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Sombrero con cintas [Hat with ribbons], by Luis Solorio. Oil on canvas. 2011. 95 × 125 cm.

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JUAN PÉREZ BOCANEGRA A CONFESSIONAL FROM THE ANDES

Bruce Mannheim*

Published in Cusco, printed in facsimile edition, the 1631 *Ritual Form*,
a confessional manual of famous priest from Andahuaylillas.

The author of *Ritual Form*, Juan Pérez-Bocanegra, or Juan Pérez de Bocanegra, (d. 1645), was the parish priest of Andahuaylillas doctrine, also known in the 17th century as "the small Antahuaylla creed." Pérez-Bocanegra was a secular priest, i.e., he did not belong to any specific religious order, although he followed the Third Order of St. Francis; this means that he fully supported the creeds of the Franciscans but was not bound to its discipline. The *Ritual Form* reveals deep familiarity with the Andean rural life, including information on dream interpretation and other forms of divination, marriage rituals, and so on.

As a member of Third Oder Secular of St. Francis, Pérez-Bocanegra was embroiled in a long jurisdictional dispute with the Jesuits, who coveted his parish as a Quechua language center for missionaries, similar to the Aymara language center that had been established in Juli. (They also had titles of several nearby farms). The *Ritual Form* was published during the period when the Jesuits controlled the parish. Pérez-Bocanegra's dispute with the Jesuits also came across in his translation style and in his practical recommendations. The Third Council of Lima (1583), controlled by the Jesuits, recommended that priests train Andean native followers who liked to hear confessions to register such confessions with their *kipus* and to serve as confessors to their community. Pérez-Bocanegra explicitly discouraged such practice. While the Third Council favored the use of neologisms such as *I ñiy* (literally 'say I,' i.e., 'OK') in order to setoff for the absence of a concept of "belief" in the southern Peruvian Quechua language, Pérez-Bocanegra much preferred to use constructions with the usual form of the verb "to say", the innate way of attributing beliefs in the Quechua language. The Third Council of Lima was distressed translating Christian religious vocabulary, and finally recommended the use of Spanish loans or calque in order to



Photo: Raúl Montero Quipe

to the halves [moieties] used in the Andahuaylillas village, p. 619), we know that the text was written in Quechua from Cusco-Collao; all linguistic – grammar, lexical and spelling – evidence is consistent with the origin of this dialect. However, Pérez-Bocanegra did not mark the glottalized and aspirated consonants of the colonial Quechua from Cuzco. We know what variety of Quechua he was using in his writing because of his use of the epenthetic h at the beginning of words which-based in comparative evidence- have glottalized sounds. Pérez-Bocanegra is consistent in distinguishing between two phonemes of colonial Cuzco Quechua, the s <pm: This should have a beam below the laminar s> (such as the s in current Cuzco Quechua), represented with a ç in spelling (c before i & e, and z at the end of syllables) and the apical s <nb: This should have a point below the s>, written as s (ss between vowels).

The *Ritual Form* reflects both ecclesiastical and theological policies concerning its composition. For nearly a decade of Pérez-Bocanegra's tenure as priest of Andahuaylillas, the Jesuit challenged his control of the parish with the bishop of Cusco; the dispute was even brought before the Council of the Indies in Spain. The Jesuits claimed the parish as a doctrine engaged in the training of priests in indigenous languages, like its doctrine in Juli, taking over its control from 1628 to 1636.³ One of the outcomes of this dispute is the impressive temple -itself a testimony to colonial art and architecture. The site of the ancient baptistery has the baptismal formula embossed in five languages: Latin, on a medal held by three angels; in Spanish on the fresco painted around the door; in Quechua (*Noca baptizayqui Yayap Churip Espiritu Sanctop Sutinpi Amen*) on top of the lintel arch; and in Aymara and Puquina on the pillars. The temple itself was carefully structured to serve as an educational vehicle and a map of the stages of Christian devotion,

of the pastoral and theological project of the *Ritual Form*, which laid between two cracks, one between pre-Hispanic rituals and practices and those mandated by the Church and the other one between the Franciscan and Jesuit theologies regarding the nature of the Virgin Mary.

Ritual Form

The *Ritual Form* is a 720-page confessional handbook. The main text is written in the Quechua from Cuzco in the early 17th century², followed by a free translation into Spanish. Three Quechua hymns or songs, without any translation, follow the main text. Based on internal evidence (including a reference

so sumptuously adorned that it is popularly known as "the Sistine Chapel of Peru." The illustrations painted on the upper level of the nave of the church illustrate the life of the patron saint of the parish, Saint Peter (MacCormack 1998).

Pérez-Bocanegra approached the issue of indigenous pastoral in an extremely different way from the one usually sponsored by the Third Council. The Third Council approached the evangelical persons by explaining the Christian doctrine through a controlled collection of sermons, while Pérez-Bocanegra made an effort to understand the pagan practices and where possible to formulate the Christian doctrine through native religious images, the result of which is a syncretic integration of Andean and European images; syncretic not in the sense that the European forms would 'disguise' indigenous practices but in the sense that religious practices recommended by Pérez Bocanegra could themselves be interpreted simultaneously from different cultural and religious perspectives.

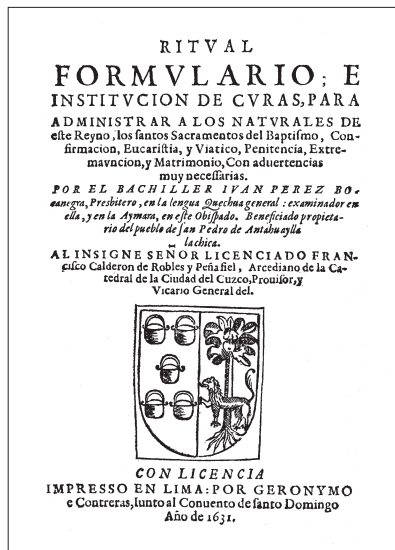
The text is published in the Cuzco Quechua and in Spanish, though the Spanish text paraphrases the Quechua writing rather than translate it. The typical practice for religious works in Quechua at that time was to divide the Quechua text into segments to put the Quechua and Spanish texts in the same page. However Pérez-Bocanegra put them in sequence so that the translation into Spanish would appear after the main text in Quechua (sometimes two or three pages later). I think Pérez-Bocanegra used both the arrangement of the text in his position as general examiner of Quechua in the bishopric to overshadow their translation and evangelism strategies. For example, only after careful consideration of the text, did the reader recognize that the word 'God' in the Quechua text is, at times, replaced by the name of the Huanacauri hill in Quechua. Those who wrote in Quechua in colonial times struggled in their translations with the theological boundaries, in a more careful manner. Hence, we can assert that Pérez-Bocanegra's translation practices reflect both a specific theology and a specific policy of evangelization within the options provided by the colonial Church.

For example, the *Hanaq pachap kusikuynin* hymn (one of three songs added to the main text) identifies Mary with the Pleiades. The hymn-of which

Pérez-Bocanegra was probably the author- is the first issue of vocal polyphony published in the Americas.⁴ The melody is based on a Spanish folk song, ¿Con que la lavaré? [What shall I wash it with?] It keeps an ambiguous pattern between the poetic form identified as a "Sapphic verse" written within the verse principles of the Age of Gold in Spain used by Perez-Bocanegra (a form also used by Ore) and the Quechua traditional binary parallelism. Also the imagery of the hymn leads to multiple interpretations. On one hand, he uses the European classic images used for the Virgin: City of God, which carries mankind in its arms, supporting the weak. Even celestial images, with which the hymn is saturated, have their roots in European poetic imagery and iconography. The association of Mary with the moon appears in a painting by Diego Velázquez; the distance between Mary *maris stella* ('Mary Star of the Sea') and (13) *Chipchykacha qatachillay* ('Shining Pleiades') is short. But the specific configuration of images and epithets in the hymn have a clear strangeness within the European tradition, evoking the fruitfulness of the Virgin Mary, celebrating her as the source of agricultural

fertility, and brocade weaver, and systematically identifying her with celestial objects with female devotion in the pre-Columbian Andes: the moon, the Pleiades, and the constellation of dark cloud of a llama and her calf. The ambiguity, at the level of poetic structure, is replicated in the hymn's images. *Hanaq pachap kusikuynin* is both a hymn to Mary and a hymn to the Pleiades and other celestial objects worshiped by the natives of the Andes. Again, there is no single interpretation of the hymn, while a Catholic priest could see it as an acceptable vehicle for devotion to Mary, a Quechua farmer could find a comfortable continuation of his old religious practices, without either interpretation prevailing.

In conclusion, the work of Pérez-Bocanegra is of the utmost importance for understanding the Christianization of the Andean region and Andeanization of Christianity from the perspective of a provincial priest, offering a detailed view of the religious syncretism processes that actually occurred in the rural boundaries of the 17th century. Moreover, institutional disputes feeding into the working matrix allow us to see the links between local processes



of syncretism and cultural policy of the colonial church in as broad a sense as possible.

Excerpt from the Article "Reading John Pérez-Bocanegra, his Ritual Form and Hanaq pachap kusikuynin Ritual" by Bruce Mannheim, in the book *Ritual Form and institutions for priests to manage the natives of this kingdom* ...by Juan Perez-Bocanegra, 1631; reprinted by the Publishing Fund of the National University of San Antonio Abad of Cusco, 2012.

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- 1 V. Stastney 1982.
- 2 For more information on the linguistic nature of the Ritual Form, cf to César Ilier's chapter in this volume and to Mannheim (1992).
- 3 Cisneros 1601: 285; Provincial Vázquez 1637; Vargas Ugarte 1960: 368-369; Hopkins 1983: 186-190.
- 4 Stevenson 1968: 280.

Facsimile of the Hanaq pachap kusikuynin hymn

708 O RACIONES

TIPLE.

Hanacpachapcussicuinin, huaracaeta muchascaiqui,

Yupai rurupucoc mallqui, runacunap suyacuinin,

Callpannacpa quemicuinin, huac yascaita.

TENOR.

Hanacpachapcussicuinin, huaracaeta muchascaiqui,

Yupai rurupucoc mallqui runacunap suia

cuinin, callpannacpa quemicuinin, huac yascaita.

DIVERSAS. 709

ALTO.

Hanacpachapcussicuinin huarancaeta muchascaiqui,

Iupairuru pucocmallqui, runacunap suia

Cuinincallpannac paquemicuinin, huac yascaita,

BAXO.

Hanacpachapcussicuinin, huarancaeta muchas

caiqui, Iupai ru rurupucocmallqui, callpannacpa

quemicuinin runacunap suia cuinin, huac yascaita,

Zz 3

Translation:
Happiness from the sky / One thousand times I love you / Tree of countless fruits / People's hope

CARLOS GERMÁN BELLI A CYBER FAIRY POET

Mario Vargas Llosa *

A closer look at the writing of one of the key figures of the Contemporary Latin American poetry.

Carlos Germán Belli is a unique case in the poetry written in Spanish. He had no predecessor or disciples. He discovered poetry while still in school and by reading Rubén Darío, by his own admission. As a poet, he has followed a personal path, creating, as Borges says, his own precursors and building insolent and amazing poems that, over the years, have been recognized as the most profound and original poetic pieces of our time.

This recognition has been slow because Belli's poetry is not easy and makes no concessions to readers. His poetry challenges and encourages readers to discover and enjoy it, to review the most elementary notions of what in the broadest sense of such words the expression poetry and beauty actually mean.

Everything is disconcerting in this work, starting with his very diverse sources. Surrealism, Lettrism, and the so-called avant-guard trends have left their

imprints in his poems, as have the great poets of the Golden Age, and the classics such as Petrarch. But no less important in giving Belli's poems a unique twitch have been the Lima lingo and the sayings and proverbs of the slums, perfectly interwoven with cultism and the most elaborate archaism expressed through images, metaphors and allegories as unexpected as truculent.

All this seems to indicate that Belli's poetry is formal and experimental, a search for innovation and daring streaks in mastering words, rhythm, stanza, and verse. And, indeed, it is; but only in a second stance, because, in truth, this unique and crafted poetry, so exquisitely mannerist, is imbued with experiences, passion, and suffering. It is a dramatic testimony of everyday life, frustrations, miseries, disappointments, chimeras, and petite occurrences which the poet exhibits so blatantly and anxiously, concealing them with luxurious clothing, like a purulent,

lent, ruinous, old, toothless entity wrapped in ermine and luxury jewelry.

The formidable grotesque contrasts of which Carlos Germán Belli's poetry is made are humanized by humor -another constant trait of his poetic world. At times his humor is biting, while at others it is belligerent and fierce. This is a kind of humor that makes you laugh and startle at the same time, and which entices you to reflect on all those things that make the poet laugh and mock: human condition, transcendence, freedom, destiny or fate, time, old age, death, and loneliness. I know of no poet in the Spanish language embodying better than Carlos Germán Belli what André Breton described as "black humor" in his famous anthology.

In Belli's poems a zebra licks the mutilated thigh of a girl; two boluses converse in the poet's "lay stomach" and wonder where they are going; the poet himself, a poor clerk of Peru, dismembered "even the strong are worn-out," and there is a place called "Bofedal" where sorrows and pains are deposited by all human beings who, like the poet, feel this is a world of desolation and ruin. No wonder a fetus about to come into this awful world puckers his forehead and raises his eyebrows scared at such outlook. When this child grows up and takes over his despicable human fate, he will definitely end up worshipping the Cyber Fairy, the grotesque fetish alien that, from an early age, officiates in Belli's poetry as a matron and goddess, so artificial and baroque, so macabre and absurd, as this reckless humanity, lost, and suffering that has turned it into his divinity.

The gloom that trickles Carlos Germán Belli's poetry is both historic and metaphysical. It is related to the social conditions, which multiply injustice, inequality, abuse, and frustration, and existence itself, a condition which guides humans to a fate of pain and failure. Now, if this voice that sympathizes with herself so abjectly, and which bemoans, complains, and protests, and at times seems to enjoy it as a masochist, were just that, sheer desperation, perpetual tear, it would hardly wake the spell and adhesion always required by good poetry. And that is the case

Belli's poetry: as the reader learns how to decrypt its key elements and enters its labyrinths, reveals the treasures hidden beneath those hopeless weeping masks: immense tenderness, piety unblemished by the moral and material misery of those who suffer and are unable to withstand the onslaught of a life they do not understand that shakes and knocks them down as a cyclonic wind or a sudden surge. Piety, humanity, solidarity with those who suffer from suffering itself under tinsel and wailing, a heart that bleeds, drop by drop, and endorses the pain that permeates the world: that is what Belli's poetry depicts.

I say "depicts" in a theatrical sense of the word because Belli's poetry is also performing arts. We have already seen some of the bizarre, grotesque, and pathetic characters who star in this macabre comedy: they are just a sample of the motley crowd of scarecrows, human and nonhuman, parading through this caricature and fantastic universe.

Yet, like pessimism, the woe-filled and farcical features in this nightmare with black humor in the poetic world of Belli are humanized by the pure feeling this quirky comedy awakens as a result of its authenticity, its suggestive strength, and truthfulness. It is a playful, circus world, but the poet does not play with it, or, in any case, plays with the seriousness with which someone bets his life, risking everything he has and is in that game of life and death.

I started reading Belli when he published his first poems, back in the 50's, in the magazine "Mercurio Peruano" and after reading only half a dozen of his texts I realized he was a new voice, with powerful lyrical solvency, and great imaginative boldness, capable as only great poets know how of producing these transformations consisting in turning beautiful ugly things, in making inspiring forlorn pitiful issues, and turning into gold i.e. poetry: whatever he touches. Everything Carlos Germán Belli has written since has only confirmed and enriched his extraordinary gift of poetry.

Foreword to *Los Versos juntos. Poesía completa* [Collections of Verses. Complete Poems.] (Sevilla 2008).

THE REPUBLIC OF POETRY

The Inca Garcilaso Cultural Center of the Ministry of Foreign Affairs opens "The Republic of Poetry. An Anthology of Peruvian Poetry 2014-2021" series with a recital by Carlos Germán Belli and an exhibition showing his work.

CAVILACIÓN DEL CAMINANTE

Diariamente camino siempre
Por la faz del sublunar mundo
Para preservar la salud,
Y de preferencia en un parque
Donde plantas y animalillos
Viven codo con codo en paz;
Y por allí feliz discurro
Sin reparar que a unos seres,
Justo como yo en plena vida,
Involuntariamente piso.

Y a la verdad qué bien estoy,
Aunque rápido asesinándolos
A quienes acá abajo yacen

A rastras entre suelo y cielo
Sin poder esquivar la muerte
Que les llega así de improviso
Cuando alguien viene en dos zancadas
Y con la suela del zapato
Sin más ni más así deshace
Cada mínimo hijo de Dios.

He aquí la multitud de hormigas
Que dan el suspiro postrero
A causa de las mil pisadas
Del caminante cotidiano
En homicida convertido,
No queriéndolo, no, sin duda;
Mas tales son las circunstancias
En que un gigante humano mata
Al animalillo invisible
E inerme ante el andar ajeno.

Es el más inexplicable hecho,
Y por añadidura absurdo,
Que alguien por preservarse a fondo
—¡Tal como yo cada mañana!—
De un tajo la vida le siegue
A aquel que nunca daña a nadie
Ni a los imperceptibles seres;
Que el firmamento entonces caiga,
Igual que un castillo de naipes,
Sobre mí un mal día. Así sea.

EN *EL ALTERNADO PASO DE LOS HADOS* (2006)

A MI HERMANO ALFONSO

Pues tanto el leño cuanto el crudo hierro
Del cepo que severo te avasalla,
Unidos cual un órgano hasta las plantas,
No solo a flor de cuero,
Mas sí en el lecho de tu propio tuétano,
Que te dejan cual ostra
A la faz del orbe así arraigado;
Y el leve vuelo en fin
Que en el cerúleo claustro siempre ejerce
El ave más que el austro desalada,
¿Cuánto a ti llegará?
Mientras abajo tú en un aprisco solo
No mueves hueso alguno
Ni agitas ya la lengua
Para llamar al aire;
Pues en el orbe todo viene y va
Al soplo de la vida,
Que pródigo se torna
Para muchos y a no más otros pocos,
Áspero, vano o nada para siempre.

EN *EL PIE SOBRE EL CUELLO* (1964)

A THOUGHTFUL WALKER

Every day I walk ubiquitously
On the face of the sublunary world
To stay healthy,
And preferably in a park
Where plants and creatures
live side by side in peace;
And around here I stroll happily
without noticing that I involuntarily
Step on some creatures that,
Like me, are fully alive.

And, honestly, I feel so good,
Although quickly murdering
Those who lie here below

Crawling between ground and sky
Unable to dodge death
Which catches them by surprise
When someone comes in two strides
And with the shoe sole
Without further ado destroys
Every minute child of God.

Here is the multitude of ants
Which give the last sigh
Because of the thousands of steps
of the everyday walker,
Turned into a murderer,
Not willingly, certainly not;
But such are the circumstances
In which a giant human kills
The invisible and defenseless
creature smashed by the strange walk.

This is the most inexplicable,
And absurd, event
Where somebody, deeply conceited
—Like me every morning!—
with a single strike takes the life of
a creature who never hurt anyone,
not even the invisible beings;
The sky shall thus fall,
Like a house of cards,
upon me on a rainy day. So be it.

EXCERPT *EL ALTERNADO PASO DE LOS HADOS*
[THE ALTERNATE STEP OF FATE] (2006)

TO MY BROTHER ALFONSO

Both wood and raw iron
on the snare that harshly traps you,
joined like an organ to the plants,
not just on your bare skin,
But, actually, through to your own marrow,
leaving you exposed
to the face of the world;
And finally the mild flight
that in the cerulean cloister, the bird
always takes more so than the south wind,
How much will you get?
While you are down in a single fold
You do not move any bone
Nor do you move your tongue
To call air;
For the orb comes and goes with all of this
With a breath of life,
you become prodigal
For many and few others,
Rough, vain or anything forever.

EXCERPT FROM *EL PIE SOBRE EL CUELLO* [A FOOT ON THE NECK] (1964)



C. G. Belli, 1933.

¡OH HADA CIBERNÉTICA...!

¡Oh Hada Cibernética!, ya libranos
con tu eléctrico seso y casto antidoto,
de los oficios horribos humanos,
que son como tizones infernales
encendidos de tiempo inmemorial
por el crudo secuz de las hogueras;
amortigua, ¡oh señora!, la presteza
con que el cierzo sañudo y tan frío
bate las nuevas aras, en el humo enhiestas,
de nuestro cuerpo ayer, cenizas hoy,
que ni siquiera pizca gozó alguna,
de los amos no ingas privativo
el ocio del amor y la sapiencia.

EN *¡OH HADA CIBERNÉTICA!* (1962)

OH, CYBER FAIRY...!

Oh, Cyber Fairy! deliver us
with your brain power and chaste antidote
from the horrid human trades,
which are like infernal embers
lit since time immemorial
by a bold henchman of fires;
oh lady! safeguard the alacrity
from the rage and cold north wind
blowing against the new altar, the smoke in
the air,
our former body, ashes today,
that did not even enjoy at all,
of the common lords
of love and wisdom.

EXCERPT FROM *¡OH HADA CIBERNÉTICA!* [OH,
CYBER FAIRY!] (1962)

CARLOS GERMÁN BELLI (Lima, 1927) is recognized as one of the most important poets of Spanish America. Among his major books are: *¡Oh Hada Cibernética!* [Oh Cyber Fairy!] (1961); *El pie sobre el cuello* [A foot on the neck] (1967); *Sextinas y otros poemas* [Sestina and Other Poems] (1970); *En alabanza al bolo alimenticio* [Praise to the bolus] (1979); *Los talleres del tiempo* [Workshops on Time] (1992); *Sextinas, villanelas y baladas* [Sestinas, Villanelas, and Ballads] (2007); *Los Versos juntos 1946-2008. Poesía completa* [1946-2008 Collections of Verses. Complete Poems.] (2008). He earned the National Prize for Poetry (1962), the Pablo Neruda Ibero-American Poetry Prize (2006), Casa de las Américas José Lezama Prize for Poetry (2009), and has been nominated to the Cervantes Prize and the Queen Sofia Prize for Iberia-American Poetry.

THE ART OF WRITING ESSAYS

Guillermo Niño de Guzmán*

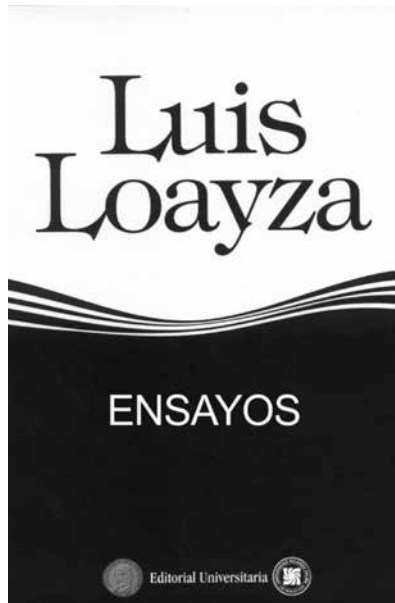
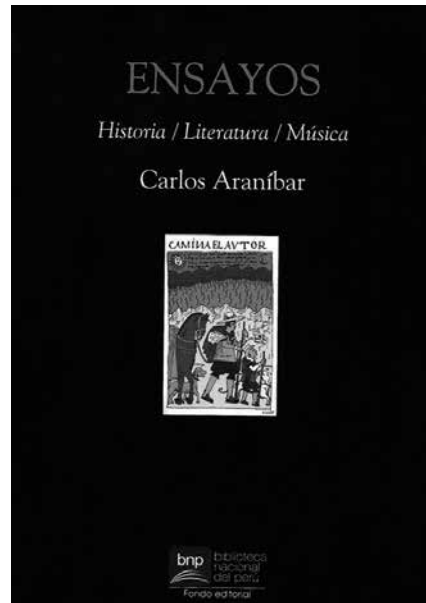
Collection of Essays by Luis Loayza and Carlos Aranibar, essential prose writers for Peruvian literature.

In the so-called 50's Generation, one of the most brilliant Peruvian artists and intellectuals generations of the twentieth century, literature plays a key role, particularly poetry and narrative. The years following World War II were decisive for the development of our modern literature, with the advent of poets like Eielson, Sologuren, and Blanca Varela; storytellers like Ribeyro, Congrains, and Vargas Vicuña; and novelist like Vargas Llosa (who could be considered the youngest of that generation, if we agree that its members were born between the early 20's to mid-30's), just to mention a few names from a much longer and varied roster. In this context, we wish to highlight the work of two forebears of a less explored stream – a school that in their hands reached very high peaks: we are specifically referring to Carlos Aranibar and Luis Loayza, and the art of writing essays.

As is known, essays is a rather free and forceful genre of prose, capable of assimilating various expressive modalities, as it combines narrative and critical analysis; testimony and remembrance; and scholarly comments and speculative thought. Surely, they call for reflection, but their ultimate grace lies not only in the sharpness of the author's observations but in tone and depth of language used to craft his speech. Since the Frenchman Michel de Montaigne shaped the genre in the 16th century, it has become a very attractive form of creative freedom for literary expression and unsystematic character.

Carlos Aranibar and Luis Loayza are not the only members of the 50's Generation who have stood out as essayists. Sebastián Salazar Bondy made a key performance with his piece *Lima, la horrible* [*Lima, a horrible place*] (1964), in which he shattered the myth of the capital being a colonial Arcadia. For his part, José Durand concocted, while in Mexico, an unclassifiable, full of short story inspiration, a book like *Ocaso de sirenas* [*Mermaids' downfall*] (1950), a jewel amalgamating in the narrative prose and History, based on documents from the chroniclers of the Conquest. Meanwhile, Ribeyro engaged in one of his most original projects with his so-called *Prosas apátridas* [*Stateless Prose*] (1975), in the wake of Montaigne and other French thinkers. Also, Vargas Llosa has released several short story books, in which he reviews other writers (Flaubert, Victor Hugo, Arguedas, Onetti, etc.) or addresses issues related to political ideas (*Entre Sartre y Camus* [*Between Sartre and Camus*], 1981), and contemporary art (*La civilización del espectáculo* [*Civilizing Entertainment*], 2012).

Born in 1928, Carlos Aranibar is an intellectual very closely tied to History, an expert on Inca Garcilaso y Guaman Poma de Ayala. A disciple of Raúl Porras Barrenechea, Carlos Aranibar was his personal secretary and was careful in following the path that would later outdo his mentor. This is the source of his interest in the chroniclers, regarding whom he is preparing a comprehensive study. Diligent and tenacious researcher, he has devoted many years to the academia. Professor emeritus at the San Marcos



National University; he has been director of the National Museum of History; and represents one of the last links in a humanistic tradition, which seems to be coming to an end in Peru, at least regarding to the group of men of letters capable of giving themselves to knowledge as if it were a ministry and of radiating to new generations his love for knowledge.

Aranibar developed his intellectual work with modesty and discretion, preventing his work from being better known. Owner of a vast culture, his attentions were not limited to his first vocational calling, as evidenced by the book he recently published, *Ensayos* [*Essays*] (Lima: National Library of Peru, 2013), whose subtitle (*Historia/Literatura/Música* [*History/Literature/Music*]) showcases the range his interests. Clearly the author is a historian, but he does not hide his enthusiasm for literature, so much so that two pieces in this volume are devoted to his colleagues from his generation Francisco Bendezú and Washington Delgado. In these texts, Aranibar, in addition to valuing the legacy of these poets, mentions episodes of their friendship, a common past, that flourished both in the patio of the school of Liberal Arts in the *La Casona* of San Marcos National University and in the legendary bar *Palermo* located opposite of the university premises.

One of the strengths of the collection (the essays, most of which were published by the wonderful magazine *Libros & Artes* [Books & Arts] of the National Library, edited by Luis Valera) resides in the fact that it reveals a true music lover. And Carlos Aranibar is in fact one and at superlative degree, as evidenced by his disquisitions on Bach and Mozart, as well as an enlightened and insightful approach to the musicality of the prose of Cervantes and Don Quixote, "the world's most beautiful novel." Aranibar knows what he is speaking about, but beyond such scholarship analysis (certainly, the analogy between music and literature requires a thorough knowledge of the art), what encourages the reader is that the author constantly spreads his curiosity, sharing his small or big findings and his aesthetic joys.

Aranibar dazzles when he deals with themes such as the relationship

between story and History, or when elaborates on the Inca Garcilaso y Guaman Poma de Ayala. His essays on Raúl Porras and Jorge Basadre are notable for reaching balance between the assessment of their contributions as historians and the testimony of his rapports with them. Picky and perfectionist, he does not hesitate to take out from under the sleeve a rare term, excluded from the current lexicon, yet essential for what he wants to convey. Clearly, Aranibar is addressing his peers, or, eventually, readers willing to accept the challenges of knowledge. However, we must acknowledge that sometimes he overdoes it and runs the risk of overplaying and falling into excessive intellectual baroques and delight, especially when he cannot contain his impetuous ideas and is too tempted to use such alien words.

Aranibar's refinement and delicacy are also present in the work of Luis Loayza, although he has a different pitch. His book *Ensayos* [*Essays*] (Lima: Editorial Universitaria, 2010), which includes three other pieces of that genre (*El sol de Lima*, [*The sun of Lima*], *Sobre el Novecientos* [*About the Nine hundreds*], and *Libros extraños* [*Odd Books*]), focuses on the world of prose. Born in 1934, Loayza studied law at the Catholic University, but end up engaging in professional translation. With his classmates Abelardo Oquendo and Mario Vargas Llosa, he began editing small publication ventures such as the *Cuadernos de Composición* [*Composition Bulletin*] and the magazine *Literatura* [*Literature*]. In 1955, he published *El avaro* [*The Miser*], a collection of fantastic prose revealing his esteem for Borges and his willingness to depart from the neo-realism that prevailed at the time. At the end of that decade, he went to Europe; then he returned and, after a couple of years, he left Peru again - this time forever. When he was abroad, in 1964, his only novel, *Una piel de serpiente* [*Snakeskin*], was launched in Lima.

Loayza opted to make a living as a translator in international organizations, although he continued with his literary activity almost secretly, away from intellectual circles. Reluctant to publish-it is not hard to imagine how selfcritical he was-, he devised a handful of excellent stories (*Otras*

tardes [*Other afternoons*], 1985), besides translating some of his favorite writers (Thomas de Quincey, Arthur Machen, Robert Louis Stevenson). But perhaps his most consistent work are his essays, whose beautiful and subtle texts have been polished with the care of a goldsmith.

Unlike Aranibar, Loayza remained out of the academic circles upon graduating as a lawyer. He probably studied law for practical reasons. After all, in the Peru of the 50's, thinking of embracing a writing career was little more than a chimera. However, his passion for literature remained intact, outside the public eye, as a precious commodity that one prefers to contemplate alone and refuses to show it to others. Moreover, we believe he afforded the luxury of writing for himself, for his own enjoyment, without any intention of claiming fame or recognition, something unusual in the world of literature.

It is possible that due to these circumstances, Loayza's essay writings were free of the obstacles writers are often subjected to when they thrive in an academic environment, where the methods of analysis and interpretation change and point to trends with such frequency that they remind us of the vagaries of fashion. Among other things, this is what makes Loayza unique and above all a consummate reader. His literary essays serve no critical model or make no use of any jargon. They are simple pieces and yet, as perceptive as any sharp academic work. Its charm comes from the neatness of his prose, the ease with which he threads his sentences and weaves his judgments. He has refined a style that aims to light and transparency. With his approaches to Inca Garcilaso, his assessment of Riva-Agüero, Valdelomar and authors 20th century writers, and his explorations of Joyce's *Ulysses*, Loayza has managed to turn any reading of his essays into an experience as creative and rewarding as reading a poem or short story.

In sum, Carlos Aranibar and Luis Loayza have made this genre an admirable intellectual exercise in which the taste for words, erudition, lucidity of thought, and critical imagination converge. Their approaches to essay writing are different. Aranibar usually prefers more arduous initiatives, matching his multidisciplinary interests, which may explain the exuberance of his prose; Loayza, however, feels at ease resorting to the literary domain and using as fine and incisive language as stiletto. (If we apply the famous distinction of Isaiah Berlin, there would be no doubt as to who would be the hedgehog and who the fox).

Finally, we must say they are both examples of zeal and discretion, modesty and elegance. Maybe, if they had more vanity, they would write and publish more, which would fill our delight.

* He has published storybooks *Caballos de medianoche* [*Midnight Horses*] (1984) *Una mujer no hace un verano* [*One Woman Does Not Make a Summer*] (1995) and *Algo que nunca será* [*Something That You Will Never Be*] (2007).

ACADEMIA STATE PATRONAGE

CARLOS BACA-FLOR

Luis Eduardo Wuffarden*

A retrospective exhibition at the Lima Art Museum and the publication of a rigorous catalog shed new light on the biography and painting of this remarkable artist, who appeared in the late 19th century.



La tocación natural [A Natural Calling], by Carlos Baca-Flor. Oil on canvas. 1886. 65.5 × 79 cm. Central Reserve Bank of Peru.

Since 1955, six years before its official opening, the Lima Art Museum (MALI) holds the most complete collection of works by Carlos Baca-Flor (1869-1941), the last great exponent of the Peruvian academia in exile. The acquisition of this comprehensive collection of paintings, drawings, sketches, and sculptures –after lengthy negotiations with his heirs in the artist's home-workshop in Neuilly-sur-Seine– would be the founding stone of the collections

at MALI, an institution called to showcase representative pictures of Peruvian art of all times. Hence the vast retrospective dedicated to Baca-Flor and complementary book, published in April 2013, also constitute an acknowledgment of the symbolic value of such a figure for the history of the museum, about to commemorate the 60th anniversary of foundation of the *Patronato de las Artes* [*Fine Arts Board*].

Carlos Baca-Flor. *The Last Exponent of The Academia Era* shows, for

the first time in a comprehensive, the artist's work while casting a new look at it: free from those prejudices, which for or against, have prevailed the appreciation of his legacy. From that perspective, one of the first thoughts that Baca-Flor's path inspires is the importance of the fine arts for the nationalist discourses of the 19th century and the strong patronage by the governments of the continent to this field of arts. Painting was certainly a discipline intended to embody the

cultural advancement of the young Latin American republics and to insert them into the community of "civilized" nations. Thus, Baca-Flor's training at the Academy of Fine Arts in Santiago, during the years of the Pacific War, and his failed trip for advanced studies to Europe, made the artist's return to his native country surrounded by a unique aura of patriotic exaltation.

At that time, the Peruvian diplomatic corps in Chile played a crucial role in the outcome of this

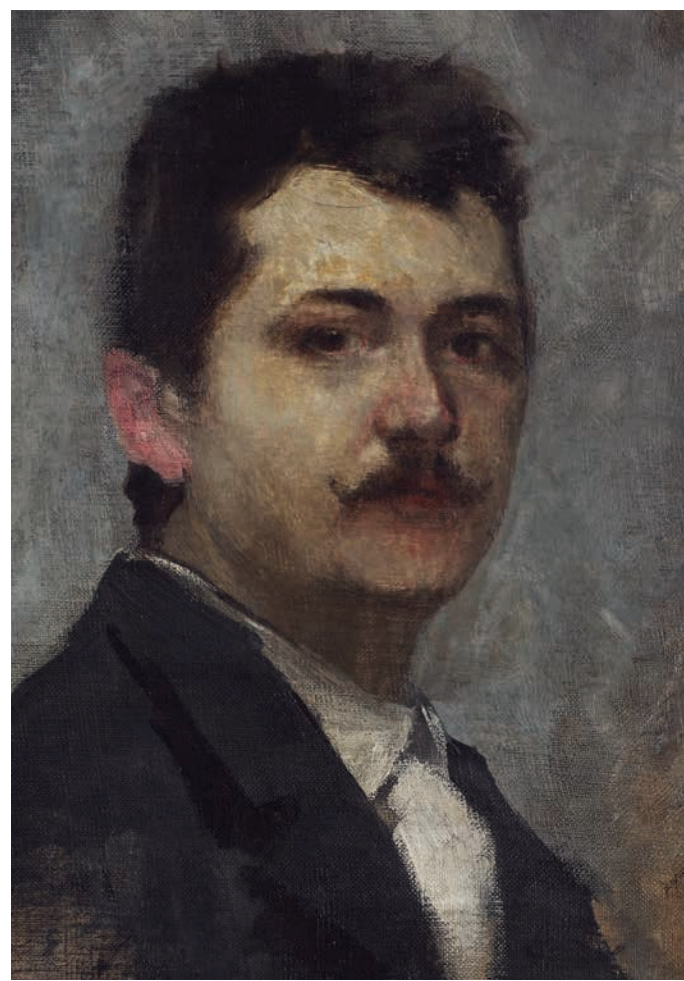
Academia femenina.
[Women's Academy]
Charcoal on canvas.
ca.1893. 62,5 × 48
cm. Lima Art Museum.



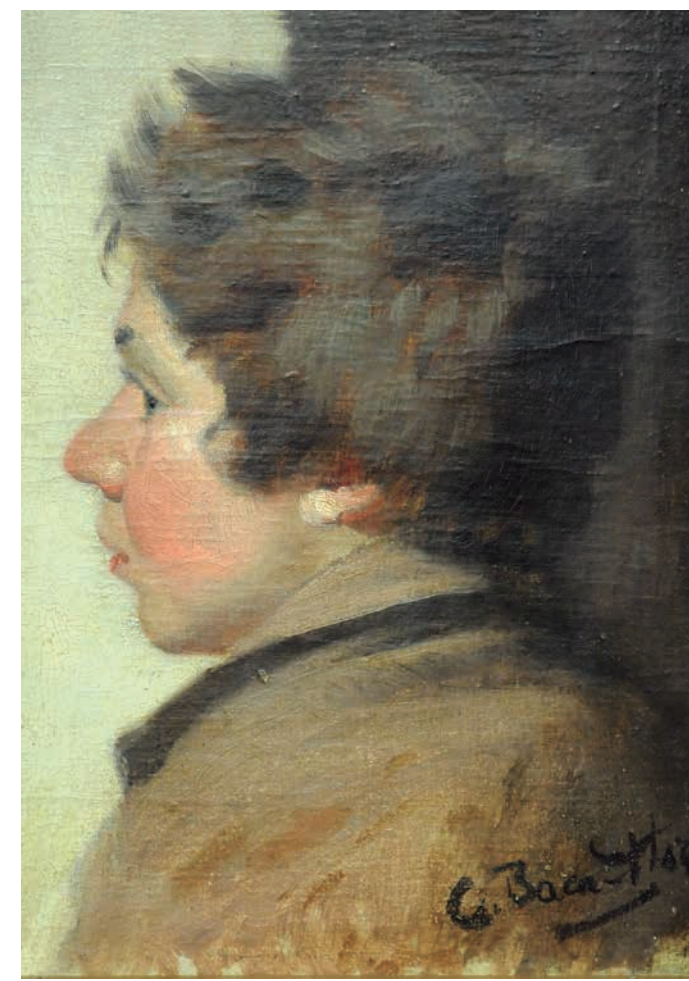
Carlos M. Elias. Oil on canvas. 136,5 × 91 cm. 1887. Ministry of Foreign Affairs of Peru.



Abel muerto. [Death of Abel] Oil on canvas. towards 1886. 61,5 × 116 cm. Lima Art Museum.



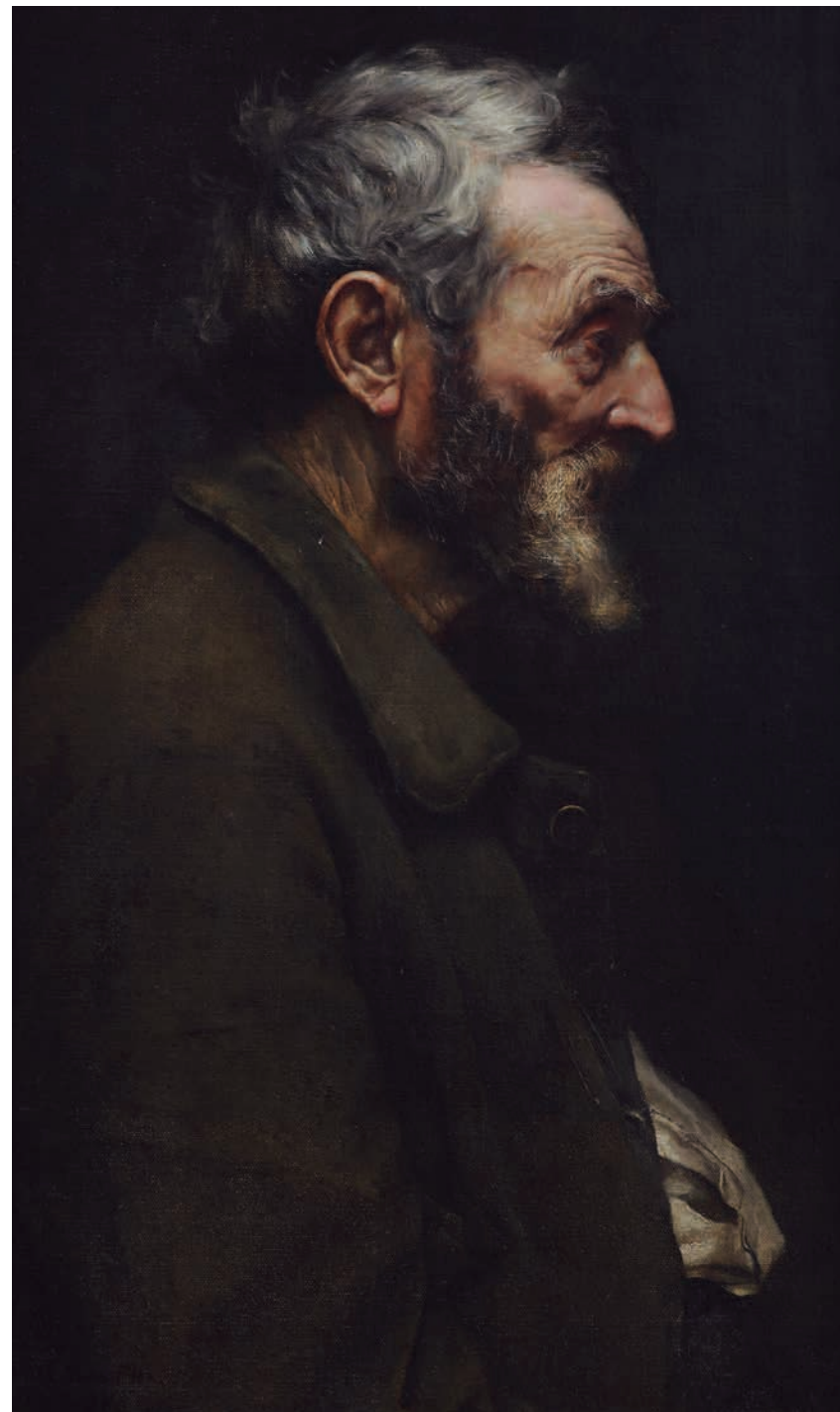
Autometrato. [Self-portrait] Oil on canvas. 1893. 46 × 35,5 cm. Lima Art Museum.



Perfil de niño. [A child's silhouette] Oil on canvas. ca. 1890/1895. 30 × 25 cm. Central Reserve Bank of Peru.



Mujer del velo. [Woman wearing a veil] Oil on wood. ca. 1896. 39 × 27,5 cm. Lima Art Museum.



Anciano. [Old man] Oil on canvas. 1892. 75 × 40,5 cm. Lima Art Museum.

situation. When learning that the young Baca-Flor –valedictorian of the Academy in Santiago for several consecutive years– had declined a scholarship to study in Rome because he would have had to renounce his Peruvian nationality, Carlos M. Elias, the Peruvian Plenipotentiary Minister² in Santiago, who took the initiative to convene him to Lima and get the Peruvian government to offer him, as a reward, an alternative similar to the grant he had rejected. In 1887, Elias traveled to the capital with the young Baca-Flor, who brought a replica of *La vocación natural* [A natural calling], a complex autobiographical painting that had been his most celebrated work in Santiago.

It was quite telling that the recipient of that replica was precisely Minister Elias, his first Peruvian patron, of whom Baca-Flor then made a portrait, now owned by the Ministry of Foreign Affairs of Peru. The formality of this effigy, a trait of his official paintings, contrasts with the brushstrokes of the portrait of the official's wife, *Jesús Beltrán de Elias*, which has a simpler format and shows an ease in its execution which is a characteristic of the "intimate" pieces he devoted his friends and Limenian characters during the nearly three years he spent in the city. Its proximity to the family of

President Andrés A. Cáceres and intricate network of connections he made with key intellectual circles of the city opened the way to the talented young man and gave him an unprecedented public visibility in an environment devoid of artistic institutions and lacking vanguard painters.

At first, the Peruvian Government felt that the best way to support this young talented man was by appointing him as attaché to the Peruvian embassy in Italy. Later, Baca-Flor was designated consul in Genoa, a position he resigned to shortly after in order to qualify for the grant that, in 1889, the Congress finally passed. The Congress resolution did not specify his destination and only referred to his "further training in Europe"; however, the fact that the grant was deposited in Italy suggests that, somehow, it was intended for him to travel to that country, as he indeed did.

During his years of academic training in Europe, Minister Jose Canevaro, Peruvian representative to the governments of Italy and France, became his main guardian. This is evidenced by Canevaro's repeated requests to the Cáceres Administration, since September 1891, for Baca-Flor to be paid the second portion of his grant, given

the economic hardships he was facing in Rome since he had used up the initial installment. This relationship was reinforced four years later, when the Spanish master Raimundo de Madrazo told the diplomat that he saw in the young Peruvian artist the next "Velázquez". Thereafter, Canevaro would become his main connection to the new national government after the revolution that had just ousted worn-out Cáceres regime and had put into office a civilian leader, Nicolás de Piérola.

After obtaining a final grant from the State in 1896, Baca-Flor's relationship with Peruvian official

circles would begin to deteriorate gradually. This was due, in principle, to the artist failure to deliver three large historical compositions –among them, *El rescate de Atahualpa* [Atahualpa's ransom]– which he had agreed to make for the Peruvian State. His refusal to exhibit them at the *Exposition Universelle* of 1900 in Paris, alleging they were unfinished, resulted in immediately suspension his grant. No doubt this incident marked a turning point in the relationship between the painter and the Peruvian State, which would be exacerbated shortly after with the tragic and unexpected death of Minister Canevaro.

Nevertheless, at least until 1905, Baca-Flor would try to reestablish on more than one occasion his links with the government. That year he was participating from Europe in an international public tender called by the José Pardo y Barreda Administration, to erect a monument to the Liberator José de San Martín. Despite the undeniable quality of its sculpture project –as evidenced with the models and photographs–, the bid was finally declared a failure due to absence of any bid proposal. Some say this was due to the animosity aroused by the rumored winner among the civilian leadership. This event was decisive

for Baca-Flor to decide to turn to private sponsorship, and ultimately drove him to the final turn of his career –becoming the most sought portraitist of the upper echelons of New York and Paris during the early 20th century.

² Historian and art critic. He studied Liberal Arts and History at the Pontifical Catholic University of Peru. He received the CONCYTEC award for research on Peruvian painting. He has published essays in journals abroad and has authored and coauthored several books.

¹ Ricardo Kusunoki, Natalia Majluf y Luis Eduardo Wufarden, con la colaboración de Pablo Cruz. *Carlos Baca-Flor. El último académico*. Lima: Museo de Arte de Lima, 2013.

² Translator's Note: The term 'Minister' in this text refers to the rank right before becoming ambassador in the Peruvian diplomatic service.

³ Translator's Note: stands for Consejo Nacional de Ciencia y Tecnología, Peru's Science and Technology Agency.

LUIS SOLORIO'S HEIGHTS

Oswaldo Chanove*

Retrospective exhibition of the painter and engraver from Cusco, whose themes focus on the Altiplano¹ and its traditions.



1. *Sikuri mayor*. [Senior Sikuri] Oil on canvass. 2010. 140 × 150 cm.

2. *El aparecido*. [Appreciation] Oil on canvass. 2011. 80 × 100 cm.

3. *De cerro a cerro*. [From cerro to cerro] Oil on canvass. 2011. 84 × 100 cm.



3



The first thing that catches the eye in the work of Luis Solorio is the neatness and structure of his proposal. He depicts farmers in the highlands, but his gaze goes back to a time before contemporary fanfare. His work lingers in a mythical personal time. This introspective attitude has tensed his formal work from evidently figurative to the very boundaries of abstraction. Solorio's work shows high concern for synthesis—a search for the precise combination of lines or shapes at the heart of everything.

His years of training on engraving in Europe and Japan have certainly been instrumental in the composition of the oils paintings included in this collection. Solorio's assertion on his belief that the concept of Japanese art was very different from that of traditional European art was quite revealing in his formative years. Freed from the conventions of traditional beauty, Solorio started making his main pieces of work on a compositional latticework of straight lines where curves are only secondary vectors -elements to illustrate the internal motion in a universe whose majesty is its infinite persistence. This gravitating immensity, this overwhelming stillness behind all movement, resulted in Solorio's work being tinged with melancholy and serenity.

The range of somewhat shy colors could remind us of the ex-



Detalle de Queñual. [Details of Queñual] Xylography. 2005. 50 × 60 cm.

perience in the highlands, and the presence of massive shapes that represent mountains or geographical features where small faceless human figures dwell, giving his work a sense of mystery sometimes in the vicinity of apprehension, with a reverent attitude toward the *apus*².

Could we say Solorio marks the beginning of a new indigenism free from ideological commitments and the anecdotal concessions that eroded it? Solorio says he prefers not to embroil in such classifications. His gaze of the indigenous universe has no immediate quality but covers the vast territory of plains and mountains and amidst all of this, as an intrinsic element, is the human being, wearing his poncho and *ojotas*³. Playing the drum used in ritual feasts.

* Poet. His works collected under the title Poetry and Prose [Poesía y prosa] appeared in Arequipa in 2013.

Luis Solorio was born in Sichuan, Cusco, in 1955, and lived in Juliaca, Puno, from an early age. Between 1975 and 1981, he studied at the School of Fine Arts of the Pontifical Catholic University of Peru. Between 1982 and 1984, he specialized in engraving at the Ecole Supérieure d'Arts Visuels Geneva, Switzerland. He completed this specialization in 1984 with the Bigako workshop in Tokyo, Japan. In 1989, the artist was awarded first prize in the "XI International Painting Competition" in Mallorca, Spain. Solorio's works have been exhibited in Switzerland, Germany, Netherlands, France, and Italy. In Peru, his works have been exhibited in various galleries. The Inca Garcilaso Cultural Center of the Ministry of Foreign held a retrospective of his work between March and April 2014.

1 Translator's Note: "Altiplano" term in Spanish meaning 'a high plateau or plain' and in Peru referring to the High lands.

2 Translator's Note: "Apus" term in Quechua meaning 'powerful mountain spirits' or 'sacred mountains,' among others.

3 Translator's Note: "ojotas" term in Peruvian Spanish meaning 'artisanal type of flip-flops or sandals.'

SECOND LIMA PHOTOGRAPHY BIENNIAL

Establishment of the photographic *rendezvous* on the capital of Peru organized by the Centro de la Imagen and the City of Lima.

The advent of digital technologies and the subsequent ubiquity of photography in contemporary life are but the culmination of a long process commemorating 175 years in 2014, if we count from the official announcement of the invention of the invention of daguerreotype, in Paris, back in August 19, 1839. The huge number of pictures that are produced today, whether by professional such as those engaged in fields of art, the press or advertising, or by anyone holding a mobile device with a camera, tends to distort, however, the appreciation of photography as a cultural expression. In that sense, the Lima Photography Biennial seeks to establish a space where we can stop to glare and ponder about how photography reflects and shapes culture. More so in a country like Peru whose rich tradition makes photography a unique way of understanding who we are.

For this reason, one of the key objectives of the Lima Photography Biennial is to contribute to the understanding of photographic production in Peru. The search for a storyline affording unity, continuity, and consistency to photographic practices in different times and places, however, stumbles once and again with the same obstacle: the realization that there is not one but several, different, and scattered stories about photography in Peru. These are stories arise from the uses and roles of photography in different moments. These are stories knotted by photographers in their daily work, marked by constant tension between tradition and innovation. They are stories stemming from dialogue between local visual forms and those, coming from abroad, responding to changes in the global cultural horizon. That is why, along with contemporary

manifestations of photography, we recognize in video the most prominent and ubiquitous form of personal creation today, although, paradoxically, in our country this practice has diminished in recent years.

The Second Lima Photography Biennial intends to highlight some of the possible histories of photography that stand out in our own cultural horizon at the onset of the 21st century. Therefore, the curatorial proposal seeks to organize this glance into local photographic production and some of its paragons in other latitudes, based on dynamic changes, transitions, and expressions.

Excerpt from the article "La fotografía en flujo: dinámicas contemporáneas" [Photography Flow: Contemporary Dynamics] by Jorge Villacorta, Andrés Garay, and Carlo Trivelli, published in the catalog of the II Lima Photography Biennial. <http://www.bienalofotolima.com/>



Barbara, Providence, Rhode Island, 1981.

Photo: Roberto Fantuzzi

LAMBAYEQUE CUISINE THE KINGDOM OF LOCHE

María Elena Cornejo *

An illustrated journey into northern Peruvian Cooking

This book¹ can well be a treatise on culinary history or a pleasant and splendid road map. Its author, Mariano Valderrama, has turned to chroniclers, storytellers, prose writers, and scholars and with the same dedication has consulted chefs, cooks, and market workers in order to systematically portray the history, customs, and changes in the Lambayeque cuisine through the years.

Anecdotes, glosses, and poems abound in rogues and fun details, while the guardians of the northern culinary tradition (elderly fishermen, venerable matrons, curious parishioners) opening up their memories to share countless secrets that are often handed down from generation to the next, and eventually run the risk of getting lost in a silent night.

With the curiosity of a globetrotters and the appetite of a castaway, Mariano Valderrama and photographer Heinz Plengue toured the north of the country, specifically the Lambayeque region, including its cove beaches, districts, villages, and towns in the highlands. They ate in huariques², in retreats, in restaurants, they wandered around the unique Moshoqueque market following the trail of the ingredients and they researched about the cooking habits that are part of the identity of the northern villager. They went to Monsefú, Callanca, and Reque; walked around Chiclayo and Ferreñafe; roamed in Villa Eten with its straw hats stalls, and continued to Pomalca and Pampa Grande; until they got to Zaña, Olmos, and Ilimo. In all these places, they found a dish to try, a story to tell, a face to remember.

The Lambayeque kitchen is quite spacious and roomy, with a pantry that is only now revealing itself to the world. The old Chiclayanos had meals for each day of the week, a custom that still prevails in some rural areas. Valderrama collected dozens of testimonials on culinary habits: Sunday is a day to eat “frito” and “causa”⁴; Monday is the day for “espesado”⁵, “manías”⁶, and “migadito”⁷; Tuesday is for “boda”⁸ and “seco de cabrito”⁹; Wednesday is for rice with duck; Thursday is for “sancochado”¹⁰; Friday is for “aguadito”¹¹; rice with beans, and “humitas”¹²; Saturday is for rice with pork.

Products

Certainly such a varied cuisine has to be based on a privileged pantry. The author asserts that the Moche-Lambayeque civilization was one of the great hydraulic civilizations that developed a complex system of networks using hot groundwater to connect the valleys of La Leche, Lambayeque, Reque, Zana, and Jequetepeque. With such sophisticated engineering, they were capable of taking up to the highlands the Pacific Ocean waters. Agriculture flourished to the point that it accounted for 30 percent of the coastal agricul-



Photo: Heinz Plengue

fruit are used frequently, and corn with which a variety of chichas¹⁵ are made using disregarded recipes.

The duck, rice, and goat are featured in many dishes. The book documents the differences, sometimes subtle, sometimes obvious, in the preparation by area and by family. “The *seco de cabrito* was not green but scarlet red because it was not possible to liquefy coriander but only crush it by hand” says Don Eugenio Ibáñez; “duck with rice was yellowish because it was made with saffron and served with salted fish and blackberry” recalls Mrs. Rosa Mavila.

In his appetizing pilgrimage, the author also includes old cooking techniques and methods. He points, for example, to the duck cooked in clay in Ferreñafe by William Mansilla. “It is better to use one and a half kilos of female creole duck rather than a male duck, because female ducks are more tender meat. It is macerated a day in advance in a brew of garlic, cumin, and *chicha*. To cook, they place two rows of three-story brick each and put carob wood in the middle and then they light it. The bird is stuffed with butternut squash and cilantro and wrapped in banana leaves. Then it is covered with a layer of clay mud interspersed with straw, resulting in a cobblestone, which, still damp, is placed over such bonfire, one hour per side. After two hours of cooking, the mud is removed, the mixture is set aside to cool and crack. The bird has a unique flavor much better than that of a pressure cooker.”

Influences

The Spanish, African, and Chinese immigrations eventually delineated a cuisine that derived from both immigrants and settlers who came from the coast, the Andes, and the Amazon. In the 16th century, the first black slaves came from Africa to work the sugarcane plantations of the north. Their imprint remains in Zaña, where the author stops out of curiosity to tell about a broad confectionery tradition, featured by preserved sour orange, candied dates, Compacted candied quince fruit, crispy coconut candies, sweet potatoes with sugar, and sweetened cakes. Juana Zunini remembers long-forgotten customs. “The most common were preserved caigua, green mango, figs, mamey¹⁶, plums, quince, and green papaya jelly. At the entrance of every house there always was a table with canned fruit ready to eat” she recalls.

A parenthesis to discuss *king kong*, sweet flagship of Lambayeque colonial heritage “savored by marquis, counts, and military.” The author refers to Victoria García Mejía as a pioneer in the sale and marketing of sweets and *king kongs* at her home on San Roque Street, as part of the charitable activities of Sisterhood of La Dolorosa, a group for Easter consisting of women from

Lambayeque. He says that the locals called the sweet treat Ms. Vitoria made *king kong* because the (large, square) mold she used back then resembled the gorilla in the King Kong film, which was playing in theaters at the time.

As for the Chinese influence, Valderrama mentions that after Lima, Chiclayo is the city with the highest number of chifas¹⁷. After working in the sugarcane and rice plantations, Chinese immigrants engaged in trade and food businesses. In the beginning, Chinese food was eaten almost exclusively in family homes, but soon the Chinese food restaurants became popular and multiplied everywhere.

Restaurants

The author follows the path of the dishes to verify their mutations over time, but also to warn people about how festive-culinary habits are dwindling. Behind every preparation there is a story, a family, a face that the author portrays affectionately noting that the tradition is there, that the source is in those, usually anonymous, hands to which young chefs must revisit constantly to keep the essence of taste alive.

The author must have eaten several hundred dishes in many hundreds of eateries seeking for the local specialty and authenticity of chef. In his journey, he specifically stopped at *Fiesta Gourmet [Gourmet Festival]*, the famous restaurant of the Solís family which became the “flagship” of the Lambayeque food. It opened in Chiclayo 30 years ago, and today has subsidiaries in Trujillo, Lima, and Tacna, and coming soon to Cusco.

Partying

“Over the centuries, the best food of Peru has not been served in restaurants but in feasts, whether

Christmas, Easter, Independence Day, local celebrations or family reunions. The eating and drinking is a dichotomy, and like an old married couple, does not even end with death since there are funeral meals,” says Valderrama citing Carlos Bachman about the celebrations in honor of the Cross of Chalpón.

Dishes such as those ‘born’ in Easter, are the Easter ham, Easter empanadas, “sopa de cholo”¹⁸ for wedding, “apatadito”¹⁹ for the birthday boy, and an endless list of recipes related to the Catholic calendar and tasks of the field. The ubiquitous *chicha* gives the right framework to the trilogy: food, music, and poetry, well documented by authors like Pedro Delgado Rosado and Jesus Alfonso Tello Marchena, whose poems and 10-line Spanish poems dedicated to typical food and beverages are glossed in this book, as well as lyrics from Peruvian dances (marineras, tonderos, waltzes, and polkas) whose source of inspiration is cooking. A book, heavy on stories and photographs, thought for each page to be savored by readers.

* Cultural and culinary researcher and journalist

- 1 Valderrama, Mariano; Plengue, Heinz. El reino del loche: los singulares sabores de la comida lambayecana, [The Kingdom of Butternut Squash: the unique tastes of the Lambayeque food] Lima: Universidad de San Martín de Porres, 2013.
- 2 Translator's Note: huariques Peruvian term meaning 'hiding place,' commonly used to refer to family-run eateries offering delicious home-made food.
- 3 Translator's Note: "frito" in Lambayeque means any fried meat (chicken, pork, beef, fish, guinea pig, etc.)
- 4 Translator's Note: "causa" a typical dish from Lambayeque made of potatoes, fish, onions, Peruvian chilies –different from the "causa" of other parts of Peru.
- 5 Translator's Note: "espesado" a typical dish from Lambayeque made of beef meat, leek, carrot, tomatoes, celery, yucca, butternut squash, yellow Peruvian chilies, caigua, corn
- 6 Translator's Note: "manías" a typical dish from Lambayeque

CONFESSIONS OF A CHEF FROM LAMBAYEQUE

I grew up on the top floor of a restaurant called *Fiesta [Feast]* in block 18 of an avenue in the outskirts of Chiclayo, right where the old family restaurant still stands today, but now turned into a different building. At the time, my parents worked on the first floor of the house and we all lived on the second, surrounded by the scents of traditional Chiclayan cuisine. To do justice to my mother, Mrs. Bertha, I must say that she masters like no one else the secrets of what, for us, is the greatest cuisine of Peru.

The Lambayeque cuisine is a great treasure kept for centuries by the cooks and chefs of my land. It just a matter of exploring the humble *picanterías*³¹ in Puerto Eten, Monsefú, Santa Rosa, Pimentel, Ferreñafe, Túcume, Pacona, Jallanca, Ilimo, Mórrope, or Lambayeque, to discover a different world where the flavors are a ticket that opens the gates of paradise.

My land is the land of rice with duck, grated butternut squash ('loche') stew made with kid and that, served with our rice, give our cuisine its unique character stemming from great products such as the lobster of Puerto Eten and the duck from Batangrande, or as humble as the life. They create such an exquisite heritage that neither the great nor the humble defy.

Hector Solís Cruz. *Lambayeque. La cocina de un gran señor [Lambayeque. The cuisine of a great lord]*. Lima, USMP, 2011, p. 10. http://www.usmp.edu.pe/fondo_editorial/
31 Translator's Note: "Picanterías" means a traditional restaurants.



Photo: Carsten

- 7 Translator's Note: "migadito" a typical dish from Lambayeque made of beef, frijol, spices and pulp inside. From the passion fruit family.
- 8 Translator's Note: "boda" a typical dish from Lambayeque made of Monsefu-style ground rice with creole hen and spices
- 9 Translator's Note: "seco de cabrito" means kid with rice and beans
- 10 Translator's Note: "sancochado" a typical stew from Lambayeque prepared with meats, potato, yucca and other ingredients
- 11 Translator's Note: "aguadito" a sort of duck stew typical from Lambayeque
- 12 Translator's Note: "humita" a sort of corn pie wrapped in banana leaves for cooking
- 13 Translator's Note: "lucuma" is a pulpy Andean fruit from the Sapotaceae family and unique to Peru.
- 14 Translator's Note: "tumbo" an orange, banana shaped fruit with fruit-like cluster of black seeds and pulp inside. From the passion fruit family.
- 15 Translator's Note: "chicha" a fermented or non-fermented beverage usually derived from maize.
- 16 Translator's Note: "mamey" a fruit, having yellow pulp and a red skin from the Clusiaceae family
- 17 Translator's Note: "chifa" term used in Peru to refer to restaurants where a mix of Peruvian and Chinese foods are served.
- 18 Translator's Note: "sopa de cholo" a typical soup from Lambayeque made of beef, yucca, mint leaves, onion, chilies, spices
- 19 Translator's Note: "apatadito" a typical duck stew from Lambayeque

RECIPES

CHICLAYO-STYLE DUCK WITH RICE

INGREDIENTS

1 kilo creole duck, 1 cup oil, 1 red onion, diced small, 2 tablespoons minced garlic, 100 grams grated butternut squash ('loche'), 2 liters of water, 3 cups of rice, 200 grams creole green peas, 1 batch of ground cilantro or parsley (approximately 200 grams), 2 tablespoons salt, ½ cup *chicha de jora*, 1 browned red pepper.

PREPARATION

Chop duck into four pieces and season with salt. In a 5-liter iron cast pan (made in Chiclayo), heat oil and brown the onion with garlic and butternut squash. Cook for a few minutes before adding the duck, reduce heat, and brown for 10 minutes. Pour water and cook over medium heat for 30 to 45 minutes. When the duck is tender, strain and set aside. Measure three cups of duck broth. Add rice, peas, and cilantro or parsley. Use a wooden spoon to stir, check salt and cook at low heat for 25 minutes. A few minutes before rice is cooked, add duck pieces and *chicha de jora*. Wait a few minutes for flavors to blend. Decorate with red pepper cut in strips and with diced butternut squash by vapor cooking.



Photo: Heinz Plengue

CAUSA CHICLAYANA¹

INGREDIENTS

800 grams of salt-cured fish, 2 green plantains or green bananas, ½ cup of white sugar, ½ kilo red onion, ½ cup vinegar, 2 yellow chilies cut in julienne strips, 2 tablespoons of achiote², 1 kilo of baked white potato, salt and black pepper to taste, ½ kilo of boiled yucca (cassava) root, ½ kilo of boiled sweet potato, 2 baked corn, 1 cup of vegetable oil, 1 teaspoon of grinded garlic, 8 black olives, oregano to taste, 4 boiled eggs, 1 lettuce.

PREPARATION

Salt-cure fish. Peel bananas, cut into one inch slices and cook over low heat with a little water for ten minutes. When tender add sugar, cook for five minutes and set aside. Clean and cut the onions into thick strips, pickling salt and pepper and leave with half a cup of vinegar for half an hour. Press the warm potatoes and season with salt and pepper. Cut into thick slices of yucca root, sweet potatoes, and corn. Set aside. Heat the vegetable oil and brown the garlic, add the achiote, pickled onions, yellow peppers, and olives pressing lightly to release their juice. Season with oregano and rectify the flavor. Serve on a plate, put a serving of potato, fish, and cover with onions. Add garnish and decorate with eggs and lettuce.

CEBICHE OF “CHINGUIRITO”

INGREDIENTS

½ kilo of dry and dehydrated 'guitarra', 8 large lemons, 1 head red onion cut into julienne, 2 chopped chilies, ½ kilo of zarandaja (a type of bean), ½ kilo of sweet potatoes, 1 head of lettuce, salt.

PREPARATION

Clean the 'guitarra' and wash with plenty of water, let drain, and place in a bowl with lemon juice, onions, and peppers. Stir the ingredients and marinate for a few minutes. Serve by placing on the bottom of the dish a lettuce leaf and on top of it the ceviche of chinguirito accompanied by zarandaja (beans) and sweet potato.

1 Translator's Note: sometimes translated as "Seasoned mashed potatoes with fish and vegetables".

2 Translator's Note: "achiote" refers to a colored dye produced from the seeds of the achiote plant.

ARGUEDAS, THE ANTHROPOLOGIST

Carmen María Pinilla*

After the publication in 1983 of the complete literary work of José María Arguedas (Andahuaylas, 1911 - Lima, 1969), his entire anthropological work was finally collected in five volumes.

Fortunately, this publication¹ was made possible thanks to the efforts of the José María Arguedas National Centennial Commission, which, since beginning its work, highlighted the need to pay off the huge debt that the country had with one of its greatest writers: publishing in a single collection the various writings of Arguedas' work as an anthropologist. We say that it is the anthropological work of Arguedas because the texts collected in these seven volumes include ethnological surveys, anthropological researches, essays on education, bilingualism, folklore, folk art; collections of folk literature, interpretation of such stories, newspaper articles on various topics from literary criticism and sociological analysis to insightful commentary on the cultural, social, and political life of Peru; and reports and testimonies. All of this, as we know, can be encompassed in the general field of culture, the subject of study of anthropology, and, as the reader may appreciate, major concern of Arguedas's thoughts. For this reason, in addition to being a writer, he was an active supporter of culture.

These writings were scattered in countless publications inaccessible to the public. Hence we have to acknowledge the persistent work of Ms. Sybilla Arredondo, Arguedas' second wife, to locate, transcribe, contextualize, and write notes of this enormous amount of writing, and with sound judgment, present them in chronological order; counting in this task with the support of the Editorial Horizonte. We would also like to salute the institutions that supported this publication for grounding their commitment on the value placed on its content and the urge to spread such work, convinced that such experience would enhance readers' fondness of Arguedas: the Public School Teachers Union (*Denama Magisterial*), Instituto de Estudios Peruanos (*Institute of Peruvian Studies*), the National Bank Cultural Center, and the Culture Department of Cusco. Half the print run of this edition—one thousand collections—have been delivered free of charge by the José María Arguedas National Centennial Commission to the top public schools nationwide,



José María Arguedas and scissiors dancers at an education conference in Huampani, in the 1960s.

thus fulfilling one of its main tasks. It must be noted that the only works pending publication in a single collection are the letters written by Arguedas—so far, they have been published in books, magazines, and newspapers; there are still a few unpublished ones. We consider correspondence provides important elements to fully understand both the author and his work.

Arguedas' Anthropological Work

Rodrigo Montoya, a prominent anthropologist, a student of Arguedas, and the author of one of the prologues in this collection, summarizes into three key purposes the anthropological writings of his mentor. The first one is the study, defense, and dissemination of the Andean civilization; the second one, the desire

to move and convince readers of the value of this civilization; and, the third one, the strong belief in the importance of the Andean civilization for the future of the country.

Martin Lienhard, Swiss, earnest researcher of Peru, noted scholar of the work of Arguedas, and author of the second prologue included in this collection, finds that the common denominator of the anthropological work of our writer is the problem of modernization and believes his interpretations offer the lushest and most suggestive image of the complexity of Peruvian socio-cultural structure.

We agree with the aspect highlighted by the two scholars mentioned above in their prologues and believe that the reality and greatness of Arguedas' anthropological work also lies in his ability

to depict in an excellent manner—due to his sharpness, accuracy and at the same time, the simplicity of his approaches—the major structural problems of Peruvian society, such as domination and inequality, racism and discrimination. Moreover such significance lies in presentation, directly or indirectly, of alternative solutions to such problems. Through the academic language of the anthropologist himself, Arguedas analyzes and denounces the social reality, emphasizing on discrimination and domination, both of which are considered causal factors of social dynamics.

The peculiarity of the Arguedas' anthropological work is that, despite knowing the rules of scientific methodology well, he never left out emotions—in both the acquisition and transmission of knowledge—from the academic world. For this reason, he cannot refrain from including emotions and literary elements in his anthropological papers. Arguedas conveys basic knowledge and emotions to readers. We believe that this feature stemmed from his need to combat the problems he perceived, while studying them. Hence, the writer's project, envision in his youth and encouraged by Mariátegui's ideas, would not be limited to literature, as we shall see.

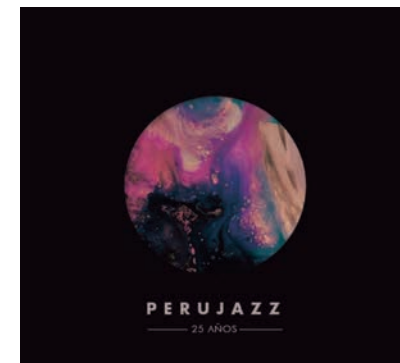
The epistemological value of Arguedas' direct experience is unquestionably, so much so that a Spanish anthropologist, Fermín del Pino, a researcher of Arguedas, argues that such experience is actually an "axiomatic item of his identity"². This, coupled with the importance attached to memory, recollections, and his desire to practice what he called "judging lucidly", helped greatly in capturing the complex social processes typical of Peruvian society, where the discrimination against things from the Central Andes was pivotal. Thus, we reiterate, the fact that special characteristics of Arguedas' biographical experiences and strong feelings attached to them supported such achievements.

Arguedas' vision of the writer he wanted to become from a very early age included some overall goals which indistinctly harness his literary and anthropological production. In 1966, three years before his death, he described the

SOUNDS OF PERU

PERUJAZZ
25 ANNIVERSARY
(Play Music and Video, 2013,
www.playmusicvideo.com.pe)

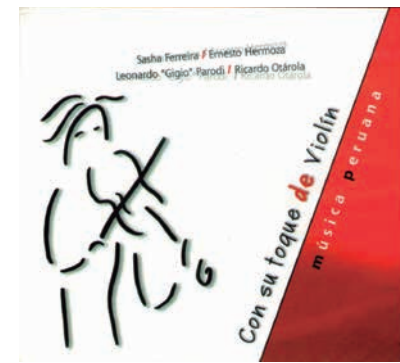
Although recorded during a live concert at the Theater of the Peruvian-Japanese Cultural Center on September 12, 2009, this double album collects the pieces commemorating the 25th anniversary of Perujazz, first Peruvian jazz group, was presented in September 2013, during activities commemorating its 29th anniversary. Such activities included an exhibition of historic materials. With the guest appearances of renowned bassists Abraham Laboriel, Jean Pierre Magnat, Manongo Mujica, and Luis Solar, they give us eight tracks full of energy and vibrant connection accompanied by Andrés Prado, Alex Acuña, Miguel Molina, Fredy Castilla, Edgar Huaman, and Horace Camargo. The textures are very clear and straightforward, the musical ideas intertwine pre-designed strings with improvisations that flow naturally. We face the testimony of a



true celebration of sound, a record of the joy, excitement, and catharsis experienced by their authors, which is conveyed to listeners through the interpretive power that has characterized Perujazz throughout its long career. Mixed and mastered in Barcelona, this production goes back to the plain and simple language of music, dressed in baroque virtuosity, very well capitalized by excellent performances and obviously tailored sound.

SASHA FERREIRA
WITH THE SOUND OF A VIOLIN
(Independiente, 2004,
www.sashaferreira.com)

Taking a portion of the text of the first section as a title of this production, this album includes ten Peruvian themes in arrangements for violin, guitar, bass, and Peruvian *cajón*, plus a video of the very first track. Accompanied by Ernesto Hermoza, Ricardo Otárola, and Gigio Parodi, Sasha Ferreira, a young Ukrainian violinist living in Peru since 2007, plays on her instrument melodies of selected songs, plus some slight variations thereof. Ferreira's upbringing and family ties with Cuba are evident in the ease with which she interprets popular music with a pronounced lyricism, inherent to a violin. Her choosing such arrangements to always deliver the same rhythmic, melodic or harmonic functions to the same instruments strengthens the sense of unity of the album; though some might miss more variety of



planes and textures, as well as greater use of bass. The repertoire includes prominent songs by Chabuca Granda'. The album also includes a song by Sasha. Undoubtedly this production contributes to the possible sounds that can be used to project the Peruvian music to different areas and is a private effort made with care and neatness. (Abraham Padilla).

¹ Translator's Note: a 20th century Peruvian singer and composer.

repeated signs of contempt or discrimination against such culture became Arguedas' *raison d'être* for his project: "I then promised to share the world I had lived in. I pledged to depict a true picture of that world. Doing so I would perhaps convince others of how the Quechua peasant was a promise for this country and to what extent how atrocious and senseless was such social contempt and constraints imposed upon him."

And a vicious circle begins as Arguedas' emotional bonds with the Andean world have a gravitating influence in his lifelong interest in getting to know it better, the need to keep a record of such civilization, and separate publications of its cultural events. For this reason, we believe that Arguedas' increasing insights to Peruvian society nourishes his need to express and change it. As a result, when he was 35, he looked for new tools in anthropological science in order to express his claims. Science offered unbeatable support to the statements of an individual who wanted to spread the images he had of a social world that he seeks to change.

All this explains why Arguedas played to be an anthropologist, acting out as such way before formally studying this profession. This is demonstrated in his texts such as *Canto Quechua* [*Quechua Song*] (1938) or a number of articles he published in the late 30's and early 40 in *La Prensa* in Buenos Aires, before his admission to the Department of Anthropology at the University of San Marcos.

In these texts, following the rules of academic discourse, he highlighted the rich folklore and folk art of the peoples in the southern highlands at the time. Therefore,

quite rightly, Fermín del Pino argues that Arguedas' anthropological calling, as a curious observer and collector of culture, predates his literary vein. He even affirms that such grip facilitated his task as a creator of fictions³.

In the dissertation paper Arguedas presented to earn his degree as an anthropologist, he reveals the extent to which the issue of discrimination and domination is at the heart of his concerns. His goal was to study the communities along the Mantaro Valley and to try to prove the hypothesis that in communities such as those of the central highlands—which are far from the exploitation and discrimination typical of the Gamonal⁴ regime of the southern highlands, the endogenous processes of modernization is possible where the force of development centers do not eradicate traditional concepts, where special traits are not lost, but rather turned into something new and original, where the signs of the original surface. Here there are no signs of what Arguedas considered one of the features of modernization in contexts of domination and servitude, where the clash with the Western civilization results in the "loss of spirit" of traditional civilizations, i.e. its constituent features.

This thesis, still present, is now defended by those who bet on multiculturalism; a goal inevitably coupled with egalitarianism.

Finally, let's recall what Arguedas considered his most important contribution to the Peru:

"... arouse curiosity or interest in the Andean world, then incite a more intense approach to it; while, at the same time, and with the pieces of work and attitudes, I believe I have contributed to in-

still in the people of the Andean, at mere sense of confidence, lucidity, and awareness of the value of its tradition."

For all these reasons, the work of Arguedas is essential reading for Peruvians and those interested in becoming familiar with the spirit of Peru.

* Officer in charge of José María Arguedas's Collection at the Central Library of the Pontifical Catholic University of Peru (PUCP) and author of several publications about this writer. Also, a member of the José María Arguedas National Centennial Commission (2010-2013).

- Arguedas, *José María, José María Arguedas. Obra antropológica*, Lima: Editorial Horizonte-Comisión Centenario del Natalicio de José María Arguedas, 2013.
- Del Pino, Fermín, «Arguedas como escritor y antropólogo», in: Pinilla, Carmen María (editor), *Arguedas y el Perú de hoy*, Lima: SUR, 2005, p. 378.
- Del Pino, Fermín, «Arguedas como escritor y antropólogo», ob. cit., p. 378.
- Translator's Note: "Gamonal regime" a term coined in Peru to refer to a land ownership system that emerged in Andes during the second half of the 19th century and until the implementation of agrarian reform in the 70s.

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TRADITION AND COHESION

Q'ESWACHAKA HANGING BRIDGE

Miguel Hernández*

Every year the Quehue community in Cusco renews the Q'eswachaka hanging bridge, which is part of the old Qhapaq Ñan, the Inca Trail. The bridge reflects the wisdom to overcome a rugged terrain and is a symbol of cultural identity and social cohesion, which was inscribed in 2013 on the Representative List of the Intangible Cultural Heritage of Humanity by UNESCO.



Photo: Carlos Sánchez Paz

Q'eswachaka is a hanging bridge located in the district of Quehue, province of Canas in Cuzco and spanning the Apurimac river. It stands out for being completely renewed every year thanks to the work of four rural communities traditionally linked to the bridge. This bridge is part of Qhapaq Ñan and is the only hanging bridge whose natural fiber processing techniques have been passed down from generation to generation without interruption.

The renewal takes place the second week of June for three days and, in addition to highlighting the knowledge and engineering practices of Inca origin, such practice involves a set of rituals and traditional customs inherent to the Andean world. Like any other significant work, renewal of the hanging bridge only begins after the villagers have sought permission from the Pachamama and local *apus*. For these villagers such sacred icons are considered living beings with which human being establish reciprocal relationships and are both respected and feared by Man, since they are responsible for the prosperity of the community. The bridge itself is considered sacred and they call upon its spirit to protect them.

At present, only one person is authorized to perform the rituals associated with the renewal of Q'eswachaka, Mr. Cayetano Ccanahuire Puma. The offerings made by this paqo or Andean priest have high symbolic contents and are gradually burned, for it is through smoke that the Earth and the mountains receive and devour them.

On the Thursday before the second Sunday in June, the heads of family of the Chaupibanda, Chocayhua, Ccollana Quehue, and Huinchiri communities, after receiving permission from the *apus* and Pachamama, they begin to make the large ropes to hold the bridge. They had handmade in advance small ropes called *q'eswa* 60 or 70 meters long, made from a particular type of hay called *q'oya*. The manufacturing process of large ropes takes a whole day. At first, the *q'eswas* are separated into groups, stretched and then twisted, forming a thick rope that is stretched as much as possible by villagers pulling from each end. In a second stage, three medium-thick ropes are braided creating a thick rope known as *duro*. Four *duros* are required for the bridge deck; hence all communities must share the work. They also make two large ropes that serve as handrails or banisters called *makis*. Villagers work in a nice and easy environment, including contests of strength, jokes, and cries of encouragement. The joy of working together is an essential characteristic of the process and can be seen throughout the day. Once ropes are ready, the *duros* and *makis* are taken to the edge of the bridge and left there until the next day.

From dawn Friday, priest Cayetano lays the table with the offerings and continues his work. The bridge made the previous year is still available and can be crossed, so a brave villager is responsible for carrying a long string from one side to the other. This long string serves as a means of communica-

tion between the two sides and is used to carry over the large ropes made the previous day as well as other necessary supplies. When communication is established, the old bridge is cut off and falls into the river. Throughout the day, several villagers fasten firmly the *duros* and *makis* on the stone foundations that date back to the Incas. This is hard work, but full of bliss. With the basic structure already in place, the community members who have participated in this work go home to rest until the next day; other villagers engage in creating a carpet for the floor of the bridge with branches, leaves, and ropes.

On Saturday, Victoriano Arizapana and Eleuterio Callo assist the officiating priest in the ritual of requesting permission from the *apus* and Pachamama. Their job is perhaps one of the most difficult and risky of all those in the renewal process. Known as *chakamuaq* or bridge builders, they focus on completing the Q'eswachaka by weaving the ropes on the unions and railings. Victoriano says he learned this trade from his father, who used to weave the bridge alone for a whole day. He also says that the knowledge of this trade can only be transmitted within the family. Towards the end of the afternoon, both constructors meet in the middle of the bridge and in the middle of applause and cheers finish their refined task. After placing the carpet of branches, the Q'eswachaka is ready to be crossed.

Every year, the renovation of this sacred bridge is an opportunity to reinforce and recreate the bonds

within and among Quehue communities. At least one thousand people are involved, either in making the strings, ropes, collecting *q'oya*, preparing food or just dancing in the festival held a day after renewal is completed. It is an example of the complex cultural universe of the people of Peru, where the ritual combined with engineering and joy intertwines with solidarity work. Annually, the characters associated with this expression revive their commitment to their ancestors and their own history, enriching our diversity as a country and filling us with pride as Peruvians.

However, it is premature to say that the renewal of Q'eswachaka is a vehicle for local development. To achieve this, we need to continue implementing the protection policies already undertaken by the Ministry of Culture and to link them to higher management and training plans. In addition to paying tribute to the main characters, the plans for dissemination and promotion and ethnographic research, we can promote, for example, tourism projects which respectful of tradition can be implemented by the communities themselves.

The growing visibility of this remarkable cultural expression, following its declaration as Cultural Heritage of the Nation and its inscription on the Representative List of the Intangible Heritage of UNESCO, is a unique setting to show that intangible heritage is a valuable resource to promote the well-being of the population.

* Anthropologist and researcher with the Intangible Heritage Directorate of the Ministry of Culture.