

# CHASQUI

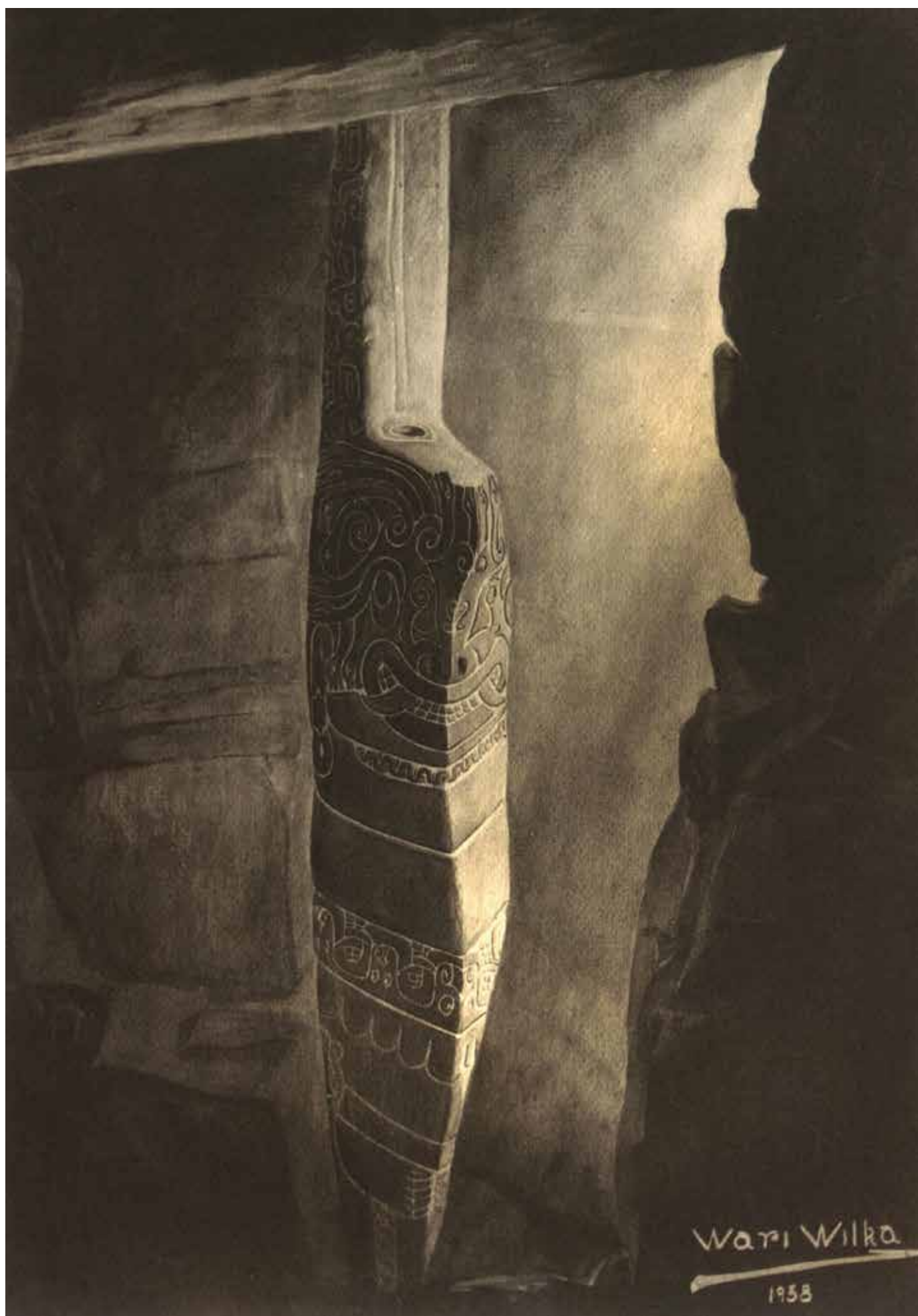


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Monolithic sandeel, drawing by Wari Wilka, 1958.

CHAVÍN DE HUÁNTAR, MYTHICAL ANCIENT RUINS/ CHRONICLER GUAMAN POMA / MARIANO MELGAR'S POETRY



# WHAT IS CHAVÍN DE HUÁNTAR?

Peter Fux\*

*Chavin* was one of the most fundamental civilizations of ancient Peru. Its imposing ceremonial center is included in UNESCO's World Heritage list. The Lima Art Museum, in co-organization with the Rietberg Museum in Zurich and the Peruvian Ministry of Culture, has put up an ambitious exhibit.



Chavin de Huántar Archeological Site

The Chavin civilization derives its name from the archaeological site of *Chavin de Huántar*, in the Peruvian highlands. The breathtaking ruins of this monumental complex are located at 3180 meters above sea level, on the eastern side of the *Cordillera Blanca*. Remains of massive stone buildings in the Ancash region, located in a narrow valley of the mountain called *Callejón de Conchucos*, caught the attention of many early travelers and scholars. In the mid-sixteenth century, a chronicler reported seeing a huge fortress with faces etched on its walls, and in the early seventeenth century, people talked about an oracle comparable with those of ancient Rome or Jerusalem, which existed in this remote valley Mountain range.

The existence of such massive stone building with gigantic, yet strange, sculpted figures, in such a remote and inhospitable place, proved irresistibly fascinating for newcomers from the Old World. Nevertheless, it is not surprising that coming across such ruins, newcomers interpreted its former function in the light of the concepts they brought with them, not out of ignorance but because they had no other alternative.

When archaeological research began in South America in the early twentieth century, researchers hypothesized that the civilizations of the High Central Andes had originated in Mesoamerica.

Julio C. Tello (1880-1947), a pioneer in Peruvian archeology, made a crucial shift in the perspective people had on *Chavin de Huántar* and again made the stone sculptures the spotlight. The most



Acrobat. Ceramics. 25.4 × 15 × 20 cm. circa 1200-1500 BC.

important sculpture, measuring more than four meters high and known as "El Lanzón" (sandeel) because of its pointed shape, stands in an extremely narrow and dark side in one of the temple's chambers, which is accessible only through a long, narrow passage. The anthropomorphic image, like many others, has fangs and claws. Other embossed figures show even more cats; all of this led Tello

to hypothesize that the deity worshiped in *Chavin de Huántar* was *Wiracocha*, the same one the Incas would worship later, but in the form of a jaguar. This theory was based on two assumptions: that the builders of such site had had connections with the



"Estela de Raimondi" [Raimondi's Star]. Etched stone. 1.98 m. × 74 cm. × 17 cm.



Woman breastfeeding her child. Ceramics 22.6 × 14, 8 × 12.8 cm. Cupisnique style, circa 1200-1500 BC.

Amazon basin and that such ties were extremely primeval. *Chavin de Huántar* suddenly had become a key indicator of the local origin of the High Andean civilization and a center of such "cultural melting pot" of the Andes. The exhibition in Lima of the monoliths known as "Estela Raimondi" (Raimondi's Star) and "Tello Obelisk", two emblematic sculptures of *Chavin*, reinforced the hypothesis that there must have been a parent civilization.

*Chavin de Huántar* could well have been used as a reference to trace the local origin of known civilizations in Peru, but, in the same way, raised even more questions: where did the *Chavin* peoples come from? This was a highly developed society and yet had no clear ancestor. There simply was no archaeological evidence to support the alleged links to the Amazon basin. How old is *Chavin*? How did its society function? Was *Chavin* ever an empire that controlled a vast territory from one powerful center, like Rome or the Incas-who came much later? This was the obvious conclusion, at least in the absence of any other clear alternative.

It was possible to close in on an answer from a series of findings, such as richly decorated pottery and textiles developed on the coast, about one thousand kilometers south of *Chavin de*



Rodent. Ceramics. 20 × 10.5 × 15 cm. Cupisnique style (900-200 BC)

Larco Museum

*Huántar*, where at least some organic materials were preserved thanks to the rough dry desert climate. The artifacts found in the tombs of the *Paracas* civilization bear some resemblance to the *Chavin* stone sculptures, and also provided the first reliable dating since organic material can be dated physically. During the second half of the twentieth century, archaeologists preferred not to speculate on the social structure or on finding an explanation and, instead, preferred to concentrate on chronological or material type questions. It is for this reason that they talk of a "*Chavin Horizon*" or "*Early Horizon*" to refer to the first millennium BC, when the *Chavin* iconography and style were adopted by different civilizations of the Andean Central region. The time known as "*Early Horizon*" is

evidence of the use of ceramics and the emergence of the earliest Andean 'classic' civilizations, i.e. the Nazca and Mochica, was called Early or Formative period (circa 1700-200 BC.).

The authors of this catalog agree that it is time that the archeology of the Central Andes transcends preconceived notions of the Old World and in order to reflect this trend they use new words. After all, recent archaeological discoveries show that the peoples in this region had built large ceremonial centers since 3500 BC, long before the earliest known evidence of pottery, i.e., during the Archaic period (to use the old term). These events are remarkably early compared to the cultural history of other regions of the world, including ancient Egypt. Collective plan-

erty claims and specialized skills emerged in the Early Formative period (circa 1700-1200 BC.). At various sites, competition for resources and arable land led to the creation of larger and more ostentatious ceremonial centers. In the next period, the Middle Formative period (circa 1200-800 BC.), the distinctive artistic style and iconography associated with the later findings in *Chavin de Huántar* developed-the one now known as the "Chavin style." Here a number of supernatural mythological creatures with human and animal features become especially important. In the Late Formative period (circa 800-400 BC.), the Andean world, and its current system of meaning as expressed and consolidated through its art and architecture, gained strength and supremacy.



Cabezas Clavas (Stone Nail Head), Etched stone.

Photo: Peter Fux

the first period of the history of Andean civilizations in which a certain style and iconography spread over a wide region.

To describe, sort, and prepare diligently a typology of the various discoveries made in the second half of the twentieth century, researchers were able to identify several different civilizations and styles, and nowadays studies talk about new developments like the *Cupisnique* civilization, the *Tembladera*- and *Chavin*-style ceramics, or the *Limconcarro* style stone etchings.

Some of the Old World concepts that were imported into the archeology of the Americas include the assumption that the use of ceramics is an essential precondition for the highest degree of complexity with which a society is defined. Terminology follows this same premise: in the Central Andes, the long period that elapsed prior to the dissemination of pottery (circa 1200-1700 BC) is known as the Archaic period, while the period between the first

ning and engineering works like this undoubtedly went hand in hand with social and economic developments such as the use of irrigation to increase crop yields, the formation of ever larger social units, and growing interdependence: in short, the beginnings of a complex society. Thus, the authors have proposed to look back at the beginning of the Formative period in the Central Andes in 3500 BC.

If we are to view *Chavin* not as just a stylistic category of material remains but as the social system that produced such artifacts and lived with them, we must first investigate the process through which the oldest complex society of the central Andean region was formed, starting with the first steps that led to its formation.

Early ceremonial centers were built in the fertile coastal oasis by agricultural-based societies. In addition, they served as a place for social encounter and to promote social cohesion through rituals. A social class with higher prop-

*Chavin de Huántar* was not the only set of temples of the time, but it may well have been the biggest. Other centers like *Kuntur Wasi*, *Pocapampa*, and *Kotosh* developed in this time too. We can even go as far as to say that despite their similarities and differences and their sharing the same social system and worldview, they were rivals seeking to exert influence and gain followers. The fascination that *Chavin de Huántar* still awakens in us and the long history of its excavations have opened a unique window into the past, through which we can learn to understand the way in which this central Andean society functioned-and which is strikingly different from what was originally expected.

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MARIANO MELGAR

# THE POET OF THE YARAVÍES

Marco Martos\*

The poet Mariano Melgar was executed in Umachiri, Puno on March 12, 1815. Although he had a promising literary career, Melgar had decided to join rebel armies headed by Brigadier Mateo Pumacahua and embraced the cause of emancipation at the expense of his young life.

Scholars agree that the idea of Peru did not flinch in the mind of a single person, but rather built up gradually in the minds and actions of many individuals. Though the cultural clash between the Spanish civilization and the native civilizations was a bellicose act, a bloody war, that marks the awakening of an interest in each other, whether Spanish or Quechua, or Aymara, or Mochica. In fact, that clash gradually turned into an encounter, and to a certain extent, to building a new society one that did not exist before, but that was emerging. Soon new men and women appeared making up a different society that we can only call Peru. It is, therefore, in the Viceroyal period where the idea of Peru arises and thrives.

Mariano Melgar was born in Arequipa in 1791-in already unsettling times. It is at this time when *El Mercurio Peruano* and the *Sociedad Amantes del País* (Academic Society of Lovers of Peru) first appeared. He had exceptional teachers who instructed him well in classical cultures. Talented, he was able to translate Ovid and Virgil with ease and dignity, as has been noted by Germán Torres Lara and Alberto Tauro. When he was roughly 20 years old, he made a trip to Lima where he came in touch with the conspiratorial atmosphere of this city; this marked a turning point in his life. He dismissed the habits that would have guaranteed him a quiet life, according to the beliefs of the time, and instead engaged in civil action. It is at this time that he wrote «*Al autor del mar*» ("To the author of the sea"), an ode that has withstood the neglect of time: "The entire vast sea comes at us, / as if it were going to swallow the continent / sets off its current / in an endless hotbed." The text, though accomplished, is still not profoundly original and may well have been written by any author born elsewhere.

There is a legend about Melgar that is repeated again and again in different research papers and



Mariano Melgar.

that is worth mentioning here just to emphasize on how famous he actually is: he is said to have learned to read by age three and to have received his first tonsure by age eight. The truth is that he studied philosophy and theology, that he worked as a teacher of Latin and rhetoric, physics and mathematics, and philosophy,

all in the period from 1809 to 1813. While in Lima, as he tried to complete his law studies, his estrus vibrated with high pitches. At the time, Lima was a hotbed of conflict: at issue were the Courts of Cadiz. On the spotlight is Jose Baquijano y Carrillo, a well-known intellectual who had reached fame in 1781, when he

gave a speech on behalf of the faculty of the University at the reception the viceroy Augusto de Jáuregui had thrown. His haughty statements against the violence by the Spanish authorities were considered seditious. Melgar truly admired Baquijano and wrote two texts in his honor: «*A la Libertad*» ("For Freedom") and «*Al conde de Vista Florida*» ("To the Count of Vista Florida") who is none other than Baquijano.

Back in Arequipa, he found his beloved fiancée was rather elusive and when revolution headed by Brigadier Mateo García Pumacahua broke out, he joined the legionnaires as war marshal. He fought in the Battle of Umachiri in 1815 and was captured. A court martial ordered his execution. Such short time at the end of his life and the quality of his poetry, undoubtedly, contributed to increase his fame so much so that he is remembered as a patriot who fought for the independence of Peru and also as a poet with very fine traits who could be remembered just by a portion of what he wrote, where perhaps the most important is the so-called Yaravies, through which he genuinely touched the hearts of his countrymen. Melgar's name is associated with this type of popular poetry... a poetry read and studied in academic centers, but mostly an art that lives in the minds of people. It is quite common in moonlit nights in his hometown Arequipa to see his countrymen, guitar in hand, chant his songs beneath a balcony, courting girls in this new age and begging that they do not disdain the new Melgar wannabes.

Trying to be fair, we must say that all poetry written by Melgar and published in a critical edition is, in general, of persistent quality while remarking that he was a young man who died at age 25, when he had just discovered his profound originality. In Peruvian poetry, we owe Melgar the early poems specifically dedicated to women, and more particularly to a woman, the legendary Silvia,

## ODE TO LIBERTY

Finally, free and safe  
I can sing. By breaking free from the hard  
constraint,  
I will discover my inner me  
And only with words  
will he show his truly inner truth,  
My civil liberty properly understood.

Listen: stop crying;  
Raise those bold faces,  
Oppressed slaves,  
Indians who with terror,  
without consolation from heaven or earth,  
have been captives in your soil.

Listen: wise patriots,  
Whose lights overcome torment  
To look at talent  
Always full of grievances;  
When he should be a fair manager  
And support and splendor of the mighty  
throne.

Listen educated world,  
That looked down on this world  
In fruitful treasure  
To you I sacrifice,  
And picking the American gold  
You mocked the prisoner and the tyrant.

Severe despotism,  
Horrible centuries, dark night;  
Flee. The tearful India,  
The scorned wise, the whole world,  
Know that wrong has ended and we have  
taken  
The first step to the so longed for good.

My dear American fellows,  
European friends listen,  
In opposing desires  
You shall not be divided,  
Listen: end the ancient war,  
Love gives more than this Earth's treasures.

Some days ago Iberia  
Of empyrean turned off the light surround-  
ed by  
The beloved freedom,  
Let's get rid of the misery  
That has dominated in our native unhappy  
land  
For three centuries he had mastered.

Almost to the sky  
Standing up to despotism,  
And the feet of the colossus into the abyss  
They had their foundation,  
But, has it been useful?  
To make more noise with his fall.

## CRYSTAL CLEAR WATERS

Crystal clear waters  
Of such mighty river,  
Carrying my tears  
Adding to the water flowing from its  
headwaters.  
It reaches the sea, and it is clear,  
The sea being so salty,  
Receives such water with joy  
And even attempts to reject,  
Only not to taste the bitterness  
Of my tears.



Mariano Melgar, *Complete Poems*. Peruvian Academy of Language, 1971. This work was reprinted in 2012 by the Arequipa Regional Government.

as recalled in his torn verses. Melgar is a classically trained poet who knows Latin rhetoric and its always difficult transfer to the Spanish tradition. His concern for fables perhaps stems from his adroit management of themes and rhythms and is further strengthened by his interest in Aboriginal cultures. A fable is, as we know, one of the most popular genres of Quechua oral tradition and its presence even today among illiterate people in the Andes is a sign of its age and preference among people. Melgar, as did José María Arguedas one century later, became acquainted first hand with the Quechua tradition and its fables interweaving the millenary western tradition with indigenous roots, which he was so familiar with. In his poetry, Melgar also expresses his concern for the environment, or what is sometimes called landscape attitude, with a slight variation though. He is not simply someone who admires nature as an outsider; he is someone who actually was born in a particular place and chants to nature without the detachment of those who are overwhelmed by nature. Like few poets, Melgar is earthbound; he knows well his surroundings, a land where he spent most of his short, yet hastened, life and a land on which his poetry lives as a permanent flame.

### The poet of the Yaravies

Now, we shall make some comments on the originality of Melgar in the so-called "yaravies." This word is a generic name that was first used by Mateo Paz Soldán in his *Geografía del Perú* (Geography of Peru) in 1868 and he has since made fortune not only in literary circles, but also among the people

of Peru. Melgar never used that name for his compositions, but tradition has sought to have his name forever linked to that sounding name which is credited with a Quechua etymology, associating it with "harahui." "Harahui" is a composition from the ancient language of the Incas. Melgar wrote songs and those who know the terminology of the Spanish rhetoric are well aware of all the intricate relationships between the Spanish song of Garcilaso, translated into Spanish by Boscan, taken from Dante, and the Provençal *cançó*. But if anything is clear in the Spanish song is that it had no rule regarding the nature or structure of rhyme and the number of lines of each stanza was variable.

That kind of song, undoubtedly, was in the mind of Melgar, who was so accustomed to the Spanish diction whose rhetorical structure he mastered so well. Moreover, he was frequently in contact with the Spanish-Arab lore which personified so well the Archpriest of Hita with zegels. But the songs of Melgar, later called yaravies, as stated above, have a different breath, a muse that is not Spanish. And, it is not a matter of terminology; it is a taste of something different-a trait that distinguishes Melgar's compositions from all of those of his time and the many attributed to him. A man of many obligations, of so many intellectual and political duties, and who died at age 25, could not have had time to write so many "yaravies" despite his feverish writing talent. But time has wanted the word "yaravi" to remain associated with Melgar so much so as to form a unit as is the case with the two sides of a coin. This is happening even

today: he is credited with having written compositions that may have actually been written by very different authors or are even anonymous-this a sign of his enormous popularity. If someone is singing a yaravi in a charming night in Arequipa, he is said not only to be paying tribute to his maiden, but also to the mythical Silvia and her singer Mariano Melgar- to his unrequited love that inspired such original poetry.

Our poet, who was born literally immersed in neoclassicism, is our first natural romantic. Perhaps he had no news of what was happening with German and English romantic poets of his time, but surely had information on the French romanticism. But on theme and substance, Melgar is not only the first Peruvian romantic, but the first in South America. And certainly his chants did not spring to life spontaneously, they are a combination of his intrinsic way of being and his popular romanticism that can be traced back to the Quechua tradition and which have ensued such new original carols. That such hymns were first called poem-songs and that later they became known as 'yaravies' is a minor point, although we have mentioned it here because it is a little known fact. Melgar understands perfectly the popular feelings, the direct expression of a popular Peruvian muse, whether Quechua or Spanish.

The few Quechua compositions have survived from the time of the Inca Empire, the famous "harauis," are songs of conflict or war, or rustic songs or love songs.

Despite their differences, they share their orality, sonorous diction, choice of words chosen by all and, reportedly, a certain sad-

ness, a matter statistically difficult to prove since for others sadness comes from the fall of the empire. Anyway, until today there is a predominance of sad folk songs in Arequipa and at the heart of such folklore is the permanent evocation of Melgar.

There is recorded evidence, then, that at the dawn of the independence of Peru, there was a poet, Mariano Melgar Valdivieso, who, knowing well the Spanish metric tradition, he used his free will which was the path for his stylistic freedom and not shackle to his touted inspiration. In the thematic aspect, Mariano Melgar, with this and other similar poems, laid the foundations of a Peruvian poetry tradition that continues to this day... in the Cesar Vallejo of *The Black Heralds*, in the vigorous poetry of Mario Florian, in the decanted poetry of Francisco Carrillo. This is fundamentally love poetry concerned about setting pastoral ambiance and space, privileging images and metaphors drawn from nature. These compositions that Melgar called songs and that tradition later called yaravies, mainly recount unrequited love and, particularly, focusing on the phase in which the lover has almost lost his lady, while holding on to a glimmer of hope. It is the pain of separation and confrontation with the increasingly distant possibility of a love affair becoming true. The symbol of the dove as the beloved girl has a longstanding presence in the Quechua poetry of Peru, and wherever Peruvians are they link it to Mariano Melgar, our first truly original Republican poet.

\* Former President of the Peruvian Academy of Language.



# RESCUE BY SALAZAR BONDY

Guillermo Niño de Guzmán\*

A look at the work<sup>1</sup> of one of the most important literary figures of the 1950s Generation.

Fifty years after the death of Sebastián Salazar Bondy (1924-1965), his legacy is now reviving after having been confined, unfairly, in a sort of literary limbo. As is known, this multifaceted writer was a remarkable advocate of the Peruvian culture, but had the bad idea of dying too early, when he was in the middle of his creative maturity. A poet, playwright, novelist, essayist, critic, and journalist, Salazar Bondy covered all genres with overwhelming energy and curiosity. His attitude juxtaposes greatly his thin appearance and poor health, which did not prevent him from staying active until the day of his death at age 41.

A conspicuous member of the 1950 Generation, he was a prodigy. Before turning 20, he had already published two books of poems, *Rótulo de la esfinge* (Sign of the Sphinx) and *Bahía del dolor* (Bay of Pain), which he later relegated to oblivion as he considered them still incipient signs of his lyrical vein, which he would continue developing with persistent passion until the end of his days. We must remember that Salazar Bondy belongs to an avant-garde generation in Latin American poetry, with voices so outstanding as Eielson, Sologuren, Varela, and Belli. In this context, his contributions were less dazzling, but there is no doubt that his voice was genuine. Published the same year he died, *El tacto de la araña* (The Spider's Touch) is, perhaps, his best collection of poems.

Looking back, it is surprising that a generation as bright as that of Sebastian Salazar Bondy could thrive in Peru. We must remember that the Peru of the 1940s and 1950s was very gloomy for the arts and for literature. In practice, there were no galleries or publishers, and choosing to become a writer or painter was a crazy idea since there were no incentives or opportunities for such a career to prosper. It is for this reason that several members of the 1950s Generation sought so avidly for new horizons; this was the case of Eielson, Szyszlo, Varela, Piqueras, Sologuren, Ribeyro, Loayza, and Vargas Llosa, the youngest of the group, who migrated to Europe.

Salazar Bondy did not cross the Atlantic (he would though a few years later, with a scholarship that would take him to France) but he moved to Argentina, where he experienced the creative effervescence of Buenos Aires for five years. Upon returning to Lima in 1952, he displayed his tireless work, ready to shake off the cultural stagnation that gripped the city. And he did, first in the field of theater as a playwright and a critic, and then in journalism, he emerged as one of the most influential writers of his time.

As Vargas Llosa has pointed out, in a country hostile to anyone who wished to become a writer, Salazar Bondy was a "sparkling example" who prompted many young people



Sebastián Salazar Bondy.

to embrace this profession, even if it seemed a chimera. In one of his essays, the Nobel Prize winner remembers his mentor and friend with such eloquent words worth quoting them verbatim:

"There was almost nothing and he tried to do everything; around him there was only desolate emptiness and he devoted himself body and soul to fill such void. Where there was no theater [...]; he was a playwright. Where there was no performing arts school or theater companies, he sponsored the creation of a drama club and was a professor and even theater director. Where there was no one to edited drama, he was his own editor. Where there was no literary criticism, he devoted himself to reviewing books published abroad, to commenting any new poem, short story or novel in Peru, and to encouraging, mentoring, and helping young emerging authors. Where there were no art critics, he was an art critic, lecturer, exhibition organizer [...]. He promoted magazines and contests, stirred up and created controversy about literature while writing poems, plays, essays, and short stories and continued, tirelessly, being omnipresent—he became one hundred different persons with the same passion [...]. Could anyone in my generation deny how stimulating, how decisive

Sebastián was to us? How many of us dared to become writers thanks to his powerful legacy?"

Another area that Salazar Bondy developed, but went unnoticed, was his narrative. His first book of short stories, *Náufragos y sobrevivientes* (Shipwrecked and survivors), published out in 1954, the same year that his cohorts Enrique Congrains and Carlos Eduardo Zavaleta published Lima, *hora cero* y *La batalla* y otros cuentos (Lima, zero hour and the Battle and other short stories) (the following year, Julio Ramon Ribeyro would star with *Los gallinazos sin plumas* (The featherless vultures)).

In other words, he was one of the pioneers of the neo-realist movement that reinvigorated storytelling in Peru.

Rural migrations into the capital and the subsequent social conflicts changed the landscape; such circumstances impacted the vision of young people who were ready to release their first literary pieces. Salazar Bondy remained attentive to the transformation that altered the dynamics of the city, but unfortunately did not elaborate more on this rich theme in his fiction stories. Nevertheless, his narrative vigor remained alive, as seen in *Pobre gente de París* (Poor People of Paris) (1958), which is not a mere collection of stories but an organic volume. It is

actually a unique book in Peruvian literature since it proposes a novel structure in which the adventures of the protagonist are interspersed with independent accounts that complement and clarify the meanings of the core issue: the disenchantment of Latin Americans, who attracted by the myth of Paris, actually succumb like moths to light. It is a pity that Salazar Bondy did not develop further his story-telling skills, but was left aside as he was tempted by the novel genre as evidenced in his *Alférez Arce, teniente Arce, capitán Arce...* (Ensign Arce, Lieutenant Arce, Captain Arce...), which he would never finish (posthumous edition: 1969).

A year before his death, the writer sketched a lucid and devastating essay *Lima, la horrible* (Lima, the horrible city) (1964), a title that referred to the relentless qualifier coined by the poet César Moro and which had lured him to the capital city. In this book, Salazar Bondy gave a controversial image of the City of Kings and shattered its legend as a colonial Arcadia. Moreover, he denounced the abuses of a social class that believed itself to be the owner of the country and attacked the *criollismo* mindset, hotbed of injustice, discrimination, and informality. The book has not lost its force, even though the city is not the same. His judgments, accurate and categorical, clearly anticipated the chaos that prevails today.

Finally, we would like to mention that Salazar Bondy was a versatile journalist, one of the best in the history of the national press, skilled not only for literary and art criticism, but also for political analysis. There was nothing he did not know about. Sharp and combative, he did not shun controversy. His eagerness and curiosity were irrepressible, as corroborated with his articles *La luz tras la memoria* (Light pursuing memory) (a two-volume edition by Alexander Sust; LapiX, 2014), that dazzled readers due to its agile and incisive prose and his insight and interpretive rigor.

Sebastian Salazar Bondy died on July 4, 1965, when his last article (a review of the novel *Los geniecillos dominicales*- Sunday Elves by Julio Ramon Ribeyro) was published. He died on duty; he was writing a chronicle in the newsroom of Oiga, weekly news magazine where he worked at the time. According to his friend Francisco Igartua, director of the magazine, he dropped dead of a heart attack after typing this sentence: "Life would be lovely if only it had soundtrack."

\* He has published books of stories *Caballos de medianoche* (Midnight Horses) (1984), *Una mujer no hace un verano* (One woman does not make a summer) (1995) and *Algo que nunca serás* (Something that you will never be) (2007).

<sup>1</sup> Sebastian Salazar Bondy, *La luz tras la memoria* (The light behind memory). Newspaper articles about literature and culture (1945-1965). Lima, LapiX Publishers, 2014. From November 2014 to April 2015, the House of Literature sponsored the "Sebastián Salazar Bondy. The Vulture Lord Returns to Lima" exhibition.

FELIPE GUAMAN POMA DE AYALA, A PERUVIAN CLASSIC

# FOUR CENTURIES AFTER THE NUEVA CORÓNICA

Carlos Aranibar\*

400 years have gone by since Huaman Poma<sup>1</sup>, a grouchy and restless son of the Andes, in his book *Nueva corónica y buen gobierno* (New chronicle and good government), whose drawings visitors admire today, depicted, through pictures and words, the evils that the European invasion brought to his homeland and the misery of a subjugated race. His work hibernated in a dark remote Danish cabinet in Copenhagen, until Paul Rivet published it in Paris in 1936. Since then, after pioneering essays such as those of Richard Pietschmann or Jose Varallanos, the fame of such an Indian historian continues to grow. Among many, suffice to mention the notable studies by Rolena Adorno and Raquel Chang-Rodríguez or the unmatched critical summary by Pablo Macera. And valuable ongoing inquiries by Dr. Alfredo Alberti, which have discovered unpublished documents that specialists are beginning to examine.



<sup>1</sup> The author of this article prefers to write Huamán Poma with «h» due to Quechua phonetics; while other authors prefer to use «g», as the chronicler himself did.



In the past, some myopically challenged the historic value of the *Nueva crónica* (New Chronicle), alleging it being a Quechua-Spanish hybrid, its loopholes, inconsistencies, and trivial chronology errors. Today, the figure of Huaman Poma (HP), a key witness of colonial oppression in the Peruvian vicerealty, away from unneeded town squares and busts, swaying alike from scholarly analysis in different institutions, to sport centers, and to cheerful encounters that make him an icon of the civil heroism that took place in our national history.

HP is a kind of Andean Quixote whose dreams and failures, adventures and afflictions are told by a bucolic and witty Sancho. A Quixote, pen in hand, stripped off the hypocrisy and masks of the old and exclusive Spanish legislation of 'the two republics' – the republic of Indians, who were the economic base of the new social pyramid and where the Spaniards of the Republic were at the top and which feasted, ate, and lived off the former—. With the subtlety of a psychologist, *avant la letter*, but with steely voice, HP condemned the thousand faces of colonial rule: the common Indian vexed to the limit, the tax imposed on a whim, the conqueror with no other law or limitation than his own greed, a *yanacona*-servant attached to a Spanish master, forced mining labor called *mita*, reducing them to villages facilitating counting and fiscal control of *andicola*, mandatory service in tambos (inns), the post office, roads, construction of temples and houses for the Spaniards, the spoiler *encomendero*, bribery and bribery turned into a coexistence mechanisms, the deceiving testimonies, a notary who legalizes the theft of goods and farms, abusive miner, a fawning and complacent *curaca* (leader), the prostitute and mistress indigenous women, bad avid and sensual doctrine preacher, the religious orders announcing the good news that seduces HP –true devotee of the *Virgen de la Peña*, eventually concealed under the names of Christopher = which included Christ and Leon = poma, in Quechua, but betrayed every day...

Without transposing the customs sterile laments, HP would be another moaner. But crossing the Rubicon and crisp scheme of social change that obsesses him-the "good government" - provides an improvement that solves the problem he complained about



and which he often softens with a joke or witticism that ridicules any colonial aggravation. The great social critics have been great humorists. Unlike the Horace-style *castigat ridendo mores* (laughing punishes customs), which he takes from a joke about censorship, criticism with an air of hoax is a condemnation disguised as a satire, for example, *Das Narrenschiff* by Brant (*The Ship of Fools*, 1494) or *Moriae encomium* by Erasmus (In Praise of Folly, 1511). Like the common denominator of the big mockers of such never superfluous tribe of alchemists that turn any solemn act into a cartoon, friendly and joyful clan of Aristophanes and Menander, Plautus and Terence, Chaucer, Boccaccio and Aretino, Cervantes, Quevedo and

Rabelais, Voltaire and Swift, Twain and Gogol ...

From such a quasi-stealth viewpoint, HP has plenty to offer us. He arranges, without tension, the bitterness of tormented social criticism with gallant mockery, surprising us over and over. For example, if you go to page 550 of *Nueva Crónica* (New chronicle), you would be delighted with the fabled conversation of a Spaniard couple about the comfortable future lived of their children, "what Christian Spaniards think of having many children;" this dialogue actually has a stage structure and notorious features inherent to cheerful comedy-this is just one of the many samples that reveal HP's keen sense of humor. Though visible in many of his passages, they have not

received the attention they deserve. It is worth recalling every *quid pro quo* in idiomatic expressions (HP 397), bilingual and parodic sermons (624-626), talks of black slaves, "bad reprimands and threats" (726), dialogues and conversations (728-740). Or caustic jibes about concealed and false "graduates", "licensed," and "gifts". Or that guy, indigenous mayor of the community, who, at given intervals, serves half serving of wine to women, while one full serving to men... and this closes the charity event a little less thirsty but a little bit tipsier than the rest of his flock ... etc.

If certain readings are like a magic carpet taking readers to exotic places and strange mazes in this risky time travel we call history, the discerning reader will feel such dialogues as an oasis enabling them to ignore rows and complaints, can revitalize the water flowing from an aquifer with a taste of Huaman Poma-style, which distinguishes hyperbole, mockery, mockery, and wit, without ever being virulent or reproachful.

So often we accept the obvious without even noticing them; we tend to take for granted such sections. Prisoners of the stiffness and prudishness, a common climax in Indian chronicles, the burlesque tirades of HP are neglected and cornered. Such short texts are fun virtual anthologies that even for the seasoned reader are a breath of fresh air that oxygenates the bewitching atmosphere of contemporary rapporteurs. Without El carnero (The ram) by Rodriguez Freyle, originally from Bogota –a preview of the Traduciones (Traditions) by Ricardo Palma where it is not easy to distinguish story from sarcasm, tale, sham, gossip- and excluding sections that recall the Mesoamerican chronicles of Bernal Dias, the one about the father of Aguado, the one about the Andalusian girls by Borregán or by Núñez Cabeza de Vaca, hopeless dreamer, the novel reader receives with pleasure the fibs that relieve the dense tessitura of such



diverse chronicles. It is uncommon to stumble into light passages and a little bit uncivil as those of HP. Although intelligence-not mediocrity- and good humor always make good friends, HP's high IQ in never challenged. Yet, to hold those passages as volatile samples of wit and sparkle is falling short of all he actually accomplished.

Everywhere you look, there is no Procrustean bed on which to place the original work of HP, odd man of the Indian short stories. It is not a letter to the King nor a pre-structured chronicle. Nor is it a laudatory text flatter those in power nor a learned speech before the irreversible fact of the European invasion, a sort of social upheaval that slows the development of the civilizations of the New World in violent eruption that authors like Hamilton, Lipschutz, Todorov, Adorno, Sejourne, de Beer, Magasich-Airola, Amado, Chomski, Greenblatt, Izard, see as one of the greatest tragedies of history. Like an earthquake, overturning traditions and secular hierarchies, a "world upside" in which there is "no remedy", such event brings about a wild racket of emulation and extensive individualism and the philosophy of new comers: hurry for the vanquisher! An event that annihilates and destroys community ties built through millions of years of Andean history, *minca*<sup>2</sup>, *aini*<sup>3</sup>, *mita*<sup>4</sup>, *ranti*<sup>5</sup>,

community work and other forms of mutual aid. This 'mixed chronicle' – like the spark of Chang-Rodriguez is enviably simple– weapon of protest, brave and harsh criticism calling a bread a bread and eventually resorting to ludicrous and laughter attenuates the complaint of a pious who changes his impotence for a smile.

The chronicle of the Iberian invasion is truly synergistic fusion-fantasy, idealistic story that longs to legitimize the conquest and which inherently avoids any mea culpa. The *Nueva crónica* blossoms as its antithesis. But HP is not devoid of fantasy. Like our neat and inimitable Garcilaso, HP invents a mother of noble caste. He called himself 'Prince'-rather than principal, and attached himself to the Yaros dynasty of Huanuco; this is yet to be demonstrated. But his literary writings, more naïve than murky, do not hide his clear perception of the colonial status or enervate his chauvinist perspective. Using elegiac tone, he gives an account of the 1532 slaughter in Cajamarca.

He strongly asserts that neither Toledo nor Pizarro were authorized to kill an Andean king. He considers the new masters as intruders, *mitimaes*, from Castilla: the legitimate owners of the land are those to whom God gave them in the first place. He shows genuine understanding and empathy for

the miserable condition of the black slaves. He praises the chief of Lautaro for the stubborn resistance in the war of Arauco and gives his to one of the faithful dogs who accompanies him on his final painful journey to Lima, where he imagined the king himself lived.

Philip II (Felipe II) ...  
Petrarca says that «cosa bella è mortal passa e non dura» (beautiful things are ephemeral and short-lived). Perhaps the eternity of the human beings, in-transit passengers, are just three or four generations. HP, along with his life experience, drank the suggesting lymph from the lips of his parents and grandparents. And upon telling us about their customs and beliefs, celebrations and funerals, songs and dances of the many ethnic groups of the Inca time, we seem to hear the whispering echo of an old local guide who speaks of familiar things, whose remoteness and absence increase the bittersweet melancholy of having lost something good.

Great works outlive men. The anonymous creators of the Paleolithic times have vanished, except for the Venus of Willendorf, the cave paintings of Altamira or Ajanta. And there are also the Pyramids, Stonehenge, Machu Picchu, Teotihuacan. Without Euclid, we continue to study geometry. No more Shakespeare, but *King Lear* has

outlived him. No more Michelangelo, yet the Sistine Chapel is still here. HP is no longer with us, but we can still hear his cry in the wilderness, pungent and catonian, coming from the depth of time.

If every individual has a little bit more or less of Plato than Aristotle, apart from any rhetoric nuances, there are two types of discourses: a) Aristotle-style, walking by foot and idling through a gray chain which links syllogisms and meanders b) Plato-style, going in a straight line and full of depictions imagining color and movement. HP's speech is of the second type, but at every step he links concept and drawing. In this line of flight, his illustrations are not, as they say, graphical addition to a written text. On the contrary, the text highlights the original image and explains its meaning. HP yearns to capture the future reader through his eyes and not through his mind. If the calm reasoning of a writer talks closely and into the ears of his followers, he is speaking to his followers' intelligence, intuitiveness directly touches the heart. Put in crude metaphor, HP traps and wraps us up with images, an act similar to that of an instant *flash*, even before his written explanation, rethought and delayed capture us. HP matches illustration and text and, like the heads and tails of an old medal, he presents us two parallel versions: drawings for illiterate, words for those who can read. If the perceptive reader can link them and restores the semantic unit, hunky-dory!

The outstanding scholar, Raul Porras Barrenechea used to say that injustice seems less hard when it is a male voice that denounces and condemns it. This is what HP, the indigenous, actually did. This is what he accomplished at an ungrateful time with complex and beloved collective biography, uninterrupted over time and so truly dear to us which we call Peru. Following the penultimate shadows of the night, injured by the rays of dawn, such shadows retract and flee, HP's lighted torch resembles a glowing cone that illuminates like a renewed fiat lux Plato's cave of our nationality.

A few decades ago, Blanca Varela, Abelardo Oquendo and I reviewed the works of several Peruvian writers that could be published by the Fondo de Cultura Económica, run at the time by Blanca in Lima. She had already identified four acres: Garcilaso, Mariátegui, Vallejo, Arguedas... and since there is no bad in having a fifth one, I suggested including Huaman Poma. She agreed. I was already reviving his storied colonial frieze painted with bitterness and violence, sadness and tenderness. In a grayish foreword written half a century earlier, I dared judge HP as a passionate, contentious, and tough character, the indigenous castes, and his book as "one of the most important" ever written in Peru. I am honored today to rectify my statement: "It is the most important book ever written in Peru."

\* One of the most important Peruvian historians of the second half of the 20th century. This year the National Library of Peru published its monumental annotated edition of the *Nueva crónica y buen gobierno*.

2 TN: or minka: community work for the benefit of the community

3 TN: form of trade traditionally practiced in indigenous communities, where members help each other as needed

4 TN: forced-labor draft imposed by the Spaniards on the indigenous inhabitants of Peru

5 TN: equality



## TRAVELING AUTHOR

The Inca Garcilaso Cultural Center of the Ministry of Foreign Affairs organizes traveling exhibition on the *Nueva crónica*

The exhibition includes all of the 398 pages with drawings included in the manuscript (although their original size may have been altered) interspersed with 800 additional pages of text. Regarding the importance of these drawings, Rolena Adorno states: "If the reader stops at each of the 398 drawings and reads the prose attached to them, he will see that this method-where the visual text precedes the written text- was to Guaman Poma, not only his composition system, but also the essence of the conception of his work. The illustrations anticipate, dramatized, and "make present" the book's contents; they are the preliminary text of the work, not side "artwork" [...]. The reader who pays attention to these differences will appreciate the fact that the drawings determine the course and content of the exhibition and alternating spaces assigned to prose restricted the extent of his written expression." The exhibition pays tribute to Guaman Poma and his exceptional work, an especially valuable source of information for researching about the Andean civilization and courageous and forceful plea against the abuses the poor and weak suffered "in their own land", in the midst of deep and painful transformations experienced by Peru in his time.



# BRUS RUBIO CHURAY THE AMAZON WITHOUT BOUNDARIES

María Eugenia Yllia\*

She ponders on the work of the artist Huitoto-Murui, born in the community of Paucarquillo, Loreto in 1983.

If there is one feature that redefines the parameters of contemporary art, it is social mobility and the possibility for artists to subvert the notion of periphery. Brus Rubio-Churay embodies this condition and not just because the genre of his art has been resized out of its context, but also because his repertoire usually composed of entities and epic mythological beings of the Huitoto-Murui cultural tradition is enriched with imaginary characters and elements that account for the cultural dynamics in which he is immersed.

Boasting his audacity as a visual hunter, the artist has asserted in his recent works details of his personal cartography. Lima and Paris, places that make up his artistic career, are scenarios of situations, encounters, and aesthetic confrontations translated into paintings. Rubio-Churay offers in *Pasaporte amazónico* (Amazon Passport) a bold and exotic composition where the Parisian landscape with the Eiffel Tower is surrounded by the heavenly, lush Amazonian environment. The presence of two *pucuneros* or blowgun blowers redefines a landmark of Western modernity with regional symbols and also resizes local mores by turning Paris into a tropical city. Particularly striking is the deliberate impression of light and color that fills the Parisian sky and the animals present throughout the entire composition, toucans, lazy bears, parrots, and reddish dolphins held by a couple of children and others dancing in a row around a transformed version of the Seine River.

A key and recurring element of his works is the insertion of his self-portrait. Rubio-Churay depicts himself wearing western outfits and macaw feather crown—a traditional object evoking his ethnic origin Huitoto Murui—which he so proudly wears like his real passport to the world. The mix of clothing is an analogy to the heterogeneity of the contemporary indigenous identity and the complex relationship within traditional communities, with which the artist is well familiar.

Similarly, he presents *R+Ikai, llegar con fuerza* (arriving with force), in which an energetic group of Indians, with *mitayo* or game meat, leaves, fruits, and other foods typical of such traditional village festivals of the Huitoto-Murui people, stand in front of the Government Palace in the Plaza Mayor of Lima. Once again resorting to self-portrait, the



*R+ikai, llegar con fuerza. (arriving with force)*



*Invitación. (Invitation).*



*Pasaporte amazónico. (Amazon Passport).*

artist appears with his body painted *jidoro* or *huito* and a crown of feathers. This is a visual discourse that enhances the values of respect and protection of citizens through intercultural encounter in a festive and harmonious ambiance. The presence of children who, like *putis* or angels floating in the sky, reveals a characteristic that has accompanied and enriched his artistic language: the use of visual elements of Western art.

In *Invitación* (Invitation), the presence of three Huitotos, who literally go outside the limits of the winding frames, reveals a theme that has always interested

him as creator: painting as a means of representation and exhibitions as spaces for social gathering and legitimization of artists. The allusion to his nation is quite telling through the presence of the Peruvian flag and emblem, whose key elements have been replaced by others native to the Amazon region: a Huitoto crown and a cornucopia pouring fish instead of coins, alluding to another kind of wealth. The painting is supported by Atlantean children; here again the artist uses conventions of Western art. The composition includes a woman holding a glass looking at the viewer and

a photographer capturing the scene, typical characters of art openings that Brus captured on canvas. Vegetation fills the gallery walls and Huitoto-Murui geometric symbols moving on the floor are a metaphor of what happens in contemporary art: the Amazon is not only a geographical space but a different way of looking at the world.

\* Licentiate degree in History of Art with an MA in Anthropology and Museum Studies and Cultural Management. The Inca Garcilaso Cultural Center of the Ministry of Foreign Affairs recently organized the exhibition «Tránsitos. De Paucarquillo a París, ida y vuelta». (Traveling from Paucarquillo to Paris and back).

# BERNASCONI OR THE ART OF ENGRAVING

The graphic work of such a remarkable Limenian artist in a retrospective exhibition.

"Indigenism, without a doubt, marked the beginning of a unique chapter in the history of Latin American engraving. Besides woodcut prints by José Sabogal, Julia Codesido, and Camilo Blas, the works of other plastic artists such as Teófilo Allain, Domingo Pantigoso, and Julio Camino Sánchez are worth highlighting. We believe these latter artists reached the highest levels of production in this field, even though they were primarily considered painters.

There are other notable engravers who have developed an equally memorable woodcut work, like Jorge Ara, Joel Meneses, Félix Rebolledo, and Alberto Ramos. Among the youngest, we can mention Martín Moratillo, Marco Albuquerque, Israel Tolentino, and Luis Torres.

And among all of them, Carlos Bernasconi (Lima, 1924) stands out for his prolific work, thematic diversity, and technical innovations (such as his contribution to colored engraving) and for having devoted no less than sixty years to engraving. The retrospective exhibition of his woodcut work confirmed his relevance to the history of Peruvian engraving and how he serves as a link between the woodcut of indigenous subjects and the one practiced by notable contemporary engravers loyal to a figurative school during the second half of the twentieth century, several of them almost exclusively dedicated to wood engraving."

\* Excerpt from a paper by Mario Munive, in the catalog Carlos Bernasconi. Antología xilográfica 1953-2015 (Carlos Bernasconi. Woodblock Anthology 1953-2015), Lima, North American-Peruvian Cultural Institute, 2015.



*Espantapájaros, 1976. (Scarecrow), 1976.*



*Arriero, 1977. (Horesman)*



*El tronco, 1955. (The trunk)*



*Urbanos, 2011. (Urban people)*



# FRANCISCO LOMBARDI CAREER PATH

Ricardo Bedoya\*

Renowned Peruvian film director awarded the National Culture Prize. An overview of his filmography.

Francisco Lombardi (Tacna, 1949) is one of the few film directors who has managed to secure a career in Peru. He began in 1974 and continues today: in 2015, he premiered *Dos Besos* (Two Kisses) (*a Troika*)-his seventeenth film. Such continuity has allowed his work to become international and has even released some of his films in theaters abroad and to win prizes at various festivals. In 2014, he received a recognition for a lifetime devoted to this art: the National Culture Prize of Peru.

Lombardi first came in touch with filmmaking back in the late 1960s, when he studied at Santa Fe School of Cinema and later at the Filmmaking and Television Program of the University of Lima. In parallel, he wrote film reviews for *Correo* newspaper and the magazine *Hablemos de Cine* (Let's Talk about Films) since 1968.

Thanks to the legal mechanisms geared towards promoting the Peruvian film industry enacted in a law passed in 1972, he began making short films that preceded his first long film, *Muerte al amanecer* (Death at Dawn) (1977), a story describing the last hours of a criminal on the death row. Based on a criminal case, this coproduction with Venezuela described, in the style of coral movie, the agents of an administration of justice looking for a scapegoat, called "Armendariz Monster," who was condemned by the frivolous and indolent Limenian society of the fifties-a lynching "legalized" because of his social pariah condition.

*Los amigos* (Friends) (1978), his second film, combines the *Cuentos inmorales* (Immoral Tales), it is film based on episodes consisting of three more movies. In 1980, he directed *Muerte de un magnate* (Death of a Wealthy Man) which starts with a narrative, though without mentioning the assassination of Luis Banchero Rossi, a prominent fishing businessman in the Peru of the 1950s and 1960s.

From such early titles, the director makes it clear that his primary narrative interest is to focus on observing the interaction of small groups of characters debating in confined, sometimes even suffocating, spaces turned into microcosm. Dramatic laboratories that replicate, in metaphorical symbols, the tensions of the outside world. Lombardi is a narrator concerned about the cleanliness of his storyline. The fictional characters are based on the presence and physical aspects of the actors, who he carefully directs. Gustavo Bueno, Jorge Rodríguez Paz, Gianfranco Brero, Diego Bertie, Wendy Vásquez, Paul Vega, and late Gilberto Torres and Aristóteles Picho



Francisco Lombardi. (2006).

are important names in his films.

They embody characters facing intense crises. Lombardi's films are records of such critical processes. As evidenced in *Manuja en el infierno* (Manuja in Hell) (1983) and *La ciudad y los Perros* (The Time of the Hero) (1985). But in his next film, *La Boca del lobo* (The Lion's Den) (1988), he dramatizes a painful episode in the fight against the terrorist group the Shining Path and *Caidos del cielo* (Fallen from the Sky) (1990).

Such crises are depicted through the visual expression of deteriorated places where the stories take place; such as the bottle wash room serving for the actions of *Manuja en el infierno*, the military areas in *La ciudad y los Perros*, and *La Boca del Lobo*, as well as scenarios of extravagance and marginalization that are the backdrops of such intertwined stories as those of *Caidos del cielo*, such topographies allude to the morbid environment and decaying society that affected Peru in the 1980s.

Such rather sinister places (worth mentioning is the photographic work of Pili Flores Guerra) shape the temperaments of the characters in the Lombardi's film. In fact, they go even further, crippling and breaking down the characters. Lieutenant Gamboa in *La ciudad y los perros*, the young policeman Vitin Luna in *La boca del lobo*, and writer Hugo in *Los amigos* (Friends) are lucid but fragile and brittle characters. They sense the injustice of authoritarian systems in which they live, but an essential weakness prevents them from rebelling, yielding to the temptation of failure. We may find the imprint of

the narrative of Julio Ramon Ribeyro in some of those films, especially in *Los amigos*.

In 1994, Lombardi premieres *Sin compassion* (No Compassion), a free version of Crime and Punishment by Dostoyevsky, and, in 1996, he premiered his most accomplished movie *Bajo la piel* (Under the Skin), perhaps the longest of all.

The grim criminal history *Sin compassion* shows a thoughtful reflection on the violence inflicted in the name of an absolute and perverse idea of justice: concern in Peru in the early 1990s, when the country was consumed in the fire of violence provoked by the barbaric actions of the Maoist terrorist group the Shining Path and the armed response to fight against such scourge. The protagonist, Ramon Romano (Diego Bertie), representing Raskólnikov, is the sketch of those impatient young spirits who had limited opportunities for personal development in the country and hence decided to engage in violent acts.

*Bajo la piel*, however, adhering to the narrative discipline of a thriller written with surgical precision by Augusto Cabada, is a "moral story" about the family as a place of complicit silence and traces a penetrating look at the climate of impunity fostered by the amnesty granted to members of the paramilitary group Colina, responsible for extrajudicial executions.

*No se lo digas a nadie* (Tell No One) (1998) is based on the original novel by Jaime Bayly. Without being a personal project, as were the adaptations of *Manuja en el infierno*

or *Ciudad y los perros*, Lombardi adds to the original story, condensed by screenwriters Pollarolo and Moncloa, recurring themes in his films: the protagonist's emotional learning; conflicts caused by the turpentine role of female characters; the critical vision of the moral standards of the Lima bourgeoisie.

The dramatic climax of the film confronts the boy who discovers his homosexual desire with his father's symbolic and repressive rules. Despite the painful learning path and the depiction of the loss of the protagonist's "innocence", *No se lo digas a nadie* is the director's less critical or acute film.

Adapted from a novel by Vargas Llosa, *Pantaleón y las visitadoras* Captain Pantoja and the Special Services (1999) is a fable taking place in the Amazon and showing the rise and fall of a community. The story of army officer Pantaleón Pantoja follows from parody to drama and from farce to a pathetic conclusion.

The film strikes a balance between satire and humor of the novel and uses such traits to include them in the usual concerns of his films, as stated by Vargas Llosa himself. Pantaleón Pantoja is a character who reminisces those of Lombardi: those who see their inner intimate stability or personal relationships destroyed due to the presence of a disturbing and turpentine female character.

With the exceptions of *Manuja en el infierno* and *Mariposa negra* (Black Butterfly) (2006), whose protagonists are women, Lombardi's films dramatize male behaviors. Men who build bonds of comradeship

and, suddenly, face the onslaught of female actions that jeopardize the strength of such ties. Women, in his films, are promises of sexual problems. Pantaleón ends up surrendering because of his passion for the 'Colombian girl' and, like Lieutenant Gamboa in *La ciudad y los perros* and Vitin Luna in *La boca del lobo*, he is crumpled by his agency: his failure is a result of his desire for a woman and his infringing military regulations.

Adapted from the novel by the Chilean Alberto Fuguet, *Tinta roja* (Red Ink) (2000) is a story of learning, but also a portrait of the world of the tabloids. The story describes the relationship between a journalism intern and a seasoned editor of bloody chronicles. Some elements recall *La boca del lobo*: we witness the journey of a young man who discovers inconsistencies in his career choice and ends up dealing with frustration.

Learning a trade goes hand in hand with the chronicle of a personal disappointment. *Tinta roja* is a chronicle of urban squalor, a learning experience of what daily horror actually is.

The movement of journalists covering bloody news around town is shot by a moving and hectic camera. *Tinta roja* is very different from Lombardi's common filmmaking style as it is based on stable frames, field-counter-field planning, and continuous scenery setting.

Lombardi's twelfth film, *Ojos que no ven* (No pain in ignorance) (2003), is also the largest and most ambitious of all his movies.



Mariposa negra (Black Butterfly) (2006).



Pantaleón y las visitadoras (Captain Pantoja and the Special Services) (1999).

He depicts a fresco, with a 'coral' nature portraying the final days of the Alberto Fujimori Administration (1990-2000). In 155 minutes of film, six stories unfold simultaneously.

Each one dramatizes the feelings of distress, discomfort or fear raised by the videos taken by presidential adviser Vladimiro Montesinos, showing the organized corruption articulated

## SOUNDS OF PERU

electronic chimes or compositions that join a violin and a cello in some cases, and a mixture of voices as an expressive element in themselves, missing them with the variety of textures present in the album. There is no need to look for traces of rhythms, chimes or elements of Peruvian music in this production. This "external truth" will remain the task of La Sarita, a project that continues working on in parallel. Instead, listeners can readily identify traces of iconic bands of the 1990s such as *Heroes del Silencio* (Heroes of Silence) and especially Bunbury in the interpretive voice work, though, from the beginning of his career, Perez has used this influence to etch his own style of singing. We also hear electric guitars with loud "quasi metal" sounds and light percussion touches of progressive rock. The album was recorded in Lima, mixed and mastered in Miami. The graph contains the lyrics of all the songs and photographs of Julio at the Residencial San Felipe, probably as a symbol of gravitation exerted by the composer on the inhabitants of this multi-segmented and multicultural city of Lima.

### INCA SON GOLDEN ALBUM

(PLAY MUSIC AND VIDEO, 2014,  
WWW.INCASON.COM)

As did many Peruvians in the 1980s, César Villalobos Leiva, originally from Ascope, La Libertad, founder and creative director of the group Inca Son,

emigrated to the United States, where, since then, he has been working in a musical and dance band promoting Peruvian music. The result of his efforts are fifteen musical albums, of which the most recent is Golden Album, a sort of anthology of the successes achieved by some of his earlier work. The ten tracks follow a fairly uniform style and sound, centered around the combined work of the pan flutes, strings (charango, guitar), and percussion. In addition, we find sounds of violin or samples of animal sounds, among others, that make up a unique palette in which its regular tones find different nuances and generate varied musical environments. The songs included in the album are original compositions, most them instrumentals, and are strongly influenced by the author's feelings of religious awe and personal experiences. Most of them have a song structure and could be considered instrumental ballads. We should not, therefore, look for key features of traditional Peruvian music, except in the chimes of some short sections, halfway between the music of Zamfir and Illapu. Judging by the kind of dissemination of this type of product, it instills among compatriots living abroad a sense of belonging through this Peruvian idealized imaginary sound. Moreover, it longs to represent the Peruvian Andes for foreigners' sensitive to the exotic traits of these distant lands. As in the case of albums outlined above, this production reflects the work of several years of Peruvian determined to repre-

from the highest echelons of power.

He returns to this period of Peruvian history in *Mariposa negra* (2006)-an adaptation of the novel *Grandes Miradas* (Great looks) by Alonso Cueto. It is the story of a young lady whose life is destroyed as a result of the murder of her boyfriend; a political crime against a judge investigating such official corruption. The black butterfly of revenge drives the woman on a mission of punishment and personal sacrifice. Lombardi, confident in using huis clos, cannot find the time or the ways of increasing suspense required by the plot.

His latest films, *Un cuerpo desnudo* (A naked body) (2008), *Ella* (She) (2010), and *Dos besos* (Two Kisses) (*Troika*) (2015) show the same traits. The camera focuses on the confinement of a few characters and the conflicts raised by the presence of women who set off a crisis within a group of friends or a couple. *Ella* and *Dos besos* (*Troika*) are camera films, with intimate tone in which ethical issues are discussed, with varying degrees of success.

In a mature stage of its life, Lombardi tries new alternatives: less dialogue to support actions and relies on the revealing power of gaze. In *Ella*, the character played by actor Paul Vega is followed for 45 minutes by a silent camera. In *Dos besos* (*Troika*), silences speak louder than words.

We will look forward to the paths his new films will take him to.

\* Film critic and professor at the University of Lima. He has published *EL cine peruano en tiempos digitales Entorno, memoria y representaciones* (Peruvian filmmaking in digital times. Environment, memory and characters).



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# THE CULINARY TRADITION OF PIURA

Manuel Tumi\*

Among the regional cuisines of Peru, the culinary tradition of Piura continues to offer its rich dishes accompanied by fermented corn chicha known as "*clarito*".

Nestled in northern Peru, Piura region has special geographic features. It has a segment of the Andes mountains, high forest, dry equatorial forest, tropical valleys and deserts. In South America, this is the only country that alternates with tropical wilderness. The sea receives both hot and cold currents throughout the year. Such unique geography offers a variety of sea and land products with which Piuranos (natives of Piura) have created a very particular and tasty cuisine.

In the waters of the Piura sea, we can fish very valuable and fine species such as marlin, swordfish, grouper, sea bass, the grape-eye seabass, guitarfish and, of course, other popular and abundant species such as mackerel and weakfish. Also, seafood is abundant such as the gooseneck barnacle.

Crops grown in this land include bananas, cassava, maize and a unique product: the Chulucanas lime, an extremely acid fruit considered by connoisseurs as the best one to make ceviche in Peru.

The food of Piura is best expressed in the "picanterías" or "chicherios" popular restaurants where a white flag on the roof announces that the *chicha*, ancestral drink made from corn, is ready to accompany the grouper ceviche, the weakfish with onion sauce, the pissed meat, the barely boiled fish, green tamales, *chabelo* stew, mashed cassava or *malarrabia*-a dish eaten during the Easter holidays.

Although modernity has imposed the use of gas cookers in recent decades, in the towns of Catacaos and Chulucanas, 'sanctuaries' of Piura cuisine, people still use, out of respect for tradition and to ensure a genuine northern flavor, clay pots fueled by carob wood. This is used as fuel in particular to prepare copuza variant Piuran-version of the Andean Pachamanca; unlike the latter, the former local version places foods in the ground in ceramic bowls.

## The ceviche, Hemingway and the Sea of Piura

In his book *La cocina piurana. Ensayo de antropología de la alimentación* (The Piuran cuisine. An anthropology about food) (Lima, CNRS-IFEA-IEP, 1995), Anne-Marie Hocquenghem and Susana Monzon assert that "the coast of Piura is one of the most important fishing areas of the country [...] Both fish from the cold waters of the Humboldt current and those of the warmer waters of El Niño current abound along the coast. This meeting of hot and cold water 'promotes the renewal of plankton nutrients', allowing the concentration of a wide diversity of aquatic resources (algae, mollusks, crustaceans, cetaceans) (Data Center for Conservation, 1992).

Piuran fishermen go out to sea from the fishermen coves of Secura, Yacila, Colan, Paita, Talara, and Cabo Blanco to collect what nature gives them in the Pacific Ocean. One of those places, Cabo Blanco, a cove a few kilometers away from Talara,



Rosario Sosa Imaz, from picanteria La Chayo in Catacaos.

was, in 1950, the best area for sport fishing in South America. Attracted by the black marlin and swordfish, and thanks to Talara then having an international airport where the Panagra aircraft coming from Miami landed, even the exclusive Cabo Blanco Fishing Club of Hollywood stars came like the "Tarzan" of Johnny Weissmuller, John Wayne, and Gregory Peck, and the great writer and Nobel laureate Ernest Hemingway.

Hemingway, who had already published *The Old Man and the Sea*, arrived to Cabo Blanco in April 1956 with a team of Warner to film some scenes in support of the film inspired by his novel and, especially, black marlin fish. A big fan of high seas fishing, he knew that someone had caught a 700 kilo 50-cm. long specimen of this species. Hemingway was 32 days in Cabo Blanco and every morning in the *Miss Texas* vessel he set sail in search of the giant black marlin. Every day, he spent about ten hours at sea, but failed to catch the large prey he sought. My friend the late journalist Manuel Jesús Orbegozo, who, with two other men from Lima, covered day after day the writer's stay in that Piuran cove, told me years later that Hemingway was very friendly and chatted with them in Spanish and I was happy with the

dishes he tasted at the Fishing Club, mostly based on fish and seafood, including ceviche. Orbegozo recalled that on the eve of his departure, the three journalists from Lima gave the writer a bottle of pisco on whose labels they had written these lines from Domingo Martínez Luján: "As long as grapes cry, I will drink their tears." The morning of the last day he spent in Cabo Blanco, Hemingway met with journalists and said, "Last night I drank all their tears."

But let's go back to our main subject. It is known that in several American countries people are used to eating chunks of fresh fish marinated with lime juice; this dish receives the generic name of ceviche in Mexico, Colombia, Ecuador, and Peru, where there are dozens of versions.

In an unpublished essay on Peruvian cuisine, Carlos Orellana says, "We do not know the etymology of the word 'ceviche' and, of course, the origin of this dish. There are several hypotheses from the academic world, like Javier Pulgar Vidal, for whom ceviche or cebiche derives from *viche*, which in the *Chibcha* language (spoken in Panama, Colombia, Ecuador, and northern Peru) means 'tender'; such term would allude to fresh, as opposed to solid and cooked. Ceviche or cebiche is indeed not a stew,

but a fresh marinated fish, resulting in 'tender' meat."

If ceviche is actually Peruvian, it must have started in Piura, where, like few other places in South America, there is an abundance of excellent sea products and where the subtle lime or Ceuta brought by the Spanish conquistadors grew. This coincidence of the two main ingredients of a 'classic' ceviche and the preponderance of sea products in the diet of Piurans for centuries, supports this hypothesis.

Therefore, in 1970, more than forty years ago, as Orellana says, especially the northern ceviche, and more specifically the one from Piura become 'ceviche'. Its simplicity, freshness, the quality of species with which it is prepared stands out over other varieties of Peruvian ceviche.

Connoisseurs say that the hardest dishes to prepare are those with the fewest ingredients. This is what happens with ceviche, made with very fresh fish cut into small dices, onion, Peruvian chili, lime, salt, and pepper. According to Paul Abramonte, chef of Chulucanas, the best restaurant of Piuran food in Lima, there are two elements that make Piuran ceviche the Peruvian cebiche par excellence: the Murique Grouper and Chulucanas lime, a one of a kind citric characterized by high acidity and fragrant thin peel. Due to the lime's unique feature -according to Abramonte- in Piura, ceviche is always served as soon as its preparation is complete, unlike what happened in the rest of the country until a couple of decades ago, where it was prepared one or two hours before serving to let the lime "cook" the fish.

In Piura, ceviche has always been served with by boiled yucca or cassava (and never with sweet potatoes, as is customary in Lima and elsewhere) and trifles, a kind of bean that is abundant in the north. Now, in times of Peruvian gastronomic boom and snobbery, picanterías strive to vary the original presentation of ceviche and served it accompanied with a variety of algae called weed and even banana chips, made with a fried thin green banana chips.

Grouper is also used to prepare another Piuran dish known as "*pasado por agua*". It only takes five minutes to prepare and all you need is to parboil in salted water big chunks of grouper, once served on a plate the fish is covered with a sauce consisting of onion, lime, and Peruvian yellow chili, accompanied by a garnish of boiled cassava and trifles.

*Cachema* also comes from the Piuran sea; it is a medium sized fish and although it is not related to the grouper, it is very nice and can be prepared in a ceviche, a stew or with onions-the best known way of eating this fish: the entire fish is fried and accompanied by a lot of onions, tomatoes, and Peruvian yellow chili.

## Majados (smashed)

Piurans do not only enjoy the produce of the sea. The area produces abundant corn and banana, and

with these products, cooks can work wonders. A typical Piuran meal can start with green tamales, made with tender corn beans ground to which coriander is added to give it its characteristic color. After the traditional and unbeatable grouper ceviche, they can have *chabelo* stew, one of the emblematic dishes of Piuran cuisine. Prepared with green banana, it appears that this dish originated in the area of Chulucanas. In order to prepare the dish, cut the previously roasted banana into thick slices, which are then crushed with a mortar or chancadas (though the Piurans actually use the term "majar" -smashed). The banana is then mixed in a pan with seasoned beef, onion, Peruvian yellow chili, *chicha de jona*\*, and coriander.

"Smashing" ingredients serves not only for the chabelo stew, but also to prepare the smashed cassava, another typical dish of Piura. To prepare such dish, Piurans preferably use cassava canvass from Morropón, which is soft and white, pork, onion, and Peruvian yellow chili. Unlike chabelo stew, cassava is not sautéed in oil in a pan. Actually, once boiled, cassava is "smashed" and is then combined with the pork servings previously seasoned and fried with onions and Peruvian chili. Simple but delicious.

In recent years, a new class of *majado* has become quite popular: the *majarisco*. In fact, this dish eaten in Piura and Tumbes, is another poor imitation of *chabelo* stew made with seafood-which is plentiful in the north instead of beef.

Such effervescence of fish and plantains gained a new synthesis in Catacaos, a town located ten minutes away from Piura and is considered the cathedral of Piuran cuisine. There, during Easter and the Fridays of Lent, locals eat *malanabia*, a dish made with plantain that is boiled and smashed until it acquires the consistency of puree, to which onion, Peruvian chili, and cheese-preferably goat cheese-are added. This smashed banana is served in a gourd called



Picanteria de Piura. Oil on canvas by Francisco Cienfuegos Rivera, circa 2000.

"poto" (also used to serve the *chicha de jona* beverage), accompanied by a piece of grouper, rice and lentils, all sprinkled with a touch of *chicha de jona*.

The elderly of Piura tell that the unique name of this dish originated from a wife who, tired of her grumpy and drunk husband claiming for food, improvised a quick snack with the only ingredients she had at hand at the time: banana, onion, Peruvian chili, and cheese. When she served him this new dish, she yelled: "Eat this to bust your *mala rabia*-bad mood." Truth or legend, the peculiar

name stuck and the dish is one of seven dishes served in Piura during Easter, although it is possible to taste it throughout the year.

But the Piuran cuisine is much more than that. To the dishes described above, we must add a number of stews, *parihuelas* (soup-like dish), and ceviche prepared with all types of seafood, shellfish, and fish offered by the rich northern sea, the red rice prepared in Catacaos in a clay pot, the aforementioned *copuz*, etc. To finish a typical Piuran lunch, they serve custards, a dessert made with milk, cornstarch, and brown sugar.

Piurans are proud of their cuisine for many reasons. It is no exaggeration to say that thanks to its climate and natural surroundings, the richness of its sea, and the fertility of its land, the ancient techniques used to prepare them, their exceptional quality, and some of the ingredients used in its dishes, Piura is one of the gastronomic paradises of Peru.

\* He is a poet and has worked as a journalist.  
1 TN: name given restaurants serving the typical local food.  
2 TN: a corn beer prepared by germinating maize, extracting the malt sugars, boiling the wort, and fermenting it in large vessels for several days.

## RECIPES

### GREEN TAMALES

INGREDIENTS (for 10 tamales)  
1.5 kg baby corn, 200 grams of coriander  
3 small onions, 1 Peruvian chili (*aji limo*), oil, salt

### PREPARATION

Grind corn husks in a grinder along with onion and coriander and half a cup of oil, to which salt and Peruvian chili (remove seeds first) is added. The resulting mass is wrapped in a corn husks, tied and parboiled for one hour.

### CHABELO STEW

INGREDIENTS (serves 4)  
2 green plantains, roasted  
200 grams of dried beef meat or jerky meat  
1 small onion, cut into cubes  
1 tomato, diced  
1 Peruvian chili (*aji limo*) or pickled, to taste  
coriander, salt, and pepper, to taste  
oregano, half tablespoon achiote (annatto)  
1 glass of *chicha de jona*

### PREPARACIÓN

Smashed the plantains mortar and mix in a pan with oil. Add the beef meat or jerky meat previously roasted. In another pan prepare the dressing with all the remaining ingredients and cook for three minutes. Then add the plantains with the meat on the dressing and mix until blended.

### MAJADO DE YUCCA (Smashed cassava)

INGREDIENTS (serves 4)  
300 grams of cassava  
200 grams of pork meat cut into small pieces  
½ onion cut into cubes  
Peruvian chili (*aji limo*), to taste  
Coriander, to taste  
salt and pepper

### PREPARATION

Cassava is parboiled and then "smashed" in a mortar, while adding salt and pepper. Then in a pan with oil, fry the pork and the other ingredients. This blend is then mixed in another container with the cassava.

### MALARRABIA

INGREDIENTS (serves 4)  
300 grams of fish (marinate with a pinch of salt from the previous day)  
1 ripe plantain  
100 grams of salty white cheese  
1 large onion, 1 tomato, 1 pickled Peruvian chili (*aji*)  
oregano and achiote (annatto), to taste

### PREPARATION

Parboil the plantains, "smash" until you obtain coarse puree, and mixed with the cheese. In a pan with oil, prepare the dressing with half onion cut into cubes and annatto and then mixed it with the smashed plantain and cheese. Do not add salt. After, in another pan, steam the fish with tomato, onion, pickle Peruvian chili, oregano, salt, and pepper for ten minutes. Serve fish with plantains, rice, and grasspea.

\* Recipes by Piuran Chef Pablo Abramonte, Chulucanas restaurant (Lima).



# AN UNFORGETTABLE CELEBRATION LA CANDELARIA OF PUNO

Manuel Raez\*

Emblematic celebration of the lakeside town has been listed in the UNESCO Representative List of the Intangible Cultural Heritage of Humanity.

The festivity of the Virgen de la Candelaria of Puno is one of the greatest expressions of the Quechua and Aymara cultural diversity of the region; nevertheless, its origin was simple and circumstantial. This devotion to the Virgin Mary appeared in the late fourteenth century, in the village of Tenerife (Canary Islands). According to local tradition, a black Virgin cradling baby Jesus in her arms and holding a candle, hence the name *Virgen de la Luz* or the *Candelaria* (Our Lady of Candle). When the Canary Islands were conquered by Spain, devotion for this Virgin would spread to the Iberian Peninsula and, hence, to the American colonies. By 1596, King Philip III championed himself as protector of Our Lady of Candle and, three years later, Pope Clement VIII made her patroness of the Canaries. A feature of this Virgin, called *Morenita*, is that she carried Baby Jesus and held a candle, unlike the images of the Our Lady of Candle that would come to Latin America.

Once the Viceroyalty of Peru was established, the Dominican order would spread the cult of Our Lady of Candle in the province of Collao or Chucuito, probably because this order was responsible for the sanctuary of the Virgin in Tenerife since 1530. The indigenous population readily welcomed our Lady possibly thanks to her swarthy complexion. One of the Dominican order's doctrines that became famous is Our Lady of Copacabana, whose Lady of Candle would be rechristened Our Lady of Copacabana (1583). Thus, the southern town of Copacabana became an important Marian sanctuary in the viceroyalty from which devotion for this Lady would spread to many towns and rich mining settlements, like Laikakota (*Virgen de la Candelaria*) or Oruro (Virgin of the Adit). The Marian devotion to the new Lady of Candle would begin in the town of Puno in the late eighteenth century, during the great uprising of Tupac Amaru II. According to tradition, the *Mamita Morena* (the black Lady) would prevent the troops of the *cacique* (chief) of Tinta to take over the town in the final assault, because they erroneously took the procession of the Virgin with a Royalist reserve branch that was coming to provide assistance to the besieged population, becoming, from that date, patron of the city.

By the mid-nineteenth century, the Festivity of Purification (February 2) became the Festivity of Our Lady of Candle, gaining more popularity than the traditional festivities of *San Carlos* (Saint Charles, November 4) and *San Juan Bautista* (St. John the Baptist, June 24). In the early twentieth century, some carnival groups and *Sikuris* and *Sicumorenos* troupes would start dancing from the eve of February 2 until the last day of the octave<sup>1</sup> of the festivity. By



Procession of Our Lady of Candle.



Competition wearing costumes among participants from different districts of the city.

1920, new dance choreographies (*Waca*, *Diablada*, and *Llamerada*), danced in other festivities of the Peruvian-Bolivian plateau, would be included in the parade. Though, there were sporadic competitions between *Sikus* troupes and dance troupes since 1929, it was only in 1954 that the American Institute of Punoindia Art began organizing, on a regular basis, dance competitions, but without distinguishing between native dances and those using costumes. In 1965, the Folkdance Federation of the Department of Puno (now known as Regional Federation of Folklore and Culture of Puno) would take over the organization of the competition. In the ensuing years, as the number of dance troupes increased, the competition was moved to a new venue, the Enrique Torres Belon Stadium, and the competition is separated from the festivity itself. The troupes and dancers of

the city and surrounding villages participate in the central day the festivity (February 2); while troupes wearing costumes and whose members come from the local neighborhoods, compete on Sunday-on the eighth day of the festivity. This separation remains until today.

## Festive Days

During the days prior to February 2-the central date of the festivity- and on its eight day, the residents of the city of Puno and of the surrounding communities prepared for these two key dates; they coordinate accommodations for their guests or rehearse in their dance troupes. Moreover, a *Novena*<sup>2</sup> begins in the Basilica, known as the Cathedral of Puno, on January 24. On February 1, the day before the festivity, the *alferado* (steward) of Alba opens the day with bombards and country music, and then goes to the Cathedral, where he attends Mass at Dusk (six o'clock); then he invites a hearty breakfast at home or otherwise. After noon, a number of peasant troupes from the outskirts of the city arrive and get ready for the traditional ceremony of the "Entrance of candles and *kapos*" at sunset. This ceremony is presided over by the steward of Alba and his wife, accompanied by relatives, friends, and officials who carry candles of varying size and tillage. Behind them come bustling *Pinkillos*, *Sikus*, and *Chakallos* troupes and bands. Everyone is heading to the Cathedral to place their candles and gifts in honor of the *Mamita Morena*, as the affectionately call Our Lady of Candle, and attend Mass on the eve of her day. Some troupes bring mules or llamas, which carry bundles of firewood or *kapos*. After the Mass, every-

one gathers in the Main Square, where the steward Alba invites punch, while the fireworks go off and *kapos* or logs are lit, always under the music of bands, flutes and drums.

At the crack of dawn of the actual festive day (February 2), the steward begins the celebrations with the sound of bombards and traditional holiday breakfast; meanwhile, the groups begin to dance through the streets of the city or visit the cemetery where former members lay. At noon, the steward and the authorities go to the temple for Mass, and then they accompany the procession of the *Mamita Candelaria*, followed by some dance troupes, while other troupes go to the Enrique Torres Belon Stadium, where they participate in the contest of folk dances. After the procession, in the atrium of the Cathedral is handed over to the new steward for the following year. At a distance, it is possible to hear the music of carnivals, *wifalas*, *chacareras*, and *sikuris* dances as they compete in the stadium. The next day, the names of the winners of the folk dance competition is revealed and they celebrate in the streets of the city; some dance troupes head to the temple, to bid farewell to the *Mamita Candelaria* and return to their communities.

The central day of the octave always falls on a Sunday, but celebrations begin on the eve (Saturday) when the steward visits the *Mamita Morena*, accompanied by authorities and members of the dance troupes parading wearing their casual wear, i.e. without costumes or disguises but playing their characteristic musical chords. Among the groups, *Puna Diablada*, *Dark King*, *Corporal King*, *Waca*, *Kullawada*, *Llamerada*, *Morenada*, *Ayarachis*, *Sikumoreno*, *Foremen*, *Tuntuna*, *Kallawayaya*, *Tinkus*, are worth mentioning. Late at night, the eve Mass is held in the Cathedral, then the sky is lit up with the with dances and melodious *Sikuris* troupes. At dawn on the Sunday of the octave, the streets of the city are filled with spectators and devotees contemplating the splendid parade and troupes showing off their "costumes" and playing their dances as they parade by. At noon, the Mass of octave is held with the bishop of Puno as celebrant, accompanied by leading authorities and sponsors. After the Mass, the procession accompanies the faithful devotees, while some troupes begin the competition at the stadium; an activity runs until late at night.

On the Monday of the octave, known as the Day of Worship, the celebrations continue with a parade honoring the Lady of *Candelaria*, located in the atrium of the Cathedral. On the Tuesday of the octave (a tradition that began a few years ago), the various ensembles that participated in the parade are presented and they delight the audience with pieces from their wide repertoires and show their skills in instrumental performance. Finally, on the Wednesday of the octave is the *kacharpari* or farewell dance by the institutions whose members attend the farewell Mass, assess the steward, and choose the new steward, candidates for the following year treat their musicians with plenty food and drink. This brings to an end such beautiful festivity, considered by Unesco an intangible cultural heritage since November 27, 2014.

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1 TN: in Christian liturgy: the eighth day after a feast or the whole period of these eight days, during which certain major feasts are observed.

2 TN: act of pious Roman Catholic devotion often consisting of private or public prayers repeated for nine days in a row



Troupe dancing in honor of Our Lady.