## Contents

### Foreword

*Thomas A. Green*

(ix)

### Preface

(xi)

### Acknowledgments

(xv)

### Comprehensive List of Entries

(xvii)

## North America

### American Indian

<table>
<thead>
<tr>
<th>Tribe</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Apache</td>
<td>1</td>
</tr>
<tr>
<td>Cherokee</td>
<td>8</td>
</tr>
<tr>
<td>Cheyenne</td>
<td>21</td>
</tr>
<tr>
<td>Choctaw</td>
<td>30</td>
</tr>
<tr>
<td>Haida</td>
<td>38</td>
</tr>
<tr>
<td>Hopi</td>
<td>44</td>
</tr>
<tr>
<td>Iroquois</td>
<td>50</td>
</tr>
<tr>
<td>Kiowa</td>
<td>60</td>
</tr>
<tr>
<td>Lakota</td>
<td>67</td>
</tr>
<tr>
<td>Navajo</td>
<td>81</td>
</tr>
<tr>
<td>Nez Perce</td>
<td>97</td>
</tr>
<tr>
<td>Ojibwe</td>
<td>103</td>
</tr>
<tr>
<td>Seminole</td>
<td>111</td>
</tr>
<tr>
<td>Tlingit</td>
<td>117</td>
</tr>
<tr>
<td>Western Inuit and Yupik</td>
<td>128</td>
</tr>
</tbody>
</table>

### African American and Regional Non-Native Cultures

<table>
<thead>
<tr>
<th>Culture</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>African American</td>
<td>143</td>
</tr>
<tr>
<td>Appalachia</td>
<td>156</td>
</tr>
<tr>
<td>Mississippi Delta</td>
<td>166</td>
</tr>
</tbody>
</table>
South and Central America and the Caribbean

South America 177
- Caipira (Brazil) 177
- Candoshi 181
- Ecuador 187
- Kaingang 193
- Peru 199
- Quechua 208
- Sertão (Brazil) 216
- Shuar 219
- Sibundoy 229
- Suriname Maroon 236
- Xavante 243
- Yanomami 251

Mexico and Central America 256
- Maya 256
- Mexico 268
- Nahua 282
- Otomí 288
- Rarámuri 296

Caribbean 309
- Cuba 309
- Haiti 316
- Island Carib (Dominica) 329
- Jamaica 336

Appendix: Geographical Guide to Peoples, Cultures, and Regions 349

Glossary 353

General Bibliography 357

Editors, Contributors, and Translators 361

Cumulative Index 377

Benedito Prezia (Translated from the Spanish by Ernesto Lombeida)

CANDOSHI

GEOGRAPHY AND HISTORY

An Amerindian group numbering around 3,000, the Candoshi live along the tributaries of the Pastaza and Morona rivers to the north of the Peruvian Amazon in South America. The ecosystem is the tropical rainforest, rich in biodiversity, though many parts are uninhabitable marshland. Much of the region is covered by an extensive network of lakes and rivers, including Lake Musa Karusha, one of the largest in the Western Amazon. In this environment, the generally male activities of hunting and fishing yield abundance. Women dedicate their time to the cultivation of bananas and manioc. Other foodstuffs and virtually all materials necessary for houses, canoes, weapons, and tools are gathered from the forest. The Candoshi are economically self-sufficient despite trading forest products for manufactured items such as ammunition, batteries, or clothes.

Daily life is organized around the single-family, and often polygynous, household. The Candoshi family household is normally isolated. Indeed, Candoshi households may be separated by several kilometers, forming units that are almost politically independent. Two or three households might be grouped together, and today one can find a few small villages that have been set up by missionaries. However, such settlements are of recent origin and very unstable. In some instances, the extreme isolation of the Candoshi household is offset by supra-domestic structures, formed by a dozen residences located within a relatively circumscribed space. These groupings (there are around twenty) are based on alliances between two groups of brothers and sisters who intermarry in order to create a network of solidarity. A warrior-chief of recognized authority, who shares his power with another warrior-chief, leads the group. The relationship between these local groups

Candoshi daily life focuses on single-family households, which are often isolated from one another by several kilometers. (Photograph by Alexandre Surrallés)
is one of relative hostility, which can turn into open aggressiveness. Shamanism is regulated by the same logic of aggression. The social philosophy is therefore founded on the conviction that the self is constructed at the expense of the identity of enemies, which finds its symbolic representation in the former practice of head-shrinking.

The Candoshi are closely related to the Shapra, which can be considered a subgroup. They also share considerable cultural affinity with the members of the Jivaro language family (consisting of the Achuar, Aguaruna, and Shuar) located to the north and west. The Candoshi and Shapra languages are mutually intelligible, but differences between Candoshi and the Jivaro languages are much more pronounced to the point that speakers of these languages cannot understand each other. Nevertheless, many expressions and a significant portion of vocabulary are common to all these languages.

Any consideration of Candoshi history must confront the lack of rigorous archaeological research and the scarcity of archival information on both the geographic area and its inhabitants. It is possible, however, to affirm that the region was impacted early on by the colonial era. As early as the sixteenth century, Spanish expeditions pushed their way through Candoshi territory. At that time, the area was home to three main ethnic groups: the Mayna, Andoa, and Roamainia. Assuming no large-scale migration occurred (of which there is no record), these ethnic groups can be considered the ancestors of the modern Candoshi, even though they occupied a much larger area than the Candoshi do today.

The history of relations between the Candoshi and colonial society is one of love and hate. Periods of trade and negotiation gave way to turbulent times marked by indigenous rebellion and subsequent armed repression. The first such uprising was the notable Mayna rebellion against the Spanish, which took place in February 1653. The various extractive industries that have passed through the region since then invariably provoked further revolt and uprisings. As happened during the colonial era with gold prospectors in the Marañon River, during the rubber boom, and during the arrival of the timber, fishing, and hydrocarbon industries in the 1960s, brief periods of collaboration and attempted negotiation soon erupted into irrevocable hostilities.

The most recent significant impact on the Candoshi was the arrival of missionaries from the Summer Institute of Linguistics (SIL) starting in the 1950s. SIL representatives began living with the Shapra and later with the Candoshi to learn their languages to translate the Bible and convert them to Christianity. The missionaries' presence entailed a damaging demonization of many aspects of Candoshi culture. Nevertheless, some Candoshi learned to write their own language in the course of working with the missionaries. And despite pressure from the missionaries, many aspects of Candoshi culture, such as polygyny, the use of hallucinogens, isolated settlements, shamanic practices, and war, remain largely unchanged to this day. To defend their cultural and territorial rights, the Candoshi organized an indigenous federation in the early 1990s.

**Religious Beliefs, Rituals, and Celebrations**

According to the Candoshi all entities possess a form of subjectivity. General "animism" results from this perspective. Stars, vegetation, and animals perceive the
world as subjects with their own relative perspectives. However, even if every entity has its own subjectivity, communication between humans and non-humans is not always possible. It depends on the connections and the incompatibilities between the respective faculties of perception that the entities are believed to possess such as language, will, and vision. A hierarchy is thus created based on the type of interaction made possible by these connections. Entities that have a particularly strong presence called vani (translated as "soul" by the missionaries) are at the top of the hierarchy. Such entities include toothed animals, in particular large predators, various humanoid forms, and, of course, human beings.

One characteristic these entities share is a heart (magish), considered one’s center because it is the point from which the world is perceived. In ritual practices involving the use of hallucinogens to search for a favorable premonition of future activities, called magómaama, the practitioner makes contact with these entities to adopt the traits they possess in order to increase his heart’s perceptive potential. The most important of these ritual practices is the search for arutam, the spirit of a warrior with the vani of a jaguar. This community of “people” (t'poats) forms the social space beyond humanity. However, among all the entities that shape this heterogeneous society, there are those who are known as kadoazi. Who are they from the native’s point of view?

The Candoshi usually refer to themselves as kadoazi, the term from which the name of the ethnic group is derived. It is also a common name, and it is possible that this name has its origin in the title of a great warrior of the past just as local groups today take the name of their chief. If kadoazi is employed as a synonym of “human being,” then other ethnic groups are not necessarily included. Because they lack a notion of universal humankind, the Candoshi represent the human condition through their own particular experience of humanity. As a consequence, kadoazi refers primarily to the Candoshi themselves. Thus the most accurate translation of the term would be “we and the people like us.” In fact, kadoazi, when understood as “human being,” can take on many meanings that vary according to the speech context and the position of the speaker. For example, the meaning of kadoazi in a conversation among Candoshi is different from what it would mean in a dialogue between a Candoshi and an Achuar. Thus the meaning of kadoazi can range from “we” as the local group along with the wide circle of relatives living on the same stretch of river to “we” as indigenous people who share the same values and ways of life as opposed to the Spanish-speaking river-dwellers found south of the territory. Between these two extremes, kadoazi refers to the ethnic group, also a rather vague concept, but which could be defined as the community with which a feeling of belonging is shared—forged by the historical memory of interethnic confrontations which have been perpetuated until today among other factors. The antonym of kadoazi is tonari. Depending on the context, tonari can refer to a non-relative, a non-indigenous person, an unknown person, and even an enemy. In fact, tonari connotes potential enmity.

The character of the system of collective denomination suggests that the Candoshi do not perceive their surroundings as a space of peace and quiet. In their view, with the endemic hostility between local groups, isolation of the settlements,
difficult conditions of transport within tropical forest marshlands, and low population density (0.16 per square kilometer), meetings by two people in the Candoshi social landscape are by no means coincidental. In such circumstances visits are rare, and a household may spend long periods of time without any social contact outside the local group. To break this isolation the Candoshi, like many other Amazonian societies, have developed formal visits between household settlements of different local groups. These visits are inaugurated by long welcoming ceremonies called tasànomaama, which literally means "to be face to face" and comes from words like tasàssávé, meaning "in front," or tashi, meaning "face."

Essentially, the tasànomaama ceremony consists of a dialogue involving only adult males, held between the residents of a household, on the one hand, and very occasional visitors from distant locations, on the other. The latter may belong to local groups located farther away than the neighboring local groups or those living on the same riverbank. Among the residents, the head of the family, his grown-up sons, and sons-in-law who may live there (because of uxorial or postmarital residence) or are only passing through take part in the dialogue. The visiting group of adult males who will take part in the dialogue may consist of a father and a few of his sons or sons-in-law, two or three brothers, or two brothers-in-law traveling together. Hosts and visitors may be relatives, but very distant relatives.

Visitors announce their arrival by blowing a horn or by blowing down the barrel of a shotgun. If they come by canoe, the visitors remain in the canoe in the river in front of the house, pretending to row backwards, waiting for a sign of invitation. When the sign is given, the male visitors enter first, but only into the part of the house reserved for them. They enter in single file and in order of rank (essentially based on a combination of personal reputation and age), surrounded by the striking formality present throughout the ceremony. On entering the house, the highest-ranking male visitor, wearing facial paint and a crown of feathers and armed with a loaded gun, offers the first words of greeting. The head of the receiving household, himself armed with a gun, replies to the greeting and signals where the visitor should be seated. The visiting women and children as well as the host women and children remain outside, sometimes hidden. Once the male visitors are seated in the designated place, the master of the household requests his wife, sister, or daughter to offer a bowl of manioc beer to the guests. In the meantime, the host, still armed, finishes his own facial painting while sitting on a high stool between the male and the female sections of the house. The tense silence is finally broken when, after all eye contact had been carefully avoided, the master of the house suddenly looks at the leader of the visitors and begins to speak.

The ceremony begins with a few preliminary sentences concerning good manners and tradition. The master of the house then improvises variations on stereotyped formulas in a vigorous manner. After his intervention, the host asks the chief of the visitors to respond in similar fashion. The master of the household asks each of the male visitors to speak with him. He chooses the speakers in order of rank and delivers his own speech at the end of every intervention. If other male adults are present
within the household, they also carry out a series of ceremonial dialogues with the visitors. The ceremony can last for several hours.

After the formal welcoming ceremony, the real celebration begins when manioc beer especially prepared for such occasions is served. The celebration continues until two or three jars containing thirty liters of fermented manioc have been consumed. During the day, participants drink to the point of inebriation; during the night they sleep. Early before dawn the next day, the men convene around the fire (normally in the female part of the house) to drink tea made from the vayaosa (Ilex sp.) plant, which has emetic effects. With no face paint or other adornments nor the rest of the paraphernalia common to visits, the men begin an intimate conversation that touches on the real topics of interest for the visit: the establishment of marital or military alliances, the exchange of goods or services, and the relay of information related to conflicts, for example. The meeting ends when the congregants disperse to the river to bathe and vomit the tea they drank earlier. After decorating themselves once more, they take their seats again on the men’s side of the house to begin another day of drinking manioc beer. This can continue for several days until the beer runs out.

**SONGS AND MUSIC**

One of the celebration’s culminating moments comes when the participants, euphoric from the effects of the beer, begin to sing and play musical instruments. Sometimes celebrants will dance, forming a male line that moves into a circle around a woman who dances spontaneously for several minutes before another takes her place. The most popular type of music at these festivities is songs dedicated to the singer’s brother, spouse, or sometimes a special visitor usually performed by women while offering the honoree manioc beer from a jar. These songs are called yashina, a term derived from yashisi (which means “manioc”) and from the verbal form yashimaama (which means both “to offer manioc beer” and “to sing” in the context of these celebrations). These songs are sung during the end of the celebration, when the pleasure of having visitors begins to turn into a sense of despair at the impending farewell. The songs use similar poetic images such as fraternal or conjugal love, death that will separate us, the manioc beer we are sharing, and our good fortune for having been able to visit. A humorous note is frequently interjected in these female songs, and often the humor serves as a way for the singer to gently mock herself before her visitors.

In the following translation we can appreciate one of these songs dedicated to the singer’s brother, sung by an elderly woman, Tsirta of the Upper Nucuray, at one of the first celebrations in which Alexandre Surrallés had the opportunity to participate in 1993. The singer had been traveling with her husband, and she and Surrallés coincided at her brother’s house, where he had been staying for a few days. It was nighttime, and her singing was accompanied by flute music:

Brother, my brother, drink this manioc beer although it is not very strong.
Brother, my brother, we do not know the moment we will die;
When you die, I will remember how I offered you a drink, my brother, 
And so I will remember you when you are dead. 
Man always dies too soon, you are my only brother; when you die I will 
remember this moment when I served you manioc beer, face to face. 
Brother, my brother, if we did not know each other, I would not invite you 
to drink, but since you are my only brother, I do it in this way. 
I have come from far away, and when I go, I will say that I have kept my 
word by offering you a drink. 
I have come from far away, and when I go, I will say that I have kept my 
word by offering you a drink. 
Brother, my brother, this is how our ancestors did it. 
Brother, my brother, drink my beer even though my arm looks like that of 
a spider monkey (Ateles belzebuth).

These celebratory songs form part of the varied registry of Candoshi secular mu-
sic. Secular songs are performed publicly and are partially improvised, though they 
always follow the canon of the musical genre. Both men and women can perform the 
songs individually or in a group. Sometimes the singer is accompanied by a penta-
tonic two-holed flute, a hand-crafted violin, or a drum. Candoshi secular music is 
richly varied, beautiful, and meaningful. The songs evoke lyric emotions often 
expressed through allegories of animal life or other aspects of the natural world. The 
fullness of youth, the forms and colors of life, love, friendship, the passing of time, 
and the pain of saying goodbye are some of the classic themes. Multiple themes often 
appear together in one song, as is the case in this brief song performed by Isigoro, the 
owner of the house where Alexandre Surrallès lived during his stay in Western Can-
doshi territory in 1992. Isigoro had just learned that a woman he loved had con-
tracted marriage with someone else:

I am like a leaf hanging from a tree branch; 
A strong wind will come and take me away, leaving me who knows where; 
Perhaps there I will be happy.

In addition to secular music, Candoshi folklore encompasses another category of 
songs that we could term magical or incantational. This type of music is extremely 
diverse, but all songs communicate a desire to influence others (human beings or 
otherwise) in order to improve some aspect of reality. These songs are performed 
sotto voce in ritualistic settings for various ends: to resolve a problem or conflict, im-
prove an interpersonal relationship, increase agricultural production or the spoils 
from a hunt, or assist in shamanic interventions, for example.

In addition to these types of music and other forms of expression common among 
Amerindian societies such as mythic narratives, the Candoshi possess other means 
of artistic expression such as the decoration of ceramics and intricately made feather 
costumes. The relative isolation that the Candoshi strive to maintain has meant 
that the external influences of a still weak but ever-growing colonizing front have
had little impact on their rich and varied folklore, in contrast to the vast majority of indigenous communities in the upper Amazon.

**STUDIES OF CANDOSHI FOLKLORE**

Published works on the Candoshi are not extensive. Notable works include the Candoshi-Spanish dictionary by John Tuggy (1966), articles by Massimo Amadio and Lucia D'Emilio on Candoshi history and sociology (1983, 1985), and the most recent works of Alexandre Surrallés (1992, 2000a, 2000b, 2003b, 2004), including the only monograph to date on the Candoshi (2003a).

**BIBLIOGRAPHY**


Alexandre Surrallés

**ECUADOR**

**ROOTS OF ECUADORIAN FOLKLORE**

The study of Ecuadorian folklore follows a historical tradition based on the various manifestations of folkloric expression throughout Ecuador's unique chronological trajectory toward nationhood as well as the fact that two completely different cultures have contributed to Ecuadorian identity: a European culture from the Iberian Peninsula and the native Amerindian culture of the Andean region of South America. Both currents have influenced each other to produce a rich and varied folklore that includes popular and oral poetry, traditional narratives, folk speech and linguistic innovations, magical beliefs and practices, popular theater, holidays, funeral practices, folk costume, games, music and dance, traditional musical instruments, cattle herding, food and meals, and popular arts and crafts.