PAZ SOLDAN'S ATLAS / ELEGIA APU INKA ATAWALLPAMAN / THE DEVELOPMENT OF IDEAS IN CONTEMPORARY PERU/ PRAISE OF RIVERA MARTINEZ / JAIME MAMANI: RARA AVIS / TEÓFILO HINOSTROZA'S PHOTOGRAPHY / THE PEOPLES OF YUCCA BRAVA
The anonymous Quechua elegy on the death of the Inca Atawallpa is one of the greatest masterpieces of the Peruvian lyrical works. Heartfelt testimony of the collapse of the Tahuantinsuyo Empire and heartbreaking song imbued with an underlying message of hope, the elegy remained unknown until 1930, when it was first translated by J.B. Benigno Farfan. In 1955, José María Argáezelas divulged his literary translation and we have now a new version into Spanish, with a careful critical study by Odi Gonzales, a poet from Casco.

ELEGIA APU INKA ATAWALLPAMAN

The anonymous Quechua elegy on the death of the Inca Atawallpa is one of the greatest masterpieces of the Peruvian lyrical works. Heartfelt testimony of the collapse of the Tahuantinsuyo Empire and heartbreaking song imbued with an underlying message of hope, the elegy remained unknown until 1930, when it was first translated by J.B. Benigno Farfan. In 1955, José María Argáezelas divulged his literary translation and we have now a new version into Spanish, with a careful critical study by Odi Gonzales, a poet from Casco.

1 Translator’s note: “type of lines in Spanish versificación quebrado”

2 This addition, inspired Emilio Akoster Westphalen to write the essay “Emilio Akoster: ‘Puerta Abierta’” in his book “Puerta Abierta” published by the Lima Institute of Contemporary Art, 1986. It imitates the style of Szyszlo’s paintings, in which he stressed the themes of the “...
AUGUSTO SALAZAR BONDY
THE DEVELOPMENT OF IDEAS IN CONTEMPORARY PERU

Pablo Quintanilla

Two of the most important books by the multifaceted Peruvian intellectual Augusto Salazar Bondy (1925-1974) have just been republished in one volume. Salazar Bondy’s thoughts primarily developed in the intersection of philosophy, history, political philosophy, and intellectual history in contemporary Peru.

In Mexico, in 1968, Salazar Bondy published the book *Historia de las ideas en el Perú contemporáneo* 
(Free and popular philosophical ideas from the historical period of Peru, 1925-1974). This book was the first book in the history of ideas that was published in Peru, and its purpose was to present a philosophical overview of the entire period of the history of philosophy in Peru, from the mid-19th century to the late 20th century.

Salazar Bondy’s research was based on in-depth analysis of the works of the main intellectual figures of the period, including an analysis of the intellectual milieu that underlies such works. The book is a valuable source for historians, philosophers, and students of the history of ideas.

Some of the main topics covered in the book include:

- The development of Peruvian philosophy in the 19th century.
- The influence of European philosophy on Peruvian philosophers.
- The role of politics and the state in the development of Peruvian philosophy.
- The impact of developments in other fields (e.g., science, literature, and politics) on the development of Peruvian philosophy.
- The role of religious and political leaders in shaping Peruvian philosophical thought.
- The role of intellectual and cultural exchanges with other countries.
- The role of education and universities in the development of Peruvian philosophy.
- The role of the state in the development of Peruvian philosophy.

Salazar Bondy’s book was the first in a series of books that were published in Peru that contributed to the development of Peruvian philosophy. His work was recognized by the academic community, and he was awarded several prestigious awards.

Salazar Bondy’s book was republished in 1995, and it is now available in a new edition. The book is a valuable resource for students, researchers, and anyone interested in the history of ideas and the development of Peruvian philosophy.

**Augusto Salazar Bondy**

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Philosopher Mariano Iberico.

- Philosophy in 9 countries. Similarly, he believed it was necessary to dissect with surgical skill the conceptions of the most important authors in order to make them appear and present them as more than the ideas that their authors conceived and that for some authors, like Xenophon, a certain amount of reworking of the doctrine driven by the desire for perfection was essential in order to reach the ideals of the art. The argument is interesting but the fact is that most of them were imposed precisely by the development of positivist topics in the case of Jorge Padilla and even to a greater extent by the manual of positivist authors and to make the most simplified constructions to continue writing poetry while maintaining this Catholic faith and defending positions. It is true that Padilla finally gave up this position, arguing that it limited his work and the breadth of his intellectual innovations; but the fact that he previously did not consider them to be contradictory constructions shows, above all, that the positivist second generation of evolutionary inspiration in line with Spencer that came to Peru was much broader than the first Colombian generation. Moreover, this explains how the transition from positions to spiritualizations could explain the originality of Peruvian positivism, so seamless and little noticed.

Speculation abandoned the analysis of evolution in the 1940s, abolished the idea of evolution and the defense of a certain positivist art, but the movement that continued to allow the development of Hegelianism and the evolution of the philosophy of human being. Therefore, the concept of freedom was also in the work of teachers, including those who became familiar with their philosophical inclinations, such as Villarán, Núñez, and Guyau; however, there was another group of Peruvian inclinations, such as Villanueva, Núñez, and the last of them, among others.

In the book *Neohegelianism in the Peruvian Culture of the First Half of the 19th Century* (1921), it is important to note that the main ideas and authors who received an essentially traditional philosophical education were not those who had studied with the intellectuals who were more active in the intellectual framework that emerged later, but who were more active in the intellectual framework that emerged in France in the 19th century. The idea of evolution in philosophy and the work of teachers was not the same as in other European countries; at least in this period, the intellectual framework that emerged was not the same as in other European countries. In the late 19th century, the intellectual framework that emerged was not the same as in other European countries.

The book *Neohegelianism in the Peruvian Culture of the First Half of the 19th Century* (1921) provides a valuable resource for historians and philosophers interested in the history of ideas and the development of Peruvian philosophy. The book is a valuable resource for students, researchers, and anyone interested in the history of ideas and the development of Peruvian philosophy. The book is a valuable resource for students, researchers, and anyone interested in the history of ideas and the development of Peruvian philosophy. The book is a valuable resource for students, researchers, and anyone interested in the history of ideas and the development of Peruvian philosophy.
The work of Edgardo Rivera Martínez is unique among the works of a cluster of Peruvian writers of today. For a long time, his books were a sort of invisible work for the few who have read them. That fortunate number of readers, however, considered him a unique talent. The publishing house, however, did not manage to give the printing press his novel País de Jauja (City of Jauja) in 1974. Today, more than twenty years after publication, one can hardly say that, thanks to this book, the author holds a special place in the literature of contemporary Peru.

Rivera Martínez narrated his love of literature from a very early age. He was born in Jauja, in 1935, into a provincial middle-class family. Thanks to a family effort, he had access to a stimulating family library and classical music. He also learned ballet under the tutelage of local masters, especially through his brother, who was a professional dancer in Lima.

In 1951, Rivera Martínez was admitted to the University of San Marcos where he studied literature. There he was a student of Fernando Tola, whose influence will be central to his academic training because of his interest in Oriental and Nordic cultures, especially the Aztec-Yucatecan culture.

In 1953, he published his dissertation paper on European travel writers in Peru. After finishing his philosophy degree at Sorbonne University in Paris, amid a great life experience, he prepared a dissertation paper on European travel writers in Peru. After returning to Peru, he started a project in 1963, a collection of fantasy stories from Andean Africa, which the author converted into an adult novel. In the mid-1960s, he wrote a story about the figure of the Andean shaman, which he published in a collection of short stories.

In 1974, he published his first novel, País de Jauja, a tale told from the voice of the protagonist, a young Andean village; and in 1974, another young Andean novelistic world. Under the pen of the protagonist, the figure of the young Andean village; and in 1974, a new generation of provincial customs, but also friends among those affiliated with TBC, from Lima and also Europe would come to be. He is now a student of literature, especially classical music and ballet.

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The geographical work of Mariano Felipe Paz Soldán (Arequipa, 1821-Lima, 1886) is considered the most important of 19th century Peru. In 1865, the noted scholar while in Paris composed the first complete, illustrated map with beautiful vignettes, of Republican Peru. This map earned him great honor, with high praise in academic and popular circles, and was given a prize at the Universal Exhibition in Paris in 1867. The same year, 1865, Paz Soldán published his magnificent Atlas y geografía del Perú [The Geographical Atlas of Peru], first of its kind in Peru. This map was greeted with high praise in academia and was given a prize at the Universal Exhibition in Paris in 1867. That same year, 1865, Paz Soldán published his magnum opus, Atlas y geografía del Perú [The Geographical Atlas of Peru], first of its kind in the country. This work compiled the last Peruvian geographical contributions with the technological advancement of French presses. For its exceptional breadth and the quality of its lithographic printing, this monumental work is seen as a model for the first time using photographic images captured by Garreaud and Helsby.

In Peru, at the beginning of the Republic, there was a need for surveying and mapping in order to implement a new land plan. In this context, the work of Paz Soldán allowed, for the first time, to have a real knowledge of Peru, on all scales: city, region, and department. He also endeavored to delineate the borders of the country and helped local management by providing the authorities and officials the important achievements of his geographical work done during the first years of the Republic.

In 150 years, the true bibliographical jewel fills an important gap in the history of Peruvian geography and does justice to a Peruvian scholar. This task, undertaken by the National University of San Martin de Porres, Convent of St. Francis and St. Clare, the French Institute of Andean Studies, means from which an editorial jewel from the 19th century, hence allowing us to understand a time and to continue to explore Peru with the same methodically and innovative approach as did Mariano Felipe Paz Soldán. The Inca Garcilaso Cultural Center of the Ministry of Foreign Affairs joins such a valuable effort with the exhibition "Geography as a Fine Art. The Atlas of Peru by Mariano Felipe Paz Soldán", as part of the 400th anniversary of the city of Lima. The Inca Garcilaso Cultural Center of the Ministry of Foreign Affairs joins such a valuable effort with the exhibition "Geography as a Fine Art. The Atlas of Peru by Mariano Felipe Paz Soldán".
Approaching the painting of a unique artist who explores the realms of dreams and mystery.

JAIME MAMANI: RARA AVIS

Oswaldo Chanove

The first thing that comes to mind when faced with the work of Jaime Mamani (Puno, 1964) is that it is an anomaly in the path of Peruvian painting; but the more one analyzes it, the more the same can be said of his work. He is an exponent of some underworld, what is striking is that one can always find in his paintings luminous eyeballs that thoughtful ones never notice. Persons who never look towards the painting may remain astonished. Eyes like those of the ancients that belong to this place or time. His eyes, however, belong to his mathematician heart but rather his hands reveal this. Eyes like those of the masterpieces in the Treasury of the Monastery of Santa Cruz, of the Erotic Mural of the Church of the Society of Jesus in Lima, or the distant universe. His eyes, however, belong to his mathematician heart but rather his hands reveal this. Eyes like those of the masterpieces in the Treasury of the Monastery of Santa Cruz, of the Erotic Mural of the Church of the Society of Jesus in Lima, or the distant universe.

What catches the attention of Jaime Mamani is not that it has not been dipped by one of the rigorously defined currents of neo-avant-garde painting, but rather the uid and honest way that he plays with the undercurrents of the postmodernism and (does a parodist or a satirist of Flannery Truax and the erstwhile avant-garde, or he resorts to the neorealism and abstract expressionism to interpret a periodized objet trouvé, one cannot find with enough certainty the place where the idea was born or remains with the present-day man.

On the other hand, the lines that lie for the comfortable interpolation of the artistically correct procedures are longer and more manageable for the visionaries, perhaps, than for the historical. It is the best intention.

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The story of Jaime Mamani, if one is allowed to ask what people say, is also an indelible story. In his paintings, and in some with his fourth for months after the construction of the little cottage in the outskirts of Arequipa, the small Jaime Mar was discovered through the round family, the staid and calm, who, without knowing it, became the mask. His facade is made of a mirror, the mask of some interior. His eyes, however, belong to his mathematician heart but rather his hands reveal this. Eyes like those of the masterpieces in the Treasury of the Monastery of Santa Cruz, of the Erotic Mural of the Church of the Society of Jesus in Lima, or the distant universe.

His high spirits for travelling also led him to do with his penchant for the other's lifetime passion: music. Since he was 5 years old, he played the quena (Andean horn), which earned him the national music award. He set up the Andean Music Center, which was welcomed in several cities and he was a music and dance teacher for many years at the University of the Central. In 1975, the BBC of London recorded and broadc ast a one of his traditions.

“I am a painter, but also a musician,” he said of him, quite rightly, that he was真诚 to Hieronymus Bosch painting; but the more one analyzes it, the more the same can be said of his work. He is an exponent of some underworld, what is striking is that one can always find in his paintings luminous eyeballs that thoughtful ones never notice. Persons who never look towards the painting may remain astonished.

Teófilo Hinostroza was born Coca ba, hamba, a small town in Huancavelica, in 1924. There he was raised by his mother, Francisca Sibielo. When he was 15, they both moved to Huanuco, where Hinostroza graduated from high school, while working for an university. The photographs that are published in this book are a selection of the ones that he learned the trade. In 1937, he became independent and established his own studio, which operated until 1959 in Calle Real, under the name of "Por El Aire" (For the Air).

In addition to the usual photographic portraits for his clients, Hinostroza took the opportunity to tour the nearby villages and capture with his lens the landscapes, monuments, and show all, experiences, customs, and traditions of the rural world. His mastery of Gauchois allowed him to communicate closely with people. His photographs reveal, therefore, an impeccable composition and skilled handling of light and shadows. "We must capture images of rural life," said the artist, imposing upon himself a task that he carried out for more than half a century, and that allowed him to leave the most valuable photographic record of the central region of Peru, to the outstanding photographers of other places he visited: spontaneously.

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Top view of the painting "La tentación de Eufrasia." 2010. Oil on canvas.

Commemoration of the 100th Anniversary of the Birth of one of the masters of Andean photography.

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JOSE MIGUEL OVIEDO
BETWEEN REFLECTION AND PASSION
Guillermo Ninio de Guzmán

The renowned critic, novelist, and professor published his memoirs.

A t 80, José Miguel Oviedo has surprised us with an unusual, yet poignant book, which tells us about his life and goes beyond the usual autobiography. In the title, the term "reflecting and passing" points to two significant aspects: the way he reflects on his own life and the influence of his life on others.

The book is divided into two main parts. The first part is dedicated to the life of the critic, the writer, and the intellectual, while the second part focuses on his relationships with other important figures in Latin American literature.

The book is written in a clear, concise, and engaging style, which makes it enjoyable for readers of all ages and backgrounds.

The book is highly recommended for anyone interested in the history of Latin American literature, the contemporary literary scene, or simply for anyone who enjoys a well-written, well-researched account of a fascinating life.
The anthropologist Alberto Chefí, renowned scholar of the Peruvian Amazon, published a book about the culinary culture of four villages in the region. The following excerpt is part of the introduction to the work and explains its scope.

This book is the result of an investigation into the cooking of some indigenous peoples of the Peruvian Amazon. Although those different peoples have some common characteristics, this work addresses one such trait: the use of "wild" or poisonous yuccas as a key ingredient in their meals. Other indigenous peoples living in Peru grow and consume wild yuccas, but they do not use those with poisonous properties. It is the wisdom of those peoples that allows them to reject what appears superficially like poison and food, life and death, by developing a product in service of life.

I would like to now make a parenthesis to explain the types of yucca. When I started this project, I had only learned about good yucca and wild yucca, a language I did not understand. After the first tours in the region, I redefined the term "yucca" into three categories: good yucca, wild yucca, and sweet yucca. The literature I reviewed distinguished between the wild or bitter yucca species and the sweet yucca, actually called "good yucca" in English literature. I discovered that "good yucca" meant to her something else entirely. I then noticed that "sweet yucca" was hampering our communication, so I created a third category, wild yucca. This category is actually what our society knows as "bitter yucca," i.e., one that can be eaten raw or boiled or milked. This discovery is not only a cookbook even more a study of how different peoples have some knowledge of this plant and how they use it to prepare various types of dishes.

Recipe from the Secoyas people:

Yucca is a plant that gives its characteristic taste to the dishes made with it. It is important to know that even in large batches of "pulque" (leavened dough), some yucca must be added because it is necessary in this process. When the dough is from wild yucca, it pays to stir the dough before the fermentation process to help eliminate any possible bits of wood. When it is from good yucca, it will not be necessary to stir it, but it shall not just dry out. Then, when the dough has ripened, it is ready to be used for the preparation of chicha.

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CASABE AND OTHER MEALS

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The dough is placed in the tipiti (oven), made of clay bricks or baked clay. The dough is put into the tipiti, covered with leaves and earth, and left to ferment for a few days. Then, when it is ready, it is taken out of the oven and is ready to be used for the preparation of chicha.

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TEXTILE JEWEL OF ANCIENT PERU
THE "GOTHENBURG MANTLE"

Carmen Thays

The emblematic textile of the Paracas civilization and other valuable items return to Peru, as part of the repatriation process of cultural heritage promoted by the Ministry of Foreign Affairs and the Ministry of Culture.

Recently, four Paracas textiles were repatriated; among them was the "Gothenburg Mantle". These items were delivered by the government of Sweden and marks an important landmark in Peru’s efforts to recover its cultural heritage. This was part of Sweden’s commitment to return 89 Paracas textile items it has held since 1930 and which were kept in the Museum of World Culture. These items were taken there as a donation by the Swede Sven Karell (consult to Peru).

Many experts agree that this piece sums up the excellence of textile art of ancient Peru, feature it shares with another recognized piece: the "Brooklyn Museum Cañañaca" (179.8 x 84.5 cm) dating the same period: Nasca 1, and made with similar technical characteristics. This piece was looted from the Arena Blanca cemetery in the Paracas Peninsula, famous since 1902 when it was discovered by chance by Domingo Canepa, who helped his workers (later turned into ‘huáqueros’ or looters), carried out the systematic looting of one of the most important funeral sites in this cemetery. Due to the similarities mentioned, it is possible that the "Gothenburg Mantle" also comes from Arena Blanca.

For its excellent condition, this garment must have been placed in the outer layer and close to the headform of the funerary bundle of an important character of the time, so that was not affected by the decomposition of the body, as was customary for the Paracas civilization to bury the naked body of the late in squatting position covering it with clothes on their backs folded forward, ornamenting his head with headpieces or áñacas and headbands; clothes, accessories, and ornaments were always placed on the body in such a way as for the individual to continue using them as if alive. These offerings were alternated with one to three layers of large cotton clothes with which a false head was ornamented with colorful headdresses just like the skull of the deceased.

Because of its size, 104 cm long by 53 cm wide, it is actually a small mantle, possibly to be placed on the back or to adorn the head as a áñaca used during special rituals throughout the year. It has 32 black and red squares inside of which are figures of plants and seeds with anthropomorphic attributes, birds like hawks, hummingbirds and tendrils, cats, toads, men, and anthropomorphic beings with plant attributes. The edges are also ornamented with three unique assortment of men, birds and cats.

The way it has been prepared shows mastery of technical skills and is aimed at showing off a piece made by highly qualified craftspeople. At first, each of the 32 figures was woven separately and then assembled; somehow it reminds us of the fine crocheted pieces made by the skillful hands of grandmothers from separately woven panels then joined to make a larger piece and made with very simple tools: a continuous thread and a needle with a hook on the end that helped manipulate the thread in each stitch.

Similarly, each panel of the field, has been like a small panel made from separately woven pieces and then assembled into larger panels or sections. Each small panel consists of a three-dimensional red frame and a figure in the middle. Each figure has a cotton center with cross-stitch, which was performed with a cactus thorn used as a needle threaded with a fine thread that is gradually knitted, drawing continuous rings supported by the previous stitch, so, and with such mastery that each figure was reproduced exactly in all its details.

Upon completing the center, craftspeople went on to the next step: wrap on both sides with a variant of the same stitch (single ringed), this time using brightly colored threads of camelid fiber which wove each tiny detail in the figures, which they also outlined with black thread.

Next, each figure was framed in the center of a three-dimensional border with red festoons on both edges. Each panel is joined by following certain order forming a sort of grid with 32 panels woven with the same technique and black threads. Around the grid there are four red bands with polychrome motifs with half protruding edges as if giving motion to the fringes attached.

The final output is a garment with exactly the same prints on both sides, all of this achieved by just using a cactus needle and cotton and fine camelid threads, but executed with great skill and technical mastery.

Some researchers have suggested that this textile has all the characteristics of an agricultural calendar. As is known, the ancient Peruvians depended on intensive agriculture, whose success was based on the knowledge acquired over centuries of experimentation and manipulation of different plant species harvested following certain seasons and depending on the water supply that they learned to predict from observing the behavior of animals. But like many agrarian societies, they worked the land while also looking at the sky, the movement of the stars announced their harvest time, planting season, and even periods of drought.

This world of wisdom depicted by birds, cats, shrimp, frogs, edible roots and seeds, anthropomorphic, half plant or seed hybrid beings, at different stages of maturation is registered in this textile woven by our ancestors two thousand years ago. This piece is a synthesis of the scientific knowledge of the time. On the other hand, it is quite possible that the character that was buried with this piece was responsible for the administration of the rites related to agricultural festivities throughout the year.

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