Fray Bernardo de Lugo: Two Sonnets in Muisca

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I. Overview of the Muisca Language

Muisca, also known as Chibcha, was spoken in the central altiplano of Colombia until the mid-eighteenth century. It is known from three missionary grammars (viz LUGO, 1619; QUIJANO OTERO, 1883 and LUCENA SALMORAL, 1967, 1970; GONZÁLEZ, 1987) which also contain bilingual texts for pastoral use, and (in the case of the last) a Spanish-Muisca glossary. There is also at least one other (currently unpublished) Spanish-Muisca glossary (Vocabulario Mosco 1612).

Ostler 1992a exhibits the main features of Muisca syntax, which is a strictly SOV. Ostler 1992b explores Muisca vocabulary, and Ostler 1993 discusses the closely interrelated set of case-particles, postpositions and subordinating conjunctions.

In what follows, I give sources for all Muisca phrases quoted. These are in the form of initials (L - Lugo, GP - González de Pérez, LS - Lucena Salmoral, V - Vocabulario Mosco) and a page-number. These page numbers refer to the pages of the published editions, and not to the original pages of the manuscripts. In the case of Lugo and the Vocabulario Mosco, the editions are facsimiles of the originals, so I there give the original page numbers followed by r - recto and v - verso, since leaves, rather than sides, are numbered there.

II. Historical Context of Lugo's Grammar and the Spanish Sonnet

The city of Santa Fé de Bogotá was founded in 1538, and a number of churchmen, starting with Gonzalo Bermúdez, took up the analysis and teaching of Muisca from the very earliest days of Spanish settlement. González (1980:76-80) lists twelve works which appear to pre-date Lugo's grammar, but none is extant.

Bernardo de Lugo was born in the New Kingdom of Granada late in the sixteenth century. He became a Dominican friar, and in 1615 he was appointed magister linguae indorum, after which he began preaching in Muisca. He was appointed to the chair of Muisca in Colegio del Rosario, the oldest college in Bogotá. On 1 August 1617 he received a

* I wish to thank the President of Colegio del Rosario, Santafé de Bogotá, for his kind gift in 1989 of a facsimile of Lugo's grammar, without which this work would have been impossible. Also Stella González de Pérez for her discussion of an earlier version of these translations. The audience at the Colloquium, especially Gerald Taylor and André Cauty, enriched my understanding of the wider context, and provided many of the points made in section V. All errors remain my responsibility.
commission from Friar Gabriel Giménez (given in full in ORTEGA, 1978: 64) to write an Arte (i.e. Grammar) and Confessional in Muisca. He worked fast, and received official approval of his work from the three official examiners on 19 and 20 February 1618. It was then sent to Madrid for printing, and was issued by the house of Bernardino de Guzman in 1619. It appears that Lugo was unable to correct the proofs, and the work came with such a strict royal privilege -- no reprints for 10 years, under pain of a fine of 50,000 maravedis -- that no correction of the many misprints was possible. There was to have been an accompanying dictionary and catechism, but this seems never to have been printed (ORTEGA, 1978: 65).

A touching feature of the work is that it begins with three sonnets, one in Spanish, and then two in Muisca. The authorship is unclear, but they are so fulsome in their praises of Lugo that one can only hope that Ortega is right in attributing them to his "compañeros", and not the author himself. The Spanish sonnet (spelling modernized) runs as follows, with an English translation:

**SONETO.**

Quién eres tu que tan ligera vuelas?
La lengua Chibcha soy. Ado caminas?
Del nuevo Reyno, a tierras peregrinas,
Que tendrán mis verdades por novelas.

Dices muy bien que a todos nos desuelas
Con tu profundidad, dí qué imaginas?
Que estudiando sabrás lo que adivinas,
Que el docto Lugo preside en mis escuelas.

Pusome en Arte siendo yo intricada.
Y de chontal me hizo tan ladina,
Que causa admiración al mundo todo.

Por él pienso quedar eternizada,
Y su opinión de hoy mas será divina,
Que él sólo alcanza mi substancia y modo.

The themes which run through the Muisca sonnets are all present here: the intrinsic difficulty of Muisca, Lugo's unique understanding of it, and the resulting mead of praise that he can expect.

**III. The Muisca Sonnets: Textual Emendation, Analysis and Translation**

The sonnets in Muisca occur immediately after the Spanish sonnet, after the title page but before all the other front-matter including errata. The errata do not mention any passages in the sonnets.

Each line is given first as it appears printed in the codex (line-breaks are replaced by [), then with any emendations which I propose. Next, I transcribe the text according to the
spelling conventions established later in the seventeenth century and used in all other Muisca texts. (Discussion of most of the points at issue here can be found in Constenla 1984 - but note comments on line 1.9.) I then give a morphological analysis of the text, with glosses for each morph, and finally my translation into English. After this there is discussion of any points arising.

**Sonnet 1:**

1.1

MVγfe ca micáta cubun choqy vca- | ſuca,
MVγfe ca micáta cubun choqy vcaʃuca,
muysca micata cubun choc ucasuca
muysca micata cubun cho-c uca-suca
Muisca beautiful language good-Adv. know-Imperf. Participle
One who learns well the beautiful Muisca language,

In the sonnets, **Muysca** and **chibcha** are used apparently without distinction to refer to the language. (1.1, 2.2; 2.1, 2.9) **Muysca** is also used to refer to people generally (1.13), and once perhaps (2.12) more specifically to refer to indigenous people. **micata** is glossed "bella cosa, id est mala" ("fine, i.e. bad") at V 9r.

The sense requires that the verb forms ending in -suca in 1.1, 1.5, 2.1, 2.13 be analyzed as participles. GP 85, L 51v, LS 63 all state that -suca can have this function. Nowhere else, however, have I found the root uca without the stative suffix -n-. when followed by -suca. I have inferred that it can have non-stative meaning "come to know", "learn": the future participle is seen in 1.3.

1.2

Hiaqûnhân chichiranynga, hocâbga- | nân,
Hiaqy mhân chichiranynga, hoc âbganân,
iahac mahan chichiganynga, hoc abganan,
iahac maha-n chichigan-nga, ho-c a-b-ga-nan,
now-how 2sg-Locat. strange/rare-Future 3rd-Dative 3rd-Trans.-teach-if
if he should teach how it is strange to you

The common adverb iahac Lugo writes as hiaq: e.g. L 142v = 125r: Hia quaguèn umqyzhân (iahac aguen umquyzan) = "Porque no lo has hecho?" ("why have you not done it?"). But the rest of **Hiaqûnhân** is obscure. All the other examples of post-consonantal h (outside the ligatures zh and ch) seem to represent a VhV vocalism in the established spelling (e.g. nhocân 1.12, xhicâ 1.13, abhâqyzhinga 1.14). Stella González de Pérez suggests that the ŭ may be a mistake for γ. If we suppose the m of mhán to have been corrupted, we get the text suggested here. I have replaced the r of chichiranynga with a g, though most of Lugo's r's correspond to standard ch (cf. γerqγ 2.3 below), since r could be close phonetically to an intervocalic [g], and makes good sense.

V 36v: "Rara cosa, id est, qual y qual entre muchas" = chichygansa [o] chichegansuca.

The 3rd person pronoun hoc governed by bgasqua "teach" (cf. GP 256, LS 55) appears gratuitous, but may be necessary to fix the sense of the bgasqua which can also mean "make, render" with a different construction (GP 269). It is natural to assume that this pronoun hoc
marks the human recipient, in this case an indefinite 3rd person. But this clashes with the 2nd-person pronoun we have reconstructed within Hiaqûnhân.

1.3

Libros, cubun ṣn ucaninya, ab chihi-quynân,
Libros, cubun ṣn ucaninya, abchihiqynân,
libros, cubun ucanynga, abchihiquynan,
books language Loc-Prefix know-Future 3rd-Trans.-write-Past-if
if he should write books, to explain the language,
The ṣn prefix, seen also at 1.9, is documented in L 106r-107v and V 2v. This proclitic, found only in relative clauses, marks the antecedent (libros) as in a locative relation to the clause: i.e. books, in which (the indefinite subject) will come to know the language. Cf. OSTLER, 1993:IIIC on this construction.

1.4

Apuyqvy chiê ṣhaguenny ṣqf angusûca
Apuyqvy chiê ṣhaguenny ṣqf angusûca
apuyqvychie z aguene yc angususica
a-puyquy-chie-z a-gue-ne y-c a-n-gu-suca
he will be told that he has ability
puyquy-chie is a common word for "ability". chie, "the moon", also means "light" in general, (V 28r); it also has the metaphorical sense of "honour" in 1.10, 2.10 and 2.15 (GP 271, V 25v). For the sense, a future would be expected here: perhaps Lugo takes the licence of using the present for the rhyme.

This is the first of four problematic -suca terminations (cf. 2.1, (2.10) and 2.13). They are problematic because they are formed from verbs of the -squa conjugation, viz gusqua "say" and bqysqua "do". Adelaar (this volume) draws attention to GP 332 where a contrast is made between -husqua "venir" (come) and -husuca "venir a menudo" ("come often"). This is evidence that some verbs at least could take both -squa and -suca terminations.

1.5

γnâ xis chicubun γqf vmqhanfûca
γnâ xis chicubun γqf vmqhanfûca
nga sis chicubun ye umzansuca
nga sis chicubun y-c um-za-n-suca
and this 1pl-language 3rd-Allative 2sg-place-Stat-Imperf. Participle
and as one who is set on this our language
The meaning, and the morphology, of um-za-n-suca are not clear. It is here analyzed as a derived form related to bzasqua "put, place" exactly as quynsuca "happen, meet, fix" (V 1v, 20v, 4r) is related to bqysqua "do". GP 125-6 give a list of "verbos finitivos" which are passive statives with the -n- suffix, but this za-n- is not among them. The grammars give no general rule for deriving -suca forms from statives in -n- but a-quyn-suca is widely attested (e.g. LS 212: ipquabie-z ys aquynsuca something happens to them).
1.6

\[ \text{Vmpuyqγ chieghy hγṣqui γnyhafasān} \]
\[ \text{Vmpuyqγ chieghy hγṣqui γnyhafasān} \]
\[ \text{umpuyqγychie z hγṣqui nzasasan} \]
\[ \text{um-puyqγy-chie-z} \]  \[ hγṣqui \]  \[ nzas-san \]
\[ 2\text{sg-hear}-light-\text{Epenthetic} \]  \[ \text{so} \]  \[ \text{Neg. Copula-if} \]

If your ability is not as great

A peculiarity of Lugo's account of Muisca grammar is that the conditional suffix with the negative copula is \(-sasān\) not \(-san\). (L 29r cf. GP 80, LS 37).

1.7

\[ \text{Muyýas aqazhīngā, γnga γṣqihichan} \]
\[ \text{Muyýas aqazhīngā, γnga γṣqihichan} \]
\[ \text{muyýas aqazinga, nga yṣqiihichan} \]
\[ \text{muyýa-s} \]  \[ a-ga-zi-nga, \]  \[ nga \]  \[ y-s-qiihicha-n] \]
\[ \text{clear-Perlat. 3rd-become-Neg.-Fut.} \]  \[ \text{and} \]  \[ 3\text{rd-Perlat.-because (lit. foot-Loc.)} \]

The perlative -s is superficially odd governed by gasqua "become": it usually requires allative -c. However, muyýas is a general adverbial form of muyýa "clear" (e.g. V 1v, 17v, 12v, 16v).

1.8

\[ \text{3gaqγ fuáfsã mabień γgy vməũsũfûcã.} \]
\[ \text{3haqγ fuáfsã mabień γgy vməũsũfûcã.} \]
\[ \text{za-c suasa mabie yc umsunsuca} \]
\[ \text{za-c} \]  \[ sua-sa \]  \[ mabie \]  \[ y-c \]  \[ um-sunsuca \]
\[ \text{night-Allat. day-Perlat. much} \]  \[ 3\text{rd-Allat.} \]  \[ 2\text{sg.-think-Imperf.} \]

You ponder about it long by night and day.

3g is an impossible ligature, since 3 is always followed by h.

mabieĩs quoted in L 5v as meaning "much, many". It is clearly derived from fie, the normal word in GP (esp. 146): b and f do not contrast in Muisca (cf. CONSTENLA, 1984 § 3.1.2). The first two words seem to be a fixed phrase with different cases for za and suu : V 17γ "De noche y de dia" = Zaque suasa. mabie cannot qualify them, since if it did it would bear the case-marking: e.g. GP 323: muysca cuhuma-s "as a powerful man".

1.9

\[ \text{Arte γnychichhua ngγa yɛ vmpyŋ nān,} \]
\[ \text{Arte γnychichhuaŋγa yɛ vmpyŋnān,} \]
\[ \text{arte yn chichhuaŋγa ie umquynan,} \]
\[ \text{arte yn chichhuaŋγa ie umquynan,} \]
\[ \text{grammar} \]  \[ \text{Loc. Prefix} \]  \[ 1\text{pl-learn-Future Participle} \]  \[ \text{road} \]  \[ 2\text{sg-make-if} \]

If you should make a way for us to learn the Arte

Lugo's y before a vowel corresponds to what was later written with i. (cf. anyanua? Anyanga. 2.11.) He could use y for this allomorph, since he had γ for the distinct vowel later written y.

Note that Lugo's orthography distinguishes the ch of chi- "we", chie "light, glory" from the barred ch of cho "good", chichua "learn"and chibcha. This distinction was lost in the later
orthography. Although Constenla 1984 § 3.1.5.1 remarks that Lugo "tended to write the ch in Muisca with a bar on the h", he does not note this apparently systematic distinction in Lugo's phonology.

The verb *behichua-suca* means "to learn" (V 6v, 8v). It lacks its -b- here as it is participial (GP 86).

1.10

*Ipqua bho3a noabê vmchiê chibqyngâ*

*Ipqua bho3ha noabê vmchiê chibqyngâ*

*ipqua bohoça nua be umchie chibquynga*

*what with Fut.-Interrog.-Deliberat. 2sg-glory 1pl-Trans.-make-Future*

with what shall we sing your praises?

I have conjectured *nua*, the future interrogative of the copula, which makes good sense. But Lugo himself (L 30r) gives the form as *nuâ* not *noa*.

Ostler 1992a: §6 describes the fronting of question-word and Interrogative Copula (*ua*). Usually the main-verb is participialized in this construction: but not (as here) when the questioned element is a postpositional phrase. The particle be is seen in many questions (e.g. GP 306-309 passim), but usually attached to the main verb, not as here to the copula.

The sense seems to be: "what materials can we find to construct your glory?", suggesting that everything here is too lowly.

1.11

*Con Muyśca atabê vmqy yê amiţhin-[]

*Con Muyśca atabê vmqy yê amiţhinga.*

*con muysca atabe umquy ie amizinga*

*cry Muisca any 2sg-make Past road 3rd-pass-Neg.-Fut.*

You have made a way that no Muisca cry will pass

This is a difficult line. *con* is the usual word for "weeping", common as a verb-stem but also attested as a noun: V 28r: "Llanto " = *conec*. (with the obligatory e or y added to every final n). Adelaar (p.c.) notes that in Quechua *waqay* can mean "sing" as well as "weep", but such a sense for *con-* is not noted in any of the Muisca vocabularies. Lugo seems to have allowed himself some latitude in word-order, placing the main verb in the middle of the line, and spreading the relative clause qualifying ie all round. (This spreading of relative clause constituents is quite common: cf. OSTLER, 1992a : §2.8.) *amizinga* needs then to be taken as a participial: none of the grammars explicitly give forms for negative participials, and the prefix a- is problematic (cf. 2.1 and 2.13); there is another negative participial (formed differently) at 2.7.

The result of this licence is that the line is quite a precise phonic echo of line 1.10 which precedes.

1.12

*ynga xis qyacacâ vmsguy nhocân;*

*ynga xis qyacacâ vmsguy nhocân;*

*nga sis quycaca umguy nohocan*
ngá sis quyca-ca um-guy nohocan
and this land-Inessive 2sg-be although
and even though you are in this land

Constenla 1984 : 86 - § 3.1.7 - notes correctly that x and s are in free variation before i, and probably pronounced [ʃ]. Cf. xhícâ in the next line.

1.13

Mṽγ̄câ vmguy γpqvanâ xhicâ gungâ,
Mṽγ̄câ vmguy γpqvanâ xhicâ gungâ,
muysca um-guy ypquana sihic agunga
muysca um-guy ypqua-na sihic a-gu-nga
person 2sg-be after-Loc. thus 3rd-say-Future
people after you have been will speak thus:

I have transferred the a from the end of xhícâ onto the beginning of gungâ, for verbal concord. The a at the end of xhícâ would have been optional anyway.

1.14

Vmhγca Bernardo vqûq γabhâqγn3hinga.
Vmhγca Bernardo vbuq γabhâqγn3hinga.

umhyca Bernardo ubuc abahaquynzinga
um-hyca Bernardo ubuc a-bahaquy-n-zi-nga
2sg-name Bernardo ever 3rd-abase-Stat.-Neg-Future
Your name, Bernardo, shall never be brought low.

There is no known word vqûq (ucuc): hence my emendation. Cf. GP 284: "Nunca jamás." : Hataca [o] ubuca …

The last word is unattested elsewhere. However, V 9r has: "Baxa cosa, vil " = vahaque muysca [o] bahaque guacha guasgua. bahaque clearly means "low, vile".

Sonnet 2:

2.1

Xiêgua chibcha cubun mabie agusû- | ca? | Bernardo guɣ.
Xiêgua chibcha cubun mabie agusûca? Bernardo guɣ.
xie gua chibcha cubun mabie agusuca? Bernardo gue.

Who - Chibcha language many 3rd-say- Bernardo -
Interrogative ?Imperf. Affirmative
Copula Participle Copula

Who is it who describes at length the Chibcha language? Bernardo.

The problem here is the apparent present participle of gusqua, "say", whose 3rd person present participle is by rights guisca (cf. GP 230 with inflexion paradigm on GP 82). Yet the sense seems clear, and a participle is required in a question beginning xiégua (cf OSTERL, 1992: §6).

As a -suca verb, agusuca's participial ending is standard: the prefix a-, though is obscure.

2.2

Mṽγ̄ca hyʃqui vcasûca aguenuá? | Aguêzhâ.
Muisca hysqui ucasuca aguenua? Aguêzhâ.

Is there anyone who knows Muisca as well? There is not.

2.3

γṅă γerqγ atabe amuŷ apqua žhâ- | guâ? | Apquâzhâ.
γṅă γerqγ atabe amuŷ apqua žhâguâ? Apquâzhâ.

nga yechica atabe amuys apqua-zAgua? apquaza.

And does no-one else attain it? None does.

For the ch corresponding to Lugo's r before [k], cf. L 89r, where huirqγ, huircâ are quoted among the "preposiciones", corresponding I presume to V 43r (ze-)huichquy : "'ad sensum vel notitiam meam" (in my sight). González de Pérez (p.c.) also points out the variants for "old" tybara, [o] tybacha (GP 333).

yechica is quoted directly at GP 157: ("es lo mismo que alius ...").

The verb sense, if strained in English, parallels the Spanish sonnet's "Que el solo alcança mi substancia y modo."

2.4

Ocanxinga hysqui quis amucany? Anguaguéguy.

Ocanxinga hysqui quis amucany? Anguaguéguy.

ocanxinga hysqui a-muys anguague-gue.

Does he truly know it so well? It is awesome.

I know of no word quî outside these sonnets. I conjecture it has slipped in after the -qγ of hysqui.

ocanxinga, which occurs again in 2.9, is a an idiom, meaning "certainly, truly" (GP 160, V 15r). anguague is attested in V as a translation for various terms of disgust and fear: "terrible", "espantable", "abominable". However, V 40r says that it can be a synonym for much: "y asi suelen decir: guasga z anguague, id est, ynapuyquyne" which would mean "there are a lot of children". Here it expresses exaggerated admiration for Lugo's knowledge.

2.5

Anguaqγ aguen qhichan žhâb xiefyγ.

Because it is awesome, I am afraid
I have inserted an extra guê in Anguaqγ for the sense. I have only found angua itself in the phrase angua bquysqua "hear a noise" (e.g. GP 318, V 37v).

2.6
γs gues qγ atabe 3bybnbγ mucan 3ha
γs guesqγ atabe 3bybnbγ mucangha
γs guespqwa atabe zefbnγy mucanza
γ-γ guespqwa atabe ze-[bny]-m-uca-n-za
3rd-Perlative like anyone 1sg-[?]-Trans.-know-Stative-Neg.
I do not know anyone like him

It is difficult to make any sense of the syllable bny which looks like the stem of the verb mny-squa "give", "take" or "put". Unfortunately, it seems to be necessary to make the syllable-count in 2.6 equal to its balancing line in the sonnet, 2.7.

2.7
γnga cubun etaqyn 3by mvcan 3hâ
γnga cubun etaqyn 3by mvcanghâ
nga cubun etaquynz mucanza
nga cubun etaquyn-z m-uca-n-za
and language nothing-Epenthetic Trans.-know-Stat.-Neg. (-Participle?)
and one who knows nothing of the language

3by in this line, and the next, have been interpreted as "adornos", i.e. "epenthetic". LS 56 states: "el adorno de la z se pone despues de la n quando inmediatamente se sigue vocal (maxime a)." i.e
.ø -> z / n_# V. But one does not have to read far to see that the adornos are not so narrowly restricted e.g. LS 210 Muyasca atebie-z muhuc aguahaiaca-n " some man's harm to you". And cf. line 2.11 below. By contrast, if these 3by are interpreted as 1sg prefixes, the translation becomes slightly more difficult: "I who know nothing… can I know very well his language?"

V 30v, under "Ninguno", has etaquyn magueza, literally "at base non-existent".

2.8
γs acubun choin 3by mucanbê.
γs acubun choin 3by mucanbê.
γs acubun choinz mucanbe?
γ-γ acubun choin-z m-uca-n-be?
3rd-Perlative 3rd-good-Superlative- language Epenthetic Trans.-know-Stat.- Deliberative
can he know very well his language?

2.9
Arte cubun Chibcha o cas abqγ? Ocan xinga.
Arte cubun Chibcha ocas abqγ? Ocanxinga.
aræ cubun chibcha ocas abqγ? ocanxinga.
art grammar language Chibcha = a-ucan-s: 3rd-know-Gerund
true 3rd-Trans.-do+Past
Did he know the Chibcha language when he made the Arte? Truly.

i.e. "knowing the Chibcha language, did he make the Arte?" L 121v-122v gives an account of the -s which attaches to all but the last of a series of parallel verbs.

2.10
γς qiihichan achie ςβγ anguʃungā? Anguʃungā.
γς qhichan achie ςβγ anguʃucā? Anguʃucā.
yσqiihichan achie z angusuca? angusuca.
y-s-qhihica-n a-chie-z a-n-gu-suca? angusuca.
3rd-Perlat.-because (lit. 3rd-glory-) 3rd-Pass.-say-Imperf. ditto
3rd-Perlat.-foot-Loc.) Epenthetic
And so will his glory be spoken? It will be.

I have emended both in question and answer. As the poem stands, line 2.13 lacks any rhyme. Moreover, angusunga, if accepted, would have contained an extra morph -su- which is not readily explainable. angusuca is also dubious, since the passive should be angusqua. But it is not the only illegitimate -suca form: cf. 1.4, 2.1 and 2.13.

2.11
Achicaʔhγy mabie an ya nua? An yanga.
Achicaʔhγy mabie anya nua? Anyanga.
achica z mabie anianua? anianganga.
achica z mabie a-n-i-a-u-a? a-n-i-a-nga.
3rd-cause (lit. 3rd- much 3rd-Pass.-open- 3rd-Pass.-
top) - Epenth. Fut.-Interrog. gather-Fut.
For this will much be revealed? It will be.

L 34r gives chica-na/-ca meaning "por ocasión". In GP 114 the passive of ze-b-ia-squa is given as cha-n-na-squa, not *cha-n-ia-squa, which would correspond to what we have here. Perhaps this is an earlier or dialectal form, or perhaps the -nn- is used to represent a nasal palatal like n-. At any rate, Lugo's spelling a-nya- makes it quite clear that the i in the stem is not syllabic. And the realization of the transitive prefix as -b- confirms this: before a syllabic vowel, it would appear as -m-, as it does, e.g. in ze-m-imi-suca. "change".

2.12
Hyʃpqua Muʃca atabê ʒhymhixtyʒ- | hinga,
Hyʃpqua Muʃca atabê ʒhymhixtyʒhinga,
hyʃpqua muysca atabe ze-misty-zi-nga
such person any-Epenth. 1sg-find-Neg.-Fut.
I shall never find any such person/Indian

GP 157: "Yʃpqua signifika talis [o] exogenere, como cha-yʃpqua-gue, tal soi..."
2.13

Aquyca hysqui cho γqγ abquysúca
Aquyca hysqui cho γqγ abquysúca
aquyca hysqui cho yc abquysuca
a-quyca hysqui cho yc a-b-quy-suca
who does such good for his land

abquysuca is another non-standard participle, which should be by the rules quisca (L 41v, GP 83) -cf. 2.1 above. Furthermore, by the case-valences set out in LS 53-56 yc bquysqua should mean "seize him": "do him good", the apparent sense here, should be hoc cho bquysqua. The construction appears very similar to that which gave trouble in 1.11, namely a main verb surrounded by various parts of the long relative clause which is its direct object.

2.14

Achiê, a honra, mabiê γqγ angumgâ.
Achiê, a honra, mabiê γqγ angungâ.
achie, ahonra, mabie yc angunga.
a-chie, a-honra, mabie y-c a-n-gu-nga.
3rd-glory 3rd-honour many 3rd-Allat. 3rd-Pass.-say-Future
His glory, his honour, will be told to many.

IV. Metrics and Rhyme-Scheme

The Spanish sonnet's metre is iambic, with five main stresses, and feminine rhymes throughout. It is more difficult to discern any rhythmical pattern in the Muisca sonnets, especially since nothing is known about stress, accent or vowel-length. The lines have from 11 to 14 syllables in the first of them, and from 11 to 17 in the second, but there are doubts about the scansion of diphthongs with u, i and h.

The rhyme-pattern in each of the three sonnets is different. They are:

- Spanish: ABBA ABBA CDECDE
- Muisca 1: ABBA ABBA BCCBCC
- Muisca 2: ABBA ABBA'CDCCDC

Muisca 2 is noticeably the roughest of the three, with a poor rhyme of line 2.8 (bê) to line 2.5 (sy), and line 2.13 failing to rhyme with anything unless line 2.11 is emended.

V. Conclusion

The sonnets in Muisca are so extravagant in their praise of Lugo that to modern ears they sound insincere, rather like the work of a friendly colleague teasing him about his aspirations. The only evidence about the author(s) is chicubun "our language" in 1.5. Could this imply that the writer was a native speaker of Muisca? This might clarify some points where the writer's morphology and syntax does not conform with Lugo's own prescriptions.

But the sonnets may have been intended more to encourage buyers than to flatter the author. Fray Domingo de Santo Thomas's 1560 grammar and dictionary of Quechua begin with Latin elegiac verses praising the author's intellectual feat, but also urging the reader to buy the books. Nevertheless, such verses do seem to have been rare: in the Conde de la
Viñaza's Spanish bibliography on American indigenous languages no other poetic invocations figure among the 244 titles he reviews up to the end of the seventeenth century.

The sonnets may also be seen as the fruit of a teaching tradition which emphasized imitation of traditional authors: thus the ponderous question-and-answer style of the second Muisca sonnet may be a conscious echo of the Catechism: its heaviness certainly contrasts with the much more elegant dialogue of poet and language in the Spanish sonnet.

Whatever their purpose or authorship, it is fortunate that they were printed. For these twenty-eight lines are now the full extent of original literature known to have survived in Chibcha.

**SONETO.**

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**SONETO.**

*QVIÉN* eres ta que tan liere baute-
La lenguas Chibcha voy. Ado camina?
Del nuevo Reyno, a tierras peregrinas,
Que tendrás más verdades por pueblan.

Dizes muy bien que a todos nos de-
Ganas profundidad, di que imaginás
Que escribiendo libros lo que adúñas,
Que el docto Lago predice en alfeñecas.

Pufome en Ato siendo yo intrépido,
Y de Ciorral me hizo tan ladina,
Que cauto admiración al mundo todo,
Por el tiempo quedar cerrándola,
Y fué opinion de ay merced damas,
Que el folio alcanza mi hacienda y mo-

dos.

**SONETO.**

*Y* legue chibcha eubun mabie aguía-
car.

Bernaldo gyu.

Muyseca gisquí vestida aguientu
Aguéšha.

Ungá gisquí atabé amuyu ana quí shá-
gua?

Aguéšha.

Ocan xinga, gisquí qui amuyu ngu?

Aguánguigu.

Anguquy aguente echísh chiyi suyuñi
Gün gisquí arábe shiyng muan shá
Gisquí cuban eráyng chiyi suyuñi
Gisquí ácuban chiyi suyuñi.

Arte cuban Chibcha o cas abay?

Ocan xinga.

Achicajy mbide an yá mu?

An yángía.

**SONETO.**

*Y* legue chibcha eubun mabie aguía-
car.

Bernaldo gyu.

Muyseca gisquí vestida aguientu
Aguéšha.

Ungá gisquí atabé amuyu ana quí shá-
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Gisquí ácuban chiyi suyuñi.

Arte cuban Chibcha o cas abay?

Ocan xinga.

Achicajy mbide an yá mu?

An yángía.

**FIN**
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