

CHASQUI



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Urn. One of the Machu Picchu collection pieces. Possibly imported from the Lake Titicaca region. Cave 6A. Height: 21.9 cm. Diameter at perimeter: 7.7 cm. Maximum Diameter: 17.3 cm.

**THE RETURN OF THE MACHU PICCHU COLLECTION/
PERUVIAN CUISINE: A RICH CULINARY HERITAGE /
REMEMBERING JOSÉ MARÍA ARGUEDAS**

THE RETURN OF THE MACHU PICCHU COLLECTION

TREASURES RETURN HOME

It has been almost one hundred years since the Peruvian government granted Yale University the privilege of taking artifacts from the then recently discovered archeological site of Machu Picchu out of the country. The condition attached to this privilege was that they would be returned in a year's time, after having been studied and displayed. Despite the delay in their return, the arrival in Peru of these artifacts discovered by Hiram Bingham demonstrates that it is indeed possible to fight for cultural treasures to be returned to their countries of origin.

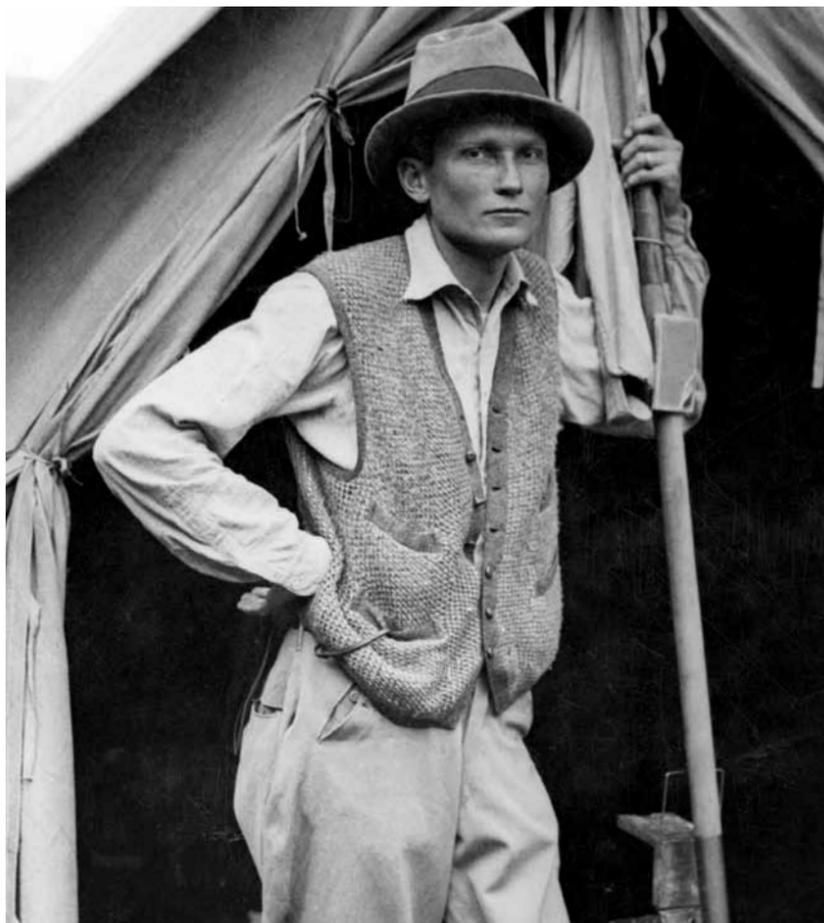
The World is Introduced to a Wonder of the World

In July, 1911, Hiram Bingham (Honolulu, 1875-Washington D. C., 1956), a Yale Professor of Archeology interested in 16th century Peruvian history, located the archeological site of Machu Picchu.

"Fortress", "Sanctuary" and "citadel" are just a few of the terms which have since been used to refer to this stone complex. What is known for sure is that the site attracted the attention of specialized researchers.

Bingham, with the support of institutions from his home country, such as Yale University and the National Geographic Society, undertook a series of excavations and studies, the fruits of which were a large quantity of pre-Columbian objects and remains.

When Bingham executed this project, applicable legislation in Peru established a number of norms concerning the treatment of cultural Heritage. For example, in 1822, early in Peru's independent history, a decree was passed establishing restrictions on the export of archeological relics. Several months prior to the American explorer's



Hiram Bingham.

arrival, an executive decree was passed prohibiting the execution of archeological activity without

the authorization of the Peruvian government. Likewise, it required the transfer of any historical Heri-

tage found during excavation to be authorized by and coordinated with the Peruvian government.

It was in this context that a temporary loan was granted for the objects found by Bingham. The Peruvian government granted permission for these relics to be transported to Yale from 1912 through 1916. The agreement included a provision for the artifacts to be returned within 18 months of their departure from the country. This did not occur, however, within the agreed-upon period of time.

This legacy was not forgotten in Peru. There are letters dating back to 1918 sent by the Peruvian government to the American institutions involved in the loan, requesting the return of the Machu Picchu collection.

World War One, in which Hiram Bingham took on a combat role, was one of the first arguments used to postpone the honoring of the agreement.

The return of this collection continued to be delayed. The last segment of this story begins in 2003, when it was established by decree that the repatriation of the collection was "of national interest". Contact with Yale University was reestablished in that year.

MESSAGE

Peru's image abroad is inexorably linked to the recognition of the richness and uniqueness of our cultural diversity. Peruvian culture- pristine, ancient and vibrant, indigenous, *mestizo* and cosmopolitan, presents an enormous heritage and a wide plurality of contemporary expressions. It is projected to the world referencing our talent for intercultural dialogue, that for safeguarding traditional values, the talent of artists, intellectuals and promoters recreating it, and to the contribution that said culture makes towards the sustainable development of Peru and Peruvian communities abroad.

The projection of Peru's culture is an essential element of our Foreign Policy, and, to this end, the Ministry of Foreign Affairs publishes *Chasqui. Peruvian Mail*, a cultural bulletin which, from its very origin, in 2003, has devoted its pages to publishing the most representative elements of Peruvian culture. On this occasion, I have the immense satisfaction of presenting to the world Issue 18, dedicated to the Nation's Cultural Heritage and the importance of actions taken abroad for the restitution and repatriation of cultural goods illicitly exported from Peru.

Rafael Roncagliolo
Minister of Foreign Affairs

The Return

After series of meetings at which little progress was made, a memorandum of understanding was reached in 2007, and was the first step in the return of the treasure of Machu Picchu. This agreement allowed Peruvian specialists to conduct an inventory of the artifacts, in order to finally have knowledge of the exact contents of the collection. The guidelines for the adoption of a definitive agreement satisfactory to both parties were set forth in good faith in this document, and included the principles of cooperation and friendship, future collaboration in the fields of archeology and natural history, travelling exhibitions, and a Machu Picchu museum and research center.

There were then a number of advances and setbacks in this process, until, in 2010, another agreement was reached with Yale University.

On November 23rd, Peru and Yale University signed a Memorandum of Understanding, in virtue of which the University adopted the following commitments:

- The return of museum-quality artifacts and other artifacts of study in time for the commemoration of the centennial of the scientific discovery of Machu Picchu.
- The return of a quantity of fragments and other artifacts of study in late 2011.
- The return of the remainder of the artifacts bound by the agreement by December, 2012, at the latest.

Through this agreement, Peru and Yale University laid the groundwork for fruitful collaboration, both for the conservation of these materials and for the development of research and studies by the international scientific community. As part of the agreement, Peru will facilitate access to the returned materials for research and academic study in a manner consistent with Peruvian law.

Yale and Peru consider this agreement to be a gesture of goodwill that should be furthered through a joint research cooperation program.

In virtue of the abovementioned agreement, and at the request of both parties, the U.S. District Court for the District of Connecticut granted the suspension of the corresponding judicial procedure until the occurrence of any of the following events: (i) the return to Peru, without any conflicts arising between the parties, by December 31st, 2012; (ii) the presenting of a request by either party to resume the judicial procedure; or (iii) the presentation to the Court of a joint motion by the representatives of both parties stating that the case has been resolved in satisfactory manner, at which point the case shall be closed.

As a result, a selection of the most visually striking artifacts found at the site was on display for the centennial of the scientific discovery of Machu Picchu. It is hoped that the Hiram Bingham collection in its entirety will be returned by late 2012.

The over 360 artifacts which have already been returned are currently on display at the Casa Concha Museum, their temporary home. This facility is also the home of the International Center for the Study of Machu Picchu and Inca Culture [CIEMCI, as per its acronym in Spanish].

Actions taken for the return of the borrowed artifacts

1. On December 5th, 2009, the Peruvian Government presented



"Paccha" or ceremonial bowl, modeled on the form of a human hand holding a glass (q'ero). Possibly imported from the Northern Coast of Peru. Height: 7.8 cm. Diameter at edge: 5.2 cm. Maximum diameter: 14 cm. Machu Picchu collection.



Vase decorated with a circular feline and black and red paint. Height: 50.7 cm. Diameter at edge: 19.4 cm. Maximum diameter: 47.5 cm. Machu Picchu collection.

a suit in against Yale University in the District Court of Washington D.C, District of Columbia, demanding the return of the archeological material taken from Machu Picchu and neighboring areas, having been excavated by Hiram Bingham over the course of series of expeditions to Peru (information pertaining to the dates of said expeditions being restricted to the Minister of Foreign affairs, these dates, 1911, 1912, 1914 and 1916, not having been released to the media) said material being held at the Yale University Peabody Museum, located in New Haven, Connecticut, USA.

2. On March 4th, 2009, Yale University responded to the suit filed by the

Peruvian Government in December, 2008, refuting the jurisdiction of the District of Columbia District Court and requesting the case be heard in Connecticut state court.

3. On July 30th, 2009, a judge on the District Of Columbia District Court ordered the transfer of the case to the State of Connecticut Federal District Court, citing, in addition to other reasons, a lack of jurisdiction.

4. On September 25th, 2009, subsequent to the transfer of the case to the State of Connecticut Federal District Court, officials decided to contract of the law firm of White & Case LLP to represent Peru.

5. On September 17th, 2010, a public hearing was held at the Hartford Courthouse in Hartford Connecticut. At this hearing, which was 5 hours in duration, Peru presented its solid arguments before Judge Alvin W. Thompson. Peru sought the return by Yale University of its objects of cultural heritage, including archeological artifacts, fragments, and human remains taken from Machu Picchu and adjacent areas.

6. On September 28th, 2010, President Alan García Pérez urged Yale University to return the artifacts taken almost a century previously by July 7th, 2011.

He stated that this date was the Centennial of the Encounter of Machu Picchu and the Western World, and, as such, the sanctuary should be completed with all of its treasures [on this date]; likewise, he stated that 100 years had gone by, and that this was sufficient time to return materials taken for study.

7. On October 25th, 2010, President Alan García Pérez announced the beginning of a domestic and international campaign to recover the artifacts and objects taken from Machu Picchu, taken to Yale University (located in the United States) 100 years beforehand, and, added that, if needed, Peru would speak to the leaders of every nation on earth regarding this objective.

Likewise, he called for the first national demonstration to be held on November 5th, 2010, in which civil society, and the country's institutions and authorities participated in order to make it apparent that the nation as a whole was united in the objective of the vindication and recovery of the artifacts taken from Machu Picchu that Yale University continued to hold illegally.

8. In a letter dated November 2nd, 2010, addressed to Mr. Barack Obama, President of the United States of America, the [Peruvian] Head of State, Alan García Pérez requested the intervention of the former and assistance for the return of the Machu Picchu artifacts, unlawfully held by Yale University.

9. On November 5th, 2010, at 17:00 hours, a march was held for the recovery of the Machu Picchu archeological treasures, bringing together notable citizens from different political parties and regions, and civil society as a whole.

This activity was held within the framework of the campaign initiated by the government in order to call the world's attention to the recovery of Peru's cultural Heritage, which was taken from the Inca sanctuary almost a century ago. ●

Photo: Ministry of Foreign Affairs Archive.

Photo: Ministry of Foreign Affairs Archive.

— ACHIEVEMENTS AND CROSSROADS —

Actions for the protection, conservation and social responsibility of cultural Heritage returned to Peru.

Protection

Scenario One. The alarm goes off, with a horrible racket, and the hasty steps of agents coming and going between the narrow halls of the museum are heard, the lights go on, and the facility takes on a special importance, not that corresponding to every day visits, but rather because something terrible has happened: the fragile window of a display case has been broken, a display case housing an object which, in the greedy eyes of some ruffian, was not in the right place. Several years later, the police are still looking for it.

Scenario Two. The town is asleep after the patron saint festival, to which townspeople and outsiders alike were invited in order to share the feast of a special day. A human form slides through the shadow of the church, trying to pass unseen until reaching the old wooden door, which is waiting ever so slightly ajar. Only a few minutes go by before the human form, a heavy backpack slung across its shoulder, take leave of the church forever. The next morning pandemonium breaks loose in the town when it is discovered that the Virgin Mary no longer has her jewels, and that the paintings kept in the little room behind the vestry are also nowhere to be found.

Scenario three: Hidden in the whirling dust of a sandstorm, the anonymous character sinks a heavy bar into the ground, a heavy bar which will ring like a bell when it reaches the metal buried below the surface. "There it is! It rang!" Now begins the clamor of shovels and pickaxes digging away. They will uncover the golden idol or winged mask they are digging for, but, in so doing, will destroy numerous ceramic objects, a ceremonially buried body, or delicate textiles. When the group walks off, satisfied with the day's find, the landscape is lunar in appearance, with dozens of craters left behind in the desert sand, leaving only a scattering of bones, shreds of still brightly colored textiles, and shards of what was once a pitcher that brought water to a thirsty ancient.

Scenario four: The fisherman arrives home after his customary workday of undersea fishing, he has caught a sole and several Peruvian



Moche gold piece, recovered in 2006.

morwong fish with his expertly-wielded harpoon. Today, as has happened many other days, he has also brought home a number of rather strange artifacts, which are given to his children to play with before being relegated to the shelf in their living room as if they were decorations; the small coins he often finds, relegated to a drawer awaiting the right buyer, and a few other objects used to grind corn in the kitchen. These include rounded stones, fossilized dogfish teeth, and fragments of a porcelain bowl with blue etching and some inscriptions only partly legible, in which one can read a date, 1757. No one ever told the fisherman that these objects are an integral part of Peruvian history, though he is intuitively aware of this fact; no one ever took the time to speak to him and explain their true value.

When dealing with the protection of cultural Heritage, there are many scenarios which lead to the discovery of the origin of how cultural artifacts end up outside the country in direct violation of Peruvian and International law.

The scenarios described above are the most common situations through which the process of the illegal extraction of cultural

Heritage begins, they are the point of departure for the plunder which ends in the acquisition of these artifacts by the unethical collectors and museums that abound throughout the world.

The number of sacrilegious robberies has increased over the course of the last decade, the Templo Menor, located in Copacabana, Bolivia, was recently robbed. The site's security systems were no match for an operation organized down to the last millimeter, and, as such, the success thereof was guaranteed. The whereabouts of the artifacts stolen are currently unknown.

Something is definitely not working. It may be that things will change with improvements to security technology, but the *anonymous character* will always find a way around it. Most of these incidents occur with the backing of those in power or those holding power.

Given the fragility of security systems, the only solution available is to rethink the other elements which provide protection for cultural heritage. Peruvian legislation in this domain has been strengthened, though the passing of laws such as Law No. 29296,

The General Law On The Cultural Heritage of the Nation—which, in addition to other articles, governs the condition of cultural artifacts held in private hands, though all cultural Heritage is in fact ultimately the property of the Nation, which leaves enough legal room for both private and public use of these objects.

It is therefore implicit that the protection of the nation's Heritage is also shared as set forth in the terms required by Peruvian law. Specific actions for which each and every one of us agrees to implement to the extent possible, and for which infinite resources are available. Support for the registry of cultural artifacts, a pre-requisite for the recovery of stolen, trafficked, and pillaged Heritage, may be one of the tasks to be implemented; the joint preparation by both the private and public sector of education and training programs directed towards the population at large, dealing with identity and the cultural value of Peru's Heritage, could be fruitful in the short term.

The incorporation of specific functions and objectives on the part of the government for the protection of undersea Heritage is another task at hand, an action which cannot

Photo: Ministry of Foreign Affairs Archive.

be delayed, due to the continuous pillaging and destruction suffered at the hands of treasure hunters active on the Peruvian coast. The lack of compliance with legal regulations concerning to this matter contributes to a further increase in the pillaging taking place on Peru's shores.

Specialized human resources training and the use of new technological tools applied to the authentication of cultural artifacts are activities which may very well be applied jointly in the sectors involved.

Conservation

A new phase in the conservation of cultural Heritage has indeed begun when cultural artifacts return to the country as the result of diplomatic action, in accordance with legal norms in defense of cultural Heritage.

In most cases in which pillaged artifacts have been returned, their state of conservation has been severely affected, mostly due to the effects of the pillaging itself, and subsequent the conditions in which they were illegally taken out of the country: the use of improper packaging, abrasive materials, or inappropriate storage in prejudicial environments are the cause of this damage. In addition, due to the highly fragile nature of most of artifacts due to the passage of time, and the violent manner in which they were looted; the most likely case is that the majority of the artifacts smuggled for sale are severely damaged, for which the recovery thereof is almost impossible. The end with which said artifacts meet is not difficult to imagine.

Another story, however, is the case of the artifacts which, subsequent to their illegal journey, are restored and maintained in order to raise their price on the international market. An archeological artifact in a good state of conservation, whether Pre-Colombian, colonial, or dating from the early days of Peru's Independence, can be valued at several thousand dollars, depending on the age of the material and the "documents" that come with it, since the black market works outside of the international legal framework, for which a documented history must therefore be created for the object.

Though these artifacts are fragile and their maintenance requires technical, professional and economic resources, specialization in these aspects is rapidly advancing through

out the world. All museums now have the indispensable minimum number of staff members knowledgeable in preventative conservation needed to operate, and, in some cases, staff able to perform the specialized restoration of the material in their collections.

The proper techniques for the packaging, storage, transport and subsequent storage of objects of Heritage are indispensable for the conservation thereof. It is because of the above that works of art can withstand being transported great distances without the slightest possible risk, it is entirely dependent on the professionalism with which they are handled.

Who should bear this cost and responsibility? In the case of objects frequently sent abroad, say in an illegal sale arranged over the Internet, given that the technical requirements for the proper conservation of the artifact are not exactly a priority, the only hope is that it gets to its destination in one piece for the deal to be closed.

The repatriation of cultural artifacts is performed while ensuring the integrity of the objects, and specialized companies are selected and contracted for this purpose. Close to five thousand artifacts, ranging from pre-Colombian to Colonial and dating from the early period of Peruvian Independence, have been repatriated over the last few years, and less than 1% of the above had been damaged to the point where they could not be restored. In the case of textile artifacts, the fragility of which is self-evident, not a single one was damaged during transport.

Social Responsibility

The Heritage recovery and repatriation process involves

human, technical, and financial resources. A compliant filed by either legal or diplomatic channels may go on for decade, and there is no assurance that the outcome thereof will be successful. The investment required to recover national Heritage is steep, and as long as there is demand for cultural artifacts, looting and illicit trafficking in works of art will continue.

Domestic and international laws for the protection of cultural Heritage urge the taking of preventative action as a measure to avoid the looting of cultural artifacts.

Article 10 of the 1970 UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, requires State Parties "to endeavor by educational means to create and develop in the public mind a realization of the value of cultural property and the threat to the cultural heritage created by theft, clandestine excavations and illicit exports".

Article 20 ("Public awareness") of the "Convention on the Protection of the Underwater Cultural Heritage" states that "Each State Party shall take all practicable measures to raise public awareness regarding the value and significance of underwater cultural heritage and the importance of protecting it under this Convention."

The corresponding Peruvian law, General Law 28296 on the Cultural Heritage of the Nation, Section III "Education, Awareness and Cultural Heritage", Article 51, states that relevant institutions (the Ministry of Culture, the National Library, and the General Archive of the Nation) "shall, in reference to

the protection of national Heritage, promote and communicate to citizens the importance and meaning of cultural Heritage as the basis and expression of our identity as a nation. Likewise, it indicates that these entities shall promote and coordinate with the media and other public and private bodies in order to stimulate and strengthen respect and esteem for the Nation's Cultural Heritage."

As part of the preventative measures to be taken against crimes against cultural Heritage, strategies linked to a greater level of participation on the part of the population in efforts to protect cultural Heritage must be developed; this practice is referred to as "Social Appropriation of Heritage", and is well grounded in the guidelines of the Andrés Bello Convention and has been incorporated into the cultural policies of a number of Latin American nations.

There have already been several experiences of this type in Peru, including the projects undertaken in the North of the country by local units, such as the Marcahuamachuco project, located in the Andean segment of the Department of La Libertad, which is executing preventative conservation projects protecting local cultural Heritage with the participation of the local population.

From this same viewpoint, the principles of "social responsibility", based on citizen awareness and education, are conveniently aligned with the purposes of defense of cultural patrimony within the community.

To date, a segment of the private sector has successfully adopted this "philosophy", mainly as relates to the environment, gender equality, and civil rights; it remains, however, given the need to better manage the protection of cultural Heritage, for this element to be included in social responsibility guidelines in Peru. ●



Monkey head, sculpted gold in the style of the Moche Culture, repatriated from Spain in 2008.

Photo: Ministry of Foreign Affairs Archive.

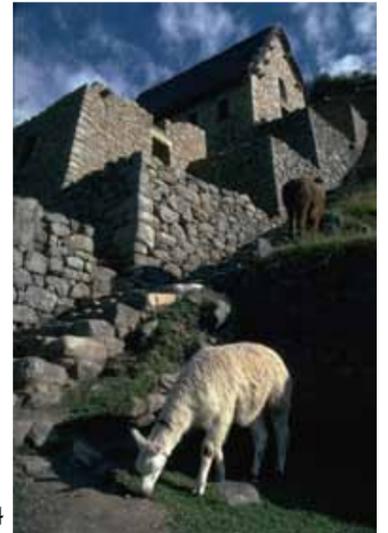
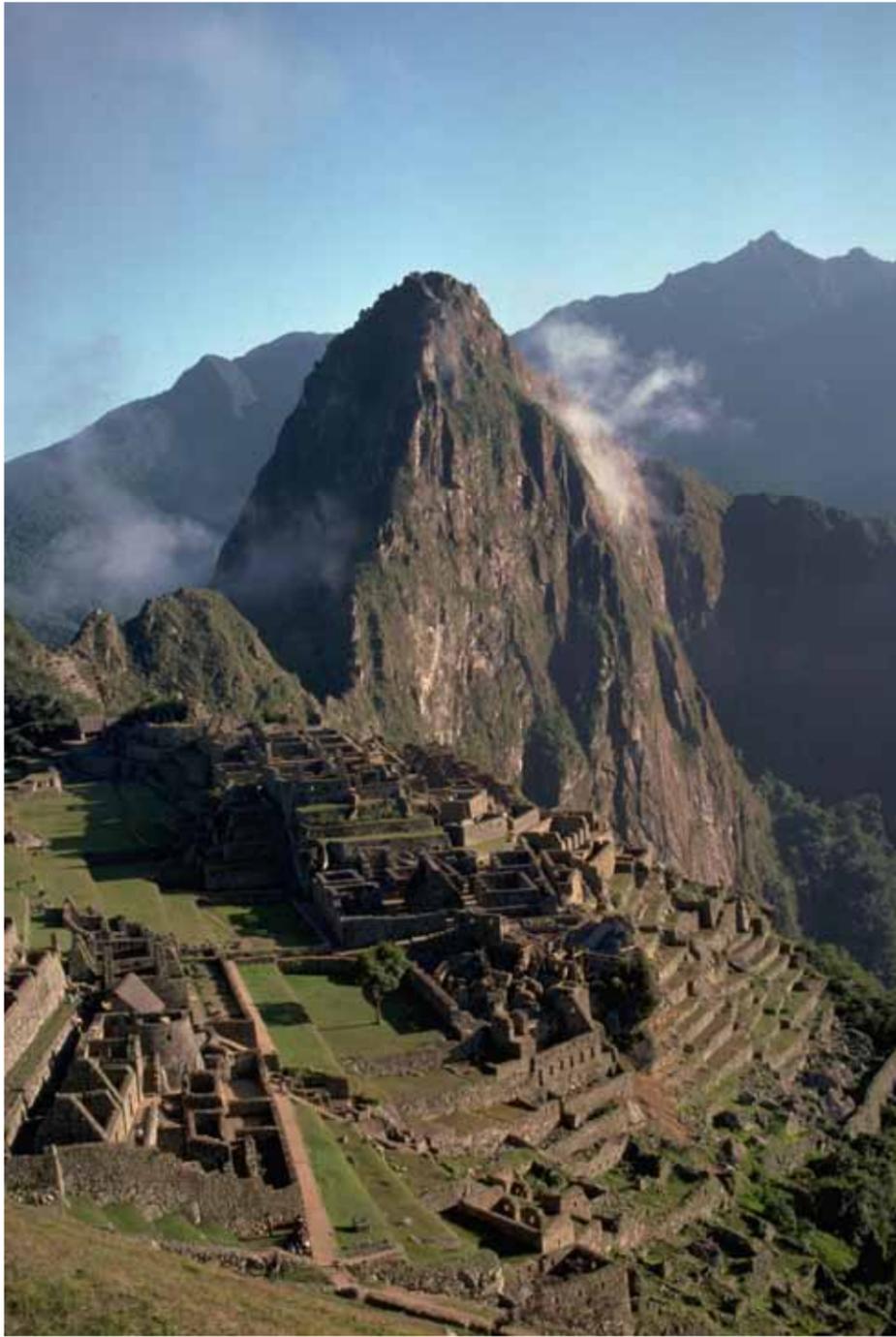


By: Eliana Gamarra. Archaeologist, Cultural Heritage Directorate, Ministry of Foreign Affairs, responsible for actions for the recovery and repatriation of cultural artifacts.

MACHU PICCHU'S INTRODUCTION

Mariana Morúa

Machu Picchu, the crowning work of the Inca Empire, is considered one of the most important architectural and archaeological sites in the world. A visit to the sanctuary, to awaken the same fascination experienced by those reaching the heights of the Andes.



Machu Picchu: Royal retreat? Religious sanctuary? Observatory?

Historic research based on early colonial administrative sources undertaken in the 1980's, as well as a more complete version of the chronicle of Juan Díez de Betanzos, have begun to faithfully demonstrate that construction on Machu Picchu began during the rule of Pachacútec Inca Yupanqui, the creator of the Inca Empire (also referred to as "Tahuantinsuyo"), in the highlands of the Cordillera de Vilcabamba, on top of existing foundations, in perfect harmony with nature. This demonstration has led some American archaeologists to consider Machu Picchu to be a "royal retreat" due to its location in the Amazonian Andes approximately one-hundred kilometers from the [City of] Cuzco, the center of Tahuantinsuyo. In parallel to the above, Peruvian archaeologists, drawing on the same sources, believe that Machu Picchu was built by Pachacútec Inca Yupanqui —on pre-Inca foundations— in order for this to be his mummy's final resting grounds, as well as the site on which his *panaca*, or line of descendants would reside once his successor —his son, Túpac Inca Yupanqui— became the ruler of Tahuantinsuyo, and, in accordance with the Inca social structure, formed his own *panaca*; and, as such, could not use Machu Picchu as his own "royal retreat". Machu Picchu is a sacred space or religious sanctuary, this interpretation reinforced by its location on a mountain peak, and is now considered a monumental landscape.

Research has shown that Machu Picchu was and is a religious sanctuary base on the fact that worship ceremonies were held there, specifically the ceremonies performed in the presence of a reigning Inca emperor —or his body, after death— given that the above were considered sacred, as explained in colonial chronicles. The *panacas* descending from reigning Incas worshipped their ancestors, and this type of worship occurred at Machu Picchu during the Fifteenth century. [...]

Hiram Bingham (1875-1956), a professor at Yale University, politician, and explorer, as well as a friend to Clements Markham, to whom he wrote a number of letters, had certainly read Ocampo's text when he announced to the world on July 24th, 1911, that he had been to Machu Picchu, the "Lost City of the Incas", in the company of Melchor Arteaga, a local resident of indigenous origin, and Sargent Carrasco, who joined him on the express orders of Peruvian President Augusto B. Leguía. Bingham repeatedly cites Ocampo in the last book he wrote, "Machu Picchu, the Lost City of the Incas", and also recognizes the contribution of the two Peruvians who accompany him on his explorations.

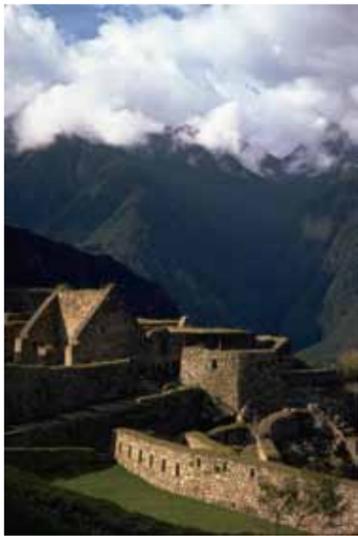
The Quechua term for these centers is *llacta*, and, since Hiram Bingham, its first foreign visitor, referred to it as a "citadel", Machu Picchu has been known in Peruvian Spanish as a *ciudadela*. Since that time, this *llacta* commissioned by Pachacútec Inca Yupanqui has been perceived as a bastion of indigenous resistance against the Spanish presence in the Andes.

Machu Picchu is mentioned in documents dating to the sixteenth, seventeenth and eighteenth centuries written by Spanish colonial sources, the latter generally having settled in lower-elevation valleys, as they were uncomfortable living in the high Andes. As such, this Inca *llacta* has conserved the urban planning aspects most characteristic of Andean social organization, originating in kinship relationships, and manifested through the duality of ethnic groups. Urban areas—such as Machu Picchu— are, in this system, visualized as the duality between high and low. This duality is referred to as *Hanan* and *Urín*, and can also be understood as left-right, masculine-feminine, inside-outside, and, even close-far and in front-of-behind.

INTRODUCTION TO THE WORLD

Franklin Pease*

of the greatest monuments on Earth. It is our wish for this homage, the commemoration of 100 years (1911-2011) since Hiram Bingham's first ascent of the Eastern Andes, where this new and uncontestable "Wonder of the World" stands.



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This *llacta*, subsequent to the conquest of the Inca Empire, became the property of the Spanish Crown, as occurred to all sites having belonged to pre-Colombian royalty, as set forth in European law. After the Surrender at Ayacucho, in 1824, it then became the property of the Nation of Peru, and, as such, administered by the Peruvian government.

The isolation of Machu Picchu from the Hispanic and Occidental history of the Peru inspired the government to register it as a cultural and natural Historic Sanctuary of Humanity in 1983. [...]

Peruvian explorers visited the Urubamba with public- or private- resources either to have a greater understanding of the country's past and territory, in order to open the latter to potential foreign investment, as well as the extraction of raw materials, such as lumber, with bark used to combat malaria. The publication of these reports, which included maps of the area, was part of the groundwork for the construction of the Ferrocarril del Sur del Perú Railway.

Handmade English-language maps dating to 1868 promoted the "Huaca del Inca" corporation, founded in order to extract and export "Incan Antiquities", supplemented by brochures describing the company's proposals. This activity was collateral to the construction of the Cuzco-Quillabamba railway line.

The location of the "Huaca del Inca" on these maps clearly refers to Machu Picchu, as well as the fact that these archeological sites were administered by the Peruvian government, and, as such, on June 16th, 1887, this company was formally incorporated by Executive resolution, in association with German engineer Augusto R. Berns. The original copies of these documents are housed in the General Archive of the Nation, and a summary thereof is among the well-classified papers of Hiram Bingham housed at Yale University's Sterling Library.

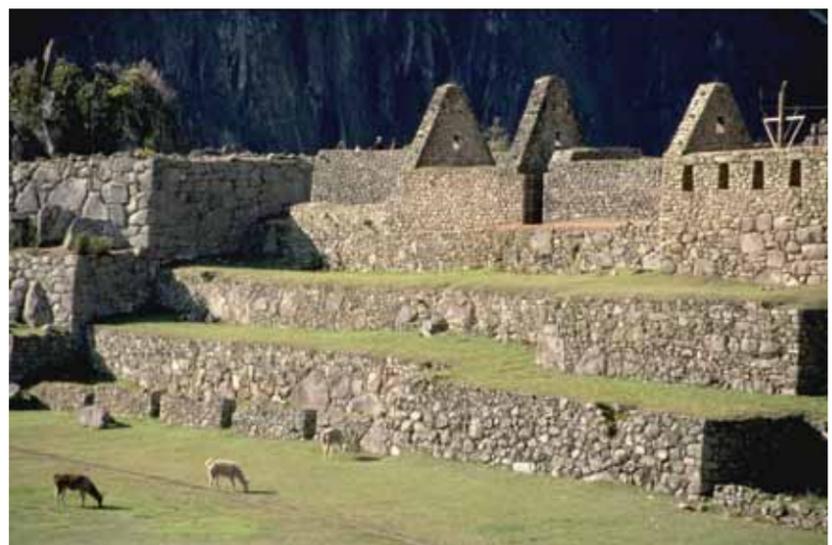
This document archive also includes documents which once belonged to Hiram Bingham and demonstrate that he was aware that Machu Picchu appeared on the maps published by Antonio Raimondi, an Italian naturalist residing in Peru, and on those prepared by Charles Wiener, a French traveler who published a travel book and map in 1884. Bingham makes no mention, however, of Hermann Göhring's map of 1874, published by the State Press in 1877 in order to supplement the report of Colonel Baltasar La Torre, who died during an expedition through the jungles of Madre de Dios.

Bingham was aware of the travels of Augusto R. Berns, a German business man and hunter of "Incan Treasures" in the Vilcabamba Mountains, which served as the basis for his link to the Peruvian Government. The difference—the great difference between the two—is that Bingham's presence in the Vilcabamba Mountains commenced as that of a scientific explorer doted with the corresponding instruments, which at that time consisted of the gathering and articulation of oral and written information and systematic archeological excavation. From July 24th, 1911, through January, 1916, he presided over intensive inter-disciplinary work under the framework of the *Yale Peruvian Scientific Expedition*, with particular emphasis on the archeological research that led him to still be known—one hundred years later—as the scientist who introduced Machu Picchu to the world. ●

* Historian and coordinator of the National Library Franklin Pease G. Y. Collection for Andean History.



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1. Machu Picchu with Huayna Picchu Mountain in background.
2. Approaching the Main Gate from inside Machu Picchu.
3. Eastern Urban Sector and well-built platforms.
4. Friendly llamas grazing below granary and peasant huts.
5. The shadows of sunset over the Temple of the Condor.
6. Machu Picchu nestled in the majesties Andes Mountains.
7. A wide stone staircase provides access to the Temple of the Sun.
8. East Urban Sector of Machu Picchu with grazing llamas.

Photos: Kenneth y Ruth M. Wright

PERUVIAN CUISINE: A RICH CULINARY HERITAGE

Sara Beatriz Guardia*

Peruvian cuisine is a reflection of the country's cultural diversity, the product of centuries of dialogue between many cultures, including indigenous cultures, African, European, Middle Eastern, and Asian cultures. This has led Peru to apply for UNESCO recognition of its cuisine as part of the Intangible Cultural Heritage of Humanity.

Peru's splendid cuisine —generous in exquisite flavors and reminiscence of times long ago—is the result of a long process commenced by pre-Colombian cultures which continues to this day as the expression of a vast cultural heritage. This continuous exchange of foodstuffs and culinary elements has enriched Peruvian cuisine over the course of several centuries, and along with the great variety of foodstuffs available in Peru, has served to confer the value and prestige Peruvian cuisine is known for.

For this reason, the Ministry of Culture and the Peruvian Culinary Association [Apega, as per its acronym in Spanish] recently announced that they had officially applied to UNESCO for Peruvian Cuisine to be recognized as part of the Intangible Cultural Heritage of Humanity. The Technical Committee of the abovementioned organization reviewed the file in July, 2011, and will soon submit same to the representatives of a number of countries for their approval. Intangible Cultural Heritage is defined as the use, expression, representation and the knowledge and techniques passed from generation to generation which are part of the history and identity of a country. For this reason, Peruvian Cuisine has already been recognized as part of the Cultural Heritage of the Americas by the Organization of American States (OAS).

Sacred Foodstuffs

The history of Peruvian cuisine reaches back thousands of years to when foodstuffs represented a complex process ruled by myths and beliefs relating to the sacred status of their relationship to nature. According to archeologists, the domestication of food crops commenced in the Andes mountains: potatoes, yucca, guyaba, hot peppers, sweet potatoes, *olluco*, geese, *mashua*, *arracacha*, and *yacón*, as well as herbs such as *huacatay*, *paico*, *muña* and *achiote*; the common Lima bean was domesticated prior to the above, “as were some calabash species and *achira*”¹.



Figure preparing *chicha*. Mochica Culture. Ceramic 21.7 x 20 x 13 cm. 200 B.C. – 600 A.D. Museo Larco. *Bodegón de bodegones*. Mirko Lauer (USMP, 2010).

In the vast Inca Empire, which reached from Southern Colombia to Chile, crossing through Ecuador, Peru, Bolivia, and Northeastern Argentina, *Pachmama*, or Mother Earth, represented the power of generation and fertility, while *Yacumama*, or Mother Water, was the beginning of life, united together in a great sacred space. As such, in *janaq Pacha* “The world above” there were rivers and animals, and the gods were in direct communication with this world: *Kay Pacha*, brother to *Urin Pacha* or “the underground world”, inhabited by the gods who had created foodstuffs. These dieties spoke to Inca subjects, protected and punished them. In this manner, irrigating the earth became

a conversation with water and plants, who told the farmers how to interpret the voices of nature. This relationship was not one based on imposition, but rather agreement, as Man did not have a monopoly on knowledge.

In order to ensure food supplies, they created an agricultural system boasting over 600,000 hectares of carefully constructed terraces, in order to capture rainwater and water from snowmelt, rivers, lakes and springs through channels located over 2,000 meters above sea level. This complex agricultural system also reached the Coastal and Amazon regions, and was designed for the cultivation of plants, tubers,

roots, vegetables, cereals, pulses, and a variety of fruit species.

Quality nutrition was provided by crops grown in different regions, elevations and valleys: quinoa, hot pepper, *cañihua*, *kiwicha*, beans, *olluco*, *oca*, *poroto*, *tarhui*, *uncucha*, *achira*, *jiquima*, *mashua*, yucca, *racacha*, sweet potato, *yacón*, peanuts, *caigua*, *calabaza*, pineapple, *chirimoya*, *lúcuma*, *guanábana*, avocado, *anona*, *frutilla*, *capulí de la sierra*, *pacae*, *mamey*, *granadilla*, *tumbo*, papaya, cactus fruit, guava, *palillo*, *pepino dulce*, *tomate de árbol*, squash, *chayote*, *paico*, *muña* and *huacatay*.²

Fusion of Flavors

The first fusion in Peruvian cuisine arrived with the Spanish conquest and the cultural exchange caused by *mestizaje*. The Spanish brought new kinds of meat: beef, sheep, lamb, goat, and rabbit. Milk and cheese were incorporated into hot pepper sauces. Wheat, barley, and rice. Olive oil, vinegar, and olives. New fruits and vegetables, and grapes, used in the making of wine and pisco. Also, new ways of frying, cooking, marinating, and pickling, and sugarcane, the perfect addition to the sweets and desserts so beloved in colonial times.

The first written recipes arrived in Peru with in the hands of Spanish women, convents, and books such as *Libro de arte de cocina*, by Diego Granado (1599) and *Arte de cocina, pastelería, bizcochería y conservería*, by Francisco Martínez Montañón, the chief Royal cook (1617). In perfect combination with Peruvian ingredients, new dishes soon arose, gracing tables with tasty stews, succulent meat dishes and exquisite desserts, many of which were prepared in cloistered convents. La Encarnación convent was famous for its almond paste sweets, while Santa Catalina made its mark with sweets, and Santa Clara for its house dish of beans *Terranova*, made up of beans with delicious fruit such as *guanábana*, *lúcuma*, plum, *chirimoya*, figs, and pineapple, to which cloves, anise, cinnamon, sesame seeds, sweet potato, yucca and corn flour were added.

The most popular dishes in colonial times include *sancochado* stew, which featured both Spanish and indigenous ingredients, and is served in a Spanish cauldron, consisting of beef, mutton, and poultry, accompanied by ham, cold cuts, smoked beef, yucca, sweet potato, cabbage and chickpeas. *Causa*, prepared with yellow potatoes, hot pepper, *queso fresco*, avocado and tuna or other fish. *Carapulcra*, consisting of dried potato and roasted peanuts cooked with beef and seasoned with ground *panca* pepper. *Lagua*, a thick stew of boiled corn flour and pork or turkey, highly seasoned with *aji amarillo*. *Pepián*,—utilizing pork and corn— was a particularly favored dish. There was also a great variety of thick soups, referred to in Spanish as “chupes”³. There were shrimp *chupes*, fish *chupes*, and those made of all types of meats and vegetables. A number of different salads were also prepared, and olive oil was used as a dressing. There were also a number of fish and seafood dishes, and, though ceviche was already starting to appear on Peruvian tables, prestige came much later.

Three important currents, which enriched Peruvian cuisine, later joined the above. The influence of Italian cuisine, which arrived with Italian immigrants between 1840 and 1880, mainly reflects that of Liguria (Genoa). Italian immigrants introduced Peruvians to Swiss chard, spinach, cabbage, broccoli, cauliflower, eggplant, and basil.

The most important contribution of Italian immigrants to Peru, though, was undoubtedly the noodle. In 1878, the proprietors of all twelve noodle factories in Lima were of Italian origin. The oldest of these was the Santa Clara Factory. This group of immigrants also opened bakeries, which included among their wares a type of loaf the center of which was spiked with coarse salt, sliced onions, and oil; but the most successful was a sweet loaf made with little yeast, referred to as a “panetón de Milán”, which incorporated candied fruit. Another contribution is the growing of grapes and the incorporation of new breeds and varieties, such as those produced in the Ica and Chincha Valleys: *Moscato Bianco de Alessandria*, referred to in Peru as “Uva Italia”, from which *Italia* Pisco is distilled. Not to mention the chocolate and ice cream brought to Lima in 1897 by Pietro D’Onofrio.

Roughly this same period — 1849 to 1874— saw the first Chinese immigrants arrive in Peru, an estimated 90 thousand, who were employed as “coolies” on coastal cotton and sugar plantations. This presence had a significant influence

on Peruvian cuisine, given that, upon leaving the employ of the plantation owners, these Chinese immigrants principally went on to sell food at Chinese restaurants, referred to as *chifas* in Peru, which from the turn of the century began to appear along the coast, and in Lima were located on *Cápon* street, near the Central Market. At these restaurants, Peruvians were first introduced to what would become extremely popular dishes such as *arroz chaufa* (Chinese-style fried rice), wonton soup, beef noodles, chicken and pineapple, and a number of other Chinese-Peruvian classics. No less important were sweet and savory dim sum.

The final important source of culinary fusion is Japan, from whence the first immigrants to Peru arrived in 1889, also employed initially on sugar and cotton plantations. Most were from the islands of Okinawa, Kumamoto and Fukushima, and their fish and seafood based cuisine began to make waves through restaurants and food stands in the 1920’s. The combination of products and techniques gave rise to a unique fusion.

Regional Cuisine

A plethora of diverse regional cultural influences have still further enriched Peruvian cuisine. Northern Peruvian Cuisine, drawing on its past in the *Mochica* culture, features excellent ceviche, marinated fish dishes, goat, loche squash, and cilantro stew, *shambar* soup and “Theologian’s Soup”, one of the most important soup dishes in Northern Peruvian Cuisine, most likely having originated at a convent. The use of *chancaca* (akin to brown sugar), is common, as is fruit such as *guanábana*, pineapple, *cherimoya* [custard apple], *pacay*, mango, *guayaba*, *ciruela del fraile*, coconut, and yucca and sweet-potato flour in the preparation of picaroon fritters. Almonds, walnuts, and raisins, mixed with fragrant spices such as sesame seed, cloves, and anise. And a soft dough made of corn and wheat flour is used in the preparation of exquisite pastries,

delicious jams, spreads, and fruit preserved in syrup.

South of the Department of Lima, the universe of flavors of a specific culinary tradition opens up, stemming from the Paracas culture, one of the most ancient cultures in Peru. The wide variety of fruits and pulses grown in the departments of Ica and Moquegua serve as the basis for an exquisite diversity of sweets and desserts. The product *par excellence* in this area, however, is pisco, a world-famous Peruvian grape liquor whose name is derived from the Quecha term *pisqo*, which means “small bird”. Moquegua’s fame is well-deserved, both in terms of its traditional sweets and quality pisco.

In the cuisine of the Andes Mountains, potatoes, corn, and quinoa play a starring role. There are close to four thousand varieties of potatoes, several varieties of sweet potatoes, and frequently used tubers such as *olluco*, yucca, *racacha* and *oca*. Also, 35 varieties of corn prepared in different ways: cooked, on the cob, and roasted; and germinated corn which is then fermented to produce *chicha*. Quinoa, which has a high nutritional value, is used in a wide variety of dishes. There are quinoa soups, stews, puddings, and a number of other dishes.

The most popular specialties include guinea pig, consumed throughout the Andes, whether baked, grilled, sautéed, or deep fried, and is always accompanied with corn *chicha*. Hot peppers are an obligatory part of Andean Cuisine, as well as aromatic herbs: *muña*, *paico*, *huacatay*, spearmint, parsley and cilantro. One of the most emblematic ritual dishes in Andean cuisine utilizes the above: *pachamanca*⁴. In a hole in the ground, several types of meat seasoned with two different kinds of hot pepper, *huacatay*, *paico*, and cilantro are placed on top of hot rocks, along with yucca, corn on the cob, potatoes, fava beans, sweet potatoes and tamales. The hole is then filled in, forming a mound, and left to cook for several hours.

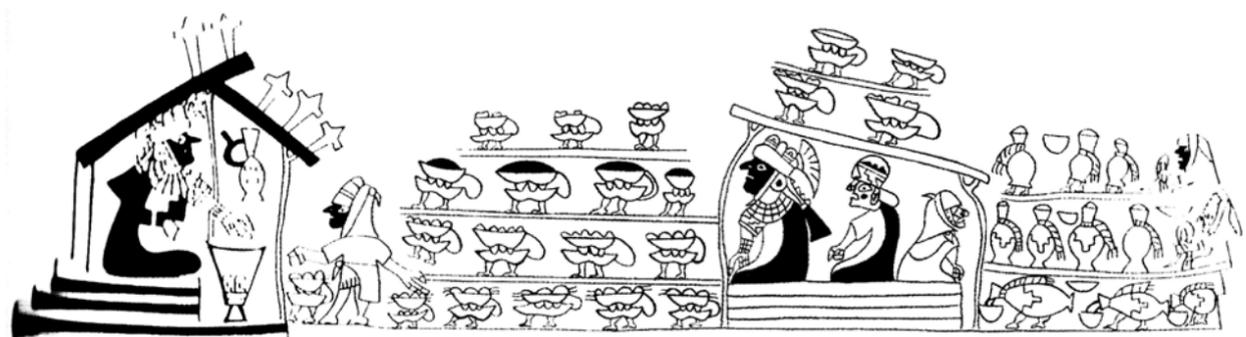
Attracted by the legend of El Dorado, Francisco Orellana and a

number of other explorers arrived in the vast territory known as the Peruvian Amazon, a sweltering region running from Andean valleys to the Brazilian Amazon and the Atlantic Ocean, crossed by the fast-flowing Amazon, Ucayali, Marañon and Huallaga Rivers. From Orellana’s day, Amazonia has cast a certain fascination due to the extraordinary richness of its flora and fauna, as well as the therapeutic use by locals of herbs and hallucinogens such as ayahuasca, which is part of traditional shamanic practices. Plantains, bananas, potatoes, yucca, corn, and beans predominate in the cuisine of this region, as well as tubers, vegetables, red and white meat, turtle eggs, fish, and delicious fruit such as passion fruit, *tumbo*, *teperibá*, aguaje, pijuayo, uvilla, camu-camu, and pineapple. The most well known Amazonian dishes include *chonta* palm heart salad, *sacha-papa* salad, *tachacho*, baked shad, chicken juanes, paiche pangu, and stuffed plantains. Amazonian desserts, such as yucca fritters, corn fritters, and others, are also delicious.

This whole culinary universe deserves not only the prestige it enjoys, but UNESCO recognition as part of the Intangible Cultural Heritage of Humanity. ●

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- 1 Fernando Cabieses. *Agricultura y nutrición en el Perú*. Lima: Banco Agrario, 1988, p. 21.
- 2 Luis E. Valcárcel. *Historia de la cultura antigua del Perú*. Lima: Ministerio de Educación, tomo I, volumen II, 1949, pp. 67-68.
- 3 *Chupi*, the Quechua word for soup.
- 4 A recipe for Pachamanca is included in Juana Manuela Gorriti’s cookbook. *Cocina ecléctica*. Buenos Aires: Félix Lajouane editor (Librairie Générale), 1890. First edition.



Mochica Banquet. Donna Mac Clelland.

JOSÉ MARÍA ARGUEDAS ON THE CENTENNIAL OF HIS BIRTH

Gustavo Gutiérrez*

The centennial of the birth of José María Arguedas (Andahuaylas, 1911-Lima, 1969) was celebrated with a number of important domestic and international conferences, as well as publications on the author and his work. As such, we reiterate the sensation produced by contact with the testimony and poetry of a man who forced Peru to come to terms with its status as a nation of “all shapes and colors” [the title of one of his novels]. Reading Arguedas gives one the feeling of experiencing the nation’s future rather than its past.

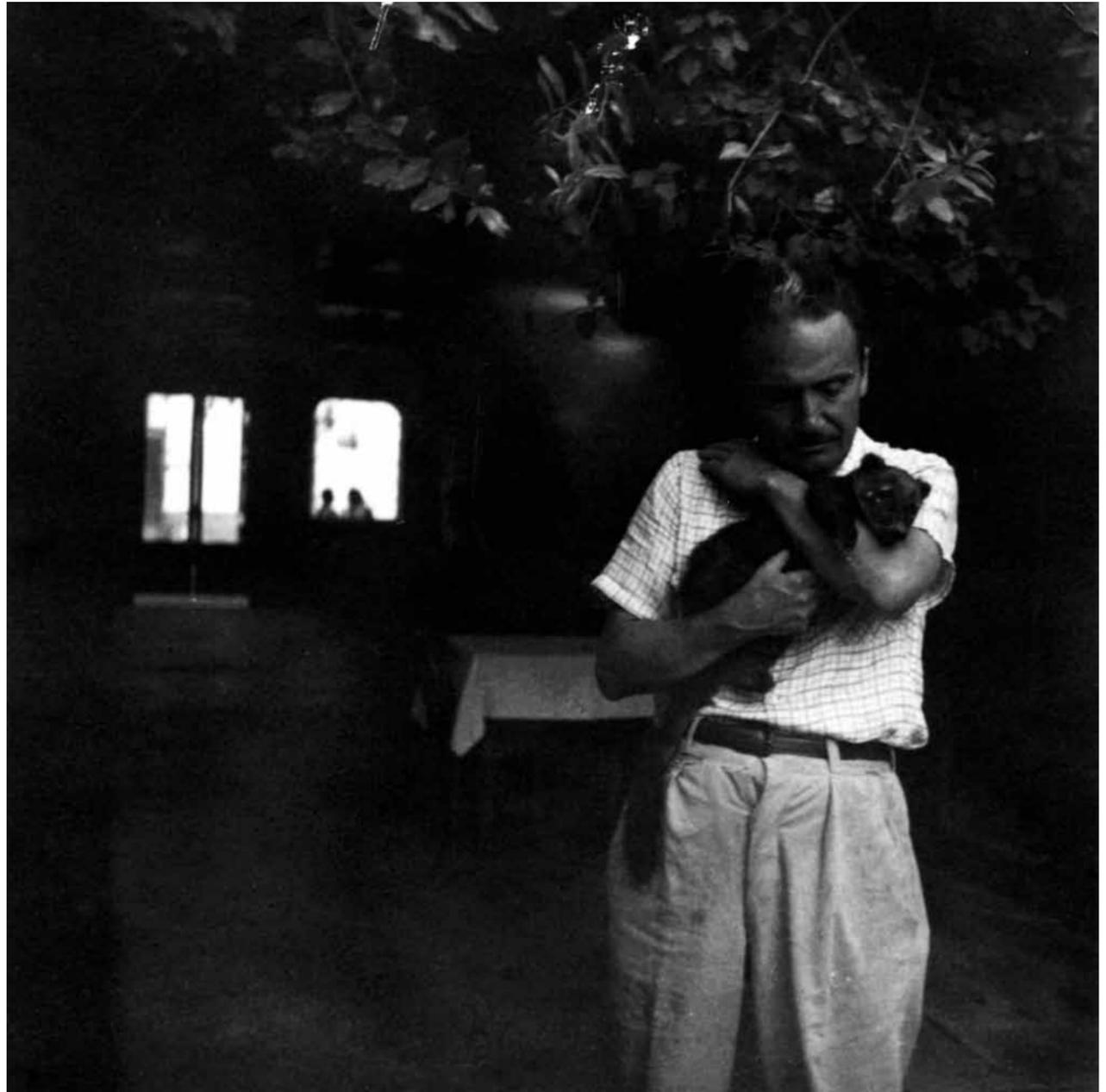
There is no doubt that today’s Peru has little to do with that in which José María lived, felt, and thought. But he cannot be pigeonholed into one moment in time, either. José María invites his readers not to keep “swimming in the rinds of this nation [...] in the rinds, that defensive, oppressive external layer (*The fox from up above and the fox from down below*). He brings us to the deepest levels of Peruvian society, that is where Arguedas located himself; a location in which he put the stamp of everyday life and historical relevancy on his at times painful meditation on Peru.

Along this line of thought, let us recall two expressions of the above, from the beginning and end of his life. In a revealing passage written when Arguedas was little more than twenty years old, he wrote, “Water. We quote it, intentionally, against the grain of chronological sequence”. In his “Last Diary?” “published in “*In the Fox from Up Above and the Fox from Down Below*”, there is a text of capital importance in understanding Arguedas, that citing the cycles of contemporary Peru.

Two Cycles

In his last writings, Arguedas states that “Perhaps, with me, a cycle begins to end and another to begin in Peru and what it (re-) presents: the cycle of the calendar of consolation, of the whip; of mule-drivers; of impotent hatred, of the moribund “uprisings”, of the fear of God and the rule of this God and his protégés, his manufacturers; and the beginning of that of light and the invincible liberating force of the Vietnamese, that of the calendar of fire, of God the liberator. A cycle of reintegration. Vallejo was the beginning and the end.”

Arguedas was sensitive to that which is still not known, but rather can be felt and hoped for. “What we know is much less than the great hope we feel”, he said in “Last Diary?”. The cycles he proposes cannot be understood from a simple chronological perspective. The beginning of the second cycle, that of the “calendar of fire and of God the liberator” does not necessarily mark the end of the first cycle, that



José María Arguedas. Photo: Carolina Teillier Archive.

of the “consoling calendar and fear of God”. It is not limited, though, to a simple announcement, but rather something that has already begun to take its first steps and is pregnant with the future. These two epochs conflict with one another and shake the country to its core (think about what the country has lived through over the past few decades.....). The life, passion, and death of José María occurred in the awareness of this conflict. Hoarse and full of hope, he twice said, in his last writings “say farewell, in me, to an epoch in Peru”. A long and difficult farewell, full of ups and downs, taking the reader both forward and backward. A national farewell not limited to a “transition to democracy”, but,

rather, halting deep-seated and decisive change.

These two historical epochs are like tectonic plates which condition the life of a people on the surface. That said, the last few years have brought many—though, unfortunately, not all, to see, painfully, the complex reality of Peru; see, for example, in the report issued by the Truth and Reconciliation Commission, which reminds us of the truth which must, inevitably, forge true reconciliation among Peruvians; the establishment of social justice, respect for the human dignity of all and the elimination of unjust discrimination. There are no second-class citizens.

The “calendar” and “God” mark the differences, but also ensure a complex continuity, between the two cycles. They are the only characters repeated between the two; but, to Arguedas, they respond to different realities and functions between historical and lifestyle options, also diverse. Not as a sleep-giving consolation, but rather one which illuminates and sparks something new. Not God the Inquisitor, a false God, as He was created by “manufacturers”; but rather God the Liberator, “he who integrates”. May reintegration occur in the lives of Arguedas and his people. Peru’s fate is played between the two calendars.

Courtesy of the Museum of Peruvian Literature (CASLI).

Standing With the Marginalized

Arguedas is the writer of encounters and misadventures between all of the races, languages and “homelands” of Peru. He is not a passive witness, limited to portraying and description, rather, he takes sides. From his earliest stories, he chose to attribute to Ernesto, his autobiographical character, the rejection of violence and injustice in the world of the misti, choosing to join the side of the oppressed. At the end of the story, Ernesto states, “All alone, on this dry hillside, I cried for the villagers, for their fields burnt by the sun, for their starving animals [...] and then I ran downhill, to stand with the villagers of Utek’pampa” (*Water*).

Committed, he spoke of and questioned “standing” with the poorest of Peruvians, who he was able to love and understand like few others. He has lived among them, “up in the heart of the Indians” (*The Foxes*). Intimately familiar with their suffering and values, he could have, like Guaman Poma, affirmed that “in order to testify it was best to write as an eyewitness”. These are two key figures in Peruvian thought and feeling. They are situated between two worlds, but are clearly on the side of the victims of history; they demand more than just justice. Both Arguedas and Guaman seek to demonstrate the humanity of the “runa” [indigenous peoples] in the face of the contempt they were—and are to this day—subjected to. This skilled lineage is the starting point for Arguedas’ writing, perhaps in order to provide unity and identity to a dislocated nation through the establishment of a “fraternity of the impoverished” (TS, IV 236).

Arguedas, however, was well aware of the diversity of the country. He always refused to confine Peruvianness to a single element, including the indigenous element, despite its importance to him, because he claimed he wasn’t a member of the *indigenista* literary movement. In the eyes of some critics, this deprived him of some of the solidity offered by taking simple positions; rendering him, even, somewhat wavering on occasion, but it helped him—and therefore all of use—not only to avoid losing the richness of a world made up of equals, but also to achieve long term realism and to truly see Peru as a nation of “all shapes and colors”.

There is an expansion of reality in Arguedas’ work leading him from *Water* to *The Fox from Up Above* and *the Fox from Down Below*, while remaining faithful to Utek’pampa. This was not an easy trajectory, but he understood that it could not be eluded if he hoped to continue standing with those judged insignificant and to write works sharing the strengths and weaknesses of his people, both eminently human and present in his dialectical approxima-

tion of Peruvian reality. From the cellar of the nation, the world of the “insignificant”, he reaches a diversity also including historic tragedies and huge, unjust social inequalities.

In this nation of different homelands, Arguedas approaches the last of the last, such as Gertrudis, the *kurku* (hunchback), for example, in *All Shapes and Colors* marginalized among the marginalized as a woman, hunchback, and rape victim, but in her we discover indelible proof of the human condition. He declared himself to be a “provincial writer” in order to underline the human values of the people he met and loved, but the depth of this element allowed him to reach the universal dimensions we still read him for. Through the darts of his acid wit, he indignantly rejects those who deny this human quality, daring, as did the “master” in *The Native Servant’s Dream to mock*, “Are you a man, or something less than human?”. There is nothing worse or “dirtier” to Arguedas than causing others to suffer, to be humiliated.

Assuming this diversity brought him, likewise, to bring himself closer still through music, poetry, art, prose, and the social sciences. He proposed “to inject into the currents of dominant Peruvian wisdom and art the tide of art and wisdom stemming from a people that the former considered degenerate, weakened, strange, and impenetrable.” (*I am not Acculturated*) These manifestations of a poor people are a key element of Arguedas’ oeuvre. They are supplementary approaches composing not only the portrait of Arguedas himself, but beyond him—through him—the profile of those who are not “something less than human”, but human beings, those he called “marginalized” and “forgotten”.

In between those two historic cycles, the calendar of consolation and the calendar of dire, between God the Inquisitor and God the Liberator, Arguedas was happy with his “cries and spear thrusts, because they were for Peru” (*Last Diary?*) His life—with all of his achievements and limitation, was not lived in vain, standing with the poor and marginalized of Peru, he showed Peruvians the path to follow, “drinking the juice of the earth to feed those who live in our homeland” (*Last Diary?*) This allowed him to have memories of the future and see the historic path in vital communion with the natural world. This back-and-forth between life and death and from here to there renders his last act both understandable and indecipherable, but also left his life an open book, from a “light that no one will ever snuff out” (letter, August, 1969). ●

* Filósofo y teólogo peruano. Es uno de los sacerdotes católicos más influyentes en el mundo e iniciador de la Teología de la Liberación. Es fundador del Instituto Bartolomé de las Casas de Lima. Fue galardonado con el Premio Príncipe de Asturias de Comunicación y Humanidades en 2003.

SONIDOS DEL PERÚ

ENCANTOS ANDINOS [ANDEAN CHARM]
JAIME GUARDIA Y PEPITA GARCÍA-MIRÓ
(CERNICALO PRODUCCIONES, 2009)



The songs delivered by Pepita García-Miró and Jaime surely have their origins in the *taqui* chants of the pre-Colombian era, and are modeled and enriched by the joy and sadness of Peruvian life of all eras. Pepita’s delicate voice is harmoniously complemented by string instruments, the feeling marked by the vibrations of group member Jaime Guardia’s *charango* being particularly noteworthy, expressing the possibility of the individual sounds of the voice and the *charango* joining as a single sound, a musical unit, or *ñoqancik*, as it is referred to in Quechua.

The musical message of this recording proposes the union of string instruments, which originated in Spain, with vocalization expressing the indigenous feeling of the Andes, through which states of mind are expressed as the product of social circumstances, as well as being music and chants echoing sadness and love.

The music of Peru’s Highland regions is joy and sadness, dance and movement, verse, tradition and feeling. Its origins may lie in pre-Colombian chants, and it has been modified and transformed through the medieval influence of the Spanish conquest and the historic events of daily life in Peru.

Pepita García-Miró, Jaime Guardia and the other members of this group have opted to contribute to the defense and promotion of Peruvian music, as an expression of the nation’s folk art, so contributing to Andean folklore. This is a worthy form in which to bring back Peruvian music and to fight indifference to and the forgetting of these traditions. Finally, it is a manner in which to defend the right of Peru’s indigenous music and culture to exist.

JOSÉ MARÍA ARGUEDAS.
REGISTRO MUSICAL [MUSICAL RECORD] 1960-1963
(MINISTERIO DE CULTURA, 2011. COLECCIÓN
CENTENARIO, VOL. 1).



This collection consists of a selection of the musical recordings made by José María Arguedas from 1960 through 1963 as part of the safeguarding duties performed by the Museum of Peruvian Culture Institute of Ethnological Studies, a government institution tasked with the study and research of the traditional cultural heritage of the Peruvian people. This institute was one of the first entities of its kind to record traditional Peruvian music using its grassroots, indigenous artists as its point of departure.

These recordings were made utilizing a new technology at that time, magnetophonic reels, which allowed for greater freedom of movement and the possibility of recording over reels that had already been used. In fact, this recording medium was versatile and portable enough to be used in any number of different spaces in the field research of music and storytelling techniques, and was used for both interviews and direct recording until the arrival of compact cassette recorders in the early 1970’s.

Well known artists, such as the Lira Paucina and Juventud Chumpi groups are included, as well as solo artists, such as Jaime Guardia and Gaspar Andía Fajardo. Given, however; the emphasis on traditional music, there are a large number of recordings of unidentified artists, including notable acapella versions of “shadow songs” and *harahuis*, as well as a few *manchay puito*. Many of tracks include presentations given by Arguedas, Roel and a number unidentified researchers regarding the musicians and songs recorded on the reels. The last track on the third disk is one of the shows given by the Museum at the Felipe Pardo y Aliaga Theater, one of the most important venues in Lima. A single track sung by José María Arguedas himself is included as well.

CHASQUI
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A DISPERSED INHERITANCE

The Nation's Commitment to its Cultural Legacy throughout the World.

In dealing with the return of the Machu Picchu artifacts lent to Hiram Bingham and Yale University a century ago, former Peruvian Minister of Foreign Affairs stated José Antonio García Belaunde once stated that each artifact recovered constituted a fundamental piece of a puzzle making up much more than a piece of pottery, a grotto, or a tool, but, rather, one contributing to writing the story of all nations, in obtaining unique elements allowing us to discern our country hundreds or even thousands ago, in spite of the destruction set forth by grave robbers, commerce, and indifference.

The return of the Machu Picchu artifacts is the greatest achievement in the Western Hemisphere to date in this field. Further, it was performed through intelligent negotiation and diplomatic lobbying. The use of terms such as recovery, return, or restitution is no more than a description. The fundamental element is that it sets a powerful precedent in the international community regarding the ability to convince an institution of the highest prestige in the main market for the trafficking and sale of antiquities to set aside legalistic claims based on contemporary domestic law, thus granting the legitimate request made by a nation concerning its heritage.

Peru had already made significant achievements regarding the recovery of its cultural heritage in previous years. This was the result of increased action on the part of Peruvian embassies and consulates abroad, and more efficient international and inter-institutional cooperation. In parallel to the above, significant improvements have been achieved in domestic institutions, such as the creation of the Ministry of Culture. Approximately thirty bilateral agreements have been signed, and a number of cases in the Americas, Europe, and Oceania have been solved. Some of the most noteworthy include: the valuable Sipán artifacts recovered by Scotland Yard and the FBI; the colonial-era shawl of the Virgen de Cocharcas, stolen in Ayacucho and returned by the Boston Museum of Fine Art after intensive diplomatic negotiations; the return through judicial and diplomatic means of closet o the entirety of the Peruvian artifacts held in Spain by the Patterson Collection (the only Latin American country to achieve this so far); the recovery of objects from the prestigious Dorotheum Auction House of Austria; the restitution, in record time (*less than 10 days*) of objects which were going to be auctioned off by Live Auctioneers, due to pressure put on the latter by the Peruvian Consulate in Los Angeles; the US suit concerning Colonial-era paintings which has set precedent in that nation's judicial system; the commitment made by the prestigious Christie's Auction House of Paris not to auction off Peruvian pre-Colombian artifacts; the Lyngby case in Denmark, which motivated joint action on the part of several Latin American countries; and, finally, tasks undertaken with Peru's neighbors.

A current diplomatic objective is the collection of 100 blankets and other Paracas culture objects in the hands



Photo: Ministry of Foreign Affairs.

Sixteenth century Altarpiece, the Altar of Challapampa stolen from the Temple of San Pedro, in the community of Challapampa, in Juli, Puno, in 2002. Some time later, it was located at the Ron Messick Fine Arts Gallery, in Santa Fe, New México (US). It was brought back to Peru in 2006.

of the Gothenberg Museum of World Cultures. The task of recovering this collection began within the Ministry of Foreign Affairs and warranted a firm diplomatic cable, considering the ample proof of illicit trafficking organized by the Swedish Consul in the 1930's in cooperation with the then director of the Museum of Ethnography in the abovementioned town. In response to Swedish evasion, the request was ratified by the Peruvian president in July, 2011, this pressure and visibility having already produced results.

Another very significant case which should be completed this year is the restitution in the custody of the silver taken from the Church of Yaurisque del Cusco, sold by Christie's in New York in October, 2010. The repercussions of this case may turn out to be vast, given that it discredits the arguments used to date concerning the "rigor" of the verification and due diligence processes used by one of the world's most prestigious auction houses, as well as uncovering the evident illegality of supposedly "good-faith collectors" illicitly trafficking in stolen objects, able to present bills of sale from "legitimate" galleries.

The Second Conference on Cooperation in the Protection and Restitution of Cultural Objects, organized by the Ministry of Foreign Affairs and held in Lima on July 4th and 5th, 2011, was the appropriate corollary for this qualitatively different aspect of Peruvian foreign policy.

This conference, the inauguration for which was held at Torre Tagle Palace and led by the Peruvian president,

featured the participation of nations from throughout Americas, Europe, Africa and Asia, including the Ministers of Culture or Ministers of Antiquities of Bolivia, Egypt, Guatemala, Mali, Morocco and Peru, in addition to the highest technical authorities in matters relating to cultural patrimony of Ecuador, Greece, and Mexico.

The importance of dealing with these matters through new perspectives was ratified at the meeting held in Lima, and this international group for reflection and proposals was ratified based on the interests of countries facing similar challenges and offering similar proposals, referred to as "like-minded states".

This occasion served to prove that, in this international context, there are a number of countries understanding together that the recovery of cultural artifacts cannot be limited to the technical field, but must also be utilized to generate policy consensus and strategies shared over the long term. Dr. Hawass highlighted the importance of positions involving governments as a whole, supported by every aspect of society, as, he said, occurred in the case of the Machu Picchu artifacts.

Another objective shared by those present was the reevaluation of the role of UNESCO and the usefulness of the application of the 1970 Convention. Though differences persist on the manner in which to do so and what methods to implement, it was evident to all that the consensus reached 40 years ago have been resoundly superseded by intellectual and social development and by the practices implemented by States and some cultural institutions. The current

situation requires significant updates to the international legal framework.

Further, some representatives were of the opinion that UNESCO's work had not served to support member state's efforts in these matters, either. To the contrary, it would appear that its management has been subsumed in a series of subcommittees and academic and/or bureaucratic initiatives. It is only recently, thanks to the initiatives of Grulac and other regional groups from the global "South" that a working group dealing with the 1970 Convention has been created in Paris. This will be a central theme at the meeting to be held in Bolivia.

A good portion of the changes among decision makers lies in having proven that illegal trafficking in cultural artifacts is a crime of a transnational nature, utilizing methods similar to those used in money laundering, terrorism, drug trafficking, and tax evasion. Likewise, there is ever growing consciousness on the part of countries of the global "North" to make the inventories of public and private collections transparent. That said, the differentiated treatment given to complaints, as in the case of internationally powerful groups (for example, complaints arising from art and antiquities pertaining to the World Wars) when compared to those emanating from the global "South" is illustrative.

The political will to take firm action in response to the presence of illicitly held cultural artifacts in collections in Europe and the United States has not yet matured. In parallel to the above, there are tools outside of the cultural environment available to diplomats and specialists in order to strengthen recovery actions. These include international criminal cooperation, the 2000 Palermo Convention regime (United Nations Convention on Transnational Organized Crime) and specific bilateral treaties, in addition to others. The efficiency of social networks in the generation of a global culture in which awareness has been raised regarding the defense of cultural patrimony and its return to its country of origin as a substantial element of coexisting civilizations and respect for all cultures has yet to be seen.

The Lima Conference therefore constitutes progress in relation to that held in Cairo in 2010, and brings to Peru and the Americas a needed debate which should be a constant in the political dialogue between nations. That is the way forward. Both successful and failed experiences are magnitude. The high level dialogue between participants at the event held in Lima emphasized the will for more efficient and effective international cooperation for the recovery of cultural artifacts. Political dialogue and greater exchange must strengthen nations, above all, and contribute to changing international public opinion. This is imperative in order to strengthen our identities and the foundation of truly sustainable development in a globalized world. ●

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