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La Santusa, by José Sabogal. Oil on canvass glued to Nordex. 1928. 65 x 56 cm. Lima Art Museum Collection.

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MATE! BURILADO: A FRUIT WITH HISTORY

1 Translator's Note: In Peru, "mate" refers to a dried, hollowed or cut open Pumpkin (engraved pumpkin)

GAMALIEL CHURATA

THEMES AND MOTIVES IN *EL PEZ DE ORO*

Helena Usandizaga*

Approach to and rescue of key piece work of one of the most significant writers of *Indigenism*¹ in Peru, who was also lead entertainer of Orkopata group and *Titikaka* Bulletin.

The main topics discussed in *El pez de oro* [The gold fish] by Arturo Peralta (Gamaliel Churata) first published in 1957, are linked to the central mythic narrative, the birth of the gold fish from the union between the gold puma and the mermaid from Lake Titicaca. This story proposes the idea of regeneration, both internally and socially: seeking and connecting with the source of rebirth, staying alive, and renewing life; social change and the proposal of a new society, renewed and genuine expression. All this relates to the issue of connecting differences, no separation between the spiritual and material realities, and also the connection of different skills through a polyphonic structure. Moreover, the multiplicity of formal structures of the work corresponds to a unique network of motifs that arise through its exposition, argumentation, narration, dialogue ...

The syncretic myth of the birth of gold fish sets the tone of the narrative of the piece of work, but this story can be interpreted at different levels, through the core meaning of the advent of the gold fish, the son: historic - claiming, existential, and creative. In the first one, the gold fish, as the heir of the gold puma -his father- suggests the continuity of the Inca dynasty, or rather, a restoration and regeneration pointing to a vindictive content in the myth, similar to the Inkarrí myth. In the second one, the gold fish is linked with the existential reflection of the story, featuring, as his son, representing the continuity of the chain of life and the possibility of permanence in the art linked to Andean animist thought -a concept that becomes visible through the "Paralipómeno Orkopata" in the chapter «El pez de oro» [the gold fish] and related to the idea of pacha², as cyclical which cannot be explained only by repetition, although it connects with ancestors as the other root pole and regeneration. In the third one, the gold fish is linked to expression and creation considering that it is difficult to create a writing system for the native languages that is capable of expressing the Andean content presented from the point of view of the connection to the root of the song, the "trill" that produce by the gold fish and the birds, root represented by the gold fish and a series of mythical characters linked to the caves and water, as well as to its ancestors.

The question that arises, however, once some key themes have been outlined or suggested is the organization of the piece of work, which is difficult to categorize: the speech is formulated primarily as an appeal, storytelling, and sometimes diatribe, a speaker who changes his identity (in several sections of the texts, he is



The writer and his wife, Aida Castro, around 1938. Gamaliel Churata pseudonym used by Arturo Peralta, born in Arequipa in 1897; he lived much of his life between Puno and La Paz. He died in Lima in 1969.

the Khoripuma, one of the mythical creatures that inhabits the piece of work) and often addresses the listener who also changes ('my friend', 'dear girl', 'Captain', 'Plato', 'Sancho'..., also addressing the Khoripuma or gold fish, his son). This recipient often intervenes in the discourse which turns into a dialogue, sometimes one of two speakers becomes a narrator who addresses a hypothetical reader, all this rests on quotes and inter-texts such as Guaman Poma, Columbus's diary, the Bible, the Spanish classics, the authors of all the literary and philosophical tradition, ranging from the Presocratics to Schopenhauer and Nietzsche, from Dante to Rousseau, from the Emperor Hadrian to Walt Whitman... As evidenced, when discussing about the chapters, we must take into account that *El pez de oro* [The gold fish] is a transgender work: it is not a novel, although it has a narrative thread, and it is not a short story in the classical sense, although it included dialogs among the characters, who ask questions, and dramatize the encounter among different answers in order to build on

knowledge throughout the rapport. It is not a book of poems, either, but it is full of poems sometimes very close to the traditional Andean ways.

In addition to language hybridity and poetic forms of the Andes, the text attempts to include Andean wisdom and knowledge, especially channeling through myths and also subjects and modes of knowledge or articulation of the world that turn into discursive processes: cognitive modes are based on the opposition and complementarity of opposites; animism; shamanic wisdom and its peculiar modes of enunciation, involving concepts like *Ahayu*, *Ahayu watan* (the mooring of the soul), *naya*, *hallpakamaska* ..., and especially the way they make their calls to Andean festivities and rituals. These dimensions of knowledge are triggered because Churata's concern is not so much as to "represent" the Indian as it is to connect with their knowledge, which, as the author points out, is not manifested due to historical circumstances. In order to echo the different dimensions of the myth, the work is structured as a text-path: it is a search

based on cultural elements that are assumed somewhat ironically and which create paradoxical paths.

In this context, the story told in *El pez de oro* [The gold fish] has different levels: mythical story; story of a child's death; story on the search for writing. However, if we articulate the plots with the motivations to get to the themes, we can say that the reasons go far beyond the character of the gold fish and the story of their birth-death-regeneration. The theme of the continuity of life and exploration of roots, for example, starts with the idea that beings from below and dead benefactors, sometimes appearing as malevolent creatures contaminated by Christians, and also with the more nuanced, dark forces to be controlled with Andean value; conversely, the evil elves also reap some benefits.

Similarly, animism and the materiality of life are manifested both in conversations between the announcer and the characters impersonating wisdom known in the Western canon through narratives, for example those relating to *layka* or Andean sorcerer who allude to the animist witch wisdom, which sometimes progresses to the achievements of conventional wisdom, precisely because of its proximity to the subject and ability to tie the natural and the supernatural elements. In addition, it includes as characters, theme (the *Khawra* or Llama, and the *Thumos* dog), or through concepts such as lively land or *Hallpakamaska*; payment to the *Pachamama*, the *Ahayu-watan*, and coca divination are issues covered by spirituality of matter, which is evidenced with the shamanic healing, offerings, and coca divination in chapter "Mama Kuka".

The theme of the connection between the world strata and the strength of the cosmos, and at the same time, the claim of a non-colonized Americas, appears under "Pachamama"³ with a peculiar version of the discovery of America which contains both history and reflection. This theme where opposites come together and then struggle (different entities such as matter/spirit or heterogeneous beings such as American land and foreigner, Columbus) is formulated in this rereading in the *Pachamama*, fertilizing and facilitator, encompassing everything that exists and genesis material power, vital and unifying, hence including Columbus.

While the themes and motifs run through the book and combine and overlap, we can perhaps pinpoint chapters that impact more on a "Khoripuma Homily", which comprises everything through the claiming of the Andes, develops extensively the American writing theme by pondering on language, culture, and identity roots «*El pez de oro*», and especially

Photo: Courtesy of Aragon Pedro Pineda and Jose Luis Velasquez Garambel

the section on "Paralipómeno Orkopata" affects the existential dimension through the ideas of birth and death that connect man with the ever present space-time that support the continuity of life; the "Homily" and "Khorí khellkata Khorí - Challwa" impact the creative dimension; «Morir de América» ["Dying in America"] insists on the claiming dimension with segments depicting the struggle between the gold fish and the monstrous and tyrant Wawaku or the Inka's harangue on education, "Pure walking" speaking of the spiritual journey to the underworld to reach out to the dead, "Mama Kuka" speaks about something else –a more shamanic inner journey; «Pueblos de piedra» [stone people] dramatizes the encounter between ancient beings and the speaker; «Los sapos negros» [black toads] explores death and pain and regenerative side, by making a parallelism between the speaker's story (especially the death of a child) and the golden puma; «Españoladas» [Spanish things] portrays by a verbal duel, the clash of cultures.

One of the main reasons in the idea of artistic creation and identity is tied to the gold fish. It refers to the "trill" of this fish linking up with the singing of Andean birds, with the secret music of the waterfalls and springs; and with the voice of its ancestors. The song of the bird is both claiming identity and justice, affirming existence as a vital chain and as pain, and art that comes from the connection to the dark, with the ancestors with the Pachamama and the soul of the world. For this reason, Lake Titicaca, from where the music comes, is a bustling place that connects the sounds of nature and the song with pounding world.

In this hybrid context, the search for expression surfaces and mythically manifests itself in *El pez de oro*, as we find in the myth a dimension linked to the expression: the ideas of pain, germination, and food; it also reaches out to aesthetic and creative dimension of a myth linked to identity - whose presence we noted at the beginning - not only with existence in itself. At an existential level, we saw how this idea was closely locked with the vital chain in which the human being interacts. If man is permanence, he is so thanks to interlocking with their ancestors and descendants: the experience of the dead and the continuity through their children presupposes not only immortality but also the encounter with their roots and the expression for singing, which Churata calls "the trill." And, in turn, this song or trill expresses a claim: it is the affirmation of a historical recovery.

The text compiles some excerpts from the introduction to the book by Gamaliel Churata, *El pez de oro* [the gold fish], Madrid: Cátedra [Lecture], 2012.

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- 1 Translator's Note: Indigenism refers to a Latin American movement advocating for a more predominant social and political role for Indians.
- 2 Translator's Note: Pacha, Quechua word used by Incas to refer to the three different levels of the cosmos or pacha: the Hanan Pacha (i.e. World Above), Ukhu Pacha (i.e. World Below), and Kay Pacha (i.e. This World).
- 3 Translator's Note: "Pachamama" Quechua word meaning "Mother Earth".

Khorí-Challwa Homily

From what has been stated above, we should not conclude that *El pez de oro* [The Golden fish] is intended to offer a paradigm of this new Indo- Hispanic language, and let alone of a basically American language. If, as a result of a modest and honest attitude having insignificance and as old as the author, barely shows - less for literary decision than habit - Indian embodiments that are more picturesque than material. They are feeble attempts to grasp from Hispanic courage its sanguine melody. However, that attempts of this kind will finally yield an American language, following the path of Guaman, if I understand correctly, will be the result of writers who try it with genius and love of laypersons.

Not because it is a piece of literature should we consider it is a merely aesthetic problem. If we seek to emphasize an American trait in American Literature, we must begin by emphasizing the anthropological assessment and not so much the landscape. The Americas' genuine aesthetic capacity is in the blood of Indians, and, therefore, the way of making American aesthetic is to turn the Americas into an Indian world. It will be Indian insofar as the genesis of culture is supplied by the inhabitant in terms of nature and output. If we fail to articulate the prerogatives of the Creole Indian and those of the eldest Indians which we believe serves more than an artisan, small cave, hotel porter, rascal electoral candidate, *alcahuetista* while we set aside for the other the gifts of archangel; we will never have an Indian poet, just as we have failed in four hundred years to include a copper saint in the orthodox niches, unlike the case of black or yellow saints. An Indian is not a subhuman; we know that idiotic attitudes of Sepúlveda were annihilated in the same vitriol; he is, however, undernourished because of undernourished who beat him and beat him in prose and verse. The Great "Indian" poet as is Franz Tamayo, decrees that he is to become an artisan, a mechanic, eventually experienced in engineering. But no so much so if we are seeking a philosopher or esthete, that everything he sees with the working of his imagination, would be denied to him. Honestly, no matter how much we analyze such an unusual thesis pen-

etrates into his reasons. Is the Indian an animal trapped in the substructures of instinctive volition? Why would he make up such motionless strata, if all peoples, and more typically manuals such as those of the Saxon, have been prolific in poets and philosophers? It could be said that a pongo [ape] is more useful, and it will be possible to understand what is said. Tamayo's Indian thinking is the most striking (as I know him) although his mental reasoning may be driven towards humanities & Greek-Latin victuals are not recoverable as him , since such values is crowded mestizo grip. What is explained in it makes tectonic sense; therefore, Indian is not much in terms of quantity.

Mestizo Yaraviismo is described as the dominance of Indian tearful and lower sensitivity; this is absolutely false. Inhibitions of the Indian are pinpointed and studied in the villages; if we look for them in their own world, we will not find them. The Harawi at its origin is a song shaken by feelings of panic of life, it is agrological and bridal, it has more erotic than sentimental feelings. The father of Yaraviism is the *cholo* of Lemurian eyes who does not fit in the heraldic gusts. He wraps up his mother if she is Indian and only calls to the heart when he feels he is possessed by the dread of death. The Indian knows three things for sure: when to stop talking, when to kill ... And they have no imagination! ... What are volition and philosophical imagination then? Is there anything else in the Greek tragedy ?

Garcilaso pointed out that in Cuzco there was a school for children of noblemen subjected to paternal yoke of the king and that eventually the sage who once ruled that the school, petting some of them, probably the liveliest, told them:

¡Oh, my children; and how I would like to see these heads shining in Salamanca ... !

This is the Spanish, Spanish is not language of Sepúlveda of our mestizo-criollo litters.

There is no literature without man.

When the interpreters of American Literature confer "Americans" values to any Hispanic born in this land, by

the fortuitous fact that no one can be held liable, not even them; they do not see that if there is an 'American' voice in the Literature of Spain, of Calderon de la Barca.

Can there be any more American tearing that in the Sigismund of *La vida es sueño* [Life is a Dream]?

What crime have I committed against you, being born ?...

To affirm that the great poet inspired his tragedy in *inka Yawarwaka*, in which he wept blood, is entirely possible. If such cry is worth for the whole "American literature" of all times, and if not kuiko, and American is not Greek ad has no reason to be Hispanic. It is not by chance that Calderón wrote a devotional piece to the glory of the Indian Virgin. He is the Hispanic counterpart of the Sepúlvedas.

Spanish is the genius of the American Literature. And, hence, Calderonian reasoning is the literature of leaks. Never, as far as I know, did he follow the heroic destiny which came about at the cost of his life. We have no one like Cortes in our literature. In the same way that Francisco Pizarro, who was able to praise his majesty in Cuzco, sought to settle along the beachside (and this observation comes from an eloquent *Titikaka* sociologist) so as to escape if the business went wrong, as has been the case of his one-eyed partner Almagro. Literature of the Americas talks about ports, gusts of wind, it was at the mercy of the mental trends of the Old World, and labels as common, Japanese, Swiss, and always from the approach of Creole, nativism, decadence, modernism, realism, naturalism, just eccentric, with detachment, other than the episodic and empty picturesque movement, Indian coordinate. Naturally, I exclude from this assessment the *Titikaka* Vanguard (the most curious and unusual event in the Literature of Peru in recent times, according to L. A. Sanchez), which had little or no "avant-garde" in the European sense. It was a literature of hominal motion, human adhesion, beyond the brazen fraternities.

Fragment from *El Pez de oro*, Madrid, Cátedra, 2012, pp. 167-171



1. First edition of *El Pez de oro* La Paz , Editorial Canata, 1957.
2. Critical edition of Jose Luis Ayala. Lima, A.F.A. Importers & Publishers, 2011.
3. Editing by Helena Usandizaga. Madrid, Cátedra (Lecture), 2012.

Recently, his posthumous book was published: *Resurrección de los muertos/Alfabeto del incognoscible* [Resurrection of the Dead / Unknown Alphabet], editing and studied by Ricardo Badini, Lima, National Assembly of Rectors, 2010 and *Ahayu -Watan. Suma poética de Gamaliel Churata* [Poetic Sum of Gamaliel Churata], editing by Mauro Mamani Macedo, Lima, Editorial Fund of the National University of San Marcos, 2013.

1921-1931 TEN YEARS OF POETRY

Marta Ortiz Canseco*

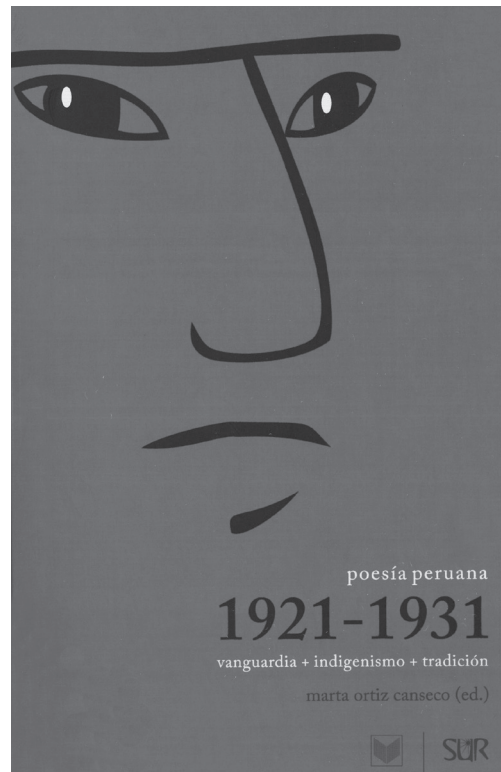
An anthology about a key decade in Peruvian poetry of the twentieth century is published in Madrid: 1921-1931 Peruvian Poetry / *vanguard* + *indigenous* [indigenismo] + *tradition*. Below a fragment of the introduction to the study in which the author explains the purpose of her search

The 1920s is generally considered as one of the most important decades in the development of the "new Peruvian poetry" due to the launching of famous avant-garde magazines offering a space for new aesthetic and political ideas (Amauta, *Boletín Titikaka* - Titicaca Bulletin) and the appearance of certain poems (Trilce, *5 metros de poemas* - 5 meters of poems) which, to put briefly, revolutionized poetic saying in Castilian. Critics like Mirko Lauer or Yazmin Lopez Lenci have already demonstrated the importance of this decade as one of the starting points to discuss the debate on modernity in the twentieth century Peru. During those years, completely new socio-political processes took place: the foundation of the APRA by Haya de la Torre, the ideological course of José Carlos Mariátegui, the appearance of an emerging middle class or relentless movement between Lima and the provinces, which allows to conceive the country as a whole and leads to the search for the meaning of this new nation.

However, there are some aspects of this decade that are still somewhat unknown, and this is not just limited to poetry; a lot of information about those years is yet to be discovered. Two of the main reasons for this could be the loss of sources and inaccessibility to the original documents. Of course, if we focus on the poetry published during this decade, we are not just talking about authors like César Vallejo, Adam Martín, or Carlos Oquendo de Amat who were ignored or have remained unpublished; but rather about those who were forgotten, those who are now inaccessible, their readers, their spokespersons, those whom they read: poets like César Atahualpa Rodríguez, Guillermo Mercado, Carlos Alberto González, José Chioino, Mario Chabes, Emilio Armaza, Federico Bolaños...

This is not about forming an anthology of minor poets (and some of them are not exactly minor poets); this is rather about placing them all in the period to which they belong. One of the recurring problems has been that the systematic studies of Vallejo or Adam have taken place in an empty space, in an unspecified context. Who did these well-known authors read? Who did they train with? What was the social and cultural environment of the Peru in which they grew up? This anthology aims at rescuing that space, claiming this as one of the most important factors influencing the careers of Peruvian poets who are already considered *universal*.

Since not all the books of those years reflect a modern vanguard



Book cover of *5 metros de poemas* [5 meters of poems], by Carlos Oquendo de Amat.



Poet Carlos Oquendo de Amat.

aesthetics; the main objective is to show how the most innovative and avant-garde poems of Indianism with those who continued to cultivate certain modernist and romantic sensibility, thereby providing a map that covers most of the books published during the decade. It is a common mistake of review critics to include in the *avant-garde* category many of the authors published at this time and yet remained in a conservative aesthetic. Hence, this study does not intend to be an *avant-garde* anthology, but rather aspires to present the Peruvian poetry of the 1920s as a complex cultural field where there were very different styles.

For example, if we think in 1922, we realize the way in which radically different aesthetic coexist in the same intellectual sphere. This type of heterogeneity is inherent in all social processes, and more so when we talk about a society that carries the weight

of colonial contrasts. Here, we aim at making that contrast the protagonist: we do not want a modernist or avant-garde study, or romantic anthology of this decade, but instead one encompassing all at once. In 1922, appears *Trilce* by Vallejo, who lives with *Fuegos Fatuos* [Fatuous fires] by José Chioino; *Atalaya* by Federico Bolaños; *El atrio de las lámparas* [The Atrium of lamps] by Daniel Ruzo, and *Tu libro* [Your book] by Alberto Hidalgo, among others. Would it not be interesting to read at least once all these poems connecting them together? And, if we also take into account that *Trilce* was launched in Lima; *Tu libro*, [Your Book] in Buenos Aires; *Alma* [Spirit] by Mario Chabes in Arequipa; and *El atrio de las lámparas* [The atrium of the lamps] in Madrid? What does this movement and this coexistence of poems mean? What does this movement mean? And what is the significant of this coexistence of such diverse books of poems published in places far apart, yet (and without a doubt) belonging to the same cultural field? It will be much more interesting to see how the following year Hidalgo published the poems that confirmed him as a vanguard: *Química del espíritu* [Chemistry of the spirit] and four years later Mario Chabes publishes a book following the indigenous style *Coca*.

In short, this anthology aims to become a mirror of a moving decade, wishing to unite authors and poem books which are not usually brought together and hence offer the reader a panorama, which though incomplete,

is true to the heterogeneity of times full of conflicts and social changes. The ultimate intention is to draw a sort of milestones of the decade, not establishing a general rule, but offering precisely the scenario that does not respond to such rules. Everyone can read the poems of Vallejo, Oquendo de Amat, Adam or Hidalgo. We know César Vallejo read and admired his friend Alcides Spelucín, and that Mariátegui included him in his *7 ensayos de interpretación de la realidad peruana*, [7 Interpretive Essays on Peruvian Reality], but can barely access these texts, which speak of a time and are much needed to have a comprehensive view of those times. We know Federico Bolaños because he participated in the founding of the first magazine of Peruvian art, *Flechas* [Arrows] (1924), but who has read his poems *Atalaya*, published in 1922? What features does such poem book have to consider it vanguard? How to read such piece considering it appeared in the same year of the publication as *Trilce*?

Introduction to the book *Poesía peruana 1921-1931* / *vanguardia + indigenismo + tradición*, [Peruvian Poetry 1921-1931 / vanguard + indigenismo + tradition], by Marta Ortiz Canseco, Madrid, Iberoamericana / Vervuert - Book store in the South, 2013, pp. 271.

* Marta Ortiz Canseco holds a PhD in Hispanic Studies from the Autonomous University of Madrid. She recently performed a critical edition of the first book of César Vallejo: *Los heraldos negros* [The Black Heralds] (Madrid, Castalia, 2009) and has contributed to the delivery of Peruvian poetry for *The Princeton Encyclopedia of Poetry and Poetics* (Princeton).

MAGDA PORTAL
(Lima, 1900-1989)

la luna de aumento de la mañana
ha duplicado al paisaje matemático
ahora todo tiene un noble porcentaje de Sol

mi cuerpo fino de mujer civilizada
arrebujado en brumas neurasténicas
se desnuda a la ducha de un bienestar
acariciante—

recomienzo el horario de la sonrisa
el calendario retrocede
sobre mi viejo pensamiento

«El trabajo intelectual perjudica
la belleza del rostro» Oscar Wilde—

i como todo es relativo
pongámosle un poco de belleza
a estos días heroicos
acribillados de números de acero; celuloides
de cartas, etc., etc.

yo tengo preso el sueño de la Vida
pájaro en jaula de hierro
con una puertecita a la esperanza
—

el Sol sale todos los días
de sus telarañas de nubes—

De: *Una esperanza i el mar. Varios poemas a la misma distancia*, Lima: Editorial Minerva, 1927.

Magda Portal

MAGDA PORTAL
(Lima, 1900-1989)

Moon morning rise
doubled the mathematical landscape
Now everything has a noble percentage of the Sun

my thin body of civilized woman
neurasthenic huddled in mist
Naked in the shower of caressing
welfare -

restart the schedule of Smile
the calendar goes back
to my old thinking

"Intellectual work harms
the beauty of the face"-Oscar Wilde

and since all is relative
let's add a little beauty
to these heroic days
riddled with numbers made of steel; mobile
letters, etc.. etc..

I keep the dream of Life as a prisoner
Bird in an iron cage
with a small door to hope
—

the sun rises every day
amidst its web of clouds

From: *Una esperanza i el mar. Varios poemas a la misma distancia, [Hope and the Sea. Several Distance Poems]* Lima: Editorial Minerva, 1927.

CARLOS OQUENDO DE AMAT
(Puno, 1905 - Madrid, 1936)

p o e m a d e l m a n i c o m i o

Tuve miedo
y me regresé de la locura

Tuve miedo de ser

una rueda

un color

un paso

PORQUE MIS OJOS ERAN NIÑOS

Y mi corazón
un botón
más
de
mi camisa de fuerza

Pero hoy que mis ojos visten pantalones largos
veo a la calle que está mendiga de pasos.

De: *5 metros de poemas*, Lima: Editorial Minerva, 1927.

CARLOS OQUENDO DE AMAT
(Puno, 1905 - Madrid, 1936)

P o e m a b o u t t h e M e n t a l A s y l u m

I was afraid
and I came back from the madness

I was afraid of being

a wheel

a color

one step

BECAUSE MY EYES WERE THOSE OF A CHILD

And my heart
a button
more
of
my straitjacket

But today my eyes wear long pants
I see the street that it is begging steps

From: *5 metros de poemas [5 meters of poems]*, Lima: Editorial Minerva, 1927.

ENRIQUE PEÑA BARRENECHEA
(Lima, 1904-1988)

PERDIDO en lo horrible oscuro, el rey enano palpa su soledad rugosa.

La flor que nació en el aire. La flor que no nació. ¿Ves? El cielo a veces baja hasta las manos. El cielo es una ola tempranísima en este mar de soledad.

¿Quién animó la ruta clara y sencilla? ¿Quién caminó en la noche? ¿Quién enredó su sueño a los primeros limoneros del alba?

Toda la noche estuvo mirándome el silencio, sumiso como un perro.

Esta es la casa con los soportales recios. Aquí se echan a cantar las flores. Hasta aquí llega el mar con su traje de espuma y sus lindos zapatos de madrépora.

De: *Cinema de los sentidos puros*. Lima: Editorial F. E. Hidalgo, 1931.

ENRIQUE PEÑA BARRENECHEA
(Lima, 1904-1988)

LOST in the horrible dark, the dwarf king feels his rough solitude.

The flower that blossomed in the air. The flower that did not flourish. See? Sometimes the sky comes down to the hands. The sky is a very early wave in this sea of loneliness.

Who encouraged the clear and easy path? Who walked at night? Who entangled his sleep with the lime at the crack of dawn?

All night, silence was looking at me, like an obedient dog.

This is the house with the sturdy arcades. Here flowers start singing. This is as far as the sea goes with its foam suit and its beautiful shoes of corals.

From: *Cinema de los sentidos puros [Cinema of pure senses]*, Lima: Editorial F. E. Hidalgo, 1931

JOSÉ SABOGAL

Ricardo Ku

The Lima Art Museum has organized the most comprehensive retrospective exhibition on the work of José Sabogal (Ca creative contribution of the



Carlota Carvallo Wallstein. 1931. Oil on canvass. Lima Art Museum Collection.

Few artists have had such a decisive influence on the art of the Peruvian twentieth century as has José Sabogal. It is not by chance that his first exhibition in Lima, presented at the Brandes House in mid-1919, is almost unanimously considered as the beginning of modern art in our country. Born in Cajabamba in 1888, Sabogal traveled to Europe and the North African coast when he was young. Later, he moved to Argentina, where he finalized his professional training as a painter. He settled down first in Buenos Aires, the artist then became a drawing professor in Jujuy, where he became familiar with the nativist painting of northern Argentina. In 1918, he returned to Peru, crossing the Andean highlands, stopping in Cusco for several months. There he made a series of paintings focusing on the traditional life of the city and its racial 'types'; he actually exhibited these painting only a year later in the capital city.

In a fairly conservative context, the boldness in color and styling of the paintings marked a new direction for our country's painting. It would take a while before the augury nature of the sample would be internalized as a radical confrontation with the immediate past—a kind of local version of the usual stories of European modernity. However, unlike the alleged opposition of the people of Lima to the works, the exhibit at the

Brandes House scored a resounding success among critics and marked the beginning of a prosperous career for Sabogal. Undoubtedly, the artist responded to existing expectations among the local intelligentsia, who longed so much a formal renewal of plastic arts as the emergence of a 'Peruvian-style' painting to search up in customs and vernacular types. As stated at the outset, he sought to erect his works as "documents with character," a genuine expression of the racial types which crystalized all biological and historical process.

The iconic images of the country hence began to be defined in the field of ethnic representation, going into the wide horizon of artistic nationalism that was surfacing throughout the region. In that context, the peninsular inheritance was understood as the "racial" component that unifying such broad shared cultural community. For this reason, it is not surprising that the Spanish regionalist painting set the initial tone for depicting what is "authentic" in much of the continent. The style developed by artists like Ignacio Zuloaga or Hermen Anglada Camarasa also allowed to think about the possibility of renewing the visual language without reaching the radical subversion of 'sound painting'. These models were not only conveyed in much of Sabogal's work, but also the very idea of achieving the right balance between stylization and objectivity. His commitment to a configuration in which visual



Varayoc de Chinchero. [Scepter from Chincheros] 1925. Oil on canvass. 169 × 109 cm. Art Gallery of the Municipality of Ignacio Merino. Municipality of Metropolitan Lima.

reality was fully recognizable, had to reaffirm himself vis a vis Mexican muralists, who became, for him, another key reference point.

As noted by Natalia Majluf when talking about Camilo Blas, the indigenist painting defined the aesthetic boundaries of its painting by giving him the task of representing the country¹. In fact, the simple project of posting images of the nation that could be shared by all should be un-

derstood as contrary to the radical individualism of vanguards. But the success of this initiative seems to have also required taking some distance in front of the open political didacticism of the Mexican example. The bucolic image of rural the Andes coined by Sabogal in the 1920s could well be linked to the populist rhetoric of the government of Augusto B. Leguía (1919-1930) as a vindictive agenda of the political vanguard of the time.

L'S PAINTINGS

Kusunoki*

l (Cajabamba, 1888 - Lima, 1956). The exhibition is accompanied by the publication of a catalog devoted to impeccable the Peruvian Indian master



La mujer del varayoc. [Woman of the Specter] 1926. Oil on canvass. Elsa Vidal de Ausejo's Private Collection, Lima.

This explains the ubiquity of the artist, who was part of the faculty at the National School of Fine Arts -official framework of the plastic arts at the time - while collaborating closely with José Carlos Mariátegui in the magazine *Amauta*.

The socialist intellectual did not hesitate in declaring him the "first Peruvian painter", and highlighted the artist from Cajabamba's strong commitment to keep his painting as close

to reality as possible so as to transform it -an attitude that contradicted the "dissolution" of and increasingly "dehumanized" Western art. Sabogal would take a step further in his vindication of contemporary indigenous to sustain that his artistic manifestations not only had aesthetic hierarchy, but also pointed out a course for the creation of a truly Peruvian art. Hence, among the great European plastic arts transformers, he only explicitly ac-



Puente de Izcuchaca. [Izcuchaca Bridge] 1932. Oil on wood. 66 × 66 cm. Private Collection, Lima.

knowledge his admiration for Paul Gauguin, whose "Peruvian" spirit was defended at the time.

This claiming for authenticity, now rooted in indigenous matters, took Sabogal to constantly reject the canonical status of European art and to resort to the Mexican model. With his promotion as manager of the National School of Fine Arts in 1932, the painter would grant his ideal of aesthetic autonomy an official character. Although his choice had not generated much discussion within the nationalist ferment of the 1920s, this would end up working against him in the next decade. By becoming an official style, indigenous styling was put under discussion: whether the conservative intelligentsia perceived this as an unnecessary strain, a new generation of artists rejected such approach considering it was devoid of real commitment to modern elements. Both positions raged criticism against the National School of Fine Arts (ENBA), in a struggle to free the aegis of Sabogal to a single institutional framework for the development of artistic activity in our country.

However, the leading role Sabogal had granted the indigenous elements in his vision of nationhood also began to be questioned. The country began to be defined itself as the result of a "melting pot of people," which, according to the most conservative terms meant understanding the conquest as the start of the harmonious blend of indigenous and Spanish components. To the most progressive critics, the picturesqueness of the mountains was also reported as the

ideal place to escape from the real artistic problems.

The painter responded to this new challenge with the idea of an "integral" Peru, which led him to give greater representation to the coast and include the jungle in his already extensive repertoire of images of the Peru. This search for a way to express fully the 'Peruvian-style' also turned into a very personal allegorical language as from the 1940s. In a sort of "still lives" animated paradoxically, Sabogal depicted emblematic Peruvian folk art that seems to come alive when placed on unreal landscapes. This evidenced a lifelong interest in rural artistic manifestations. He devoted the rest of his life to study this from the Institute of Peruvian Art, which he directed after leaving ENBA in 1943 until his death 13 years later.

Beyond the controversy surrounding his works at the end of his career, Sabogal could build a repertoire of images of our country which still remains valid. The ambitious exhibit that the Lima Art Museum (Mali) dedicated to him from July to November 2013, will be an opportunity to rethink the impression we have of the artist. When appreciating the more than four hundred pieces of work displayed in the exhibition, the public recognizes the importance of the legacy of Sabogal to the visual culture of our country.

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1 Natalia Majluf. «Camilo Blas, pintor indigenista», en Camilo Blas (Lima: Museo de Arte de Lima, 2010): 16.

CELEBRATING QUINOA

Teresina Muñoz-Nájar*

Given its nutritional value and versatility in the kitchen, quinoa from the Andes spreads around the world. The FAO declared 2013 the International Year of Quinoa to highlight the importance of this ancient Andean grain as a foodstuff of the future, called to realize its potential in food security and poverty eradication.

All of a sudden, websites and blogs devoted to quinoa thrived and spread. "Quinoa" is a Quechua word that means 'seed of this land' (in Aymara: *jupha*, *juira*, *jiuyra*) or quinoa as it is called in other countries. Vegetarians, celiacs (people who suffer from gluten intolerance of wheat, barley, and sometimes oats) or any person who has decided to eat natural products or who has determined that, henceforth, he will only healthy food, exchange their recipes based on quinoa, give advice on how to cook it and praise its benefits. Such a flood of followers of quinoa is certainly justified.

Quinoa belongs to the Chenopodiaceae family and its scientific name is *Chenopodium quinoa*. It is an annual plant, usually growing up to two and a half meters high with a central stem, which is either branched or unbranched, and its leaves have very different shapes and colors: green, red or purple. Inflorescence of quinoa (floral types) includes a broad variety of types and grains (seeds) which can measure up to 2.5 mm. The rind or pericarp of the grain contains saponin, organic chemical compound of mixed origin present in many vegetables such as spinach, asparagus, alfalfa, and soybeans. Saponins form soap-like foaming solutions in water at very low concentrations and are bitter. In quinoa, saponin concentrations vary, ranging from sweet to very bitter quinoa, so it is necessary to eliminate the bitterness before its consumption, this is achieved by vigorous washing or polishing.

For thousands of years, quinoa varieties were selected and adapted to different weather, soil, and moisture conditions thanks to the 'biotechnological' drive of traditional farmers. This wonderful work now enables us to count with genetic material with which scientists can develop enhanced quinoa for greater productivity. In addition, it boasts of having around three thousand varieties of quinoa (about thirty are traded) of 25 different colors.

Moreover, since the second half of the twentieth century, the Andean countries, where quinoa is grown, have made enormous efforts to collect different varieties. Bolivia keeps at least 3,121 "accessions" (so called botanical samples of plants of the same species or variety), both wild and cultivated species. In Peru, there are important collections in the experimental stations of the National Institute of Agrarian Innovation (INIA) and several universities (in Lima, Huanuco, Cusco, and Puno). Of these, the most prominent are those of INIA Experimental Laboratory Illpa in Puno, with at least 536 accessions, and La Molina National Agrarian University, whose genebank contains 2,089 accessions.

Following leads

Thanks to the writings of chroniclers and travellers, we can now reconstruct the history of quinoa and verify



Photo: Heinz Plenge

The Andean farmer has preserved this nutritional treasure. In Peru, Puno is the first producing region of this grain.

how important it has been in all times. In the middle of the sixteenth century, for example, Pedro Cieza de Leon, in his famous *Crónica del Perú* [Chronicle of Peru], mentions: "There is another [apart from potato] very good foodstuff they call quinoa, whose leaves more or unless the Moorish blede, and the plant grows from them almost a state of man, and gives very tiny seeds, which are white and red, which is used make concoctions, and they eat it with stews as we eat rice."

In turn, Inca Garcilaso, in his *Comentarios reales* [Royal Commentaries], writes: "The second of the crops that are grown on the face of the earth is called quinoa, and in Spanish 'mijo' (millet), or small rice grain because they are somewhat similar in grain and color. The plant that grows closely resembles blede [pigweed], hence the stem and leaf and flower, where quinoa grows, the Indians and Spanish eat the tender leaves in their stews because they are tasty and very healthy. They also eat the grain in their soups, cooked in many ways. Indians make a quinoa concoction to drink, as they do from maize, but it is on land where corn is lacking. Herbalists Indians use quinoa flour for some diseases. In 1590, they sent me this seed from Peru, but was dead on arrival, which, although planted at different times, never grew."

A brief side note to state that the 'blede' [pigweed] or 'Moorish blede' mentioned by chroniclers is a very tasty plant and quite similar to spinach, belonging to the Amaranthaceae family (which shelters kiwicha). Indeed, as pointed out by Garcilaso, quinoa leaves (wild) and kiwicha are both edible. They are known as *liccha* and are the main ingredient of a popular salad in Arequipa.

We continue with Father Bernabé Cobo, who, as expected, makes several references to the quinoa (also compared with blede [pigweed]) in his extensive *Historia del Nuevo Mundo* [History of the New World]. He tells us: "There are two species of quinoa, no more or less than bledos [pigweed]:

one is white and the other, red. When this herb is tender before gleaning, it is eaten like chard and spinach, but only the white one and not the red one [...]. The best one is the white one, and the Indians eat it cooked as if it were rice and they also milled it into powder, and make bread from its flour like corn cakes (arepas)." Meanwhile, Juan de Arona gives us this definition in his *Diccionario de peruanismos* [Dictionary of Peruvian terms] published in 1882: "Chenopodium quinoa. Edible seed of the highlands of Peru, sold in Lima as lentils. From the Quechua word *kénua*. The seed that we describe is white and has a lenticular shape, although it is so small as mustard. This is a dish that few people like in Lima."

And in *La mesa peruana* [Peruvian table], i.e., *El libro de las familias* [The Book of families] (a cookbook published in Arequipa in 1867) includes this curious paragraph: "This peculiar seed of the mountains of Peru and Bolivia is the most nutritional, healthy, and pleasant food whose praise rests in that when it was presented to a given Pope, he said: 'Peru has the seed of life and yet people are dying there?'. In addition, at the end of the recipe of 'quinoa with red pepper (aji)', we read the following comment: "There is popular belief that when girls eat quinoa, boiled in unsalted water and the next day they wake up more beautiful and very good complexion, with big eyes and small mouth, is this true?".

Powerful Quinoa

Scholars of quinoa have grouped its varieties as follows: quinoas the highlands; of the salt flats (which comes from the Salar de Ayuni, for example, is the largest grain); of the inter-Andean valleys; of the Yungas (areas of Andean eastern slopes); and of sea level.

Undoubtedly, quinoa is one of the most precious crops in the Andean region. This is because its nutritional value is outstanding, since it has a perfect balance of carbohydrates, lipids, and proteins. It is considered the only vegetable food which provides in its

proteins all essential amino acids for human consumption (i.e. arginine, phenylalanine, histidine, isoleucine, leucine, lysine, methionine, tryptophan, and valine Tronina). Their food bounties are equivalent, in many components, to meat, egg, cheese, breast milk, and their fiber content is very high.

In addition to what has been mentioned, we should add the starch content (between 58% and 68%) and 5% of sugars, i.e. energy in abundance. Also a lot of calcium, magnesium, and zinc; hence, it is inevitable to compare it with cereals: quinoa has four times more calcium than corn and three times more than rice and wheat. The proportion of magnesium in quinoa is also higher than that of cereals and in terms of fat, it does not lag far behind: it has a significant amount of Omega 6 - very similar to maize seed-, Omega 9 and Omega 3. And, as if all this were not enough, quinoa is gluten-free, so that it is a blessing for those suffering from celiac diseases.

Gourmet Quinoa

The fate of quinoa has changed radically in recent years. Today, especially in Europe and the United States, thousands of people -as already mentioned- advocate for healthy and nutritious food, and seek products that meet that need. For this reason, white, red, and black quinoa -produced organically- are offered in the most exclusive and selective markets and green stores of the major cities in the world. It has also begun to take a prominent place in the menus of gourmet restaurants abroad, especially those of Peruvian chefs.

We just need to further promote its consumption among Peruvians, and hope that all local restaurants, enthusiastically embrace it. Moreover, betting for organic quinoa which can access special markets is another option. That is the future of Peruvian quinoa.

* Culinary Journalist and Researcher

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RECIPES

QUINOA CREAM

INGREDIENTS

2 cups of white quinoa, well rinsed
1 ½ liter of vegetable broth (celery, leeks, turnip, and carrots), sieved and unsalted
1 small onion, diced
2 minced garlic cloves
1 tablespoon ground ají mirasol (chili)
1 cup carrots, diced
4 Peruvian yellow potato
½ cup cream milk
1 teaspoon dried oregano leaves; white cheese, diced; salt and pepper to taste

PREPARATION

After washing the quinoa, spread it on a paper towel to dry. Pour the dry quinoa to a regular-sized pot and roasting for a couple of minutes (in Puno, quinoa is toasted for any kind of preparation), pour the broth and let quinoa boil for five minutes. Add carrots and potatoes. Separately, in a frying pan, brown in oil onion, garlic, and ají mirasol (chili). Pour the dressing to the pan, season, and when everything is ready, blend cream. Return to the pot and add the cream milk and dried oregano, rubbing it between fingers. Serve and garnish with the chopped cheese to taste and a sprig of fresh oregano.

SPICY QUINOA WITH SHRIP

INGREDIENTS

300 grams of quinoa, rinsed
800 grams of medium-sized shrimp, fresh
1 liter of boiling water
4 tablespoons aji panca (red chili) pasta
4 minced garlic cloves
1 large red onion, diced
3 medium-sized tomatoes, peeled, seeded, cut into cubes
2 sprigs of fresh oregano and 1 sprig of huacatay
1 ½ cups evaporated milk, olive oil, salt, black pepper
150 grams of Pariah cheese
6 medium-sized potatoes, boiled and peeled

PREPARATION

Boil quinoa. Set aside. Clean the shrimp, peel tails and set aside coral. On a finger of water, boil bodies and heads, blend with milk, sift and set aside. In a saucepan with a splash of oil, fry garlic and onion; add aji panca (red chili) and remove while cutting. Add leaves of oregano and tomato; stir while it dissolves. Add coral and shrimp tails, season and stir well for a couple of minutes. Add Huacatay leaves. Pour the quinoa and sifted milk; mix thoroughly. Cook for an additional minute over low heat, stir viewing to prevent sticking. Add coarsely grated cheese Pariah; correct seasoning and serve with boiled potato.

(In: Alonso Ruiz Rosas. *La gran cocina mestiza de Arequipa*, 2012)



Photo: Heinz Plenge

Plot of quinoa, Puno.

QUINOA ZAMBITA

INGREDIENTS

1 ½ cups white quinoa, well rinsed
2 cups water
1 can evaporated milk
1 can condensed milk
½ ball chancaca (dark brown sugar sweet)
½ cup raisins, soaked in pisco
2 cinnamon sticks and 4 cloves

PREPARATION

In a saucepan, pour water, cinnamon and cloves. Boil quinoa until water evaporates. Remove cinnamon sticks and cloves; add two milks, stirring constantly with a wooden spoon. Add the brown sugar and continue stirring until the preparation reaches proper consistency, when with the spoon, you can see the bottom of the pot. Add raisins and serve in individual dessert bowls.

CORN AND QUINOA CAKES

INGREDIENTS

3 cups vegetable broth (celery, leeks, turnip, and carrots), sieved and unsalted
300 grams of white quinoa, well rinsed
1 cup corn kernels, cooked
3 slices of chopped bacon and 1 egg
2 tablespoons flour
1 teaspoon baking powder
1 tablespoon chopped parsley, salt and pepper and vegetable oil

PREPARATION

Pour the broth in a pot, and when it starts to boil, add quinoa. Let cook until it bursts, for about 10 to 12 minutes, stirring occasionally with a fork, until the broth evaporates. Do not allow to overcook.

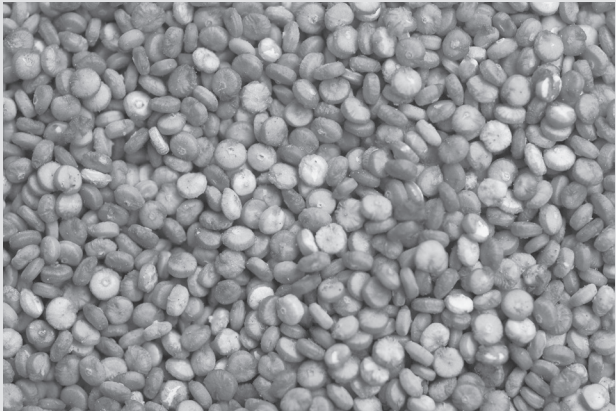
Separately, in a frying pan, brown the bacon and set aside. Place the quinoa in a bowl, add corn and fried bacon. Add egg, flour, and baking powder. Mix well with a wooden spoon. Add the parsley and season. Heat vegetable oil in a pan and with a spoon form the cakes to fry and brown on both sides carefully.

Serve with hot pepper sauce.

ROCOTO SAUCE: Boil one hot pepper. When well cooked, remove the seeds and veins, then smash with a fork. Place in a small bowl. Peel two tomatoes, remove seeds, chop into cubes and mix with hot pepper. Separately, in a frying pan, pour a splash of olive oil and fry two cloves of minced garlic slightly. Serve this mixture over the hot pepper, salt and pepper and add a tablespoon of Chinese onion.



Panicles of quinoa, Puno.



Quinoa grains, Puno.

QUINOA COOKIES WITH RAISINS AND PECANS

INGREDIENTS

1 ½ cup all-purpose flour (or whole wheat flour)
1 teaspoon salt
½ teaspoon of baking powder
½ teaspoon bicarbonate
½ cup unsalted butter
¼ cup white sugar
¼ cup brown sugar
¼ cup honey
2 eggs and 1 teaspoon vanilla extract
½ teaspoon almond extract
1 cup white quinoa, cooked
1 cup oatmeal; 1 cup raisins
½ cup pecans, chopped

PREPARATION

Heat oven to 375° F (190° C). Line two baking tins with grease proof paper or grease with butter. In a bowl put the flour, salt, baking powder and bicarbonate previously sifted. Set aside. In a larger bowl and using electric hand mixer, beat butter, sugar, and honey for about five minutes. Add eggs and extracts and beat for two more minutes. Pour slowly to the flour mixture set aside and mix with a wooden spoon. Add quinoa (which should be washed thoroughly before cooking water only), oats, raisins, and pecans. Mix well. With the help of two teaspoons, form small pieces with the dough and arrange them on the tins, spaced four inches between each cookie. Bake for about 15 minutes, until golden brown. Cool and store in an airtight container.

MUSIC AND MUSICIANS IN THE CATHEDRAL OF LIMA

The renowned musician and conductor Armando Sanchez Málaga* (Arequipa, 1929) has published a compilation of his essays and articles which he has written over decades about various aspects of music in our country. Composers, performers, and institutions are viewed through the prism of the scholar, who is also a witness and, partly, a protagonist.

Below is his essay on the music and musicians in the Cathedral of Lima during the Viceroyalty.

After taking over territories, the Spanish conquerors founded cities and built churches; they needed priests, musicians, and instruments for religious services and catechize. Probably, among the friars and Dominican missionaries and mercenaries, who were the first to arrive in Lima, those who knew about music sang and played the organ in the chapels and churches, while the trumpeters and drummers of military regiments served in the government palace, accompanied religious processions, and acted as criers in street corners and squares in the city.

Later, musicians from the Peninsula started to arrive; they were joined by Flemish and Spanish fitters who built and repaired organs, with collaboration of local apprentices. With the building of the chapel, the Cathedral of Lima became an important musical center in the continent. Among their duties, conductors were charged with composing pieces for religious ceremonies. Many of them later became part of the repertoire of important cathedrals, including those in Sucre, Bogota, and Guatemala City.

They came from Lima, Arequipa, and other places as models to imitate not just Spanish pieces, but also scores handwritten by various Peruvian authors [...]. These two influences, Spanish and Peruvian, contributed to awakening the staff of music in Peru.¹

The organ was a privileged instrument in the cathedral choir. Some chapel leaders, in addition to great composers, stood out as organists, like José de Orejón y Aparicio from Huachano, in the eighteenth century, and Paul Chavez Aguilar, in the twentieth.

Soon schools opened in major cathedrals and churches of the continent and they started teaching catechism and educating choirboys called «seises». In Peru, the first of these schools was established in Lima in 1568. The young students, in addition to receiving religious and musical education, sang during services as lower soprano (tiple²) or contralto and danced in Corpus Christi processions. Some of them later joined the chapel as singers, instrumentalists, or composers, such as José de Orejón y Aparicio mentioned above. Due to voice change, children served for short periods of time. In 1717, the Archbishop of Lima accepted the request of Italian tiple, Vicente Buldini, following the opinion of the choirmaster who reported "we have always lacked treble, and it is direly needed to ensure harmony in Music, because the for the «seises» children, who sometimes make up for such lack, when that finally are ready to sign change voice"³.



Repertoire

Already in the sixteenth century, the Cathedral of Lima had a large repertoire of religious music in the Renaissance polyphonic style. Among the choral books stored in the Archive of the Metropolitan Lima City, there are two books with pieces for four voices a cappella (voices only), one by the Spanish composer Francisco Guerrero⁴ - *Liber Vesperarum*, 1584, from psalms, hymns, antiphons, and magnificats, Psalm 111 (*Beatus vir qui timet*)⁵ -, and another one with a compendium of five masses, also for four voices by *Joanis Praenestin* (Giovanni Pierluigi da Palestrina)⁶. The voices of these two books are not written in score, but separately. The correlated parts are not placed beneath each other as is the practice today. The note written on the margin on the book by Guerrero "if Vergara plays false black ut and is valentine plays to low [keys]" reveals that there was a habit of using instruments to double voices. In the Chapel's archive, we also found other works by Spanish composers of the time, such as Francisco Guerrero, Cristóbal de Morales, and Tomás Luis de Victoria. In 1598, Victoria received from Lima received a gift of one hundred coins of nine Reales sent by one of his admirers.

The music in the Baroque polyphonic⁷ style composed by the musicians of the Chapel of the

is low-pitched voice, serious and relevant to Holiness of the venue.

The practice of plainsong

According to the liturgy, religious services had to play Gregorian chants, a set of melodies selected and organized in the sixth century by Gregory Magno⁹ after pruning out the ones initially used by the Church. These melodies then spread throughout the Christian world, and in honor of the pontiff took his name.

All this music is designed for a single voice, without harmony, without instrumental accompaniment. Therefore, all the attention and interest are concentrated in the construction and expression of the melody [...]. The solemn quietness of Gregorian chants, their proportions superbly sensitive and appropriate, its noble and broad melodic movements, its containment still in turmoil, its highly interesting and ingenious construction, its apparent simplicity, all these features are the musical features that parallel those of the Roman architectural style¹⁰.

The major cathedrals and churches had big books with Gregorian chants, which were read at the lectern in the center of the choir. The archives of the Cathedral of Lima have forty books that were used for practicing every day between the early seventeenth and the late nineteenth century. Regarding this practice, a sochantre¹¹ of the time of master Andrés Bolognesi reported: "The plainsong is practiced in this cathedral in the same way as elsewhere; it is not verified with due perfection because it is not taught with rules, but singing psalms, introits"¹².

To protect the proper interpretation of plainsong and to ensure that it was not affected by the adoption of other musical genres, archbishops issued specific rules. With the same purpose, and to better prepare the singers, as early as 1763, José Onofre de la Cadena had published in Lima his *Cartilla música y primera parte que contiene un método fácil para aprender el canto llano*¹³ [Music score and part one containing an method to learn plainsong in an easy manner]. With the same purpose, Toribio del Campo y Pando also wrote, in the late eighteenth century, *Compendio de canto llano* [a compendium of plainsong].

In the early twentieth century, the Church in Peru addressed the Vatican's concern regarding the status of sacred music in the world, which among us, after independence, had lost the quality and brightness reached in the seventeenth and eighteenth centuries. As pointed out by Luis Enrique Tord: "Other interests caught

SOUNDS OF PERU

GARRIDO-LECCA/SOLER/PADILLA
ABRAHAM PADILLA
(Discográfica Intercultural
Americana, www.edmusicam.cl)

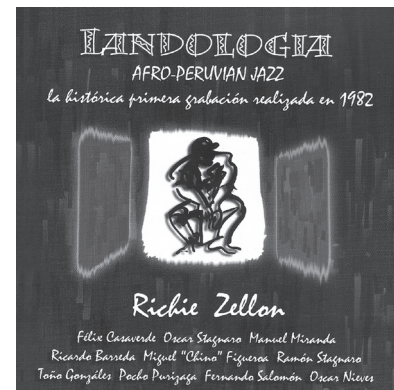
With warm and pristine sound giving us in the best form possible all tonal variations and a wide dynamic range of orchestral music, this album features the final concert of the IV International Festival of Contemporary Classical Music of Lima at the cultural center of Spain, held on November 17, 2006, with the National Symphony Orchestra of Peru. The album includes the release of the final version in Peru's "Concerto for guitar and four instrumental groups" of Peruvian composer Celso Garrido-Lecca (soloist: Luis Orlandini, Chile) and the world premiere of "Concerto for Clarinet" by the Catalan composer Josep Soler (soloist: Joan Pere Gil, Spain). The concert was under the impeccable direction of Peruvian Abraham Padilla, who delivered one of the best performances of our first national orchestras. The careful design and the texts accompanying the album are



themselves remarkable documents of interest since they include the remarks of the authors themselves and English translations. In the same line as the albums of *García/Padilla* and *De Perú y Chile*, the only ones of their kind in Peru combining Peruvian orchestras with contemporary music; this production gives us great music releases, excellently played, an important historical document, and an important contribution to cultural environment.

LANDOLOGÍA. AFRO-PERUVIAN JAZZ
RICHIE ZELLON
(Songosaurus music,
www.richiezellon.com)

Originally released with the title «*Retrato en blanco y negro*» ["Portrait in black and white"] in June 1982, this is one of the first recordings that mixed the rhythms from Afro-Peruvian culture with jazz harmonies, chimes, and structures. The 13 remastered tracks convey a calm and transcending energy. The electric guitar and the "cajón" are combined in such a way as to offer very personal reinterpretations of the sounds of their Peruvian and Brazilian ancestors by the leader of a premonitory group of musicians gathering Félix Casaverde, Óscar Stagnaro, Manuel Miranda, Ricardo Barreda, Miguel Chino Figueroa, Ramón Stagnaro, Toño González, Pocho Purizaga, Fernando Salomón, and Óscar Nieves. An elegant rhythm section and keyboards sounds with fashionable sounds occasional combine with voice interventions, achieving a gentle, friendly sound for the listener, although perhaps somewhat "hard" in



the way it approaches aesthetics, which, far from being a demerit, is one of the features that makes this production sharp, brave, and vested with its own personality. It is remarkable that this album was recorded with a four-channel Tascam, of which undoubtedly full advantage has been taken, showing that art is not in technology, but rather on how the artist takes advantage of such technology. (Calaf del Río).

1 Translator's Note: the "cajón" is the most widely used Afro-Peruvian musical instrument

the attention of citizens of the newly independent nations and strayed away from a culture in which the Crown and the Church had been the pillars of the social, political, and intellectual life"¹⁴.

Composers and musicians approached the theater. Religious music genres declined in favor of Italian opera and ballroom music. From Baroque, we went straight to Romanticism, bypassing the classical era. The practice of music in church had lost much of its religious character and did not meet the requirements of the liturgy. This phenomenon was not exclusive to our continent. Europe faced a similar situation.

El Amigo del Clero [The Friend of the Clergy], weekly newsletter of the archdiocese, published in 1904 the *Motu proprio* by Pius X, 1903. Later in

1917, the Archbishop of Lima created the Sacred Commission, which received new impetus in 1934 during the presidency of Monsignor Pablo Chavez Aguilar. The following year, the same newsletter published the *Bull on Sacred Music* by Pope Pius XI.

It was in those years that regular musical activity resumed with some vigor in the cathedral. The architect of this recovery was Monsignor Chávez Aguilar, who as choirmaster and music director fulfilled his daily work as organist, choirmaster of the Basilica and the group of «seises» charged with singing Gregorian chants. Every morning, six young elementary students of the Seminary of Santo Toribio sang at the 9:15 Mass. For these services, they received a monthly pay and signed the payroll. Chavez Aguilar also directed

a children's choir of about forty voices in the Seminary of Santo Toribio, which sang for important ceremonies in the cathedral¹⁵. Every year, he conducted the choir and orchestra at the *Te Deum* on Independence Day and other national holidays. For such events, he gathered over a hundred voices among professionals, coreutas of religious communities and the Seminary of Santo Toribio.

When Aguilar Chavez died in 1950, Manuel Cabrera succeeded him in conducting the children's choir; he remained as such until 1972. In those years, just as during the Chavez Aguilar administration, the choir participated every day in the first mass in the morning, and comprised the students of the Santo Toribio Elementary and High School and of the public schools in Barrios Altos. The organist was Leopoldo La Rosa, who earned the designation by a competitive contest. After being awarded a scholarship to further his studies of religious music in Rome, La Rosa was replaced by Manuel Cabrera and Hugo Arias Mucha, respectively

Excerpt from the article "Music and musicians in the Cathedral of Lima" in the book *Nuestros otros ritmos y sonidos: la música clásica en el Perú* Our other rhythms and sounds: classical music in Peru, by Armando Sanchez Malaga. Lima: Congress Publishing House, 2012. Cf: www.congreso.gob.pe/fondoeitorial.

* Armando Sanchez Málaga was Director of the National Conservatory of Music, the National Choir, the National Symphony Orchestra and the Chamber Orchestra of the University of Concepción (Chile). He has conducted various orchestras in Argentina, Brazil, Colombia, Chile, United States, Guatemala, and El Salvador. Recently, the Ministry of Culture appointed him as honorary director of the National Symphony Orchestra for his outstanding work as a Peruvian musician and educator.

- 1 Refers to Chile. Pereira Salas, 1941: 52.
- 2 Acute or high-pitched voice of a piece. In the Spanish polyphony the word *tiple* appears as early as the fifteenth century, meaning *cantus* or *superius* (Pena and Anglés 1954: 2121).
- 3 Important Papers XVI: 21. Historic Archive of Archdiocese. Signed by: Antonio de Soloaga.
- 4 Francisco Guerrero was born in Seville in 1528 and died in the same city in 1599. He began in music as «seise» [choirboy] in the cathedral of his native city. He was a pupil of his brother Pedro, of Fernández Castilleja and Cristóbal de Morales. At 18, he was master of the chapel of the Cathedral of Jaén.

Later, he succeeded his master Cristóbal de Morales in the chapel of the Cathedral of Malaga. He is considered the head of the Andalusian school of the sixteenth century. Spanish temples carry copies of his works. Francisco Guerrero, Cristóbal de Morales, and Tomás Luis de Victoria are representative of the Spanish polyphonic style music of the Golden Age.

- 5 The book now listed as number 2 was sent by the Cathedral of Seville, godmother of Lima, and contains the *Liber Vesperarum* (1584) by Francisco Guerrero, church master and singer. This collection of psalms, antiphons, and magnificats was used until 1864, when it was restored and preserved to today.
- 6 Giovanni Pierluigi da Palestrina, the highest representative of the Renaissance Roman School. Book Number 1 contains his Masses: *Brevi*, *Iste Confessor*, *Sixto Toni*, *Eterna Christi Munera* and *Enmendenus*.
- 7 For several parties or voices that move with some independence.
- 8 «Música barroca del Perú» [Baroque Music of Peru]. Sunday Edition of newspaper *El Comercio* of July 26, 1998.
- 9 San Gregorio Magno, Pope from 590 to 604, was the creator of the *Schola Cantorum* in Rome and compiler of *Antifonario*, in which he selected and organized an annual calendar of liturgical melodies for one person adapted by the Christian community.
- 10 Leichteintritt 1945: 70.
- 11 *Sochantre* was the contributor and substitute of the *chanter* (*Cantor*), ecclesiastical dignity. His main duty was to sing at the lectern and assemble the «seises».
- 12 Quoted by Sas 1970-1971, I Part: 95.
- 13 Pereira Salas 1941: 52.
- 14 Tord 1993: 341.
- 15 *El Amigo del Clero* [The Friend of the Clergy], November-December 1936.
- 16 Stevenson, op. cit.: 109.
- 17 Ibid: 83.

Tomás de Torrejón y Velasco

He was born in Villarrobledo in 1644 and died in Lima in 1728. He came to our capital city in 1667, at age 22, as a gentle man of chamber serving the new viceroy of Peru, the Count of Lemos. He was the seventh choirmaster at the Chapel of the cathedral from July 1, 1676. The minutes record that "Thomas de Torrejón was appointed chapel master of this church with the same salary as his predecessor of six hundred coins of eight Reales"¹⁶.

On November 11, 1701, when a second organ was installed in the cathedral, eight carols by the master premiered to celebrate the beatification of Toribio Alfonso de Mogrovejo, who for a quarter of a century was archbishop of Lima. Another significant event was also the premiere of the music he composed in memory of Carlos II, who, according to the chronicler, Joseph de Buendia, moved to tears attendees. These successes led the Count of Monclova, viceroy of Peru, to commission a drama-musical work to celebrate the eighteenth birthday of Philip V and the first anniversary of his reign. On October 19, 1701, the first opera composed and premiered in the Americas premiered at the Government Palace *La púrpura de la rosa* [The Purple rose], with libretto by Calderon de la Barca,

In 1708, the arrival of the new president of the San Marcos University was celebrated with music by Torrejón, who was compared to the famous composer Sebastian Duron from the Peninsula. In his later years, he devoted his life to compose. At the vigil held on August 21, 1725, on the death of Louis I, "he premiered a new piece of work, very beautiful harmonious composition, the variety of its *Passos*, tenderness of its cadences, and entre-texida Concordia of Instruments, and Voices"¹⁷.

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MATE¹ BURILADO (ENGRAVED PUMPKIN) A FRUIT WITH HISTORY

Jair Pérez Brañez *

The Ministry of Culture has declared the folk art in engraved pumpkins of the towns of *Cochas*⁷ *Chico* [i.e. Small Lake] and *Cochas Grande* [i.e. Big Lake] in the district of *El Tambo*, Huancayo, Junín to be part of Peru's National Cultural Heritage. This art brings the community together in engraving the fruit and thus increase its well-deserved reputation.

The *Conchas Grande* and *Conchas Chico* communities are two picturesque villages in the Central Andes who mastered the art of engraving pumpkin. Although this kind of art is also practiced in the north coast and even in Lima, it is in the Mantaro Valley and, more specifically, in these towns where the most famous and highest quality engraved pumpkins are made. This ancient practice involves making incisions with fine chisels (punches) on the surface of a dried pumpkin (“*mate*”), following previously outlined drawing (or following the artist's imagination), depending on each artist's dexterity and proposing very small drawings or striking pictures using different shapes and are a delight to the viewer.

Cochas: water and “*mate*”

The parishes (“*anexos*”⁸) of *Cochas Chico* and *Cochas Grande* belong to the district of *Tambo* in Huancayo. Lakes for short, are located at 3,400 m above sea level, and 10 kilometers northeast of downtown Huancayo. These parishes are linked to the city by a dirt road, which also connects the parishes of *Palián*, *Vilcacoto*, *Uñas*, *Cullpa Alta*, and *Cochas*. This road, called Huancayo Avenue links the two parishes, which are divided by a street and cover a dozen blocks.

According to local folklore, the names of the parishes derive from the word ‘*qocha*’, which refers to a place with many puddles of water or a reasonably large lagoon. Oral memory suggests there was a now extinct lake where these towns are settled. Colonial sources indicate that, in the late seventeenth century, the parish of *Cochas Grande* already existed and was a part of the jurisdiction of the community of *San Agustín de Cajas*. In the twentieth century, *Cochas Grande* was officially recognized in 1905 as a peasant community. A few years later, on June 8, 1928, this parish was recognized as a little village (“*centro poblado*”) within the jurisdiction of the district of *El Tambo*. A while later, as a result of new human groups settling near *Cochas Grande*, in an area called *Conchas Chico* was recognized as a parish of *El Tambo* district in 1943.

Mate: an ancestral fruit

In Peru, the “*mate*” has been decorated since pre-Hispanic times using various techniques, thereby collecting a rich testimony of cultural creativity that we inherited from ancient civilizations *Mochica*, *Chimu*, *Chanca*, and *Inca*. Among some of the oldest evidence of decorated *mates*, we have unearthed artifacts from the Preceramic period, from *Huaca*⁴ *Prieta*⁵, Chicama Valley, on the north coast of Peru, dating back to 4,000 BC. These decorated “*mates*” were created for functional, decorative, and ceremonial purposes. The Jesuit chronicler, Bernabé Cobo, offers us his impressions of this fruit: “The pumpkin we found on this land is all so similar to that of Spain... Except that they do not eat this pumpkin like the other one, because it is bitter and disgusting and gross. Growing in different sizes and shapes, most are round or smooth, and it is rare to find a long and protracted one like those of

Spain... And this pumpkin is called in the Quechua language ‘*matí*’, and in Aymara ‘*chacña*’ (Cobo 1639: 22).

During the viceroyalty, the engraved pumpkin or “*mate burilado*” started to change in terms of its iconographic and aesthetics proposals (stories separated by lines, Baroque decorations, embedding of metal objects and precious stones), as well as in their use (rattles, sugar containers, jewel boxes, water bottles, etc.), becoming, in some cases, and utilitarian objects and symbols of status and prestige.

Since the late nineteenth century to the present, the “*mate burilado*” occupied an important place in folk art. At first, the city of Ayacucho was the most important production center of decorated “*mates*”, then spreading to Huancavelica (Mayoc) and subsequently to Junín; the processing center for engraved pumpkins developed in the old town of *Cochas*.

Origin

In the early twentieth century, the artisans of Ayacucho and Huancavelica departments began to travel to Junín since the Sunday market of Huancayo offered a promising market for the sale of their products. These artists brought to the Mantaro Valley their art of carving “*mates*” or pumpkins.

According to the oral tradition of such travellers, after each of his trips to the towns of Ayacucho and Huancavelica, Luis Vilches, a *Cochas* merchant, would return with a large amount of goods consisting of different “*mates*” of various shapes, which he sold in fairs along the Mantaro Valley and during local festivities or celebrations. Luis Vilches learned to carve pumpkins or “*mates*” in an imitative way, yet once he had mastered the skills, he promoted a new kind of work based on his own creative work, setting the foundation for a unique style: the style *Cochas*.

In the twentieth century, many peasant families of *Cochas* continued with the steps initiated by Luis Vilches. These people found in the carved pumpkins an interesting opportunity to express their artistic creativity, and a source of income to support their families. Thus, the theme they used to decorate the “*mate*” continued to depict their daily experiences such as their life in the countryside. They began to emphasize representations of the animals and plants present in their towns, scenes of daily life, and sacred spaces such as festivals and rituals.

A Fruit Made History

In *Cochas* artists practiced two different techniques and styles to decorate their pumpkins “*mate*”: the *Ayacucho* style, known for miniature carvings on black surfaces and the *Cochas* style, characterized by big pictures whose surfaces are burned with blight. However, now they use a torch for these decorations, as well as polychrome and embedding of other materials.

For this purpose, the raw material comes from the coast. Merchants arrive to the *Cochas* Square, where villagers select their “*mates*” based on their needs; they pick pumpkins based on their colors, textures, and shapes. “*Mates*” have different shapes and each piece has a specific name, depending on the typical features of its shape. For example, “*azucarero*” [sugar container]: round or oval pumpkin, slightly elongated; “*lapa*” (*limpet*): wide base; “*huíro*”: oval configuration; “*purú*”: big round; “*pucu*”: medium-sized round. They are also classified by size into small (up to 10 centimeters tall), medium (up to 25 centimeters), and large (25 centimeters or more).

Cochas artisans use a number of tools that they have developed as a result of their ingenuity and their needs. Among such instruments is the iconic

Photo: Ministry of Culture



tool that gives its name to art: the “*buril*” (similar to a chisel), with triangular-shaped tips of different sizes. There are thick and thin “*buriles*”. They also use tools called *calador* (awl), “*cuchuco fondeador*” (similar to a framing chisel) and “*lezná*” (stitching awl) that allow to make incisions, scrapes, curves, engravings of all kinds on the pumpkin surface. Other tools that allow the artisan to color, bleach, and burn *mate* are: “*tizón*” (blight), the “*pirógrafo*” (woodburner), and a modern device that replaces the traditional blight (hot wood coloring device that burns the “*mate*”, fanned by the breath of the artisan) called torch gasoline, which is used almost industrially. These tools are used for sophisticated techniques such as *burning by mouth*, or also known as “*huanca*” technique; this technique dates back to the first generation of *buriladores* (artisans who carve “*mate*”) that began with Luis Vilches. Such technique consists in painting or coloring shapes on the “*mate*”, suggesting shades of different colors, for which they use an incandescent of quinal stick and blow it in the direction of the drawing on the engraved “*mate*”. The colors vary depending on the intensity and time of heating.

Colophon

When viewing an engraved “*mate*” from *Cochas*, one understands the hard work of these artists and their technical prowess, which they have perfected from one generation to the next and which has enabled them to build their own identity. The representatives of this art form several groups of artisans: *Asociación Cochabamba Peru*, *Asociación Maqui Llamkaj*, *Asociación Wanka Mate*, *Asociación Sumac Mate Peru*, *Asociación Manos Unidas*, and *Asociación Pachap Nawi*. These associations group most of the four hundred families engaged in this art, among which the most prominent families are: Sanabria, Seguil, Medina, Osore, Poma, Veli, Nuñez, Alfaro, Limaylla, Veliz; these families have won several awards and accolades. Hence, we are driven to believe that the continuity of engraved “*mate*” in the Mantaro Valley is guaranteed, since the artisans recreate new forms of representation of good, even outside the “*mate*”, while maintaining the original lines of this creative activity which is a sort of open book. They record their customs, experiences, myths, festivals, religion: the life of the people of the Mantaro Valley.

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- 1 Translator's Note: In Peru, “*mate*” refers to a dried, hollowed or cut open Pumpkin.
- 2 Translator's Note: “*Cocha*” a Quechua word meaning lake; hence “*Cochas* means lakes.
- 3 Translator's Note: smallest unit of the political distribution of the territory of Peru.
- 4 Translator's Note: *Huaca* refers to a pre-Columbian ruin.
- 5 Translator's Note: *Huaca Prieta* is a large archeological site located on the desert north coast of Peru.