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MUSEUM OF PRE-COLOMBIAN ART IN CUZCO
CROSSBREED PROFILES / THE THEOLOGY OF GUSTAVO GUTIERREZ
Ají STUFF / CHACHAPOYAS, THE LOST KINGDOM

CROSSBREED PROFILES

The reprint in Spain of two classic works by Inca Garcilaso, as well as a series of recent publications regarding the life of conqueror Francisco Pizarro and his firstborn daughter, highlight the complexity of the Peruvian crossbreeding process, a major aspect of our cultural diversity. Crossbreeding – summarized in a well known phrase by Ricardo Palma, who at the end of the XIX century stated that in our country, «those who have no Indian heredity have Mandingan lineage» – is no longer a unique integration formula to promote respect for others and the fecundity of plurality. Below is a selection of stimulating reading matter.

THE RECEPTION OF INCA GARCILASO

Mercedes López-Baralt

Garcilaso was able to enjoy the initial acknowledgement of his works during his lifetime. His contemporaries flattered the Inca, sometimes quoting him, occasionally praising him: Bernardo de Aldrete in 1606 and again in 1614, Francisco de Castro in 1611, Fernandez de Cordoba in 1615. Even though Garcilaso never made any reference to any of the great Spanish writers of his time, not even Cervantes, Gongora or Lope, Cervantes did gain knowledge about Garcilaso's *Comentarios Reales (Royal Comments)*, which he used as one of his sources for *Persiles*; he also quoted Leon Hebreo, referring to the Inca's translation of a parody of those dialogues in *La Galatea*, according to Pupo-Walker. As a curious note, this learned man quoted Porras Barrenechea, who stated in *El Inca Garcilaso en Montilla* (1955) that Garcilaso and Cervantes happened to be there at the same time by accident and that it is very likely that the Inca had to appear before the author of *Don Quijote* when he was raising funds for the Crown.

There is no doubt that *Royal Comments* soon gained access to the catalogue. During Act Three of *The New World Discovered by Christopher Columbus*, Lope de Vega yet again described an anecdote narrated by Garcilaso in his *Royal Comments*. Antonio Herrera also reproduced texts written by the Inca. In addition, Juan



Rodríguez de Freyle inserted material from *Royal Comments* into his work *El Carnero* in 1637. Bartolomé Arzans de Ursúa did the same in his *Crónica Imperial de la villa de Potosí* in 1678. In his *Tradiciones Peruanas*, Ricardo Palma

recreated the Aguirre episode from the *General History of Peru* in his story «Las orejas del alcalde».

Flores Galindo (1986) maintains that in publishing terms, *Royal*

Comments had not been very successful at the time of Garcilaso's death, but an increasing number of issues were published during subsequent centuries. Seventeen issues were published between the XVII and XVIII centuries: ten in French, four in Spanish, two in English and one in German. Through the indigenous aristocracy Garcilaso inserted himself into the verbal culture; hence the banning of *Royal Comments* in 1872 because the Crown believed they promoted a native uprising. In fact, it does seem that the Spanish authorities recognized the danger of Garcilaso's statement about the injustice of beheading Tupac Amaru and his legitimacy as an Inca governor.

In «Tupac Amaru and the banning of the *Royal Comments*», Daniel Varcácel (1961) explains how, nearly two centuries later, the Inca managed to influence the insurrection of the second Tupac Amaru. A select group of Indian and mixed-race conspirators from Cuzco were spiritually strengthened after reading the *Royal Comments* that José Gabriel Condorcanqui promoted at their meetings. From Aranjuez, Carlos III banned the *Royal Comments* and sent someone to collect the existing copies as a punishment for encouraging the revolt. One of the passages of a document addressed to Viceroy Jauregui on April 21st 1782 reads as follows: «With the same diffidence, the King would also like His Excellence to make sagacious efforts to collect the History of Inca Garcilaso, from which those natives have learnt so many damaging things». General San Martín realized the political weight of the *Royal Comments* for obtaining a Utopian independence, claiming in Cordoba, Argentina in 1814 that they should be reprinted. [...]

When they first appeared in 1609, *Royal Comments* was read as a historical text; at the time, there was no attempt whatsoever to question the veracity of the events narrated therein. During the XVII and XVIII centuries, Garcilaso became the indisputable authority on the Inca culture. With the advent of positive-minded historiography, the study of the text focused on the debate between history and fiction and several important historians questioned the truthfulness of the book. In *The History of América* (1777), William Robertson criticized

MESSAGE

Our country intends to share the most valuable part of its heritage and exceptional biodiversity with the rest of the world. That is why the Ministry of Foreign Affairs considered it so important to implement Peru's Cultural Policy Plan abroad, which is now fully underway. This Plan forms part of the efforts pursued by Peru to establish democratic principles, protect human rights, fight against poverty, live in peace and achieve the integration and development of this country. Its purpose is also to establish closer links with Peruvian communities, whose promoting role and valuable contribution are worth highlighting. It is our duty to safeguard our heritage and promote the main expressions of our cultural wealth, whilst fully respecting freedom and artistic creativity. According to our great historian Jorge Basadre, «Peru is greater than its problems». The enthusiastic actions of its creators help to make it a great country that deserves the commitment of our efforts.

Manuel Rodríguez Cuadros
Minister of Foreign Affairs

the use of secondary sources as well as the author's inability to distinguish between reality and fantasy. William Prescott (*History of the Conquest of Peru*, 1847) referred to his egocentricity and his flair for gossip. In 1905 Menéndez y Pelayo catalogued *Royal Comments* as a novel, even though he enthusiastically valued it as «the most genuinely American book ever written and perhaps the only one that truly reflects the spirit of the conquered races». [...] In Peru in 1912, Manuel González de la Rosa, whom we have already referred to, accused him of plagiarizing Blas Valera. In 1916, José de la Riva-Agüero placed a new value on the Inca as a historian, with his «Eulogy of Inca Garcilaso». Since then, his main interpreters – among them Luis Alberto Sánchez, Porras

«Children of a Spanish man and an Indian woman or of an Indian man and a Spanish woman are referred to as «*mestizos*» (crossbreeds), which means we are a mixture of both nations; this was the name imposed by the very first Spaniards who had children with Indians; since it was the name imposed by our forefathers and because of its meaning, I am proud and honoured to call myself a *mestizo*»

Inca Garcilaso de la Vega, *Comentarios Reales*,
Volume nine, chapter XXXI.

Barrenechea, Miró Quesada and Durand – have supported the historical nature of the *Royal Comments*, even though they admit the Inca's partiality towards the idealization of his maternal lineage. [...]

Today, *Royal Comments* is considered a primary source for the anthropology and history of the Andean world as well as Spanish-American literature. Highly important

Andean experts consider them reliable, including anthropologists like John V. Murra, Tom Zuidema and Pierre Duviols and historians like Raúl Porras Barrenechea, Franklin Pease and Juan M. Ossio. Literary figures of the calibre of José Durand, Aurelio Miró Quesada, José Juan Arrom, Enrique Pupo-Walker, Margarita Zamora, Roberto González Echevarría and Julio Ortega study their prose. However, perhaps the most dedicated are the large number of enthusiastic readers who, four centuries later, still keep the Inca's work alive and, above all, young. ●

· Taken from *El Inca Garcilaso de la Vega. Comentarios Reales, La Florida del Inca*. Introduction, editing and notes by M. Lopez-Baralt (University of Puerto Rico). Espasa Calpe, Library of Universal Literature, Madrid, 2003, 1347 pages.

THE MATERNAL ANCESTORS OF DOÑA FRANCISCA PIZARRO

María Rostworowski

During a visit to his territories, Inca Huayna Capac arrived in the rich and prosperous region of Huaylas. Following the customs and principles of reciprocity, the Inca established kindred relations with prominent members of the community, taking two young noble girls as his concubines. One of them was Contarhuacho, daughter of Pomapacha, the ethnic chief of Ananguaylas. [...] This couple first of all had a son who died at an early age; then the young woman gave birth to a daughter named Quispe Sisa, who would one day be known as Doña Ines.

After the death of Huayna Capac, Contarhuacho moved to Tocas, a town within her dominion, whilst her daughter Quispe Sisa remained in Cuzco. It was only after the events in Cajamarca that she left with her court to travel to that northern town to join her brother Atahualpa. [...]

Perhaps the cheerful, gracious Inca princess attracted the attention of Pizarro, for at his request, Atahualpa handed her over to the mature conqueror to become his companion, probably without even asking for her opinion. There was nothing strange about that, because it was customary for the daughters of the sovereign's mistresses to be used to establish or maintain kindred relations and reciprocity with military chiefs or with men with whom the State was interested in establishing alliances.

Quispe Sisa, baptised with the name Ines, gave birth to two children as a result of her union with the marquis: Francisca who was born in 1534 in Jauja (which was the capital of the area governed by Pizarro at the time) and Gonzalo who came into the world in 1535. Did Doña Ines fall in love with her lover? The fact that the marquis was many years older would appear to have been an impediment for love. Pizarro fondly referred to her as «*la pispita*» because she was a bright

young girl; nevertheless, the union only lasted a few years.

The baptism of the «first *mestiza* child» – who in due course would become the wealthiest woman in Peru – was celebrated with much joy. For the mature conqueror who had not previously enjoyed the warmth of a family life, her birth was the source of much tenderness and affection. The child's godmothers were Isabel Rodríguez, a neighbour from Trujillo, Francisca Pinelo, wife of Rui Barbam, and Beatruz, the Moorish wife of supervisor García Salcedo. [...]

After the City of Kings was attacked by the army of Manco II, probably as a result of Ines' participation in the assassination of Coya Azarpay, Pizarro decided to cast his concubine aside and take another Inca princess as his mistress. He had his eye on another young lady at the time. According to chronicler Betanzos, she was Atahualpa's fiancée, who was destined to become the Inca's wife the day he

ascended to the throne in Cuzco. Although the princess's name was Cuxirimay Ocllo, she was baptized with the name Angelina. Could Pizarro have felt that by uniting with her he would take on the image of Sapan Inca before the natives? [...]

All the same, Pizarro made sure Doña Ines would be well off financially before he abandoned her, leaving her some personal properties and marrying her off to a Spaniard, Francisco de Ampuero. Ampuero had arrived in Peru in 1535 as part of Hernando Pizarro's entourage. By 1537 or 1538, Ines Huaylas Yupanqui was already married to Ampuero. Three children were born from that union. [...]

Doña Ines had a very unhappy married life, claiming that her husband mistreated her. Despite being an Inca princess, her «Indian» origin, must have influenced that state of affairs. Francisco Ampuero did not love his wife, whom he was forced to marry due to the circumstances.

Perhaps he even felt jealous of his wife's previous union with Pizarro.

The Inca princess's despair was so extreme that she resorted to a witchdoctor and a witch so as to cause Ampuero a slow death by feeding him herbs and potions. It is unknown how her intention was revealed, but a scandal broke out, followed by an accusation of witchcraft and a lawsuit. [...] Witch Yanque was condemned to being burnt at the stake for her attempt to kill Ampuero, as were other Spaniards, although in the latter cases there was neither any evidence nor accusation. The witchdoctor was also sentenced, together with a black slave named Simon who had been involved in another case of witchcraft. Their punishment consisted of burning them with red hot irons and peeling off their skin. Since that did not kill them, they were beaten to death with a bludgeon. This was a very severe punishment that was only applied to the most atrocious crimes. [...]

As far as Doña Ines is concerned, the document makes no mention of any punishment, even though she was the instigator in this case. It is possible that it was not considered advisable to apply a punishment because of her lineage and social standing.



Theodore de Bry. *Asesinato de Francisco Pizarro*. (*Assassination of Francisco Pizarro*)

Extracted from **María Rostworowski**. *Doña Francisca Pizarro. Una ilustre mestiza (Doña Francisca Pizarro, an illustrious crossbreed) 1534-1598*. 3rd issue IEP, Lima 2003, 177 pages. publicaciones@iep.org.pe ●

See also **Álvaro Vargas Llosa**. *La mestiza de Pizarro. Una princesa entre dos mundos. (Pizarro's «mestiza». A Princess between two worlds)* Aguilar, Madrid, 2003, 251 pages.; **José Antonio del Busto**. *Pizarro*, 2 t. Petróleos del Perú, Lima, 2000. 432 pages.; **Rafael Varón Gabai**. *La Ilusión del Poder: Apogeo y Decadencia de los Pizarro en la Conquista del Perú, (The illusion of Power: The Rise and Fall of the Pizarros in the Conquest of Peru)* IEP, Lima, 1997. 450 pages.; and the novel by **Alberto Massa Murazzi**. *El último día de Francisco Pizarro (The last day of Francisco Pizarro)*. Alfaguara, Lima, 2003. 173 pages.

THE THEOLOGY OF GUSTAVO GUTIÉRREZ

*Juan Abugattás**

Approximation to the work of the great Peruvian theologian recently granted the Prince of Asturias Award.

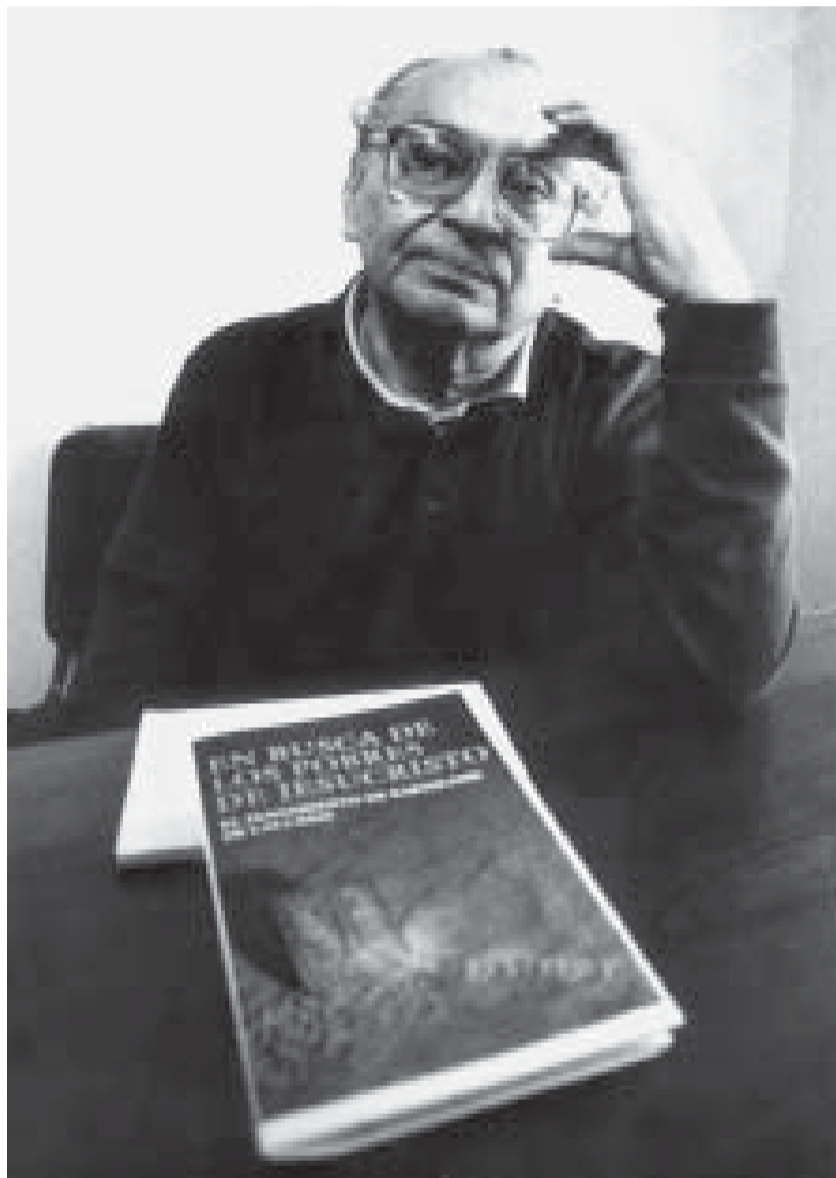
For any morally sensitive person in Latin America who is capable of feeling outraged by injustice, being a Catholic is no easy task. Catholicism was imposed in this continent, playing the role of an ideology that justified the bloody extortion and systematic destruction of the cultural achievements of hundreds of people and societies over more than five thousand years of history. Subsequently, once the republics were established, Catholicism often supported the more conservative ideologies that were reluctant to change. The effective result of this historic process is that the most catholic continent on the planet in numerical terms, also records the highest rate of inequality.

Anyone who cannot perceive the weight of these facts would find it hard to understand the true meaning of the Liberation Theology. Without a doubt, Father Gustavo Gutiérrez is one of the greatest representatives of this Latin American way of thinking and one of the most important philosophers of his time. Father Gutiérrez began his intellectual adventure by figuring out what it meant to be a Catholic in these lands. Gutiérrez stuck by his Church and chose to see the world and his own surroundings from its point of view. Leaving the Church in pursuit of a freer or more compromising political activity was never an acceptable alternative for him, nor did he ever consider the possibility of heading a schismatic movement.

That is why some of the criticisms about his apparent indifference to the Latin American philosophy in his initial work and in his more renowned **Liberation Theology**¹ in particular, are so unjustified. It was precisely his specific understanding of Christianity that drew him closer to Latin America. In his case, the Latin American adventure was part of the great global evangelisation crusade.

OPTING FOR THE POOR

Gutiérrez thus strove towards changing the situation of the poor, that is, those who were unnecessarily condemned to a premature death or for whom it was impossible to fully develop their human faculties, based on Christ's actions on earth. From the



Victor Ch. Vargas, Caretas

moment it was conceived, the Catholic Church was the main instrument to achieve this, its main task being to promote the liberation of mankind based on the evangelical message. To do so consistently, however, it was necessary to start with those preferred by God, i.e. the weakest and poorest. That is the meaning behind Gutiérrez' phrase «preferential option for the poor». The poor are the most difficult people to love, the hardest to show partiality towards and, consequently, the most important in the eyes of the life-giving God.

Now then, this evangelisation had to take place under conditions that were compatible with the evangelical message. That is why Gutiérrez repeatedly stated his consensus with the Dominicans of the XVI century, particularly with Bartolome de las Casas, who maintained that the lives of free Indians under Pagan circumstances were more valuable than those apparently evangelised but stripped of their freedom and at risk of losing their lives, converted into «painted corpses». The fact is that life is the very first and

most important human right, the greatest gift to all mankind.

Consequently, a genuine evangelisation must not only be aimed at those who have not received Christ's message, but also those who may appear to be Christians but who have failed to understand what that implies as a commitment to life and instead, become agents of death.

From the point of view of Gutiérrez, this genuine evangelical message had existed in America from the very beginning of the Conquest. Hence his tremendous academic efforts to examine and get to the bottom of the work carried out by the Franciscan and Dominican priests who arrived in America less than twenty years after the Conquest began, becoming the true leaders of a sort of Christian humanism. It is worth mentioning that this was not only energetically expressed in the questioning works of Bartolomé de las Casas, but was also the basis of the development of important aspects of modern law, including international law.

A NEW AGENDA

By giving an account of the events and complexities of what could be referred to as the official Catholicism and the gold fever that devastated the continent, which from the very beginning coexisted in America with a critical, humanist Catholicism that was truly committed to the gospel and conveyed an emancipating message, Father Gutiérrez set up his vital, theoretical proposal and, at the same time, established an agenda for the Church². This liberation agenda, the completion of which was left pending, was taken up again with Vatican II and the Papal encyclical letters regarding social affairs, the theoretical expression of which can be found in the Liberation Theology.

The first question to be dealt with here is obviously the legitimacy of the Church's interest in mundane matters. As maintained in several encyclical letters, Gutiérrez was convinced that the Church had a «legal duty» to express its opinions regarding social and economic matters when ethical aspects

«As far as I am concerned, writing theology is like writing a love letter to the God I believe in, to the people I belong to and to the Church I form part of».

were involved. This did not imply that the Church should be committed to a specific model of society or that there was a specific Christian design for social order. As part of its evangelising mission, the Church was limited to proposing «ethical and human exigencies», i.e. insisting that «the human person and human dignity» were the centre of any well structured social order and that the main rights were precisely the right to life and the right to freedom.

In each period, the strategy to achieve the Church's social objectives is marked by current parameters and circumstances. In a world full of poor people, particularly in a region like Latin America where the poor are the majority, the simple demand that their basic needs should be adequately covered creates a colossal liberating and transforming force, regardless of the social or political system.

Furthermore, by paying attention to the events and novelties of that period, precise political agendas started taking shape. In this particular case, Gutiérrez discovered the focal points that determined the transforming actions that developed historically until they became «signs of the times», i.e. the defence of human rights; ecological concerns; the recovery of the land and the preservation and expansion of democracy³.

From Gutiérrez' theological point of view, there is no reason why Christians should either be committed to any particular ideology, or ascribe to a specific political trend. Anything that succeeds in relieving poverty and adding dignity to human life forms part of the evangelical adventure and helps put Christ's message into practice.

It is worth remembering that the Liberation Theology came to light at a particular time in the region's contemporary history, i.e. the period between the end of the fifties and the early eighties. This is probably the most vigorous period for the self-assertion of Latin American people during the course of the XX century. The conviction that a dignified future could be built for the inhabitants of this sub-continent so that they could become masters of their own destiny, spread convincingly among the most diverse sectors of society. ●

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1 Cf. *Teología de la Liberación. Perspectivas* (Liberation Theology. Perspectives). 9th issue. (Lima, CEP, 1996).

2 His main works dedicated to Bartolomé de las Casas and the Christian presence in the Conquest's processes were *Dios o el oro de las Indias. Siglo XVI* (God or the gold of the Indies, XVI century) (Lima, CEP, 1989) and *En busca de los pobres de Jesucristo; el pensamiento de Bartolomé de las Casas*. (In search of Jesús Christ's poor; the philosophy of Bartolomé de las Casas (Lima, Bartolomé de las Casas Institute, 1992).

3 Many of his articles were reproduced in *Densidad del presente* (Present Density) (Lima, CEP and I. B. de las Casas-Rímac, 1996).

BLANCA VARELA/ POETRY

Casa de Cuervos

porque te alimenté con esta realidad mal cocida
por tantas y tan pobres flores del mal
por este absurdo vuelo a ras de pantano
ego te absolvo de mi
laberinto hijo mío

no es tuya la culpa
ni mía
pobre pequeño mío
del que hice este impecable retrato
forzando la oscuridad del día
párpados de miel y la mejilla constelada
cerrada a cualquier roce
y la hermosísima distancia
de tu cuerpo

tu náusea es mía
la heredaste como heredan los peces la
asfixia
y el color de tus ojos
es también el color de mi ceguera
bajo el que sombras tejen sombras y
tentaciones
y es mía también la huella
de tu talón estrecho
de arcángel
apenas posado en la entreabierta ventana
y nuestra para siempre
la música extranjera
de los cielos batientes

ahora leoncillo
encarnación de mi amor
juegas con mis huesos
y te ocultas entre tu belleza
ciego sordo irredento
casi saciado y libre
como tu sangre que ya no deja lugar
para nada ni nadie

aquí me tienes como siempre
dispuesta a la sorpresa de tus pasos
a todas las primaveras que inventas
y destruyes
a tenderme —nada infinita— sobre el mundo
hierba ceniza peste fuego
a lo que quieras por una mirada tuya que
ilumine mis restos

porque así es este amor
que nada comprende y nada puede
bebes el filtro y te duermes
en ese abismo lleno de ti
música que no ves
colores dichos
largamente explicados al silencio
mezclados como se mezclan los sueños
hasta ese torpe gris que es despertar
en la gran palma de dios
calva vacía sin extremos
y allí te encuentras
sola y perdida en tu alma
sin más obstáculo que tu cuerpo
sin más puerta que tu cuerpo

así es este amor
uno solo y el mismo con tantos nombres
que a ninguno responde
y tú mirándome
como si no me conocieras
marchándote
como se va la luz del mundo
sin promesas
y otra vez este prado
este prado de negro fuego abandonado
otra vez esta casa vacía
que es mi cuerpo
adonde no has de volver

House of Crows

because I fed you with that badly cooked reality
for so many and such poor flowers of evil
for that absurd flight grazing the swamps
ego, I absolve you from my
labyrinth, my son

it is neither your fault
nor mine
my poor little one
of whom I made this impeccable picture
forcing the darkness of the day
honey eyelids and star struck cheek
closed to any touch
and the most beautiful distance
of your body

your nausea is mine
you inherited it like the fish inherit
asphyxia
and the colour of your eyes
is also the colour of my blindness
under which shadows weave shadows and
temptations
and mine too is the footprint
of your narrow heel
of an archangel
gently resting on the window sill
and ours forever
is the foreign music
of the beating skies

and now young lion
incarnation of my love
you are playing with my bones
and hiding amidst your beauty
blind, deaf and unredeemed
nearly satiated and free
like your blood which no longer leaves room
for anything or anyone

you have me here as always
willing to be surprised by your steps
to all the spring times you invent
and destroy
to lay me out – not at all infinitely – on the world
herbs, ashes, plague, fire
anything you want for a glance of yours
to light up my remains

because such is this love
which understands nothing and can do nothing
you drink the filter and go to sleep
in that abyss full of yourself
music that you cannot see
colours stated
largely explained to silence
blended in the way dreams blend
until that rude grey awakening
in the large palm of God
bald, empty with no extremes
and there you find yourself
alone and lost in your soul
with no other obstacle than your body
with no other door but your body

such is this love
the one and only with so many names
which responds to none
and you looking at me
as though you didn't know me
walking away
just like the light of the world goes away
without any promises
and in this meadow again
this meadow of black abandoned fire
this empty house again
which is my body
to which you will never return



· Blanca Varela's poetry (Lima 1926) is finally beginning to gain the acknowledgement that her exceptional intensity deserves. Granted the *Octavio Paz Award*, her works last appeared in Spain under the title *Donde todo termina abre las alas* (Where everything ends open your wings) (Galaxia Gutenberg/ Círculo de Lectores, Barcelona, 2001).

EXALTATION

Fernando

The new *Museum of Pre-Colombian*

There are cities that you fall in love with from the very first time you visit them – and that is no exaggeration. As occurs with great works of art, they stir obscure associations in your subconscious, arousing forgotten memories and, using the nebulous language of the shadow's mouth that Victor Hugo spoke about, striking our most remote inner chords. Such cities leave impressions that never vanish; on the contrary, we can see them more clearly each time. It is difficult to visit Cuzco without being eternally fascinated by the mysterious beauty and throbbing life of this city, which has its very own characteristics and very strong traditions but, at the same time, is so cosmopolitan.

I have never been to any other place where you can feel the clash between two cultures which, paradoxically, is both violent and harmonious. Perhaps it is this combination of two ways of looking at the world, without transitions, that is one of its most notorious attractions. In any case, it is dazzling to witness the sensuality and majesty of the Spanish baroque over the severe, sensible and perfect geometry of Inca stones

A visit to Cuzco and the world surrounding it brings us face to face with the beauty of Inca architecture, which is so complex and refined that one can think about the volumes of stone separately from their function and view them simply as sculptures. Such is the case of many of the stones in Macchu Picchu, Ollantaytambo, Kenko and the Coricancha temple, to mention the most notorious. In actual fact, Pre-Colombian art in the Cuzco area is best represented by the architecture, probably because Cuzco was the seat of the Inca state and at the height of the empire when the Spaniards arrived, and architecture was the most prominent feature.

The fact that this was the area the Spanish Conquerors initially settled in is also responsible for this situation, for this is surely where the «destroyers of idolatries» acted most vehemently (Francisco de Avila, a priest born in Cuzco, proudly told the story of how he removed more than thirty thousand idols with his own hands and burnt more than three thousand bodies of people who idolized them). That is probably why so few works of art pertaining to the Inca culture were found in Cuzco, despite the

splendid architecture it produced. Pre-Inca works of art did not follow the same fate because they were buried underground.

In view of all these circumstances, visitors to the ancient capital of Peru cannot fully appreciate the art produced before the western culture arrived on our coast. The development of the Inca state in Cuzco and surrounding areas and, subsequently, the occupation of the city by the Conquerors, absorbed or destroyed all the expressions of the numerous societies that preceded the expansion of the empire, which proliferated in burial grounds throughout the coast and the central Andes.

In order to appreciate the full spectrum of Pre-Hispanic Peru, it was essential to build a museum in Cuzco, Peru's emblematic Pre-Colombian city, in order to display all the works of art of Pre-Inca cultures, which undoubtedly represent a very important part of our cultural heritage, particularly in such an important and active centre in which the traditions of the native culture are still kept very much alive.



Cecilia Raffo

1

1. Regional cultures, wood sculptures (1200 A.D.)
2. Chimú Culture, wood sculpture (1200 A.D.)
3. Mochica Culture, cormorants (700 A.D.)
4. Chimú Culture, urns (1300 A.D.)
5. Virú Culture, vessels (1000 B.C.)



2

N OF BEAUTY

de Szyszlo

an Art opened its doors in Cuzco.

One of the best ideas for the initial plans of the museum was the innovating concept of considering it a Museum of Pre-Colombian Art. That is, putting the accent on the word *art* instead of concentrating primarily on the archaeological and historical aspects of our Pre-Hispanic background, which was the usual tendency. It is evident that for a researcher of our past, any pre-historic remains, if they are old enough, can be more valuable than the work of a subsequent period, however perfect or beautiful it may be. It was at this point that the differences between scientific ideas and aesthetical criteria became evident.

In an important text about South America's Pre-Colombian art, American critic Alan Lapiner came up with a very clear concept for understanding why the archaeological value predominates over the artistic value of Pre-Colombian cultures. According to Lapiner, the Mediterranean archaeology began as a humanistic search for ancient objects with an aesthetic value and then became a scientific discipline, whereas originally only a few illustrious enthusiasts in search of classical art discovered the history of these people almost by accident.

The opposite occurred in America, where researchers primarily interested in the history almost unintentionally revealed the art produced by these societies.

The very name Museum of Pre-Colombian Art indicates that the works it contains were selected for their aesthetic value, making sure that each one forms part of the enormous horizon of artwork created in this part of the world before the arrival of the western culture. I believe it worth highlighting that this Museum is a praiseworthy example of the way private companies and institutions in this country are increasingly more committed to the progress of the group of people they work with.

The Cabrera House in which the Museum is located, is a beautiful, historic Colonial residence that has been duly restored thanks to the valuable contribution made to the project by Banco Continental. The works of art displayed there belong to the Larco Museum in Lima, which made the generous loan so that a larger number of people could enjoy its extensive and incomparable collection. The irreproachable study of the museum was

sponsored by AFP Horizonte. Andres Alvarez Calderon and Cecilia Bakula are responsible for the impeccable organisation and guardianship. The National Cultural Institute provided assistance and facilities for this noteworthy initiative.

The Museum of Precolombina Art in Cuzco will not only enhance and complete the vision of this country's contribution to universal culture; I am certain that it will be a valuable incentive for the artisans and artists of this region – which has produced such a wealth of artistic works for centuries – to recover and re-invent their own traditions. We must congratulate ourselves for the occurrence, within a matter of months, of two events that are particularly important for the culture of our country: the inauguration of two museums as significant as the Museum of Pre-Colombian Art in Cuzco and the Museum of the Royal Tombs of Sipan. ●



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«AJÍ» STUFF

Fernando Cabieses

In this article, the prominent Peruvian scientist synthesizes his meticulous investigation of the origin and characteristics of one of the most celebrated Andean fruits: the irresistible chilli pepper known as «Ají».

In addition to my fascination for neurology and brain surgery, I like to dabble in the study of our natural surroundings. Among my recent publications is a book about «*The Anthropology of Aji*», many aspects of which are surprising, giving rise to some strange reactions.

The first ones to raise their voices in protest were my Mexican friends, who believe that the hot pepper which we call *aji* and they call *chilli*, originated in the very heart of their own beautiful country, Mexico. The truth is, however, that the very first chilli pepper to appear on this planet grew in the southern territory we now call Bolivia. It was a very hot spicy kind of pepper which still grows in Bolivia today, although nowadays it also grows wildly in many other parts of the world. All the papers and documents on this crop are duly registered in paleobotanical files and, according to all experts (including Mexican connoisseurs), the Lord planted the original chilli pepper, the father of all chilli peppers, in the Bolivian jungle.

After a long time, thanks to the birds who feed on these chilli peppers with a lustful pleasure, they spread throughout the Amazon basin, then to the Orinoco and finally to Mexico. How did that occur? Only the birds know! However, all paleobotanists agree that the chilli pepper reached Mexico from the Andes. Of course that happened several thousand centuries ago, but the first human being to arrive in Mexico only about two hundred centuries ago found the small Andean pepper and after tasting it, he cultivated it and gave it the name *chilli*. Neither he nor the present Mexican population were in the least bit interested in knowing that this crop actually originated in the land that was once known as Higher Peru and is now Bolivia.

Ancient Mexicans were great farmers and they adopted the chilli as their own, cultivating it, pampering it, perfecting it and genetically studying it. With their magnificent creativity and extremely hard work, they produced an amazing variety of chilli peppers, all of which descend from that original small Andean pepper. Of course, chilli peppers have been acknowledged worldwide as being Mexican. Mayas and Mexicans took them to the Caribbean, where Columbus and his brave sailors discovered them. Considering them to be very similar to pepper, they took them back to Spain, presenting them to Queen Isabel, who had financed the Genoese mariner's adventure, because pepper and other Asian spices



which made the European food of that time more tolerable, were no longer reaching Spain.

The discoverers of this strong pepper in the Caribbean, changed its name to «*pimiento*» or sweet pepper. Everyone respected the Caribbean name *aji* which was accepted throughout the continent, except the stubborn Mexican cooks who defended the name «*chilli*» with tooth and nail. Subsequently, the Portuguese took these peppers to Asia, whereas other Europeans took them to Africa and the rest of Europe. Since everyone gave this pepper the name they pleased, a curious Swedish doctor, the great Linneo, gave the name *capsicum* to the wide range of descendants of the original *aji*.

Linneo referred to the original small *aji* and all its descendants as *capsicum annumm*, however more than twenty-five different species have been discovered in the Amazon jungle and surrounding areas, each one with a Latin word made to measure. They are all different to suit every taste, but only five of them have been domesticated. The *capsicum annumm*, the great great grandfather of Mexican chillis, has very lascivious habits. It mates with whichever cousin, aunt, grandmother or neighbour is closest and the results of this plausible promiscuity are a number of other chillies that wave the flag of hot Mexican food. In Peru we also have some cousins of the Mexican chillis to scandalize even the least conservative geneticists, but as occurs in all families, there are some

relatives that are very respectful of social laws. There are two Peruvian species that totally refuse to compromise their genome outside the strictest rules of chastity.

One of these is the hot pepper we refer to as *rocoto* or hot bell pepper. Readers are probably well aware of how hot and spicy this variety is. Botanists call it *capsicum pubescens*. It grows best in mild climates, particularly in the Andean highlands of Cuzco and Arequipa. The fortunate natives of both these cities each defend their intellectual property rights, claiming to be the creators of this spicy species, which only thrives in those regions of Peru. Everyone who has tried to grow it elsewhere has failed, although some attempts have had mediocre results. In Mexico they call it apple chilli or horse chilli, but it is a mediocre species. Farmers in Costa Rica seem to be learning to cultivate it, but the fact is, no fertile hybrid of this aristocratic crop has been obtained elsewhere.

The other Peruvian «aji» that scorns unrelated genomes is the one used in all Peruvian cuisine, from potatoes with «aji» to «escabeche» (pickled fish) and duck with rice. Botanists call this variety *capsicum baccatum*. Our cooks insist on calling it green aji, even though it is a beautiful bright orange colour. When it dries up and turns nearly black, we call it «aji panca». Again, it does not grow well elsewhere and those who have cultivated it in other parts of the continent call it Cuzco chilli or Peruvian chilli.

«Aji limo» is another kind altogether; if you stroll through the small markets of Peru, you can make your «cebiche» (marinated fish) with thirty different kinds of chillies, all of them promiscuous mixtures of the other species. It is enough to drive any botanist crazy. Changing the subject, defiant questions arise when one tries to find out why the *aji* is so spicy hot, why we like it, why it is that something that burns your mouth is not harmful. Why? Why indeed?

That is exactly what prompted me to write a book. There is an answer to everything and every answer gives rise to more questions. That is the way we are and that is what science is all about. It has been known for over a hundred years that the chilli is spicy hot because it contains a chemical substance called capsaicin. When it comes into contact with the eyes or the mouth, it stings so much it makes one see stars! One gram of purified capsaicin in a 4 x 5 x 1 m. pool would make it too unbearable to get into. A *rocoto* only has a small amount of capsaicin, yet we all know how it can sting.

What does capsaicin do, though? Examine it and you will be convinced that what that substance produces is pain! That burning tongue or stinging eye is really a type of *pain*. The sensation in your mouth when you eat chilli is pain. I need several pages to explain it, but the fact remains, that burning sensation is definitely pain.

It is hard to explain why people are so partial to chilli if it causes pain. Are we a tribe of masochists? Mexicans, Peruvians, Chinese, Koreans, Japanese, French, Africans..... can they all be masochists? It is these ambiguities and contrasts that make chilli peppers so wonderful. The fact is that there is nothing in the universe as complicated as the brain. When we feel a strong pain, our brain cells protect themselves by producing substances called endorphins. They are a kind of endogenous morphine that act in the same way as opium morphine, numbing the areas of the brain that register pain. Since they are the same as opium morphine, not only do they make pain tolerable but they also produce a feeling of well-being and peace. Pure morphine. Can you believe it? When we see on television or in real life that victims of terrible injuries, horrible burns or cruel mutilations neither scream nor complain while they are being rescued, tolerating what would appear to be extremely painful, it is because their brains are producing endorphins that reduce the significance of the dangerous injuries suffered.

«Linneo called the original small aji and all its descendants *capsicum annumm*, but more than twenty-five different species have been discovered in the Amazon jungle, each one with a Latin word made to measure».

Experts maintain that we tolerate the sharp sting we feel when eating chilli because we know it is not harmful. The brain produces endorphins that calm the intensity of the pain and in addition, produce a pleasing sensation of euphoria which is responsible for the harmonious and enthusiastic socialization that goes on in spicy food restaurants in Arequipa or among the «Mariachis» in a Mexican eating house.

Capsaicin and the way it acts was a great discovery. Neurologists can now understand many pain mechanisms, hence its current medical use for various diseases and painful situations. However, researchers have discovered that capsaicin produces pain only in areas where there are receivers of this molecule. We have receivers all over our mouth and pharynx, as well as our eyes. However, we have none in the stomach or intestines, therefore once we have swallowed the food, we will only feel the burning sensation in our mouth and maybe our throat. The next day, when any remnant might leave our body the way God planned it, we may well feel the burning sensation again! However, it causes no discomfort anywhere else. Such is the case in all mammals. It is worth noting, however, that birds have no such capsaicin receivers, therefore they are incapable of feeling the sting of a hot chilli. Consequently, we can feed a parrot a *rocoto* and watch it eat it with pleasure. That is why the birds spread the Bolivian *aji* as far as Mexico. That is also why a chicken will never flinch

if we squeeze some *rocoto* juice into its eyes. The same cannot be said for cats and dogs, however.

When studying these aspects of chilli peppers, a group of Hungarian scientists injected capsaicin into the stomach of a newborn rat. A few days later, the baby rat had lost all its capacity to feel pain. Curiously enough, pain is our best friend, since it warms us about impending danger. When there is no pain, the danger progresses and the risk is enormous. The baby rat died young. One day it felt hungry and ate its own four legs. It felt no pain.....

Just imagine, had it not been for this tribe of plants – in this case paprika or sweet red pepper which is a *capsicum annuum* without capsaicin – had it not been for this castrated chilli called sweet chilli that does not sting, and had the Hungarians not liked it so much, a man named Szent Györgi would never have discovered vitamin C and he would never have won the Nobel Prize! Forget about oranges and citrus fruit. A sweet pepper contains more vitamin C than four oranges. So does a *rocoto*, even though it brings tears to your eyes. The *aji*, a marvellous product of the Andean biodiversity, is still full of many secrets. ●

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Teodoro Núñez Ureta, Arequipa, al fresco mural, 1950.

HOT SPICY FOOD AND HOT SPICY FOOD RESTAURANTS

It is safe to say that there is an indissoluble bond between Peruvian cuisine and the chilli peppers that originated in this region, based on understanding, fidelity and, above all, fecundity. These ancient ties have been strengthened and enhanced in the successive encounters, dramas and tensions that are typical of any relationship. The great Peruvian dishes of today are direct descendants of these mixtures and are based on an adequate and original handling of the different spices and dressings made with different kinds of chilli peppers. The accuracy and timeliness of their application is the main secret behind the unmistakably Peruvian seasoning.

Whether it is the *panca* or dried yellow pepper or the red *mirasol*, or even a combination including fresh *green aji*, peppers must always be roasted briefly, seeded and, in the case of dried peppers, soaked before making the creamy paste to be used for cooking, either in oil or water, combined with fried garlic and onions. This is the basis of many dishes of irrefutable quality: shrimp chowder, a variety of fish and meat dishes, spicy creamed chicken, steamed or stewed, baked or marinated seafood or vegetables, tamales or rice dishes, among a long list of concoctions in which the native chilli leaves a lasting impression, adding that controllable spicy flavour.

The fresh or *green* peppers (*aji*) and the powerful hot red pepper (*rocoto*) – the main ingredients for the greatest of dishes, i.e. *stuffed rocoto* in all its variations – are also the basis for the variety of famous sauces served over potato dishes and other products of the air, sea and land. Outstanding among these are the tiny aromatic fruits of the so-called *limo* peppers (chopped finely in marinated fish dishes and seafood cocktails), the fiery round pepper known as *ajicillo* and the *charapilla* pepper from the Amazon region which mixed with the vitamin-rich «cocona» fruit, is a faithful companion of all local food.

The relationship between the spicy sting of chilli peppers, the seasoning of local dishes and the enjoyment of diners is such that many popular restaurants in Arequipa, Cuzco, northern Piura and other places are referred to as *picanterias* (hot spicy food restaurants). They tend to cook on log fires and keep alive the essential traditions that sustain Peruvian palates, duly refreshed by various corn beverages that lie fermenting in large pot-bellied vessels. It has been said that these rustic but hospitable places are «nationality caverns». Indeed, they are democratic sanctuaries, because their long trestle tables and benches welcome everyone who arrives in search of a pleasing meal, without distinction. (Alonso Ruiz Rosas)

RECIPES

STUFFED ROCOTO (HOT PEPPERS)*

Cut the tops off the six hot peppers and remove the veins and seeds. Blanche them three times in sugared water and set aside. Make the filling, placing one chopped onions and garlic in a saucepan, cook until transparent and add chopped half a kilo pork and beef, cut in small cubes. Add one spoonful of dried chilli powder, salt, pepper and cumin. Add some crushed animal cracker crumbs to bind. Fill the peppers with this mixture and put the tops back on. Place them in a dish accompanied with sliced boiled potatoes. Cover all this with a mixture of two cups of milk and a beaten egg and then place some slices of Arequipa type cheese on the top. Put in the oven and bake until the flavours have set and the dish is well browned.



OCOPA

- 1 cup of vegetable oil
- 150 grams of «Mirasol» pepper
- 1 red onion
- 10 cloves of garlic
- 4 sprigs of native marigold (*tagetes eliptica*)
- 50 grams of peeled nuts
- 50 grams of crushed animal cracker crumbs
- Salt to taste

Lightly roast the Mirasol peppers, remove the veins, soak in boiled water, drain and then place in a frying pan with hot oil to brown. In the same oil, brown the chopped onions and garlic. Blend the peppers together with the onion, garlic and native marigold in a small amount of boiled water. Add the nuts and cracker crumbs and season to taste (fresh cheese can be added if desired). Add oil to taste. Serve over boiled potatoes and garnish with black olives and hard boiled eggs. This sauce can also be made with cooked shrimp tails. www.elcomercioperu.com.pe/ECCocina/

AJÍ DE GALLINA* (Spicy creamed chicken)

Fry together whole six garlic cloves, two onions cut in quarters and Mirasol peppers sliced in strips, without veins. Remove from the heat before they brown and place in a blender. Once blended, place the mixture in a pan

with oil and add three spoonfuls of liquidized yellow pepper. Then add one cup of white breadcrumbs soaked in milk and mashed. Cook gently, add two cups of stock made with chicken from which all the meat has been removed and shredded. Add the shredded chicken and a small amount of grated Andean cheese. Mix well, season to taste and if you like, add some crushed nuts or peanuts. Serve over sliced boiled potatoes, garnish with a hard boiled egg and black olives and serve with hot boiled rice.

PAPA A LA HUANCAÍNA* (Huancayo-style potatoes)

Cut four fresh yellow peppers into strips, removing the seeds and veins. Fry them in oil together with some sliced onion, without browning them. Blend together with a pinch of garlic. Add a couple of packets of soda crackers and fresh Andean cheese. Continue blending and add a dash of milk. Finally, add oil until the sauce has a

slightly thick consistency. Add salt, white pepper and a few drops of lemon juice. Serve over boiled potatoes and garnish with hard boiled egg, black olives and lettuce leaves.

CEBICHE *

Choose a fresh, lean white fish (flounder, sea bass or snapper), slice it into filets and then chop it into 3 cm. cubes. Cut five lemons per portion in half, remove the pips and squeeze the juice. Salt the fish. Rub the bowl with a slice of hot limo pepper. Add thinly sliced red onions and a couple of ice cubes and shake well. Remove the ice cubes and serve immediately, garnished with tender corn and boiled sweet potato or manioc.

* In *Perú, A Culinary Adventure*, Gastón Acurio. Lima, 2002. 286 pp. Photos: courtesy of *The Art of Peruvian Cooking*, Tony Custer. Lima, 2003. www.artperucuisine.com facuster@corpuster.com.pe

IN SEARCH OF LEGALITY

Carlos Aguirre*

Timely publication of the fourth volume of the History of Peruvian Civil Law.

Among contemporary scholars, Carlos Ramos Núñez** is the most prominent cultivator of the history of Peruvian Civil Law. His monumental History of Peruvian Civil Law is undoubtedly one of the most noteworthy intellectual efforts of the last decades. This encyclopaedic work, conceived, researched and written whilst the author was also teaching in various universities in this country and travelling frequently to conferences in different parts of the world, is considered an unparalleled feat among the intellectuals of his generation. Nevertheless, Carlos Ramos' work is not outstanding only because it is extensive. As already stressed by other experts, his was a solid, systematic effort to put into order and interpret the evolution of republican civil law, which must be studied by anyone interested in the relations between Law, history and society.

As a study discipline, the background of the history of Peruvian law is illustrious, albeit restricted. What appears to be the first history of Peruvian law was written by Roman Alzamora in 1876. It is a pioneer work, even within the scope of Latin America, because not many similar works were written during that period. Efforts at the time were aimed at organizing the legal bodies of the still young republics, mainly taking shape in compilations of legal standards and legal dictionaries such as those prepared by Manuel Atanasio Fuentes, Miguel Antonio de la Lama and Francisco García Calderón during the second half of the XIX century. Later, early in the XX century, these efforts were continued by Germán Leguía y Martínez and Atilio

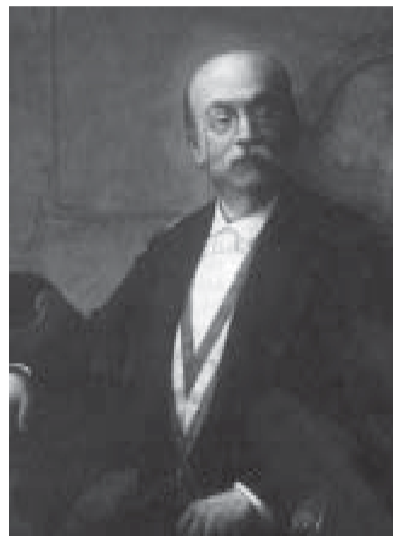


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Luciano Benjamín Cisneros

Sivirichi, among others. The writing of manuals or detailed comments on certain codes or legislative bodies were the prominent concerns of jurists, who were mainly interested in putting together and managing the vast legal archives. Historic research on the evolution of law, however, did not receive the attention it deserved, as occurred in other countries. What could be considered a pioneer in terms of the history of law is the work by Jorge Basadre, although his efforts had no immediate followers. Almost by exception, Julio Altmann Smythe in 1994 synthesized the broad outline of the evolution of Peruvian Criminal Law. Much more recently, during the seventies and eighties, experts like Fernando de Trazegnies and Jose Hurtado Pozo produced valuable interpretations of the history of Republican Civil Law and Criminal Law, respectively.

The lack of a tradition of legal history in our country is indeed



Francisco García Calderón

surprising. Whereas associations that study the history of law have existed in countries like Argentina and Mexico for years (the most prominent of which are dedicated to studying the so-called «Indian Law»), in Peru there have only been some isolated and intermittent efforts. To a large extent, this is due to the lack of interest among professional historians, who were more concerned about political, economic and social history than about matters related to the legal world and its ramifications. Since the eighties, Peruvians and foreigners inspired by the works mentioned above and by the new international historiographies, have combined both disciplines and are offering valuable contributions that bring to light various aspects of the legal history in Peru. For example, the works of Armando Guevara Gil about land and property in Cuzco, of Renzo Honores on lawyers and litigants in Colonial Peru, of Sarah Chambers on law and order in Republican Arequipa,

or of Charles Walker regarding the use of the courts by groups of natives from Cuzco at the end of the Colony.

It is also worth mentioning the efforts made in the Seminar on the History of Law held in the Riva-Agüero Institute, as well as the fleeting experience of the magazine *Chronicles on the History of Law*, the only issue of which appeared in 1993. Even though they were based on dissimilar disciplinary and methodological points of view, all these efforts had one thing in common: the approach to Law as one aspect of the real social circumstances and the setting for conflicts and negotiations between different social agents. People then started thinking about the complexity of Law (rather than simply as part of the superstructure of society or as an instrument of domination in the hands of the powerful), which implied the preparation of multiple, even multi-disciplinary, approaches, thus drawing History closer to Anthropology, Sociology and cultural studies, in order to produce increasingly more sophisticated studies on the relations between Law and society. It is within this renewed interest in the History of Law that we need to place the work of Carlos Ramos.

His was an ambitious but realistic project. The author's intention was to demonstrate the complexities of the legal world – the world of courts, codes and lawyers. He did so cautiously, however, obtaining important information from social history methods and sources. To this end, Carlos Ramos spent the last few years recovering long forgotten leaflets written by attorneys and litigants, strange theses that sometimes do not even appear in bibliographic catalogues, as well as some valuable legal newspapers that historians have little use for. With the information thus gathered, coupled with his amazing capacity for hard work and systematisation, he acquired an encyclopaedic knowledge of Republican Civil Law. ●

RECOVERING MEMORIES



Recent national publications have uncovered delicate stories about the violence and corruption that have caused such despair among the Peruvian society in recent times. As far as violence is concerned, it is worth mentioning the conclusions and recommendations of the *Final Report of the Commission of Truth* (www.cverdad.org.pe/ifinal); the photographic book entitled *Yuyanapaq/Something to Remember (Yuyanapaq/ Para recordar)* published jointly by the Commission of Truth and the Publishing Fund of the Pontificate Catholic University of Peru; and the photographic dossier «The truth about the horror» (*La verdad sobre el espanto*) published by *Caretas* magazine (www.caretas.com.pe). Furthermore, new titles have been added to the bibliography on the serious cases of corruption now being aired in Peruvian courts. The most outstanding of these include *The Imperfect Spy*, a report by journalists Sally Bowen and Jane Holligan (Peisa Publishers, Lima, 2003. 540 pages. peisa@terra.com.pe); *Psychoanalysis of Corruption (Psicoanálisis de la corrupción)* an essay by Saúl Peña (Peisa Publishers, Lima, 2003. 264 pages.) and *Long Glances (Grandes miradas)*, a novel by Alonso Cueto (Peisa Publishers, Lima, 2003. 328 pages).

* Oregon University

** Carlos Ramos Núñez. *Historia del Derecho Civil Peruano, siglos XIX y XX*. (History of Peruvian Civil Law, XIX and XX Centuries) volume 4. Prologue by Carlos Aguirre, Pontificate Catholic University of Peru, 2003. feditor@pucp.edu.pe

SOUNDS OF PERU

JUAN DIEGO FLÓREZ – A FURTIVE TEAR (Universal, U.S.A., 2003)

There is no doubt that Juan Diego Florez was the Peruvian musical celebrity of 2003. Not only did he receive fervent praise from Luciano Pavarotti himself («Florez is the new leading singer of contemporary music», said the Italian tenor in October last year) – his hearty voice having been heard in the most prestigious stages of Europe and the United States – but he also published the compact disk «A Furtive Tear», a best-seller last year among productions of «cultured» music. Beyond the enthusiasm of the professorship (always on the lookout for a new leading singer worthy of a string of epithets), and the public at large (just a quick journey through cyberspace will reveal the popularity of this tenor), the truth is that, with no exaggeration, Florez is the best contemporary interpreter of Rossini's arias. Not many singers can interpret as triumphantly as he can, such complex pieces as «Cessa di piu resistere» from *Il Barbieri di Siviglia* and «Oh fiamma soave» from *La Donna del Lago*. It will come as no surprise if Florez soon gains access to the high position now occupied by



tenors as relevant as Alfredo Kraus and Plácido Domingo within the contemporary popular culture. He deserves it. Furthermore, as though to confirm the strong connection between his powerful voice and the land he was born in, Florez has recorded his own version of the Peruvian National Anthem, which the Ministry of Defence plans to distribute within the next few months.

PERÚ NEGRO – JOLGORIO (Times Square, U.S.A., 2003)

A wonderful analogy of Peru Negro, which is seeking to introduce the unequalled Afro-Peruvian musical group into the revenue-yielding market of the so-called *world music*. With more than three decades of experience on stage, this group (founded in 1969 by the late Ronaldo Campos) and comprised of musicians, interpreters and dancers, displays a meticulous management of the aesthetic codes of the black population in Peru, interpreting key pieces of the Afro-Peruvian repertoire including «Alcatraz», «Taita Guaranguito» and «Villancico Negro». They sound better than ever here. Their relatively new compositions, such as «Afro», «Picarón» or the incredible «Como cantan, como bailan los negros», could already form part of the music catalogue of African descendants living in Peru. *Landós, festejos, zamacuecas, tonderos, carnavales*, etc: the intoxicating rhythm of the Peruvian «cajon» (hand drum) marks the pace for this authentically boisterous frolic for the senses. An absolute must.

WILLIAM LUNA – TU AMOR AJENO (Orccus, Lima 2003)

They call him the «Gianmarco» of the Andes, referring to the successful Peruvian singer who, under the tutelage and protection of his patron Emilio Estefan, has become firmly established in the international market for the so-called «Latin Pop» music. The truth is that Luna's fourth production combines his folkloric roots with his evident desire to deliver a more «cosmopolitan» performance.

It may be the contribution of musical director Pepe Ortega, or the desire to gain access to a much wider market, but Luna sounds like an average Latin American ballad singer whose compositions, just like those of Gloria Estefan herself, are accompanied by panpipes, reed flutes, native Peruvian Indian guitars and other South American Andean instruments.

One trait that makes Luna different from other musicians who try to blend folklore with pop and other more «radial» genres, is that he has composed the majority of the songs on the disk himself. Another characteristic is the professionalism of this recording. (Raúl Cachay). ●

AGENDA

XI INTERNATIONAL SCIENTIFIC SUMMER ENCOUNTER

Two hundred and twenty exhibitors and more than four thousand participants attended the XI International Scientific Summer Encounter (ECT2004) chaired by the National Council of Science and Technology, held in Lima on January 2nd to 5th. The Encounter was organized by about one hundred Peruvian academic and research institutions and was named after biochemist Ernesto Melgar Salmón, former professor of the University of San Marcos who died five years ago and was the first person to introduce bio-molecular studies into this country.

This Encounter has been held since 1993 and its objectives are to exhibit the progress made by researchers for practical application purposes; increase co-operation; promote the contribution of Peruvian scientists resident abroad and heighten public awareness. This was the initiative of Peruvian nuclear physicist Modesto Montoya and his wife, the French mathematician Veronique Collin. Present at the XIth version, in addition to active researchers in this country, were a number of Peruvian and foreign scientists resident in Germany, Argentina, Australia, Brazil, Chile, Costa Rica, Spain, the United States,

Japan, Mexico, Puerto Rico, Russia and Venezuela.

Among these, it is worth mentioning Carlos Bustamante, a biologist trained in the Cayetano Heredia and San Marcos universities who obtained his doctorate in Biophysics in the University of Berkeley – California, where he is the main professor of Biochemistry, Molecular Biology and Physics. Bustamante has been widely acknowledged and is a member of the National Academy of Science in the United States. His main contributions concern methods for handling a single molecule and essential technologies for the development of molecular motors. Another prestigious speaker was Edward Málaga Trillo, acknowledged for revealing the presence of prions in fish – which cause the mad cow disease. This Peruvian biologist tried to demonstrate that the protein «prion» does not produce the disease in fish and that based on this element, a vaccine can be found for Spongyform Bovine Encephalopathy. The ECT2004V event was also attended by Augusto Becerra, a Peruvian scientist who works in Australia researching the genetic improvement process for the production of highly competitive kinds of cotton; Marcos Villa, well known for his work on the production

of proteins with a therapeutic value at the University of Pennsylvania; and Bernard Bigot, High Commissioner of France's Atomic Energy Commission. See www.eciperu.org

PHYLOSOPHY CONGRESS

Lima was also the site of the XV Inter-American Congress / II Spanish-American Congress on Philosophy held in the campus of the Pontifical Catholic University of Peru between January 12th and 16th. The main theme of the event was *tolerance*, a topic on which nearly four hundred philosophers from America, Spain and Portugal as well as Peruvian colleagues from different universities in the country expressed their different points of view. Among the participants were Richard Bernstein, David Rasmussen and Martha Nussbaum from the U.S.A., Victoria Camps, Adela Cortina, José María Gonzales, Manuel Reyes Mate and Javier Muguerza from Spain; Latin American philosophers Carlos Gutiérrez, Eduardo Rabossi and Luis Villoro and Italian philosopher Gianni Vattimo. A genuine «feast of thought». See: www.pucp.edu.pe/eventos/congresos/filosofia ●

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CHACHAPOYAS

THE LOST KINGDOM

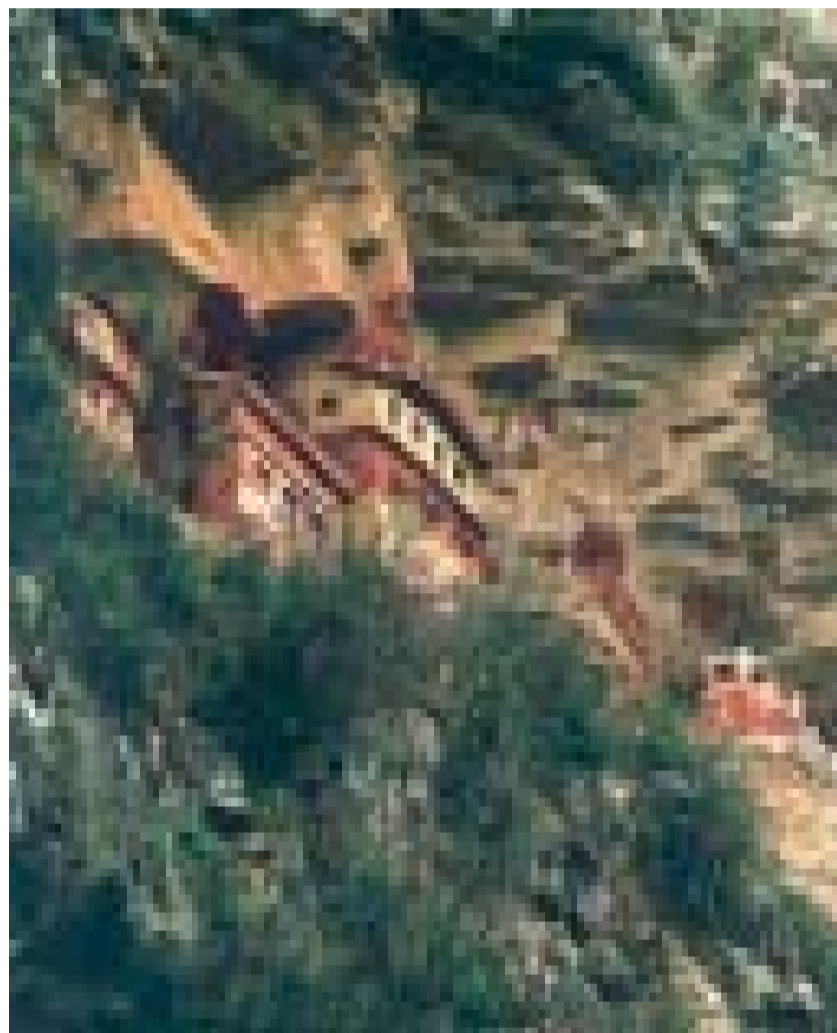
Adriana Von Hagen

An impeccable volume based on the search for the mysterious kingdom that flourished between the Andes and the Amazon region.

The ancient Chachapoyas once dominated a vast territory in a remote area of northeastern Peru, the characteristic evidence of their presence being the tombs found in steep rocks or banks and the circular structures of their villages. Feared warriors and renowned witchdoctors, the Chchapoya ethnic group flourished from about 800 A.D. until the Incas violently conquered them shortly after 1470. The arrival of the Spaniards during the 1530 decade brought even more misfortune to the already besieged Chachapoyas, since these native people were subjected to a systematic misappropriation of their land, forced labour and tax burdens. In recent times, as a result of looting and vandalism, archeologists have found themselves involved in a desperate race to rescue the vestiges of this great, albeit virtually unknown civilization.

In spite of nearly 100 years of explorations and more recent research on archeological sites and files, our knowledge of prehistoric Chachapoya is still rather fragmented. The little we know is based on a variety of sources, including archaeological excavations and explorations, stories told by XIX century travelers, narrations of the first Spaniards to arrive in the region, visits made by Spanish authorities to conduct surveys, legal disputes between local chiefs deprived of their rights and slight references in the chronicles of Garcilaso de la Vega, Pedro Cieza de Leon and Antonio de la Calancha, among others.

Curiously enough, none of these men had ever visited Chachapoyas. Gracilazo based his narration on a missing chronicle by Blas Valera, Cieza obtained his description from an unknown informant and Calancha based his writings on the narrations of an anonymous Augustine friar whom the first Spanish inhabitants had called to Chachapoyas to win over souls. After the Spaniards' initial interest in settling in the region in the XVI century, Chachapoyas came to a standstill owing to its isolation from the political-administrative center of the Spanish colony. Consequently, the people started heading east, establishing business contacts with Moyobamba and the Huallaga. The lack of native manpower



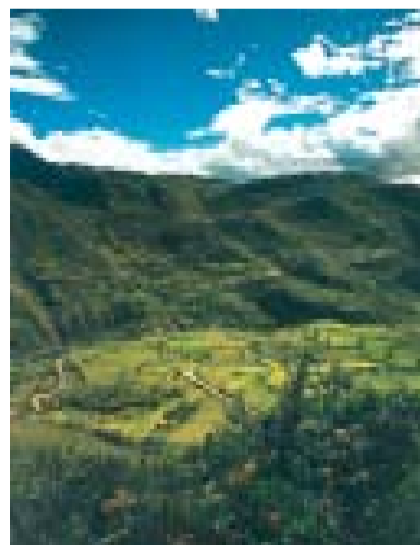
became particularly critical in Chachapoyas due to the epidemics that spread through the population in this region and the migration of the local population to the «free territories» in the east, far beyond the control of the

Spanish colonial administration and tax burdens. Nevertheless, the discovery of the ancient citadel of Kuelap in 1843 placed Chachapoyas on the map once again, at least in scientific terms.

When Juan Crisóstomo Nieto, judge

«The region described in this book is still sparsely populated. When the visitors left the valleys and its prosperous towns behind, they entered a practically uninhabited world of great natural beauty. The splendid ruins of the Chachapoya culture are its reward. This book will inspire the more daring travelers to make these discoveries and when they decide to do so, they will become invaluable sources of reference.»

John Hemming



of Chachapoyas, discovered Kuelap by chance in 1843, the site had been abandoned and covered by the forest for nearly 300 years. The report on its discovery remained unpublished until 1892. Once it was published, though, it attracted a number of brave and prominent explorers like Adolf Bandelier, Erns Middendorf, Charles Wiener and Antonio Raimondi. Travelling with difficulty through the northern Andes on the back of a mule and crossing the Marazon river on balsa boats, it took them over a week to reach Chachapoyas from Cajamarca.

Archaeologists Henry and Paule Reichlen carried out the first scientific excavations in Chachapoyas nearly 50 years later. The Reichlens also travelled by mule from Cajamarca, crossing the river Marañon on the Chacanto hanging bridge built in 1905. The discovery of Gran Pajaten during the decade of the 1960s gave rise to a surge of explorations and archaeological research, followed by excavations in Kuelap. In 1983, the Peruvian government created the Abiseo River National Park in order to protect the pristine forests, endangered wildlife species and a number of archaeological sites, including Gran Pajaten, which had become the focus of multi-disciplinary studies between 1985 and 1990.

The century ended with the discovery – unfortunately by looters – of a Chachapoya-Inca burial site situated in the Los Condores Lagoon. Even though the looters had ransacked the extraordinarily well preserved mummies and funeral offerings, the recovery of the remains by archaeologists gave researchers a unique opportunity to learn about the funeral practices of the Chachapoya and Inca civilizations and the Inca government in the region, as well as a tempting insight into the virtually unknown style of Chachapoya art. ●

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