

ORINOCO

Indijanci amazonskega deževnega gozda
Indians of the Amazon Rainforest



Vodnik po razstavi
Exhibition guide

Ljubljana, 2011

ORINOCO

Gostujoča razstava z zbirko Orinoco Fundacije Cisneros, Venezuela
Itinerant Exhibition of the Orinoco Collection by the Fundación Cisneros, Venezuela
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Vodnik po razstavi / Exhibition guide

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Ljudje-čebele in ljudje-ptice so se borili za prevlado, preden je Nápiruli ustvaril svet. Stvarnik Kuwai je prišel med ljudi, da bi iz kaosa naredil red. Razširil je ozemlja in ustvaril luč. Ljudstvo Warekena je s pomočjo sorodnikov naučil o hrani, glasbi, tehnologiji, vsakodnevnem življenju, veri in šegah, ki ločijo spola.

Mit, ljudstvo Warekena

Before Nápiruli created the world, the bee-men and the bird-men fought for control. Kuwai, the Creator, came to the human realm to bring order to chaos. He expanded the territories and gave light to the world. With the help of his relatives, he taught the Warekena about food, music, technology, daily life, religion, and the customs that distinguish the sexes.

Myth, Warekena peoples

Vsebina / Contents

7
Predgovor
Foreword

9
Zbiralci
Collectors

19
Amazonsko naravno okolje
Amazonian Natural Environment

23
Staroselska kultura in okolje – nekoč in danes
Indigenous Culture and the Environment – Past and Present

37
Ljudstva Orinoka
Orinoco Peoples

45
Vsakdanje življenje
Everyday life

Predgovor / Foreword



Predgovor Orinoko, ki je tretji najdaljši rečni velikan na svetu in ki s številnimi pritoki ustvarja dominantni vodni bazen na jugu Venezuele, daje zavetje ljudem in izjemnemu bogastvu živalskih in rastlinskih vrst. V njegovem porečju so številne etnične skupine v sožitju z naravo oblikovale posebne načine življenja. Njihovi opredmeteni pričevalci iz zbirke Orinoco bodo prvič v tem obsegu zasijali na razstavi v Slovenskem etnografskem muzeju.

Fundacija Cisneros se je na nekajletna prizadevanja Slovenskega etnografskega muzeja, da bi lahko to izjemno zbirko po dvanajstih večjih in manjših razstavah v Evropi predstavili v Sloveniji in tudi obiskovalcem iz sosednjih držav, odzvala z naklonjenostjo in velikodušno podprla izposojno zbirke ter intenzivno sodelovala tako pri pripravah kot tudi pri postavitvi razstave.

Razstava se umešča v program Slovenskega etnografskega muzeja kot muzeja kulturnih identitet, za katerega je značilno dolgoročno posvečanje promociji kulturne raznolikosti in medkulturnega dialoga. Muzej z vidika svojega poslanstva širi in utrjuje zavest o različnih vrednotah in načinih življenja, ki se izražajo s kulturno dediščino in lahko vplivajo na svet na različne načine. V muzeju stremimo h komuniciranju spoznanj tudi o nam oddaljenih in malo poznanih kulturah, njihovih etničnih identitetah in umetniških izrazih, ki razkrivajo izjemno bogastvo materialne, družbene in duhovne kulture ter modrosti staroselskih ljudstev sveta, kar vse naj prispeva h krepitvi dialoga med kulturami in civilizacijami na strpen in spoštljiv način.

Ta vizija je v poglavitnem skladna z vizijo Patricie in Gustava Cisneros, ustanoviteljev Fundacije Cisneros (Fundación Cisneros): "Eno glavnih poslanstev Fundacije Cisneros je seznanjanje ljudi z našo latinskoameriško kulturno dediščino. Z Gustavom upava, da bo ta razstava prinesla globlje razumevanje narave nekaterih najbolj duhovnih staroselskih ljudstev, ki še živijo z dediščino Novega sveta. Razstava ni zgodba o Arkadiji ali o plemenitih divjakih, temveč zgodba o veliki človeški razsežnosti Venezuele, ki je slabo poznana. In je tudi darilo ljudstvom in njihovim deželam, ki so med najlepšimi na svetu".

Pridružujem se tej viziji in si želim, da bi se dotaknila obiskovalcev razstave. Zahvaljujem se Fundaciji Cisneros za naklonjenost in pomoč pri realizaciji projekta, pri kateri so z vso odličnostjo sodelovali Rafael Santana, Andrés Ortega, Zuleima Jiménez in Carolina Arnal. Doslej najboljše gostujoče razstave muzej ne bi mogel realizirati brez podpore Ministrstva za kulturo RS in gospe Majde Širca, ministrice in častne pokroviteljice projekta, zato ji namenjam še posebno zahvalo. Da je ta projekt muzejski presežek, pa ima posebne zasluge Nina Zdravič Polič, vodja projekta in koordinatorka razstave v Slovenskem etnografskem muzeju. Skupaj z njo so ga imenitno pomagali uresničiti številni sodelavci hvala vsem.

Dr. Bojana Rogelj Škafar,
direktorica
Slovenski etnografski muzej

Foreword The Orinoco, the third longest river in the world, which with its many tributaries forms the main river basin in the south of Venezuela, provides a refuge for both peoples and an incredibly rich flora and fauna. Here, many ethnic groups have formed a special way of life in harmony with nature. This is attested by the objects in the Orinoco Collection, which will for the first time be on view on such a scale in an exhibition at the Slovene Ethnographic Museum.

In response to efforts by the Slovene Ethnographic Museum over a number of years, the Fundación Cisneros responded positively and generously to the idea that, after twenty exhibitions of various sizes around Europe, this collection should be presented to Slovenia and to visitors from neighbouring countries, and took part in both the preparations for and staging of the exhibition.

The exhibition is part of the programme of the Slovene Ethnographic Museum, a museum of cultural identities known for its long term promotion of cultural diversity and intercultural dialogue. The museum's mission is to broaden and strengthen awareness of different values and ways of life that express themselves through cultural heritage and influence the world in different ways. The museum strives to communicate knowledge also about more distant and lesser known cultures, their ethnic identities and modes of artistic expression, which reveal the exceptional wealth of material, social and spiritual culture and wisdom of the indigenous peoples of the world, in order to contribute to greater dialogue between cultures and civilisations, conducted in a tolerant and respectful spirit.

This vision is largely in harmony with that of Patricia in Gustavo Cisneros, the founders of the Fundación Cisneros: "One of the basic missions of the Fundación Cisneros is to raise awareness of our Latin American cultural heritage. Gustavo and I hope, therefore, that this exhibition will provide a deeper understanding of the nature of some of the most spiritual indigenous people still clinging to the heritage of the New World. This is not a story of Arcadia or of noble savages, but a story of a large human dimension of Venezuela that is little understood. It is also a tribute to these peoples and their lands, which are among the most beautiful in the world."

I concur with this vision and hope that it touches exhibition visitors. I thank the Fundación Cisneros for their benevolence and their help in realising the exhibition, in the process of which first class support has been forthcoming from Rafael Santana, Andrés Ortega, Zuleima Jiménez and Carolina Arnal. This largest itinerant exhibition to date could not have been realised without the Republic of Slovenia's Ministry of Culture and Majda Širca, Minister and honorary patron of the project, to whom I extend my warmest thanks. Special credit for the success of this project goes to Nina Zdravič Polič, project leader and coordinator of the exhibition at the Slovene Ethnographic Museum. I thank her and all the staff who contributed to this outstanding museum achievement.

Dr. Bojana Rogelj Škafar
Director
Slovene Ethnographic Museum



Raziskovalec in zbiralec Edgardo González Niño Za kulturno dediščino Venezuele je bil prihod Edgarda González Niña leta 1951 na takratno amazonsko območje nadvse srečen dogodek. González, rojenega v zvezni državi Tachira na zahodu Venezuele, so namreč spodbujali domoljubni in revolucionarni ideali. Takrat je začel svoj neustavljivi pohod po rekah, gozdovih in gorah tega območja in tako vstopil v očarljivi svet staroselskih ljudstev Venezuele, ki se jim je posvečal vse do smrti.

V naslednjih štirih desetletjih si je pridobil izjemno znanstveno znanje o rastlinstvu, živalstvu in geografiji tega prostranega »izgubljenega sveta« in zlasti o življenju in šegah Indijancev, ki so ga medse sprejeli kot brata in sina. Hkrati si je za priznanje in spoštovanje starih kultur prizadeval z zbiranjem predmetov, ki spremljajo vsakdanje življenje tam živečih ljudstev: vsak predmet je namreč plod večstoletnih preživetvenih izkušenj in večine uporabe materialov v tem divjem okolju.

Staroselske izkušnje in modrost so ustvarile pripomočke za netenje ognja, lok in puščice, orodje za tkanje, lov in ribolov, viseče mreže, sramne predpasnike, telesne okraske itn. Njegova zbirka šteje 1276 predmetov in je gostovala v številnih evropskih muzejih. V Muzeju lepih umetnosti v Caracasu je bila prvič predstavljena v letih 1978–1979. Njegovo potrpežljivo in samotarsko delo je rešilo predmetna pričevanja, ki nam skupaj z indijanskimi jeziki ohranjajo spomin in zgodovino starih kultur našega naroda.

Edgardo González Niño je postal ugleden izvedenec in je rad sprejel vabila znanstvenikov, raziskovalcev, tehnikov, intelektualcev in zgodovinarjev, da se jim pridruži na potovanjih na amazonsko območje. V knjigah *El Hombre y el Medio* in *Historia Del Territorio Federal Amazonas* je zbral svoje izkušnje in spoznanja o tem območju. Umrl je junija 2002 v 82. letu starosti in zapustil dragoceno fotografsko in dokumentarno zapuščino.

The explorer and collector Edgardo González Niño In 1951 the cultural heritage of Venezuela benefited from the arrival of Edgardo González Niño in the then Territory of Amazonas. Born in the western state of Tachira, he was inspired by patriotic and revolutionary ideals. González Niño began an indefatigable journey through the rivers, forests and mountains of the region, which allowed him to enter the fascinating world of the indigenous people of Venezuela, to whom he would dedicate the rest of his life.



Over the next 40 years he achieved a scholarly knowledge of the flora, fauna and the geography of the vast so-called "lost world", and especially the life and customs of our fellow Indians, who welcomed him as a brother and a son. Simultaneously, he fought for those ancient cultures to be recognized and respected, as he collected a series of objects that accompany the daily life of those people, each of which is the result of hundreds of years of experience in using materials from the wild environment to survive. Indigenous experience and wisdom have created tools such as bows and arrows, tools for cutting wood, for weaving, hunting and fishing, hammocks, loincloths, body ornaments, etc. a total of 1,276 objects that make up this heritage that has visited numerous European museums and was presented in the Museo de Bellas Artes de Caracas for the first time in 1978-79.

Thanks to his patient work, we were able to rescue the testimonies, which, along the Indian languages, allow us to preserve the memory and history of these ancient cultures of our nation. Edgardo González Niño shared his knowledge with scientists, explorers, technicians, intellectuals and historians who requested his presence whenever they travelled to the Amazon. In his Works "The Environment and Man", and "History of the Federal Territory of Amazonas" he contributed his experience and knowledge about the region. He died in June 2002 at the age of 82, leaving an important photographic and documentary legacy.

Charles Brewer - Carías Na gvajansko-amazonskem območju, ki meji na Orinoko, je le malo krajev, kamor še ni stopil venezuelski raziskovalec Charles Brewer - Carías. Nihče ne bo oporekal trditvi, da je v današnji Venezueli raziskovalec z najdaljšim in neprekinjenim raziskovalnim stažem, kar potrjuje okrog 200 ekspedicij na območju »izgubljenega sveta«, ki jih je opravil med majem 1961 in decembrom 2010.

Prvi se je lotil drznega raziskovanja jam Cerro Autana (septembra 1971) in vrtač Simas de Sarisariñama (februarja 1974) in prav tako je bil prvi, ki je zbral rastline s teh in drugih območij, npr. z mizastih gora Sierra Marutaní in Ptari-tepui.

Za preučevanje in zbiranje primerkov je prehodil in preiskal vsak meter »magičnih gora«: Roraima, Duida, Marahuaca, Auyantepuy in Cerro la Neblina. Poimenoval jih je »otoki časa«, da bi tako »posredoval občutek odročnosti, endemičnosti in hitrosti nastajanja novih vrst in evolucije«, ki so značilne zanje. Nekaj teh imen je vpisanih v naslove njegovih objav.

Njegova znanstvena prizadevanja so prinesla pomembne prispevke botaniki, zoologiji in geografiji. V priznanje njegovemu delu so raziskovalci mednarodne znanstvene skupnosti po njem poimenovali 27 rastlinskih in živalskih vrst.

Brewer je odličen poznavalec življenja staroselcev, zlasti etničnih skupin Ye'kuana in Yanomami, med katerima je preživel toliko časa, da tekoče govori njuna jezika. Telesno vzdržljivost, potrebno za raziskovanja, vzdržuje z rednim plavanjem, potapljanjem in jadranjem s padalom.

V staroselske skupnosti je uvedel zobno antropologijo in bil minister za mladino. Pri pregledu dela tega občudovalca narave ne moremo spregledati, da je odličan fotograf in da je zaradi neizčrpne strasti do raziskovanja neznanih območij naše dežele, nadvse zaslužen, da Venezuela lahko seznanja svet z lepoto in prečudovitimi naravnimi spomeniki, ki so bili skriti od njihovega nastanka.

Charles Brewer – Carías There are very few areas of the Guayana Shield or Amazonas, bordered by the Orinoco River, where this Venezuelan explorer has not made a mark. Nobody would disagree that he is the researcher of the natural environment with the most exploratory experience in Venezuela today, revealed in about 200 expeditions to the "Lost World" region between May 1961 and December of 2010. He was the first explorer to engage in very audacious expeditions to the caves of the Cerro Autana (September, 1971), and the Simas of Sarisariñama (February, 1974), as well as obtaining the first botanical selections in these places and others such as the Sierra Marutaní and the Ptari-tepui. For study and collection he has covered every inch of the "Magic Mountains", such as Roraima, Duida, Marahuaca, Auyantepuy and Cerro la Neblina, named by him "islands of time" to convey the idea of isolation, endemism and the level of speciation and evolution that characterizes them. Several of those names are also the titles of many of his publications.

His scientific pursuits have resulted in valuable contributions to botany, zoology and geography. In recognition, his name has been given by researchers from the international scientific community to 27 botanical and zoological species. He has a deep knowledge of Indian life, especially of the ethnic Ye'kuana and Yanomami, with whom he has lived up and learned to speak their language. The secret of coping with the rigorous and demanding physical conditions that his exploration involves lies in his swimming, diving and skydiving. In public life he began Dental Anthropology in indigenous communities of Venezuela, and he has also served as Minister of Youth.

In assessing the work of this nature lover, it is important to recognize that thanks to his excellence as a professional photographer and his inexhaustible passion for penetrating our unknown geography, Venezuela has been able to show to the world the beauty and the wonderful natural monuments that had remained hidden from man ever since the Creation.



Družina Cisneros Od otroštva v Venezueli sem se čudila dejstvu, da 90 % našega prebivalstva živi na severnem obrežju države. Tako je, odkar so Evropejci odkrili to deželo. Ogromna notranjost Venezuele je zanje ostala nedotaknjena in taka je ostala tudi večji del naše zgodovine. A prav to je območje, kjer so si naša staroselska ljudstva ustvarila domove v sozvočju s prečudovitim naravnim okoljem. Da sem začela odkrivati številne staroselske skupnosti, naseljene v notranjosti, je bilo povezano z mojo očaranostjo s savano, z mogočnimi mizastimi gorami, imenovanimi *tepuis*, z ravninami in s pragozdom, zaradi katerih je Venezuela dom tako številnih naravnih čudes. Praded je v 19. stoletju prišel v Venezuelo, da bi raziskoval ptice, in je zapustil največjo ornitološko zbirko tropskih ptic na ameriški celini.

Na številnih potovanjih v južna odmaknjena območja od sedemdesetih let naprej smo se vse bolj zavedali bogastva in pestrosti naših domorodskih kultur. V času, ko se je Venezuela razvijala v sodobno državo, se jim je v veliki meri posrečilo ohraniti avtentičnost. S soprogom Gustavom in z najinimi tremi otroki, Guillermom, Carolino in Adriano, smo začeli zbirati starejše in novejše primerke umetnosti, izdelkov in predmetov iz vsakdanjega življenja teh ljudstev. Zbiranje je preraslo v mojo strast in poslanstvo. Nekega dne smo zvedeli, da lahko pridobimo edinstveno in obsežno zbirko Edgarda Gonzáleza Niña, prijatelja, s katerim smo skupaj potovali na številna staroselska območja južno od Orinoka. Zbirka, o kateri sem le sanjala, je tako naenkrat postala resničnost.

Eno glavnih poslanstev Fundacije Cisneros je seznanjanje ljudi z našo latinskoameriško kulturno dediščino. Z Gustavom upava, da bo ta razstava prinesla globlje razumevanje narave nekaterih najbolj duhovnih staroselskih ljudstev, ki še živijo z dediščino Novega sveta. Razstava ni zgodba o Arkadiji ali o plemenitih divjakih, temveč zgodba o veliki človeški razsežnosti Venezuele, ki je slabo poznana. In je tudi darilo ljudstvom in njihovim deželam, ki so med najlepšimi na svetu.

Patricia Phelps de Cisneros
Ustanoviteljica
Fundacija Cisneros

The Cisneros Family Since childhood in Venezuela I have been struck by the fact that ninety per cent of our population clings to the northern coast of our country. It has been that way ever since Europeans discovered our country. The vast natural interior of Venezuela was untouched by European settlers and has remained so for most of our history. Yet this was the territory where most of our indigenous populations made their home in harmony with the magnificent natural surroundings. When I first began to discover the many indigenous communities that populated our interior, it was as a result of my own fascination with the savannas, the impressive massifs called “tepuyes”, the plains, and the jungle that make Venezuela the home of so many natural wonders. Indeed, my own great-grandfather came to Venezuela in the 19th century in search of birds, leaving the greatest ornithological collection of tropical birds in the Americas. During the many expeditions to the southern and out-of-the-way parts of the country beginning in the 1970s, we became aware of the richness and variety of our native cultures. They were able to retain much of their authenticity, while Venezuela was becoming a modern state. My husband Gustavo and I, along with our three children – Guillermo, Carolina and Adriana – began to collect recent and early examples of the art, artefacts, and objects of the daily life of these peoples. This quest became both my passion and my mission. Then we learned that we could acquire a unique and comprehensive collection from Edgardo González Niño – a friend with whom we had travelled to many indigenous areas south of the River Orinoco. The collection I had dreamt of became a reality with this one providential development.

One of the basic missions of the Fundación Cisneros is to raise awareness of our Latin American cultural heritage. Gustavo and I hope, therefore, that this exhibition will provide a deeper understanding of the nature of some of the most spiritual indigenous people still clinging to the heritage of the New World. This is not a story of Arcadia or of noble savages, but a story of a large human dimension of Venezuela that is little understood. It is also a tribute to these peoples and their lands, which are among the most beautiful in the world.

Patricia Phelps de Cisneros
Founder
Fundación Cisneros



Zbirka Orinoko Strastna vizija staroselskega sveta je spodbujala preučevanje in ohranjanje največje in najimunitnejše zbirke etnografskih predmetov v Venezueli. Zbirka je plod skoraj petdesetletnega načrtnega zbiranja raziskovalca Edgarda Gonzáleza Niña, dopolnjena je z delom zbirke, ki je bila v lasti raziskovalca dr. Walterja Coppensa, in z izredno fotografsko dokumentacijo območja, ki jo je ustvaril Charles Brewer Carías. Posebej pomembni sta bili potrpežljivost in vztrajnost Patricie in Gustava Cisneros, ki sta z globokim spoštovanjem do ljudstev ob reki in njihovega načina življenja zbrala številne predmete in hkrati omogočila, da zbirko strokovnjaki preučujejo, ohranjajo in širijo znanje o njej po svetu.

V zbirki Orinoko so predmeti materialne in duhovne kulture dvanajstih staroselskih družb, ki živijo v njegovem porečju. Ljudstva izvirajo iz Braziliije in Kolumbije, živijo pa tudi ob robu venezuelskega porečja Amazonke in ob rekah Guanía in Negro.

Predstavljeni so pomembni obredni predmeti in predmeti iz vsakdanjega življenja, ki jih Indijanci uporabljajo na najrazličnejše načine v svetih in posvetnih načinih življenja. Simbolika predmetov je izjemno bogata.

Sestavljanje zbirke je trajalo skoraj pol stoletja; obsegalo je skrbno dokumentiranje tehničnih postopkov izdelave številnih predmetov, natančne navedbe geografskega izvira in predstavitev kulturnega konteksta.

Čeprav so mnogi izdelki značilno prehodne narave, ker je po dojemanju staroselcev usoda vsake izdelane stvari, da se vrne naravi, je zbiranje predmetov prineslo nova spoznanja o zapletenem sistemu verovanj, tehnologij in družbene organizacije venezuelskih staroselcev.

Širjenje znanja o njih je nedvomno najboljši način za ohranjanje staroselskih kultur in to je spodbudilo Fundacija Cisneros (Fundación Cisneros), da se predano posveča celoviti konservaciji vsakega predmeta, pa naj se zdi še tako »preprost«, saj so vsi predmeti dediščina kultur, o katerih ni zapisov.

Fundacija Cisneros je prepričana, da je preučevanje te zbirke osrednjega pomena za presejanje našega sedanjega razumevanja etnične in kulturne pestrosti orinoškega porečja in venezuelskega amazonskega območja. V Fundaciji Cisneros verjamejo, da predmeti iz Zbirke Orinoko, poleg izredne estetske kakovosti, lahko pomagajo premostiti razlike med zahodnimi in staroselskimi kulturami in da hkrati opominjajo na izzive, s katerimi se spoprijemajo nekatere najranljivejše družbe na planetu.



The Orinoco collection A passionate vision of the indigenous world was the driving force behind the quest to study and preserve the largest and most beautiful collection of ethnographic artefacts in Venezuela, the result of almost fifty years of systematic work by Edgardo Gonzalez Niño, with the recent addition of part of the collection owned by Dr. Walter Coppens, and the extraordinary photographic documentation of the region by Charles Brewer Carías. Of major importance have been the patience and perseverance of Patricia and Gustavo Cisneros, who with deep respect for these peoples and their life style, have collected a significant number of objects, and have also made possible their study and conservation, as well as have shared them with people of different parts of the world.

The Colección Orinoco brings together an array of objects that show the material and spiritual culture of indigenous societies, whose settlements border the Orinoco River Basin: Baniwa, Baré, De'áruwa, E'ñepa, Hiwi, Hotí, Puinave, Tsase, Yanomami, Ye'kuana, Wakuénai, and Warekena. These peoples come from Brazil and Colombia, but they live also on the border of the Venezuelan Amazon River basin in the regions Guania and Negro River.

The process of assembling this collection took almost fifty years; it constitutes a careful documentation of the stages involved in the fabrication of many objects, as well as of their precise geographic origins and cultural context.

Even though many of these artefacts are characterized by their ephemeral quality - as, according to the indigenous way of thinking, everything that is produced is destined to return to nature - collecting these objects has enhanced the body of knowledge regarding the complex system of beliefs, technology, and social organization of Venezuela's native peoples.

There is no doubt that the best way to preserve indigenous cultures is by contributing to the dissemination of their knowledge, which has motivated the Fundación Cisneros to focus on the conservation of each artefact, no matter how "simple" it might seem. All these objects constitute the legacy of cultures that have not yet produced a written record.



Amazonsko naravno okolje

Amazonian Natural Environment



Amazonsko naravno okolje Naravno okolje amazonskega območja že stoletja navdušuje evropske raziskovalce. Njegova geološka osnova je prastara Gvajanska ravnina. Med čudovitimi pogledi so tudi mizaste gore s prepadnimi stenami, ki jim pravijo *tepuis*. Podnebje je vse leto toplo, leto je razdeljeno na sušno in deževno obdobje, ko reke prestopajo bregove. Gozdovi sodijo med vrsto tropskih deževnih gozdov in neokrnjenih gorskih gozdov, kjer je izjemno malo obdelanih površin, ki so jih Indijanci pridobili s požigalništvom.

V deževnih gozdovih raste na stotine različnih vrst dreves, palm in bogastvo začimb. Amazonski Indijanci uporabljajo več kot 400 vrst divjih rastlin, palmovih vlaken in sadežev. Prodajno najzanimivejše surovine so surovi kavčuk, aromatično drevo *sarrapia* in drevo *pendare*.

Živalstvo amazonskega deževnega gozda je izjemno bogato, med drugim vključuje osupljivo število plazilcev in žab. Sesalci, npr. netopirji in raznovrstne opice, papige več vrst, kolibriji, štokrlje in curassowi dajejo tropski pokrajini čudovit sijaj. Vsako leto odkrijejo nove živalske vrste, predvsem žabe in ribe. Izvoz rib za akvarije se razvija v donosen vir dohodka.

Amazonija (*Estado Amazonas*), ena od dvajsetih zveznih držav v Venezueli, je devetkrat večja (180.145 km²) od Slovenije, redko naseljena z okoli 142.000 prebivalci. Puerto Ayacucho na severnem robu dežele je glavno mesto s 75 % prebivalstva. Indijanska ljudstva živijo pretežno na podeželju, kjer je gostota zelo nizka (0,17 na km²), in tvorijo le 50 % prebivalstva dežele.

Venezuelsko amazonsko območje je eno najbolj ohranjenih naravnih okolij na svetu. Varujejo ga zakoni, ki prepovedujejo sečnjo dreves, širjenje žagarske industrije in rudarjenja, ter urejajo turistično dejavnost. Ceste so le na severu dežele in prav to je najboljša zaščita za ohranjanje amazonskih kultur pred nasilnim izkoriščanjem naravnih virov v njihovem življenjskem okolju. Amazonsko območje najbolj ogrožajo nezakonito priseljevanje rudarjev iz severne Brazilije in revnejših področij Venezuele in gverilske tolpe iz vzhodne Kolumbije.

Amazonian Natural Environment European explorers have been fascinated by the natural environment in the Amazonas region for centuries. The ancient Guyana plate forms the geological base of this area. The scenery is verdant and spiced up with flat-topped table mountains with sheer cliffs, called *tepui*.

The climate is warm throughout, with an average temperature of around 27 °C that varies little. The year is divided into the dry season and the rainy season during which rivers overflow their banks. The forest types are tropical rainforest and mountainous forest untouched by man, where only a few small cultivated areas fire-cleared by Indians can be found. There are hundreds of different types of trees, diverse palms, and a wealth of plant species. The local populations use more than 400 species of wild plant, palm fibers, and fruits from the trees. The products with the most commercial value include raw rubber, the aromatic *sarrapia* tree, and the *pendare* tree.

The fauna of the Amazonian rainforest is fantastically rich. The tropical diversity is reflected, for example, in the number of reptiles and frogs. Half of the mammals are bats, and there are many different species of monkeys. Various types of parrots, hummingbirds, stalks, and curassows give wonderful brilliance to the tropical scenery. Previously undiscovered animal species, especially frogs and fish, are found every year. The exporting of aquarium fish is developing into a lucrative source of income.

The Estado Amazonas of Venezuela is nine times the size of Slovenia, but with only about 142,000 inhabitants. Puerto Ayacucho, on the northern edge of the state, is the capital city and home to 75 per cent of the population. The Indian population lives mostly in rural areas, where population density is only 0.17 per square kilometer.

Venezuelan Amazonas is one of the best preserved natural areas in the world. So far, this delicate environment has been protected by the law, which forbids timber felling, incursions by the sawmill industry, and mining, and regulates tourism. The road network is restricted to the northern parts of the region. This may be the best protection that the native cultures have against the violent exploitation of the natural resources of their living environment. The main threat to Amazonas comes from the invasion of illegal miners coming from northern Brazil and the poorer areas of Venezuela, and the presence of guerrilla irregulars from eastern Colombia.

Ponosni Orinoko

Samotnost in prostranost sta glavni posebnosti Orinoka, ene najveličastnejših rek Novega sveta.

Alexander von Humboldt

Potoček, ki izvira 70 metrov pod vrhom 1047 metrov visoke gore Delgado Chalbaud ob južni meji Venezuele z Brazilijo, je začetek reke Orinoko, tretje največje reke na svetu. Venezuelo deli na dva dela: naseljeni sever in nenaseljeni jug, kjer živijo Indijanci amazonskega deževnega gozda. Od izvira do izliva v Atlantski ocean meri 2140 kilometrov, svoje vode izliva v 30.000 km² veliki delti z okrog 300 rokavi. Porečje obsega večji del Venezuele in presega milijon km².

Ime Orinoko v jeziku Indijancev Warao izvira iz besed *wiri* («kjer veslamo») in *noko* («kraj»), torej označuje plovno reko.

V deževnem obdobju reka prestopa bregove in poplavlja ravnine in džunglo. Njena običajna največja širina, 22 km v San Rafaelu de Barrancas, se razširi na 30 km in globina doseže 100 metrov. V njenem toku je okrog 170 otokov in številne brzice, kakršni sta Atures in Maipures, ki onemogočata plovbo v dolžini 80 km, hkrati pa soustvarjajo tudi eno veličastnejših pokrajin. Orinoko je ploven v dolžini 1670 kilometrov.

Bogato živalstvo in rastlinstvo obdajata reko, ki je neizčrpen vir lesa in pridelkov, sadja in zelenjave, npr. kasave, osnovne hrane staroselcev, ki živijo na rečnih brežinah. Ob reki nastajajo tudi hitro razvijajoča mesta, povezana s pridobivanjem železa, boksita, zlata, diamantov in v zadnjih desetletjih tudi nafte.

The Proud Orinoco

The nature of solitude and greatness are peculiar to the course of the Orinoco, one of the most majestic rivers of the New World.

Alexander von Humboldt

The small stream that originates 70 meters from the Summit of the Delgado Chalbaud, 1,047 meters above the sea level, on the southern Venezuelan border with Brazil, is the start of world's third largest river, the Orinoco. It divides Venezuela in the two parts: the populated north and the unspoilt south. The river flows 2,140 kilometres to deliver its waters to the Atlantic by dozens of channels of a vast water network, containing some 300 channels, of over 30,000km². 70% of the Orinoco's feed waters come from Venezuela and 30% from Colombia, in a basin of over one million square kilometres. The name 'Orinoco' is derived from the Warao Indians' words 'wiri' meaning 'where we paddle' and 'noko' meaning 'a place' (i.e., a navigable place).

In the rainy season the river overflows, inundating plains and jungles. Its 22 km wide channel at San Rafael de Barrancas widens to 30 km and its depth reaches 100 meters. In its course there are about 170 islands and numerous streams; those of Atures and Maipures prevent navigation along 80 kilometres. However, they constitute one of its most impressive landscapes. Nevertheless, the Orinoco is navigable for 1,670 kilometres.

To its rich fauna can be added the rich flora that surrounds the river, which is an inexhaustible source of timber and commercial products, fruits and vegetables, such as cassava, a basic staple for indigenous tribes settled on the banks of the river, parallel to the booming cities that emerged as a consequence of the exploitation of iron, bauxite, gold, diamonds and, more recently, oil.



Staroselska kultura in okolje – nekoč in danes

Indigenous Culture and the Environment – Past and Present



Staroselska kultura in okolje - nekoč in danes Indijanci gledajo na okolje precej drugače od sodobnih ekologov. Z vso občutljivostjo upoštevajo vonj zemlje in lesa, osupljive barve ptic, modra krila ogromnih metuljev, urin, s katerim mačje vrste označujejo svoje območje, stezo, polno mravelj, in razlike v toploti in prozornosti vode. Opazovanja so povezana s tradicionalnim zdravilstvom, z biološkim zatiranjem škodljivcev in z mnogimi drugimi vidiki življenja, ki jim omogočajo preživetje v tako divjem okolju. Njihov pogled na svet vidi sveto v manifestacijah naravnega reda, ki iz pragozda naredi sveti kraj, naseljen z bitji, ki poživljajo vsako živo stvar. Tu so domovanja starodavnih duhov in tu je mogoče vstopiti v »drugo razsežnost«. Čas in prostor izgubita svoj pomen, ker so ta bitja dojeta kot duhovi varuhi.

Pragozd je sveti kraj prebivanja duhov življenja. Koristne rastline in ustvarjalno moč so ljudem podarili mitološki junaki. Ljudje, živali in rastline so celovita naravna enota, v kateri ima vse svoje mesto. To se izraža v ekološko ozaveščenem načinu življenja, ki preprečuje roparsko, neodgovorno uporabo rastlin in živali. Nekatere rastline so svete in njihovo zbiranje in predelava urejajo stroga pravila. Celo z odpadki ne ravna tako, kakor z njimi ravna tipični zahodnjak.

Če pomislimo na uničevanje krhkega ekosistema tropskega gozda, ki ogroža globalno ekološko ravnovesje, lahko spoznamo, da prebivalci pragozda sodobni svet lahko naučijo marsikaj o primernem ravnanju z okoljem.

Uravnovešeno sobivanje Indijancev z okoljem je pritegnilo pozornost mednarodne znanstvene skupnosti. Ob koncu 20. stoletja se je pojavilo posebno zanimanje za spoznavanje in spoštovanje staroselskih družb, pri čemer je bilo osrednjega pomena odkritje novih in neverjetnih razsežnosti znanja Indijancev.

Čeprav so se danes mnoga staroselska ljudstva že prilagodila novi družbi in opustila številne sestavine svoje kulture, so druga ohranila svojo identiteto in razvila nove oblike. Danes mnogi Indijanci živijo v navadnih kreolskih hišah. Skupne hiše uporabljajo le še v zelo odročnih krajih. Zdaj mnogi živijo v večjih vaseh kakor kdajkoli prej. Opuščanje bolj nomadskega načina življenja in stalno naseljevanje je prineslo vrsto gospodarskih in ekoloških problemov.

Navzočnost špansko govorečega prebivalstva je spodkopala tradicionalno ekonomijo amazonskih Indijancev, npr. menjalno trgovino, s katero so prišli do stvari, ki jih sami niso mogli izdelati. Indijanci zdaj kupujejo stvari na kredit in zanje plačujejo z dobrina-

mi, ki jih zbirajo v pragozdu. V praksi to pomeni, da so pogosto zadolženi do smrti in tako so kreolcem poceni vir delovne sile. Zbrati morajo vedno več surovin, kar pomeni vse večjo izrabo rastlin in živali in rušenje naravnega ravnovesja. Intenzivno pridobivanje surovega kavčuka je številnim skupnostim povzročilo veliko škodo: šamani ljudstva Warekena so, npr., so umrli v suženjstvu industrije kavčuka. Z njimi je odšlo v grob veliko znanja in mnoge skrivne prakse.

Kljub temu, da so se nekatere skupine z močno etnično identiteto prilagodile multikulturnemu svetu, so ohranile svoje tradicije, kozmologijo, mitologijo, ekološko znanje, okrasje in predmete s posebno močjo in tako našle ravnovesje med asimilacijo in svojo enkratno etnično identiteto. To velja za ljudstva Ye'kuana, E'ñepa (Panare), Wakuenai (Curripaco) in Hiwi (Guahibo), ki so poleg izdelovanja tradicionalnih predmetov za lastno rabo razvili visokokakovostne obrtniške izdelke za trgovino, ustvarjajo višje dohodke in so gospodarsko razmeroma neodvisni.

Indigenous Culture and the Environment - Past and Present The Indian's criteria are considerably different to those of modern ecologists. They take into account such subtleties as the smell of the earth and the wood, the spectacular coloring of birds, the blue wings of enormous butterflies, the urine with which the felines mark their territory, the path covered by ants and the differences in the temperature and transparency of the waters. These categories to their traditional medicinal practices, the biological control of disease, and many other aspects of life, which allow them to develop the approaches they need for survival in such a wild environment.

According to their view of the world, the sacred manifests itself in the natural order, which makes the jungle a sacred place peopled by beings that animate every living thing. The homes of ancient spirits are there and it is possible to enter "another dimension". Time and space lose their meaning, as beings are seen as guardian spirits. The jungle is a place of sanctity where the spirits of life reside. Humans were given useful plants and creative powers by mythical heroes. People, animals, and plants together form one natural unit in which each has its own place. This is reflected in an ecologically conscious way of life that prevents the predatory, irresponsible use of plants and animals. Some plants are sacred; their gathering and processing are governed by strict rules. Even waste is not to be treated as the typical Westerner might treat common rubbish. Considering the devastation taking place in the tropical rainforest delicate ecosystem, which is jeopardizing the global ecological equilibrium, the jungle dwellers are now considered to have much to teach to the modern world about an adequate management of the environment. Paradoxically, the balanced coexistence of the Indians with their environment has called the attention of the international scientific community. At the end of the 20th century, particular interest emerged in understanding and appreciating native societies. Within this framework, a key role has been played by the discovery of an incredible new dimension of the knowledge of the Indians. The old stereotypes of the "primitive" Indians are being replaced by a new conception of these people.

Although today many indigenous peoples have adapted to modern society, many have abandoned numerous elements of their culture, others have kept their identity, developing new forms. This is evident among those ethnic groups that feature a strong ethnic identification, which has allowed them to fit in a multicultural world, keeping their traditions, cosmology, mythology, ecological knowledge, ornaments and objects of power. This is the case of the Ye'kuana, E'ñepa (Panare), Wakuenai (Curripaco) or Hiwi (Guahibo), who, in addition to making traditional objects for consumption, have developed high quality craftwork meant for commerce, gaining higher incomes and acquiring relative economic independence.



Odraščanje Vsa amazonska ljudstva slavijo prehod mladih v odraslost. Nekatera praznujejo izključno zrelost fantov, druga samo deklet. Na praznovanjih mlade sprejmejo v svet odraslih. Vpeljevalni obredi so pomembni tako za posameznika kakor za celotno skupnost: potrjujejo povezanost skupine in njen nadaljnji obstoj.

V številnih skupinah pred obredom vpeljave mlade osamijo, da se lahko naučijo spolno specifičnih spretnosti, npr. izdelave puščic (za pihalnike) ali predenja. Ponekod morajo prestati hude vpeljevalne preskušnje. Namen mučenja, npr. bičanja ali »preskušnja z mravljami«, je utrjevanje osebnosti in volje mladih.



Udeleženci se pripravljajo na vpeljevalni obred tako, da si telo poslikajo s simboli. Pri Indijancih E'ñepa fantom v znak odraslosti predrejo nos. Prav tako vsak fant od svojega botra prejme prvi sramni predpasnik in pridobi pravico, da nosi pernato pokrivalo. Ko dekleta iz skupine Ye'kuana postanejo ženske, začnejo nositi sramni predpasnik, okrašen s steklenimi biseri.

Growing up All Amazonian peoples celebrate the entry of children into adulthood. Some of them exclusively celebrate the maturity of boys, while others celebrate only that of girls. In the celebrations, adolescents are introduced into the adult world. Initiation rites are important both to individuals and to the entire community: they confirm the cohesion and continued existence of the group. Many groups isolate their young before the initiation ceremony so they can learn gender specific skills such as dart-making or spinning. They may have to endure demanding initiation tests. The purpose of apparent torture such as flagellation or 'ant tests' is to strengthen the personality and willpower of the adolescents. Participants prepare for the initiation ceremony by painting symbols on their skin. The nose of E'ñepa boys is pierced to signify maturity. They also receive their first loincloth from their godfather, and acquire the right to wear a head-dress made of feathers. After becoming women, Ye'kuana girls start wearing a loincloth decorated with beads. Participants prepare for the initiation ceremony by painting symbols on their skin. The nose of E'ñepa boys is pierced to signify maturity. They also receive their first loincloth from their godfather, and acquire the right to wear a head-dress made of feathers. After becoming women, Ye'kuana girls start wearing a loincloth decorated with beads.

Praznovanja in obredi V letnem krogu je veliko priložnosti za praznovanje. Praznujejo vedno tudi za duhove. Praznični obredi raznih skupin poustvarjajo prastanje, kakor je opisano v mitih. Mitologija mnogih plemen ne razločuje med ljudmi in živalmi iz pradavnine. Obredi povežejo in ločijo mitološko in navadno območje stvarnosti; zaradi tega v njih tudi ni običajne ločitve med načinom življenja moških in žensk. Mnoga praznovanja vključujejo obredne plesе, med katerimi ukrotijo plesalce; ljudje pridobijo moč in spretnosti duhov za uporabo v vsakdanjem življenju. Za praznovanje je treba izbrati pravi čas, ko je na voljo dovolj hrane za goste. Tako npr. praznik trgovanja, *pudali*, aravaška plemena praznujejo na začetku deževnega obdobja, ko pridejo ribe drstit na poplavljenega gozdna območja.

Celebrations and rituals The annual cycle provides several occasions for celebration. Festivals are always also celebrated for the spirits. Festive rituals of the various groups recreate conditions as described in myths. In the mythology of many tribes, no difference was made between the men and animals of primeval times. Rituals both combine and separate the mythical and the ordinary sphere of reality, so the separation that normally exists between male and female ways of life does not exist in rituals.



Many celebrations include dance rituals where the dancers are tamed; people are thus given access to the power and skills of the spirits, available for use in their everyday life. The right time must be chosen for celebrations in order to have enough food available for guests. For example, the *pudali* trading festival of the Arawak tribes is celebrated at the beginning of the rainy season, when fish come to the flooded forest areas to spawn.

Zdravilstvo Tropski deževni pragozd je neizčrpna lekarna, v kateri je izbor izdelkov tako širok kakor v lekarnah na Zahodu. Indijanske skupine ne poznajo samo neštetih zdravilnih rastlin, obvladajo tudi duhovno znanje, vključno z zagovori in obredi, s katerimi zdravijo bolezni.

Šaman je prvi zdravilec v skupini. Vzrokov, zakaj je nekdo zbolel, je lahko veliko: morda je prekršil tabuje ali moralne norme skupnosti, ali je postal žrtev napada hudobnih duhov. Ko gre za otroka, bolezen pogosto razlagajo kot izgubo duše.

Šaman zdravi s pomočjo duhov, ki jih prikliče v obredih s petjem in plesom. Pri obredu uporablja tudi črno ropotuljo (*maraca*), njuhati mora prašek *yopo*, halucinogeno drogo, ki ga spravi v trans in mu omogoči, da zdravilni duhovi postanejo del njega. Zdravilni duhovi Yanomamijev, *hekura*, bivajo v prsih bolnika. Za zdravljenje bolezni ji mora šaman najti pravo nasprotno moč. Šamanova ropotulja se uporablja tudi za zdravljenje bolezni. Veter, ki ga ustvarja njeno perje, odpihne bolezni. Šaman sme zdraviti samo člane svoje skupnosti.

Healing The tropical rainforest offers an inexhaustible apothecary's shop in which the range of products is as abundant as in pharmacies in the West. The various groups of Indians, however, not only have innumerable healing plants but also abound in spiritual know-how, including formulae and rituals that are applied to cure illnesses. The shaman is the healer among his people. There are many reasons a person can fall ill: he may have violated the taboos or moral codes of his community, or he may have fallen victim to an attack by hostile spirits. As far as children are concerned, however, an illness is frequently interpreted as a loss of the affected person's soul. The shaman heals with the help of spirits, which he invokes in rituals involving singing and dancing. The shaman's magic rattle, or *maraca*, is also used in the ritual. The shaman has to sniff *yopo* powder, a hallucinogenic drug, which puts him into a trance and enables the healing spirits to become part of him. The remedial *hekura* spirits of the Yanomami shaman reside in his chest. To cure an illness, he must find the right counterforce. The shaman's rattle is also used for curing diseases. The wind created by its feathers blows away the illness. However, a shaman can cure only members of his own community.

Družina in poroka Staroselska ljudstva so vedno verjela v tesno povezanost med plodnostjo divjadi, rastlin in ljudi. Zaradi tega lovski zagovori, setveni obredi in ljubezensko čaranje temeljijo na zelo podobnih načelih. Za privabljanje plena pri lovu uporabljajo iste rastline in lijanke kakor pri poskusih, da si pridobijo naklonjenost izbranke. Indijanske kulture so večinoma monogamne, le Tsase dovolijo tudi poligamijo. Vse družine živijo v skupni hiši, ki ima lahko do sto stanovalcev.

Family and marriage Traditionally, indigenous groups believe there is a close relationship between the fertility of game, plants, and man. For this reason, hunting incantations, planting rituals, and love magic are based on very similar principles. The same plants and lianas are used for luring the prey during a hunt and influencing the willingness of the beloved woman. Indian cultures are mostly monogamous, but the Tsase also allow polygamy. Families share a communal house with other families; in some ethnic groups, one house can accommodate up to one hundred people.

Družbena in politična ureditev V indijanskih družbah skoraj ni družbene ali politične hierarhije. Okrogla hiša simbolizira enakost članov skupine. Stare ljudi spoštujejo, vendar starost človeku ne daje oblasti. Odločitve, ki so pomembne za vso skupino, sprejema svet starejših moških, v katerem ima zastopnika vsaka družina. Ženske izvajajo svoj vpliv po tihem in v ozadju.

Pravih poglavarjev ni. *Capos*, ki so nekakšni poglavarji, so se pojavili šele, ko so Indijanci prišli v stik z belci. *Capo* predstavlja svojo skupnost v stikih z zunanjim svetom, vendar le kot govornik skupine, ne kot oblastnik. *Capos* so pogosto karizmatične osebe ali najspretnejši pletarji, lovci ali izdelovalci kanujev.

Šamani imajo poseben položaj, ker so posredniki med duhovi, živalmi in ljudmi. Razlagajo stvarnost, pojasnjujejo nesreče in zdravijo bolezni. Šaman je lahko tudi govornik skupine.

Spori so redki in so večinoma povezani z lastništvom žensk; rešijo jih z obrednimi tekmovalji. Zasebne lastnine ne poznajo, ulov in druge zaloge hrane razdelijo med vse člane skupine. Govornik skupnosti ima več obdelovalne zemlje od drugih, vendar ima tudi dodatno obveznost, da preskrbi hrano za goste.

Social and political order There is almost no social or political hierarchy in Indian societies. The round house is the symbol of equality between group members. Elders are respected, but age does not equate to authority. Important decisions concerning the whole group are taken by a council of older men, in which all families are represented. Women exert their influence quietly in the background. There are no chiefs as such. The institution of *capos* took hold only when Indians came into contact with white man. These local spokesmen represent their community in its dealings with the outside world as spokesperson for the group, not as an authority. Those who are elected as *capo*

are often charismatic people or the most skilful weavers, hunters, or canoe-makers. The office of shaman is a special one, as shamans are the mediators between the spirits, animals, and man. They explain reality, interpret misfortune, and deal with disease. A shaman can also be the speaker for his community. Conflicts are rare. They often concern the ownership of women, and are solved by ritual competitions. The concept of private property is unknown, and the catch and other food supplies are divided among members of the community. The farming area of the speaker of the community is larger than that of others, but he has the added responsibility of providing food for guests.

Bivališča Okrogla skupna hiša je simbol enakosti med člani skupnosti. Yanomamiji zanjo uporabljajo besedo *shapono*, De'áruwa *iso'de*, Ye'kuana *ette* in E'ñepa *churuata*. Graditev skupne hiše traja nekaj tednov. Zamenjajo jo z novo vsaki dve do sedem let. Najprej očistijo pragozd, da pridobijo prostor zanjo. Moški postavijo ogrodje hiše, ženske pomagajo zbirati kritje in lijanje za vezi. Načrt skupne hiše je preprost: diagonalna streha počiva na stebrih, vkopanih v zemljo, in na prečnih tramovih. Prostor v hiši je videti neprekinjen, vendar ima vsaka družina svoj kotiček z ognjiščem. V skupni hiši živi od 45 do 120 ljudi. Odprt prostor v sredini je skupen in ga med drugim uporabljajo za izvajanje obredov. Enkrat na leto se stanovalci odpravijo na dolg pohod po pragozdu in tako izstradajo škodljivce v stavbi.





Dwellings The round communal house is the symbol of equality between community members. The Yanomami use the term *shapono*, the De'áruwa *iso'de*, the Ye'kuana *ette*, and the E'ñepa *churuata*. It takes weeks to build a *shapono* and a new one is built every 2-7 years. The jungle is cleared for the dwelling. Men erect the frame, and women help to collect the covering materials and lianas used for tying. The *shapono's* structure



is simple: a diagonal roof rests on posts inserted in the ground and on crossbeams. The structure seems continuous, but each family has their own space with a hearth. Each *shapono* houses 45-120 people. The open space in the middle is a communal area used, for example, for performing rituals. Once a year, the inhabitants make a trek into the jungle, starving the vermin in the structures.



Šamanizem Šaman je duhovni in politični vodja skupine. Med staroselskimi skupinami v Venezueli so šamani navadno moški. Ponekod je položaj deden, drugod starejši šaman izbere svojega naslednika. Sanje ali sposobnost petja so lahko znamenja, ki označujejo bodočega šamana.

Šamanski položaj zahteva leta usposabljanja pod vodstvom izkušenega šamana. Novinec se mora naučiti mitologije in preteklosti ljudstva, vzrokov bolezni in zdravil zanje, čarnih spretnosti in uporabe halucinogenih drog in zdravilnih rastlin; prav tako mora postati sposoben, da se bori s hudobnimi duhovi in z nadlogami, ki jih nad njegovo skupino pošiljajo drugi šamani. Preden novinec postane šaman, mora opraviti preskus in samostojno potovati po zgornjem in spodnjem svetu.

Vsi šamani imajo pomožne duhove. Ko je šaman v transu, se lahko spremeni v ptico in leti po zgornjem in spodnjem svetu, kjer išče vzrok za nesrečo ali zdravilne postopke za bolezni, neplodnost, kačje ugrize ali celo za slabo vreme. Šaman zmore tudi pomiriti duhove ubitih živali in tako ohraniti krhko ravnovesje med naravo in človekom.

Shamanism The shaman is the spiritual and political leader of his people. Among the indigenous groups of Venezuela, shamans are usually men. The position is sometimes inherited, or an older shaman can choose his successor. A person can be marked as the next shaman by a sign such as a dream or the ability to sing. The job requires years of training under an experienced shaman. A novice has to learn the mythology and past of his people, causes of illnesses, their remedies, magical skills, and the use of hallucinogenic drugs and medicinal plants, also becoming able to fight evil spirits and blights sent by other shamans. Before a novice can become a shaman, he must pass a test and travel independently to both the overworld and the underworld. All shamans have helping spirits. When a shaman is in a trance, he can assume the form of a bird, for example, and fly to the overworld or the underworld to find reasons for misfortune or cures for illnesses, infertility, snakebites, or even bad weather. The shaman is also able to appease the spirits of killed animals, and thus maintain the fragile balance between nature and man.

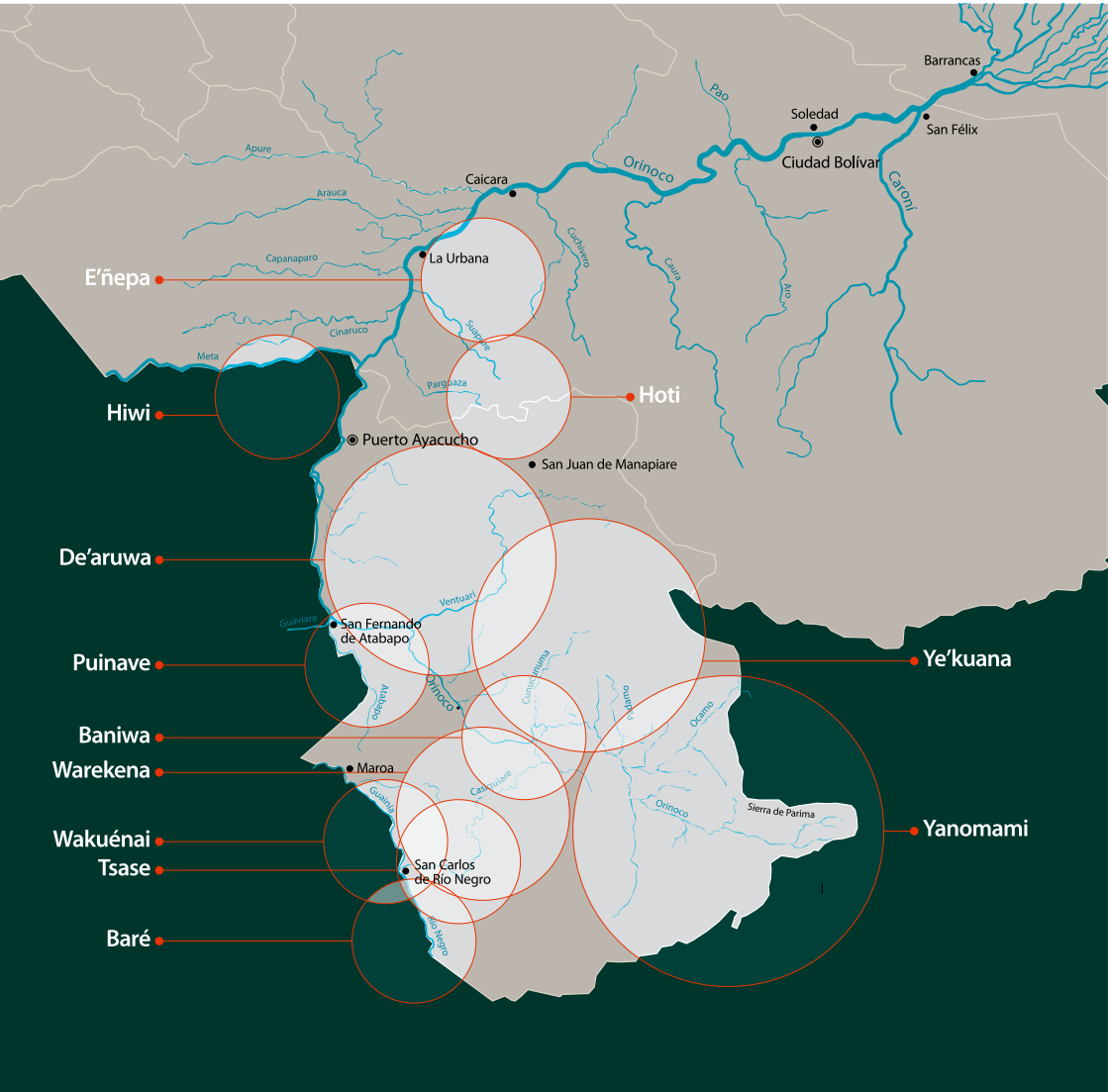


Obred warime *Warime* je najpomembnejši obred ljudstva De'áruwa. Izvajajo ga vsaka tri leta, z njim praznujejo poroke in žetev. V obredu uprizorijo stvaritev sveta. Mitološke prednike sveta, divje prašiče, zvabijo iz njihovih svetih bivališč, da obiščejo potomce. De'áruwa so se rodili iz mitološke poroke med nasprotnima bitjema in zato je njihovo življenje nenehna bitka, da na svetu znova ustvarijo harmonijo. Obred *warime* traja več tednov. V tem času se prenašajo tradicije, mitologija, pesmi in kolektivni spomin ljudstva.

Najpomembnejši del obreda je izdelava plesnih mask. Pri tem postopku sodelujejo vsi moški, vendar čast, da dokončajo poslikavo, pripada samo peščici. Rdeča barva, ki jo uporabljajo za okras, in vstavljanje perja papige v nosnice divjega prašiča, maski podarita dušo in ji tako omogočita, da se spremeni v duha, ki ga predstavlja.

The Warime Ceremony The *Warime* is the most important De'áruwa ritual. It is performed every three years to celebrate marriages and harvesting. In the ceremony, the creation of the world is re-enacted. The mythical ancestors of humans, peccaries, are lured from their sacred dwelling place to visit their progeny. The De'áruwa were the offspring of a mythical marriage between two opposite creatures, which is why their life is a constant struggle to establish harmony in the world. The *Warime* take weeks. During this process are passed on the tribe's traditions, mythology, songs, and collective memories. The most important part of the ritual is the making of dance masks. All men participate in the process in one way or another, but only a few have the honour of completing their painting. The red paint used in the decoration, and the placement of a macaw's feathers in the nostrils of the peccary, gives the mask its soul, enabling its transformation into the spirit it represents.





Ljudstva Orinoka / Orinoco Peoples



Ljudstva Orinoka Amazonski Indijanci so vedno živeli daleč od gosto naseljenih središč in se preživljali z lovom, ribolovom in obdelavo zemlje. Pragozd jim daje vse, kar potrebujejo za preživetje. Po njihovem pogledu na svet ljudje in narava tvorijo celoto, v kateri ima vse svoje pravo mesto. Vse, kar izvira iz pragozda, se mora tja tudi vrniti. Vsakdanji predmeti, ki jih uporabljajo, pričajo o nezapletenem odnosu do narave. Nakit in uporabni predmeti so izdelani iz raznovrstnih naravnih materialov: semen in školjk, rastlinskih vlaken, perja, zob, ptičjih kljunov, klešč sladkovodnih rakov, želvinih oklepov, kopit tapirjev, čeljusti piranj...

Venezuelsko indijansko prebivalstvo v porečju Orinoka je eno najmanjših v Južni Ameriki. Sestavljajo ga majhne etnične skupine, vsaka s svojim jezikom in družbenim sistemom.

Orinoco Peoples Amazonian Indians have traditionally lived far away from population centres, surviving by hunting, fishing, and farming the land. The rainforest has provided them with all they need. In their worldview, people and nature together form a whole in which everything has its proper place. Everything that originates from the jungle must also return to it. The native way of life is ecologically sound, rooted in the natural balance, and prevents the predatory exploitation of natural resources. The Amazonas region was for a long while considered a dangerous backwater area with attractive natural resources. The Venezuelan Indian population living in the Orinoco basin is one of the smallest in Latin America. It comprises many small ethnic groups, each with their own language and social system.

De'áruwa (Piaroa) "Gospodarji pragozda" vsaka tri leta utrjujejo načela skupnosti z barvitim obredom *warime*, ki traja več dni. Izvaja ga skupina maskiranih plesalcev: pri ritmičnem gibanju jih spremljajo piščali, ropotulje in monotona magična pesem. Pred obredom izvajalci njuhajo halucinogeni prašek *yopo*.

De'áruwa (Piaroa) These "lords of the jungle" consolidate the principles of their community every three years; the colourful "Warime" ritual, which takes several days with a group of masked dancers, accompanied in their rhythmic movements by flutes, *maracas* and a monotonous magic song, for which they previously inhale hallucinogenic *yopo* powder.



E'ñepa (Panare) Za to staroselsko skupino je značilno poslikavanje telesa z majhnimi pečati iz lesa, z izrezanimi geometričnimi vzorci in šamanskimi simboli anakonde, opic, žab in tigrov, ki krasijo tudi njihove slovite košare. Za barvilo uporabljajo *onoto*, rastlinsko snov, ki jo pripravijo sami in ji pravijo *caraña*.

E'ñepa (Panare) This indigenous group is characterized by the habit of decorating their bodies with small stamps made of wood, carved with various geometric designs as well as shamanic symbols of the anaconda, monkeys, frogs and tigers, which also decorate their famous baskets. As dye for the labels they use the *onoto*, or a vegetable substance prepared by them called "*Caraña*".

Hiwi (Guahibos) Lov, ribolov in poljedelstvo so osnova za preživetje »ljudi iz savane«, ki izdelujejo prelepo keramiko v enkratnem slogu. Iz različnih vlaken izdelujejo mikavne tkanine, piščali in ropotulje, *maracas*, ki jih uporabljajo ob praznovanjih.

Hiwi (Guahibos) Hunting, fishing and agriculture sustain the life of these "people of the savannah", whose hands shape the most exquisite pottery, unique in style. They also take advantage of various fibres to develop attractive fabrics, and to make the flutes and *maracas* used in their festivities.

Hoti So majhna etnična skupina »živih ljudi«, o kateri je zaradi njihove osamljenosti zelo malo podatkov. Druga ljudstva se jih bojijo zaradi praška, ki ga pridobivajo iz neke korenine in ga uporabljajo za ubijanje sovražnikov.

Hoti Small ethnic group of "living people" on which there is very little information due to their isolation. They are feared due to a powder they obtain from a root and use to kill their enemies.

Puinave Čeprav so sprejeli mestne navade, so Puinave ohranili obred *yurupary*, ki ga izvajajo za prehod fantov v odraslost. Med obredom fante po ramenih, rokah in prsih bičajo. Bič je sestavljen iz prožne palice, nanjo so pritrjena vlakna *curauá*. Fantje morajo molče prenašati bolečino, da si krepijo voljo in plodnost.

Puinave Despite having assimilated urban habits, these people still retain the *Yurupary* ritual, carried out at when boys reach maturity. They are flogged on the shoulders, arms and chest with a whip consisting of a rod which has *Curauá* fibers attached to one end. The boy must endure the pain without complaint to strengthen his will and his fertility.

Yanomami Ime bi lahko prevedli v »prebivalce hiše« in izvira morda iz dejstva, da je skupna hiša, *shapono*, središče vseh dejavnosti pri Yanomamijih.

Med amazonskimi etničnimi skupinami so najbolj ohranili starodavne šege. Ne verjamejo v smrt in da prebolijo izgubo ljubljene osebe, organizirajo skupinski obred, med katerim pojedjo pepel iz sežganih kosti pokojnih, in tako vzdržujejo kontinuiteto življenja.

Yanomami This name can be translated as "inhabitant of a house", perhaps because the house (*Shapono*) is the site of all Yanomani activities. The Amazonas ethnic group that best preserves its ancestral customs, the Yanomami do not believe in death, and to overcome the loss of a loved one they organize a collective ceremony where they macerate bones and eat the ashes, as a way to reaffirm the continuity of life.

Ye'kuana (Makiritare) Ye=les, Ku=voda, ana=ljudje: »ljudje s kanujev« so tradicionalno izvrstni rečni mornarji. Občudujejo jih tudi zaradi izjemnih domačih obrti in popolnosti vsega, kar izdelajo za vsakdanje življenje. V primerjavi z drugimi indijanskimi skupnostmi so posebni po intenzivnem trgovanju.

Ye'kuana (Makiritare) Ye =wood Ku=water ana=people: "people from *curiara*", known as excellent sailors, admired for the excellence of their crafts and the perfection of everything they build for their daily lives. Through their commercial activities they come into contact with other Indian communities.

Bare – Baniwa – Piapoco - Warekena – Wakuenai To so aravaško govoreče manjšine, ki razen v Venezueli živijo tudi v Braziliji in Kolumbiji. Čeprav so sprejeli mestne navade, še naprej pletejo viseče mreže, torbe in košare, za katere uporabljajo rastlinska vlakna, *cumare*, *mamure* in zlasti *chiquichique*. Del jih tudi izvozijo. Nekateri izdelujejo keramiko in kanuje vrste *bongo*, ki jih potrebujejo za zbiranje vlaken. V medsebojnih stikih že desetletja govorijo *lingua geral*, pogovorni jezik, ki so se ga naučili od misijonarjev.

Bare – Baniwa – Piapoco - Warekena – Wakuenai Arawak-speaking minorities that Venezuela shares with Brazil and Colombia. Although they have acquired urban habits, they still weave hammocks, bags and baskets, based on the extraction of vegetable fibres like *cumare*, *mamure* and especially *chiquichique*, part of which is exported. Some of them concentrate on making pottery or canoes and *bongos*, essential in their work of collecting fibres. For decades they have used a common language in their contacts: the "lingua geral" they learned from missionaries.



Okrasje in mitološki pomeni V preteklosti so moški in ženske nosili enako okroglo pričesko. Obrvi, trepalnice, pazdušne in sramne dlake so pristrigli, brado so si brili s škarjami ali z bambusovim nožem. Ušesne mečice, nos in koticke ust še vedno predrejo z debelo trstiko in nanjo pritrdijo okraske in perje.

Ženske in moški nosijo debele ogrlice, pogosto okrašene z živalskimi zobmi in kremplji. Lovci okrog vratu nosijo zaščitne amulete. Indijanci z amazonskega območja okrog zapestij, gležnjev in na čelu nosijo okraske iz človeških las ali naravnih vlaken. Pri mnogih skupinah je pas iz človeških las najdragocenejše darilo, ki ga moški lahko podari svoji izvoljenki.



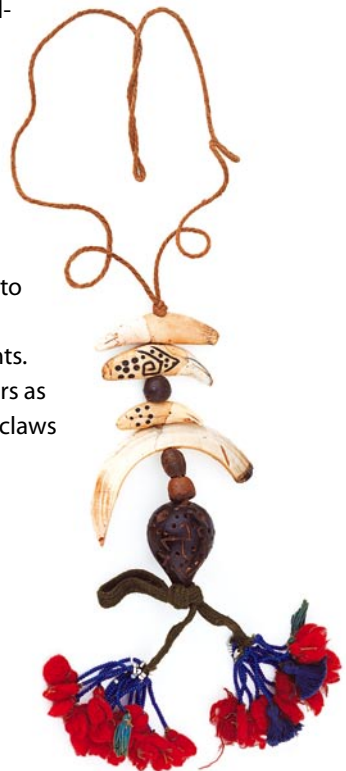
Decorations and mythical meanings Previously, men and women had the same round haircut. Eyebrows, eyelashes, armpit hair, and pubic hair were trimmed, and beards were shaven with scissors or a knife made of bamboo. Earlobes, nose, and the corners of the mouth are still pierced with a thick piece of reed that decorations and feathers are attached to.

Women and men wear thick necklaces often decorated with animal teeth and claws. Hunters carry protective amulets around their necks. Indians in the Amazonian region also wear jewelry made of human hair or natural fibers around their wrists, ankles, and foreheads. Among many groups, a belt made of human hair is the most precious gift a man can give his beloved.

Ogrlice Šamani ljudstva De'áruwa, ki so moške znanja, uporabljajo čaranje za obvladovanje vsega v naravi: v rekah, skalah, drevesih in živalih. Amuletne ogrlice, ki jih nosijo med obredi, imajo čarno moč. Narejene so iz zob divjega prašiča, *báquiro*, njihove svete živali; ogrlice izražajo njihovo ljubezen do barvitosti in globok estetski čut. Zobe *baquira* nanizajo na pleteno bombažno vrvico in na oba konca pritrdijo barvito perje. Tradicionalna noša Hiwijew ima tudi telesne okraske. Ogrlice so iz steklenih biserov, zrn in perja, šamanova ogrlica pa je iz živalskih zob, krempljev in ptičjih kljunov.

Necklaces The De'áruwa shamans, men of knowledge, use magic to control everything in nature such as rivers, rocks, trees and animals. The amulet necklaces they wear during ritual ceremonies are endowed with magical power. Made with the teeth of the *báquiro*, their sacred animal, the necklaces express both a love for color and a strong aesthetic sensibility. They tie the *baquiro*'s teeth to a woven cotton string, and then attach multicolored feathers to the ends.

The Hiwi's traditional dress includes body adornments. They make necklaces of glass beads, seeds and feathers as well as the shaman's necklace, made of animal teeth, claws and bird beaks.





Vsakdanje življenje

Everyday life



Kanu curiara *Curiara* je kanu, izdelan iz debela velikega drevesa, ki ga podrejo in izdolbejo do ovalne oblike. Zunanost peskajo in gladijo s kovinskimi sekirami in mačetami, dokler lupina ni povsem gladka in ravna. Notranost *curiara* nato povečajo z ognjem, kar je dolgotrajen in naporen postopek, ker hkrati gori le majhen del notranjosti. Ko ogenj vse bolj odpira notranjost, v čoln vstavijo majhne prečke, ki preprečujejo krčenje.

Nato v čoln nasadijo deske za sedeže in *curiara* je pripravljena za splavitev po reki. Vesla so srčaste oblike, izklesana so iz trdega lesa in poslikana z rdečimi in črnimi vzorci.

Ko kanuji niso več uporabni za plovbo, vanje spravljajo sveže natrgano juko, v njih perejo oblačila in hranijo fermentirane pijače za zabave in obrede.

Curiara (Canoe) A *curiara* is made from the trunk of a giant tree, which is cut down and then hollowed out into an oval shape. The outside is sanded and polished with metal axes and machetes until the shell is completely smooth and even. The interior of the *curiara* is then widened with fire. In a slow and painstaking process, small portions are burned. As the fire opens up the inside, crosspieces are inserted to prevent shrinkage.

Next, boards are clamped inside to be used as seats, and the *curiara* is ready to be launched into the river. The paddles are heart-shaped, chiseled out of hard wood and then painted with red and black designs. When the *curiara*s outlive their usefulness as boats, they are used to store the pulp of freshly shredded yucca, to wash clothes, or to store the fermented beverages consumed at parties and rituals.

Ribiški pripomočki V nasprotju z gozdovi, ki jih obdajajo vode, bogate s hrano, živi v porečju Ría Negra v temnem pragozdu le nekaj vrst rib. Zaradi tega so Indijanci Baniwa razvili domiselne načine lova in ribolova. V sušnem obdobju, ko ribe lovijo v plitvih vodah, uporabljajo vabe in harpune ali lok in puščice. V deževnem obdobju morajo biti učinkovitejši in uporabljajo pasti in mrežne pregrade, konične košare iz trstike, ki jih nameščajo v majhne prekope in jezove. Včasih uporabljajo tudi *barbasco*, rastlino s strupenim učinkom, ki omrtviči ribe, da jih lažje ujamejo.

Fishing Tools Unlike the forests that are surrounded by waters that are rich in nourishing foods, the water currents and dark foliage of the jungles of the Río Negro harbor few species of fish. This dearth has required the Baniwa to develop ingenious fishing and hunting methods. During the dry season, when the Baniwa fish in shallow waters, they use bait, harpoons, or bows and arrows. During the rainy season they must be more efficient so they use traps and pound nets, cone-shaped fishing baskets made from reeds placed in small channels and dams. They sometimes use *barbasco*, a plant with toxic effects that stuns the fish, making them easier to capture.

Vesla aparo Vesla so duhovi majhnih krastač, ki prinašajo nesrečo in po verovanjih ljudi veslajo po meglenih rekah.

Aparo Paddle The *áparas* are small toad spirits that bring bad luck which, according to people's beliefs, row on foggy rivers.

Pletarstvo Vsa staroselska ljudstva v Venezueli s ukvarjajo s pletarstvom in pletenje je njihov najpomembnejši način umetniškega izražanja. Tropski pragozd jim vse leto nudi surovine za pletenje: palmova vlakna, lijane, trstiko, ločje in korenine. Pletenje košar in košev je v glavnem moško opravilo; tehnike pletenja so podedovali od mitoloških prednikov. Med značilne pletene izdelke sodijo raznovrstne košare in koši, pahljače, cedila, preše za maniok, koši in pasti za ribolov, tulci za puščice, orožje, glasbila, torbe, rogoznice, škatle in klobuki. Edini pripomoček, ki ga uporabljajo pri pletenju, je nož ali pa tudi samo zobje. Duhovi vodijo pletarjevo delo in varujejo rastline, ki jih uporabljajo za pletenje. Pletarji morajo vedeti, kje in kdaj nabirati surovine, da ne bi razvezili duhov. Če ne spoštujejo pravil, se košara lahko spremeni v ljudožersko pošast.

Visokokakovostno pletarstvo je povezano z gojenjem manioka: koše in košare potrebujejo za prenašanje gomoljev in spravljanje končnih izdelkov. Strogo geometrični okraski pogosto predstavljajo mitske junake Indijancev, npr. žabe, opice in kače. Dnevna uporaba košar je samo ena od njihovih funkcij; košare imajo namreč tudi skrite duhovne, čarne ali simbolične pomene.

Indijanci Ye'kuana in E'ñepa slovijo po plitvih košarah za shranjevanje, *guapas*. E'ñepa uporabljajo okrasne vzorce Ye'kuana od 60. let, razvili pa so tudi svojo iztanjšano estetiko. Yanomamiji ne gojijo manioka in pri njih je pletenje žensko delo. Moški izdelajo samo surove košare za prenašanje tovorov.

Weaving All indigenous groups in Venezuela weave, and weaving is their most important form of artistic expression. The tropical rainforest offers raw materials suitable for weaving, such as palm fibers, lianas, canes, rushes, and roots, throughout the year. Basket weaving is mostly the men's work. They have inherited their weaving techniques from mythical ancestors.

Typical weaving products include various types of baskets, fans, sieves, strainers, manioc squeezers, fish baskets, bow nets, quivers, weapons, musical instruments, bags, mats, boxes, and hats. The only tool necessary for weaving is a knife or just teeth. Spirits guide the weavers' work and watch over the plants that are used. Weavers must know where and when to collect their materials to avoid enraging the spirits. If the rules are not observed, a basket could transform into a man-eating monster. High-quality basket weaving is connected to the cultivation of manioc: baskets are needed for carrying the tuberous roots and storing finished products. Strictly geometrical decora-



tions frequently represent the Indians' mythical heroes, including frogs, monkeys, and snakes. Baskets' daily use is only one level of their existence. Baskets also have hidden spiritual, magical, or symbolic meanings.

The Ye'kuana and the E'ñepa are known for their shallow storage baskets, *guapas*. The E'ñepa have applied the decorative patterns of the Ye'kuana since the 1960s, developing their own sophisticated aesthetics.

The Yanomami do not cultivate manioc, and for them weaving is a female domain. Men produce only crude baskets used for carrying.

Košare in guaturas Košare izdelujejo z zelo različnimi tehnikami in materiali in jih uporabljajo za nabiranje, prenašanje, spravljanje, sušenje, mletje, stiskanje, precejanje, oblikovanje, mešanje in celo za kuhanje in strežbo. Mnoge ribiške in lovske pasti so prav tako pleteni izdelki. Košare so pomembne v različnih vidikih družinskega življenja, socialnih odnosov, trgovine in obredov. Sodobne košare so zelo iskano blago na tržišču umetne obrti.

Guaturas so valjasti koši z ročaji, ki jih uporabljajo za prenašanje juke ali nabiranje suhljadi. Na nabiralnih pohodih po gozdu, ki lahko trajajo več tednov, ženske nosijo vse družinsko imetje v koših. Na glavo si jih pritrdijo z jermenom.

Baskets and Guaturas Basketry objects are produced with the most varied techniques and materials and are used for gathering, carrying, storing, drying, grinding, pressing, sifting, straining, forming, mixing and even cooking and serving. Many fishing and hunting traps are woven as well. Basketry plays an important role in the most varied aspects of domestic life, social relationships, trade and ceremonies. Modern baskets have become articles in great demand in the art and handicraft market.

Guaturas are cylindrical baskets with handles used for transporting yucca or collecting firewood. On gathering expeditions through the forest, which last several weeks, the women carry all the family possessions in their baskets. The tumpline is put across the head.

Guapas Sonce zahaja za zlatimi gorami blizu reki Cuchivero in vasi Indijancev E'ñepa prekriva z rdečimi, zelenimi in rumenimi pasovi svetlobe. Skupina moških se pogovarja o lovu in ribolovu. Čas mineva počasi. Smejejo se, pripovedujejo si zgodbe in hkrati izredno spretno pletejo *guapas*. To so plitve košare različnih velikosti za hranjenje juke ali suhega sadja. Zaradi estetskega videza in uporabnosti so postale zelo iskano blago ter so navdihnile razvoj novih slogov in tehnik.

Vzorci na košarah so na splošno grafične upodobitve dveh bitij iz mitske preteklosti: Wanadija in Odo'she. Wanadi je stvarnik, nebeško bitje, simbol življenja in dobrega. Odo'sha je demon, zemeljsko bitje, rojeno iz gnile placente, simbol smrti in zla.

Guapas While the sun sets behind the golden mountains near the Cuchivero River – casting layers of reds, greens, and yellows over E'ñepa villages – a group of men talk about hunting and fishing. Time passes by slowly. As they laugh and tell stories, they weave *guapas* with extraordinary skill and ability. *Guapas* are shallow baskets of various dimensions used for holding yucca flour or dried fruits. Because of their beauty and usefulness, *guapas* have become highly valued in the marketplace. Their popularity has, in turn, inspired the development of new styles and techniques. The patterns on the basketry are generally speaking, graphic representations of beings from the mythical past: Wanadi and Odo'sha. Wanadi is the creator, a being from heaven, a symbol of life and goodness. Odo'sha is a demon, an earthling born from a rotten placenta, symbol of death and evil.



Catumares Od mladih nog se od deklic ljudstva Warekena pričakuje, da pomagajo materi pri gospodinjstkih opravilih, npr. prinašanju vode in nabiranju suhljadi za ogenj. Ločene od moškega sveta obredov in lova so ženske odgovorne za težavna opravila, npr. za prenašanje tovorov juke, ki jo pridobivajo na družinski kmetiji, *conuco*. Za to delo uporabljajo nahrbtnne koše, *catumares*, ki so simbol dolžnosti in usode.

Catumares From an early age, Warekena women are expected to help their mothers with household tasks such as carrying water and gathering firewood. Separated from the male world of ritual and hunting, they are in charge of difficult tasks such as transporting heavy loads of bitter yucca harvested from the *conuco*, family farm. The *catumares*, a symbol of duty and destiny, is used for this task.

Mapires Mapires so šesterokotne, valjaste košare z izbočenim dnom in okroglim ustjem. Namenjene so spravljanju, hranjenju in prenašanju živil. Včasih jih uporabljajo tudi za kletke.

Mapires Mapires are hexagonal, cylindrical baskets with a convex base and a circular mouth. They are designed for the packing, storing and transporting of food. In some cases they can be used as cages.



Petacas ali yoperas Indijanci De'áruwa imajo zelo obsežno botanično znanje. Obredi pogosto zahtevajo vdihovanje halucinogenih snovi, pridobljenih iz raznih rastlin. Šamani zelo resno jemljejo pripravo teh drog in vsak izmed njih ima svoj način priprave halucinogenega *yopa*.

Yopo je halucinogeni prašek za njuhanje, zelo razširjen po amazonskem pragozdu. Vdihuje se skoz nos s pomočjo razcepljene cevke. Hitro vsrkanje skoz nosne sluznične membrane uživalca spravi v trans. Navadno ga obredno njuhajo šamani ali zdravilci, občasno tudi nevpeljani moški ob prazničnih dogodkih.

Yopo in pribor za njegovo pripravo in zauživanje hranijo v majhnih škatlastih košaricah, *petacas* ali *yoperas*. Vsaka *petaca* vsebuje lesen možnar za drobljenje v prašek, čopič za razpršitev praška, inhalator, školjčni vsebnik, glavnik in perje *curassowa*, ki ga uporabljajo za odstranjevanje zamaškov iz inhalatorja.

Petacas or Yoperas De'áruwa's botanical knowledge is extensive. Rituals often require the inhalation of hallucinogens extracted from plants. The preparation is taken seriously by shamans, and each of them has his own manner of preparing the hallucinogenic *yopo*.

The *yopo* is a hallucinogenic snuff powder widespread in the Amazonas region. It is inhaled by means of a forked tube. Quick absorption through the nasal mucous membranes results in trances. *Yopo* is mostly consumed in a ritual context by the shamans or medicine men, but at times also by non-initiated men at ceremonial events.

Yopo and the tools needed for its preparation and consumption are stored in small box-like baskets called *petacas* or *yoperas*. Each *petaca* contains a wooden mortar for grinding the powder, a brush to spread it, an inhaler, a shell container, a comb and the feather of a curassow used to clear blockages from the inhaler.

Pihalniki Pihalnik je sestavljen iz dveh cevi, zloženih drugo v drugo. Premer zunanje cevi je približno dva centimetra. Na debelejšem koncu pihalnika je pritrjen ustnik, izrezan iz lesa in prilepljen na cev z debelo plastjo smole. Pihalnike po izročilu uporabljajo za lov na ptice in manjše drevesne živali, npr. opice in lenivce. Drobne puščice, ki jih vstavijo v ustnik, so premazane s strupenim kurarejem.

Blowpipes A blowgun is composed of two tubes fitted inside each other. The diameter of the outer tube measures about two centimeters. On the blowgun's stout end a mouthpiece is attached, which is carved from wood and glued to the pipe with a generous layer of resin. Such blowguns are traditionally used to hunt birds and small tree climbing animals as monkeys or sloths. The thin darts to be inserted in the mouthpiece are coated with poisonous curare.

Loki in puščice Loki in puščice so v glavnem izdelki Yanomamijev, nekaj tudi ljudstev Hiwi in Baniwa. Izdelani so iz lesa palme *pijiguao*, tetiva pa iz vlaken rastline *curagua*. Osti puščic so narejene iz lesa *pijiguao*, *bejuco*, *curagua*, *peraman*, trstike ali kosti. Nekateri primerki so okrašeni s perjem ptice *curassow* in z rastlinskimi barvami. Za loke uporabljajo prožne veje. Konca veje povežejo s tetivo iz *curague*, ki jo napnejo tako, da omogoča streljanje puščic. Puščice imajo osti iz trdega lesa, kosti ali kovine in so premazane s strupenim kurarejem. Pri Yanomamijih vsi moški obvladajo izdelovalne osti. Najbolj razširjene so suličaste osti iz bambusa za lov in vojskovanje. Baniwa izdelujejo koščene osti. Uporabljajo jih za lov na opice in ptice. Z lokom in puščicami si pomagajo tudi pri ribolovu.

Bows and arrows The arrows and bows are mainly from the Yanomami people. Hiwi and Baniwa material is also represented. The bows are made of *pijiguao* wood and the strings are made of *curagua* fibers. The arrowheads are made of *pijiguao*, *bejuco*, *curagua*, *peraman*, reed and bones. In some cases they are adorned with *curassow* feathers and vegetable dyes.

The bows are made of flexible strips of wood. A *curagua* cord stretches from one end of the wooden strip to the other, making it tense and able to propel arrows. The arrows have sharpened points made of hard wood, bone, or metal, coated with poisonous curare.





Every Yanomami male masters the technique of carving arrowheads. The lancet-shaped bamboo points are most frequently used. These points are used for fighting and hunting. The Baniwa people make arrowheads with bones. They are used as tools for hunting monkeys and birds. Bows and arrows are also used for fishing.

Tulci za puščice Tulci za puščice iz bambusa so priljubljeni predmeti za izmenjavo. Osti puščic so iz bambusa, kosti ali trdega lesa in so pogosto premazane s kurarejem.

Quivers Quivers made of bamboo are popular objects for exchange. The arrows tips inside are made of bamboo, bone or hardwood. Arrowheads are frequently coated with curare.

Vlakna chiquichique Indijanci Bare, ki so na robu izumrtja, za preživetje pridobivajo vlakna *chiquichique* za izvoz. Vlakna pridobivajo iz palm z rečnih obrežjih. So izredno vodoodporna in zato odlični material za izdelavo omel, košar in vrvi za čolne. Shranjena so v koničnih zvitkih z izrazitimi vzorci. Ker je večina pripadnikov ljudstva Bare v Venezueli povsem prevzela domačo kulturo in jezik, le še redki nadaljujejo tradicijo nabiranja vlaken *chiquichique*. Druge aravaške etnične skupine na območju Río Negro pa ta vlakna še nabirajo in pripravljajo za uporabo.

Chiquichique fiber To survive, the nearly extinct Bare harvest *chiquichique* fiber for commercial export. *Chiquichique* is extracted from a palm that grows along river banks, it is extremely water resistant, which makes it a prime material for the production of brooms, baskets and ropes for boating. When stored, it is bound in distinctively patterned cone-shaped bunches. Since most of the Bare in Venezuela have completely adopted the local culture and language, few still participate in the *chiquichique* tradition. However, other Arawak ethnic groups of the Río Negro region continue to collect and extract the fiber.

Vlakna Vsa amazonska ljudstva vlakna pridobivajo iz istih rastlin, vendar na različne načine. Uporaba vlaken je povezana s tradicijo. Tako npr. Yanomamiji za pletenje košar v glavnem uporabljajo rastlino *mamure*, njihovi sosedi pa bambus, trstiko in palme. Ljudstvo E'ñepa uporablja *mamure* za graditev hiš, na pa za pletenje. Najpomembnejša vlakna za pletenje košar na celotnem območju Orinoka so palme *moriche*, *chiquichique* in *cucurito*, vlakna *mamure* in mehka vlakna *cumare* in *curagua*. Nabiranje in prodaja vlaken *chiquichique* je pri ljudstvu Wakuenai prevladala nad vsemi drugimi poljedelskimi opravili in postala njihov glavni vir dohodka. Nabiralni pohodi vzdolž rek Inírida ali Guainía lahko trajajo tudi mesece. Vsi moški, ki se jim včasih pridružijo tudi družine, taborijo ob reki. Večino nabranih vlaken uporabljajo za pletenje značilnih visečih mrež, imenovanih *chinchorros*.

Fibers All Amazonian groups use the same plants to get fibers. However, not every ethnic group uses these fibers in the same way. The use of fiber is related to tradition and mythology. For example, while the Yanomami mainly use *mamure* to weave their baskets, their neighbors, the Ye'kuana, use bamboo, reeds and palms. The E'ñepa use *mamure* for building houses but not for weaving. The most significant fibers for basket making across the Orinoco region are: the *moriche* palm, the *chiquichique* palm, the *cucurito* palm, *mamure* fiber and the soft *cumare* and *curagua* fibers.

Gathering and selling *chiquichique* fiber has superseded other agricultural work for the Wakuenai and has become their main source of income. The gathering expeditions along the rivers Inírida or Guainía can go on for months. The men, sometimes with their families, set up camps alongside the rivers. Almost all these fibers are used for weaving hammocks and the typical *chinchorros*.

Prehrana Skoraj vsa amazonska ljudstva obdelujejo zemljo. Moški pripravijo novo zemljišče s požigalništvom. Najprej posekajo večino dreves, nato požgejo grmovje. Pepel pozneje uporabijo za gnojilo. Zemljišče tako ostane plodno dve do pet let, nakar ga opustijo.

Maniok je osnovna hrana amazonskih ljudstev. Po mitološkem izročilu ga je človeštvu podarila bela opica. Z izjemo Yanomamijev ga gojijo vsa tamkajšnja avtohtona ljudstva. Čeprav obstaja približno 200 vrst manioka, navadno razlikujejo samo med grenkimi in sladkimi vrstami. Grenke vrste so strupene.

Strupeni maniok (*Manihot esculenta*) predelajo v zdravo hrano z zapletenimi postopki. Gomolje naribajo v kašo, z njo polnijo podolgovate preše in iz kaše iztisnejo strupeno tekočino. Ostalo kašo popečejo, da dobijo zrnato moko, ki jo nato lahko jedo kot zdrob v juhah ali iz nje pečejo ploske pogače, *casabe*. *Yaraqe* in *yucuta* sta pijači iz manioka. Predelovanje manioka je težavno žensko opravilo.

Banane, sladki krompir, ananas in sladkorni trs prav tako gojijo na zemljiščih, pridobljenih s požigalništvom. V deževnem gozdu nabirajo sadje, med, žuželke in njihove ličinke, kače, želve, sladkovodne rake in termite. Poleg večjih živali, npr. tapirjev, divjih prašičev, kajmanov in krokodilov, lovijo tudi agoutije, majne glodavce, opice, pasavce in ptice. Obredna pravila v prehrani prepovedujejo uporabo mnogih živali.

Nourishment Almost all Amazonian peoples cultivate farmland. Men prepare new soil for cultivation by fire clearance. First, most trees in the area to be cleared are cut and bushes are subsequently burnt. The resulting ash is used to fertilize the soil, which will remain fertile for two to five years, after which it will be abandoned.

Manioc is a staple of the Amazonian diet. According to myth, a white monkey gave it to mankind. With the exception of the Yanomami, all peoples native to the region grow it. Although there are approximately 200 different varieties of manioc, a distinction is usually made only between the bitter and sweet varieties, the former being toxic.

Toxic manioc (*Manihot esculenta*) is transformed into wholesome food through a complex process. The tuberous roots are grated into a pulp, which is then put into an elongated press that extracts the toxic juice. The resulting mass is roasted and made into granulated flour which can be eaten as semolina in soups or baked as flat bread, *casabe*. *Yaraque* and *yucuta* are drinks made of manioc. The processing of manioc is hard work done by women.

Bananas, sweet potatoes, pineapple, and sugarcane are also grown in areas cleared for cultivation by the slash-and-burn method. The Indians collect a range of foods from the



rainforest: fruit, honey, insects and their larvae, snakes, tortoises, crayfish, and termites. In addition to large animals such as tapirs, peccaries, caimans, alligators and agoutis, smaller rodents, monkeys, armadillos, and birds are hunted. The ritual rules of the various indigenous groups restrict the use of many animals as food.

Pripomoček za netenje ognja Še nedavno so samo duhovniki in šamani poznali skrivnost ognja. Ljudem so jo posredovali za osnovne potrebe - kuhanje, ogrevanje, izdelavo orodja – in tudi za požiganje jas v džungli, graditev hiš in kmetovanje. Pred uvedbo vžigalic so Indijanci Hoti netili ogenj s palicama, ki sta bili običajno iz lesa kakavovca. Eno so vstavili v luknjo v drugi in jo vrteli tako dolgo, da so s trenjem zanetili ogenj.

Fire-lighting tools Until recently, only the priests and shamans held the secret of fire. They used to offer it to people for basic needs such as cooking, heating, and making tools, as well as burning clearings in the jungle, building new homes, and farming. Before the introduction of matches, the Hoti produced fire with two sticks, generally made from the wood of the cocoa tree. They inserted one stick into a hole in the other; then rubbed them together to create friction that, in turn, produced fire.

Manares *Manares* so cedila za predelavo grenke juke. Naribano juko vstavijo v cevasto prešo, *sebacán*, in iz nje iztisnejo strupeno tekočino. Suho in vlaknato kašo nato vzamejo iz preše in s precejanjem skoz *manares* iz nje izločijo lesne dele. Enako cedilo uporabljajo tudi za zajemanje rib iz vode, ko so jih prej omrtvičili s strupom *barbasco*.

Manares Sieves or *manares* are used during the processing of the bitter yucca. The grated yucca is placed in a tube press, *sebacán*, and its poisonous fluid is squeezed out. Then the dry, stringy pulp is removed from the press and separated from its woody component by sifting it through the *manare*. This same type of sieve is used to lift fish from the water, anaesthetized with *barbasco*, the fishing poison.

Strgalniki in sebucanes Strgalnike uporabljajo za predelovanje juke. Na leseno desko so prilepljeni drobni in ostri kamenčki v čudovitih geometričnih vzorcih. Za lepilo uporabljajo smolo iz dreves *peramán* in *pendare*. Grenko juko je treba naribati, da odstranijo strupeno cianovodikovo kislino.

Ženske naribajo gomolje, strupeno tekočino iztisnejo iz kaše v cevastih prešah, *sebucanes*, in pečejo velike kasavine pogače. Juka postane užitna šele po teh posebnih postopkih.

Graters and Sebucaes Graters are used to process yucca. On a wooden board, small sharp stones are glued in beautiful geometrical patterns. Resin from *peramán* and *pendare* trees is used as glue. The bitter yucca must be grated in order to remove its toxic prussic acid component. Women grate the tubers, detoxify the pulp squeezing out the venom with *sebucaes*, and bake large cassava cakes. Only after receiving such special treatment does the yucca become edible.







Mravljina mreža Mravljina mreža je povezana z obredi prehoda iz otroštva v odraslost. Med obredom je mreža polna zelo napadalnih mravelj, položijo jo na prsi vpeljevanca. Če kljub bolečim vbodom mravelj ostane popolnoma miren, je pripravljen za odraslost.

Ant grid This ant grid has to do with the rite of passage from childhood into adult life. During the rite, this object is covered with very aggressive ants and put on the breast of the initiated. When he can endure in complete calm the pain of the stings, he is ready to be an adult.

Biči Na območju reke Inírida, središča sveta ljudstva Puinave, miroljubno sobiva na tisoče rastlinskih in živalskih vrst. Puinave se tu pripravljajo na *yurupary*, sveti obred bičanja, ki jih vedno znova globoko poveže s predniki. Za obred izdelajo biče tako, da vrvi iz *curague* pritrdijo na konec prožne palice. Bičajo hrbet, roke in prsi moških in tako preskušajo njihovo moč. Obred velja za slovesno ponovno rojstvo, s katerim vsa bitja – reke, sadje, ribe, preganjana divjad in predvsem moški in ženske – obnavljajo svoj življenjski krog.

Whips Thousands of vegetable and animal species co-exist peacefully in the region of the Inírida River, the center of the Puinave world. There, the Puinave prepare for the *Yurupary*, the sacred ceremony of ritual flagellation in which they re-establish their profound relationship to their ancestors. For this ceremony, the Puinave make whips by tying *curagua* rope to the ends of flexible rods. They use the whips to lash the backs, arms, and chests of men as a test of their strength.

Ansa *Ansa* je obredni okrask, ki ga nosijo šamani Indijancev Ye'kuana, in je med najlepšimi okraski s perjem. Je lesen, izrezan v obliki svetega netopirja z razprtimi krili. Nosijo ga na hrbtu. Šamani med plesnimi obredi nosijo *anso* skupaj z ogrlico iz zob divjega prašiča.



Ansa

The *ansa*, a ritual decoration formerly worn by Ye'kuana shamans, is one of the most magnificent decorations made with feathers. Worn on the back, it is a wooden decoration carved in the shape of a sacred bat with wings spread. Shamans wore the decoration in dance ceremonies along with a necklace of wild boar teeth.

Pernata krona Moč čaranja modrecem iz ljudstva Ye'kuana omogoča, da se spremenijo v jaguarje ali ptice. V teh živalskih oblikah se podajajo na duhovna, ekstatična potovanja po neskončnem nebu, kjer so v stiku z Wanadijem, vrhovnim stvarnikom. Lahko se tudi spustijo v središče sveta, kjer so skrivališča grozljivih duhov, *mawarijev*. Za Ye'kuane je vsak dan v življenju prepleten z mitskimi podobami v pesniškem tkivu, ki razlaga harmonijo sveta. Ta je vizualno predstavljena v barvitih pernatih kronah, ki izražajo največje darove narave. Krone, ki jih nosijo ob prazničnih priložnostih, so sestavljene iz pletene vlaknaste osnove, na katero je pritrjeno perje svetih ptic: rumeno, rdeče in zeleno perje *macawa*, oranžno tukanovo perje, zeleno perje papige in črno perje *curassowa*.

Feathered Crown The power of magic allows the wise men of the Ye'kuana to become jaguars or birds. In these animal forms, they take spiritual, ecstatic journeys into the infinite sky to communicate with Wanadi, their supreme Creator. They can also descend to the center of the world to reach the secret homes of the terrible Mawari spirits. For the Ye'kuana, everyday life is interwoven with the mythical imaginary in a poetic fabric that explains the harmony of the world. This harmony is given visual representation in their multicolored feather crowns, an expression of nature's greatest gifts. Worn during festive occasions, the crowns consist of a woven fiber base that holds the feathers of sacred birds: the yellow, red and green of the macaw, the orange of the toucan, the green of the parrot, and the black of the curassow.

Pintadera Indijanske skupine v Venezueli si vse življenje poslikavajo telesa z raznovrstnimi vzorci. Pri tem uporabljajo prste ali *pintadera*, lesene štampljke različnih velikosti, ki jih namočijo v rdečo rastlinsko barvo (*onoto*, *Bixa orellana*). Vendar namen poslikavanja telesa ni okraševanje. Vzorci posredujejo vizualno informacijo o preteklosti, kakor se je zbrala skozi generacije. Označujejo položaj, starost, spol in mitološke prednike nosilcev.

Enaki vzorci se ponavljajo okrog telesa, vendar imajo vsi posebne pomene za osebo, ki jih nosi. Vzorci na ženskah označujejo plodnost, na moških lov in čaranje.

Pintadera Indigenous groups of Venezuela paint a range of designs on their bodies throughout their lives. These are painted with the fingers or using wooden *pintadera* stamps of various sizes soaked in *onoto*, a plant-based red dye (*Bixa orellana*). The purpose of body painting is not decoration. The designs provide visual information on the past, accumulated over generations. They denote the position, age, gender, and mythical ancestors of their carriers.

The same designs are repeated around the body, but all of them have individual meanings to the person bearing them. Women's designs denote fertility, men's hunting and magic.







Lončarstvo V razsežnih in čudovitih deželah Hiwijev je glinene surovine za keramiko, v izobilju. Hiwiji nabirajo glineno blato v sušnem obdobju. Zmeljejo ga, precejajo in gnetejo, dokler ne dobijo glinenih svaljkov. S svaljki ovijejo podstavek in glino oblikujejo v lonce, sklede in vrče; posode so pogosto nenavadnih človeških in živalskih oblik. Ko se posode posušijo, jih žgejo nad odprtim ognjem. Krasijo jih z zapletenimi geometričnimi oblikami in s pomočjo lesenih paličic nanje nanesejo rastlinska barvila (*cumare* in *caruto*). Lončarijo ženske, brez vretena, s tehniko ovijanja. Posode uporabljajo zlasti za shranjevanje vode.

Pottery Clay, the raw material of pottery, is abundant in the vast and splendid lands of the Hiwi. The Hiwi collect the mud in the dry season, and they grind, filter, and knead it to make rolls of clay. The clay is spun on a base and formed into pots, bowls and jars, often with curious human and animal shapes. Once dried, the vessels are fired over an open fire. The Hiwi decorate the pottery with elaborate geometric shapes, using wooden sticks to apply vegetable dyes such as *cumare* and *caruto*. Pottery is a feminine handicraft. The vessels are made without a wheel using a coiling technique, and are only occasionally decorated. Above all they are used as water containers.

Macanas *Macanas* so kiji za obredne namene. Moški med obredi nosijo te miniaturne kopije velikih bojnih kijev iz preteklosti. Izdelani so iz trde palmovine.

Macanas *Macanas* are clubs for ritual use. During ceremonies men carry these miniature copies of the former large battle clubs made of hard palm wood.



Glasba Ko je stvarnik zapel, je njegova pesem zapolnila nebo s pticami, vode z ribami, pragozd z rastlinami in zemljo z ljudmi. Sledovi stvarnika so povsod: v rastlinah, kamnih in zemlji, v vodi. Njegova moč se kaže v glasbi, ki povezuje vse, kar živi v pragozdu. Miti mnogih plemen pripovedujejo o božanskem izviru glasbe.

Glasba je bistvena sestavina vseh praznovanj in obredov. Izvajalci si sami izdelajo glasbila. Mnoga obredna glasbila oponašajo živalske glasove; *wora*, npr., oponaša jaguarjevo renčanje. Glasbila so lahko ljudem tudi nevarna. Njihova moč namreč pomaga šamanom do ustvarjalne sile bogov. Z ropotuljo lahko šaman prikličje duhove ali pa jih izžene.

Med obrednimi in posvetnimi glasbili je ostra ločnica. Koščenih piščali, npr., nikoli ne uporabljajo v obredih. Konec dnevnih opravil lahko spremlja igranje na bobne.

Domorodske skupine v Venezueli igrajo na različne piščali, narejene iz živalskih lobanj, kosti in trstike. Med praznovanji tradicionalno igrajo na *karamatoime*, dolge piščali v parih; piščal z nižjim registrom predstavlja moškega, tista z višjim registrom pa simbolizira žensko. Ženske se nikoli ne dotaknejo moških glasbil. Igrajo na ropotulje, ki so lahko narejene iz kopita divjega prašiča ali tukanovega kljuna. Sposobnost igranja na nekatera glasbila, npr. na nosno piščal *majkooya*, je danes skoraj povsem izumrla.

Music When the Creator sang, the song filled the skies with birds, the waters with fish, the jungle with plants, and the earth with people. Traces of the Creator can be found everywhere: in plants, rocks, and soil, and in the water. His power is revealed in the music that unites everything living in the jungle. The myths of many groups describe the divine origin of music.

Music is an essential element of all celebrations and rituals. Players build their own instruments. Many ritual instruments imitate animal sounds; for example, the *wora* mimics the sound of a jaguar's growl. Instruments could also be potentially dangerous to people. Their power helps shamans assume the creative force of the gods. With the help of a rattle, a shaman can either invoke the spirits or exorcise them.

The dividing line between ritual and secular instruments is clear cut. Bone flutes are never used in rituals. Completion of daily tasks may be accompanied by the banging of drums.

The indigenous groups of Venezuela play various types of flutes that are made of animal skulls, bones, and reeds. Traditionally, in celebrations, long *karamatoime* clarinets were played in pairs; the clarinet with a lower register represented a man, and the one with a higher register symbolized a woman. Women did not touch men's instruments. They play rattles made, for example, of peccary hooves and toucan beaks. The skill required to play some instruments as the *majkooya*, a nose flute, has now disappeared almost completely.

Glasbila Glasbila so navadno povezana s simbolično navzočnostjo živalskega sveta. Hiwiji izdelajo pihala in tolkala za praznovanja in slovesne priložnosti. Piščali s tremi luknjami so, npr., narejene iz jelenove kosti. Panovo piščal s petimi ali šestimi cevmi pogosto igrajo skupaj z drugimi glasbili, narejenimi iz lobanj in rogovja jelenov. Jelen je prva žival, ki je *Kuwáia*, prvotno človeško bitje, priklicala v svet. Zapel je njegovo ime in svet se je nekoliko odprl. Potem je jelen preletel vse dežele in s petjem njihovih imen v življenje priklical vse živali.

Hiwiji naredijo piščalke iz jelenovih lobanj. Lobanje očistijo in jih nato z izjemo ene odprtine pokrijejo s smolo in čebeljim voskom. Izvajalec drži glasbilo za rogovje. S pihanjem v edino preostalo odprtino ustvarja šepetajoč ali skoraj mrmrajoč zvok.

Waana so tolkala z naslikanimi »moškimi« in »ženskimi« vzorci. So votli valji iz zelo lahkega lesa. Navpični ročaj je namenjen dvigovanju valjev in udarjanju po tleh z njimi. Na plesih vedno skupaj uporabljajo par tolkal, sestavljen iz moškega tolkala, *pebito*, in nekoliko manjšega ženskega, *pesorowato*. Ton pebita je nižji in predirnejši.

Beseda *worrah* pomeni »stara ženska«; tako pravijo dvojni piščali z glinenim loncem kot skupnim odmevnikom. Ko na instrument igrata dva izvajalca, zveni kot jaguarjevo renčanje. Druge piščali ustvarjajo zvok, ki je podoben oglašanju opic vriskačev. Čeprav so imele nekoč te piščali svet pomen, so danes tržno blago.



Musical instruments Musical instruments are usually associated with the symbolic presence of the animal world. The Hiwi make wind and percussion instruments for celebrations and ceremonial occasions. Flutes with three holes, for example, are made of deer bones. Pan flutes with five or six reeds are often played together with other instruments, made of deer skulls and antlers. The deer was the first animal that Kuwái called into the world. He sang its name and the world opened a little. Then he flew across all the regions and called all the animals to life by singing their names.

The Hiwi construct whistles from the skulls of deer. The skulls are cleaned, and then, with the exception of one opening, covered with resin and bee wax. The antlers are used by musician as grips. By blowing into the one remaining hole, a whispering, almost murmuring tone is produced.

Waana are percussion instruments with “male” and “female” painted designs. They are hollow cylinders made from lightweight wood. The vertical grip is used to raise the pipe and to drop it again against the ground. The pair, made up of the male, *pebito*, and the somewhat smaller female, *pesorowato*, is always used together at dances. The tone of the *pebito* is lower and more penetrating than that of the *pesorowato*.

The *worrah*, which means “old woman”, is a twin flute which uses a clay pot as a resonating chamber and sounds like a growling jaguar when it is played by two musicians. Other flutes can sound like screaming howler monkeys. Although these flutes have a sacred meaning, nowadays they are sold for commercial purposes.



Stoli Pri Indijancih Ye'kuana so sedeži šamanov vedno izrezani v obliki živali.

To ljudstvo ima zelo tesne stike z gozdnimi živalmi in z živalmi savane, kakor da bi bili ljudje. Živalim se počutijo tako blizu, da jim pripisujejo šest vrst duše, enako kakor ljudem.

Za nevarne in velike živali, npr. jaguarja in anacondo, velja posebna obravnava. Ker so plenilci samotarji, so izključeni iz družbenega življenja, velja pa, da so sposobni navezati stik s šamani in sklepati dogovore z njimi.



Stools Among the Ye'kuana the seats of the shamans are always carved in the shape of animals. The relationship of these people with forest animals and the savannas is very close, as if they were people. The Ye'kuana feel so close to animals that they assign six different kinds of souls to them, just as to humans.

The dangerous large animals like the jaguar and the anaconda serpent enjoy special consideration. As solitary hunters, they are excluded from social life. However, they are able to make contact with shamans and enter into agreements with them.

Šamanska ropotulja maraca Tako kakor druga staroselska ljudstva južne Venezuele, Hiwiji verjamejo, da je bolezen duhovnega izvira. Šamanovo petje, ki ga spremlja zvok ropotulje, *maraca*, pri zdravljenju pomaga obnoviti življenjsko energijo. *Maracas* so običajno izdelane iz posušenega sadeža *taparo* (vrsta kalabaša), okrašene so z geometričnimi vzorci in imajo lesen ročaj. Zvok ustvarjajo semena ali črni kamenčki v notranjosti ropotulje. Zdravilci imajo posebne šamanske ropotulje s kristali. Hiwiji vrh ropotulje pogosto okrasijo s perjem svetih ptic.

Shamanic maraca For the Hiwi, as well as for other indigenous groups of Southern Venezuela, illness has a spiritual origin. In healing sessions, the shaman's singing, accompanied by the rattling sound of the maraca, helps to recover vital energy. Traditionally made from the dried fruit of the *taparo*, the maraca

is decorated with geometric shapes and has a wooden handle. The rattling sound is produced by seeds or magical stones placed inside. The medicine men have special shaman rattles filled with crystals. At the top of the maraca, the Hiwi often tie a tuft of feathers from sacred birds.



Obredno oblačilo warime Indijanci De'áruwa, rojeni iz mitološke poroke dveh nasprotujočih si bitij, si vse življenje prizadevajo za ponovno postavitve harmonije vesolja. Vsaka tri leta uprizorijo *warime*, obredno pripoved o stvarjenju sveta, s katero praznujejo žetev in plodne poroke. V obredu plodnosti De'áruwa kličejo v svoje dežele iz svetih bivališč mitološke prednike, divje prašiče. Plesalci nosijo svete maske, ki predstavljajo divjega prašiča, *báqui*, opico in *re'yo*, zlega duha čebele. Na telesu nosijo krila s cofki iz palmovih listov. Obred ponazarja izredno moč čaranja, ki se pretaka v zavest ljudi, zbujata strahospoštovanje pri sosednjih ljudstvih in povzročata, da se zatrese sam temelj kozmosa.

Warime dress The De'áruwa, born of a mythical marriage between two antagonistic creatures, strive throughout their lives to recover the harmony of the universe. Every three years they perform the *Warime*, a ritual retelling of the world's creation, to celebrate harvest and fruitful marriages. In this fertility ceremony, the De'áruwa summon their mythical ancestors, the *báquiros*, from sacred areas to De'áruwa lands. Dancers cover their faces with sacred masks that represent the *báqui*, the monkey and *Re'yo*, the evil spirit of the bee. On their bodies, they wear skirts with tassels of palm leaves. The ceremony expresses the extraordinary power of De'áruwa magic to flow into ordinary minds, inspire awe and fear in neighboring peoples, and cause the very foundation of the cosmos to tremble.



Lesene figurice Figurice danes izdelujejo za prodajo, izvirno pa so bile povezane s šamani nebes Indijancev Ye'kuana. V njihovem kozmosu so prva nebesa naseljena z množico šamanov, ki intonirajo svoje večne psalmodije. Nove šamane uvajajo v skrivno pesem. V drugih nebesih živijo šamani z veliko duhovno močjo. Sedijo nepremično, zatopljeni v globoko meditacijo. V njih gori večna luč, ki osvetli vse: preteklost, sedanjost in prihodnost. Nove šamane uvajajo v skrivnosti zbranosti, ki jim omogoča, da vidijo skoz čas in prostor. V tretjih nebesih šamani večno igrajo na svete ropotulje, *maracas*. Nove šamane učijo obnoviti življenjsko energijo in odkriti svoje napake in pomanjkljivosti.

Wood figurines Today these pieces are made for sale, but they were originally related to the Shamans of the Ye'kuana heavens. According to the cosmic structure of the Ye'kuana, the first heaven is populated by a multitude of shamans that intone their eternal psalms. They initiate the new shamans in a secret song. In the second sky live shamans with great spiritual force. They are seated and immovable in deep meditation; their maracas sound without being shaken. They have an inner light that illuminates

everything; past, present and future. They introduce new shamans into the secrets of concentration, which allows them to see through time and space. In the third sky, shamans play the sacred maraca eternally. They teach new shamans to recover the vital energy and to detect their faults and deficiencies.

Igrače Otroške igrače so pogosto kopije hišnih predmetov ali stvari iz njihove okolice. Predstavljena sta kajman in leseni pasavec. Druge igrače so lahko majhne košarice, npr. nosilna košarica v vitrini, majhne keramične posode ali lovsko orožje. Z masko, ki ji pravijo *majama*, strašijo otroke.

Toys Children's toys are often copies of domestic objects or of things from their surroundings. Here there is a caiman and an armadillo made of wood. Other toys may be small baskets, such as the carrying basket in the showcase, small ceramic vessels or hunting tools. The mask called *majama* is used to scare children.

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