

CHASQUI



PERUVIAN MAIL

Year 1, number 1

Cultural Bulletin of the Ministry of Foreign Affairs

July 2003



E. de Soyuzo, Black Sun, 1992. Acrylic on fabric, 200 x 1,80 cm.

QHAPAQ ÑAN: THE INCA TRAIL / SZYSZLO IN THE LABYRINTH
FLORA TRISTÁN: ITINERARY OF GENEROSITY / HUMBOLDT'S VISIT
THE PERUVIAN NATURE OF PISCO / CORPUS CHRISTI IN CUSCO

QHAPAQ ÑAN

The Inca Trail

Luis Guillermo Lumbreras

When Francisco Pizarro and his comrades arrived in Peru in 1532, they entered a country criss-crossed by a complex communications network that enabled them to travel from one region to another on well aligned and well served roads. Furthermore, news and supplies travelled quickly, safely and efficiently on this network.

Consequently, seafood was promptly available to people in the highlands, whilst the coastal valleys were supplied with fine timber and polychrome feathers from the Amazon rain forests. Thanks to this network, the Incas in Cuzco were able to manage the work and production of large areas thousands of miles away from the city. Natives of the southern highlands of Ecuador («Cañares») and of the Amazon («Chachas») were therefore able to live in the valleys of Cuzco and the mild valleys of other Inca provinces without losing access to their native goods nor contact with their relatives. In fact, after the

Spanish conquest, the different people doing community service for Tawantinsuyo in very different parts of the Empire were able to return to their native lands without delay. Likewise, the Spaniards were able to travel from Cajamarca to Cuzco within a few days, enjoying the food, shelter and hospitality generously provided by the inns on the way.

When the Republic of Peru was established three centuries later and mechanical means of transport were introduced early in the XX century as a result of the great Industrial Revolution that invaded the world in the XIX century, an overland

communication policy was established, based on the use of cars. Slowly but steadily, footpaths or pack trails were abandoned.

The building of proper roads rather than footpaths was a highly expensive alternative for mountainous countries, since flat and preferably horizontal surfaces were required. Consequently, the development of a highway policy if Peru was a difficult and long delayed process that involved cutting across the Andes mountain range, with very uneven routes and steep slopes.

Once the new transport

technologies were combined with an economic export alternative, communication strategies openly moved towards the coast, connecting with the ports, where there were large horizontal stretches of desert land on the seashore that could be cut through.

These alternative roads displaced the old Andean road network which had developed over several centuries, forming an integrated overland communication project in the XV century, as the main means of organization of «Tawantinsuyo», a political integration project identified as the Inca Empire, with the city of Cuzco as its centre.

The Andes mountain range was the pivotal point of this network. The only technological alternative at the time was to build firm and well aligned footpaths and pack trails to provide easy access for people with their entourage and caravans, often accompanied by packs of llamas. The trails ran alongside the mountain range, with steps to circumvent slopes, bridges to cross over gorges and either tunnels or large sections of paths providing passageways through the mountains.

The «Qhapaq Ñan» was the main trail, which branched out into a number of side tracks that connected the main road with each and every settlement established on the mountaintops, on the slopes or in the valleys of the mountain range. There was access to a network from every point, either radial or lineal,

MESSAGE

The *Chasqui* is back in Peru, this time to travel the world. In Inca times, the «chasqui» or official postman would travel on the Qhapaq Ñan or Inca trail, taking news to every corner of the Tawantinsuyo. Thanks to the technological breakthroughs of this day and age, it aims to reach out to friendly countries and our fellow countrymen abroad, to promote the renowned quality and diversity of the rich Peruvian culture we are so proud of.

The publication of this first issue of the *Chasqui* coincides with the approval of the Plan of Peru's Cultural Policy Abroad, drawn up by the Ministry of Foreign Affairs. This is an ambitious effort involving various public and private institutions that deserve our acknowledgements. We would like to pay tribute to Raul Porras Barrenechea – the illustrious historian and Chancellor who made the wise decision to publish the first Peruvian Cultural Bulletin of this Foreign Affairs Office nearly half a century ago – by quoting his words: «A nation of crossroads, where all the roads and all the cultural waves of America since prehistoric times intersect, Peru is a country in which contrasts and syntheses are reconciled».

Alan Wagner Tizón
Minister of Foreign Affairs

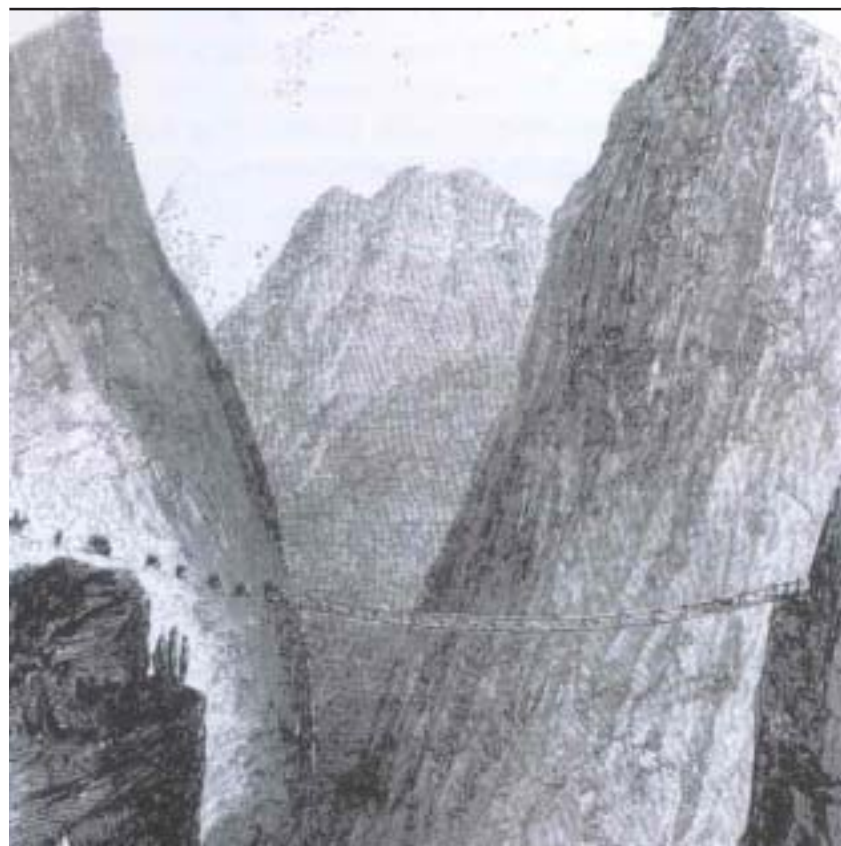
depending on the territory. Consequently, farm products could be transported from one end of the country to the other, in accordance with the demand and project needs. Above all, neighbours near and far could keep in touch efficiently, exchanging goods and services whenever necessary under an effective mutual aid system.

This road system had well plotted routes, with road signs clearly establishing the boundaries. Furthermore, it was the policy to have a generous stock of food and clothing available on the way, therefore stores known as «quolqas» were established on the side of the roads, where surplus stocks were kept to cover unforeseen demands. In addition, roadside hostelries known as «tambos» gave trekkers the opportunity to rest and recover their energy. Travellers therefore knew that they could travel over more than 5,000 kilometres of routes without leaving the trails, under the certainty that the necessary goods and services required on a long journey would be available on the way.

The road enabled the Inca's messengers – known as «chasquis» – to transmit news all over the empire within a short time, making it easier for the State to intervene in all the administrative actions it was committed to. Likewise, the Inca in Cuzco was able to receive the benefits of payments in kind – such as fish fresh from the sea – or itinerant work forces. Moreover, the Inca's armies travelled on this road to establish the conditions imposed by the State in areas subjected to Cuzco.

Understandably, the Spaniards were amazed when they discovered the Inca Trail, which was fully operative when they arrived. The stretches of flagged pavement, many of them protected by walls that accompanied the entourages on long journeys, as well as the width of the routes with clearly visible borders in the majority of stretches, not only made the road serviceable, but it was an incredible spectacle as well.

Indeed, it was a spectacle of harmony and safety, combined



with the polychrome diversity of the natural Andean landscape. The Andes mountain range is more than 7,000 kilometres long, of which 5,000 were covered by the Qhapaq Ñan. Those 5,000 kilometres cover the most outstanding variety of landscapes on the planet, ranging from the

ground of dry highland areas. Green forests, yellow plains and rocky ground with a spread of cacti are all part of the scenery that a traveller can see on a single day on the Qhapaq Ñan, before going to rest in a roadside inn in the valley or final destination, to gaze at the

« This road system had well plotted routes, with road signs clearly establishing the boundaries. Furthermore, it was the policy to have a generous stock of food and clothing available on the way »

freezing snow-capped mountains surrounded by cold moors and barren plains, to deep gorges with rain forests or dry woodland, depending on the latitude, the savannahs and neighbouring hot or warm valleys and then the multi-coloured sandy and rocky

mountains in which the «apus» provide protection.¹

Needless to say, this network was not created overnight, nor did it respond to the will of just one Inca. Probably 1000, or at least 500 years before the Inca



empire, during the period known as Wari, a network of Andean footpaths had already been set up, just as neatly as the Qhapaq Ñan. Starting in Ayacucho, it extended as far as Lake Titicaca in the south and near Chachapoyas and Piura in the north. The Tawantinsuyo went beyond these limits, taking the Qhapaq Ñan to Pastos, beyond Ibarra and Quito in the north as far as the Guaytara river bed in southern Colombia, to the boundaries between Picunches and Mapuches, near the current city of Concepcion in the south-central part of Chile and to the land of the Huarpes in Argentina. Several million people of various lifestyles, languages and customs were thus connected with the city of Cuzco in the centre. From Cuzco, the Qhapaq Ñan branched out in four different directions: Chan-chausuyu in the north, occupied by Quechuas and Yungas, Quillasuyu in the south, occupied by Quechuas and Arus, Contisuyu in the west, occupied by Pukinis and Aymaras and Antisuyu in the east, occupied by Chunchos. Fertile land in the north, dry land in the south, deserts in the west and jungle in the east.

People really were well connected, as they still are, maintaining strong signs of unity with the typical components of their own diversity. However, they have lost the pivotal point of an operative road network to meet the need for integration that they are all claiming. This was a communication network that consisted of nearly 40,000 kilometres, in which archaeologists have recorded more than 23,000 kilometres of paths. In archaeological heritage terms, this is undoubtedly the greatest monument in the American continent, shared by five Andean countries. Communities of farmers, shepherds, miners and fishermen live on this route today. The handicrafts of some areas are well known overseas, given the richness of their shapes and contents, whereas other craftsmen are unable to promote theirs. This route is no longer functioning, saturated by promises of restoration. ●

¹ «Apus» are the gods or natural forces that protect life and provide security.

FLORA TRISTÁN

ITINERARY OF GENEROSITY

— *Marco Martos* —

Flora Tristán (1803-1844) belonged to the group of nonconformists who were convinced that it is possible to change society from the roots, in order to eliminate the scourge of unfairness and suffering. Daughter of a Peruvian father and a French mother, she spent her entire life battling against adversity, through her writings. A passionate political militant, she is the image of the first social fighter whose name was linked to Peru.

Her most famous book, *Pilgrimages of an Outcast*, is about her trip to Peru in 1833 and 1834. The book is a revelation of public and private life in Peruvian society during the XIX century. Although lively, the book sullenly dwells on a series of traditional idiosyncratic mentalities that prevent the progress of modernity. Flora Tristán portrays herself, an image that lingers on in people's minds. A gentle-mannered woman who conceals behind her feminine attire a will of iron, a strong temper and an eagerness that did not seem fitting for women in the XIX century.

To embark on a journey from France to Peru to reclaim her rights from her deceased father's family who had chosen to ignore her, was an audacity that few even dared to imagine. The fact that she left a long lasting literary work as a testimony, is a feat that readers of our time can only be grateful for.

Flora's parents, Anne-Pierre Laisnay and Mariano Tristán y Moscoso, met in Bilbao. She was escaping from the French revolution and he was in the Spanish army. The episode on their wedding is rather hazy. More than likely they were married by a French priest, also in exile, but since they were living in turbulent times, some of the details were forgotten. We can only imagine that the wedding was not registered by relevant authorities, therefore it was not considered legal in France.

Whilst Mariano Tristán was alive, Flora had in Paris an



PARADISE ON THE OTHER CORNER

The recent publication of the novel by Mario Vargas Llosa, *Paradise on the Other Corner*, brought back to the minds of readers the real history of the two leading characters: Flora Tristan and her grandson Paul Gauguin (Paris, 1848 – Marquesas Islands, 1983).

Although it is true that in their minds people vaguely relate these two characters, until now, Peruvian fiction had not leaned so heavily on history. Menendez Pidal used to say that the Spaniards felt poetic about history. Now we can add that this is a trademark of Spanish American literature that clearly distinguishes it from other literature, such as French or English literature.

In his customary manner, Mario Vargas Llosa has structured an awe-inspiring novel, in which the strict research conducted over several years is turned into a lively narration of the colourful biographies of this brave social fighter, Flora Tristan, and her brilliant grandson Paul Gauguin. Apparently more things happened to Gauguin, from abandoning his life in the stock market and choosing painting as his livelihood, until his search for a primitive paradise. However, Vargas Llosa's description of Flora Tristan is just as interesting. She was a woman who discarded every objective that she considered secondary, setting herself a high ideal. Gauguin spent his first five decisive years in Lima, in the home of his relatives, the Echenique Tristan family. The world is now recalling the centennial of his death and the bi-centenary of the birth of his illustrious grandmother.

excellent standard of living. However, when the officer from Arequipa died in June 1807 before his child's fifth birthday, the situation changed drastically. Mother and daughter were stripped of all their properties and all Mariano's belongings went to form part of the fortune of his relatives in Peru. That was the origin of the name Flora Tristan gave herself later on, when she referred to herself as an outcast. Slightly more than a century and a half later, Peruvians have acknowledged her as an illustrious and much loved fellow countrywoman.

The unfortunate circumstances forced Flora to take a job as a worker in the art workshop of André Chazal, a painter and lithographer who felt a strong attraction towards the young girl. As had occurred with other girls in the past, Chazal would have liked her to be his lover, but in a sense, the iron will of the nubile worker forced him to ask her to marry him. The wedding took place in 1821 and marked the beginning of a series of events that would make Flora suffer all her life. It was necessary to distinguish between the natural circumstances the French society lived in despite the revolution of 1879, the echoes of which had not disappeared completely, whereby a woman's role was to have children; and the suffering caused by her husband as a result of his disturbed mind. Chazal constantly insulted and battered his wife, only showing some consideration for her prior to having sexual relations.

As a result of her married life,

Flora Tristan reached some radical conclusions at age 22. The mother of three children by then, she rejected maternity and mistrusted the value of sex. In a daring act which even those of her contemporaries who were fond of her could hardly understand, she abandoned her home, taking her three children with her. Between 1825 and 1830 she spent her life fleeing and hiding from both Andre Chazal and French justice. Those were dark, troublesome and extremely painful years. Two of her children died within the next few years and the only survivor, Aline Marie – who later became the mother of Paul Gauguin – spent all her childhood in the countryside thanks to the diligence of generous wet nurses.

It is unknown how Flora Tristan began her travels. According to her own version, she arrived in London as a lady-in-waiting, but we imagine she was actually a servant. Nevertheless, the hard life that was her fate strengthened her character, allowing her to acquire a steadfastness that made her realize the exploitation that went on in the industrial society, which was particularly harsh as far as women were concerned.

In Paris, Flora Tristan casually met Zacarias Chabrie, a ship's captain who knew Peru well. He encouraged her to contact the relatives of her deceased father, Mariano Tristan. Although long delayed, the reply from her Uncle Pio was full of flattering comments about his newfound niece, although between the lines he implied that it would be impossible to share his bother's inheritance with her. Even so, Flora embarked on her journey in 1833, staying in Peru for a total of ten months, two in Lima and eight in Arequipa.



Photographs of Paradise. An itinerant display of Morgana Vargas Llosa's works, accompanying the presentation of the novel about the lives of Flora Tristán and Gauguin.

Flora lived in Arequipa under bizarre circumstances. On the one hand, she was overwhelmed by the attention of a wealthy family, surrounded by servants and relatives and, at the same time, courted by a number of chivalrous young men who ignored her status as a married woman and mother of three children. On the other hand, she perceived the profound injustice in Peruvian society and at the same time, she recognized the rejection of her own family, who were denying her rights to an inheritance that she was naturally entitled to.

Flora Tristán acquired maturity in Peru. Her self-assurance and determination became proverbial. Her book "*Pilgrimages of an Outcast*" gained success in France in 1837. However, fate still had some nasty surprises in store for her. Andre Chazal attempted to assassinate her on the street. As though prompted by fate, she wrote a novel in 1838 called *Mephis*, as well as *Strolling through London*, a sour criticism of the capitalist society, in which men and women marched past workshops, brothels, factories, lunatic asylums and markets, alongside aristocratic clubs, riding festivals and hearty discussions in Parliament. Flora Tristan was naturally transformed into a social fighter. She wrote the book called *The Labour Union* (1843). She had started making political trips throughout French territory when death caught her by surprise on November 14th 1844. ●

CÉSAR MORO / POETRY

YOU COME AT NIGHT WITH THE FABULOUS SMOKE OF YOUR HAIR

You appear
 Life is certain
 The smell of rain is real
 The rain makes you blossom
 And knock at my door
 Oh tree.
 The city, the sea you sailed on
 And the night make way for you
 And the heart reappears from afar
 Until it is in front of you
 Seeing you as a shining magic
 Mountain of gold or snow
 With the fabulous smoke of your hair
 The nightly beasts in your eyes
 And your body of embers
 With the darkness that you spread in chunks
 The blocks of darkness that drop from your hands
 The silence that lights up as you arrive
 The disorder and the surf
 The movement of the houses
 The twinkling lights and the harshest shadow
 And your flood of words
 You no sooner come and you are gone
 You want to keep me afloat
 Tet you prepare for my death
 The death of waiting
 And the dying from seeing you so far
 And the silence of waiting for the time
 To live when you arrive
 And surround me with shade
 And make me shine
 You submerge me in the phosphorescent
 sea than you come from
 Where only you and my dark and fearful notion
 of you have a discussion
 The star releasing itself in the Apocalypses
 Between the roars of tigers
 Tears of joy and eternal groans
 Finding solace in the rarefied air
 In which I want to trap you
 And roll down the slope of your body
 Down to your sparkling feet.
 Your feet like twin constellations
 In the terrestrial night
 That follow you chained and mute
 Vine of your blood
 Holding the flower of your dark crystal head
 Aquarius enclosing planets and wealth
 And the power that keeps the world standing and the oceans balanced
 Your brain of luminous matter
 And my endless adhesion and eternal love
 Which wraps around you.
 Your feet walk along
 Leaving indelible footsteps
 In which the history of the world can be read
 And the fate of the universe
 And that luminous bond between my life
 And your existence.

César Moro (Lima, 1903 – 1956) is considered to be one of the most important Spanish American poets in the field of surrealist poetry. The Catholic University of Peru recently published the *Prestige of Love*, PUCP 2002, with the selection, translation and prologue by Ricardo Silva-Santisteban.

SZYSZLO IN THE

Mario Va

Fernando de Szyszlo Valdelomar (Lima, 1925) began his studies in the Jesuit school “ study architecture. However, he then decided to study painting at the School of Art in the Catholic works in the *Maison de L’Amerque Latine* in the French capital, which will t in the catalogue of the Paris exhibition, the renowned Peruvian a

Every so often, we ask ourselves anxiously, does Latin America really exist? Are we any different from others? If not, then how is our Latin American identity defined in culture? It would not occur to anyone to wonder about the existence of the French, Italian or Spanish cultures. These cultures seem just as evident as they are sovereign; they are unquestionable realities consolidated in every picture, every novel or every idea that came from them. Our culture, on the other hand, is not so irrefutable. It is as though Latin America could suddenly dissolve and its multitude of traditions, mentalities and languages – Pre-Hispanic, European, African, various crossbreeds – which never seem to set in a coherent entirety.

Depending on the periods and predominating fashions, Latin American artists have been considered white, indigenous or crossbred. Each of these definitions – Spanish, Indigenous, Creole

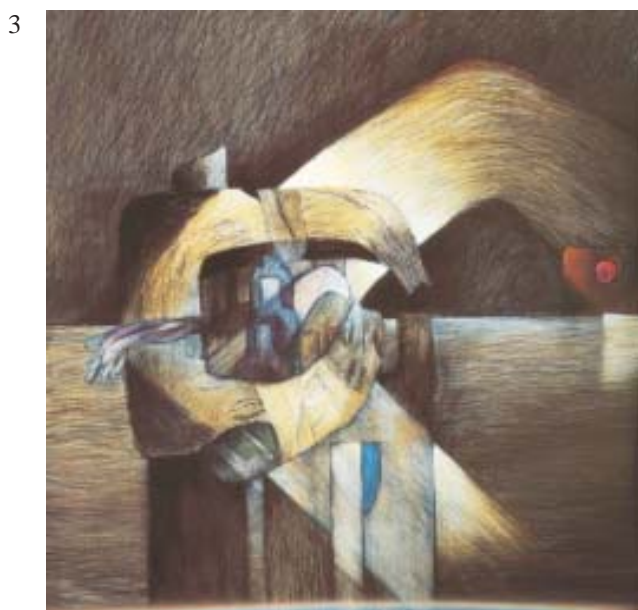
– is in fact a mutilation, because certain cultural characteristics that had as much right to be represented as the chosen one, have been excluded from our cultural reality. Nevertheless, despite the innumerable treaties, articles debates and symposiums about a never-ending subject – our identity –, the fact is that every time we are fortunate enough to come across a genuine work of art created in our midst, the doubts fade away instantly: Latin America does exist and there it is, it is what we see and enjoy, it moves us and exalts us and furthermore, it identifies us. That is what occurred to us with the stories of Borges, the poems of Vallejo or Octavio Paz, the pictures of Tamayo or Matta and also with the paintings of Szyszlo. That is Latin America in its highest form of expression, it shows the best of what we are and what we have to offer.

To trace any marks of our identity in these perturbing paintings is a rather daunting prospect,

because they outline such a vast geography, such a complex and diversified labyrinth in which even the most experienced explorer could lose his way. The son of a Polish scientist and a Peruvian from the coast, Szyszlo is also at odds with respect to his artistic sources: Pre-Colombian art, European avant-gardism, certain North American and Latin American painters. However, it is probably the landscape that has surrounded him most of his life – the grey skies of Lima, his city, the coastal deserts full of history and death and that ocean that appears with such force in his recent paintings of the last few years – that have had a determining influence in shaping his world. as the old legacy of anonymous Pre-Colombian craftsmen whose masks, feather shawls, clay figures, symbols and colours frequently appear in their most perfect form in their fabrics. Or the refined audacities, denials and experiments of western modern art – cubism, non-figuration,



1



THE LABYRINTH

Margas Llosa

La Inmaculada” and then, in 1944, he entered the National School of Engineering to University, directed by Adolfo Winternitz. Early this year, there was a retrospective exhibition of his work which was then be exhibited in other large cities. In the following text which appeared in the magazine, the author makes a rough estimate of the work of this notorious artist.

surrealism – without which Szyszlo’s paintings would not be what they are.

The roots of an artist are always deep and inextricable, like those of large trees. It is useful to study them, find out about them, because that brings us closer to the mysterious core that creates such beauty and the indefinable strength that certain objects created by man are capable of unleashing, which captivate and subdue us. But it is also useful to discover their roots in order to know their limits, because their sources never explain the entirety of a work of art. Quite the contrary, they tend to show how an artist always goes beyond whatever nourished his sensitivity and perfected his technique.

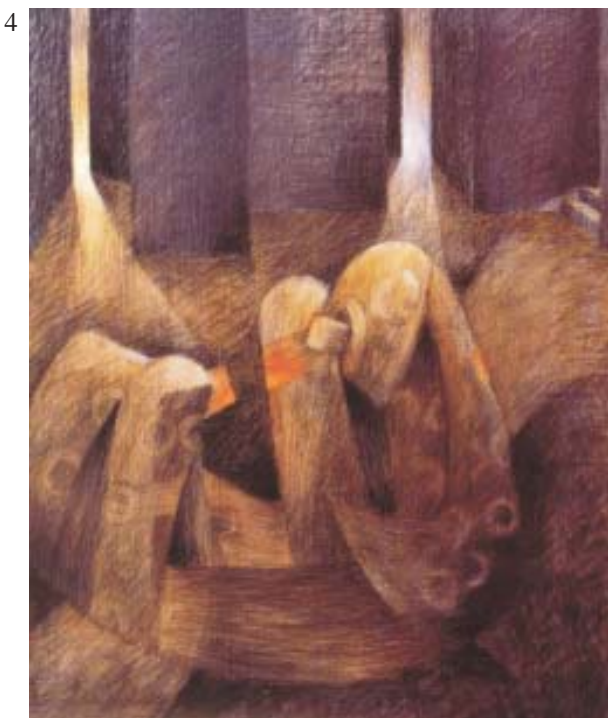
To Szyszlo, his personal characteristics – the dark matter made up of dreams and desires, hunches, reminiscences and unconscious impulses – are surely as important as the artistic currents that his works may be associated with or has

consciously admired and emulated. This secret redoubt of his personality is probably the inaccessible key to the mystery which, together with elegance and skill, is the great protagonist of his paintings.

Something always happens in his paintings. Something that is more than shape and colour. A difficult spectacle to describe, although not to feel. A ceremony that sometimes appears to be an immolation or sacrifice, celebrated on a primitive altar. A barbaric and violent rite, depicting someone bleeding profusely, giving up, perhaps even with joy. In any case, something unintelligible, which must be understood through the tortuous way of an obsession, a nightmare, a vision. All too often my memory has suddenly recalled this strange totem, this ravaging monument covered with disturbing offerings – ligatures, spurs, splinters, incisions, spears – which for a long time has been a recurrent

character in Szyszlo’s canvases. Many times I have asked myself the same question. Where does it come from? Who or what is it?

I know there are no answers to these questions, but the fact that he is capable of raising them and keeping them alive in the memory of those who come into contact with his world, is the best credential of the authenticity of Fernando de Szyszlo’s art. Works of art which, like Latin America, are buried in the darkness of extinguished civilizations, whilst hobnobbing with the newest ones appearing in any part of the world. He stands at the crossroads, keen, curious, thirsty, free of any prejudice, open to any influence. Nevertheless, he is furiously loyal to his secret heart, that hidden, burning intimacy where experiences and teachings metabolise and where reason is at the service of the unreasonable, allowing the personality and genius of an artist to blossom. ●



1. *Anabase*, 1982. Acrylic on fabric. 150 x 150 cm.
2. *Abolition of death*, 1987. Acrylic on fabric, 200 x 360 cm.
3. *The Road to Mendieta*, 1987. Acrylic and pastel on fabric, 100 x 81 cm.
4. *Passage room*, 1981. Acrylic on fabric. 200 x 300 cm.
5. *Ritual Chamber II*. Diptych. 1986. Acrylic on fabric. 200 x 300 cm.
6. *Black Sun*. Diptych. 1992. Acrylic on fabric, 200 x 360 cm. Private collection.

Two recent publications provide an accurate description of the quality and authenticity of one of our essential beverages: pisco. Journalist Mariela Balbi, author of a beautifully published volume, and diplomat Gonzalo Gutierrez, author of another valuable book.

THE PERUVIAN NATURE OF PISCO

Pisco and its name Gonzalo Gutiérrez

E César Ángeles Caballero, a lexicologist and university professor from Ica, is one of the most avid investigators of the origin of the word “pisco”. In his works *The Peruvian Nature of Pisco and the Dictionary of Pisco*, he fully analyses and determines the origin of this name, as well as its original association with Peru.

Angeles Caballero identified four sources as the origin of the word “pisco”, all of them associated with a specific geographical area: the coast of the current department of Ica in the south of Peru.

ZOOLOGICAL ORIGIN

The first source is zoological. In the Quechua language spoken by natives of the area since Pre-Colombian times, “pisku”, “piscu”, “phishgo” or “pichiu” were the names given to birds, a large number of which can still be found on the coast of Ica. Angeles Caballero recorded a number of testimonies of chroniclers and lexicologists, from Colonial times to the present day, in which the origin of this word is certified.

TOPONYMIC ORIGIN

It appears evident that from its zoological origin, the word “pisco” evolved towards a new toponymic source. As a result of the abundance of birds in this geographical area, local natives began to refer to it by the name of “Pisco”. Although given this name before the Conquest, this area kept its name after the arrival of the Spaniards. In fact, that is the name that appears in various chronicles, writings and maps describing the area.

The first map of Peru was drawn by geographer Diego Mendez in 1574. Although map-making was not very accurate in



Renzo Uccelli

those days, the port of Pisco was clearly identified on that map, located south of the City of Kings in what was called the “Gulf of Lima”.

The name “Pisco” given to the port situated on the southern coast of Peru must have carved deeply into the minds of local inhabitants and the entire Colonial society in general, because when the Viceroy of Peru, Count Nieva, informed the King of Spain about the foundation of Ica in 1563, he also added that he intended to found another town by the name of Pisco”. This foundation never materialized during the Colony.

Subsequently, Viceroy Pedro de Toledo, Marquis of Mancera, decided to name the area San Clemente de Mancera on November 23rd, 1640. A few decades later at the end of the XVII century, after being shaken by an earthquake and assaulted by pirate Edward Davis, the name was changed once again, to “Villa de la Concordia de Nuestra Señora del Rosario”.

Despite all that, the area continued to be referred to by its original name of Pisco. A similar situation with exactly the same ending also occurred during the Republic, when a law was issued in 1832 stipulating that the “town of Pisco would be called the town and port of Independence”. Nevertheless, the popular name prevailed.

ETHNIC ORIGIN

The third source of the word “pisco” identified by Angeles Caballero is of an ethnic nature. He maintains that since Pre-Hispanic times, a group of people settled in the area where the current port of Pisco is situated. These natives were descendents from both the ancient Paracas culture – which developed between the II century B.C. and the III century B.C., known for its highest forms of artistic expression, such as their famous polychromatic fabrics – and the Nazca culture – which succeeded the Paracas culture in the area between the III century B.C. and the XI century B.C..

The Paracas culture was famous for its wonderful pottery, characterized by the multiple colours used, as well as for the construction of the “Nazca Lines”, huge drawings portraying anthropomorphic and zoomorphic figures as well as various geometric designs.

Among this group of people conquered by the Inca Empire during the reign of Pachacutec (1438 – 1471), there was a cast of potters called “piskos”. The characteristic clay products made by the “piskos” included the containers used to store all kinds of liquids, particularly “chicha” and other alcoholic beverages made from “molle” (pepper tree) or “cañigua”.

According to the work of Fernando Lecaros, in the early days of the Colony the Spaniards employed the “piskos” potters to manufacture large earthen containers shaped like Greek urns. They were made of baked clay with an inside lining of wild beeswax and were used to store the liquor produced from grapes in the Pisco area.

INDUSTRIAL ORIGIN

Finally, all the previous sources gave rise to a fourth, which Angeles Caballero referred to as the “industrial source”. It so happened that the urns made by the “piskos” potters also came to be called “piscos”. These were used to store the grape brandy produced in the area, therefore it is not difficult to imagine why the name was quickly transferred from the container to the contents. Consequently, Pisco was not only the name given to the container in which the liquor was stored, but the beverage itself began to be referred to by that name. (Extract from G. Gutierrez, *Pisco/Notes for the International Defence of the Peruvian Origin of the Name*. Lima, Publishing Fund of the Peruvian Congress, 2003) ●

The arrival of grapes, the origin of pisco

Mariela Balbi

It must have been a great culture shock for the Spaniards and the inhabitants of the Inca Empire. The Spaniards missed the products from their own country, fundamentally wine – which was necessary to celebrate mass and to pass the time of day – as well as bread and oil. Hence their need to bring and sow grapes, olives and wheat. In view of this revolution in consumer patterns, the natives discovered a fruit and a liquor that were unknown to them, which had neither the flavour nor the colour of “chicha”, their local beverage. This is how Garcilazo de la Vega describes the Spaniards’ decision to develop vineyards: “The eagerness of the Spaniards to see things from their own land in the Indies was so effective, that no task was too great for them to try and fulfil their desires”.

According to this crossbred chronicler, it was the old Conqueror Francisco de Caravantes, who brought the first grapes to Peru. They were the “prieta” variety of grapes – the kind used to make pisco – obtained from the Canary Islands. He also stated that the first wine produced in this territory was made in Cuzco in 1560. The Spaniard Pedro Lopez de Cazalla ventured into this company more “for the honour and fame of being the first one to have made wine from his vineyards in Cuzco, than for any craving for money from the crown (two bars of silver worth three hundred gold coins each) which the Catholic King and Queen and Emperor Charles the Fifth had ordered should be given to the first royal estate in any Spanish town that took a certain quantity of new products from Spain, such as wheat, barley, wine and oil”.

Jesuit Bernabé Cobo places the scenario in Lima, stating that grapes came from Spain and the first person to grow them was Hernando de Montenegro in 1551, one of the oldest citizens of the Viceroyship’s capital. To be sure, it was a coveted crop “and the first grapevines were so desirable, that armed guards were necessary to prevent the vine shoots from being cut or stolen... The first vine was obtained in this valley of Lima”.

It is difficult to determine who was right. The fact is that since then, vineyards expanded throughout the Viceroyship and

«It occurred to me as I held a glass of pisco in my hand that had they been aware of it, Noah would have got drunk on it, Baco would have included it among the spirits in his bacchanalia, Omar Khayam would have been inspired to write the most beautiful poems and, because it is so fresh and wholesome, Verlaine would have preferred it to the bitter and perturbing *absinthe*. »

Javier Pérez de Cuellar

«I believe that some alcoholic beverages are precision instruments for relieving human sorrows. Pisco, particularly in the form of a pisco sour, is high technology that hits just the right spot to relieve fatigue and raise our spirits. Of course, like any precision instrument, it must be handled with care. We suggest that, as Mark Twain remarked about an acquaintance of his who was fond of whisky: *He used to say he drank to acquire stability.. Sometimes he was so stable that he could not move...* »

Fernando Savater.

the production of wine was concentrated on the southern coast, between Cañete and Moquegua. Many varieties were known. “The first grape planted in this land and which grows in

abundance is slightly reddish or a light black colour.... Other different kinds of grapes were also brought, such as mollar, albilla, muscatel, green and black varieties” It is interesting to note

PISCO SOUR AND OTHER GLORIES

Antonio Cisneros

During the fifties, Lima was a glamorous bohemian city, in its own way. The Grand Hotel Bolívar, which was then considered the most luxurious in South America, included celebrities like Ava Gardner and Orson Welles among its guests. A few blocks away was the nearly hundred year old Hotel Maury where John Wayne used to stay, who by the way ended up marrying the very Peruvian María del Pilar Pallete, who was to become his lifelong companion.

I suspect there was more than one reason why Lima became a rendezvous point for these celebrities (among other things, it was the headquarters of the Panagra airline). However, there was one very good reason for its claim to fame – the prodigious cocktail known as pisco sour. Sitting at the bar in their hotels, Gardner, Welles and Wayne were unbeatable, particularly when it came to a double, or perhaps a triple pisco sour, known as a *cathedral*. It is hearsay that on one occasion, after indulging in a dozen *cathedrals*, Ava Gardner danced on the bar in the Grill Bolivar, to the joyous astonishment of all the customers.

Although it is not the only one, the pisco sour is undoubtedly the most renowned aperitif around here. Its origin dates back to the XX century and was allegedly created by a clever barman in the Hotel Maury. However, others attribute its creation to the genius of a barkeeper in the no longer existent Morris’ Bar. In any case, clearly this superb cocktail made with pure pisco spiced with lemon juice, egg white, sugar and crushed ice, is as Peruvian as Macchu Pichu or the national anthem.

that the majority of them are suitable for making Pisco to this day,

The Colony was flourishing half-way through the XVI century, leaving behind the wars between Conquerors and favouring farming or construction work. Fertile lands were chosen for the vineyards, fertilized with sea birds’ droppings from the islands off the coast of Pisco, the use of which was common among the Incas. In 1572, 20,000 arrobas of wine were produced in Ica alone, which is equivalent to about 230,000 litres (1 arroba = 11.5 kilos). Shortly after, according to the reliable data of accountant Lopez de Caravantes, the production of wine in Ica was sufficient to meet the demand in Lima and was even exported to Terra Firma and New Spain” (Taken from M. Balbi *Pisco is Peru*. PromPeru, Lima, 2003). ●

THE ART OF GOOD DRINKING

PISCO SOUR

3 oz. of pure pisco
1 oz. of fresh lemon juice
1 oz. of syrup
(or two tablespoons of sugar)
1 egg white
4 cubes of ice
Blend for 20 seconds and serve (the ice should be fully crushed).
Decorate with a drop of angostura bitters.

ALGARROBINA

1 ½ oz. of pisco
1 teaspoon of sugar
¾ oz algarrobina (honey mesquite)
2 oz. evaporated milk
1 egg yolk
4 ice cubes
Powdered cinnamon
Blend for one minute and sprinkle with powdered cinnamon. More sugar may be added to taste.

CAPITÁN

2 oz. of sweet vermouth
1 ½ oz. of pure pisco
4 ice cubes
Shake all ingredients in a cocktail shaker and serve.

Recipes of barman Jael Ramos, collected in *Pisco is Peru*.



HUMBOLDT'S VISIT



The presence of this learned German scholar in our country was recalled in a recent book* compiling the works of the well-known Peruvian intellectual Estuardo Núñez (Lima, 1908) and the German scientist Georg Petersen (Flensburg 1898-Lima, 1985) from whose study we obtained the following extract.

The illustrious scientist Alexander von Humboldt devoted five years of his memorable journey to the exploration of the Americas, from June 5th 1799 when he left La Coruña in Spain, until August 3rd 1804 when he returned to Burdeos. He covered the entire exploration enterprise with his own purse; he was not given the facilities that members of other famous expeditions were granted, financed by several European States, not did he have his own ship, therefore he always had to depend on merchant ships with irregular itineraries, or eventual links with other expeditions. This explains his "lack of time" and unexpected delays, which he had to compensate by changing his route. It was under one of these troublesome circumstances that he made his trip to Peru, as

he himself mentioned in the final part of his enjoyable memoirs about the Cajamarca plateau.

The brave traveller was approaching 33 years of age when he first set foot on Peruvian soil on August 1st 1802, where he remained until the afternoon of December 24th that year. Of the 146 days he stayed in Peru, 52 were spent travelling from Lucarque to Lima and the other 94 residing in en Tomependa (15), Cajamarca (4), Trujillo (13) and Lima (62). In round figures, he followed a 1,200 kilometres route, which is equivalent to a normal journey with pack animals. In practice, this standard varied considerably depending on the state of the road, the intervals between his overnight stays and the time spent on his observations on the way,

collecting rocks and plants.

Humboldt's travelling companions were the French physician and botanist Aimé Bonpland, Carlos Aguirre y Montúfar from Quito and Carlos Cortés, also from Quito and an expert on botanical paints. The muleteers required to care for the horses and the 18 or 20 pack animals needed to transport the voluminous luggage and the collections of rocks and plants, completed the expedition staff.

During his seventy years of scientific activity, Humboldt wrote hundreds of pieces of work and letters. Other authors' contributions about him are just as numerous. In the bibliographies of J. Löwenberg and *Deutsche Bücherei*, 966 titles had been catalogued by 1959.

Humboldt dedicated to Peru his amusing study of the Cajamarca plateau, which is one of the final chapters of his work *Pictures of nature*. In this he gives an account of the incidents of his trip along the ridge of the Andes mountains, over cold highland regions, torrential rivers and rugged roads, the lush vegetation and beautiful flowers in the lovely Chamaya and Marañón valleys (the area called Alto Amazonas at the time). He completes his account with his comments about the antiques and population of those places. ●

*Estuardo Núñez/Georg Petersen Alexander Von Humboldt in Peru. *Diary of a journey and other writings*, Lima, Central Reserve Bank, 2002

Overall view of our twenty-four departments

NEW PERUVIAN ATLAS

The efforts to provide orderly information regarding the geography, people and customs of our country — beyond the meticulous statistics of the Pre-Hispanic *quipus* — are rooted in the curiosity of the main chroniclers on the XVI century and the early XVII century: together with the account of the historical events they either witnessed or heard about, they tediously described some of the geographical, natural and cultural characteristics that most amazed them about Peru, which was then and is still a kingdom of biodiversity.

Travellers and members of expeditions, sons of the "Ilustración" like Jorge Juan and Antonio de Ulloa, subsequently left us a valuable bibliography in this respect. Halfway through the XIX century, in the midst of the complex process of establishing the Republic, the Paz Soldan



brothers produced a geographical and historical piece of work which was continued during the next century by figures like Javier Pulgar Vidal, who died not long ago, and other keen investigators.

Under the sponsorship of the *La Republica* newspaper and the Ricardo Palma University, the Peisa publishing house recently published a *Departmental Atlas of*

Peru in twelve impeccable, profusely illustrated and well documented volumes, consisting of geographical, statistical, historical and cultural images of the twenty-four departments in this country, which as of this year are also the new regions.

This Atlas is far better than the *Documentary of Peru* series that appeared during the sixties,

also by departments and for the same dissemination purposes. Its wide-ranging contents were drawn up by a multi-disciplinary team, under the direction of Carlos Garayar, Walter H. Wust and Germán Coronado, with statistics from the *Cuanto Institute* and maps from the *Geographos Group*. In a nutshell, it is an essential piece of work providing up to date information on our country, which in some way complements the fundamental works of Alberto Tauro del Pino — *Illustrated Encyclopaedia of Peru* (previously called *Encyclopaedic Dictionary of Peru*) which the same publishing house (Peisa) and the El Comercio newspaper were wise enough to publish in 2001, shortly after the death of the painstaking historian. The updated version is expected to be published in 2005. (Alonso Ruiz Rosas). ●

SOUNDS OF PERÚ

EVA AYLLÓN. *EVA* (SONY, LIMA, 2002)

The diva of Afro-Peruvian music and a hugely popular singer in our country but not so well known abroad, Eva Ayllón has produced an album that is a crucial step forward in achieving international acclaim, with the help of Argentine-born Pedro Aznar (famous for his partnership with Charly Garcia and David Lebon in the 'super group' Seru Giran), whose production work was impeccable. Without losing sight of her musical roots, Ayllón's voice sounds more universal than ever, projecting the traditional sounds of the Peruvian coast.

"CHACALÓN Y LA NUEVA CREMA. *LO MEJOR DEL FARAÓN DE LA CHICHA*" (NUEVOS MEDIOS, MADRID, 2002)

Lorenzo Palacios, 'Chacalón',



was the first prodigious popular figure to rise from the typical tensions of the social impact caused by migrants who completely transformed the urban structure of Peru's capital city towards the end of the sixties. In the notable introduction to his work published under the Spanish seal

of Nuevos Medios, 'Chacalón', microphone in hand, combines the characteristic paradigms of the "chicha" rhythm or Peruvian "cumbia", in emblematic songs like "Soy provinciano" (I am Provincial), "Mi dolor" (My pain), or 'Faraón de la chicha' (The Chicha Pharaoh), interpreting the pulse of the slums on the hills in urban fringe areas of Lima.

DANIEL F. *MEMORIAS DES-DE VESANIA* (GJ RECORDS, LIMA, 2002)

The singer, composer and 'underground' activist Daniel F. Is one of the most enigmatic artists in the independent Peruvian rock scenario, who for the past twenty years has been the leader of the band "Leusemia". In this disk, Daniel F. unplugs his guitar and gives in to the beauty and lyrical depth of some compositions that include amorous rhetoric and sentimental introspection, taking us back

to the work of prominent Spanish American singers like Joan Manuel Serrat or Fernando Ubierto. A revealing album.

DÚO AYACUCHO. *EN VIVO* (Q'ATARI, LIMA, 2002)

An anthology of songs which is both a selection of the best repertoire of these genuine 'superstars' of the new generation of vernacular artists from our highlands, and a hurried review of the most intense moments of their recent nationwide tour. Raul Gomez (first guitar and singer) and Viterbo Aybar (singer) from Ayacucho and Apurímac, respectively, are on the road already paved by the very successful Gaifan Castro brothers or William Luna folklore of the Andes, processed through the filter of new technologies, even though the protagonism of the Ayacucho guitar persists in this case (*Raul Cachay*). ●

AGENDA

INTER-AMERICAN SCIENCE AND TECHNOLOGY COMMISSION

The *Special Meeting of the Inter.-American Science and Technology Commission of the OAS*, organized by this country's National Science and Technology Council (CONCYTEC) was held in Lima on May 5th to 8th. At this meeting, which was attended by the corresponding delegates of member countries, priority issues were discussed regarding cooperation in science and technology, which will be included as recommendations for the hemispheric meeting of science and technology ministers scheduled to take place early in 2004. Likewise, priority areas of science and technology for the competitiveness of the productive sector were identified, as well as science and technology for regional social, scientific and technological development.

INTEGRATING TRAIL

The *First Regional Technical Meeting of the Qhapaq Ñan - Inca Trail Project* was also held on April 1st and 2nd, with representatives of Argentina, Bolivia, Colombia, Chile, Ecuador and Peru as well as officials from UNESCO's World Heritage Centre. At this meeting, during which the above-mentioned project was launched, all six countries confirmed their commitment to make every effort within their reach to ensure that the *Qhapaq Ñan - Inca Trail* is declared a Cultural Heritage of Mankind.

At the same time, Bolivia, Chile, Ecuador and Peru signed an Understanding to support a Regional Technical Cooperation Profile that the Peruvian Government submitted to the consideration of the Inter.-American Development Bank (IDB), in order to draw up a Regional Action Plan to assess the value of this ancient road system.

The IDB made a commitment to provide US\$ 250,000 to finance this profile, which should be complemented with a counterpart fund of US\$ 150,000. The above-mentioned plan should cover four strategic lines: Archaeological and cultural heritage, conservation of the natural heritage associated to the trail; local community development and sustainable tourism with community participation.

TRIBUTE TO THE THEOLOGIST

Peruvian priest Gustavo Gutiérrez of the Dominican Order, received the Prince of Asturias Award last October, in acknowledgement of his exceptional intellectual reflections in the light of the Catholic faith and doctrine. The author of *The Liberation Theology* and other outstanding works in which he establishes his "preferential option for the poor", has received recognition from various personalities and institutions in this country and abroad. ●

ESTA EDICIÓN HA SIDO AUSPICIADA POR PETROLEOS DEL PERÚ



AL SERVICIO
DE LA
CULTURA

CHASQUI
Peruvian Mail
Cultural Bulletin

MINISTRY OF FOREIGN AFFAIRS
Under-Secretariat of External Cultural Policy

The articles are the responsibility of their authors.
This bulletin is distributed free of charge by
Peruvian Missions abroad.

Printed by:
Tarea Asociación Gráfica Educativa
Telephone: (01) 424-8104

BUSINESS DIRECTORY

PROMPERU
Peruvian Promotion Commission
Calle Oeste No. 50 - Lima 27
Telephone: (511) 2243279
Fax: (511) 224-7134
E-mail: postmaster@promperu.gob.pe Web: www.peru.org.pe

PROINVERSIÓN
Investment Promotion Agency
Paseo de la República No. 3361
piso 9 - Lima 27
Telephone: (511) 612-1200
Fax: (511) 221-2941
Web: www.proinversion.gob.pe

ADEX
Association of Exporters
Av. Javier Prado Este No. 2875 - Lima 27,
Telephone: (511) 346-2530
Fax: (511) 346-1879
E-mail: postmaster@adexperu.org.pe
Web: www.adexperu.org.pe

CANATUR
National Chamber of Industry & Tourism
Jr. Alcanfores No. 1245 - Lima, 18
Telephone: (511) 445-251
Fax: (511) 445-1052
E-mail: canatur@ccion.com.pe

CORPUS CHRISTI IN CUSCO

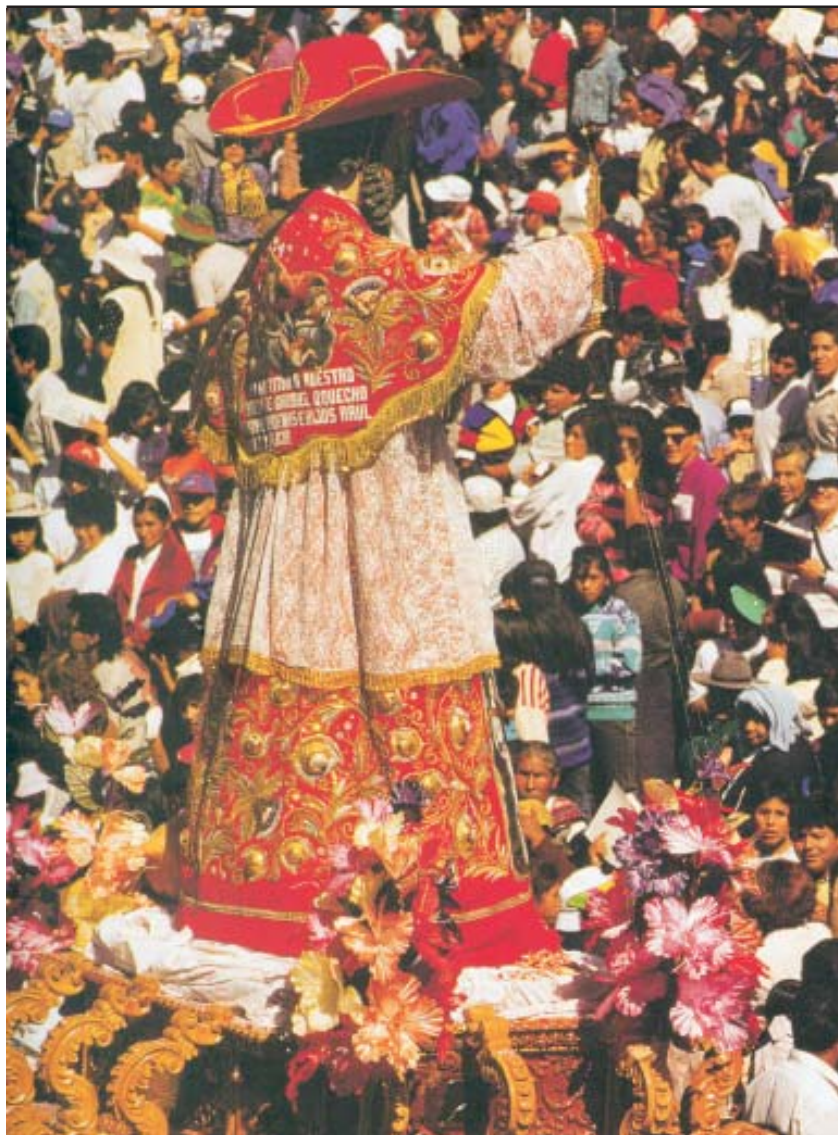
Renata and Luis Millones

Chronicler Polo de Ondegardo warned us about the similarities he identified between the Incas' Inti Raimi and Corpus Christi, one of the most valued Christian celebrations: *"You will discover that this festival is celebrated at almost the same time as the solemn Christian celebration of Corpus Christi...."* The superposition between the Pre-Colombian and the Colonial calendars was actually the fruit of a forced search.

This by no means denies the tremendous importance of Inti Raimi in Cuzco, which dates back to Inca times. It must have been the main festival of the Tawantinsuyo, since it paid homage to the Inti, the eldest of the gods in the Inca pantheon. The modern interpretation is a festival recreated during the forties for tourism purposes. Nevertheless, it has been gaining prestige, hence the need for a careful study by anthropologists.

On the other hand, Corpus Christi has become a regional festival par excellence in Cuzco. Since Colonial times until the present day, it has drawn the crowds, as witnessed by the iconography of the Viceroy era and the commitment of the Cuzco population. Popular tradition has transformed this festival into a large assembly of images from the different churches in the city and neighbouring towns. The meeting is presided by the image of Christ, the "Lord of Earthquakes" from the Cathedral, who holds a dialogue with the saints and virgins remaining in the temple, listening to their appeals and meeting their demand for rewards or punishments, depending on the behaviour of the faithful in each parish.

This is a procession of fifteen images from parishes of a Colonial origin and those of the districts of San Sebastián, San Jerónimo and Poroy. As the main characters of the festival, all the images attend the celebration in an orderly manner, following a traditional sequence. Certain changes are reluctantly permitted when an absent image must be replaced by another sacred one to represent the particular domain. In any case, when there are no changes, the procession takes place in the



following order: Saint Anthony, Saint Jeronimo, Saint Christopher, Saint Sebastian, Santa Bárbara, Santa Ana, Patron Santiago, Saint Blas, Saint Peter, Saint Joseph, The Virgin of Almudena, the Virgin of Belen and the Virgin of the Immaculate Conception, known as "La Linda". This latter image and that of the Lord of Earthquakes both have their seat in the Cathedral. The Christ (Taytacha) does not go on parade on this occasion.

Corpus Christi is a very old part of the Catholic cult. The festival was established by John XXII in 1317. When Spain expanded its empire, the legality of its domain depended on a Papal concession which forced its

governors to evangelise the discovered territories. This was a matter of concern in the New World, because it was difficult to comply with this mandate in the Andes, due to the lengthy wars between the Conquerors. It was not until the reign of the fourth Viceroy of Peru, Francisco Toledo (1569-1581), that the political and ideological control of the vast territory of the Tawantinsuyo was organized. As part of this effort, he issued an ordinance in 1572 making the Corpus Christi compulsory "because of what it represents, and because it involves the Body of Our Lord Jesus Christ, True God and man...." Thirty days before the festival, this Mayor appointed by the King called a

meeting in the town hall of all the merchants and officers of every trade, among other things, to confirm their obligation to honour and celebrate this festival, because of what it represents or because it is the custom wherever Christians are present, each contributing their own typical dance or show...."

The compulsory mandate included some moralizing provisions: women were forbidden to look out the windows to watch the procession, because by doing so they were not only failing to comply with the mandate to take part in it, but they would also distract the faithful. A fine of fifty Pesos was the penalty. Toledo also objected to the way the natives celebrated Corpus Christi "in all public events, the natives always drink in excess before and after...." Nevertheless, the Viceroy probably realized that no ordinance would prosper in this respect. In fact, that is hinted at in the text of his mandate, in which the "temporary penalty" was not included in the end, leaving it up to the conscience of his officers to apply it.

Whether or not the adjustment to the Christian calendar was correct or not is of no interest here. This period is characterized by the evangelisation process. European authorities opposed the first inevitable combination of traditions, which in the case of the Corpus Christi, allows for Pre-Colombian rituals, since the participatory structure of the festival was the same. ●

Taken from *Traditional Peruvian Calendar*. Publishing Fund of the Peruvian Congress, 2003.