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*Detail of Porras Rosas Mausoleum. Photo: Daniel Giammoni.*

BICENTENNIAL OF PRESBITERO MAESTRO CEMETERY / THE POTATO IN EARLY CHRONICLES OF THE INDIES  
BODEGA Y QUADRA, THE EXPLORER OF VANCOUVER ISLAND / IN MEMORY OF RAÚL PORRAS  
SUSTAINABLE DEVELOPMENT AND PROSPERITY IN THE ASIA-PACIFIC REGION



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# JUAN FRANCISCO DE LA BODEGA Y QUADRA

## THE EXPLORER OF VANCOUVER ISLAND

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During the eighteenth century, expeditionary teams continued to discover and chart those vast, rich continents: The Americas. Certain regions of North America generated a marked interest due to the natural resources of their unexplored territory, as well as constituting possible areas of interoceanic transit. With the passing of centuries, the veil of history has obscured the figure of Juan Francisco de la Bodega y Quadra, the notable Peruvian explorer who discovered Vancouver Island.

Juan Francisco de la Bodega y Quadra was a *créole* Naval Officer born in Lima to a comfortable family of Basque origin and baptized on June 3rd, 1744 at the Tabernacle of the Cathedral Parish Church. The future explorer was one of eight children born to Tomás de la Bodega y Quadra, a merchant from the village of San Julián de Musques, in the dominion of Vizcaya, and Francisca de Mollinedo y Losada, scion of a Lima family that included the patron and Bishop of Cuzco in the preceding century, Manuel de Mollinedo y Angulo.

According to Cristina Ana Mazzeo (1994), Basque immigrant groups arrived in colonial America in successive waves, starting in the sixteenth century, attracted by ample mercantile opportunities and tax exemptions, especially in a city like Lima, capital as it was of the Viceroyalty. The Basques worked together as a homogenous group and, once well established, those in the New World convinced their counterparts in Spain to emigrate. During the eighteenth century, they became the main leaders of the Consulate of Lima, in addition to controlling most of the wholesale market; they were also at the head of shipping and mining companies.

One of these characters was Tomás de la Bodega y Quadra, who arrived in Peru with his cousin Simón de Lavalley around 1721. His success in the shipping business was such that he was soon rich enough to acquire a plot of land located directly behind the main government building in Lima. Tomás owned several merchant ships and reached the maximum grade of Prior at the Court of the Consulate of Lima. His marriage to the Lima-born Francisca de Mollinedo y Losada produced at least eight children, among whom Alberto, who ran the family business; Tomás Aniceto, primate of the Metropolitan Church of Lima; Manuel Antonio graduate of the University of Alcalá de Henares (in Spain); and Juan Francisco, the famous navigator and explorer of the Northern coasts of the Pacific, stand out.

After completing his studies with the Jesuits at the Royal San Martín School, assigned to the University of San Marcos in Lima, Juan Francisco de la Bodega y Quadra traveled to Spain at the age of 19 to complete his training



Juan Francisco de la Bodega y Quadra (1744-1794).

at the Coast Guard Academy of Cadiz. At the time, certain areas of North America were generating a great deal of interest due their unexplored regions and the theory that there might be a channel from the Atlantic to the Pacific in the vicinity. Expeditions to the area, financed by the Spanish Crown throughout the eighteenth century, were held to chart the coasts and take possession of territory threatened with Russian or English colonization.

In 1775, under the command of Lieutenant Bruno Heceta, Juan Francisco de la Bodega y Quadra made his first journey to the Northeast coast of the Pacific. The expedition was composed of three ships: The frigate *Santiago*, with Heceta at the helm, the schooner *Sonora*, commanded by

Bodega y Quadra; and the supply ship *San Carlos*, headed by Juan Manuel de Ayala. Their orders were to explore the coast and disembark where necessary to establish Spanish dominion over the new territory; also to identify Russian settlements. On July 14th, 1775, they reached the outskirts of Point Grenville in what is today Washington State. The expedition's contact with indigenous groups had been friendly, so a group of sailors was sent ashore for fresh water when, suddenly, 300 natives attacked from the forest.

Affected by this disaster, Heceta decided to return to Mexico, but Bodega argued that the main goal of the mission, locating Russian settlements, could not be left unaccomplished. They therefore continued North on board the

*Sonora*, and reached the general area of what today is the town of Sitka, Alaska (59° North), painstakingly combing the coast. Not having found a single settlement bearing the Romanov flag, they decided to return south. On the way home they went ashore once, to claim the territory for the Spanish Crown. This expedition showed the Spanish that the Russians did not have much of a presence on the American coast of the Pacific.

On February 11th, 1779, the frigates *Princesa* and *Favorita*, commanded by Lieutenant Ignacio de Arteaga, set sail from the port of San Blas (today in the Mexican State of Nayarit). Despite Bodega's proven merit, the mission was confided to Arteaga. Though his seniority was invoked, the decision was no doubt due to the Spanish Navy's predisposition towards filling positions of greater responsibility with officers born in Spain proper, rather than its colonies. Their mission was to explore the Northeast coast, but without interfering with the English navigators assumed to be in the area. Each bay, cove, and inlet up to 58°30' north was painstakingly charted, until heavy seas forced the ships to turn back. This voyage completed the process of claiming the Pacific Northwest for the Spanish Crown (see Archer, 1996).

In 1780 Bodega was put in command of San Blas naval base as a reward for his achievements. San Blas was a fairly unhealthy place, and experts recognized that it was poorly situated. After little more than a year, Bodega was relieved of this duty—possibly due to health problems—and spent the following years in Peru, Cuba, and the Iberian Peninsula.

He was ordered to resume command of San Blas naval base in 1789. In August of 1792, Bodega y Quadra met with British Captain George Vancouver on Nutka Island to negotiate the details of sovereignty in the Pacific Northwest based on the treaty signed at El Escorial (which prohibited English ships from sailing or fishing less than ten leagues from Spanish lands or settling on them). Though they had an excellent working relationship, they were unable to reach agreement on the details outlined in the treaty. Bodega was against the directives sent by the Court, which ordered him

to concede the island as he argued that Spanish presence predated that of Britain in the area.

During the negotiation, Bodega asked his counterpart to name a port or island in honor of their historic meeting. Vancouver decided that the meeting place itself could be called “Quadra and Vancouver Island,” which was then used on maps during the eighteenth century. This name was soon shortened to “Vancouver Island,” and some historians maintain that this was a deliberate attempt on the part of cartographers working for the Hudson Bay Company to erase any evidence that the British had not always been the preeminent power in the region (see Menchaca, 1989; Tovell, 1990).

Bodega y Quadra was also a great naturalist and ethnographer. His diaries are invaluable documents for studying the customs of the natives of the North American Pacific Coast. It is known, for example, that he formed a close friendship with Maquinna, the chief of the Nutka indigenous community, an affable man who never gave him “the slightest bit of distaste.” The series of maps he plotted, now housed in the Archivo General de Indias (General Archive of the Indies) of Seville and at the Naval Museum of Madrid mark him



18th century Spanish Galleon. Water-color. Naval Museum of Madrid.

as a great cartographer. His most important works are: a plan of the port of Bucarelli, a plan of the port of Captain Bodega, and a small map of the Northern Coast and seas of California.

Prematurely aged due to the hardship he suffered during his travels, he died on March 29th, 1794, at 49, in Mexico City. The name of this créole sailor, born and bred in Lima, is forever linked to the great navigational discoveries of the Pacific. The legacy of these journeys is in the latitude they

reached and the ethnographic and geographical information they brought to the world. ●

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## THE BIRTHPLACE OF BODEGA Y QUADRA IN LIMA

The restoration efforts recently undertaken by the Metropolitan Government of Lima on the colonial Rastro de San Francisco (Face of Saint Francis) Street, today the second block of Ancash Street, have allowed the old “face” of the area— an establishment for the selling of meat, milk, and other foodstuffs which operated until the mid nineteenth century, to shine through. On this street, contiguous to the South bank of the Rímac River, lies the home of the illustrious Mariner Juan Francisco de la Bodega y Quadra.

It is the building with the smallest façade but greatest historical originality on the block, dating from 1750 (approximately) and conserving traditional elements of Colonial architecture such as the great hall, the interior courtyard, and a small patio behind the house. The ground floor features large, simply built, rectangular doors that identify it on the modern land registry as Ancash Street numbers 209, 213, and 217. The house has two floors in its street-side portion and a long prolongation of subterranean passageways on the riverbank side. The top floor has three intricately carved windows and wooden banisters, one on each door.

As part of his will, Tomás de la Bodega y Quadra, when mentioning his house on el Rastro de San Francisco Street, indicates having spent 20,000 pesos to build the dwelling, and that he intentionally doted it with storerooms to stock products from his place of business. On September 19th, 1748, he had bought the 1.443 square cubit plot of land from one of the granddaughters of the original owner, Manuel Pedro de la Cueva. The house passed from one generation to another,

until after the War of Independence it was in the hands of Mariano de la bodega y Quadra, one of the grandsons of the founder of the lineage in Peru (who died in 1845 in Madrid). Upon his death without direct descendants, the house on Rastro de San Francisco Street —now deteriorated through use and earthquake damage—endured only as a reminder of the prosperity of the Basque merchant family.

In 1864 Toribio Sanz bought the dwelling at public auction for 37,000 pesos. The contract, however, states that the property is indebted to the tune of 13.000 pesos in the form of “dead hands,” or debts of an ecclesial nature, which served to support the Carmen and San José convents. Finally, the house was completely abandoned when the Sanz family moved to Paris, where they could comfortably live off various investments, far from the problems of the Chilean invasion and the War of the Pacific.

The eye of the Provincial Council of Lima had been on the house from at least the 1940's. But only in May of 1957 was the property expropriated, bought from Messrs. Sutor Sanz and Sutor Arrarte for 1,600,000 soles. As a consequence, the plot was surveyed and legally charted, resulting in an area of 1,271.6 square meters (13,687 square feet), 17.3 meters (57 feet) wide along the street by more than 70 meters (230 feet) long, abutting the Central Railway line on the riverbank.

At the time it was stated that the government intended to demolish the historic Bodega y Quadra mansion to prepare for the building of a walkway along the Rímac River. Luckily for history and for our urban culture, this demolition never took place. Restora-

tion began in 2004, with the removal of precarious installations in the entryway and the intervention on the facade of the first floor; reducing access bays to the storerooms, while at the same time restoring the woodwork: window and door frames, doorjambs, the main entrance, balconies. These works have been overseen by the architect José María Gálvez, in close collaboration with the archeologist Daniel Guerrero Zevallos. Below the structure of the house, built after the earthquake of 1746, remains of an earlier structure, which included a square

with carved edges, arches, corridors, and bedrooms, have been unearthed. The National Cultural Institute's resolution 1327/INC/2004, emitted on December 3rd 2004, declares that the building denominated “House of Bodega y Quadra” is a monument included on the list of National Cultural Heritage Sites. Thus assuring the permanence of a uniquely valuable eighteenth century structure, home of the great créole navigator Juan Francisco de la Bodega y Quadra, located in the immediate area of the city's old wholesale foodstuff market. ●



House of Bodega y Quadra. Watercolor by Luis Samanamud.



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# MEMORIES OF RAÚL PORRAS

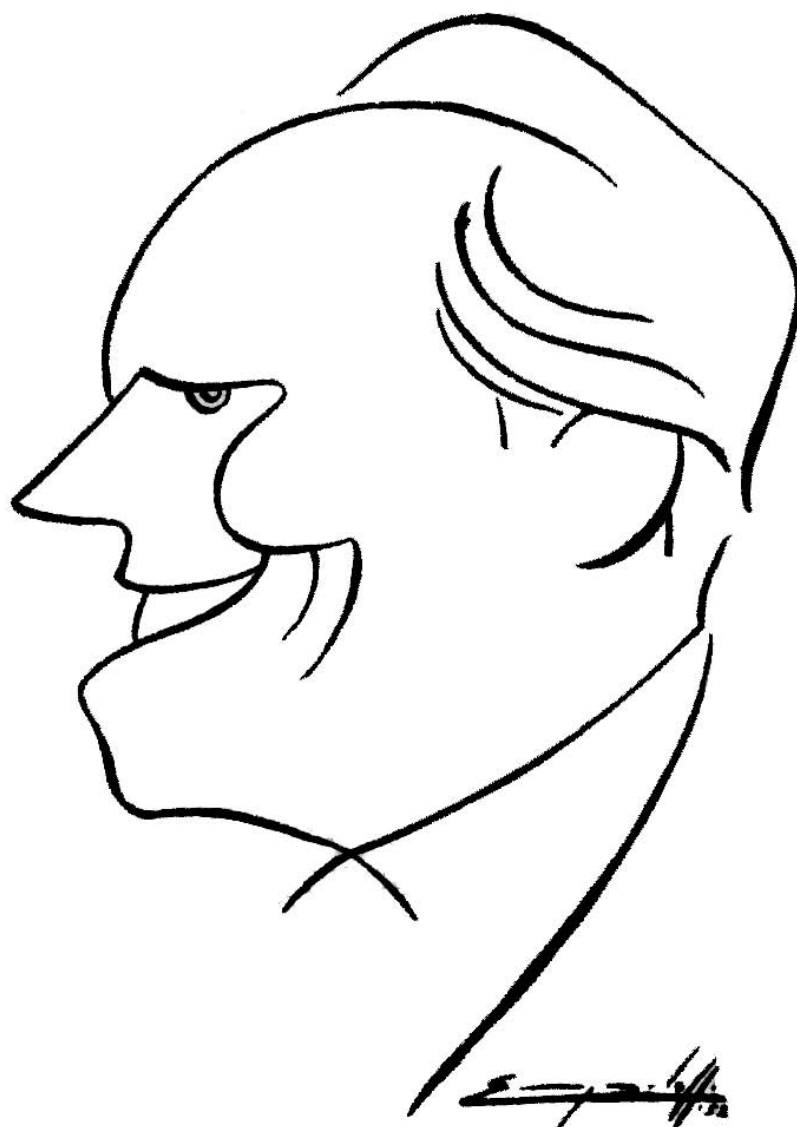
Jorge Puccinelli\*

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Raúl Porras Barrenechea (Pisco, 1897-Lima, 1960) was a historian, diplomat, man of letters, and journalist. Teaching was his life's work. He always considered literature to be the space in which a society's sensibility could be found. His impeccable literary style is unmistakable due to its depth, sharpness, and humor. His research on the works of Felipe Pardo and Ricardo Palma are exemplary specimens of literary criticism and love letters to his favorite city: Lima. This is the testimony of one of his disciples.

I heard Raúl Porras speak for the first time in February of 1933, on the occasion of the centenary of Ricardo Palma's birth. The Entre Nous Society, presided by Belén de Osmá, sponsored the commemorative ceremony at the old mansion on Belén Street. Palma Week, despite the government's refusal to officially recognize the event, was a complete success. That week, Porras' tireless initiative created The Society of Friends of Palma, in addition to an evocative exhibition of personal, bibliographic, and iconographic mementos pertaining to the writer, a novel element at the time which aroused great interest. A journalist wrote of the exposition, commenting on the significance of the initiative, which was essentially founding a new and fruitful way to remember intellectuals of the past and evoke them in all their splendor, that, "not just old sabers, rusty rifles, proclamations and bits of battles, moth ridden uniforms and the like inspire posthumous interest. Even more so, and much more evocatively and melancholically, do the leftover terrains of a great spirit, the direct traces of his life or activity, the objects close to him that received the intimacy of his worries, anguish, and hope. Manuscripts full of scratched out words, corrections and rewrites in which the pen flowed freely, pushed by the heat of romantic inspiration! Books intimately dedicated in the name of friendship or literary admiration! Letters, portraits, autographs, pictures, dead witnesses to an ever moving, changing life!"

Ricardo Palma week was held from February 7th to 14th, 1933. Representatives of three generations of Peruvian writers participated: the Novecentistas, born of the 1890's, that of the decade in which the centennial of Peruvian Independence was celebrated (1921), and the generation of 1930: José de la Riva-Agüero (*Elogio de don Ricardo Palma*) [An Elegy to Mr. Ricardo Palma], Víctor Andrés Belaunde (*Palma político*) [Palma the Politician], José Gálvez (*A don Ricardo Palma*) [To Mr. Ricardo Palma], Jorge Guillermo Leguía (*Ricardo Palma*), Eduardo Martín Pastor (*Oración al abuelo*) [A prayer for the Grandfather], Raúl Porras Barrenechea (*Palma romántico*) [Romantic Palma]. Two young writers, Carlos Pareja Paz Soldán and Pedro Benvenuto Murrieta, opened and closed the ceremonies, respective conferences broadcast by the Peruvian Broadcasting Corporation. Porras' speech was, by



Raúl Porras by Esquerrilloff.

consensus of the participants as well as the audience, the most notable of all, and constituted the revelation of a new style of academic oratory: agile, youthful, well documented, ironic, and courageous, willing to break the molds of classical metered rhetoric. The large audience, though overflowing the auditorium, was kept in suspenseful silence for over an hour by the presentation, interrupting only to applaud heartily at allusions to the political situation the country was going through and the enslavement of the university. Through this exordium, the orator won the audience over upon mentioning the crisis of the nation and its cultural institutions: "because this week dedicated to Palma," he affirmed, "would have been impossible without the cooperation of the Entre Nous Society, as the lethargy of our masculine institutions—the crumbling of the Historical Institute, the muteness of the Academy of Language, the catalepsy of the

Athens Institute, the enslavement of the university have left no other flame in today's Peru to remind us of the warmth and brightness of intelligence." While explaining Palma's dramatic works, he mentioned the historic play "Rodil," later submitted to an auto de fe by its author. Though little is therefore known of its exact text, Porras was able to find this malicious ditty, which received warm, insistent applause, in contemporary newspapers:

Desgraciada la nación  
[Disgraced is the nation]  
Donde se humilla al talento  
[Where talent is humiliated]  
Y hasta para el pensamiento  
[And even for thought]  
Hay leyes de represión.  
[There are laws of repression]

A few weeks after the event, Porras became our eighth grade Peruvian and World History teacher at the Antonio

Raimondi School (the Italian School in Lima). He was preceded by the general sympathy that his youthful teaching style had inspired, not only at our own school, but also at the Anglo Peruvian (now San Andrés) School, the Recoleta School, the German School and the Castañeda sisters' School, where his vehemence and regality made his presence felt. He would arrive early in his old Essex sedan, weighed down by books from his personal library that he would lend to each student for individual projects on Renaissance writers, painters, or thinkers; he would outline maps in colored chalk on the board to teach us through imagery or engraving about the voyages of Columbus or the discovery of Peru; he read and explicated literary texts; organized field trips to historic places—the Convent of the Barefoot, Punchauca—with oral presentations by his students; he promoted student debates on historical topics and invited fellow members of the University Symposium, such as Jorge Guillermo Leguía or Guillermo Luna Cartland, into the classroom as judges.

To the great disappointment of his students, Porras had to go to Brazil in the middle of the second trimester, as a consultant to the Peruvian delegation to the Rio Conference presided by Âfranio de Mello Franco. He remained there through the following year, engrossed in arduous diplomatic tasks related to the border dispute with Colombia. Despite this absorbing activity, his historians' instinct found time to review the depths of the Rio National Library and strike up friendship with Brazilian writers, Colombian writers, and Alfonso Reyes, then a Mexican government employee in the Brazilian capital. His literary-historical investigation was rewarded with the discovery of the curious volume *Viagem da cidade do Cuzco a de Belem no Grao Pará pelos rios Vilcamayu, Ucayaly e Amazonas*, by José Manuel Valdez y Palacios, a Cuzco born traveler and precursor of the Romantics completely forgotten in Peru who, in 1843, fled the persecution of the army of San Roman, penetrating deep into jungle rivers on an Amazonian odyssey that culminated in his arrival in Rio de Janeiro, where he spent the rest of his life as an instructor at Pedro II School and the Niteroy Lyceum, and a writer for various periodicals, while he supported *Nova Minerva Magazine* single handedly for over a year. Raúl Porras planned

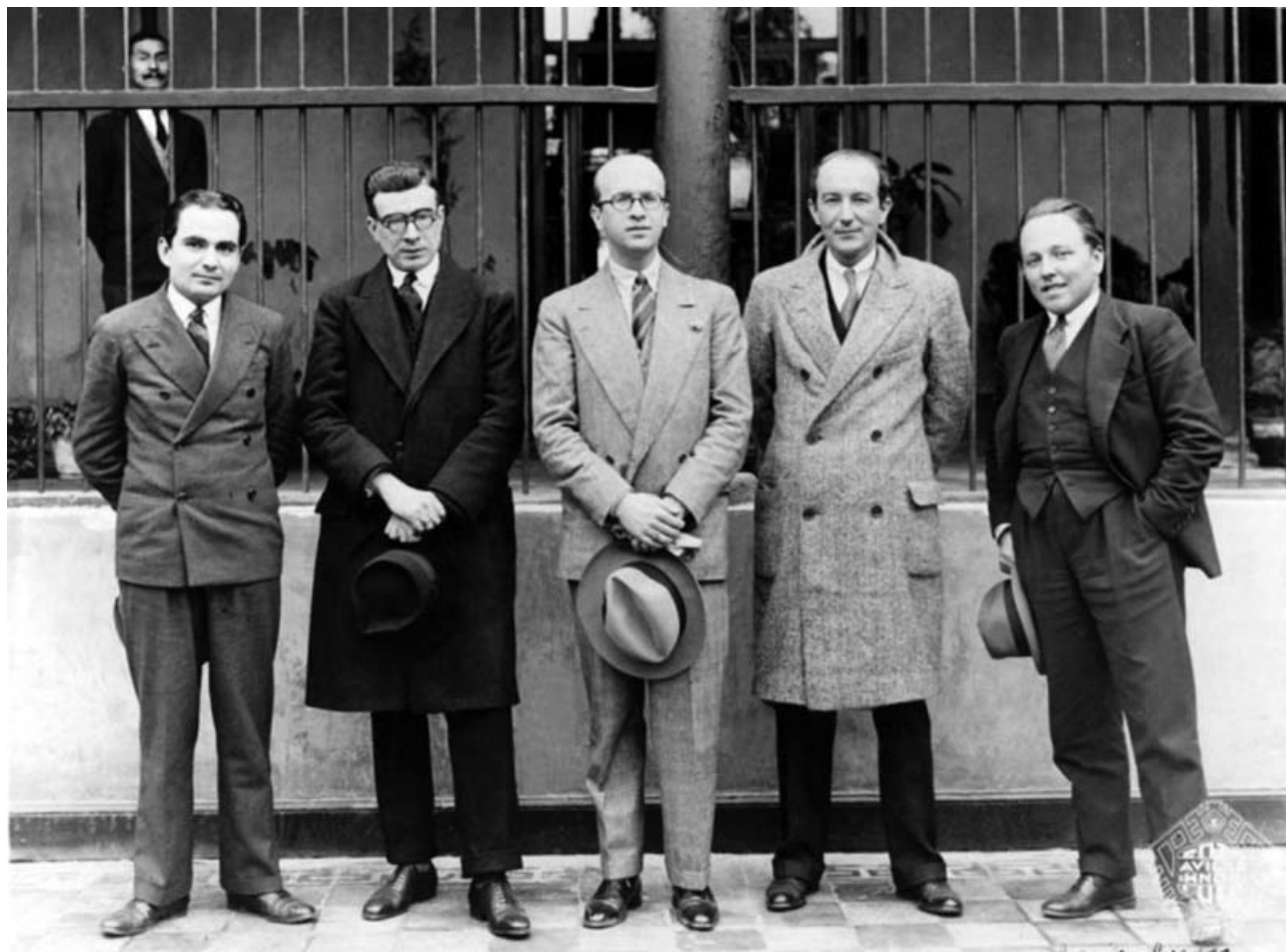
to publish a translation of *Viagem* and for this purpose obtained, through the diligence of Augusto Morelli Pando, a photographic reproduction of the Rio National Library's text, the only known copy of Valdez y Palacios' work. In 1955 Porras published, as a special newspaper supplement in *El Comercio*, the first version of his research on José Manuel Valdez y Palacios, which he later incorporated as part of his book *El paisaje peruano de Garcilaso a Riva-Agüero* [The Peruvian Landscape from Garcilaso to Riva-Agüero] and years later as a small leaflet with the Porras Institute seal.

This unexpected trip to Brazil and his subsequent appointment to Europe (Spain, France, and Switzerland), the following year through 1940, impeded his ability to bring all the bibliographic and other materials he might have wished to have with him, but not his notebooks and files, written in his typical round, ever shrinking handwriting. This is why Augusto Dammert and myself found ourselves, through air-mailed requests while still in high school, copying texts from his library and his fabulous collection of Peruvian XIXth century newspapers, acquired with his meager teacher's and civil servant's salaries and gathered in his library of a house at 398 Colina Street in Miraflores, attended to by the venerable figure of his mother, Mrs. Juanita Barrenechea de Porras, who always offered us a classic tea and toast at the end of the afternoon.

The first edition of *Pequeña antología de Lima* [A Little Anthology of Lima] was published at Galo Sáez's printing house on Mesón de Paños 6 Street in Old Madrid, on the eve of the four hundredth anniversary of the founding of the city. The first copy came off the press on Saturday, December 23rd, 1934.

The idea for the Anthology had germinated earlier in Lima and developed unhurriedly but steadily, in parallel with other projects, as the author often did things, accumulating files, bits of paper with notes, references and reflections, in envelopes and folders. Proof of this is an early work from 1927 which could be considered the rough draft of the prologue to the Anthology: «Perspectiva y panorama de Lima» [Perspectives and Panoramas of Lima], published in a voluminous baedeker of the capital city by Cipriano Laos and sponsored by the Peruvian Touring Club in the fall of 1927 at the Imprimerie Crête-Corbeil in France, entitled *Lima, la ciudad de los virreyes* [Lima, City of Viceroyes].

The publication of *Pequeña antología* in Spain won him the friendship and sympathy of peninsular writers and the conference he organized at the Madrid Lyceum, in commemoration of the four hundredth anniversary of the founding of Lima, which virtually became a book presentation. The great Spanish critic and scholar of Latin America, Enrique Diez Cane-do, who helped organize the function, dedicated an extensive article entitled "Peruvian Commemoration" to him which, years later, in exile, he incorporated into his book *Letras de América* [Literature of the Americas],



Raúl Porras accompanied by (from left to right) Jorge Basadre, Jorge Guillermo Leguía, H. Ruiz Díaz and Percy Gibson (1930).

published by the Colegio de México. In it he affirms that Porras, "is not an arid historian tied to the document, prisoner of the date. He moves with ease between the rigid lines of history, and you can see him brighten the edges with light drawings full of life. His style reaches such heights that he, defining the spiritual essence of Lima, his city, allows us to faithfully characterize it. It undoubtedly recalls that of Palma, but, naturally, more in discourse than narrative. With infinite wit he finds the right adjectives, without ever crossing the line into the ridiculous. He seems to take from his native Lima-born grace a smile, which never fades, despite constant exposure." ●



\* Writer, literary critic and university professor. Former dean of the Faculty of Literature at San Marcos University (1961-1964). He has published *Historia de la literatura española* [The History of Spanish Literature] (1946), *Semblanza y antología de Raúl Porras* [A Portrait and Anthology of Raúl Porras] (1948), along with the prologue and editing of *Antología de Cervantes* [An Anthology of Cervantes] (1951), and *La literatura peruana en la crítica y en los textos* [Peruvian Literature in Criticism and Texts] (1953), among others. He is currently the head of the Raúl Porras Institute at San Marcos University. See: [www.unmsm.edu.pe/GestionIns/oficinas/porras.html](http://www.unmsm.edu.pe/GestionIns/oficinas/porras.html)

## THE UNIVERSITY SYMPOSIUM

Porras belonged to the Centennial literary generation, so called as it corresponded with the centennial of Peru's independence (in 1921). Within this group, he also belonged to the University Symposium, an institution he founded at San Marcos University in 1919, grouping together the best of the young scholars who had participated in the institutional reform of Peruvian universities to do research on Peruvian independence. This was where he first presented his work on José Joaquín de Larriava, which marked the beginning of his literary-historic inquiries into the satirists of Lima.

"Some time later, in 1920, Porras thought it would be interesting for us, friends with whom he had spent many hours of camaraderie since 1919, to get together, to appear together in a picture. As such, he naturally contacted Leguía, Abastos and Sanchez, that is to say, the three great orators of the Symposium, and also Ricardo Vegas Garda, the enthusiastic chronicler of this beautiful and altruistic adventure, in addition to Guillermo Luna Cartland and Carlos Moreyra y Paz Soldán, friends of his since his youth, and myself. The portrait appeared in the edition of *Mundial* which came out on July 28th, 1921, together with a generous commentary by José Galvez in which he calls us the Centennial Generation."

Jorge Basadre. *La vida y la historia* [Life and History] (1975).



Photos courtesy of: Raúl Porras Institute at San Marcos University.



# PRESBITERO MAESTRO, THE FIRST MONU

*Luis Repet*

The commemoration of the bicentennial of the Presbítero Maestro Cemetery-Museum, founded as the General Cemetery, a Historical-Artistic Monument, in 1999 a Cemetery-Museum, and in 2003 it was incorporated into the National Ins popular artists like Palma, Valdelomar, and Pinglo; intellectuals such as Riva-Agüero and Mariátegui; a



1. Crypt of Heroes.



3. The Avenue of Death.



2. Monument to Francisco Girbau y Tauler.

The urban growth of Lima has demonstrated that, at this time, the periphery has become part of the daily life of millions of citizens who inhabit and share this privileged space in our city. When the building of this monumental complex was still in its planning stages, the search for an appropriate space demanded a series of investigations to locate an area that met contemporary sanitary requirements, especially in regards to the orientation of the wind and imperceptible height in relation to the urbanized area of the time.

Matías Maestro, a priest who helped shape the transformation of Lima during the XIXth century, was charged with the mission, in addition to designing public spaces, and, especially, religious spaces, which still occupy a large part of the urban environment.

The surveying and creation of the General Cemetery of Lima was a transcendental act in the development of the city, not only in its physical aspect, but also in the mind of the populace, and the position of the Catholic Church, which saw a threat to its revenue in the growing tendency towards modernity in the Viceroyalty of Peru.

The Charitable Society of Metropolitan Lima has faithfully administered this funerary space, accepting all the transformations that time has demanded, and has welcomed new tenants, supervised the construction of mausoleums and monuments; and it has witnessed the building of the most important funerary complex in the cemetery, the Crypt of Heroes, which celebrates its centennial this year.

The streets, avenues, gardens, mausoleums, tombs, and pagodas within the cemetery face the same problems as the rest of the city. Pollution, overcrowding, crime, the lack of water, drainage pipes, and irrigation; everything, absolutely everything, is reflected in this little city of the dead. Since the XXth century the cemetery has garnered recognition. In 1972 it was declared a historic monument and in 1999 it was recognized as a Cemetery-Museum by the Charitable Society of Metropolitan Lima.

In 2003 the National Institute of Culture incorporated it into the National System of Museums, and, that same year, during the IIIrd Meeting of the Iberoamerican Network for Historic Cemetery Management and Preservation, held in Lima, it was made a member cemetery.

Finally, in 2006, it was put on the list of One Hundred Endangered Monuments of Humanity by the World Monument Found.



# MONUMENTAL CEMETERY IN LATIN AMERICA

to Málaga

metery of Lima, brings us to a reflection on the treatment of death in these two hundred years. In 1972 it was declared  
stitute of Culture's National System of Museums. The burials of military heroes, such as Grau, Bolognesi and Cáceres;  
and several presidents have made this cemetery a space for collective pilgrimage and national memory.



4. Lady in a shawl. Mausoleum of the Elmore family.

The renovation of the Presbítero Maestro Cemetery-Museum has significantly contributed to a new attitude on the part of Peruvian society, particularly the urban population whose ancestors have been laid to rest there. There remains much to be done.

The most important benefit the revitalization of the cemetery has brought has been its own transformation from a funerary to a cultural space. Treating the cemetery like a museum implies a new look at this monumental complex, an integral look at its heritage thorough the landscape of its surroundings, such as guided tours at night, on which one can visit spaces unaltered since the XIXth century, toured with different itineraries dictated by the calendar of cultural events. Visits to the tombs of popular figures, assigned different virtues and benefits in popular belief, and especially the dynamic generated by people visiting their families, the monuments and tombs, the mausoleums and crypts, the sculptures and the headstones; constitute the material work of artists, the stage on which ceremonies for the departed and burials still take place.

The subject of death, of absence, of suffering and mourning and other manifestations creates, despite modernity, a new vision and way of thinking about death in the XXIst century.

The understanding of the value of our cultural heritage is reflected in the way the established order is reversed, making a place for the dead into one for the living, to reaffirm identities, to recognize others, to foster mutual respect and to put this funerary space in the framework of the currents of the future by developing new kinds of tourism, with new goals, which feature responsibility and respect for cultural surrounding. ●

Extract of *200 años del Presbítero Maestro. Primer Cementerio Monumental de América Latina*. [The 200th Anniversary of the Presbítero Maestro, First Monumental Cemetery in Latin America] Texts by Carlota Casalino, José Luis Bocanegra, Luis Eduardo Wufarden, Hilda Barentzen, Luis Repetto, Ciro Carballo, Isabelle Lausent, Lucía Giesecke, Lita Velasco, Ricardo Ramón and Catalina Velásquez. Photography by Daniel Giannoni, Juan Carlos Blanco, Miguel Ángel Bazán, *Caretas* archives. Mixmade Producciones Publishing House. 123 pp. Lima, 2008. [www.presbiteromaestro.pe](http://www.presbiteromaestro.pe), [www.mixmade.pe](http://www.mixmade.pe). E-mail: [contacto@mixmade.pe](mailto:contacto@mixmade.pe). See also: [www.sblm.gob.pe](http://www.sblm.gob.pe).



5. Mausoleum of the Goyeneche family.

Photographs: Daniel Giannoni.



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# THE POTATO IN EARLY CHRONICLES OF THE INDIES

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Antonio Zapata\*

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The potato amazed the first European naturalists and ethnographers to arrive in the New World. During the first century of conquest, an innumerable number of adventurers and conquistadors crossed the Atlantic in search of easy and enormous riches. With them were also a few intellectuals sensitive to the affairs of the indigenous inhabitants.

Though many references to the tuber can be found in chronicles of the Indies, the most complete are those of Inca Garcilaso de la Vega and Felipe Guaman Poma de Ayala.

The first writer needing mention is Gonzalo Fernández de Oviedo, a noble at the Spanish Court, who as a child had played with the future King Phillip II. Oviedo was one of the few ranking members of the aristocracy who crossed over to America in what could be considered the first period of conquest, the XVIth Century. His career was dedicated to natural science, and he became known as the Pliny of the Americas through his encyclopedic efforts to classify the plants and animals of the Americas. He published *Historia General del Nuevo Mundo* [General History of the New World] towards the end of the 1530's, but continued adding notes to it throughout the rest of his life. These were incorporated into a new edition of his works in 1850, now considered the definitive version.

Regarding the potato, Oviedo's main concern is a product known as chuño. Preservation of foodstuffs was one of the main preoccupations in societies of the past. The Europeans had only a few techniques, such as sun drying and salting, which were used to preserve meat. These methods were also used in the Americas. But, in the Andes, pre-Columbian societies had discovered chuño, which is produced in the following manner: at high altitudes, the potato is exposed to variations in temperature thanks to the extreme difference between highs and lows during the afternoon and night. Children and skinny people then softly and extremely carefully crush the potatoes into a powder with their feet. The result is the elimination of all moisture, and therefore a dried product, which will not spoil for many months, and can last even years. While in the rest of the world, all vegetable products had to be consumed immediately, in the Andes, people had discovered a unique method, which allowed tubers to be kept indefinitely.

Also needing mention is José de Acosta, a Jesuit priest who spent 14 years in Peru, where he occupied numerous positions, including head of the Jesuit order in the Viceroyalty. He had been in charge of the Jesuit school system, which reveals his dedication to research and learning. Later he traveled throughout Latin America and spent two years in Mexico, where he conducted research in libraries containing ancient codas. Acosta returned to Spain in the 1580's and published a well-known book *Historia Natural y Moral de las Indias* [Natural and Moral History of the Indies] in 1590. This text weaves together natural, political and economic history. It also involves an



Incas or Kings of Peru. Amédée Frézier. Paris, 1716.

extremely sophisticated comparison of the Incas with the Aztecs.

Acosta contrasts New World agriculture with that of Europe, in an attempt to figure out which foodstuff fulfills the role of bread. He argues that the word "bread" identifies the basic food of the people, and finds that this property can be found in a grain, corn (maize), which he calls the nutritional foundation of the New World. He then ponders it endlessly, calling it "wheat of the Indies," and attaches the sobriquet of "origin of strength and sustenance of the peoples" of the Americas. In the Andes, the favorite form in which it was consumed was as cooked potash known as "mote." Acosta noted the conditions in which it needed to be planted, "sow by hand and do not scatter, requires warm and wet earth. It can also be toasted. Can be ground into a flour, dough and tortilla, cakes, and also a sort of pastry known as tamales." Furthermore, he highlights that it can be consumed as a drink, "there is a corn wine, known as "asua" in Peru and "chicha" in the rest of the continent." Without going into great detail, he classifies its nutritional value as inferior to that of wheat, "after wheat, corn occupies the second place in the material support of men and animals."

In addition, he identifies other products that in certain areas of the Indies also fulfill the role of bread. This is the case of yucca (manioc) in the Caribbean and the potato in Peru,

and specifically, on the Collao plateau. In this region, according to Acosta, the cold, dry climate precludes the growing of both European wheat and native corn. For this reason, the potato genus took the place of grains as the main foodstuff of the population. "The potato is the base of nutrition in the high regions of the mountains. Sustenance and survival of human beings. "About its consumption, Acosta tells that the potato was eaten in stews, boiled, or roasted. Potato stew was called "locro."

He further observed that there was almost no other place else on earth in which the masses were fed through non grain-based plant. In Peru, a singular case was observed, because two different plants fulfilled the role of bread. Corn and potatoes were used equally. This led him to ponder the food situation in Peru, which had alternatives in a world in which the rest of the peoples on earth were dependant on a single crop.

Acosta claimed that the potato was a root, "which they harvest and let dry in the sun, later they freeze it and create chuño, not rotting for many days." The Jesuit priest was unfamiliar with the modern concept of tubers and throughout his work called the potato a root, as its main parts grow underground. He then compares it with other edible roots. According to his view, in the Americas, roots were more nutritious than in Europe. In terms of crops that grow

on the surface, on the other hand, Europe was considered superior to the Americas. This was because wheat was supposedly superior to corn. The balance between Old World and New was therefore even, since one hemisphere excelled in one type of plants, and the other in another. The potato, yucca, and sweet potato were therefore favorably compared to the carrot, considered the European root vegetable *par excellence*. In the comparison, Acosta concludes that the nutritional value of "roots" in the New World is immensely greater.

The work of two very sharp commentators of agriculture in the Andes is critical to the exploration of this issue. The first is the well-known Inca Garcilaso de la Vega, who published his work in the beginning of the XVIIth Century after a long life in Andalucia, where he had arrived at the age of 20. Garcilaso was the son of an Inca princess of royal blood and a Spanish conquistador who accompanied Pizarro in the undertaking to conquer the Inca. As a mestizo he had firsthand sources of information in his relatives, who wrote to him throughout his life and disputed the protection of the Jesuits, who provided them with basic materials. Despite having left Peru over forty years earlier, his works are full of precise details and solid information. The author had a great ethnographic sensitivity and his fluency in Quechua allowed him to compose a chronicle which includes important elements on agriculture and the rites of the countryside.

Garcilaso's work includes a fundamental detail. In the Andes corn was only grown on irrigated land, which required cooperation on a large scale; which is to say that cornfields presupposed the state. "They do not plant corn without water to irrigate." In the same sense, the famous Inca terraces were fundamentally used to increase corn production. He continues, "The Inca were so diligent in this, (terraces) on which to increase the land on which corn was planted." While, to the contrary, tubers were grown under the control of peasant families. The potato grows on fallow land and requires no irrigation. The potato was linked to the survival of the commoners and corn sustained the government. Rites and agricultural customs derived from this basic fact: that while the potato was a product of the people, corn belonged to the government. The American anthropologist John Murra wrote a famous article distinguishing corn from potatoes. Murra explains that agricultural calendars were based on



corn. Potatoes are almost unmentioned. Most of the writers who wrote chronicles in the period interview the Imperial elite who told what the knew- the procedures and customs of the government. Only very sharp writers like Pedro Cieza de León, included peasant rites related to potatoes.

Cieza de León was in the Andes during the 1550's, traveling extensively through the region and conversing with a multitude of people. He was in the service of La Gasca, the man charged with pacifying the population. His chronicle is very well composed, distinguishing him as the first European ethnographer in the Andean world. Unlike Oviedo and Acosta, he had no training as a naturalist, but he had an acute sensitivity to human affairs. Cieza tells of a potato rite in which the peasants would sacrifice a llama and soak seeds in its blood, before sowing them with great joy. These potato ceremonies were important to rural communities, but representatives of public power in the Andes do not appear.

This distinction linked the potato to the poor. It was consumed on a massive scale, but lacked the sophistication of corn. The latter was ceremonial and as a beverage was a fundamental aspect of Inca

etiquette. Any meeting of civilized people began with a toast of *chicha* (corn wine). But the potato was held in less esteem. There was so much of it, and families produced it on their own, almost as part of the natural landscape. As such, there were fewer and less elaborate rites around it than in the case of corn.

Another interesting aspect of Cieza's work is that of the *tambos*, or storehouses. The writer was impressed by the quantity of the depositories. All kinds of goods, from clothing to food, was saved by the State until needed. Planning was one of the key attributes of the highly organized Inca society. Thanks to the strength of their agricultural system and the push given by social relationships of reciprocity, hunger was unknown in Tahuantinsuyo (the Inca Empire). This scourge, which had ravaged Europe throughout the Middle Ages, had been eliminated in the Andes. In this sense, the *tambos* reinforced food security, but were not its foundation. The people were not hungry because the exploited their territory as much as possible and the State offered constant source of extra energy, especially in the provision of corn in the form of ritual *chicha*. But the masses were fed because the abundance of tubers— as we have seen— were communally grown by

families. So, in the prehispanic world, the potato was linked to overcoming hunger.

The Quechua manuscript of *Dioses y hombres de Huarochiri* [*Deities and Men of Huarochiri*], translated and published by José María Arguedas, narrates the adventures of a hero named Huatiacuri, a healer who specializes in medicinal herbs. But he is a poor man whose principal characteristic is that he eats only potatoes, he cannot afford more prestigious foodstuffs. One day he is sent for by a powerful *curaca* (regional governor) to cure a disease which has him prostrate and at risk of death. Upon doing so, he asks in return for his daughter's hand in marriage. But the husband of the *curaca*'s other daughter is vehemently opposed, and the family refuses. This myth is revelatory of both the pre Hispanic family and the social prestige of the potato. In effect, the story identifies as poor those who have only the potato to rely upon for sustenance. This and other similar myths allow us to conclude that the potato's reputation was lowly indeed; it was associated with poverty. It was the foodstuff of the needy.

As such, in the prehispanic world, the potato was a cheap product that everyone could afford, even the poorest. In addition, it was an exceptional

moment in human history in the Andes, there was no starvation, which would reappear shortly after the conquest. See, for example, the writings of Felipe Guaman Poma de Ayala to observe a constant complaint about disorder in the world following the conquest, one of the main characteristics being extreme poverty, the lack of food and clothing. Guaman Poma also explains that the potato enjoyed the simplicity of its commonness and lacked the sophistication of corn. Thus, the potato was the queen of pre-Columbian cooking. ●



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## RECETAS

### PURPLE PERUVIAN POTATO LOBSTER CROQUETTES (Appetizer)\*

Kelly Armetta (USA) Category: Chef.

**Ingredients:** 1 purple potato, 3 egg whites, nutmeg, 1 pod minced garlic, 1 minced shallot, 2 tablespoons flour, 2 eggs, 1 cup breadcrumbs, salt, white pepper, 6 oz (170 gr) lobster meat, 2 tablespoons olive oil, ½ mango, 2 ounces water, 1 sprig thyme, 0.25 oz (7 gr) sugar in the raw, 1 tablespoon crème fraîche, 2 oz (60 gr) micro greens, 1 tablespoon Peruvian pink sea salt, 2 ounces water, ½ ounce lemon juice, crushed red pepper flakes.

**Preparation:** bring cold water and potatoes to a gentle boil. Leave skin on and season the water with salt. Cook for 30 minutes or until done. Cool and peel skin off. Place potatoes through a food mill. Sauté garlic and shallots in a little bit of olive oil. Lightly whip the egg white and fold into mashed potatoes with fresh grated nutmeg and white pepper and garlic and shallots. Toss lobster meat with ½ the olive oil and roast in oven for 5 minutes. Chop lobster but leave big pieces. Lightly flour a work surface and roll the potato mash and form a small 2.5" by 2.5" square. Place a small amount of lobster in the center and roll. Hand roll similar to sushi. Roll in flour, egg wash, then bread crumbs. Place in freezer for 20 minutes. Meanwhile, chop mango and simmer with thyme, red pepper flakes, sugar and water. Puree and adjust consistency. Mix crème fraîche with olive oil and lemon juice. Deep fry croquette in 325 degree Fahrenheit (160 °C) oil. Cut into 3 pieces. Place mango sauce on bottom, then micro greens, then potato croquette. Garnish with crème fraîche and sprinkle Pink Peruvian sea salt on top and on the side of the croquette.

### TURBANS OF SOLE IN ANDEAN MYSTICISM (Main Dish)\*

José Luis Monsalvez (Spain). Category: Professional.

**Basic Description:** jellied sole served on Allure parchment, crowned with a cloud of

Stemster potato, a vichysua of Mentor potato, New potato foam, and a liquid croquette of Vitelotte potato.

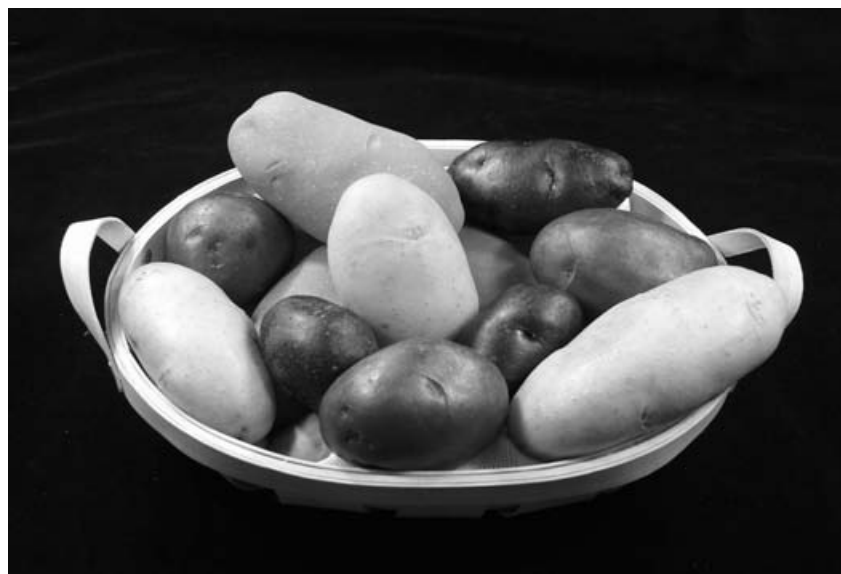
**Ingredients: Turban:** 180 gr (½ pound) sole filleted and rolled into turban shape, ½ liter vegetable oil and salt. Allure potato parchment: 50gr (1.75 oz) cooked Allure potato, 50 cc (2/5 quart) liquid cream. Salt, black pepper, and rosemary, 2 squares 15 x 15 butter parchment. **Cloud of Stemster potato:** 70 gr (2.5 oz) Stemster potato skins, 100 cc (4/5 quart) water in which Stemster potatoes have been boiled, 2 gr (0.07 oz) soy lecithin. Salt and pink pepper. **Vichyssoise of Mentor potato:** 20 gr (¾ oz) Mentor potato cut as for parmentier, 5g (1/5 oz) leeks, 150cc (1 ½ quart) water, salt, white pepper, tarragon, and 1 clear shot glass. **New potato foam:** 300 gr (10 ½ oz) new potatoes, 150 cc (1 ½ quart) whole milk, 100 cc (4/5 quart) water used to cook the potatoes, 25 gr (9/10 oz) butter. Salt, nutmeg, turmeric. ½-liter strainer. **Liquid croquettes of Vitelotte potato:** 30 gr (1 oz) boiled Vitelotte potatoes, 150cc 1 ½ quart) whipping cream, 40 gr (1.4 oz) powdered natural thickener,

salt, green pepper, and rosemary. Silicon mold (with small openings).

**Preparation: Turban:** place oil in a small pot and heat to 60 °C (40 °F). Place sole in oil for 7 minutes, seasoning with salt. Note: Begin cooking sole 8 minutes before serving). **Allure potato parchment:** grind potato and sift through a fine strainer, forming a soft mash. Add the cream and seasonings. Shape the mash into a ball on one of the sheets of butter parchment. Cover with the other. Flatten the mix onto the parchment with a rolling pin, creating as thin a sandwich as possible. Bake at 100 °C (212 °F) for approximately 1 to 1½ hours. Note: the parchment should be the same color as the mashed potatoes, with a dry, crunchy texture. **Cloud of Stemster potato:** bake potato skins at 150 °C (300 °F) for 1 to 1½ hours, until toasted and crunchy. Put the potato skins and water in a bowl, grind with a *tumex*, then sifting through a sieve. Season and add soy lecithin. Mix in a *tumex* and let sit for one hour. Using the *tumex* again, incorporate air into the mix until reaching a "cloud" texture (an airy foam). Note: place the *tumex* between

liquid and air. **Vichyssoise of Mentor potato:** cook potato and leeks in water. Grind in a *tumex* with the water used for cooking and season. The result should be neither thick nor liquid. Note: the texture should be similar to that of a cream of vegetable soup. **New Potato Foam:** boil potatoes in salt water for roughly 20 minutes. Grind, sift through a fine sieve, and let cool. Mix with hot milk, potato water, and butter, and season. Place the mashed potatoes on a siphon with 2 C<sub>2</sub>O capsules. The result should be a firm, foamy texture. Note: if not to be served immediately, place in a hot water bath at 70 °C (160 °F). **Liquid croquettes of Vitelotte potato:** create liquid dough from the potato, cream, and seasonings. Fill in the different openings of the mold in 4 different quantities (from larger to smaller), and freeze for approximately 4 ½ hours. Mix natural thickener and water in a small pot using an egg beater, and heat to 80 °C (175 °F). With a needle, pierce the molded pieces of potato and inject thickener, putting them on a flat or oval shaped base. Remove needle and smooth over with a spoon, adding thickener where needed. Let potato thaw. The outside should have a bland, shiny, gelatinous texture, and the inside should be semi-liquid.

**Final Presentation:** place the potato parchment at the center of a square shaped plate, and place the turban of sole in the center of the parchment. The cloud is attached to the sole to create more volume and height. On the right side add the shot glass of vichyssoise and potato foam. On the left and in the middle, place the croquettes in order from largest to smallest.



\* San Martín de Porres University, under the auspices of the Peruvian Ministry of Foreign Affairs and the UNESCO representative in Peru, organized the first international *Best Potato Recipes in the World* contest. This is a small selection of prize winning recipes. For more information see: [www.turismo.usmp.edu.pe/concurso/index.php](http://www.turismo.usmp.edu.pe/concurso/index.php).



# RAILROADS OF PERU

Elio Galeccio\*

One Hundred Years of the completion of the Central Railway of Peru and the Southern Railway of Peru.

The one-hundredth anniversary of the completion of the Central Railway of Peru was observed on September 24th, a notable line that, due to several characteristics, is one of the most spectacular on the planet. For many years it maintained the record of being the highest rail line in the world, until in 2006 the Tibet railway in China was constructed. Previously, the 13th, the Southern Railway inaugurated service with the arrival of the first locomotive in Cuzco.

On September 24th, 1908, the Yauli, a Rogers model locomotive manufactured in the United States, arrived in Huancayo, completing the railway line that had begun 28 years earlier during the presidency of José Balta.

## Origins

A law passed on April 11th 1861 authorized the government to build a rail line between Lima and Jauja. In 1868, an offer was made to do land surveys on this line, initially called Lima-Jauja. An initial contract was signed on April 3rd, 1869 with Enrique Meiggs. The project's cost was estimated at 22 million soles. On January 1st, 1870, work began on Monserrate Station. The railway line followed the Rímac River's course until Chosica. In August of 1875, the line reached Chilca, near Matucana, 142 kilometers (88 miles) from the port of Callao. It stopped there due to a lack of financing and the war with Chile.

## Description

The Central Rail Line is among the most notable railways in the world, due to its technical difficulty and the height at which it rises over the Andes. It starts in Callao and ends in Huancayo, in the central Andean region of Peru.

Its highest point is La Cima (The Summit), at 4,835 meters (15,863) feet above sea level, near the mining branch that goes from Ticlio to Morococha.

To reach such heights, the train crosses 41 bridges, 67 tunnels, and approximately 13 zigzags. It takes several hours to go the 172 kilometers (107 miles) from Callao to Galera Tunnel.

The rail line follows the course of the Rímac River up to Chinchán, about 7 kilometers (4 miles) out from Casapalca, on the western slopes of the Andes Mountains which it crosses through Galera Tunnel. From there it goes towards the other side along the Yauli Ricer, on the Atlantic side, until La Oroya. From there it follows the



Engine number 206 on the Central Railroad, a Beyer Peacock model 2-8-0.



Sentinel model 5 train car at Huancayo station in the Mantaro Valley. Festivities for the railroad's 50th anniversary.

course of the Mantaro River, finally crossing it at Tambo Station, passing through the center of the valley and beautiful towns like Jauja, Apata, Matahuasi, Concepción, and, finally, Huancayo.

## Railroad Segments

The line was originally composed of five segments:

- Main Line: Callao-La Oroya, 222 kilometers (138 miles)
- La Oroya-Huancayo, 124 kilometers (77 miles).
- Lima-Ancón Branch, 37.3 kilometers (23 miles) [closed].
- Ticlio-Morococha Mining Branch, 14.3 kilometers (8.9 miles),
- Cut off-Morococha Branch, 18.6 kilometers (11.5 miles).

## The Beginning

In 1851, Ernesto Malinowski, a Polish engineer, proposed extending the Lima-Callao railway line, which had just inaugurated service between the capital and its port, to the Jauja valley.

Through the issuance of several laws, along with government bonds at 6% interest, Congress approved the venture. Simultaneously, a new commission was named to survey possible routes. This second commission presented a detailed report on the four possible routes it had explored and evaluated:

1. The Rímac Riverbed.
2. The Chillón Riverbed.
3. The Chancay Riverbed.
4. The Lurín River bed.

The audacious Meiggs, who had arrived from Chile in 1868, presented the government his plan after much bureaucratic haggling on September 21st, offering to undertake the surveying and construction of railway line between Lima and Jauja. It is said that Meiggs told the government, "I will lay rails where today only llamas walk." Once the technical studies were accepted, along with a construction budget of more than 27 million pesos, Meiggs proposal was passed, with the stipulation that the project be finished in six years' time and that he agree to be paid in bonds bearing 6% interest

and 2% amortization within ten years of their emission. The contract was signed in the presence of a public notary on December 23rd, 1869. The project began on January 1st, 1870. The first stone of Monserrate station in Lima was laid.

## Construction

To facilitate the building of the main line, construction was divided into sections, which were:

- Lima-Callao-Cocachacra.
- Cocachacra-San Bartolomé-Surco.
- Surco-Matucana.
- Matucana-Parac.
- Parac-San Mateo-Río Blanco.
- Río Blanco-Galera.
- Galera-La Oroya.

Under Meiggs, construction was only able to reach Chilca, 141 kilometers (87 miles) from Callao, its starting point. He met with serious difficulties in paying for the work already finished. In 1876, Meiggs, given the impossibility of receiving more government funds to continue the project, presented a new offer to finish the line up to Cerro de Pasco and La Oroya. Meiggs himself would put up the capital, and a corporation called The La Oroya Railway and Pasco Mineral Company would be set up to run it. The government accepted the proposals on January 12th and 14th, 1877. In fact, the corporation never materialized, and the money never arrived.

The railroad was opened to the public up to Cocachacra station on February 9th, 1871, up to San Bartolomé in September of the same year, and Chilca in May of 1878, less than a year after the beginning of the war in 1879 and the death of Meiggs. Because of the war, construction was stopped until 1890. That year, the bondholders assumed Meiggs' rights and obligations and created the "Peruvian Corporation" to complete the project. The line reached Casapalca on June 12th, 1892, and La Oroya on January 10th, 1893.

Engineering feats in this project include the Verrugas or Carrión railroad bridge, 175 meters (575 feet) long and 80 meters (360 feet) high and the Galera tunnel, 1,177 meters (3,862 feet) long. Also, the Balta tunnel, which is helicoid shaped and 1,375 meters (4,511 feet) long, located at kilometer 94 of the railway. ●

\* Railroad Historian and author of *Ferrocarriles del Perú. Un viaje a través de su historia* [Railroads of Peru. A journey through their history] (2007).

See also: [www.perutren.org](http://www.perutren.org) and [www.ferrocarrilcentral.com.pe](http://www.ferrocarrilcentral.com.pe)



# SOUNDS OF PERU

## HONORING CHABUCA GRANDA

«Mis canciones no tienen más mérito que el personaje que está en ellas.»  
[My songs have no greater worth than the character that appears in them]

Chabuca Granda

Is there anyone who has not heard “La flor de la canela”, “Fina estampa” or “José Antonio”? These songs issued forth from their composer, María Isabel Granda Larco, better known as Chabuca Granda and traveled around the world. The poetry of their lyrics, along with their beautiful melody, is more universal with each passing day.

“I was born in the Andes, 4,800 meters (15,750 feet) above sea level, in the Cotabambas Aurarias Mountains, Cochasaywas province, in the Progreso mining settlement, in Apurímac department, Peru. That was my birthplace, between veins of gold, love, and sacrifice...I am, then, a proud and sober sister of the condor; I was born so high up that I used to wash my face with the stars,” said Chabuca Granda.

Chabuca Granda’s songs, with strong *créole* and Afro-Peruvian influences, revolutionized the way music was composed in our country. The Peruvian Waltz, for example, broke with the conventional rhythmic

structure that had till then invaded its composition. Chabuca reinvented Peruvian music by forging a link with the legacy of poets like Felipe Pinglo, César Miró, César Vallejo, and others. Today, Chabuca is the model for the new Peruvian composers, folk singers who, like her, are influenced not only by society, life, and love, but also by the music of the land.

In 1950, at the age of 30, she composed “La flor de la canela,” which would be translated into more than thirty languages, in addition to becoming perhaps the most well known song in the entire genre of Peruvian Waltzes, «Déjame que te cuente, limeño. / Déjame que te diga la gloria / del ensueño que evoca la memoria, / del viejo puente, del río y de la alameda. / Déjame que te cuente, limeño, / ahora que aún perfuma el recuerdo, / ahora que aún se mece en un sueño / el viejo puente del río y la alameda. / Jazmines en el pelo y rosas en la cara, / airosa caminaba la flor de la canela. / Derramaba lisura y a su paso dejaba / aroma de mixtura que en el pecho llevaba.”

At Raúl Porras Barrenechea’s request, Chabuca wrote the lyrics of a new verse to be appended to the national anthem: «Gloria enhiesta en

milenarios de historia / fue moldeando el sentir nacional / y fue el grito de Túpac Amaru / el que alerta, el que exige / y el que impele, hacia la libertad. Y el criollo y el indio se estrechan / anhelantes de un único ideal / y la entrega de su alma y su sangre / dio el blanco y los rojos / del emblema que al mundo anunció / que soberano se yergue el Perú. Para gloria de Dios, somos libres.”

Chabuca explored diverse forms of self-expression. She not only described Aristocratic Lima in songs like “Lima de veras” (The Real Lima) or «Zeñó Manué», but her sensitivity also succeeds in songs dedicated to characters like Violeta Parra or Javier Heraud. She wrote the song «La valse créole» in French: «La valse créole c’est rien que ça / un tout petit / petit comme ça / mignonne dentelle de petits pas / ça va...», as well as «Tickertape» in English: «Gone, yes, I’ll be gone / so good-bye / I know I couldn’t stay / ‘cause I just don’t care / any more, no more...» Additionally she composed «Will Be Tomorrow», an extremely innovative song for its time, as it mixes lyrics in Spanish and English.

She also composed a *créole* mass as a wedding gift to her daughter



Chabuca Granda (Cotabambas, Peru, 1920-Miami, United States, 1983).

Teresa Fuller. It is now commonly heard in Peruvian churches. Such is the importance of the works of Chabuca Granda, who has become part of the Peruvian people’s imagination while transcending nationality to become a universal artist, something so few have achieved. To see videos of this distinguished artist go to [www.myspace.com/chabucagrandalarco](http://www.myspace.com/chabucagrandalarco). ●

(Piero Montaldo)

## AGENDA

### APEC 2008

This year Peru hosts the Asia-Pacific Economic Forum, which includes the participation of the most important economies of the Pacific Rim, a region which represents approximately half of the worldwide production and trade of goods and services. The large number of delegates to the meetings that have been held in different cities throughout the nation this year constitute an extraordinary opportunity for the promotion of business opportunities and foreign investment. The week of the Summit of Leaders of the forum will be held in Lima from November 16th to 23rd and the two final days feature the participation of 21 leaders of the economies that make up APEC. More information at: [www.apec2008.org.pe](http://www.apec2008.org.pe).

### CONFUCIUS INSTITUTE IN PERU

The Catholic University of Peru, The University of Piura, and Santa María of Arequipa Catholic University have been chosen as the first locations of the Confucius Institute in Peru. These three locations, one in Lima and two in the provinces, make Peru the third country in Latin America, after Mexico and Columbia, to host this famed Chinese institution. The Con-



fucius Institute’s mission is to develop friendly relations between China and the rest of the world, to foster understanding of Chinese language and culture, and to facilitate the arrival of exchange students. The National Bureau for the Teaching of Chinese as a Foreign Language, headquartered in Beijing, has established Confucius Institute centers in 19 Asian countries, 21 in Europe, 12 in Oceania, 7 in Africa, and 5 in the Americas. See also: <http://english.hanban.edu.cn>.

### VALLEJO 70 YEARS LATER: A CONFERENCE IN NEW YORK

This year marks the seventieth anniversary of the death of a legend

in Peruvian poetry: César Vallejo (1892-1938). To commemorate this historic event, the Department of Romance Languages and Literature at Hofstra University, in Hempstead, New York, has organized an important conference entitled “I am going to speak about hope: International Poetry Symposium celebrating the work of Cesar Vallejo. The conference, held from October 30th to 31st, proposed revisiting the importance of Vallejo’s poetry on the international scene.

César Vallejo is one of the most important Spanish-language poets, and one of the most original in any language. His poetry features an exceptional combination of humanity and linguistic experimentation, along with a leitmotif framed in human hope and tragedy. From its very beginnings in *Los Heraldos Negros* [The Black Heralds] (1918) his poetry registers an unusual vitality in dealing with the home, love, life, death, and the presence of a complex Andean cosmology. His last work, published posthumously, *Poemas humanos* [Human Poems] reconfirms his journeys through the interior world and a society in upheaval. More information at: [www.hofstra.edu](http://www.hofstra.edu).

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# SUSTAINABLE DEVELOPMENT AND PROSPERITY IN THE ASIA-PACIFIC REGION

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*Braulio Vargas\**

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This year, a decade after joining the Asia-Pacific Economic Forum, Peru has assumed its rotating presidency. As part of its contribution towards the APEC's goal of promoting economic growth, sustainable development, and prosperity in the Pacific Rim, Peruvian leadership has been key in advancing the concept of "A new commitment to Asia-Pacific development," which holds that economic development cannot take place in a vacuum.

The concept "A new commitment to Asia-Pacific development," alludes to the importance of encouraging greater participation on the part of the diverse entities in the process of creating an Asia-Pacific community, of promoting private-public partnership, the inclusion of civil society, and the cooperation of financial institutions. As such, it is hoped that the focus of dialogue becomes more integrative, and even that it allows a better tackling of the goals and perspectives the region faces, including energy security, human safety, climate change, corporate responsibility (a topic proposed by Peru) and the search for ways to sustain economic growth, among others. In this multifaceted and inclusive reading, guaranteeing sustained and sustainable growth requires perceiving development, economic growth, and social welfare beyond the confines of state policies, which—while fundamental to promote business, employment, and quality of life—no longer explain by themselves the prosperity and competitiveness of a society in today's global marketplace. The development and prosperity of the Pacific Rim's emerging economies also indicate that the business sector on its own is equally unable to produce sustained, homogeneously distributed wealth and welfare at all levels of society.

The examples of the most vigorous economies in the region appear to allude to the fact that growth and prosperity in a modern economy are increasingly dependant on innovation; and that this innovation is, in turn, dependant on the combined talent and effort of the players in society—its corporations, its institutions, and fundamentally, its citizens. Therefore, the adaptation of a multifaceted, inclusive approach may generate synergies between state, business, and society, which could very well increase opportunities to promote sustained economic growth, and, at the same time, successfully meet emerging challenges; principally those externalities that the activity of mankind has produced in the environment, ecosystems, and climate. In this frame of reference, the roles of different sectors must be reevaluated. The role and responsibility of the corporation are insufficient if they are limited to the cycle of transformation of ideas and materials in goods and services, through which employment, capital, and investment are generated, due to the fact that this model only operates sustainably if externalities in terms of the environment, energy issues, and equal access to quality employment are not taken into consideration.



Eventually, these imbalances affect the economic and financial results of corporations and their investors the form of more expensive extractive, production, and marketing processes; a large share of this extra cost then being unfailingly born by society; and consumers' real income, the composition of their purchases, and their behavior (replacing economic desire with financial rationality to adjust to the new situation) are thus seriously compromised, which—in aggregate—affects total demand. Even high-income societies have demonstrated that they can be victims of this spiraling loss in value, as the various financial, energetic, and mortgage crises over the last two decades can attest to. As such, in developing economies like Peru's, the challenge is even greater. Though complete solutions to the risks and challenges of sustained and sustainable development are still far away, the economies and societies of the region re-

quire joint effort, as much within their own national territory as in the context of the entire Pacific Rim. This solution is not in the hands of governments or corporations as individual actors, but rather in those of all actors that benefit from the resources that the planet and social capital have to offer, in addition to the assets, goods, and services that our societies and economies generate with these resources. The goal, therefore, is a sense of co-responsibility, which is compatible with the inclusive, participative focus that APEC aspires to adopt. In Peru, for example, the accelerated rhythm of economic growth and advances in the field of social policies have slightly reduced poverty levels, but this evolution is still distant from solving the paradox of developing countries, which with great regularity feature great heaps of poverty, despite being precisely the location of the natural resources which feed the whole world's productive machinery

This indicates that an enormous challenge in the instrumentalization of an integrative and inclusive focus in cooperation for the region's prosperity will be, among other efforts, the development of mechanisms to reduce levels of poverty and to integrate the least favored populations into economic, productive, commercial, and cultural circuits. These segments of society could participate in the processes that generate added value to the resources that are located in their area, adding to the market forces that sustain economic growth for enough time to allow economic dynamism to decisively influence the quality of life and prosperity in society as a whole.

Market growth associated with poverty reduction and a larger number of consumers could critically exacerbate the pressure on the environment and the planet's fragile ecosystem, as has already been occurring in emerging economies in the region, such as China, Indonesia, and the Philippines. For example, the success that China has had in bringing 200 million inhabitants above the poverty line in the last twenty years has coincided with an increase in global CO<sub>2</sub> and other greenhouse gas emissions, which in turn only represent a fraction of the accumulated stock of such emissions, which come from developed and developing countries such as the United States, Japan, India, Mexico, Brazil, and Indonesia, among others. Given this line of reasoning, and assuming that considerations of the environment and sustainable development have become the predominant factors in the new structure of economic-commercial blocks and processes of integration, it is evident that multilateral participation through transparent policies (the state), responsible business practices and better technology (corporations), and sustainable consumer patterns (society) should be complimentary pillars within the process of market liberalization and economic integration. Through the convergence of roles, policies, and actions of co-responsibility associated with growth, development, and prosperity, "a new commitment to development in the Asia-Pacific Region" could be an unbeatable opportunity to instigate sustained economic growth, while assuring its durable effects in terms of social welfare and environmental sustainability. This will depend, on the stage of today's regional and global agreements, on whether these two visions can be reconciled. ●

APEC is the Forum for Asia-Pacific Economic Cooperation, made up of 21 economies: Australia, Brunei Darussalam, Canada, Chile, China, Hong Kong, Indonesia, Japan, Korea, Malaysia, Mexico, New Zealand, Papua New Guinea, Peru, The Philippines, Russia, Singapore, Chinese Taipei, Thailand, The United States, and Vietnam. It was established in Canberra, Australia, in November, 1989, though the initiative of the Australian Prime Minister, Robert Hawke, in response to the growing economic interdependence of the economies of the Asia-Pacific region. Its purpose is the intensification of a sense of Asia-Pacific community and the reduction of differences between economies of the region through sustainable growth. APEC mission statement is known as the Bogor Objectives and consists of reaching the liberalization facilitation of trade and investment by 2010 for developed economies and 2020 for developing ones. As such, APEC works to create a safe environment for the movement of goods, services, and people in the region. The three pillars of the forum, consistent with the Bogor Objectives, are:

- 1) Liberalization of trade and investment.
- 2) Facilitation of trade and investment.
- 3) Economic and technical cooperation.

APEC's importance on a worldwide level is significant. Its members represent approximately 60% of worldwide GNP and 50% of world trade. APEC is the most dynamic economic region in the world. Further, its member states make up approximately 50% of the earth's population.

Source: [www.mincetur.gob.pe/apec](http://www.mincetur.gob.pe/apec). See also: [www.apec.org](http://www.apec.org) and [www.apecceosummit2008.org](http://www.apecceosummit2008.org).

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