The poetry of Blanca Varela (Lima, 1926-2009) has become one of the benchmarks for contemporary Iberoamerican lyrical poetry. In her later years, Varela won the following prizes: Octavio Paz (2001), Federico García Lorca (2006), and Queen Sofía (2007). The following text was read in one of the last public events the poetess attended in Lima.

Ese puerto existe [That Port Exists] came first. The beautiful and young poetess Blanca Varela had just married the painter Fernando de Szyszlo and, together, they went off on a mythical trip to Paris. They were then, as she has put it, “provincial young persons, intimidated by the big city lights”. When they arrived, they were “bewildered, and had more illusions than money”. “Through art and poetry, I sought a new way to be part of this ‘modern’ world [where] I had to learn to live.” It was the post-war Paris, full of miseries, but still the city of lights. There, the young couple met Octavio Paz. “Without exaggerating, Paz was our Virgilio in this infernal and heavenly jungle of Paris at the time.” He put them in touch with Latin-American artists: Julio Cortázar, the poet Carlos Martínez Rivas, among others, Octavio also took them to the borders of another river, not the Seine, which seemed roaring magically as always. Blanca stayed in Paris with De Szyszlo, and then alone, for almost a decade: she spent some time in Washington, then in Ithaca (New York), and finally she moved to Lima. In 1963, she published La Casa de la Seda [Silk House]. Octavio Paz told her that was an ugly title. Blanca replied: “But, Octavio, that port does exist, and I replied: ‘That is the title!’ And this is how the title el canto solitario [the lonely cry] of a Peruvian young woman came to lights, as Paz qualified Blanca Varela’s poetry in the prologue he wrote “to my surprise, without asking for that.”

Blanca came back to Peru, then she spent some time in Washington, in Ithaca (New York), and finally she moved to Lima. In 1963, she published La Casa de la Seda [Silk House]. In 1978, Canto Villano [Wicked Chant]. All of these in short editions, and always encouraged by her friend who almost forced her to submit her texts. She learned from her masters César Moro and Emilio Adolfo Westphalen “that silence also fuels poetry.”

In 1986, the Economic Culture Fund (Mexico) gathered under the title Ese puerto existe y otros poemas [That Port Exists and other poems] (Xalapa, Universidad Veracruzana, 1989). It was originally going to be called Puerto Supe, the name of a beach on the north Peruvian coast where Blanca spent some childhood summers; as did others such as José María Arguedas and the Bustamante sisters who lived in a small beach house. Octavio Paz told her that was an ugly title. Blanca replied: “But, Octavio, that port does exist, and I replied: ‘That is the title!’ And this is how the title el canto solitario [the lonely cry] of a Peruvian young woman came to lights, as Paz qualified Blanca Varela’s poetry in the prologue he wrote “to my surprise, without asking for that.”

From a very young age and forever, Blanca Varela embraced her commitment to poetry, where poetry means not the mere production of more or less beautiful verses in pursuit of certain rhetorical effects, but rather as Paz stated in the prologue “Blanca Varela is not pleased with her finds nor intoxicated with her singing far from any pleasant ambition, far from anyone’s willing obscurity to elude communication: to read Blanca, the reader must be ready to feel bewilderment, tension, despair, and fear because her outlook obliges readers to see what we do not want to see or know, that which we painfully prefer to deny. It is necessary to train ourselves in rereading, to return again and again to poems and to close our eyes so that communication is possible, ‘communion’, Paz would
CLAROZCUBRO

say, and thus to sink into the interior landscapes populated with materiality and silence, in chaos of the fragmented world and the battles against the shadow itself.

Soul-searching. Poetry. The poet’s conscience recognizes that words are simple artifices, masks, lies; confessions are false, chants are wicked, concert is animal, a writer’s keyboard is false. However, language is the only weapon she knows in advance that is defeated...cause although the only destination from light to shadow, from night to nothingness searching again and again: moving are no words for the untold, she though she knows in advance that language is the only weapon she writer’s keyboard is false. However, are wicked, concert is animal, a poet’s conscience recognizes that reality and silence, in chaos of the perpetual conscience that may be permanent dialogue with our own against the shadow itself.

CHASQUI

THREE POEMS BY BLANCA VARELA

say...con tan severo lujo que me duelo la carne que sustento la carne que sustento y alimenta al pausado pozo paseando en las aguas más profundas donde sombría la sombra de su hilo como en los viejos cuadros el mundo se detiene y termina donde el marco se triste

or it is also «The animal that wallows in the mud» (Concierto animal) and goes partying, singing, to the slaughterhouse: «It takes the guts to enter the pond; it takes the gift to persist knowing that there is no other way out but the escape door that gives us / the maddening pack of our dreams» (Canto villano).

Because, from the absolute consciousness that everything is useless, there appears the painful Varelian contradiction, that of «pleasant agony», that of resigned but rabid acceptance: «No one is going to open the door for you», but «it continues to beat. On the other side music is the door for you», but «it continues to beat. On the other side music is heard / You are alone, on the other side / They do not want to let you in. / Search, search again shout. It is useless» (Valses and other false confessions). This is how the poem is built: ascending from the night «to the fullest darkness» (El falso teclado) and its existence defies the lie, nothingness, disgust, despair. What matters is the act of building it, even when one has the lucidity of knowing that one aspires to the impossible; what matters is to be «the swimmer against the stream / that ascends from sea to river / from river to sky / from sky to light / from light to nothingness» (Canto villano).

And start again, after like after a «wreck without sea, without beach without traveler. / Only the urgency, the awakening, the absurd hope» (El libro de barro). «To thrust the invisible has been said» (El falso teclado) while waiting for the moment to «Smell the already lived / and turn around / simply / turn around» (El falso teclado).

CHASQUI

III

Take off your hat if you have it shave off your hair that leaves you take off your skin the guts the eyes put yourself a soul if you find it, El falso teclado. «Strip teases is the title of this poem that composes El falso teclado. The poetess orders herself and her readers to stripping, which is tantamount to leaving all artifice and body. Everything is impersonation and adornment, but to reach the truth, «to find the soul», «to sing from the place of my soul» is impossible. Fearful order without the trap of any promise, only the clean and dramatic her on what is known unattainable. Such is this poetry: hard and lacerating, deeply true. This is Blanca Varela. She does not write to please or to like or to obtain recognition and homages. Such is the commitment of Blanca Varela: her poetry is a place of exploration, of questions, of everything that is disturbing and that «must be solved through poetry. Poetry is that, isn’t it?», wonders Blanca. Yes, poetry is that thanks to her.

PACIO MACERA

Cristóbal Aljovin de Losada*

A series of selected works of the prominent historian and professor of the National University of San Marcos compiled and published.

We are pleased that the Editorial Fundación Compañía de Jesús, the Republic has published most of the historiographic work of Pablo Macera, whose selection has been entrusted to the sanmarquinos historian and was his director until 2000. Despite never having appropriate funds, this seminary became a space for dialogue, learning, research, and scientific dissemination for historians, archeologists, anthropologists, and sociologists, not only for sanmarquinos but also for scholars of the Catholic and Federico Villarreal universities. Peru through the Andean essence was Macera's constant concern and that of the seminary. It was a Peru, of the second half of the 20th century, ever-changing, marked by political violence, although expressed in many other ways, that was caught by the intellectual's interest.

Which Peru touched Macera? Our historian was born in an oligarchic Peru? The country of the great lords, with large family trees, like those that aspired to extend the line of their ancestors in times before the Guano Boom; i.e., they intended to distinguish themselves from the new rich people of the 19th century. The lord's world, however, was disappearing, and Macera witnessed a new society in crisis that of the Andean migrations and the recreation of new, undemocratic, and unequal social structures. There were large movements from the countryside to the city, and the diverse faces of the country claimed more and more for a new representation. New actors—Cholas and not Cholas—sought to position themselves differently in the new power structures.

In this historical context, Macera belonged to a generation of historians who worked on new topics in history. History departs from its typical topics such as political history, and Macera takes on other subjects such as economic, social, cultural, genre issues, among others. The first two volumes published by the Congress cover so many topics. Without doubt, Macera is one of the greatest advocates in broadening the plethora of historical topics.

Isaia Berlin divides intellectual into two kinds: foxes and hedgehogs. To understand the world, hedgehogs emphasize on one issue; foxes avoid being singleneeded, and emphasize instead the need for diverse inputs and curiosities to understand, for example, Peru. This distinction in Berlin is observed comparing Macera to Hernando de Soto. De Soto stands for hedgehogs; he emphasizes the study of property to understand the economic and political development of a country. Macera, however, is a fox; this is evident since it is impossible to summarize Macera's thought about Peru. Many of his works address different aspects and topics. Let us take a look at the diversity presented in the first two volumes edited by the Congress.

There is a set of papers about culture, political imaginary, and education in colonial times, especially related to the 18th century. Times etapas in the desarrollo de la conciencia nacional, Biblioteca pemánica del siglo XVIII [18th century Peruvian Libraries], El lenguaje y modernismo pemenano del siglo XVII [18th century Peruvian jargon and modernism], El probabilismo en el Peru durante el siglo XVI [Probabilism in Peru during the 17th century], among other titles. Among other historians' works, those of Macera about libraries, for example, are the main source for the history of the book in Peru, which lead to reading practices, a subject that has now become a topic of cultural history. Pieces on probabilism, which deal with issues on morals and truth, are broadly discussed among historians of the Peruvian philosophy nowadays.

A second set of pieces is about society and economy; Iglesia y economía [Church and economy], Recepciones para el manejo de las haciendas linajes del Peru republicano (ss. XVII-XVIII) [Management Instructions for Jesuit Haciendas in Republican Peru (17th and 18th centuries)], El gusano y la agricultura pecuaria de exportación 1909-1943 [Exporting Peruvian guano and Agricultural Products 1909-1943], Feudalismo y capitalismo en el Peru [Feudalism and Capitalism in Peru], Estudios históricos del Peru del sector minero [Historical statistics of Peru’s Mining Sector]. Macera has two great merits in the economic history of Peru, and should be considered as one of its most prominent interpreters; he discusses topics varying from the classic debate between capitalism and feudalism in the colonial or republican regime to how properties were administered. On the other hand, Macera, with the Seminar in Andean Rural History, gathered many sources (from administrative instructions to quantitative information) that are a critical part of current economic studies.

A third group of the works is related to the historian’s job. He is quite strict with historians, especially with those called “conservatories” [La historia al de la ciencia e ideología]. Historian of Peru: Science and Ideology], other times he discusses sympathetically with historiography (El Peru de Basadre [Peru in the time of Basadre]). A fourth group would be what we consider as “miscellaneous”, a great variety, showing his imagination and the vastness of his intelligence. In this group, Sex y coloniaje [Sex and Colonial Influence] stands out for its innovative character, considering the time it was first published.

The struggles to represent the past and the present are a critical part of the work of a social scientist. Mostly, Macera’s works are part of a new glance of Peru, critical and anxious to interpret our past and present, describing a fragmented and conflictive Peru. This perception, often, especially in his interviews, shows Macera has a fearful outlook on the future, which, to a certain extent, I share.
REGARDING THE TASK THE EDITORS OF MERCURIO PERUANO SET THEMSELVES, THE PROMOTION OF NATIONAL AWARENESS, RíGA-AgüERO SAID THAT THEY HAD TO DO IN JUST A FEW YEARS A TASK THAT ACTUALLY TOOK A CENTURY. THE NATURE AND VALUE OF THIS WORK HAVE BEEN QUALIFIED WITH GREAT VERSATILITY, IN THE CASES BY THE MAIN RESEARCHERS OF OUR HISTORY, FOREIGN HISTORIOGRAPHY (MITTER AND VICUÑA, FOR EXAMPLE.), WHILE PRAISING THEIR INTELLECTUAL QUALITY, DOWNPLAY THEIR CONTRIBUTION IN THE EMANCIPATORY ACTIVITY.

In Peru, the almost unanimous praise has alternated with the most disparate interpretations. Joví Prado says that “men of this category deserved to be already free,” adding “and without a pretense.” Ríga-Agüero finds in the Asampe del País the arrangements for a national awareness; but, with his declared resistance to praise, he warns that “in face of the traditional liberal com-

These interpretations have indi-
vaciones..., “one feels some sort of disillusionment”, Belinda interprets the ideology of Mercurio Peruano as a synthesis of the conceptions of the en-

The endeavor of the Societies of the national movement of Mercurio Peruano. Following its lessons, we have to try to characterize Mercurio Peruano’s thought, that is, its contribution to the development of national awareness.

The mode of association they chose —Societies of Friends of the Country— was the arrangement for a national awareness; but, with his declared resistance to praise, he warns that “in face of the traditional liberal con-

This intermediate social position undoubtedly facilitated the French resolutions. The Asampe del País, inheritors of the national concerns before the university, other graduates of the viceroyalty. “Linked —they say— to ac-

PROSPECTO DEL PAPEL PERIODICO

En la 'Empreira Real de los Nifos Españoles. Año de 1750.'

CON SUPERIOR PERMISO.
VARGAS LLOSA:
INTERVIEWING THE WRITER

Jorge Coaguila*

Among the events to celebrate the 80th birthday of the Peruvian Nobel prizewinner, an anthology of his novels was published in La Pléiade, a French collection gathering exquisite universal literature. In Peru, a selection of interviews with the great writer was republished.

Every time he returned to Lima, he used to go to neighborhood cinemas to see Mexican melodramas, however, he dislikes the British Alfred Hitchcock’s feature films. As a juror of the Biblioteca Breve Prize, he voted against La evasión de Rita Hayworth [Betrayed by Rita Hayworth] (1968), the first novel by Manuel Puig, and later he published a complimentary article about this Argentine narrator. In the early 1960s, he collaborated with the National Liberation Front of Algeria and, years later, fought against all kinds of nationalism. He rejects the book written by his ex-wife Julia Urqui, about their first marriage, but he loves delving into the private life of writers he admires, such as Gustave Flaubert or Victor Hugo. These are some of Mario Vargas Llosa’s confessions that the reader will find in some of Mario Vargas Llosa’s confessions that the reader will find in Entrevistas escogidas [Selected Interviews, fourth edition, a volume gathering 35 conversations with different journalists from 1964 to 2015].

How important are interviews to writers? In many cases, interviews let readers know about what writers think about their work. However, one should not trust the author’s views since some may be confusing. “One is never a good judge of his own writings,” confesses Vargas Llosa to his peer the novelist Edgardo Rivero Martínez. Sometimes writers can fall into discouragement and think that everything they have created has no value. This is a reason for a critic to rip the work apart. In addition, an answer given will hardly be the same in three decades, if you ask the same question. Consequently, one must be careful of what one takes of those statements.

Eventually a book may end up being alien to the writer’s intentions. In the end, what the reader finds is more important than what the author says. Vargas Llosa states in his book of essays La verdad de las mentiras [The Truth of Lies] (1990): “The statements of a novelist about his own work are not always clarifying; these can be even confusing, erroneous, because it is hard for him to separate the text from the context and because an author tends to do in what he did what he intended to do (and both can coincide, and often diverge considerably).”

On the other hand, in these Entrevistas escogidas we can observe how some works mature. The most evident case is El Pasión en la oru esquina [The Way to Paradise] (2003), whose process took almost half a century. In 1986, Vargas Llosa told journalist Jorge Salazar that he was preparing this novel about the French activist Flora Tristan.

Does this mean that it is a better final work? No, it simply means that the elaboration of this book took much more time. It has nothing to do with the output, although two of the novels that took more work to the narrator born in Arequipa, like Conversación en la Catedral [Conversation in the Cathedral] (1969) and La guerra del fin del mundo [The War of the End of the World] (1985), have been greatly welcomed. The opposite is also true. He assures Sonia Goldemberg that he is writing El hablador [The Storyteller] (1987). “I still have a long way to go,” he says. Yet, he published it the following year.

Among other curiosities, the reader will observe the renowned journalist Alfonso Tealdo arrive, in 1966, an hour late to the interview agreed with Vargas Llosa. Likewise, reading a newspaper article drove the journalist to write at least two books: Los cachorros [The Pups] (1967) and Historia de Mapa [The Real Life of Alejandro Mayta] (1984). Also, some works changed title: El pasión en la oru esquina [The Bodyguard] and Vida y milagros de Julio Camacho [Life and Wonders of Pedro Camacho] definitively were entitled Conversación en La Catedral [Conversation in the Cathedral] and La tía Julia y el escribiente [Aunt Julia and the Scriptwriter] (1977), respectively.

Some interviews, such as Sonia Goldemberg’s, review the work of this writer, others focus on a book, such as the one by Carlos Baratta, which analyses El Pasión en la oru esquina [The Way to Paradise]. In that sense, there is no consistency. Although the book seeks to be organic, the themes vary widely. In some cases, the talks focus on an issue, such as the cinema or the friendship of Vargas Llosa with the storyteller Julio Ramón Ribeyro.

On the other hand, the writer’s relationship with the media is striking. Once he stated that 80 percent of the national journalism was “disgusting and shameful.” However, he comes from there: when he was only 15 years old, the narrator from Arequipa began as a reporter in the old newspaper La Crónica. He later became Information Director on Radio Panamericana, interviewer and literary commentator in El Comercio newspaper, translator in the news agency France-Press, host of a program of Radio Televisión Francesa, columnist of the Espejo newspaper, host of the Panamericana Television’s program La Torre de Babel, and a columnist for the weekly magazine Caras and the newspaper El País, among other publications.

What attracts Vargas Llosa to journalism? In a text in El lenguaje de la pasión [The Language of Passion] (2001), a selection of his articles in El País newspaper, he confesses: “Journalism has been the shadow of my literary vocation; it has follow, fed, and prevented it from straying away from the living and current reality, on a purely imaginary journey”.

However, in his work, journalism is frowned upon or carried out by people sunk in failure: in Conversación en La Catedral, reporter Carlos tells his colleague Santiago Zavala: “You have to be crazy to work in a newspaper if you have some fondness for literature. Journalism is not a vocation but a frustration. Poetry is the greatest thing there is”. Other cases: in Padre Pío y las viciosas donas [Captain Pantoja and the Special Service] (1973), the radio journalist Simich is a blackmailer who offers his silence to the army captain Pantoja in exchange for money, in La tía Julia y el escribiente, the editor of Pascoal Newsletter has an “irrepressible pre-dilection for the atrocious” and Pedro Camacho ends up humiliated as an informant for the police; in La guerra del fin del mundo, Baron of Catahavra warns Colonel Moteira César about the “m joyful journalist,” inspired in the Brazilian writer Euclides da Cunha: “His vocation is gossiping, infidelity, slander, crafty attack. He was my protege, and when he passed over to my adversary’s newspaper, he became the vilest of my critics,” in Cinco Esquinas [Five Corners] (2016) criticisms target the yellow press.

In spite of these darts, journalists are annoyingly seeking to interview the consecrated novelist, often for his political opinions or other topics, as if he were an oracle. Anyway, I hope these Entrevistas escogidas will allow to know one of the most essential writers of the Spanish language.

* Journalist and writer. Specialist in Julio Ramón Ribeyro and Mario Vargas Llosa
THE ART OF TORRE TAGLE

Luis Eduardo Wuffarden*

An impeccable volume shows the artistic heritage of the Peruvian Ministry of Foreign Affairs.
Almost a century ago, when it was officially designated as home to the Ministry of Foreign Affairs of Peru, the Torre Tagle Palace already held a unique space in the national public imaginary. This was not just the only mansion of the old capital of the viceregency that could hold the category of palace but also a building that had played a key role in the history of the country. Its last colonial owner, José Bernardo de Tagle y Poncecarro, had proclaimed independence for the first time in Trujillo and was the main Peruvian collaborator of José de San Martín. He held the highest office of the country up to four times, before facing his controversial end in the Bolivar era. The house survived beyond all these changes and, throughout the 19th century, its walls hosted international congresses, provided asylum and refuge in times of war, and housed one of the most important painting museums in the city. All these facets are synthesized today in this emblematic monument of Peruvian diplomacy, which combines its high official functions with the preservation of a remarkable interior artistic heritage that has not stopped growing over time.

Built from its foundation by one of the richest family groups of the city, this building was a true symbol of social prestige whose details were carefully chosen, starting with its own location within the urban area.

The Marquises’ Household

Furnishings

A logical complement to the architectural richness of the palace was its interior decoration, which undoubtedly responded to the exquisite taste of the Lima elite, particularly sensitive to the manifestations of what José Durand called “Indian luxury.” Fortunately, the central and most symbolic element of the house has been preserved: the portrait gallery of its successive owners, evidencing the continuity of the majorat. However, we know little about the rest of the objects that made up the original furnish of the Tagle family, since most of it was lost and there are few references to it [...].

The ‘Ortiz de Zavallos’ Art Gallery

By 1840, the only surviving daughter of the fourth marquis, Josefina de Tagle y Echevarría, remarried Manuel Ortiz de Zavallos y García, a Luvian lawyer and diplomat of Ecuadorean lineage, who would become the fifth consort marquis of Torre Tagle. Ortiz de Zavallos engaged in an intense public activity and would become the Minister of Finance and Minister of Foreign Affairs of Peru. Thus, a new phase for the Torre Tagle majorat began, inevitably marked by the desire to vindicate the memory of his predecessors and by the consequent physical recovery of the family palace, severely affected by the looting and seizure of property suffered since 1824.

Once the seizure was lifted and the building returned to the owners, it became necessary to recondition almost all the interior rooms, and in that task the new marquises tried hard, by various means, to recover as much as possible the original aspect of the house. This imperious restorative effort seems to be at the origin of the passion for artistic collecting developed by Manuel Ortiz de Zavallos y Tagle (1845-1900?), the sixth marquis’ brother. During the last third of the 19th century, in fact, he would create the largest art gallery in the city, and probably in South America, with the purpose of putting it up on the walls of the family palace. A first step consisted in collecting pieces from several majorats in Lima: in addition to the Tagle family, the houses of the Algais, Velarde, and Zavallos provided important paintings, as well as the descendants of Captain Martín José de Mudarra y La Serna, the first Marquis of Santa María de Pacojo [...].

But the definitive spur of the collection would only arrive in 1870, when Ortiz de Zavallos served as a diplomat in the embassy of Peru in England. That year he bought two large European collections, one English and one Italian, which he later transferred to the family palace in Lima, in order to make up the nucleus of his gallery. Upon his arrival, the hundreds of paintings were studied and classified by two foreign painters present in the city: the Austrian friar Bernardo María Jæckel and the Spanish portraittist Julián Oñate y Juárez, disciple of Raimundo de Madrazo. In 1873, the catalog prepared by both painters was published and from that moment it was possible to know the presence in Lima of a vast private gallery that gathered practically all the European schools, from the primitive Italians to the painters of the French rococo genre, including the great Dutch landscapes, all the Spanish masters of the Leóndid Art, several amazing figures of the Flemish baroque, and the great German portrait painters of the 17th century. At the end of the decade, the outbreak of the War of the Pacific (1879-1884) would impose an uncertain parenthesis to this initiative, which seemed to become sharpened during the long months of the occupation of Lima and its known destructive consequence. In the midst of these circumstances, it would be providential for the preservation of the palace and its collections to become the temporary seat of the French legation [...]. The final dispersion of the collection would begin in 1918, after the sale of the Torre-Tagle Palace to the Peruvian State. Then, in the 1920s, most of its paintings would pass into the hands of the American businessman Clarence Hoblitzelle, who left his own collection as a personal legacy to the Dallas Museum [...]. Only a smaller group of the pieces remained in Lima and were gradually sold to different collectors, while in the current palace there is a small set of paintings, a symbolic memory of the art gallery that has its home there.

The Ministry of Foreign Affairs and the New Nation

It would only be in 1920, after the end of Pardo’s administration, when the Peruvian Ministry of Foreign Affairs settled in the Torre Tagle Palace [...]. Like other similar public buildings, Torre Tagle became one of the favorite settings for the official celebrations for the centennial of our Independence and the battle of Ayacucho [...]. Meanwhile, the rooms and interior dependencies decoration advanced slowly. The process would accelerate during 1923, when the palace was designated as the official lodging of Cardinal Juan
Benlloch y Vivó, archbishop of Burgos and diplomatic representative of Spain at the highest level […]. The taste for classical and historicist styles was then clearly established in a broad sense. The main halls, alternated "colonial" baroque tables with English chairs of Queen Anne and Chippendale style, although furniture from the period was not there. The office assigned to the cardinal—planned to be the Ministers’—had Republican furnish-ings decorated with bronze inlays and a large well-done devout picture of San José rodeado de santos from Cuzco, a large well-done devout picture of Venus india, a Bronze sculpture [Naval Battle of Pacocha], by the French-Cuban painter Luis Boulan; Un paso difícil [A difficult step], on canvas, piece attributed to Francisco Masías; the Margarita, a crucial work of the academic painter Rebeca Oquendo, and a significant set of official portraits, among which is the famous posthumous effigy of Micaela Ramírez Castillo, made in 1871 by Manuel María del Mazo. Immediately after the Ocrenum, in the midst of the period of great political turmoil that followed the fall of Le- gaino, Rafael Lanús Herrera, Minister of Foreign Affairs of the National Board of Government established in 1931, gave the Ministry of Foreign Affairs that year the Venus india, a Bronze sculpture of the Valencian master Ramón Mateos, who had developed a long working stay in Peru during the previous decade […].

With this gift, Larco Herrera began the tradition of donations made by former Ministers of Foreign Affairs to contribute, in this way, to the decorative enrichment of the palace.

From Modern Restoration to Present

The period of modern restoration of Torre Tagle, from 1955 to 1958, opened a new stage in the history of the building […]. From the political and administrative point of view, Manuel Cisneros Sánchez, Minister of Foreign Affairs of the Republic from 1956 to 1959, undertook to finish this project. A well-known collector and art connoisseur, Cisneros Sánchez would make an important legacy, made effective by his widow, probably in memory of his role in the renaissance of the mansion […].

One of the most significant increases of recent times has unambiguously been the portrait gallery of the marquises of Torre Tagle, which includes works of the major painters of Lima, such as Cristóbal de Aguilar, Cristóbal Lozano, and José Gil de Castro. As it is known, these paint-ings were there since the house was bought and were held under cusu
dy. Finally, in 2013, the paintings were bought, thus ensuring their natural and embellished fit in this palace. Another relatively recent historic acquisition is Carlos Baca-Flor’s portrait of Carlos M. Elías, which bears witness to the protection afforded by the Peruvian diplomat to the young painter trained in Chile, who would start his career as an academic artist. Concurrently, notable pieces of the recent Peruvian art […] have also been acquired. This presence of modern and contemporary visual creations reveals a promising vitality, because, far from being anchored in the past, the collections of the Torre Tagle palace have thus established a healthy continuity in time, which makes the institution a real "live museum," permanently attentive to the changing artistic reality of our country.


* Cortesía, historiador, y art crítico.
1890-1950 PHOTOS MEMORIES OF PERU

First itinerant exhibition of a trilogy dedicated to show a significant overview of Peruvian photography. The exhibition, whose curators are Jorge Villacorta, Andrés Garay, and Carlo Trivelli, is organized by the Cultural Center Inca Garcilaso of the Ministry of Foreign Affairs and the Image Center of Lima.

In a rich geography that combines Amazonian forests, tropical glaciers, imposing mountain chains, and arid deserts, the different indigenous cultures of Peru—one of the six countries considered cradles of civilization in the world—came into contact with people coming from Europe, Africa, and the East. It was a history of conquest and migration that shaping a postcolonial scenario.

These elements—geography, society and culture—have interacted in complex, and sometimes contradictory ways, and have produced surprising cultural manifestations. One of these has been photography. As proven by the images included in the exhibition Memories of Peru (1890-1950), the Peruvian photographic tradition has benefited from the undoubted talent of a group of outstanding visual artists who used the camera—one of the most conspicuous emblems of modernity in the period under evaluation—as a means to portray, understand, and interpret the country.

For a society like the Peruvian society of the late 19th century, fragmented geographically and culturally, the photographic image was an essential tool in the construction of an idea of what national means.

Thanks to these images—and to many others like those, Peru, as we know it today, began to emerge before itself as an apprehensible reality. The natural wonders of its territory, the great monuments of its pre-Columbian past, and the ancestral customs are interwoven with the modernizing aspirations, the advance of the capitalist economy, and the social conflicts of a national society in formation.

Memories of Peru. 1890-1950 Photos allows us to revive some of that construction process and to value the talent of masters of the lens such as Max T. Vargas, Martín Chambi, Carlos and Miguel Vargas, Juan Manuel Figueroa Amaru, Sebastián Rodríguez, Baldomero Alejos, or Walter O. Runcie, to mention only some of the most conspicuous in this selection.

Carlo Trivelli.
Ubaldina Yábar, by Juan Manuel Figueroa Aznar. Paucartambo, Cusco, circa 1908.


Mineros y mineral [Miners and Ore], by Walter O. Runcie. Cotamamba, Apurimac, circa 1939-1940.

Roberto Baudot y señoras [Roberto Baudot & Ladies], by Eugène Courret. Lima, circa 1890.

Retrato de campesino [Farmer portrait], by César Meza. Cusco, 1945.

Pedro S. Zulen is one of the most interesting and important Peruvian philosophers of the 20th century. He has been extensively studied by Peruvian and foreign investigators, but until now his work has remained little accessible, since all of them have remained in first editions. On this occasion, for the first time, all his philosophical publications and almost all the journalistic and political publications are gathered, a contribution to the academic research about this author and the Peruvian philosophical thought of the 20th century.

Zulen was born in Lima in 1889 to a creole woman from Lima and a Cantonese Chinese immigrant. He was admitted to the University of San Marcos in 1906 (a.k.a. Universidad Nacional Mayor de San Marcos since 1946) to study natural sciences and mathematics, but, in 1909, he moved to the School of Liberal Arts to study philosophy. He traveled for the first time to the United States in 1916 to pursue a postgraduate degree in Philosophy at Harvard University, but the tuberculosis that already afflicted him forced him to return to Peru almost immediately.

He graduated from the University of San Marcos and obtained a bachelor’s degree with a thesis that would be published in 1920 under the title *La filosofía de lo inexpresable: bosquejo de una interpretación y una crítica de la filosofía del Bergson*. The philosophy of the inexpressible: outline of an interpretation and a critique of Bergson’s philosophy, which constitutes an exposition and questioning of Henri Bergson’s philosophy, prevailing in the Peruvian philosophical thought at that time and known with the names of spiritualism, vitalism or intuitionism. Bergson’s philosophy broke out in Peru at the beginning of the 20th century, due largely to the influence of Alejandro Deustua, and it was a reaction to Comte’s positivism and, especially, to Spencer’s evolutionary positivism, which had had an important presence in the works of Peruvian authors such as Javier Prado, Jorge Polar, Manuel Gonzalez Prada, and Alejandro Deustua.

From 1920 to 1922, Zulen studied at Harvard University thanks to a scholarship granted by the Peruvian State. There he met the most important Anglo-Saxon movements of the time, such as the neo-Hegelianism, neorealism, and the origins of the American pragmatism. Again, he had to return to Peru afflicted by TB and obtained a doctorate at the University of San Marcos with a thesis that would be published in 1924, under the title *Del neohegelianismo al neorrealismo: Estudio de las corrientes filosóficas en Inglaterra y los Estados Unidos, desde la introducción de Hegel hasta la actual racionalismo neoaleutico*. [From Neo-Hegelianism to Neorealism, Study of the Philosophical Trends in England and in the United States, from the Introduccion of Hegel to the Current Neorealist Reaction.] Just a year later, in 1925, Zulen died as a result of the disease that had haunted him for several years.

In addition to the two academic books mentioned, Zulen published a large number of journalistic articles in magazines and newspapers of the time, many of them were about philosophical topics, but mostly about social and political problems. In fact, Zulen accompanied his philosophical life with an intense political life. In 1909, he was one of the founders of the Asociación Pro Indígena, together with Joaquín Carpio, and Dora Mayer.

The work of Pedro S. Zulen was one of the most important for many reasons. On the one hand, Zulen was a talented thinker whose own work the most important philosophical influences of his time: the French philosophical currents of the neo-Hegelianism, the nascence pragmatism, and incipient analytic philosophy. These different schools were important in the Peruvian philosophy of the first half of the 20th century. On the other hand, Zulen shows a valuable integration between his academic-philosophical capacity and his political and social commitment. In addition, Zulen was an inspired professor of philosophy, as evidenced by the program of the course of Psychology and Logic he lectured in 1924 and published for the first time in 1925 and that is also included in this volume.

On this occasion, we publish the work of Zulen accompanied by three introductory papers. The first, in charge of Rubén Quirós, discusses *La filosofía de lo inexpresable* [The philosophy of the inexpressible]. The second, written by Pablo Quintanilla, does the same with *Del neohegelianismo al neorrealismo* [From Neo-Hegelianism to Neorealism] and the program of the course of Psychology and Logic of 1925. The book ends with the study by Joel Rojas, president of the Pedro S. Zulen Group of the National University of San Marcos, who presents the journalistic writings of our author. These pieces reflect the intense and courageous intellectual life of the philosopher.

[...]

We trust that this book will allow a better understanding of the quality of the philosophy that the Peruvian society has produced at various moments in its history. We also hope that this tribute to this author can also be paid to other 20th-century Peruvian philosophers whose works are not well known.

**BEYOND WORDS**

What is the world? What is my spirit? What is this that embarrasses me? What is that unmistakable, perennial, active thing that I feel in me? Philosophy has not said it until now, nor should we want it to say it, even if it could.

What do we study? What do we seek to find in the pages of the men who thought, who thought of the illusion that they thought to satisfy the human longing of penetrating afterlife? We wish the souls of those men who appear real, concrete, and genuine from these pages, to show us in all their individual characteristics and to prove to us with the most clear and decisive of the evidences: the eternity of the individual world.

LUCHA REYES: HER VOICE ENDURES
Abraham Padilla*

Born as Lucila Justina Sarcines Reyes (July 19, 1936-Lima, October 31, 1973) in the Lima district of Rimac to a father from Lima and a mother from El Carmen, the Peruvian singer Lucha Reyes (artistic pseudonym El Carmen, the Peruvian singer some since her appearances on the radio, her greatest achievements, especially Altios, where she reached her tured in her childhood in Barrios music, from which she was nur- some other genres, it is in Creole cry; inspiring tenderness, touching strength frequently seemed like a contrasts or subtle transitions. Her extensive nuances created great Her renditions demonstrate the remarkable timbre quality of her voice, which was pristine, full of harmonies, and resonance. Her voice was clear and articulated. Her extensive nuances created great great const- pertaining to the ensemble of Rafael Amaranto (two guitars, saxophone, keyboard or accordion and percussion).

However, Lucha Reyes did not fall into the trap of melodramatic sensibility that some of the songs seemed to propose. In her voice, all the songs sound true and transcendent. The vicissitudes of a childhood marked by poverty, by orphanhood after her father’s premature death, by moving con- stantly, by the change of guardians, and so on, were not enough to frighten off her female spirit who, besides being of black race, faced longstanding limitations.

It will probably be necessary to look for the experiences that she had with those who took good care of a child: her mother, the Franciscan Sisters of the Con- vent of Our Lady of Charity of the Good Shepherd (where she went to boarding school for eight years and studied up to third grade of primary education). We will also have to look into her resistance to self-pity, the develop- ment of self-love, and that capacity to renew herself, despite suffering discrimination and poor health. She collected dolls and took special care of them. Only a human being of deep sensitivity could transmute her experiences and deliver them musically with the maturity and serenity she did.

Nicknamed “La Morena de Oro del Perú” (The Golden Morena of Peru) by the enterainer Augusto Fernando in his famous Peña (where she worked from 1960 to 1970), where along with the racist jokes, very common at the time, she learned to perform on stage. Lucha Reyes represents not only the paradigm of the sound of a Creole music era in Peru, but especially that ability to transcend herself, to surrender with passion to life despite everything and to express it with all her soul. She was, according to all who met her, a person of deep goodness and simplicity. Her remains were carried in shoulders from the Church of St. Francisco to the Cemetery “El Angel”, of the Public Benevolence of Lima. Thirty thousand people mourned and sang by groups “Tu vez” by Juan Gonzalo Rose, and “Regresa” by Augusto Polo Campos, while, adored with her best wig, entered the silence of her last home.

* Musicologist, composer, orchestra conductor.

SOUNDS OF PERU

ROSSA MERCEDES AVARZA DE MORALES
THE HERALDS OF LIMA

Enseña, 2006

This album is dedicated to the original pegasos (street-seller’s song) for voice and piano of the late Rossa Mercedes Avarza de Morales (Lima, July 8, 1881-May 2, 1969). As a child, she studied some music with her aunt and later received advice on singing from Claudio Rebagliatti, but her training was mostly intuitive and self-taught. During her lifetime, she developed an activ- was mostly intuitive and self-taught. Studied some music with her aunt and

Lucha Reyes.

She was an active promoter of saraymaka staging and lyrical singing shows. She created original songs and recorded in sheet music some songs collected from popular authors. One of her most widespread creations are the pegasos, characterized musically by using the forms, harmonies, and melodic twists of the Spanish zarzuela, combining them in some cases with those of the Creole music and the idea of the pegaso of the ancient Lima. Many of these pegasos embody in their compo- sition an onomatopoeic caricature of the pronunciation of these itinerant characters, some black, Chinese and cholo. The album includes eleven tracks performed by various Peruvian singers with piano accompaniment. The booklet includes the complete lyrics of the pegasos.

VARIOS

A GREAT COLLECTION OF CREEOLE MUSIC

(www.11y6disCos.com, 2011)

Consisting of fifteen volumes, the “Gran Colección de la Musica Criolla” includes a compilation of the most representative work of a large group of composers and performers of Pe- ruvian Creole music, such as Arturo “Zambo” Caveró, Chabuca Granda, Los Embajadores Criollos, Eva Ajllón, Los Monochos, Oscar Asteles, Jesús Vásquez, Los Kipus, Felipe Pinglo, Filomeno Ormeño, Lacho de la Cuba, Cirecle Festival, Lucila Campos, Los Zañartu and Lucha Reyes. Each volume consists of a booklet, which contains a detailed biography (the names of the authors have been left out) and four albums containing the most famous and emblematic recordings of these artists. Through these albums, one can have a clear image of the development of this music genre encompassing the widest spectrum of creators and singers published so far. A collectible that must be part of the record collection of any scholar of our music and for those who are interested in learning more deeply about the musical heritage of the Peruvian coast.

CHASQUI

Cultural Bulletin

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CHASQUI

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TN: Local ‘night club’
Although the Hispano-Arabic influence has been fundamental in the history of Peruvian confectionery, this has evolved enormously over the centuries to acquire a peculiar imprint and develop desserts as original and remarkable as the mazamorra monada, turrón de Doña Pepa, suspiro a la llimera, queso helado or King Kong.

### Sweet Homeland

**Teresina Muñoz-Nájar**


**Buñuelera.**

I
t is a fact that the “sweetness” that arrived to the New World in the conquistadors’ vessels (along with the sugar cane) had Roman, Moorish, and Sephardic influence. Three fundamental roots that were the foundation of our current confectionery, enriched over the years with its own and authentic flavors and with the reinvention of exotic American products such as the sweet potato, corn, vanilla, pineapple, cocoa, peanuts, lucuma, and chirimoya.

As Manuel Martinez Llopis states in *La dulcería española. Recetarios histórico y popular* [Spanish sweets, historical and popular recipes], during the two hundred years (from 218 BC to 19 BC) that the conquest of the Iberian Peninsula lasted, the famous Romanization (adaptation to the Roman lifestyle by the dominated societies) also reached the kitchens. “The Roman pastry would have exerted a great influence on the art of Iberian confectionery,” writes Martinez. A quick example: the *cuchíllo*, “a kind of sweet fritter made by passing the semiliquid dough through a funnel in order to let it drop on hot oil and fry it, so they adopt unexpected and grotesque shapes, then they were coated with honey or mead.” We also owe the Romans the existence of the *yollo* dough, which is now used to prepare cakes and empanadas.

Many years later, the Spaniards would experience the influence of another important invasion: the invasion of the Islamic peoples of North Africa. These arrived at their destination with the greatest treasure slipping through their fingers, stolen.

Among the Moorish desserts of those times, Martinez Llopis emphasized the *kasas*, which were made with bread pieces fried in abundant oil and then covered with honey, sprinkled with rose water and mixed with sugar, cloves, chopped almonds and candied, and that could well be the ancestors of our Peruvian *sunafute*. He also refers to the *halus*, which was prepared with sifted sugar and chopped and crushed almonds, ingredients that were kneaded with rose water and almond oil, to form little round fritters that were taken to the oven. Omitting the detail of the oven and the rose water, the formula is almost identical to that of our marzipan.

Finally, Martinez Llopis tells us that the Spanish confectionery “made in the Jewish quarters before the Sephardic expulsion decreed by the Catholic Monarchs in 1492” also influenced the Spanish confectionery, although to a lesser extent. Confectionery of Sephardic origin are, for example, fruit preserved. And among these, quince preserve, which is exactly the same as the one we prepare today.

### Cloister Secrets

It is in the homes of the viceregal Lima where, for the first time in Peru, *dulces de perol* (traditional desserts prepared in large pots) are cooked, sweet fritters are fried or whites are whisked. However, the most accurate and important data related to the preparation of desserts comes from the convents of cloistered nuns. In addition, as the historian Eduardo Dargent Chamon states in his book *La cocina monacal en la Lima virreinal* [The Monastic Cuisine in the Viceregal Lima], the colonial monastery was, in a certain way, a reflection of the way of eating of an important sector of society at that time and “the social distribution of women that lived in these monasteries was similar to that of the city in which they were established, and if they are important it is because, unlike private households, monasteries had detailed accounts of the products that were acquired, received in donation, and spent.” By 1675, for instance, the population of nuns in Lima’s monasteries accounted for twenty percent of the city’s female population.

Dargent has carefully reviewed convent documents (not only from Lima) and found, in addition to the lists of most consumed products in these places—large quantities of milk, eggs, and fruits—references to some desserts prepared by nuns (17th century) such as *fríol dulce* [sweet bean cake], *amarr dulce* [rice pudding], quince or eggplant preserve, *canot dulce* [sweet potato cake] and *esquijon dulce* [sweet cottage cheese mass]. He also supports that from 1771 to 1774, “in the revised accounts of the monastery of St. Catherine of Siena in the city of Cuzco, an important part refers to the consumption of sugar both in the direct delivery to the nun and in the preparation of marzipans, blood sausages, collations, turrones de alicante, citrus preserves, peaches in syrup, quince preserves, alfajor, manjar blanco, rice and boxes of sweets.”

On the other hand, the historian affirms that in the 18th century the most mentioned desserts in the convent registers are *arroz con leche* [rice pudding] and *feijões con dulce* [sweet bean cake]. “The records also mention *maizamorras monadas* [purple corn pudding] and *maizamora de levaíches* [yeast pudding], quinoa con dulce [quinoa pudding], *cajetas* de concren and *manjar blanco* [sweet milk filling], *torajas de dulce* [sour cake], and egglants preserves. As ready-made sweets, which could be called typical pastries of monasteries, a list of St. Clare is known and it mentions, besides coquetas en conserva and aubergines preserves, grapefruit jujus, quince jellies, peach preserves, and sweetened walnuts”.

### Appraising Sweets

It is worth noting here a couple of comments from two 19th century chroniclers, who support the great confectioner prestige of the cloistered nuns. First, we have the comments of Flora Tristan—she arrived from Paris to Arequipa in 1833 to claim the inheritance that her uncle Pío Tristán had presumably left her, when she brought in, on one of the most beautiful trays of Parisian industry, various kinds of excellent tarts made in the convent, wines of Spain in beautiful jars of cut glass and a superb glass of the same crystal and engraved with the coat of arms of Spain.”

About St. Catherine, she wrote: “In each cell all the nuns spoke at one time amid laughs and occurrences, and they all offered us cupcakes of innumerable species, sweets, creams, nib sugar, syrups, and Spanish wines. It was a continuous series of banquet.”

The researcher Sergio Zapata, for his part, gathers in his *Diccionario de gastronomía peruana tradicional* [Dictionary of Traditional Peruvian Cuisine] these comments on the Lima convents left by Jean Descola in *La vida cotidiana en el Perú en tiempos de los españoles 1710-1820* [The Daily Life in Peru in Times of the Spanish Rule 1710-1820]. “Each of these communities prides itself on some special candy that it recommends to the public for its appreciation. St. Rose has its *maizamora* al camin, specie of mush exposed at night in the pots of the convent, where the frost offers a particular quality. St. Catherine excels in the preparation of cakes, among the desserts preserved in almond milk: we have the manjar blanco. In the Carmel nous boosts of its honey fritters sprinkled with gold leaves and sequins”.

### Progenies and Regions

With the beginning of the Republic, many people who appeared during the Viceregal continued to sell sweet and salty products on the streets of the capital. In his book *La apótesis histórica, descriptiva, estándica y de costumbres Lima: Historic, Descriptive, Statistical, and Costumbrist*, by Manuel Atanasio Fuentes, *El Murciélago* [*The Bat*], tells us about the progeny (street-sellers): bizcoches (biscocho seller), tisanera
**PURPLE CORN PUDDING**

**Ingredients**
- 50 g apricot
- 50 g huasillas (dried peaches)
- 50 g prunes
- 50 g pears, dried
- 50 g peaches, dried
- 1 ½ kg purple corn kernels
- 4 l water
- 2 quinces
- 1 large pineapple
- 2 cinnamon sticks
- 4 cloves
- 4 cups white sugar (or brown sugar, if preferred)
- 200 g sweet potato flour
- 2 lemons
- Ground cinnamon to sprinkle

**Preparation**
Soak the apricots, huasillas, prunes, pears, and peaches in warm water one day in advance. Bring the purple corn kernels to a boil (mazamorra tastes like this) in a large pan with 4 liters of water. Peel the apricots, pineapple, and apples. Put the skins in the pan with the purple corn. Add the cinnamon sticks and the clove and boil for a few minutes until the liquid gets a dark purple color. Strain the liquid and set aside 1 cup. Return the corn to the pan and boil. Strain the liquid in a fine sieve and dispose of the corn. Add to the liquid in the pan: sugar, dried fruits (previously soaked, pineapple, apricots, and apples, all of them diced). Bring to a boil again. Dissolve white sugar in the cup with the liquid reserved, tip in the pan and boil for at least 25 minutes. Remove from heat and add the lemon juice. Sprinkle with ground cinnamon and serve.

**LUCUMA PIE**

**Ingredients**
- 2 cups of condensed milk
- 2 cups of evaporated milk
- 2 kg lucuma, thoroughly washed and pureed
- 4 yolks

**Preparation**
Wash the lucumas, pit them, and process the lucumas in the food processor with little water. Sieve or strain the puree. Set aside. Apart, pour condensed and evaporated milk in a pan with a thick base and simmer until obtain a consistency similar to that of dulce de leche [three milk cake]. Once it is completely cool, add the yolks one by one. Finally, add the lucuma puree (this must not be cooked). Refrigerate.

**CHERIMOYA AND PRALINE PIONONO**

**Ingredients**
- 5 eggs at room temperature (separate yolks and whites)
- ½ cup of white granular sugar
- 1 spoonful of vanilla essence
- ½ tsp salt
- ¾ cup of white grainy sugar
- 1 l beaten egg (this must not be cooked)
- 1 praline recipe
- 2 cups of cherimoya pulp coated with little orange juice so it does not turn black
- 1 1 beaten chantilly-like single cream similar

**Filling:**
Sweet milk (boil a can of condensed milk for two hours. Open it once it is cool)
1 praline recipe
2 cups of cherimoya pul coated with little orange juice so it does not turn black
1 l beaten chantilly-like single cream similar

**Praline:**
- 1 cup of white sugar
- 1 cup of pecans, chopped

**Preparation**

**Pionono:**
Preheat oven to 375 °F (190 °C). Brush a cookie tin of 18 x 12 inches high. Line it with parchment paper and brush with oil. Flour and shake off the excess of flour. Mix the yolks in a beater with ½ cup of white granular sugar. Beat until double the size of the flour mixture (4-5 minutes). Transfer the mixture to another bowl. Beat the whites in a clean and dried bowl until foamy. Add sugar while beating. Beat for 3 minutes. Mix the yolks and whites with the rubber spatula, in 2 or 3 additions. Incorporate flour, vanilla, and salt. Mix well. Pour the dough uniformly in the pan previously prepared and bake between 12-15 minutes until the pionono is golden and the borders slightly risen. Put a clean towel on the worktable and sprinkle the powdered sugar. Turn over and put the pionono on the towel, and remove the paper and tin, and roll it with the towel on it. Unroll once it is cool. Spread the pionono with the dulce de leche mixed with chantilly and praline; finally, add the cherimoya pulp.

**Cherimoya and Praline Pionono:**
Use the towel to rise the large part of the pionono and roll it with a towel. Garnish with chantilly cream and praline.

**Cherimoya:**
A couple of white sugar
1 cup of pecans, chopped

**Preparation**
Put pecans in a baking sheet and brown them slightly. Put aside. Put sugar in a small pan and bring to simmer to prepare the caramel. Stir constantly so it does not stick. Add the pecans immediately once the caramel is ready. Mix quickly and pour the dough on a baking sheet previously oiled. Grind the dough in the mortar once cool and hard until it is thick.

**Pionono:**
Preheat oven to 375 °F (190 °C). Brush a cookie tin of 18 x 12 inches high. Line it with parchment paper and brush with oil. Flour and shake off the excess of flour. Mix the yolks in a beater with ½ cup of white granular sugar. Beat until double the size of the flour mixture (4-5 minutes). Transfer the mixture to another bowl. Beat the whites in a clean and dried bowl until foamy. Add sugar while beating. Beat for 3 minutes. Mix the yolks and whites with the rubber spatula, in 2 or 3 additions. Incorporate flour, vanilla, and salt. Mix well. Pour the dough uniformly in the pan previously prepared and bake between 12-15 minutes until the pionono is golden and the borders slightly risen. Put a clean towel on the worktable and sprinkle the powdered sugar. Turn over and put the pionono on the towel, and remove the paper and tin, and roll it with the towel on it. Unroll once it is cool. Spread the pionono with the dulce de leche mixed with chantilly and praline; finally, add the cherimoya pulp.

**Cherimoya and Praline Pionono:**
Use the towel to rise the large part of the pionono and roll it with a towel. Garnish with chantilly cream and praline.
MAURO CASTILLO

Eulogy to Light

Alfonso Castrillón Vizcarra*

Born in Azángaro, Puno in 1946, Mauro Castillo lives in Arequipa where he studied in the Escuela Regional de Bellas Artes Carlos Baca Flor [School of Fine Arts]. Castillo has had individual exhibitions in different cities in the world and is a Fulbright scholar. The Cultural Center Inca Garcilaso of the Ministry of Foreign Affairs launched a recent anthological exhibition of his work.

The old technique of watercolor has developed its own language from its ancillary position, as a sketch of future oil paintings, until achieving the qualification of work of art in itself. I explain myself. From the 14th century Cennino Cennini’s recipe book has described a procedure to highlight the sketches of characters with cloths by means of a black and watery ink that later extended its range to the other colors mixed with gum Arabic. Over the centuries, the technique spread throughout Europe, especially in England, where William Turner took it to the highest levels of creativity and excellence.

It is likely that the technique arrived to the Americas, and consequently to Lima, with the Italian and Spanish artists and that over the years it was influenced by other master European travelers who reveal the subtleties and secrets of its application in costumbria prints and vedute of great quality (Léonce Angrand, Mauricio Rugendas, and others).

But where it has developed plausibly and virtuously is in Arequipa, perhaps because of the quality of its light, its clear sky or the unforgettable example of Vinatea Reinoso, to the extreme of talking about an "Escuela Arequipeña" of watercolor. The names of Núñez Ureta, Luis Palao, Ramiro Pareja, Germán Alarcón (Kinkulla), form a list of artists already consecrated by critics.

Special mention deserves Mauro Castillo, who, although born in Puno, is an Arequipeño by adoption; an artist who has dedicated all these years to the development of the watercolor, adapting procedures that make of his proposal an example of tradition and at the same time of originality.

Scholars have noted, on the one hand, the difficulties of working with watercolor: the brushing on the card is sudden and leaves no room for doubts and corrections; but, on the other hand, forces the artist to continuous exercise and virtuosity. This is how the white of the canvas is incorporated into the language of color as zones of rest that alternate harmonically. Another procedure used by Castillo is the work on the wet cardboard that when receiving the color, it spills over the surface, giving the impression of mist and remoteness. Its use makes us think of the old concept of "local color" which, according to Milizia (1797), is the color of each object weakened by remoteness.

To this weakening contributes the air interposed.

I wonder, is Castillo an Impressionist? In my opinion, no, not in the technique but, yes, in the sensitivity, because of the prominence of light in its subjects. It does not juxtapose colors to deceive our eye; it works with light strokes that force him to follow the description of the subject. The first way is an active retina; the second, a surprised vision, like photography.

As for the subject (soggetto), Castillo finds great pleasure in reproducing what his curious look gets from the environment: hamlets, markets, churches, camelid groups, where the contribution of drawing is minimal, a reference to locate his figures in space, because the rest is entrusted to the stain, to a work of overlaps that bring chromatic surprises, or save the emptiness of whites, always applying first the weak ranges to end with the dark and defining ranges.

Mauro Castillo, follower of a hundred-year-old tradition that reveals the life of the Andean man and his landscape, has a well-earned position within the group of artists from Arequipa.

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