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Odontoglossum lindleyanum Rchb. fil. & Warsc. & Tigresas (1542-2013)

Christian Bendayán.

THE VARAYOC'S SCEPTRE / THE POETIC UNIVERSE OF JOSÉ MARÍA EGUREN
AMAZON FLORA BY BENDAYÁN / FEMALE PERUVIAN PHOTOGRAPHERS / BALDOMERO
PESTANA & PORTRAIT PHOTOS / THE CAJAMARCA CUISINE / MUSEUM REFURBISHED

THE VARAYOC'S SCEPTRE

Luis César Ramírez León*

Origin, shape, and iconography of the traditional symbol of power of peasant mayors and other chiefs of Peru.

The chief's scepters of ancient Peru can be found both in the world of representations or iconography and in the existing artifacts recovered by Archeology and collectors. In both, they are considered works of art and artistic artifacts made with sophisticated artistic techniques and for bearing social, historical and aesthetic messages that account for the culture of certain era. Dating as far back as the earliest ancient civilizations of Peru, the scepter or wand was linked to religious and political power, based on the hierarchy of gods and men.

The most notorious and abundant references to such wands are in the field of the iconography of the various ancient civilizations of Peru. Hence, the Chavin civilization offers the figure of the god in the scepter known as the Raimondi Stele, whose wands include sculptures of snakes and feline features. This divinity, with slight changes and carrying staves, is also present in the Nazca and Paracas iconographies, like "flying gods." Similarly, these symbols can be found in the deity of the Gate of the Sun of the Tiahuanaco with wands consisting of a snake with two crowned falconidae heads. Also, with almost the same features, it is present in the Wari art. For the Mochicas, it is likely that such supreme deity was Aiapaec. The icon is also present in the Chimu civilization, with notable variations of the deity in question and under different names: supreme deity, the sun god, god of fertility, agricultural god or god of corn. With the Chimu, the deity on the staff became more humane; animal features begin to disappear and occasionally the figure may hold a knife or Tumi in one hand and a walking stick in the other. Finally, the relationship with the supreme deity of the Incas is more abstract and no image has been found carrying staves or with anthropomorphic features. For the Incas, there was possibly a certain oneness among Wiracocha, the sun, and Pachacamac. Over time, the supreme deity changed but maintained its hierarchy. Its wands are associated with rays of light, sun, beam of light, i.e. they express the attributes of its power to create and



José Sabogal. *Varayoc de Chinchero* (Chinchero Varayoc-leader). 1925. Oil on canvass. 169 x 109 cm.

transform; its nourishing power depicted in a beam shaped by the expressive merger between snake and falconidae bird. The snake symbolizes the ability of such divinity as life-giving, water bearer, and electricity carrier, and therefore also as the symbol of light. Since such wands were intended for the gods and not for human rulers, there is no concrete evidence of such wands.

Formally, the wands, as concrete evidence, are wooden and elongated, like canes. Depending on the social, religious, and political status of the deity, the

depictions show refined quality of the illustrations and decorations with embedded precious metal, painting, feathers, and other accessories, bearing on the top, the hallmark of the supreme deity called Wiracocha, Pachacamac or sun. The metal rings are associated with germinal body knots, or emanations of light or water symbolized by gold and silver, respectively, or to the helical movement of the snake or lightning.

There is still evidence of the wands used by priests and rulers, and given the quality of their makings, they indicate a hierarchy.

These wands were mostly found in the coastal civilizations during the archaeological excavations of funeral burials. The wands bear the features and attributes of the gods of the civilizations to which they belong. The oldest are the Paracas wands, some are lined with feathers, others are helical, others polychrome with gold or silver rings and some with end caps of seabirds. Like the feathered Paracas wands, though simpler and less accurate in their functions, are the wands found in the funerary sites of Ancon belonging to the Middle Horizon age. There are also unique artifacts like the scepters of the Lord of Sipan, Moche civilization, with its golden rivets with scenes of warriors; but wands with the supreme deity, Aiapaec, on the end caps are also frequent[...]. Finally, we must add the bronze yauri, a scepter of the Inca nobility, better known as *tupayauri* or royal scepter of the Incas. It was made of gold, although no artifact with these characteristics remains. It is combined with the feathered scepter, also dating to the Inca civilization, known as *sunturpaucar*.

Regarding the Inca's *sunturpaucar*, there are no known relics, only different illustrations in iconography. It was a long wooden scepter, covered with tiny colored feathers and three larger ones that stood out from the end cap. These three feathers would represent Wiracocha and was also placed on the keystone of the crowns, *morrión* or *troje*, worn by the Incas on the head. Sometimes, this wand had the *tupayauri* at the top, as a halberd or ax, with which the Incas, as recipients of all ancient civilizations, became therefore heirs of the power of the gods, but in a more subtle and dignified manner [...].

Considering the form and the idea of zigzagging or undulating movement of the wands or snakelike shape, it is interpreted to represent the ray, which is the actual supreme god or its essential attribute, to which we must add its relationship to the feline, protector of agriculture, and they are both an expression of power and fertilization ability. As an expression of fertilization, the wand also symbolizes the sacred tree or life as embodied in relevant plants, especially corn.

Under such agricultural condition, the wand is also a symbol of the *paccha*, vessel used to carry the fertile liquid of Mother Earth.

The scepter not only expresses the political power of a ruler or the religious prerogative of a priest, but also symbolizes the procreative capacity of these characters. Thanks to the watercolor paintings which the bishop Baltasar Martínez Compañón had painted, we know that the dead characters of the *Chimu* elite were buried with their wands associated with symbolic elements of the gods such as the Sun and masculinity such as the snail, *Strombus*, as a supplement of the *Spondylus* shell which represented femininity and the Moon.

At the beginning of the Viceroyalty of Peru, the councils of Indians were established in the territorial units where much of the Inca organization of *aillus* remained; the wand model given by the Spaniards to the indigenous mayors was a simple stick devoid of decoration, but symbolized the political power of the Crown. The Spanish conquerors imposed their models of wands and only allowed the existence of the wands linked to the Inca nobility, but only as part of the pictorial representations or commemoration in civic and religious public ceremonies. These wands are depicted in the drawings of the chronicles of Murúa and Guamán Poma de Ayala, but suffer minor changes since then [...].

Under the influence of the Spanish official power and the role of the Inca nobility with the 18th century cultural national resistance movement, a new wand appeared with the formal elements of the Spanish staff and including materials and contents of the ancient indigenous wand in which *chonta* wood prevailed as the most symbolic and most prevalent element. While the cross or crucifix, a symbol of power and Christianity, is added to the wands, symbols of agricultural fertilization of native supreme deity are also added through snails, silver rings, human couple, and other elements. This sexual symbolism is not only associated with the gods, but also with the *curaca* or indigenous mayor who holds such wands.

This colonial scepter-wand model became, in part, the prototype of the popular and traditional wand; therefore, earning the status of master work of art both for its technical, formal, and symbolic perfection and for its originality or uniqueness. In a way, it is another essential link connecting the wand of the Spanish authorities, the Inca nobility, and *curacal* leaders with the wand of the current peasant mayor in the southern highlands of Peru. In addition, this wand captures a wealth of cultural traditions which, by syncretism, are revealed in the techniques used to provide artistry to the staff, especially



Martin Chamblé. *Indio varayoc (alcalde) y familia* (Family portrait of Indian Chief-mayor). Ink, Canchis, Cuzco, circa 1934.

with silver work and political and religious symbolism of power with prevailing cultural elements that can be traced back to ancestral Inca or native origin [...].

Formally, in many cases, they continue to use *chonta* wood for wands used by the most senior authorities or otherwise, they use a dark wood, with silver, copper or brass handle and body, needle-shaped iron at the lower tip, and decorative fixtures of bells, colored stones, and ribbons. For the mayors of lower rank, there are more simply decorated wands and, in some cases, outside the Cuzco area, they are simply carved and colored, without metallic veneer applications.

In the first half of the 19th century, the popular and traditional wand of the *varayoc*

consolidated. This is confirmed by the wands from the Arequipa collection, which have the same formal structure, but are different in size and decorative richness depending on the social hierarchy. Depending on the *varayocs'* economic capacity, some of these wands have an ornamental sophistication that differentiates them from the peasant strata, like the unique wand held by the Art Museum. Moreover, most of these artifacts inherit the significance of the colonial native wands and, to a lesser extent, their rich ornamentation, i.e. rural peasant wands denote greater economic poverty, but not detract from their quality as works of art, as material and technical absences do not detract from the artistic, histori-

cal, aesthetic, and cultural value entailing authentic expression of a particular social and cultural strata. In these cases, there is only a social differentiation between stately wands and peasant or rural wands [...].

The current traditional peasant staff remains the symbolic instrument of fertilization of Mother Earth or *Pachamama* and one of its formal variants is a small crisscrossed chain in the body which symbolizes a *paccha*, and by extension human fertilization [...].

Excerpt from the book *La vara de mando popular y tradicional en el Perú*. (Popular and Traditional Sceptres in Peru) Lima: Fondo editorial de la Universidad Nacional Mayor de San Marcos, 2014.

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THE POETIC UNIVERSE OF JOSÉ MARÍA EGUREN

Ricardo Silva-Santisteban *

A new edition of the *Complete Works* of the founder of contemporary Peruvian poetry is published.

While the poetry of José María Eguren (1874-1942) can easily subdue us for its music and its plasticity, it is also true that this "clear and simple" poetry, mainly due to those attributes, may involve obstacles difficult to overcome given the extreme subtlety of its execution, its symbolic background parallel to its mere outward appearance, its rich and unusual vocabulary, its tight semantic condensation, and its often tortured syntax. Like Góngora, Mallarmé or Vallejo, Eguren is a poet encouraging comments and elucidation and, thus, sometimes only thanks to such interactions is it possible to imbue the latent meaning in his poems. The combination, in a poem, of the pitfalls mentioned frequently puzzle or discourage little persistent readers who can enjoy his poetry, but who are not prepared but for the facet, seemingly "clear and simple" of its external making, rich in nuances, rich in melody, rich in his strokes, rich in the sense that Eguren always knows how to reach out to us only if we can pierce and grasp the poem as an entity intended for literary joy and bearer of a coherent and sufficient aesthetic self [...].

LIFE COURSE

José María Eguren was born in Lima on July 7, 1874. He was the son of José María Eguren & Cáceda and Eulalia Rodríguez Herceles. On the same day of his birth, he was baptized in the parish of Saint Sebastian. As a result of the occupation of Lima by the Chilean army in 1880, he was taken to live in the *Chuquitanta* estate owned by his brother Isaac Manuel Felipe Santiago Eguren. His sojourn at this property, and the *Pro* estate, extended, for Eguren, beyond the end of the war with Chile because, due to his poor health, he was better off in these places with better climate. This resulted in two facts: the estrangement from his siblings and the strong and decisive influence of nature in those formative years when the mind retains everything with greater intensity and this was, surely, heightened by his share of loneliness. Eguren wrote in a paper about of his life, "he studied in private aesthetics and literature from an early age." He began his formal education a bit late in 1884, when he attended his elementary years at the *Colegio de la Inmaculada* run by Jesuit priests. He then went on to study high school in the *Instituto Científico* led by Dr. José Granda. Finally, he dropped out of formal education. However, he admitted to being 'homeschooled' and certainly, he took better advantage of such more intense and beneficial education.

His brother Jorge induced and directed José María's initial literary studies. Besides having instilled in José María a taste for reading, Jorge translated by sight the works written in the languages he knew, especially French and Italian.



José María Eguren.

I think the importance of these formative years for the poet will never be weighed with largesse; he grew up surrounded by a landscape available to the eyes of a wonderful, imaginative, and sensitive child. The topics he wrote about in early 1930, and for over two years, were often an enthralled memory of those childhood years [...].

In the formation of the poet's sensitivity, in addition to literature and painting, which he would practice with unique success, music played a key chord. Music, due to its abstract sense, takes those who like it to a world of dreams. Not only in his *Motivos* (Motives), but also in his poems does Eguren mention his favorite composers. The musical allusions in his work are countless. He confessed to César Francisco Macera: "I really like music, but I am afraid of it because it is so engulfing and baffling that I do not feel like leaving, and when someone plays I do not leave him. My mother played the piano very well." The poet has left us his testimony about music in two beautiful *Motivos* "*Sintonismo*" (syntony) and "*Eufonia y canción*" (*Euphony and song*) [...].

Similarly, in an interview published in the magazine *Variedades* in 1922, Eguren categorically answered the question of what he would have liked to be if he had not been a poet: "a musician, a composer. Music is the art I prefer."

Since he was a child, he was interested in drawing and painting, Eguren first became publicly known as a painter in 1892, when he exhibited a painting titled *Esmeralda* at the National Exhibition in Lima.

In 1897, after the death of his parents and his family became estranged, Eguren moved to Barranco, along with two of her sisters, Susan and Angelica, who remained single all their lives and whom he never parted. Shortly thereafter, Eguren began his career as a poet with the publication in 1899 of two poems in the *Lima Ilustrada* magazine, corresponding to the March and May issues, and soon wrote "*Juan Volatin*". The aesthetic and stylistic difference between the first two and the second is remarkable. Despite their great formal perfection, Eguren's two earliest known poems still do not hold his own style,

although they do have the virtue of his poetic craft.

In a beautiful paper, Eguren describes how he became engaged in poetry:

I remember my childhood toys. I would compose Egyptian courts and would have rhymed verses accompanying my colorful pharaohs; I was overwhelmed by such faraway lands and I longed to make poems, in some art, the longing of the first music pieces and the first landscape that touched me with my dream and joy. I remember my walks with Chocano around the ruined city, the *virgins of the sea walk and the rocks* enticed us into an ideal [world]; he would tell us festive verses in the pinkish afternoons. One night, I read him a ballad and Chocano showed me the poetic star. I was always encouraged by family or friends. I published some verses in *Lima Ilustrado and Principios* (Principles); at the time, I wrote "*Juan Volatin*" my first symbolic poem and other modernist poems. I admired the masters of France, but felt it rained at the bottom of my soul; but I kept my mysterious and distant path. A party of young spirits formed a Cenacle and Enrique Bustamante & Ballivián and Julio A. Hernandez launched *Contemporáneos* (Contemporaries), a magazine that would remain in the history of Peruvian letters for its innovative breath and noble enthusiasm. In it, I published several poems and later, encouraged by such great friends and by professor González Prada, I edited *Simbólicas* (Symbolic). This was my initiation. I did not say my last words about love because the last one is 'the end', i.e. death. I will sing it one day if I die like a swan.

But not everything seems to have been so stimulating and happy for the poet; in an interview by the poet Cesar Vallejo in 1918, he complained with some bitterness:

—Oh, how much must we struggle; how much fight I have had to face! When I first began, friends with some authority in these matters always discouraged me.

And I, as you may understand, finally began to believe that I was wrong. Only some time later did González Prada compliment my verse [...].

The publication of *Simbólicas* in 1911 is not only Eguren's first book but also marks the birth of contemporary Peruvian poetry. It was welcomed and commented by his friends like Alfredo Muñoz and Enrique Bustamante & Ballivián in *Balnearios* (Beach Resorts) and Pedro S. Zulen in *Ilustración Peruana* (Peruvian Illustration), but suffered the malicious attack of Clemente Palma, a writer, like many others of his generation and those to come later, oblivious to understanding the new poetry proposed by Eguren's short book. We must insist, it was too subtle for the common ear and too delicate for the rough. Nevertheless, despite such silence, with the publication

of *Simbólicas*, Eguren once again prevailed not only as a poet but also as a true and incomparable master.

Hence, five years after the second issue of the journal *Colónida*, corresponding to February 1, 1916, Eguren appears on the cover in a drawing by Abraham Valdelomar, director of the publication. The issue included an excellent essay about the poet Enrique A. Carrillo, "Essay on José María Eguren," including an enthusiastic, laudatory, and enshrining foreword by Valdelomar [...].

La canción de las figuras (The song of the figures), Eguren's second book, appeared two months after Carrillo's essay and the comments were more parsimonious than those to his first book. Only an unsigned brief note was published in the fourth issue of *Colónida* and a couple of Latin American journals. However, this book cemented Eguren's fame as two foreign renowned critics would talk about Eguren in a short period of time.

The US citizen Isaac Goldberg dedicated to the poet an entire chapter in his book *Studies in Spanish-American Literature* (New York, 1920) and the English John Brande Trend wrote an unsigned article in the famed *The Times Literary Supplement* issue of August 5, 1921; this was really the poet's consecration [...].

Time had come for Eguren to earn recognition as a poet for his poetry from unofficial writers, though representative of our literary tradition, and as a plastic artist. The painter Teófilo Castillo (1857-1922), who according to Luis Alberto Sánchez "was an authority in our plastic arts, like Clemente Palma was in the field of literature," dedicated one of his weekly articles in the *Variedades* magazine to Eguren, under the heading *Semblanzas de artistas* (Profile of Artists) [...].

By 1920, Eguren had already written the core of the poems for his third book, *Sombra* (Shadow), begun in 1917, and reached out to Peter S. Zulen, who was studying at Harvard University in Cambridge, Massachusetts, to see if it were possible to print the book with Brentano's publishing house in New York, which had just published Goldberg's book mentioned above. The project failed. Yet, upon his return from Cambridge, Zulen published in the *Boletín Bibliográfico de la Biblioteca de la Universidad de San Marcos* (Bibliographical Bulletin of the Library of the University of San Marcos), for December 1924, a selection of poems by Eguren which included both his two published books and his unpublished book, *Sombra* (Shadow) and the reprinting of the poet's longest poem: *Visiones de enero* (Visions of January). The selection had an elegant and extensive colophon by Enrique Bustamante & Ballivian [...].

Eguren was still living in Barranco, in the third house he had moved into in that city, opposite the plaza of San Francisco. In 1930, Estuardo Núñez, who would later become a scholar of Peruvian literature and professor at the University of San Marcos, presented in this university his dissertation paper *La poesía de Eguren* (Eguren's poetry), which would be published two years later. But Eguren's literary reputation did not evolve at the same rate as his economic situation; consequently, the poet was compelled to accept in 1931 a bureaucratic post as head of the Library and School Museums of the Ministry of Education, thanks to the friendly demarches of José Gálvez, who was the Minister of Education at the time.



Barranco, 1910.

José Carlos Mariátegui had prophesied sharply on Eguren in the tribute to the *Amauta* in 1929: "He has perhaps given us all of his verses; but we are still in for a big surprise with his prose which will always be poetry. Poetry and Truth, as Goethe would say". And indeed, Eguren began with an article published in January 1930 in *Amauta*, publishing articles in prose; work which also continued in magazines such as *Social* and *La Revista Semanal* (The Weekly Magazine) and, sporadically, in newspapers like *El Comercio*, *La Noche*, and *La Prensa*, surely driven by economic reasons. The poet tried to gather a selection of these articles in a compilation entitled *Motivos*, but he never published in life his last great book.

Ciro Alegria and César Francisco Macera have told how Eguren made his way on foot between Lima and Barranco, despite his age, because of his poverty. For this reason, Eguren left the house in Barranco, where he used to meet Sunday afternoons with many poets and young writers who came to visit. He moved to Lima, to a

house on *La Colmena Avenue*, located five blocks from the San Martín Square, where he lived until his death [...].

During his last years, Eguren was literally worshiped by a small family group of siblings and nephews and nieces. César Francisco Macera has given us a vivid portrait of Eguren in the Lima of those years:

Sometimes you see him walk quickly through the streets of the downtown, dressed in black beaver-like top hat. As if charmed by odd magnetism, he would stride away from parties along the sidewalks and corners. Small and thoughtful, this man who has the merit of having sung very finely invaluable poems that have already been handed down to three generations for their good quality, indigenous fabric that does not lose color, is today a delightful old man.

The painter Isabel de Jaramillo (Isajara), a close friend of Eguren in his later years, wrote in one of her diary entries on August 7, 1940:

I went to see José María. He is sick. His little room on La Colmena Ave. is very clean and tidy. There is a scent of flowers without there being any. He does not like cut flowers. He admires them in the gardens. He's right. They give off perfume both at a party and at a funeral [...]. He was in bed; pale, very thin, his hair was white silk, deflowered ...

In June 1941, the official recognition arrived. José de la Riva-Agüero informed him of his election as a full member of the Peruvian Academy of Language, sister to the Spanish Academy. The official recognition of those who had ignored him for decades was too late. Eguren had one more year of life and had been in poor health and physically impaired in his last ten years. He died in the early hours of April 19, 1942, in a wet autumn day, at 68 years old.

The *Obras completas* (Complete Works) José María Eguren are divided into two volumes: *Poetas completas* (Complete Poetry) and *Prosa* (Prose). Abraham Valdelomar Library / Peruvian Academy of Language.

* Senior Professor, Pontifical Catholic University of Peru and president of the Peruvian Academy of Language.

LA NIÑA DE LA LÁMPARA AZUL

En el pasadizo nebuloso
cual mágico sueño de Estambul,
su perfil presenta destello
la niña de la lámpara azul.

Ágil y risueña se insinúa,
y su llama seductora brilla,
tiembla en su cabello la garúa
de la playa de la maravilla.

Con voz infantil y melodiosa
con fresco aroma de abedul,
habla de una vida milagrosa
la niña de la lámpara azul.

Con cálidos ojos de dulzura
y besos de amor matutino,
me ofrece la bella criatura
un mágico y celeste camino.

De encantación en un derroche,
hiende leda, vaporoso tul;
y me guía a través de la noche
la niña de la lámpara azul.

THE GIRL WITH THE BLUE LAMP

In a nebulous passageway
like a magical dream of Istanbul,
her shadow sparkled
the girl with the blue lamp.

Nimble and giggly she offers herself,
and her seductive flame gleams,
in her hair shivers the mist
from the wonderful beach.

With childlike melodious voice
with fresh scent of birch,
she speaks of a miraculous life
the girl with the blue lamp.

With warm eyes of sweetness
and morning loving kisses,
the beautiful creature shows me
a magical and celestial path.

Full of enchantment,
Sundered, floaty tulle;
and leads me through the night
the girl with the blue lamp.

José María Eguren. *The Song of the Figures*. Lima: Typography and Bookbinding by the Penitentiary, 1916.

BALDOMERO PESTANA POSSIBLE READINGS BETWEEN GLIMPSSES

*Fietta Jarque**

Photographic portraits of 60 Peruvian writers and artists by a privileged witness.

Photo albums, unlike books, can be "read" many times. This is perhaps why instead of being set to rest—perhaps forever intact—lined up on the shelves of the personal library, photo albums are nicely placed on coffee tables so as to keep them handy and to unveil in its snapshots new hidden hints every time one flips through them.

One of the virtues of the portraits Baldomero Pestana made of Peruvian writers, artists, and intellectuals from 1957 to 1967 in Lima, and later in Paris, is to allow us—almost to entice us—to a series of readings of his images, interpretations. Let us begin by delineating the territory about which we are speaking when mentioning the names included in *Retratos peruanos*¹ (Portraits of Peruvians): Martín Adán, José María Argüedas, Ciro Alegría, Enrique López Albújar, Julio Ramón Ribeyro, Sebastián Salazar Bondy, Jorge Eduardo Eielson, Mario Vargas Llosa, Alfredo Bryce Echenique, Blanca Varela and José Durand Flores, among writers. A constellation of the best of 20th century Peruvian literature. These characters are portrayed in restful poses, most of them taken in corners in their own homes; the photographer has captured that brief moment when a trusting soul springs through facial expressions and body language speaks through your hands, the form in which the person tilts his head, how he sits.

Juan Mejía Baca, Martín Adán, and the historian Raúl Porras Barrenechea. Lima, 1960.



Cristina Gálvez, sculptress. Lima, 1963.



They are individuals and each one, if we know them through their works, will tell us more about them through their appearance. We shall link the author and life, his writings, and the assimilation we make of them through reading. But there is something else, and no less relevant, when we see them together, we realize that they were a circle of friends or acquaintances. This was the Lima that was moving beyond the revolutionary aesthetic movement of Indigenismo² to go even further, to reach out to international post-war modernity, carrying our own signs of identity.

In the preface the Peruvian Nobel prize winner wrote for this book, Vargas Llosa recalls that epoch: "In the Lima of that time, to be an artist or a writer meant being an outcast, a pariah, a benign mad, someone quaint or perhaps eccentric, but, in any case, condemned to mistrust and defeat." Perhaps this

comment may seem puzzling now that we see this bunch of characters as winners, as our cultural heroes. In light of these words, we look at the photos again and what we see is that dignity, that assurance of one who knows what he does, although others may neglect, belittle or disregard him.

Let's continue with the list in this book, this time let's look at the artists: Fernando de Szyszlo, Gerardo Chávez, Alberto Guzmán, Ricardo Grau, Emilio Rodríguez Larraín, Jorge Piqueras, Joaquín Roca Rey, Alfredo Ruiz Rosas, Cristina Gálvez, Herman Braun-Vega, and still more...twenty-four in all. And the intellectuals and politicians: Jorge Basadre, Luis E. Valcárcel, Honorio Delgado, Juan Mejía Baca, José Miguel Oviedo, Víctor Raúl Haya de la Torre, José Luis Bustamante y Rivero.

A whole generation through black and white—analogical,

of course- portraits, a kind of museum. Some of these pictures are monuments. These are so. And this portable museum -as is the album- one can return to again and again to decipher the looks, to sit next to each one in a mute dialogue of minds-theirs and ours.

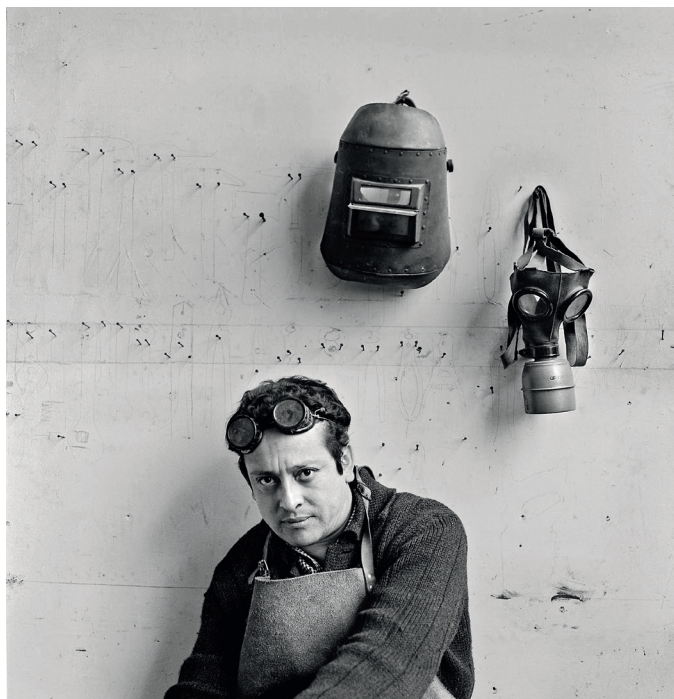
We left for last, the person who was behind each of these photographs, their creator, the sharp and successful artist and, somehow, a collector of celebrities. The person whom we should thank for such indispensable album for the history of 20th Century Peruvian Culture. Baldomero Pestana is, in turn, a recent discovery. Not for those who lived in that time, but for later generations. The elegance of his portraits, the sober composition enhances the personality of the model, seeing them all together becomes more valuable.

Born in Galicia, Spain, in 1918, Baldomero Pestana, along with his humble family, and still a very young child, emigrated to Argentina where he became a photographer. The decade he spent in Peru served to reinforce his style and then he transferred to the drawing his passion for the appearance of reality. Pestana died on July 7, 2015, at the age of 97 in Galicia, Spain, only one month away from the great recognition of his work in the exhibition dedicated to him at the Contemporary Art Museum (MAC), Lima. A long life and a beautiful legacy.

* Peruvian writer and journalist. She is the editor of *Retratos peruanos*. Baldomero Pestana.

1 *Retratos peruanos* (Peruvian portraits). Baldomero Pestana. Lima: Books BBVA Continental Foundation, 2015.

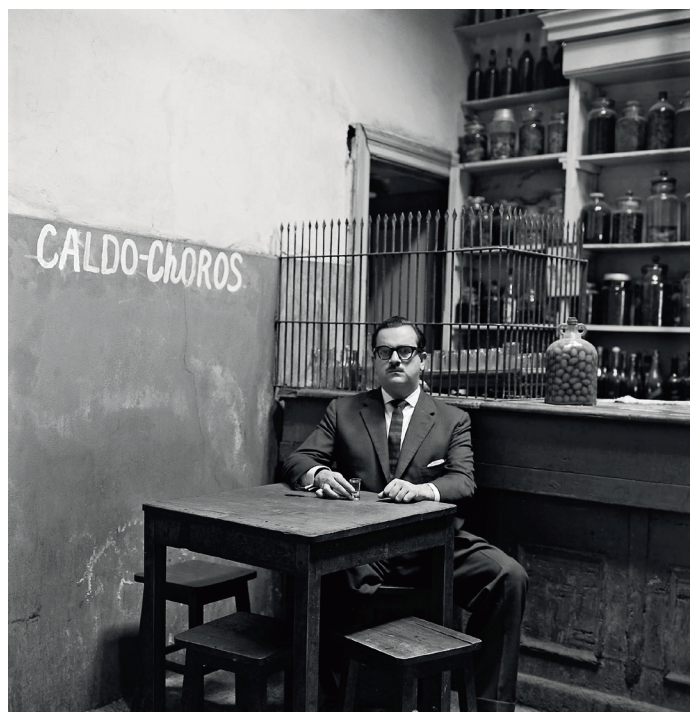
2 *A political ideology in several Latin American countries focusing on the link between the nation state and Indigenous minorities.*



Alberto Guzmán, sculptor. Lima, 1963.



Joaquin Roca Rey, sculptor. Rome, 1968.



José Durand, writer. Lima, 1964.



Blanca Varela, poetess Lima, 1966.



Alfredo Ruiz Rosas, painter. Paris, 1973.



Man Ray, US photographer, and Emilio Rodríguez Larrain, plastic artist. Paris, 1978.

AMAZON FLORA BY C

Giuliana

The prolific artist born in Iquitos in 1973 offers a contemporary v



Hevea Brasiliensis (rubber) & hanged Huitoto².

The Amazon experience is marked by the abundant stimuli any visitor faces and which come from various simultaneous sources: the elements of landscape, the flora and fauna, the breadth of the geographical spaces, and a series of intense experiences that challenge his visual and sensory terms. The myth about this lush jungle emerges from this excess of information which, paradoxically, has its counterpart in the historical loopholes of the Peruvian Amazon, the abandonment of the territory, and disconnection with the huge State of the Union addresses. As a result, it is very difficult to define the Amazon as experience and concept and has remained in many ways inexplicable or elusive for researchers, historians, writers, artists, and poets who have come to her.

From the first voyages of "discovery," narratives with a foreign approach have been written to read the Amazon. One of these research formulas has been handed down by botanical studies. This botanical illustration has been a response to the need to understand the incomprehensible, through notes that typify and synthesize certain species. These images are the main reference for the group of works that Christian Bendayán gathers in his exhibition, which consists of three different series on paper: notes in black and white about the plants that have marked the destiny of this region, presented in the form of "botanical" log books, color digital collages, and finally images made on the basis of blending photos that while having in mind the scientific reference relate to academic painting of the early 19th century.

Bendayán adds to his works the drawings included in the catalog record of the Royal Botanical Expedition to New Granada, carried out by the Spanish Crown from 1783 to 1816. In addition, we must include the works of two female artists. These female references belong to the English painter Marianne North and the Shipiba¹ artist Lastenia Canayo. North, a fascinating character, was a painter who bravely went on research trips in regions like Borneo, Java, Japan, and Brazil. These are the paintings taken into account by Bendayán, where scientific desire and naturalist passion blend with a very accurate and realistic painterliness. From Lastenia Canayo, he takes her depictions as the "holder" of the Shipiba oral tradition, as beings or guardian spirits protecting the species found in nature.

With his *Flora amazónica* (Amazon Flora) (2013) series, Bendayán proposes another form of exploration of this region and its species, which goes hand in hand with knowledge and recovery of its history, including visions of the oral tradition of its peoples.

Exhibition at the Inca Garcilaso Cultural Center of the Ministry of Foreign Affairs.

Exhibition at the Inca Garcilaso Cultural Center of the Ministry of Foreign Affairs.

* Curator, critic, and researcher.



Stereum sp. & Muchacho cutipado (1542-2013)



Comparettia macroplectron Rehb. fil. & Trina & Piraña (La calle es el cielo, 1542 - 2013)

CHRISTIAN BENDAYÁN

*Vidarte**

version of the naturalistic engravings of the Age of Enlightenment.



PERUVIAN FEMALE FOTOGRAFHERS (I)

Mario Acha Kutscher*

The work of 45 Female Peruvian photographers come together in an exhibition held at the Inca Garcilaso Cultural Center of the Ministry of Foreign Affairs.

We believe that photographic glare and intention are shaped by the culture of the social group to which a person belongs and that photographic work quickly releases itself from the initial intentions of its creator due to the many ways in which it can be processed and interpreted.

If we know that access to making images is now universal and that devices indicate what one can photograph and how to do so—consider a selfie, for example, what then is the contribution of the photographer or visual artist? and if that difference is formative and cultural, would there be a different look from a woman?

This exhibition, bringing together a significant number of female photographers from various generations, backgrounds, and approaches, seeks to answer these and other questions. They all have in common creative exploration and thoughtful looks. Here, photographs propose a visual arrangement without overlooking the reality captured in the photo. What specifically matters in these images is the lines of inquiry and celebration of life.

* Visual artist, photographer, and documentarian.



Leslie Searles. Untitled.

Beatrice Velarde. *Cadáver*. (Corpse)





Estrella Vivanco. *Miradas. (Glimpses)*



Mariella Agois. *Untitled.*



Mayu Mohanna. *Gris 05. (Grey 05)* 60 x 40 cm.



María María Acha-Kutscher. *Day 1.* 29 x 39 cm.



Laura Jiménez. *Untitled.*

The photographers participating in this exhibition are: María María Acha-Kutscher, Theda Acha, Solange Adoum, Mariella Agois, Gladys Alvarado, Luz María Bedoya, Alicia Benavides, Teresa Bracamonte, Malú Cabellos, Carolina Cardich, Nancy Chappell, Nora Chiozza, Soledad Cisneros, Sonia Cunliffe, Mylene D'Auriol, Maricel Delgado, Ana de Orbegoso, Alejandra Devéscovi, Sandra Elías, Marina García Burgos, María José García Piaggio, Rocío Gómez, Ana Cecilia Gonzáles Vigil, Viviana Hosaka, Laura Jiménez, Rochi León, Luana Letts, Anamaria McCarthy, Inés Menacho, Evelyn Merino Reyna, Mayu Mohanna, Mónica Newton, Lorena Noblecilla, Alejandra Oroscó, Susana Pastor, María Cecilia Piazza, Natalia Pilo-Pais, Camila Rodrigo, Prin Rodríguez, Flor Ruiz, Almendra Salmar, Leslie Searles, Maco Vargas, Beatrice Velarde and Estrella Vivanco.

LIGHTS AND SHADOWS OF VICEROY TOLEDO

José de la Puente Brunke*

The Five Hundredth Anniversary of the Birth of Francisco de Toledo, the Most Important and Controversial Ruler of the Viceroyalty of Peru.

Born in 1515, in the town of Oropesa—on the road linking Toledo and Cáceres, as the fourth and last child of María de Figueroa & Toledo and Francisco Álvarez de Toledo & Pacheco, Counts of Oropesa, both belonging very important families within the Castilian nobility. It is for this reason that since he was a young boy, he served as a page at the court, serving, first, Infant¹ Eleanor of Austria, and later the Empress Elizabeth, wife of Charles V. When he turned 18-year-old, he went on to serve the Emperor and travelled with him to Germany, Italy, France, Flanders, and Africa, participating in both military campaigns and political and administrative missions.

The government of Francisco de Toledo in Peru (1569-1581) must be viewed within the context of the effort that the Spain of Philip II made to centralize power over all of its territories, in both the Americas and Europe. Toledo is perhaps the most controversial viceroy in Peruvian history. On the one hand, he is portrayed as the "supreme planner of Peru"² by his admirers; while, on the other, he is considered as the great "destroyer" of the Andean world and the greatest tyrant of Peru³. If we try to put aside the high doses of infatuation that both positions reflect, we can conclude that the two approaches are true. Indeed, from the perspective of the Spanish administration, it was Toledo who established the organizational structure from which the Viceroyalty worked for many decades, claiming the royal power and generating higher financial returns; and, from the point of view of the Andean social organization, this ruler was very effective in implementing policies on population control and using indigenous labor force, with the ensuing dramatic disintegration of the Andean patterns of social organization and use of space.

Toledo's administrative duties followed closely the orders issued by the *Magna Junta*, which, in 1568, brought together the most important authorities of the Monarchy to discuss the Government of the 'Indies'; Toledo participated in this meeting before moving to Peru. Thus he arrived to the Viceroyalty determined to implement a genuine reform based on the conclusions drawn by that *Junta*, but also convinced that he had to undertake such duties displaying tact and prudence. As the great statesman he was, he knew he had to above become familiar with the territory in all its aspects. Thus he ventured into his famous general visit of the territory, from which drafted the «*Informaciones*» (Information) which contain descriptions of the various aspects of the reality of Peru, like the famous «*Ordenanzas*» (Ordinances), i.e. the numerous provisions issued by the government of Peru.

One of the Toledo's major concerns was to end discussions on justifying the conquest, and to reaffirm the Crown's sovereignty by pacifying the territory for which he set himself, among other things, to defeat the Inca stronghold in Vilcabamba. That victory and the ensuing execution of *Tupac Amaru I* were the biggest challenges to his administration, both at the time and afterwards. In his quest to legitimize the rule of the Crown over the Viceroyalty, Toledo set out to "rewrite history" and made every effort to make the *Historia Indica* (Indies History) by Pedro Sarmiento de Gamboa, one of his collaborators, prevail as the official version about the past of Peru, claiming that the Incas had been usurpers



Portrait of Viceroy Toledo by Evaristo San Cristóbal

and conquerors, which legitimized the Hispanic presence.

Another of his main concerns was to establish regular means of securing income for the metropolis, and soon realized that to achieve his purpose, he had to restructure the Andean population patterns. Hence, the "reducciones"—towns of Indians, which facilitated both the collection of tributes and evangelization—and the mita—compulsory shift work, which was crucial in the mining sector to ensure the supply

of precious metals to Spain, though at a terrible cost to the Andean population—were formalized.

Along with his concern to control the "republic of Indians," Toledo also made great efforts to organize the "republic of Spaniards" into a Vice-regal territory. In previous decades, this area had been the scene of violent clashes, both of the conquerors among each other and between the conquistadors and the Crown. Therefore, he focused his efforts particularly

on subduing the *encomenderos*⁴, many of whom were more suspicious of the desire to claim the authority of the viceroy. Indeed, Toledo had to deal with the expectations of many descendants of conquerors who were reluctant to lose the social and economic role they had hitherto enjoyed. Thus, the application of the rules seeking to centralize power had to be passed in the midst of an unstable equilibrium, since Toledo had to be very careful to prevent any further social contradictions among the Spanish themselves. Toledo's relevance is very clearly evidenced in its quest to strengthen the *Regio Patronato*, to reform the clergy, and to achieve more effective evangelization.

Toledo died in Spain in April 1582, shortly after returning from Peru, and facing in the Court a hostile environment from the challenges made against his administration, and particularly against his repressive actions against the Inca stronghold in Vilcabamba.

* Director of Riva-Agüero Institute. This article is adapted from the prologue to the book by Manfredi Merluzzi, *Gobernando los Andes. Francisco de Toledo, virrey del Perú (1569-1581)* (Governing the Andes. Francisco de Toledo, Viceroy of Peru. Lima: Pontifical Catholic University of Peru -Università degli Studi Roma Tre, 2014).

1 Title and rank given in the kingdom of Spain to the children of the king.

2 This is actually the title of the book by the great biographer, Roberto Levillier: *Don Francisco de Toledo, supremo organizador del Perú. Su vida, su obra (1515-1582)* (Francisco de Toledo, Supreme Organizer of Peru. Life. Works.) Madrid-Buenos Aires: Espasa-Calpe S.A., 1935-1940, 2 vols.

3 Cf., for example, Luis E. Valcárcel: *El virrey Toledo, gran tirano del Perú: una revisión histórica*. (Viceroy Toledo, the Greatest Tyrant of Peru: Historical Review) Lima: Universidad Inca Garcilaso de la Vega, 2015.

4 Holder of grant or trustee.

THE LAST DAYS OF THE VICEROY

Downfall of Francisco de Toledo on his return to Spain, by Inca Garcilaso de la Vega*

So that the death of the Inca, Felipe Tupac Amaru does not go lonely and unaccompanied, we briefly give an account of what the Viceroy Francisco de Toledo had. Upon completing his term as Viceroy—which was very long (they say it was more than 16 years), Toledo came back to Spain with great prosperity and wealth. It was public knowledge and widely disseminated that had brought more than 500 thousand pesos in gold and silver. With this wealth and good reputation, he went into the court, where he thought he was one of the greatest ministers of Spain for the many services he imagined he had accomplished in favor of the Catholic King as he had removed and slain the royal succession of the Inca kings of Peru so that no one would purport to or imagine he could inherit or accede to that empire. And, he wished for the Crown of Spain to possess and rejoice such land without fear or care that anyone could intend to seize it by any means. Also, he imagined that he would be complimented for the many laws and ordinances that he had left behind in those kingdoms, and for amassing income for the royal treasury from the trading of the silver and quick-silver mines (where he ordered, in turn, that many Indians from each province be sent to work in there and each one was paid a wage), for the ones he sent in service and as gift from the Spaniards inhabitants in those kingdoms, the Indians had to make and keep and were



"A good Administration. Francisco de Toledo died in Castilla intestate and despaired by the disdain of His Majesty." Felipe Guamán Poma de Ayala. 1615.

paid the value of those things that they had to breed and safe-keep for such a service and gift. Since they are long winded things, we stop writing them down.

With such great merits in mind, he went ahead to kiss the hand of King Philip II. The Catholic King had a long and general list and information of what had happened in that empire and, in particular, the way the prince Túpac

Amaru had been slaughtered and the exile ordered against his closest relatives, where they all perished. The king welcomed the viceroy not with the applause Toledo expected but quite the opposite and the king briefly told Toledo to go home, that his majesty had not sent him to Peru to kill kings, but serve kings.

With that, he left the royal presence and went to his inn, feeling disconsolate of such disfavor that he could not have imagined. To which, we must add another no less unpleasant claim made to the Royal Treasury board stating that their servants and ministers had collected their salaries, pesos for ducats, and since they were 40 thousand ducats, every year, 40 thousand pesos had been taken and that for a long time the viceroy that had served such empire collected 120 thousand ducats, which had not been paid and had harmed the Royal Treasury. So the board members ordered the seizure of all the gold and silver that Francisco de Toledo had brought from Peru, until the investigation revealed and discounted what was owed to the Royal Treasury. Francisco de Toledo, on learning about this second disfavor as significant as the first one, fell into so much sadness and melancholy that he died within a few days.

* Aranibar Zerpa, Carlos (ed.) (2015). *Obras completas del Inca Garcilaso de la Vega*. (Complete Works of Inca Garcilaso de la Vega). Volume III, *Historia general del Perú* (General History of Peru). Lima: Ministry of Foreign Affairs.

SOUNDS OF PERU

CÉSAR PEREDO
ZAMACUECA¹ DEL MAR
(2013, WWW.CESARPEREDO.COM)

Having studied in Peru, and holding a specialization in flute from the Detmold's Academy of Music in Germany, Cesar Peredo has developed an interesting career as a classical flutist, as a member of diverse symphony orchestras in Peru and, for some time, as a teacher in Peru's National Conservatory of Music. Additionally, Peredo has ventured into composing and arranging music, especially for flute or flute with instrumental accompaniment. Especially, he increasingly became interested in combining the sounds of the flute with genres and elements of popular music, gradually developing this commercial aspect of his career. In the



last few years, Peredo has released several records that reflect his different interests that can be traced in the success his record productions have had using names, instruments, and genres of modern Afro-Peruvian music with touches of Latin jazz, salsa, ballads or Brazilian music. His last record, *Zamacueca del mar*, is a clear illustration of this tendency.

This record has a series of his works (most of them) with a couple of arrangements for the music of Morricone and Toquinho & Vinicius. These are arranged for flute, keyboard, electric bass, guitar, drums, percussion instruments, saxophone, trumpet, and trombone, with some voices. The Afro-Peruvian element is defined, more than by using the genres mentioned in the credits or the structural characteristics of Peruvian black music, by the constant use of the *cajón* as an emblematic representative of these sounds, some characteristic rhythms, and the possibilities of the instrument to combine with any other aesthetic proposal, as shown by the widespread use of this instrument in the modern flamenco music, after Paco de Lucía, but in that case with a greater use of strings, a characteristic not so common in Peru. We find in this record that eclectic diversity of proposals unified by the sound of the flute that interprets, often, the main melodies. For years, Peredo has been making efforts to continue participating in the Peruvian record market and hence contributes in that regard to local music industry.

EVA AYLLÓN
COMO LA PRIMERA VEZ
(Like the First Time)
(PLAY MUSIC, 2014,
WWW.EVAAYLLON.COM.PE)

María Angélica Ayllón, known by her artistic name Eva Ayllón, has more than 30 record productions, many videos, and an extensive career that has taken her to high stages of pop music in America and the world. She is the most famous singer of modern Afro-Peruvian music thanks to an aesthetic line kept during several years that favors the integration of traditional genres with contemporary instrumentations and harmonies. Other Latin genres are also input for the renditions of Ayllón, who has shared recordings and projects with prominent international artists. Despite this extensive career, this record is the singer's first solo and independent album, since she was hired as a singer in all her prior record productions. This is the reason of the title. The artist's voice goes through different sonorities and nuances, but without losing her own expressive characteristics corresponding to the way she interprets old creole music, decorated with her unique pronunciation emphasizing occasionally some of the syllables of her lyrics. This record features a broad repertoire from a song written by Rubén Blades, going through several mixes of creole songs such as those of Polo Campos or Jose Escajadillo, and highlighting pop songs by Mario Cavagnaro, Serafina

Quinteras or paying tribute to *Los Kipus*. This production, performed by a distinguished group of Peruvian musicians, has an elegant and accurate sonority that emphasizes the voice of the singer at all times. In the instrumental part, percussion musical instruments are employed with tact and calm, to play a great *tondero*, a deep *landó* or a sensual Peruvian waltz. Guitar also plays an important role in this production. It has the typical *guapeo* and choruses that offer continuity, style, and distinctiveness. This record alternates slow theme songs with others that have a dancing, lively, and optimistic characteristic. ABRAHAM PADILLA.

* An ancient colonial dance and music that originated in the Viceroyalty of Peru, tracing its roots from African, Spanish, and Andean rhythms.



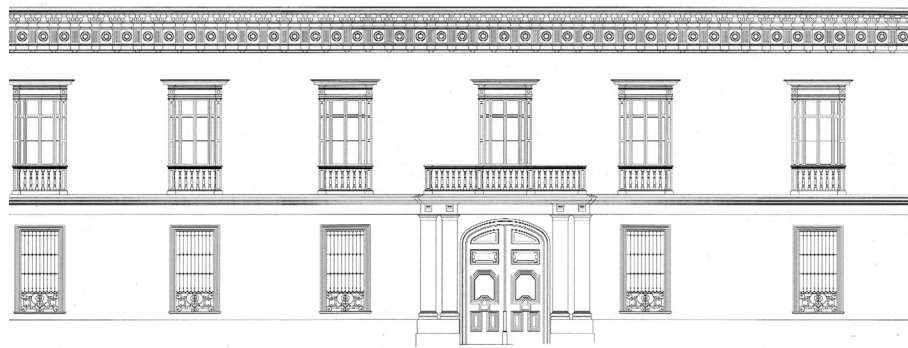
TEN YEARS AFTER ITS CREATION

Inca Garcilaso Cultural Center of the Ministry of Foreign Affairs commemorates its first decade

On July 15, the Inca Garcilaso Cultural Centre (CCIG) of the Ministry of Foreign Affairs commemorated its tenth anniversary in its headquarters located in the historic center of Lima, in a Republican-style house-the so-called "Aspillaga Mansion" - which adjoins the Torre Tagle Palace. Throughout these years, the CCIG has become a dynamic space actively contributing to the promotion of Peruvian culture, with special emphasis on its international dissemination, in addition to hosting cultural events from various countries and promoting decentralized activities in other Peruvian cities.

The CCIG organizes exhibitions, lectures, recitals, concerts, and film screenings and has three art galleries, a bibliographic exhibition hall, two multi-purpose halls, and a library specialized on national issues.

During the last decade, the CCIG has exhibited works by artists like Martín Chambi, Macedonio de la Torre, Carlos Quizpez Asín, Cota Carvallo, Teófilo Hinojosa, José Tola, Fernando de la Jara, Lika Mutal, Alberto Quintanilla, Rafael Hastings, Ricardo Wiesse, Carlos Runcie Tanaka, Roberto Huaraca, Morfi Jiménez, Enrique Polanco, Jorge Deustua, Fernando Gutiérrez, Ramiro Llona, Javier Silva, Luis Solorio, Jaime Mamani, Bruno Zeppilli, Ricardo Córdova, Hans Stoll, Mariano Zuzunaga, Gerardo Petsain, María María Acha-Kustcher, Christian Bendayán, Brus Rubio Churay, Leslie Searles, Musuk Nolte and other prominent artists, besides hosting important group exhibitions organized by missions accredited in Peru. In turn, CCIG has produced traveling exhibitions on the *Qhapaq Nan* or Great Inca Trail, the Geographic Atlas of Peru by Mariano Felipe Paz Soldán, the Peruvian Amazon, the Inca Garcilaso, Mariano Melgar, Carlos Germán Belli, Antonio Cisneros, Julio Ramón Ribeyro, and other authors, along with a recent exhibition on Felipe Guamán Poma de Ayala and his *Nueva*



corónica y buen gobierno (New Chronicle and Good Governance).

Since 2014, the CCIG has been organizing three cycles of lectures and readings for the upcoming bicentennial of Peru's independence, «*La Historia de nuevo: del Perú milenar al Perú bicentenario*» (History retold: from the millennial Peru to the bicentennial Peru), «*La República de los poetas: antología viva de la poesía peruana*» (The Republic of Poets: Live Anthology of Peruvian Poetry), and «*Perú: novela con novelistas. Narrativa peruana contemporánea*» (Peru: novelists' novel. Contemporary Peruvian Narrative). The activities hosted by CCIG have counted with the participation of prominent figures such as Mario Vargas Llosa, Carlos Germán Belli, Pierre Duviols, María Rostworowski, Luis Jaime Cisneros, Francisco Miró Quesada C., Gustavo Gutiérrez, Alfredo Bryce Echenique, Rolena Adorno, Edgardo Rivera Martínez, Luis Guillermo Lumbreras, Tom Zuidema, Scarlet O'Phelan, Joaquín García, Hugo Neira, Miguel Gutiérrez, Mirko Lauer, Alonso Cueto, Luis Peirano, Walter Alva, Milosz Giersz, Ramón Mujica, Marco Martos, Fernando Ampuero, Ruth Shady, Jean-Pierre Chaumel, Juan José Chuquisengo, Manongo Mujica, Raquel Chang-Rodríguez, Max Hernández, Mercedes López-Baralt, Antonio Gálvez Ronceros, Rodolfo Cerrón-Palomino,

Luis Millones, Carmen Ollé, Guillermo Niño de Guzmán, Giovanna Pollarolo, Ina Salazar, Rosella Di Paolo, Odi Gonzáles, Sylvia Falcón, and many others.

The CCIG was opened on July 15, 2005 by the Minister of Foreign Affairs, Manuel Rodríguez Cuadros, when the director of Cultural Affairs was Ambassador Alberto Carrion. As recalled in the memorial ceremony, the Minister of Foreign Affairs, Ambassador Ana María Sánchez Ríos, the creation of the CCIG was proposed by its current director, the poet Alonso Ruiz Rosas, who was responsible for formulating the "Peru's International Cultural Policy Plan" (2003), enacted during the administration of Minister of Foreign Affairs, Allan Wagner Tizón. The Aspillaga Mansion was then refurbished with the support of the Spanish Agency for International Development Cooperation (AECID). The first director of the CCIG was the well-remembered poet Antonio Cisneros, who remained in office until his death in 2012.

A supreme decree enacted in late 2005, during the administration of Minister of Foreign Affairs Oscar Maúrtua Romáña, declared the CCIG an "organic unity of the Under Secretariat of Foreign Cultural Policy of the Ministry of Foreign Affairs". In early 2006, its rules and regulations were adopted and in 2010,

the CCIG was included in the Rules of Organization and Functions of the Ministry of Foreign Affairs (2010) under the Minister of Foreign Affairs Jose Antonio García Belaunde.

Since its opening, graphic artist Gredna Landolt has been the curator of the CCIG. The first exhibition hosted by the CCIG, which subsequently went to the XIX International Book Fair in Guadalajara, Mexico, where Peru was guest of honor in 2005, was a retrospective exhibition of engravings of Fernando de Szyszlo.

Like a decade ago, Yuyachkani group attended the at the commemorative event. A bronze bust sculpture of Inca Garcilaso made by the sculptor David Flores was unveiled at the main entrance of the CCIG. He now greets visitors and in front is a plate with the famous preface of the second part of his *Comentarios reales* (Royal Commentaries): "To the Indians, mestizos, and Creoles of the kingdoms and provinces of the great and rich empire of Peru, the Inca Garcilaso de la Vega, you fellow, countryman, and compatriot bids your greetings and happiness".

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POT AND COUNTRY THE CAJAMARCA CUISINE

Sergio Carrasco*

Uses and traditions of one of the most appreciated regional cuisines in the northern Andes of Peru.

With a predominantly rural population for centuries, Cajamarca finds in the countryside—as vividly expressed by Mario Urteaga or Camilo Blas—its most salient features, and this also counts for its gastronomy.

The continuity of some culinary uses may somehow be explained by the isolation that the countryside had for a long time. This is interesting since culinary and gastronomic practices have remained intact and, in the end, are at the origin of our generous famed tradition of good food.

Consistent with its old grain production, Cajamarca also has a vigorous milling tradition whose minimalistic version is the grinder or *batán* (the most noticeable is the *trapiche*). As a sample of a *batán*, or better yet many of them: all of them sounded in the area of Contumazá, in the past, simultaneously, without wanting to coincide in tune or concert; into a collective trance, at about four of five in the afternoon.

When did grinding crumble? Some explanations: the spreading of the use of rice and the higher price of wheat, and, on the other hand, the easier cooking of the first one, increased its use and made the evening orchestration go out of tune. Despite this, the echo is still heard in the extended consumption of grains and cereals, as well as of tubers and meat.

The list is long. In the case of corn, we have:

Cooked, ripe, and corn kernels. If the kernel was peeled with hot ash, it is known as peeled mote and is used exclusively in soups or accompanying potatoes and meat. Soup with peeled mote, peas, and lamb stomach is known as *mondongo* or tripe.

Corn nuts or toasted dried corn with or without oil or lard. The *paccho* variety is considered the softest and most delicious. Corn nuts are eaten with or without side dishes, such as the *chocho* (*tarhui*).

In Chilimpampa, Cajamarca, corn is prepared in large quantities (one or two arrobas) in a frying pan for almost one day. Once cooked and cold, the *chocho* goes to a woosack, which is then closed and soaked in cool water for three or four days in order to eliminate the bitter taste. Only then, duly drained, the *chocho* is prepared with raw onion, tomato, chopped green chili pepper and coriander, and salt.

Cashul or mote or corn cooked and then toasted is served in a plate for several diners.

Cooked tender corn used as side dish to crackling or fried pork chops.

Chochoca (a kind of chowder) or ground corn occasionally cooked beforehand. In Masintranca, Chota, small corns are used in *chochoca* from harvest; while, in Agomarca,



Cooking in the Cajamarca market.

Hualgayoc, half-ripe corns are selected, cut off, and cooked. Later, grains are dried in the sun during three or five days and, then, they are grinded. In Masintranca, prepared *chochoca*—cooked with a seasoning—is eaten in breakfast.

Some variants of *chochoca* are the *pepián* (corn, chili, and cilantro stew) prepared in Luichocollpa (Hualgayoc) and in Santa Cruz, and the corn with milk of Ñuñún, Hualgayoc. The first one is prepared by toasting and grinding corn and peas together, and then cooking the resulting flour in water and with a seasoning.

Humitas (savory steamed fresh corn cakes) prepared with tender corn and stuffed with farmer fresh cheese or meat. In El Auque, Hualgayoc, a soup is prepared with the ground tender corn, adding beans, ocas, potatoes, and coriander. In Agomarca, ground tender corn is the basis of a tortilla prepared with chard and onion; while in Santa Cruz, corn is cooked with coriander to create cornmeal.

Tamales prepared with peeled and ground ripe corn and stuffed with farmer fresh cheese or meat.

Regarding wheat, we have: Shelled wheat or *ruche*, shelled in a grinder or *batán* after soaking all night. It is used to prepare soups with fresh bacon, meat, potatoes. This is considered more delicious than the wheat shelled with ash or lime.

Cauca wheat, shelled in ash. It is served cooked and, occasionally, with lard or parsley leaves or used as ingredient for soups, with green peas.

Muro, wheat shelled in ash and crushed in a grinder or *batán*. It is cooked like rice and this is why it is known as rice of *muro*.

Flour or ground grain used to prepare soups and *cachangas* (fries). In Cajabamba, a thick soup, known as *lahua*, with pork *huashatullo* (backbone pieces) is prepared with this flour. In Cajamarca, the *suchuche* is the soup prepared with this flour, chopped potato and, if there available, minced meat.

In the case of barley, the most arduous process corresponds to *murum*, which is obtained after passing the barley, shaking it, through the *zaranda* (colloquial term derived from *zarandeo* [sieving]). While the product passing through the sieve is used as fodder for poultry and pigs, the retained barley is toasted and then grinded in the stone grinder or *batán*. This barley affected by the stone goes then to the sifter, obtaining barley flour as result. The mixture of this barley flour with *caldo verde* is called *sango*. The intact barley in the sifter is the *murum*. When the wind blows, this coarse powder falls through a certain height—i.e. it is winnowed—in such a way that nature does its final selection work. Like wheat *muro*, it is prepared in

the same way as rice and is called rice *murum*.

Quinoa, in turn, is consumed unripe or ripe. In the first case—unripe, in Jadibamba, Hualgayoc, the leaves are cooked and seasoned accompanied with ullucos or potatoes. In the second case—ripe, the cooked fruit is eaten with potatoes and/or meat; or toasted in flour.

As versatile as the previous crops, potato is eaten:

Cooked with peel (“with panties”, colloquially), accompanied with cheese or farmer fresh cheese and spicy, with some aromatic herbs.

Cooked and peeled, accompanying a pork chop or crackling. Squashed, but without being purée, it is served with mote, peas or beans, and this dish is called *llaucha*.

Dried after being cooked.

In potato *picante*, cooked, being partially purée, as garnish for guinea pig or braised lamb meat. In both cases, it is accompanied by onion salad.

In scrambled eggs with mint or other similar herbs.

With wild potato, better known as *curao*, it is prepared with soup and also scrambled eggs accompanied by *caigua* and pumpkin.

Two types of potatoes are most used: white and yellow potatoes, especially in its *Huagalina* variety.

As it is obvious, most of these culinary applications require the use of a strong grinder or *batán*, a sieve of proven firmness and a modest but respectable fireplace.

As is inherent in the farming sector, the nutritional diet is related to the production cycles: potatoes are harvested from March to May; wheat, from June to August; corn, in May and June; barley, from June to August; ocas, ullucus, and lentils are harvested in July; and peas and favas, in August.

One of the most emblematic dishes is the *caldo verde* (green broth), which is served as breakfast in the countryside. Its main ingredients are: epazote, mint, *ruta*, and *champla* (*muña*—Andean mint). In the past, the aromatic herb known as *honrada* was added; other people use parsley and *huacatay* (Peruvian black mint) in the recipe. Eventually, only one of the herbs mentioned above is used and, depending on the herb, the broth receives a different name (“epazote soup”, etc.); if you want to have seconds, it is accompanied by *huacatay*. It has sliced potatoes, “*chicoteado*” egg (poured through a small hole in the shell and shaking it to give the effect) and pieces of farmer fresh cheese. In Masintranca, Chota, ocas are added to *caldo verde*.

In the warm places of Chota and Cutervo, the most popular dish is *shurumbo*¹. Ecumenically, its ingredients are: unripe plantains to fry which are peeled and cut into small pieces and soaked in boiling

Foto: Guillermo Figueroa Tangüis.



Foto: Guillermo Figueroa Tangüis.

Grinding Peruvian chili on a grinder.

water, together with yucca, caigua, and peas that are added after. In Santa Cruz, the dish has basically unripe plantain and pork spine.

Considering the crop profusion of peas and lentils in Cajabamba, some culinary preparations are defined by daring combinations of stews and cereals, almost all of these with their own name: peas with wheat (*shinde*);

peas, wheat, mote, and bacon (*shámbar*); favas with wheat (*“río sucio”*); corn with beans and pig snout (*“locro jetón”*).

In 1723, the Bethlehemite priest Joseph García de la Concepción said that “Porks are the reason for the opulence of this Village, where eleven or twelve thousand heads are bred every year in its lands: this is why there is no oil in the country,



Foto: Guillermo Figueroa Tangüis.

Cajamarca countryside.

so people use lard to season food, even in Lent; porks are taken to Lima, where people make their fortunes”.

In the mid-sixteenth century, porks were important foodstuff in the baskets (*“encomienda”*) given by the chief magistrate Verdugo. In 1776, however, Cosme Bueno indicated that the breeding and trading of pork was not the “main trade product” of Cajamarca anymore, since other breeders had appeared in other regions of the viceroyalty.

The decrease did not turn into extinction. In the prodigal porcine subsistence is founded the tradition of dishes such as the *frito*, salt-cured meat *shilpida*²; the *puspomote* (bean soup with peeled corn, pork, and bacon); and the aforementioned *“locro jetón”*.

Toward the first decade of the 20th century, the parish priest of the district of Guzmango (Contumaza) succumb to the pleasures of meat, for the happiness of his congregation and, especially, of the inhabitants of neighboring towns. Guided by the hands of God, Aquilino Manero Soto prepared succulent hams that, people assure, had high demand in the towns along the Chicama valley. (Do not forget that Cajamarca was the hinterland of La Libertad).

When pork is cooked in the countryside, it meat and fat are totally and absolutely used. After preparing the obligatory crackling, fresh shelled wheat (prepared on that day) is cooked with little water in the frying residues (*shacta*), and sowed al dente. This is served with the pork *frito* that is nothing other than tripes, liver, and other internal organs of the animal, and cooked and fried with a seasoning of chili, garlic, onion, pepper, and salt, accompanied by cooked potato. In Ichocan, *frito* is prepared in carnival and in the feast of the *Virgen del Rosario* (Lady of Rosary, second Saturday of October).

At the other end of the social scale, in the *Tuñad* farm, San Pablo, when a pig was killed, preparing crackling and *frito* as well as sausages and black puddings were a must. Today, different sausages, black puddings, and cold cuts are readily available in local markets.

* Journalist and co-author, with Raul Vargas, of *Ollas y sazón de Cajamarca*. (Pots and tastes of Cajamarca). Yanacocha Mining Company, 2008. See also: Rosario Olivas Wetson, *Cajamarca, el sabor del mestizaje*. (The Taste of Mestizaje). Lima: USMP, 2009.

1 In San Martín region, *shinumbre* is the name given to a stew based on beans, pork meat, and cassava.
2 Jerky, tattered. Term used both for meat and clothing.

RECIPES

CHUPE VERDE (Peruvian Green Stew) (6 servings)

Violeta Silva / Cutervo

INGREDIENTS

Huacatay (Peruvian black mint) (200g), epazote (100g), yellow potatoes (½kg)
White potatoes (½kg), fava beans (300g), racacha (½kg)
Ullucus (½kg), farmer fresh cheese (100g), eggs (2), salt

FOR THE “ROCOTO” SAUCE

Tomato or tamarillo (1), rocoto (hot pepper) (1), spring onion (1 bulb), salt

PREPARATION

Boil the white potato lengthwise in two liters of water. After boiling, add the yellow potato, racacha (or ullucu) cut lengthwise into strips, and peeled fava beans. Once all the ingredients are cooked, add the eggs, small diced fresh cheese, and salt to taste. Mill the huacatay and epazote and stir-fry in oil. Then, add to the chupe or stew. Serve with “rocoto,” prepared by blending the tomato, rocoto, and spring onion with some salt.

CECINA SHILPIDA (4 servings)

Wilson Sánchez / San Marcos

INGREDIENTS

Fillets of pork *cecina* (salted and dried pork) (4), clove of garlic (1)
Chopped spring onion (½ cup), eggs (4)
Aji panca (Peruvian red pepper) (2 tbsps), pepper, cumin, and salt to taste, oil (5 tbsps)

PREPARATION

Pound each pork steak to make it thinner. Prepare the seasoning with the spring onion, garlic, aji panca, pepper, cumin, and salt. Shred the dried pork and fry in oil. Add the seasoning in the fry. Add the eggs slightly scrambled or beaten. Stir and cook until smooth

CHIRIMPICO (4 servings)

Nimia Díaz / San Miguel de Pallaques

INGREDIENTS

Tripe (800g), chopped carrot (200g), peas (300g)
Chopped white potatoes (2), kernels of 4 corns, garlic powder (1 tbsp)
Ground chili (1 tbsp), mint (1 branch)
Chopped spring onions (2 bulbs), salt, pepper, cumin to taste

PREPARATION

Parboil the tripe. Once cooked, cut into small pieces. Put a cup of stock aside. Stir-fry the garlic, spring onion, and mint. Season with salt, pepper, and cumin. Stir for 2 minutes. Place the chopped tripe, white potato, peas, carrot, and kernels in the pan with the seasoning. Cook with the tripe stock and cover.

SHAMBARITO (4 servings)

Nicolaza Hernández / San Pablo

INGREDIENTS

Peas (150g), beans (150g)
Ground wheat (¼kg), pork loin (¼kg)
Bacon (¼kg), pork stock (1½l)
Aji panca (Peruvian red pepper) (½ tbsp), coriander (2 tbsps)
Onion (½ unit), oil (2 tbsps), pepper, and salt to taste

PREPARATION

Soak the beans, wheat, and peas the night before the preparation. Cut the pork into small pieces and cook in oil. Add the onion, aji, pepper, garlic, salt. Stir. Add the peas, wheat, and beans. Let it cook for a few minutes. Add the stock and, next, the coriander. Stir and bring to simmer a couple of minutes before serving.

MUSEUM RENOVATED

After a careful renovation process, the Art Museum of Lima, known as MALI, has reopened its doors to offer visitors an overview of the millenary history of the artistic creation in Peru.



The Laundress by Francisco Laso de los Rios (1823-1869). Oil on canvas, 106 x 61.3 cm. 1859.

The building that is home to the Art Museum of Lima and its collections, known as the *Palacio de la Exposición*, is one of the examples of 19th century cast-iron architecture. Located in the entrance to the historic center of Lima and at the end of the *Parque de la Exposición*, the museum is quite suitable to carry out the functions of a modern museum since it was initially conceived as the venue for the first major public exhibition organized in Peru. It was

one of the first buildings intended for large-scale exhibitions, but also one of the most early and important works made with the new construction technique in iron. The building opened in 1872 had, in its two floors, approximately 10



Mateo Pérez de Alesio (Italy, 1547 - circa 1606). *The Nursing Madonna / Sacred Family on Oak* (circa 1605). Oil on copper. 48.3 x 38.2 cm. MALI.

thousand square meters of exhibition distributed around a beautiful central courtyard. This structure enabled the creation of ample and versatile rooms with great height and generous proportions. The modern spirit of the building

contrasts with the classic design of the facade designed by Antonio Leonardi, an Italian architect living in Lima.

After an intense refurbishing process of the *Palacio de la Exposición*'s second floor thanks to the funding of the Copesco National Plan of the Ministry of Foreign Trade and Tourism, on September 9, the Art Museum of Lima (MALI) reopened its permanent exhibition rooms with more than 1200 pieces of a collection made up of more than 17 thousand works of art accounting for three thousand years of history of the Peruvian art. National and foreign visitors can visit the renovated rooms of Pre-Columbian, colonial, republican, modern art, textiles, photography, silverware, and drawings. The rooms are made up of unique pottery pieces, oil paintings, and artifacts made of wood and metal of great historical value.

The results of the second phase of the refurbishments in the *Palacio de la Exposición* can also be appreciated. The works were performed in a 5 thousand square meter area that comprises 34 permanent exhibition rooms designed with the highest international standards by the recognized architect Emilio Soyer. The refurbishment did not affect the original structures, facades, main stairways, and windows. In addition, the refurbishment program included redistributing rooms, strengthening foundations, and modernizing the lighting with the purpose of updating the facilities of the exhibition rooms.



Paracas (100 a. C.-100 d. C.). *Ceremonial Robe*. Plain and embroidered camelid fabric. 142 x 286 cm. Art Museum of Lima. Donation by Prado Heritage.