FOREWORD

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Felipe Guaman Poma de Ayala was born sometime after 1536 and died in 1616 in Huamanga, Ayacucho, only a year after completing his monumental and classic work, *El primer nueva corónica y buen gobierno* (*The First New Chronicle and Good Government* [*On the History of the World and the Incas up to the Present*]). Guaman Poma was the son of “Mr. Martín Guamán Malqui and Mrs. Juana Curi Ocllo Coya, descendant of Capac Apoyarovilca, granddaughter of the tenth emperor from Cuzco, Tupac Inca Yupanqui” (Francisco Izquierdo [2006]: available online; translation mine). As such, he himself was the descendant of Inca nobility, not to say royalty. According to historical documents, he was a native speaker of Quechua and Aymara, and subsequently he learned Spanish and became fully literate in this language. In the 1570s, since he had already adopted Christian beliefs to a certain degree, Guaman Poma worked as a Quechua interpreter for the Spanish priests during the campaign to “extirpate idolatry” from the social fabric of the Peruvian Andes.

Guaman Poma became disappointed with the treatment of the native peoples of the Andes by the Spanish Conquistadors and the colonial government. This disillusionment ultimately inspired him to write his *Nueva corónica* to the Spanish king, Philip III. His intention was to explain the history and cultural achievements of the Andeans prior to the arrival of the Conquistadors and colonists and to describe the unnecessarily brutal treatment the newcomers showed the Andeans in the years and decades following the Conquest. He depicted in detail the injustice, exploitation, and abuse of power of colonial rule and also offered suggestions for social and governmental reform in Spain’s new colonies.

Many researchers view Guaman Poma’s text as having political intent. His status as an indigenous subject of Spain’s Andean colony, his descriptions of the abuses suffered by the indigenous peoples, and his recommendations to the Spanish king for political and social reforms illustrate the political acts and

intentions in play with respect to how people from different cultures view one another, the ways they interact on multiple levels, and how some people obtain and hold power over others.

A number of elements make the *Nueva corónica* remarkable, not least among them the inspired combination of a trilingual text and detailed line drawings; it is both multilingual and multimodal. In fact, the hybrid blend of three languages—mostly Andean Spanish with considerable amounts of Aymara and various dialects of Quechua incorporated—plays a significant role in the interpretation of the text, at the same time that it creates complexity that problematizes analysis.

Another notable aspect is Guaman Poma's perspective as a provincial noble. The majority of authors of other existing colonial indigenous texts on the Conquest (most notably, el Inca Garcilaso de la Vega's *Comentarios reales de los Incas*) were nobles from Cuzco, the center of the Inca empire. Guaman Poma's provincial perspective gave a much different slant to the presentation of certain historical facts than that of, say, el Inca Garcilaso.

Finally, as the only surviving colonial text containing illustrations of pre-Conquest Inca life, the *Nueva corónica* provides invaluable information for archaeologists, anthropologists, historians, linguists, and philologists studying Inca culture. Furthermore, the illustrations are subjects of study in their own right: they are unique because they involve European traditions of visual representation rather than Andean conventions.

Unfortunately, Guaman Poma's text disappeared under unknown circumstances, and it is not certain whether King Philip actually ever saw it. The *Nueva corónica* eventually emerged from obscurity in the Danish Royal Library in 1908, where it had languished since at least the early eighteenth century, although some experts claim that it may have been there since as early as the 1660s. It was discovered there by Richard Pietschmann, a German scholar, who wasted no time in bringing it to the attention of other scholars. Clearly, the fragile original antique document could not be made available for study to the numerous researchers who would have loved to plumb its cultural and literary treasures. For this to be possible, a facsimile copy would be necessary. After a number of aborted attempts to produce such a facsimile, a heavily retouched edition was finally produced by Paul Rivet in Paris in 1936. In 1980, another version appeared, this time a critical edition which offered a transcription based on a careful analysis of the original manuscript rather than on Rivet's 1936 facsimile. This version was a collaborative effort between two very well-known Andeanists, John V. Murra and Rolena Adorno (with contributions by Jorge Urioste), and was published as *Felipe Guaman Poma de Ayala's Nueva corónica y buen gobierno* (Mexico City: Siglo XXI). Most

recently, in 2001, the Danish Royal Library produced a high-quality, online digital facsimile of the original manuscript, with Rolena Adorno as scholarly editor.

In the 1990s, the *Nueva corónica* became the focal point of a number of new studies that aided the increasing understanding of both the Andean and the Spanish colonial past. These studies served to establish it as a key text in both colonial and post-colonial studies. (It can be considered post-colonial in the sense that it is a literary, artistic, and political text written from an indigenous perspective that critiques European colonialist discourses.) Much of this research has been published in Spanish, which is not so surprising given the lack of an English translation that non-Spanish-speaking researchers could use. One particularly interesting perspective has been the reading of the *Nueva corónica* as an autoethnographic text:

Guaman Poma's *New Chronicle* is an instance of what I have proposed to call an *autoethnographic* text, by which I mean a text in which people undertake to describe themselves in ways that engage with representations others have of them. Thus if ethnographic texts are those in which European metropolitan subjects represent to themselves their others (usually their conquered others), autoethnographic texts are representations that the so-defined others construct *in response to* or in dialogue with those texts. Autoethnographic texts are not, then, what are usually thought of as autochthonous forms of expression or self-representation (as the Andean *quipus* were). Rather they involve a selective collaboration with and appropriation of idioms of the metropolis or the conqueror. These are merged or infiltrated to varying degrees with indigenous idioms to create self-representations intended to intervene in metropolitan modes of understanding. Autoethnographic works are often addressed to both metropolitan audiences and the speaker's own community. Their reception is thus highly indeterminate. Such texts often constitute a marginalized group's point of entry into the dominant circuits of print culture. (Pratt 2002, pp. 608–609)

Pratt's use of Guaman Poma's text in this example implies a unidirectional vector of cultural change: practices of alphabetic-text literacy going from colonizers to colonial subjects who "select and invent from the materials transmitted by a dominant or metropolitan culture" (Pratt 2002, p. 612) [Peter Cowan, personal communication]. This is just one example of how Guaman Poma's work has served to throw light on cultural change during the colonial period.

Other scholars who have studied Guaman Poma's work from different per-

spectives include Adorno, Albó, Ballesteros, Barnes, Castro-Klarén, Cerrón Palomino, Cummins, Chang-Rodríguez, Duvoils, Espinoza Soriano, Pease, Urioste, Harrison, Husson, Kauffmann Doig, Lohmann Villena, López-Baralt, Mannheim, McCormack, Mendizábal Losack, Murra, Ossio, Pietschmann, Porras Barrenechea, Quispe-Agnoli, Rostworowski de Díez Canseco, Rowe, Salomon, Stern, Szeminski, Varallanos, Zavala, and Zuidema, among many others. This number will only continue to grow now that we have this partial English translation available to the investigative community.

This is the contribution that Roland Hamilton has made to Andean studies: he has provided us with the first ever English translation of the first part of Felipe Guaman Poma de Ayala's *El primer nueva corónica y buen gobierno*. This first segment of the translation from Spanish (mixed with Quechua and Aymara) into English extends to page 369 of the original-language text and has 146 full-page illustrations. This English translation is an outstanding and unique contribution that will permit the text's outreach to a wider group of scholars who may be interested in such work but who do not necessarily speak Spanish or Quechua. It will also constitute fertile ground to continue exploring from multiple angles and disciplines of Guaman Poma's great work. Hamilton's work is singular and a major undertaking, because the *Nueva corónica's* complexity and multilingual nature make translating it a tremendous challenge.

In addition to the English translation, Hamilton also provides us a detailed glossary of terms and phrases (Quechua/English). The glossary is an invaluable addition for the clarification and understanding of Guaman Poma's hybrid text. This work is invaluable, but translating into English the entire *Nueva corónica* should be a priority. Hopefully this can be carried out in the near future for the benefit of scholars from around the world interested in analyzing Guaman Poma's unique work.