

# CHASQUI



## PERUVIAN MAIL

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Fray Martín de Murúa. Construction of the Tiwanaco building in Cusco by Huayna Capac.

CHRONICLE OF FRAY MARTIN DE MURUA / THE ART OF THE "RETABLO"  
JULIO C. TELLO AND PERUVIAN ARCHAEOLOGY / POETRY, THE VOICE OF WOMEN  
ARAB IMMIGRATION IN PERU / THE KINGDOM OF THE CUSTARD APPLE



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# JULIO C. TELLO

# THE ORIGIN SEEKER

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— César W. Astuhuamán Gonzáles\* and Richard E. Daggett\*\* —

Approach to the life of the most celebrated Peruvian archaeologist on the occasion of the re-publication of his works.

The main texts on the life and work of Julio Cesar Tello Rojas were written shortly after his death in 1947. Some of these explored Tello's academic aspect; others, the inventory of his unpublished documents. Others approached a specific period or region researched by Tello. His first expeditions, the role he played as a Congressman, even his correspondence with other intellectuals have been analysed. After an interruption of several years, the Museum of Archaeology and Anthropology of the National University of San Marcos began publishing his logbooks in 1999. Tello obtained scholarships, distinctions and honours during his lifetime. This leads us to question the reasons for such awards and why he is considered the symbol of Peruvian architecture.

The son of Julian Tello Garcia and Maria Asunción Rojas Erikes, he was born in Huarochiri in the highlands of Lima in 1880. His father became a local authority; his mother was a descendant of the last Inca governor of Huarochiri. Between 1886 and 1892 he attended the local school, where he was nicknamed *sharuko* because of his liveliness, courage and motivation. In 1893, Maria Tello suggested that her nephew Julio should continue his education in Lima. Thanks to the family's support, he and his father were able to travel to Lima. Funds were in short supply after the death of his father in 1895.

Tello then began doing domestic chores in his lodging place and took a job as a butler at the residence of a distinguished physician in Lima. He met Ricardo Palma, who offered to help him, as Tello had studied with one of his sons. In 1899 he entered the prestigious Guadalupe school, where he completed the preparatory cycle for university studies. In 1900, Tello entered the Science Faculty of the National University of San Marcos, a preliminary step towards the San Fer-



Julio C. Tello Rojas (1880 -1947).

nando School of Medicine. Early in July, Palma appointed Tello as an auxiliary of the National Library, a job that allowed him to meet his living

expenses.

In 1901, Tello was a student of Dr. Sebastian Barranca, a naturalist and antiquarian, professor of Mineralogy,

Geology and Palaeontology. Barranca had a great interest in Peruvian native tongues. In February 1902, Tello was sent to the Huarochiri and Yauyos provinces on his first field trip to collect plant species, data on wild animals and linguistic information. Between 1903 and 1904, he worked as a conservationist in the Raimondi Museum in the School of Medicine, where he studied the Italian scholar's archaeological and scientific collections. While cataloguing books in the National Library, the pictures of an article entitled «Primitive Trephining in Peru» published by Manuel Antonio Muniz and W.J. McGee (1987), caused an impression on Tello. These were pictures of cracked skulls that his older brother had collected in one of the *chullpas* (funerary towers) in Chucuito at the request of his father, who had been governor of Huarochiri and who, in turn, had received these instructions from the Prefect of Lima. Tello had seen and handled these skulls as a child. This finding aroused his curiosity to discover more about his country's pre-Hispanic past and the reason for this type of surgery. That marked the beginning of his vocation for physical and cultural anthropology.

In mid-May 1907, Tello gained a place as an intern in the Dos de Mayo Hospital in Lima. He also dedicated himself to finishing his research so that he could graduate. The original thesis he planned was an ambitious one on Pre-Colombian surgery, however he only wrote the chapter on syphilis. On November 16<sup>th</sup> 1908 he supported his thesis on «The antiquity of syphilis in Peru» for his Bachelor's Degree, for which he was awarded exceptional honours. It was precisely in this thesis that Tello raised doubts about «(...) whether syphilis is exotic, imported from another fairly distant place in America or from another continent, or whether it is a native disease, from our own territory», a subject he referred to again in his works in 1921 and 1929, when he broached the problem of the

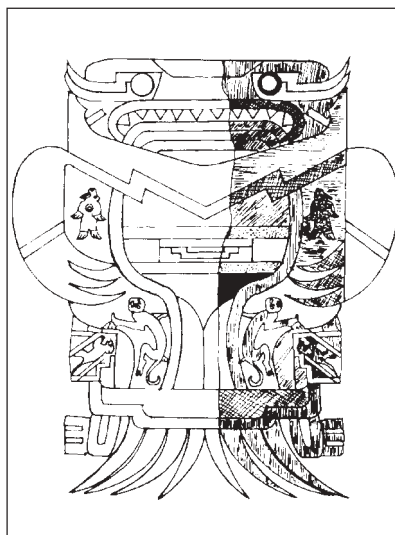
## MESSAGE

The approval of Peru's Foreign Cultural Policy Plan in May 2003 confirmed the intention of the Foreign Office to promote the greatest Peruvian cultural values around the world, in a co-ordinated and sustained manner. In accordance with the provisions established in the Plan, the Sub-secretariat of Foreign Cultural Policies was created, then the Cultural Advisory Commission was formed and ratified for a new period, still under the chairmanship of eminent artist Fernando de Szyszlo; the new Regulation for the appointment of Peruvian Cultural Attaches was approved and the Inca Garcilaso Cultural Centre was inaugurated as a source of dissemination of Peruvian culture abroad. The Foreign Office also participated decisively in the negotiations for the Unesco Representation to remain in Lima; in the creation of the Immaterial Heritage Centre in Cusco and in the design of Peru's presence as a Guest of Honour at the XIX International Book Fair in Guadalajara. Faithful to its vocation to promote national development, the Foreign Office has made a deeper commitment to comply with policies and programmes aimed at promoting culture, within a framework of full respect for our diversity and creative freedom, both of which are essential concepts in Peruvian culture which our illustrious writer Jose Maria Arguedas accurately summarised in the following words: «*There is no country more diverse, more multiple in human and earthly variety; every degree of heat and every shade of colour, love and hatred, plots and subtleties, used and inspiring symbols*».

Óscar Maúrtua de Romaña  
Peruvian Minister of Foreign Affairs

origins of the Andean civilization, establishing a parallel between both. During the first half of 1909, he published his thesis in the form of a book. On August 21<sup>st</sup>, the Leguía government issued a supreme resolution awarding him a scholarship to continue higher studies on Anthropology at Harvard University. He travelled throughout the United States, attending academic events and visiting museums, particularly those that contained collections of bone material from Peru. At the end of June 1911, Tello obtained his Master of Arts degree, specializing in Anthropology.

Archaeological studies in Peru began during the first decade of the XX century, prominent among which were the works of Max Uhle. However, the main problems were the lack of duly organized institutions, the shortage of national researchers, the looting of cultural heritage and the lack of financial assistance from the State. After arriving in Callao in 1913, Tello negotiated his participation in the Anthropological Expedition of the National Museum of Washington with the Peruvian government. Commissioned by the Development Ministry by means of an official permit, the expedition directed by Hrdlicka took place in February and was concentrated in Huarochiri and the valleys of Huaura, Chancay, Chillon, Rimac, Lurin, Chilca and Mala. Tello accompanied the expedition only as far as Huarochiri, probably because of a clash of personalities between him and Hrdlicka and their different relationships with the local communities. Another possibility is that Tello had to return to Lima to obtain a post at the National



Pintura mural del templo de Punkuri. (Mural painting of the Punlauri temple) Source: Tello (1944: Lámina III).

History Museum and to meet up with his family. In March 1913, Tello asked the Billinghurst government to create an Archaeology section in the National History Museum, with a view to preventing the vandalism affecting pre-Hispanic monuments. His request was granted in June. In his report in July on «The Present and Future of the National Museum», Tello proposed that the museum be reorganized on a scientific basis, as a National Museum of Archaeology. At the time, the National Museum expressed the views of the dominating elite coastal minority, who felt that the Museum should emphasize art and history, whereas Tello was proposing that it should be centred on archaeology and anthropology.

During the first decades of the XX century, «indigenism» began to develop in the intellectual circles of Lima and the provinces. Tello participated actively in

this movement initially, by forming part of the Pro-Indigenous Association, which he left in 1922 due to methodological, theoretical and political discrepancies with its main exponents. The ideas of Uhle and previous disseminating proposals had been well received by the dominating ethnic minority group, as a way of justifying their assumed superiority and foreign origin; hence their proposal that natives were historically dependent and lacked the capacity to create their own civilization and besides, they were a problem for the country's development. The domination was charged with a strong ethnic component. Ideological racism also appeared in literature between 1907 and 1919, through oligarchic intellectuals.

In 1923, Tello published his unfinished article «Wira Kocha» in the *Inca* magazine, combining different sources of information about the most important Andean god. Tello suggested that the grand artistic styles of the Central Andes were the representation of religious ideas about the feline god and the structure of the myths he analysed were essentially the same. Ancient Peruvians had shared a common pantheon of gods.

Tello believed that the Inca civilization was only the end of a long historical period of development: a confederation of two nations linked by strong traditional ties, harmoniously coordinated by the Empire during a period of grandeur.

Peru was one of the countries in Latin America most affected by the repercussions of the 1929 crisis and the subsequent depression. North American investments decreased and the growing rejection of Leguía gave rise to social

confrontations. Between 1921 and 1936, Tello taught at the Catholic University. Javier Pulgar Vidal was one of his students.

In 1945, Tello conducted the first national archaeological recovery programme in Ancon. In 1946 he created the Institute of Ethnology and Archaeology in the San Marcos University, directed by Luis E. Valcarcel and Tello. In May, the San Marcos University Council agreed to join their Museum of Archaeology with the National Museum of Anthropology and Archaeology. In addition, the University Council elected Tello as representative of the Arts Faculty. The ambitious project that Tello had worked on for forty years had materialized, resulting in the most complete museum that had ever existed in Peru and in South America. It contained collections of research and dissemination papers in a single file and was comprised of more than eighty-two thousand artefacts. Besides, it was the first professional training centre for anthropologists and archaeologists. However, Tello did not enjoy his great achievement for long. Before his death, he suggested to Rebeca Carrión that the museum should stick to its scientific task and fulfil its missions. She succeeded him as its director. On June 3<sup>rd</sup> 1947, Julio Cesar Tello Rojas died after a few months of painful treatment at the Arzobispo Loayza Hospital, at 67 years of age.

It has been speculated that Tello neither created the school of researchers nor trained archaeologists. The Institute of Andean Research that he helped to form in 1936 still exists. This entity also sponsored some of the works of John Murra (1941) and the Viru Project (1946). Also, there are publications in which Tello proposes the creation of the National Institute of Archaeology (1939) and an Inter-American School of Archaeology, as he believed that the contribution of archaeology was decisive for solving national and Latin American problems. As far as Tello was concerned, Peru was basically indigenous and he attempted to improve the standards of living of the native population from his standpoint as a physician, Congressman, professor and archaeologist. Tello was one of the people who most contributed to the revaluation and integration of natives during the XX century. His legacy continues throughout America. ●

## THE CULT TO WATER IN ANCIENT PERU

Re-publication of the works of Julio C. Tello's disciple and researcher  
Dr. Rebeca Carrión Cachot.

The purpose of this work is to express some general thoughts about the cult to water among ancient Peruvians and some of the lessons obtained in the study of new archaeological materials and the different legends regarding native ideas about rain production and soil fertilization. In this research work, special value was assigned to a sacred container referred to as *paccha*, an important element within the Pre-Colombian cultural complex. This vessel is linked to the social and ceremonial lives of natives and was used throughout various periods of Andean history.

The *paccha* played an important role at religious ceremonies. It was filled with chicha or water and poured onto the feet of an idol and on the estate, in order to give the earth germinating power. Recognized as a symbol of the Moon goddess, it appears in legends as an emblem of the beautiful damsel who personified the moon. By way of a precious offering, the damsel would share her «jug of chicha» after filling it with pure water taken from a spring or lagoon.

As Max Uhle suggested, the *paccha* was probably used at religious rites to the dead as well. It is a well-known fact that at solemn occasions in Cusco, mummies were removed from their graves and given food and drink.

Evidently this vessel dates back to the first ceremonies of an agricultural nature. It has been found in the oldest cultures: in the monolithic lance of the Chavin culture, in San Agustín and Huaylas, i.e. the first Pre-Colombian cultural horizon. Its use continued through the ages and went through local and regional modifications that defined its style in each place. It was notoriously developed in the northern Andes (Huaylas and Chimú) and in the south (Cusco). The *paccha* was widely disseminated during Inca times, acquiring a central presence in religious rituals and festivals. ●



Rebeca Carrión Cachot. *El culto al agua en el antiguo Perú*. (The cult to water in ancient Peru). Prologue by Luis Millones. National Institute of Culture, Lima, 2005. 208 pages. [www.inc.gob.pe](http://www.inc.gob.pe)  
The re-publication of *La religión en el Antiguo Perú* (Religion in Ancient Peru) by Rebeca Carrión Cachot will soon be in circulation. This publication will also be published under the seal of the Publishing Fund of the National Institute of Culture.

Introductory text to Julio C. Tello. *Paracas. Part One*. Sanmarquinos Classics Series. UNMSM. Publishing Fund: CCSM, Museum of Archaeology and Anthropology, UAP, COFIDE. 2nd. edition Lima, 2005. 534 pages [www.unmsm.edu.pe](http://www.unmsm.edu.pe)

See also Julio C. Tello. *Arqueología de Cajamarca: Expedición al Marañón* (Archaeology of Cajamarca: Expedition to the Marañón) - 1937. Sanmarquinos Classics Series. UNMSM. Publishing Fund: CCSM, Museum of Archaeology and Anthropology, COFIDE. Lima, 2004. 345 pages [www.unmsm.edu.pe](http://www.unmsm.edu.pe)

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# POETRY/ THE VOICE OF WOMEN

One of the characteristics of Peruvian poetry since the eighties has been the irruption of a valuable and original contingent of female voices. Under the influx of Blanca Varela, an exceptional linguistic poetess, the new Peruvian poetesses have been consolidating their respective expressions. Below is a brief sample of some of these voices\*.



PATRICIA ALBA

## Camino a Rila

I  
Entonces el camino me recibió  
Como los miembros de un cuerpo exhausto,  
Derrumbado,  
Cada pliegue de la ruta parecíame un  
hallazgo  
Sobre moles que asemejaban monstruos  
antediluvianos  
Crucé bosques y neblina, presagios  
Y el canto de algún pájaro sin frío.  
El viento atravesaba malos  
Y buenos pensamientos  
La autopista bifurcándose negra  
Como la línea de la vida en una mano  
enferma  
Enceguecida por recuerdos  
(«Camino ten piedad del viajero cuya pena  
mella las montañas»)  
Versos mal citados, lluvia  
O rabia que siempre empieza con dolor,  
El agua golpeándome la cara  
Rompió en añicos esta imagen;  
Ahí, en el Monasterio de Rila,  
Desde una puerta suspendida entre  
senderos  
Y palabras imposibles, Ella habló:  
Lo oculto y lo no dicho  
Lo visto y lo nombrado  
Ya nada podrá calmar este silencio.

II  
Entonces supe dónde me esperabas  
Y estando frente a ti,  
De pie pero en silencio,  
Acerqué mi vela a las otras peticiones  
Y tuve el fuego  
Y sin despegar mis ojos de tus ojos, pedí por  
él:  
(Que Antonio alcance ahora y no después  
La helada paz de estas montañas)  
Y cayeron de mi vela dos lágrimas de leche,  
Y en cada una vi el llanto de estos años  
El alimento derramado.

III  
He viajado  
He transitado subida en mí, sentada en mí  
Un cúmulo de años sanos y podridos  
Como un atado de túberculos antiguos aún  
bajo la tierra.  
He caminado para encontrar tu Puerta  
He sentido el trueno sobre mí y lo he  
temido,  
Deambulé en tus sombríos donde los viejos  
trabajan sin hablar  
Envueltos en recuerdos  
Como en el plástico que los protegía de tus  
lluvias.  
He tenido que cerrar los ojos, he  
aprendido tu lección  
Virgen de los Balcanes  
Escucha las palabras de una muchacha  
que, como tú  
Padeció los dolores de la Visión y se creyó

perdida,  
Señora de lo oscuro y lo dorado  
Madre bizantina  
Única en medio de estos montes y sus ruidos  
Solitaria en medio de la lluvia y sus anuncios  
Sola, debajo o encima de este mi cuerpo  
que es tuyo  
Y me devora.

## Road to Rila

I  
Then the road received me  
As parts of an exhausted body  
Crushed  
Each fold in the road seemed to be a  
discovery  
Large masses that resembled antediluvian  
monsters  
I cut across forests and mist, omens  
And the song of a bird that never feels cold.  
The wind cut through negative  
and positive thoughts  
The highway branching out, as black  
as the life line on a sick hand  
Blinded by memories  
(«Road, have mercy on the traveller whose  
pain causes an impression on the mountains»)  
Misquoted verses, rain  
or anger that always starts with pain  
the water beating against my face  
shredding this image  
there, in the Monastery of Rila  
from a door suspended between paths  
and impossible words, She spoke  
the hidden and the unspoken  
the seen and the named  
nothing will ever calm this silence.

II  
Then I knew where you were waiting for me  
And facing you  
standing, but in silence,  
I put my candle near the other petitions  
and caught the flame  
and without taking my eyes from yours, I  
prayed for him:  
(May Antonio find the frozen peace of these  
mountains  
now and not later)  
And two milky tears dripped from my candle  
and in each one I saw the cry of these years  
spilt nourishment.

III  
I have travelled  
Climbing on me, sitting on me  
a number of healthy and rotten years  
like a bunch of old tubers still under the  
ground.  
I have walked in search of your Door  
I have felt the thunder above me and feared  
it,  
I have wandered through your shadows  
where the old work without talking  
wrapped in their memories  
like in the plastic that protected them from  
your rain.  
I had to close my eyes, I have learned your  
lesson  
Virgin of the Balkans  
Listen to the words of a girl who, like you,  
suffered the pains of the Vision and thought  
herself lost  
Lady of darkness and of guilt  
Byzantine Mother  
Unique in the midst of these mountains and  
their noises  
solitary in the midst of the rain and its  
announcements  
alone, underneath or on top of this, my body,

which is yours  
and is devouring me.

(From *Hueso Húmero* N° 30, March 1994)

Patricia Alba (Lima, 1960). She has also  
published *O un cuchillo esperándome* (*Or a  
knife waiting for me*) (1988).



ROCÍO SILVA SANTISTEBAN

## El don de las lenguas

Si pudiera caerme del cielo  
Una lengua de fuego  
Que por fin me calcine  
O devore  
Mi escasa capacidad  
De hablar inglés o silbar en francés  
O escupir en alemán.

Ach, so.

Un diamante de espinas  
Que logre la *perfect saison*  
Para dejar de susurrar  
De esta forma inútil  
Arrastrando las eses y las culpas.

La gratuidad de mi única lengua  
Una babel monologante  
Sin zetas fricativas o eses sonoras  
Tan imperfecta y triste  
Solitaria excluida del banquete  
Sólo útil para decir  
Te odio, señor,  
Te mataré algún día.

## The gift of tongues

If a tongue of fire  
could drop out of heaven  
and finally burn to a cinder  
or devour  
my limited capacity to speak English or to  
whistle in French  
or to spit in German.

Ach, so.

A diamond of thorns  
that achieves the '*perfect saison*'  
tto stop murmuring  
in that useless manner  
dragging out the Ss and the guilt.

Freeness is my only tongue  
a confusing monologue  
with no silent Zs or strident Ss  
so imperfect and sad  
solitary, excluded from the banquet  
only useful for saying  
I hate you sir,  
I'll kill you some day.

(Unpublished)

Rocío Silva Santisteban (Lima, 1963), has  
published *Asuntos circunstanciales*  
(*Circumstantial Affairs*) (1984), *Ese oficio no  
me gusta* (*I don't like this trade*) (1987), *Mariposa  
negra* (*Black Butterfly*) (1993), *Me perturba*  
(*You disturb me*) (1994), *Condenado amor y otros poemas*  
(*Condemned love and other poems*) (1996).



CARMEN OLLÉ

## La máquina de escribir

la habitación tiene aún nuestros  
desnudos al alba  
el pan subía 10 centavos al mes  
nuestras cabezas dejaron su rastro en  
las paredes cada noche  
en la mesa los versos  
las hojas el café

tu máquina de escribir  
ha subido de precio  
espera el turno sobre  
cualquier sillón  
rociada de gotas de vino  
restos de comida  
sus teclas se soltaron con el  
ejercicio diario

hay cerillas en el interior  
cabellos que se ondulan  
alguien la contempla como  
un objeto de lujo  
ahora  
sobre el marco de la ventana

## The typewriter

The room still has our  
nudes at dawn  
bread cost 10 cents more per month  
our heads left their mark on  
the walls each night  
on the table, verses  
leaves, the coffee

your typewriter  
has gone up in price  
waiting its turn on  
any armchair  
surrounded by drops of wine  
leftover food  
the keys loosened with  
the daily exercise

There are matches inside  
and wavy hair  
someone is staring at it  
as though it was a luxury object now  
on the window frame.

(Unpublished)

Carmen Ollé. (Lima, 1947). Author of the  
poems *Noches de adrenalina* (*Adrenalin nights*)

(1981), *Todo orgullo humea la noche* (*All pride smoulders at night*) (1988) and the novels *¿Por qué hacen tanto ruido?* (*Why do they make such a noise?*) (1992)(, *Las dos caras del deseo* (*The two faces of desire*) (1994), *Pista falsa* (*False clue*) (1999) and *Una muchacha bajo su paraguas* (*A girl under her umbrella*) (2002).



ROSSELLA DI PAOLO

Pasaje de Ariadna

¿De mis manos a tus puños un hilo interminable?  
¿Una luz desenrollada de mi corazón a la fiera?

Le venciste  
la piedra descifrada las astas brutas en el suelo  
y apareces ya como un hombre sano los brazos en alto

Me arrodillo en el círculo  
en este desorden de arena levantada porque vienes hacia mí  
en este desorden de arena levantada vienes hacia mí  
y pasas

Un laberinto soy  
sin pies ni cabeza  
un ovillo invisible visible  
al dolor a sus puntas vivas

Los días se alzan y tuercen  
los días que cercan mi corazón se alzan y tuercen

Y algo se urde ahí dentro cierta clase de respiración un modo inmenso de doblar el cuello  
un pie arrastrado  
oscuramente

No podrías entrar en mi corazón tú no querrías

Ariadna’s Passage

An endless thread between my hands and your fists?  
A light unwound from my heart to the beast?

you conquered it  
the deciphered stone, the brutal horns on the ground  
you already look like a healthy man  
With your arms held high

I kneel in the circle  
in the disarray of raised sand because you are coming towards me  
in the disarray of raised sand you come towards me  
and pass me by

What a mess I am  
with no feet or head  
an invisible tangled ball but perceptible to the pain, to its live ends.

The days rise and twist  
The days that circle my heart rise and twist

And something is burning inside, a certain kind  
of breathing, a great way of bending one’s neck a foot dragging  
dismally

You could never enter my heart you would not want to

(Unpublished, 2005)

Rossella di Paolo (Lima, 1960). She has published *Prueba de galera* (The galley test) (1985), *Continuidad de los cuadros* (The continuity of pictures) (1988), *Piel alzada* (Raised skin) (1993) and *Las tablillas de San Lázaro* (St. Lazarus’ notices) (2001).



ANA MARÍA GAZZOLO

**Denso**, envuelto en papel de seda, amaneció el tercer día. Como los días del Ártico, iguales a sus noches, pero blancos, donde cada paso horada el espesor de la nada. La niebla había abolido las sombras. Invadiendo lentamente el espacio fue cancelando y confundiendo. Cuando bajé las escaleras, la casa no tenía paredes y en el lugar del techo un cielo sin fronteras se había instalado. La luz no venía de ninguna parte ni tenía rumbo. Parecía estar en el centro de las cosas. No pude ver mis pies andando sobre un suelo sin sonido y mis manos se perdían tratando de asirse a objetos anulados. Quise pegar mi cuerpo a la tierra, pero hasta el placer del roce se había desvanecido. Me hallé sin peso, sin aliento, no me quedó sino aguardar a que el tiempo echara a andar o me abandonara en ese reino de turbia claridad.

Dawn on the third day was dense, wrapped in silk paper. Like the days in the Arctic, the same as its nights but white, where each step bored into the thickness of nothing. The mist had wiped out all the shadows. Slowly invading space, it was cancelling and confusing. When I went down the stairs, the house had no walls and instead of the roof, a sky without boundaries had been set up. The light came from nowhere and it had no destination. It seemed to be in the middle of things. I could not see my feet walking soundlessly on the floor and my hands disappeared as they tried to grab annulled objects. I wanted to place my body against the ground, but even the pleasure of feeling had vanished. I felt weightless, breathless, I had no alternative but to wait for time to either start moving or abandon me in this kingdom of murky clarity.

(From *Felice Ianua. Cuaderno de Ultramar*, 2004)

Ana María Gazzolo (Lima, 1951). Author of *Contra tiempo y distancia* (Against time and distance) (1978), *Cabo de las tormentas* (Cape of Storms) (1990), *Arte de la noche* (Art of Night) (1997) and *Cuadernos de ultramar* (Overseas logbooks) (2005).



MARIELA DREYFUS

Grávida geometría

Grávida geometría

Grávida geometría de la madre:

senos como triángulos  
vientre  
circunferencia  
piernas en espirales infinitos y altos cual gaudí.

Y en medio,  
la carnosa certeza del ombligo,  
tripa que comunica el afuera  
y adentro, donde un cuerpo  
invasivo se aferra a otro cuerpo.

Se colora el abdomen de azulados canales  
el matiz de las venas que bombean  
duplicado el volumen de la sangre.

Redondísima forma es la silueta  
de la madre crecida y parturienta:  
esculpida en el tiempo y la materia  
en la dermis, el músculo y el nervio.

Del pecho fluye ya el calostro río  
y el puente de la pelvis se levanta.

Pero el centro es la esfera -digo, el vientre-  
Su convexa armonía y su balance.

Vientre, cántaro y fuente:  
esférica mansión labrada en carne.

Gravid geometry

Gravid geometry

Gravid geometry of the mother:  
breasts like triangles  
a round belly  
legs with long Gaudi-like spirals.

And in the middle.  
the fleshy certainty of the bellybutton  
the gut that communicates the outside  
with the inside, where an invasive body  
clings onto another body.

The abdomen is tinged with blue channels  
the colour of the veins pumping  
double the volume of blood.

The pregnant mother’s body  
is big and ever so round  
sculpted in time and matter  
on the skin, muscles and nerves.

The river of colostrum is already flowing  
from the breast  
and the bridge of the pelvis rises.

But the centre is the sphere – that is, the womb  
its convex harmony and its balance.

Womb, spring and fountain  
spherical mansion carved in flesh.

(From *Pez*. Unpublished, 2005)

Mariela Dreyfus (Lima, 1960). Author of *Memoria de Electra* (*Electra’s Memoirs*) (1984), *Placer fantasma* (*Phantom Pleasure*) (1993) and *Ónix* (*Onyx*) (2004).



GIOVANNA POLLAROLO

Marzo (*Desde el diván*)

Me ha salido un grano en la frente.  
En el medio de la frente  
sobre la nariz.  
¿Has estado muy nerviosa?  
¿Comes demasiada grasa?

Hace cuánto tiempo que no haces el amor.

He estado muy nerviosa  
irritable hasta el llanto en cualquier lugar  
y circunstancia.  
Insomne más de una noche  
sueño con un hombre al que persigo  
me lanzo sobre él  
le pego, lo insulto, lo beso.

Y siempre me da la espalda.

Me levanto con dolor de cabeza.  
Me acuesto con dolor de cabeza.

No. No como grasa.  
No como chocolates. Como poco.  
Como, sí, como  
como un pájaro.

Pero fumo. ¿Es ese mal hábito el culpable?

¿Y el amor?

Me despierto entre sollozos huyendo  
de no sé quién o de qué, buscando  
su cara tras esa espalda inasible  
convertida en una planta, un árbol  
despoblado.

Y un grano en la frente.  
En el medio de la frente.

March (*from the divan*)

A pimple has appeared on my forehead  
in the middle of my forehead  
above my nose.  
Have you been very nervous?  
do you eat too much fat?  
how long is it since you made love.

I have been very nervous  
irritable, shedding tears anywhere  
and under any circumstance.  
More than one sleepless night  
dreaming about the man I am chasing  
I throw myself on top of him  
I hit him, insult him, kiss him.

And he always turns his back on me.

I get up with a headache  
I go to bed with a headache.

No. I do not eat fat.  
I do not eat chocolates. I eat little.  
Yes, I do eat,  
I eat  
like a bird.

But I smoke. Is that bad habit to blame?

And what about love?

I wake up between sobs, running away  
I know not from whom or from what, looking  
for his face behind that inaccessible back  
that has turned into a plant  
a bare tree.

And a pimple on my forehead  
in the middle of my forehead.

(From *Lugar de refugio* (*Place of Refuge*) .  
Unpublished, 2005)

Giovanna Pollarolo (Tacna, 1952). Has published *Huerto de los Olivos* (*The Olive Grove*) (1987), *Entre mujeres solas* (*Between lone women*) (1991), *La ceremonia del adiós* (*The farewell ceremony*) (1997) and *Atado de nervios* (*Bunch of nerves*) (2000).

\*The list of Peruvian poetesses that have emerged since then include the following, among others: Magdalena Chocano, Doris Moromisato, Dalmacia Ruiz Rosas, Ina Salazar, Montserrat Álvarez.

Photos: Patricia Alba, Rocío Silva Santisteban, Carmen Ollé, Rossella di Paolo, Mariela Dreyfus y Giovanna Pollarolo: Archivo *Caretas*; and Ana María Gazzolo: Archivo *El Comercio*.



# THE ILLUSTRATED MANUSCRIPT

Juan M. C

The memorable facsimile issue of this valuable work has been published



Potosí.



Decapitation of Túpac Amaru I in Cusco.



Quipucamayoc.

Rarely did the chroniclers of the XVI and XVII centuries leave behind for posterity the final versions they wanted to print and some of the drafts on which they based them. It was even more rare for an indigenous author to do so at the same time as another author and to enjoy such a close relationship, to the point that the works of both authors had great similarities, revealing an initially friendly collaboration which was later broken.

The first one referred to is Friar Martin de Murua, who as mentioned on other occasions, is the author of two colour illustrated manuscripts, the originals of which had been lost until very recently. What was to be the final version is entitled *General History of Piru. Origin and Descendents of the Yncas. Its civil wars, the arrival of the Spaniards and descriptions of cities and places, among other noteworthy things*. Although it appears to have been cut, the place and date on the cover appear as «In La Plata by N. 1613». The draft, which was also initially written for publication, is entitled *History of the Origin and Royal Genealogy of the Inca Kings of Piru, events, customs and costumes and method of government*. On this occasion, the date on the cover is 1590, but since it became a draft, it includes a number of additions derived from different stages. One of the latest ones describes the eruption of some volcanoes near the city of Arequipa which dates back to 1600 and further ones refer to the Aimaraes region, probably added in 1604 and 1606 when Murua was the commander of this region and he had some discrepancies with the native chronicler Felipe Guaman Poma de Ayala.

This draft was initially dated 1590. However, it is reasonable to assume that Murua started writing it before that year, since there is evidence that he had written other drafts, from which he extracted pages to insert them into both this early version and the later version of *History of the Origin and Royal Genealogy of the Inca Kings of Piru*, which we shall refer to as the *Galvin Manuscript* in honour of its current owner. It contains 22 insertions in different parts of the chronicle, whereas the latest version has nine. In both the first and second cases, most of them are included in the section about the history of the Incas, containing pictures of the so-called Inca kings and their wives or «coyas».

Throughout its 145 pages, there are long lists, similar to those found in the *New Chronicle* and those recited by the ancient readers of the «quipus» (knotted coloured chords used for numerical/technical purposes), the Incas, their wives, members of the nobility, institutions and customs as well as some cities. With a few exceptions, the tendency in each chapter of the four books in which this work is divided is to contain a drawing. Some, particularly those that accompany the chapters about the Incas and their wives («coyas»), reflect the presence of a European hand, whereas the others reflect one or more native hands.

Apart from revealing the presence of different writing and drawing styles that expose both European and native writers and artists, the habit of clearly showing the parts that were added over a period of more than ten years ensured that this manuscript would resemble the original as much as possible. It was necessary to publish a facsimile issue of very good quality so that researchers could take the utmost advantage of the details that enhance the value of the text. The «Editorial Testimonio» publishing house achieved this with a numbered edition which makes it very hard to distinguish between the original and the copy. This great effort was rewarded with an award by the Spanish Ministry of Culture.

This publishing accomplishment was made possible thanks to the commendable decision of Cesar Olmos, the owner of the above mentioned publishing house, and the Spanish Government's State Association for Foreign Cultural Action. Many scholars will be grateful for this effort, because the document that has been the object of so much attention has the enormous value – very infrequent in different parts of the world – of being an intermediary between one native historiographical extreme represented by the work of Guaman Poma and the other western extreme represented in the later work of Murua entitled *General History of Peru*, better known as the *Wellington Manuscript*. ●

\*Professor of the Pontificate Catholic University of Peru

This date coincides with the one appearing in f. 307 and at the end of the text of the chronicle as well as before the pages that include the index. Among the recommendations authorising the publication of the manuscript, there are two from La Plata which date back to 1612 and two additional ones signed in Buenos Aires and Rio de la Plata and Cordoba de Tucuman dated 1614. Two more dated 1615 and 1616 were signed in Spain.



# T OF FRIAR MARTÍN DE MURÚA

Ossio A.\*

d in Spain. Below is an introductory text by anthropologist Juan Ossio.



Mama Yunto o Runto, wife of the eighth Inca Viracocha.



Mama Uaco, wife of the first Inca Manco Cápac.



The Inca's wedding.



Second Captain Cusi Uananchiri.



# CUSTARD APPLE, RULER OF THE PALATE

Fernando Cabieses

History of one of the species of fruit most appreciated by national gastronomists.

The «Chirimoya» or custard apple is a regal fruit that requires no accompaniments or dressings to succeed at every table. The best way to eat it is fresh and on its own. Some people sprinkle orange juice over it, others use it in fruit salads or in various desserts. Whoever tastes it, however, will never leave it. It is an exceptional fruit! Botanists have called it *anona chirimolia*, two native words given a Latin intonation to cause a good impression.

Although Father Cobo maintains that the «Chirimoya» was brought to Peru from Central America at the end of the XVI century, he was obviously mistaken, because archaeologists have discovered clearly identifiable seeds of this fruit in pre-Hispanic tombs on the Peruvian coast. Ferreyra and Cerrate have proved the existence of wild varieties in northern Peru, bearing fruit weighing nearly 2 kilos. Julia Morton tells us that the «chirimoya» was introduced in Hawaii in 1790 and was taken to Haiti in 1785 and to Italy in 1797.

The botanic genre *anona* was inspired by a native Caribbean word (anon) which was spelt by Oviedo as «hanon» and by Father de las Casas as «annon». With a good dose of ethnocentrism rather infrequent in him, Linneo spelt it «annonna», a Latin word meaning «a year's supply of food». Although there are more than a dozen species of this gender in Peru, we will not be describing them all.

Of all the species, the *a. muricata*, known in Peru as «guanabana» is the most widespread in all the world's tropical countries and the most adequate for industrial use in juices and preserves, given its strong aroma and delicious bittersweet flavour. The fact that it has been with us for a very long time is proved by the discovery in northern Peru of seeds and naturalist sculptures from pre-Inca times. Like many other native American foods, it was discovered in the Caribbean by Columbus' men and it was one of the first fruits from our continent to arrive in Spain and to cross the Pacific to China, Malasia, Indonesia and Australia.

It is eaten raw in every way, either fresh or in various preparations, blends and juices, preserved or bottled; and it is the object of international trade as it



Photo: Fernando Bravo.



Photo: Carlos Díaz Huertas.

## CHIRIMOYA (CHERIMOYA)

The name «chirimoya» comes from the Quechua *chiri*, that means cold, and *muyu*, seed or round thing. It is a small tree with branches of irregular leaves and solitary or grouped flowers in the branches. The fruit is green, big, of smooth crust to somewhat hairy, with or without grudges. The pulp is white, substantial and aromatic, and the seeds are black. It is cultivated in the coast and in the dry Andean valleys since pre-Hispanic times, and its fruits have been found in tombs dating from 2700 years B.C.

The white pulp of the fruits has a very pleasant flavor and aroma. Ice-creams, cakes and other confectionery products are elaborated with it; also wine is made of cherimoya. It has medicinal uses and the seeds are used like insecticide to control lice. It has been introduced in countries like Spain, Algeria and Mexico.

Antonio Brack Egg & Fernando Bravo Tesci. *Peru, millenarian Legacy*. Universidad de San Martín de Porres. Lima, 2005. 204 pp. [www.usmp.edu.pe](http://www.usmp.edu.pe)

is well accepted in industrialized countries.

In the Peruvian jungle, *anona reticulata* trees are commonplace in any backyard. However, this species is not so well known in the highlands and on the coast. Its use is similar to that of its cousins. ●

In 1000 años de alimentación en el Perú. Cien siglos de pan. (1000 years of food in Peru. One hundred centuries of bread.) 2nd edition. Professional School of Tourism and Hotel Management USMP. 258 pages, Lima, 1996. [www.usmp.edu.pe](http://www.usmp.edu.pe) [www.turismo.usmp.edu.pe](http://www.turismo.usmp.edu.pe)

## RECIPES

### CHIRIMOYA MOUSSE\*

Lightly mash 1 kilo of 'chirimoya' pulp. Whip ¾ cup of cream until it forms stiff peaks and fold in the fruit pulp. Soak 3 sheets of jelly in water until dissolved. Mix into the fruit mixture until well blended. Slightly grease 6 individual dessert moulds and pour the mousse into them. Refrigerate for at least one hour before serving. Remove from the moulds and serve with passion fruit sauce.

*Passion fruit sauce:* Place 1 can of passion fruit juice and 3 tablespoons of sugar in a pan and cook on a low heat for about 15 minutes until the mixture is reduced and has the consistency of syrup. Allow to cool.

«ALFAJORES DE CHIRIMOYA»\*\*  
(Almond Pastries with custard apple filling)

Grind 1 kilo of peeled almonds and mix with ½ kilo of sugar. Place over heat until the sugar melts and reaches a soft ball stage. Roll out this almond paste with a rolling pin until it is ½ a centimetre thick. Cut into 2 ½ centimetre diameter circles. *Custard apple filling:* Place 2 tins of evaporated milk and 2 tins of condensed milk in a pan and simmer. When it begins to thicken, add 2 cups of strained or



blended custard apple pulp plus ½ cup of granulated sugar. Stir until thick.

#### CHIRIMOYA AND GUANÁBANA PUNCH\*\*

Blend 2 cups of «chirimoya» pulp and 2 cups of «guanabana» pulp with 1 ½ cups of sugar plus 6 cups of iced water, 6 tablespoons of lemon juice and 1 bottle of white wine. Place the mixture in a large bowl, add a meringue mixture made with 3 stiffly beaten egg whites and 12 tablespoons of powdered sugar. Pour into a punch bowl and serve ice cold.

#### «CHIRIMOYA» BAVAROIS\*\*\*

Dissolve 2 sachets of flavourless jelly in hot water. Blend 2 cups of cream with 1 ½ cups of «chirimoya» juice, 1 cup of sugar and the dissolved jelly.

Remove from the blender and slowly add 6 stiffly beaten egg whites. Mix well. Pour the mixture into a mould and place in the refrigerator until set (approximately two hours). Remove from the mould and serve with chocolate sauce.



Photo: Miguel Echebarré

#### «MANJARMOYA»\*\*\*\*

Peel 2 large or 3 medium «chirimoyas», remove seeds and cut

into small 2 centimetre (1 inch) pieces. Separate. Whip 2 cups of cream until thick, add sugar and continue whipping until stiff peaks are formed. Lower the speed and add 1 cup of «manjarblanco» (blancmange). Blend well. Fold in the «chirimoya». Add more sugar if desired. Pour into a dessert bowl or into individual glasses and sprinkle with powdered cinnamon.

#### «CHIRIMOYA PIE»\*\*\*\*

Grind 22 Oreo chocolate biscuits or similar biscuits and mix with ¼ cup of melted butter and 3 tablespoons of sugar. Press into the bottom of a 25 cm. pie dish. Place in the freezer while preparing the filling. *Filling:* Dissolve 1 tablespoon of jelly. Leave to cool at room temperature. Whip the cream. When it begins to thicken, add 2 tablespoons of powdered sugar and continue whipping until thick. Add

500 grams of «manjarblanco» (blancmange) and stir. Add the dissolved jelly and fold in 1 chirimoya with 1 teaspoon of powdered jelly. Place on top of the filling, leaving 5 cm. free around the edges. Garnish with grated chocolate. ●

\**El arte de la cocina peruana (The art of Peruvian Cooking)*. Tony Custer. Lima, 2003. 270 pages. [www.artperucuisine.org](http://www.artperucuisine.org)

\*\* *El Perú y sus manjares. Un crisol de culturas.* (Peru and its delicacies. A mixture of cultures) Josie Sison Porras de De la Guerra. Mastergraf. Lima, 1994. 461 pp.

\*\*\**Cocina peruana. Recetario básico.* (Peruvian Cuisine, Basic Recipes) PERUGUÍA. Lima, 2004. 62 pp. [peruguia@terra.com.pe](mailto:peruguia@terra.com.pe)

\*\*\*\* YANUQ *Cocina peruana* [www.yanuq.com.pe](http://www.yanuq.com.pe)

## THE PURPLE FLOWER OF THE ANDES

This is the first book dedicated entirely to potatoes, from historical, cultural and gastronomic points of view. It also includes sweet potatoes and other roots and tubers which are generally used for less elaborate cooking and have not been appreciated enough. Such is the case of the oca, olluco and mashua (Andean tubers), achira, ahípa, arracash,, mauka and yacon (Andean roots). However, they are all fresh and nutritious food crops of good quality, which are beginning to arouse great interest.

For a few years now, important Peruvian chefs have been experimenting with great combinations of native products and ingredients and modern cooking techniques. Now it is not only in Peru that it is possible to savour Andean potatoes with warm goat's cheese in flaky pastry, or an alpaca filet steak in a basket of mote (stewed corn) with creamed curry and «chuño» (potato starch) , accompanied by quinoa bread and hot bell pepper sauce, but also in the Milton Hotel in Buenos Aires. In November last year, the French Cordon Blue devoted a whole week to potatoes in the Raffles Hotel in Singapore. Isabel Campabadal, Director of Haute Cuisine for Businessmen in Costa Rica and Bill Clinton's chef, has specialized in using native fruits in international dishes; and Gerard German, Honorary Member of the Culinary Academy of France, wrote about the value of using Andean products in French cooking techniques.

All this reflects a significant change. As Jean-Francis Revel said, by the end of the XX century, the history of countries had started showing their socio-economic and cultural background that formed their characters, their attitudes and the values of their inhabitants. There is no doubt that it was precisely the cultural aspect that had an influence on Andean products being relegated since the Spanish Conquest.

Throughout several centuries, our gastronomy has been enhanced by food substitutes and the continuous exchange of culinary trends, in addition to our extraordinary diversity of food products. There are eleven natural regions in Peru, each with their own climatic, morphological, biological and ecological characteristics. Located on the coast, in the highlands and in the jungle, these regions range from sea level on the coastal desert and its valleys bathed by the rivers that run down from the Andean mountain range, to 6,768 metres above sea level towards the east, giving way to the dense tropical vegetation of the jungle, crisscrossed by numerous rivers.



*The purple flower of the Andes. Recipes and History of potatoes and other roots and tubers*, is a book that captures the history of these foods and the spirit and culture of our people. It is aimed at a more in-depth research and knowledge of potatoes, sweet potatoes and other Andean roots and tubers, stressing their nutritional value and promoting their consumption through recipes. The book reveals that initially, during the Viceroyship, potatoes were consumed mainly in the Andean region. However, when Miguel Grau's friends held

a banquet at the «Club Nacional» on June 21<sup>st</sup> 1879, yellow potatoes with «huancaína» sauce were among the most prestigious dishes served. There are now thousands of potato recipes and an infinite number of different ways to eat them. They can be served as starters, main dishes, soups, chowders, snacks and side dishes; mashed, in salads, fried, baked, boiled and so on. There are also various by-products of dehydrated potatoes: crisps, instant mashed potatoes, chips and potato flour.

The book contains 236 recipes that provide a wonderful blend of flavours, the excitement of tasting and a perfect balance of smells. Peruvian recipes, recipes from 46 different countries and famous recipes. It is divided into six chapters, with a historiographic introduction resulting from research, including about one hundred bibliographic sources and a study of the different stages of development of our cuisine, from its pre-Colombian origins until the gastronomic and cultural influences we have received from different parts of the world. ●

Sara Beatriz Guardia. *La flor morada de los Andes. Historia y recetas de la papa y otros tubérculos y raíces.* (The purple flower of the Andes. Recipes and History of potatoes and other roots and tubers). San Martín de Porres University. Lima, 2004. 251 pages. [www.usmp.edu.pe](http://www.usmp.edu.pe)



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# CEDAR AND OLIVE MEMOIRS

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An important study has been published on Arab immigration in Peru, by Leyla Bartet. Below is an extract of the introductory text written by internationalist Farid Kahatt and the well-remembered philosopher Juan Abugattas, both Peruvians of a Palestine origin.

Understanding the politics of Arabs and Muslims would appear to be a task for anthropologists and psychologists rather than for political analysts, because they are not at all like us: their convictions and motivations are totally unfamiliar and need to be exposed for a western audience, due to their obscure and esoteric discipline referred to as «orientalism».

According to Edward Said, the term «orientalism» refers to the fact that, due to the vicissitudes of history, the study of Islam (and, therefore, of the Arab world) was never merely an academic subject within the western world. Whether as a threat to Christianity in Medieval times or as a colonial possession since the XIX century, the understanding of Arab and/or Islamic people among Western powers and cultures always depended on the political need to contain and/or control such a turbulent «object of study».

Furthermore, political urgencies help explain the type of knowledge about Islam and Arabs produced in the western world. The vast cultural diversity and tortuous history of political and confessional conflicts within mostly Muslim societies, as well as the broad network of intercultural links that transcend religious boundaries, are essentially reduced to a simple dichotomy: the «Orient» and the «West». Said claimed that was the only explanation why, instead of studying the philosophy behind the history between Muslim Arab thinkers in the XIII century or the Islamic architecture in Andalucia in the XI century, the object of study became an abstract and immutable unity: Islam. From that perspective, the «Orient» and the «West» are not only essentially different from each other, but each one is defined as the opposite of the other. Consequently, there is now a hierarchy between them, which allows western «experts» to speak on behalf of the oriental world, assuming that it is incapable of representing itself.



However, the faint democratic breeze blowing through the Middle East early in 2005 was enough to make various authors reconsider their approach to the subject. With more than a hint of irony, columnist Fareed Zakaria made the following judgement: «Maybe Arabs and Muslims do not belong to a strange species after all». Given the unimaginable need for a task of this kind, Leyla Bartet's book actually helps to humanize the social agents of the object of study.

As the author herself reveals, people's views in our country regarding the presence of anything Arab are contradictory. On the one hand, there is the perception based on personal interaction, which usually helps dispel stereotypes and produces a more balanced perspective of things. On the other hand, there is the perception based on the image usually portrayed by the media, particularly the television, which tends to reproduce orientalism without keeping a

critical distance. It is for that very reason that *Cedar and Olive Memoirs* contributes to national historiography in two ways. The first is the most evident: although there are studies on various groups of immigrants in Peru as well as studies on Arab immigration in different Latin American countries, except for the recent work of French sociologist Denys Cuche, there are virtually no studies focusing specifically on Arab immigration in Peru. According to the author herself, it is because of the quantitative significance compared to records of Arab immigrants in other Latin American countries. It is worth pointing out that in numerical terms, there are less Arabs than any other groups of immigrants in Peru.

The other reason that Leyla Bartet gave to explain the lack of interest in studying Arab immigration was the «quick and discreet» integration of Arabs into Peruvian society. This is interesting

in itself, first of all because that integration occurred despite the relative hostility Arabs were subjected to by an elite group of Peruvians who considered that the only immigration worth promoting was from Europe. Secondly, because unlike Arab immigration in most other countries in Latin America, the vast majority of Arab immigrants in Peru are Palestinian. In other words, they come from a nation that never had its own State capable of giving its people a distinctive citizenship. Moreover, the majority of Palestinian immigrants in Peru came from territories occupied by Israel in 1967, specifically Judea and Samaria. Since then, the Palestinians inhabiting those territories have become the only people in the world with no citizenship in any State. This created a unique dispersion in terms of cultural and national identity, ranging from the enthusiastic integration of those who had nowhere to return to and were willing to forget the past and make a new start, to advocating irredentism among those who could look upon that eventual integration as a defeat.

The second contribution of *Cedar and Olive Memoirs* concerns the history that slips past our eyes as we read the book: a story narrated in large parts of the book based on the daily lives of the immigrants, which probably helps to dissipate the Manichean Arab stereotypes more effectively than academic political dialogue. In this story, migrants are presented as people whose life history may be quite different from ours, but whose motivations are not only understandable, but even unconditional. ●

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Leyla Bartet. *Memorias de cedro y olivo. La inmigración árabe al Perú*. (Cedar and Olive Memoirs. Arab immigration in Peru). Peruvian Congress Publishing Fund, Lima, 2005, 188 pages.

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# SOUNDS OF PERU

LUIS QUEQUEZANA - «KUNTUR. ETHNO-FUSIÓN» (Independent, 2005)

Luis Quequezana is more like a «Renaissance man» than anyone else among the new generations of Peruvian musicians; in «Kuntur», a fascinating inspection of the opportunities for fusion and improvisation in the territories of traditional Peruvian music, Quequezana plays practically every instrument, as well as composing, arranging, producing and directing each of his themes. Chord, wind and percussion instruments – the talent of this young multi-instrumentalist from Lima has not only gained him much prestige in the local jazz circuit, but also an important international acknowledgement that is well worth mentioning: Quequezana was the only Peruvian who qualified for the finals in the World Culture Open, a musical encounter held in New York and Seul with the participation of hundreds of representatives from all over the world. Quequezana is also involved in film making and, like music, he does it really

well: in 2001 he obtained the first prize in the annual competition of the National Cinematography Council for the best director of the short films category.



Caracas File.

JUAN JOSÉ CHUQUISENGO  
TRANSCENDANT JOURNEY  
(Sony Classical Europe, 2005)

Published for the German market, this CD has consolidated the prestige of Peruvian pianist Juan Jose Chuquisengo in the international classical music circuit. European critics have surrendered to this collection of pieces from Bach, Foulds, Handel, Beethoven, Schumann, Prokofiev and John Corigliano, to the extent that London's BBC qualified this CD as the

«instrumental disk of the month». Chuquisengo, who settled in Europe many years ago, is currently the most renowned Peruvian concert pianist in world stages. Born in Lima, Chuquisengo trained in the National Conservatory and then followed postgraduate studies in Munich and New York. After attending classes conducted by great pianists like Murray Perahia, Menahem Pressler, Maurizio Pollini and Jorge Bolet, Chuquisengo became an avid follower of the musical principles of Sergiu Celibidache, who has exercised much influence on his style and interpretative temperament.

VARIOS. «ROCK PERÚ 2005». (TDV, 2005)

At first glance, this ostentatious box set of five double CDs offers a complete panorama of rocky pop made in Peru in recent years. After all, never before had so many bands (over 60) and songs (118) appeared in the same production. This box is certainly ambitious, although it must be said that it lacks a unifying criteria to give some coherence to the

whole. Every CD in the collection is dedicated to a different musical category – pop (in two volumes), hard rock, punk and «alternative» rock (sic) – that is precisely the root of the problem. For example, in the CDs devoted to pop, bands that tend to frequent radio stations and are popular with the public, such as Libido, TK or Mar de Copas, are accompanied by bands which are less known but much more interesting from an artistic point of view, such as Turbopotamos and Catervas, with which they have nothing in common. The same occurs with the «alternative» CD, which contains a jumbled mixture of groups related to reggae and jazz (Bareto), fusion (La Tuya and the 1500s), love songs (Daniel F), symphonic rock (Flor de Loto), and new wave (Cardenales). In any case, the collection serves as a kind of generational sound document in which the most identifiable radio successes, the firmest and least risky proposals and, why not, some of the most fascinating «rara avis» of contemporary Peruvian rock, can be listened to all at once. (Raul Cachay). ●

## AGENDA

### Cycle of Conferences at the Inca Garcilaso Cultural Centre.

Inca Garcilaso, the Cultural Centre of the Ministry of Foreign Affairs, held a successful Cycle of Conferences on Inca Garcilaso de la Vega during September and October. The speakers were Max Hernandez, Carlos Garcia Bedoya, Luis Enrique Tord and Luis Millones.

A new Cycle of Conferences entitled «Grand Great Masters» will begin on October 27<sup>th</sup>, at which four of the greatest Peruvian authors and artists – Fernando de Szyszlo, Maria Rostworowski, Francisco Miro Cantuarias and Luis Jaime Cisneros – will give their own testimonies about their lives and works.

### World Summit of the Information Society

Phase Two of the World Summit of the Information Society will take place in Tunisia between November 16th and 18th. This event will be attended by Heads of State and government officials, as well as high ranking delegations from all countries. The objective of the WSIS is to develop a global framework to approach the challenges posed by the information society. The most important topics to be discussed at the Summit refer to the legalization of the Internet and financing mechanisms for Information and Communication Technologies (ICTs).

Participating with a delegation comprised of representatives of the government, the private sector and the civilian society, Peru believes that the WSIS is a unique opportunity to discuss matters of utmost interest for the development of the Information Society in our country. The approval of the Peruvian Digital Agenda and the coherent regional position consolidated in the Action Plan for Latin America and the Caribbean on this subject (Elac-2007) approved at the Regional Summit in Rio de Janeiro in June 2005, reflects the interest in Information Technologies.

### Peru elected as a member of the World Heritage Committee

During the 33 General Conference of UNESCO in Paris on October 11th, our country was elected as one of the 21 members of that organization's World Heritage Committee for a period of four years. It was a much disputed election, as there were 28 candidates for 12 vacancies.

The World Heritage Committee is one of the most relevant units of UNESCO, bearing in mind its responsibility in deciding the registration of the cultural and natural assets of the world's different countries in the World Heritage list, as well as dealing with the requests for international assistance for the preservation of such assets.

It is obviously important for a country like ours, which already has ten assets registered in the list, to form part of that Committee, as we did on a previous occasion in 1989. The current National Director of the National Institute of Culture, Dr. Luis Lumbreras, was appointed to carry out such functions on Peru's behalf.

### Approval of the Convention on Cultural Diversity

During the recent 33 General Conference of UNESCO, the member countries approved the Convention for the Protection and Promotion of the Diversity of Cultural Expressions, by majority vote (148 votes for the motion, two against and four abstentions). This Convention will enter into force three months after its ratification by 309 States. Peru was one of the member countries that agreed to approve this important Convention.

As a result of an extensive development process and two intense years of negotiations involving numerous meetings of independent and government experts, the text of the Convention reinforces the idea already set forth in UNESCO's Universal Declaration on Cultural Diversity unanimously adopted in 2001, whereby cultural diversity must be considered «a common heritage of mankind» and its «protection is an ethical necessity, inseparable from the dignity of the human being». ●

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# THE ART OF THE «RETABLO»

Élida Román

A recent exhibition held in Lima\* places a new value on one of the most valuable expressions of Peruvian popular art, in the process of renewal.

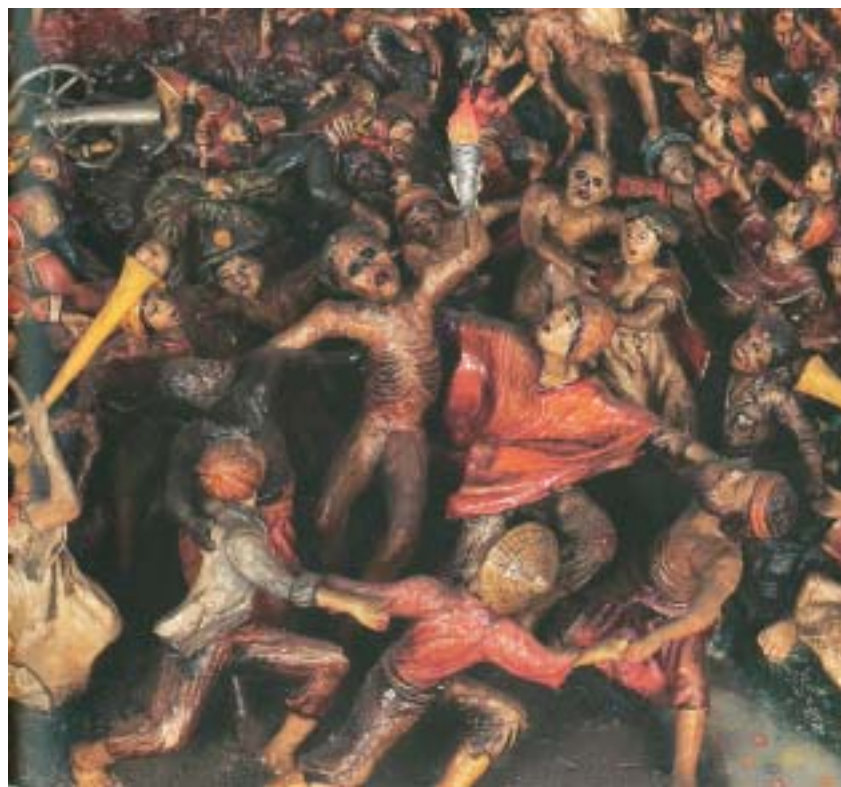
The traditional «retablo» (altarpiece) from Ayacucho is an excellent example of the mixed race nature of Peruvian culture. Its very name «retablo» (altarpiece) has a Western and European reference, identified in the painted or sculpted panel that decorated the back of altars. Its evolution between the XIV and the XIX centuries gave rise to monumental compositions, becoming one of the characteristic forms of Hispanic art, above all. Within this process, different forms were adopted: multi-panels, double panels and, of particular interest, triptychs, which were comprised of three boards or panels – a central one and two side ones which closed over the first.

In the XVIII century, local imaginaries had a preference for triptychs, which they adopted to create pieces for the muleteers and peasants of those lands. They were referred to as «Cajas de Imaginero» or «Cajones de Santero», which were boxes in which the images of protective saints were kept, which accompanied the cattle on their journeys. They were made of wood, stucco and, when possible, gold leaf, which was progressively discarded and replaced by aniline-based paint to adorn the doors and covers. At the peak of their popularity, small chapel-shaped niches and alms boxes also made their appearance, the former to keep the protective saints in family homes and the latter as money boxes. In practice, these objects were initially used as portable altars and it was only towards the end of the XVIII century that they acquired a strong characteristic, with the appearance of the so-called Sanmarcos Box.

Also known as the Sanmarcos-Sanlucas Box, they were objects used for other purposes than the «cajones de santero». Linked to cattle branding, they presided the whole group of rites that accompanied that, although they were also identified with the fertility of the cattle and the protection of the family group. One of the new characteristics is the appearance of a triangular coronet, which was undoubtedly a reminder of ecclesiastical architecture.

Although it was common to use stone for making images, due to the increase in the demand, artists began making the figurines of paste (potato, clay, glue). This marked the appearance of the creators of images called «sculptures», of which Joaquín López Antay (1987 – 1981) was the main exponent.

Each one added their own personal touch to the design and composition,



Edilberto Jiménez Quispe. *Masa* (1988), detail.



Mabilón Jiménez Quispe. *Huacachina* (2004).

although the latter followed traditional guidelines whilst also abiding by local and ancestral traditions. The inside of the box is divided horizontally into two spaces, which is also consistent with the native tradition: the Hanaq Pacha (the world above) and the Kay Pacha (the terrestrial world). The larger upper level refers to the celestial world and is inhabited by protective saints (St. Mark for cattle, St. Ines for goats, St. John the Baptist for sheep, among others), accompanied by some animals and sometimes a condor (symbol of the mountain spirit). The lower level contains scenes related to the circumstances of the client who

ordered the work. López Antay named two of the main scenes reproduced in these boxes «Passion» (a farmer sitting behind a table witnessing the punishment of a cattle thief and the wife pleading for mercy) and the «Meeting» (a country scene with various characters e.g. a bull tamer, a singer, a weaver, a milkmaid, etc. as well as domestic and wild animals).

So much for the magical-religious nature of these objects. The natural evolution and constant enhancement of the culture gave rise to inevitable changes in the means of expression.

Halfway through the XX century, the Sanmarcos Box no longer fulfilled

the same purpose, due to new ideas, social and economic changes and changing customs and beliefs.

During the forties, a group of artists and intellectuals who lived in Lima developed a special interest in all expressions of popular art – which until then had been derogatorily referred to as «handicrafts» – gave rise to an encounter with wonderful popular artists and, in this case, the discovery of the work of Joaquín López Antay, a master from Ayacucho. It was this group of indigenists led by José Sabogal who recovered and encouraged this work. In this respect, it is worth highlighting the work of Alicia Bustamante and Elvira Luza, both indefatigable promoters of this type of art.

It was them who suggested that López Antay update his themes so that the narrative assumed an invaluable documentary role. In this way, the Sanmarcos Box gave way to the «retablo» thus officially changing its character so that it was no longer so magical-religious but more in line with current life circumstances.

In 1975, López Antay was awarded the National Cultural Prize for Art, giving rise to a strong controversy, the main reason being the objection to accepting popular art on a par with academic (or cultural) art. Today, this false antagonism has totally vanished. The analysis of the image, the study of its construction processes, the incessant attempt to identify vision guidelines, the understanding of the value of the look, the unhesitant acceptance of thought, have all contributed to overcoming intolerance and dogmatism.

Figuratively speaking, popular art is a branch of the whole trunk and «retablos» are an opportunity for expression. These compartmented boxes containing characters that express grace, irony, humour, sadness, pain and joy, represent a part of the world of this group of human beings who live in the amazing geographical area known as Peru. ●

\**La imagen ancestral a través del retablo* (Ancestral images through the «retablo») (exhibition catalogue). Guardianship: Luis Repetto Málaga. Introductory texts: Edgar Saba, Élica Román, Mario Razzeto and Luis Repetto Málaga. CCPUCP, Riva Agüero Institute, Banco Interamericano de Finanzas and Tim Perú. Lima, 2004. 156 pp. culpuc@pucp.edu.pe