important than its form, the beauty of the "deer-serpent-jaguar" causes a very strong aesthetic emotion (fig.1).



The mythical being illustrated on vase VA 18 223 of the Baessler collections, is not the only representation of its kind. Similar images can be found on the archaeological objects excavated on the north coast of Peru, going back 2000 years (figs.2,3,4,5). In these figures, the "deer-serpent-jaguar" still has its elongated ophidian body, but the cervine or feline aspects are accentuated to different degrees. In some cases, this composite being bears arms, which are the attributes of a warrior.

Seler in 1923, Levi-Strauss in 1948, Hissink in 1950 and Kutscher in 1951, 1955 and 1958, suggested that it might be worth while comparing prehispanic iconographical data with ethno-historical and ethnological information about myths and rites of the Pacific coast, the Andean highlands and the Amazonian forest in order to look for their meaning. These suggestions have been respected and, each of the different scenes represented in Moche iconography and each of the personages who take part in them has been analysed and interpreted

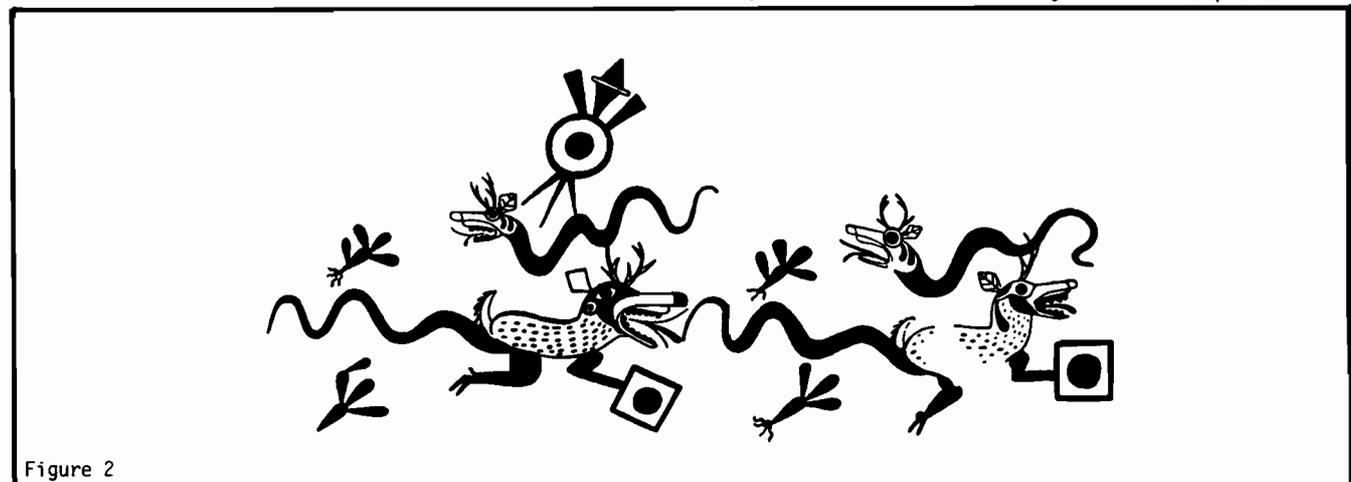


Figure 2

(Hocquenghem 1978-1983). This comparative method and an eye trained in observing symbols should help us to perceive the meaning of another Moche motif, in this case that of the "deer-serpent-jaguar".

The numerous representations of deer, serpents and jaguars in Andean and Amazonian iconography, myths and rituals have been studied by iconologists, archaeologists, ethno-historians, ethnologists and art-historians as well. The different characteristics of these animals, the roles they play, the contexts in which they appear and their symbolic function have been identified, analysed and interpreted. The results have been briefly summarized in articles (Hocquenghem 1981, 1982, 1983).

the notion of instability and the overturning of this same absolute authority.

THE AMARU

In the sixteenth and seventeenth century chronicals as well as in contemporary ethnographical descriptions, a mythical composite being possessing cervine, ophidian and feline characteristics is mentioned. The circumstances in which this imaginary animal, named *amaro* or *amaru* appears should be studied, as this might throw light on the meaning of the Moche "deer-serpent-jaguar".

The Augustinians (ca. 1560 ed.1818 pp.37-38) in their "Relación" concerning idolatry in the Huamachuco region, inform us that a demon resembling a serpent passed by

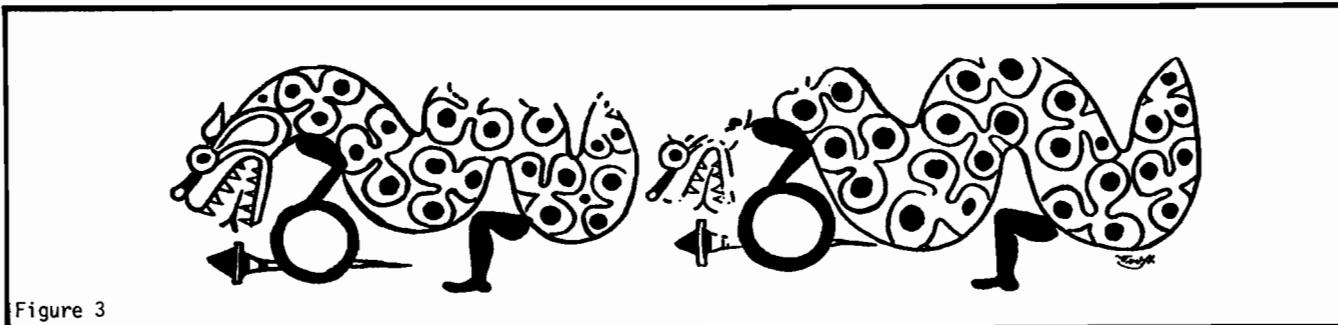


Figure 3

A relationship exists between felines, of which the most imposing is the jaguar, and mythical ancestors in Moche and Andean iconography as well as in highland and forest rituals and mythology. An analysis of the symbolical significance of these animals permits us to associate them with the notion of power, intellectual (that of the shaman), physical (that of the warrior and chief), and sexual (that of nature and the human species).

A relationship also exists between ophidians, of which the most impressive is the anaconda, and mythical ancestors. An analysis of the symbolical significance of these animals permits us to associate them with immortality, the immortality of all that regenerates itself, and reappears in cycles, such as water in regions where a dry and a humid season alternate.

The deer, whose most remarkable representative is the white tail deer, have dynamic roles. These animals are constantly changing. The deer are "volte-faces" and skipping from one side of the boundary to the other, establishing a link between two opposing but complementary extremes, emphasizing the inseparability of that which is contradictory, although united at a higher level. The metamorphoses of these animals indicate a change, an upheaval, an inversion of the established order.

"Fangs and "serpents" are attributes and appendages characterizing mythical ancestors in Andean iconography. They are metonymical representations of feline power and ophidian immortality. In sixteenth and seventeenth century texts, mythical ancestors are characterized by their *camay*, their vital animating power. This *camay*, shared by mythical ancestors as well as all other categories of sacred beings, can be transmitted to others. Not all sources of *camay* possess it to the same degree and, according to the circumstances, the power may increase or decrease or even be alienated to another. It is this *camay* which is transmitted by the mythical ancestors to their descendents, the elite of the Andes, who possess a smaller or a greater part of vital power according to the importance of those who begot them. "Fangs" and "serpents" are most likely to be iconographical representations of *camay*; they symbolize the "immortal power" which characterizes the relationship between a creator and his creatures, and inspires fear and respect. The "horns" of the deer should be considered as metonymical representations of instability, of the "vie brève", as defined by Levi-Strauss which attracts and fascinates (Renard Casevitz 1979, 1980-81, 1982, Taylor 1974-76, 1980, Reclus 1851).

Should there exist a relationship between the symbolic significance of the Moche "deer-serpent-jaguar" and the different animals which enter into its composition, then the symbolic significance should include notions of power and immortality, absolute authority, as well as

at the time of Chalcochima. It was extremely large and it was so long that one could not see both its head and tail at the same time. It was hairy, and its head was similar to that of a deer. According to the Augustinians, this serpent was known as *Uscaiguai*. It was venerated by the Indians who hoped to become rich, its tail was covered with gold. *Uscaiguai* tried to reach up to the sky, when he started to rise, spinning in the air and disappearing from the eyes of the Indians. In memory of this event, feasts and games were celebrated, and, as these were considered idolatrous, the priests forbade them.

The monstrous serpent, with the head of a deer, a hairy body and a golden tail, is mentioned in this text in association with a period of war and strife. The Incas Atahualpa and Huascar were fighting; Chalcochima was one of Atahualpa's generals. This mythical being had the power of changing the force of destiny, of changing the poor to wealthy. He also united what was separated—earth and sky.

The "Lexicon" of Santo Tomás (1560 ed.1951 p.89) translates *Machaacuay* with serpent. According to Gonzales Holguín (1608 ed. 1952 pp. 221,466), *Machhakuay* or *Machaacuay* is a very large serpent "boa", in other words, a sort of dragon: *Hatun Amaro*. *Amaro* or *Amaru* is a dragon serpent according to Santo Tomás (p.233) as it also is for Gonzales Holguín (p.24).

Cristobal de Alborno (ca. 1582 ed.1967 pp.23-24) defines both *Machaacuay* and *Amaru* as serpents, he refers to a cult dedicated to these ophidians, and relates that an *Amaro* rose out of a lake at the time of the arrival of the Spaniards. This *amaru*, frozen to stone, is still visible as a vein of marble: a cult was dedicated to it in the region of Huarochiri. On the other hand, Cristobal de Alborno tells us that the Inca used to imitate a *Machaacuay* when playing at the game of *Ayllar*.



Figure 4

In the text of Cristobal de Albornoz the *Amaru* rose up at the moment of the conquest when the Spaniards established their absolute authority over the Andes. The analysis and interpretation of the *Ayllar* game suggests that for the Inca, this ritual was a means of restructuring their territory, of transmitting and redistributing power, and alternating the order of dynastic succession (Hocquenghem 1979).

Avila's informants (ca.1600 ed.1980 ch.16) tell us how Huallallo Carhuincho and Pariacaca fought and how he, in order to outwit his rival Huallallo Carhuincho, throws an *Amaro* against him. This *Amaro* pierced by a golden lance is changed into stone and is still visible on the way to Caquiyoca.

Avila's *Amaro* which is undoubtedly the same as that of Albornoz appears during the final combat between two *huacas*, two ancestors associated with different periods and orders. This combat establishes the absolute authority of Pariacaca over the region of Huarochiri.

Santa Cruz Pachacuti (1613 ed.1879 pp.184-185, 187-188) connects the war of Pachacuti Inca against the Chancas with the appearance of a terrifying, huge, long *amaro* with ears and fangs, which pierces a hole through the sky. He also informs us that another monstrous serpent rose up during the struggle between Pachacuti Inca and a *Huaca* of the Condesuyus. The first *Amaro* is also connected with the birth of Pachacuti Inca's son who, because of this, was called *Amaro Topa Inca*. The second *Amaro*, pierced by an eagle fell down and in order to commemorate this event, the Inca ordered that *Amaros* should be sculpted in stone.

The *Amaros* of Santa Cruz Pachacuti appeared during periods of struggle, when the victories of Pachacuti Inca imposed the absolute authority of the Incas over the Andes. They also appeared at births, when a new generation was about to replace another.

Cobo (1653 ed.1890-1893 ch.on snakes) only mentions that the Peruvians call a serpent of the dragon family *Amaro*.

Amaru is also a name adopted by sixteenth and eighteenth century rebel chiefs who attempted to overthrow the order imposed by the Spaniards.

The *Amaru* is still present today among the mythical beings venerated in the Andes. He has kept his ophidian and feline characteristics but his cervine aspect has been replaced by that of a bull or a boar. These animals, like deer, combine contrary aspects; though domesticated they still possess characteristics of wild animals; in spite of their Spanish origin they are now completely assimilated into the Andean world. Like deer, they are unpredictable and capable of turning round, affronting and charging those who pursue them. The modern *Amaru* still emerges from lakes which are places of origin. The eruption of an *Amaru* provokes land slides and clearly visible faults in the earth's crust are said to be the consequence of the passage of this imaginary animal, also thought to be responsible for plagues and illnesses (Quispe 1969, Earls and Silverblatt 1978 and personal observations in 1957 and 1972).

The *Amaru* rises up at times of natural and social catastrophes resulting from unequal balance of forces. The apparition of an *Amaru*, sudden and violent, is the sign of change, of alteration, of revolution.

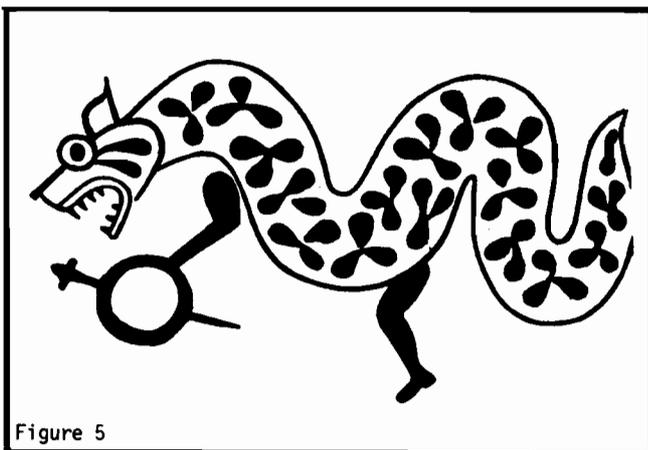


Figure 5

THE "BEAUTY" OF THE "DEER-SERPENT-JAGUAR"

The *amaru*, both colonial and contemporary, does not merely formally resemble the Moche "deer-serpent-jaguar" but also in its symbolic significance, it establishes a connection with the notion of power and immortality, the manifestation of absolute authority, which imposes its order over the Andes, the notion of the instability of this order based on a delicate principle of equilibrium. If this equilibrium is not respected, the order is inadequate and an upheaval, a *pachacuti*, must take place, an *amaru* is liberated.

In a way, the *amaru*, the "deer-serpent-jaguar", represents the dialectic of absolute authority.

The cervine aspect of the "deer-serpent-jaguar" attracts and fascinates; its ophidian and feline aspects inspire respect and fear; its power is that of dialectical reflexion, the fruit of which symbolizes; and its "beauty" is that of a vision... a vision from an imagination both "creative" and "active", the meeting point of the "sensible" and the "intelligible", of the "visible" and the "invisible", where mystical images bloom, as described by Henry Corbin (1958).

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Zusammenfassung: Die "Schönheit" des "Hirsch-Schlange-Jaguars". Der Amaru, sowohl in seiner kolonialen wie zeitgenössischen Bedeutung, ähnelt nicht nur formell dem Moche-"Hirsch-Schlange-Jaguar", sondern gleicht auch seiner symbolischen Bedeutung. Er stellt eine Verbindung dar zum Begriff der Macht und Unsterblichkeit, der Offenbarung der Absoluten Autorität, deren Ordnung in den Anden aufgezwungen wird, sowie der Instabilität dieser Ordnung, die eigentlich auf dem Prinzip eines fein ausgewogenen Gleichgewichts beruht. Wenn dieses Gleichgewicht nicht respektiert wird, dann ist die Ordnung ungeeignet; eine Umwälzung, ein Pachacuti, greift Platz: Ein Amaru ist somit befreit.

Resumen: La "belleza" del "ciervo-serpiente-jaguar". El amaru, tanto colonial como contemporaneo, no solamente tiene semejanza formal con el "ciervo-serpiente-jaguar" moche sino también en su significado simbólico. El establece una conexión con la noción de poder e inmortalidad, la manifestación de la autoridad absoluta que impone su orden en los Andes, pero también con la noción de la inestabilidad de este orden basado sobre un delicado principio de equilibrio. Si este equilibrio no es respetado el orden es inadecuado, entonces tiene lugar una transformación, un pachacuti: Un amaru es liberado.

USE OF NATURAL SCIENTIFIC METHODS IN CERAMIC OBJECTS

Richard Haas, Berlin

The use of natural scientific methods in archaeology is not new. Already around the 1800 s research was being carried out in this field. Nevertheless, they were limited during the past century. Worth mentioning is, thanks to the establishment of museum research laboratories, these kinds of natural scientific methods acquired a strong momentum principally in the field of preservation. The first museum research laboratory was founded in Berlin as "The Chemical Laboratory of the Royal Museums" in 1888. During this century mainly during the last decades, natural scientific work on archaeological objects or art as such increased, forming a new science, archaeometry. The importance and varied

tasks of archaeometry in the field of location and discovery, analysis, restoration and preservation of cultural objects is widely accepted and encouraged nowadays.

Along with archaeological objects, ceramics are of fundamental importance to archaeology. Lately enough work has been done with this material according to the point of view of archaeometry. The research published deals with, among other things, the techniques of manufacturing, siting, dating, and identifying imitations.

The application of natural sciences in this archaeological ceramic group is carried out by a series of methods, whose application will be presented here based on experiments done on a specific archaeological ceramic group.

We will be dealing with ceramic originating from the burial grounds of Ancón. This archaeological zone can be found on the central coast of Peru, 39 km north of Lima. In these burial grounds the first large scale excavations in the archaeological history of Peru were carried out. The scientists in charge of research were two Germans, Wilhelm Reiss and Alphons Stübel. The material discovered during this field work can be found in the Museum of Anthropology in Berlin today. It encompasses everything from the Teatino style, Huari, Epigonal to Geometric-Tricolor Chancay and Black on White styles, and finally Chimú and Inca. The cross section of the burial grounds which were excavated, remained in use from the 7th century up to the beginning of the 16th century A.D.

The range of the group of ceramic mentioned were not only identified according to a stylistic point of view, but also from meticulous descriptions of every single piece. In describing pottery, not only is the form and function important, but also the kind of material used in modeling it.

The research discussed here has as its main objective the comparison of ceramic material of various types of pottery in order to attempt to find materials with similar characteristics. This enables ceramic groups to form. The composition of clay may serve as an indication of origin of a vessel and therefore, as origin of a ceramic group. One aspect of great importance, that may result from this research, is the reconstruction of trade contacts between different areas and consequently trade routes in former times.

Returning back to the description of ceramic pieces, on the one hand, visible characteristics can be described macro- or microscopically, in other words, the mineralogical characteristics or phases; and on the other there are several kinds of analysis that permit us to recognize the chemical composition of the clay. The visible characteristics are several: in order to observe the hardness and porosity of the clay, special equipment is unnecessary, unless one wants to measure these qualities. However, microscopic analysis must be carried out in order to observe the components of clay used as a hardener. If a microscope is unavailable, a magnifying glass of strong magnification (for ex.: 10 times enlarged) can be used.

Criteria for the description of clay are, among others:

- Thickness of hardener or tempering substance, as it is called. Very fine hardener has a thickness of less than 0.1 mm, very thick more than 2 mm.
- The form and component structure of the tempering matter may be described (round or elongated, etc.).
- The color of the hardener.
- The quality of hardener, 20 - 40% of tempering matter is a low percentage, 60 - 80% is a high percentage.
- The material used as a hardener. In the case of Ancón it can be identified in many cases, on the one hand by a high percentage of quartz together with a much lower percentage of feldspar, on the other by the use of sedentary matter.

The state of preservation of the tempering substance in our ceramic group is quite good. It does not display any wearing away caused by the transport of the mater-