

CHASQUI



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José Olaya. Lima, March 20, 1828. Oil on canvas. 204 x 137 cm. National Museum of Archaeology, Anthropology, and History of Peru, Ministry of Culture of Peru, Lima.

GIL DE CASTRO / PUMACAHUA'S REBELLION / JULIO RAMON RIBEYRO
NATURE OF NATURE / A VIEW OF IQUITOS

PONDERING ON THE LANDSCAPE OF PERU

NATURE OF NATURE

The international meeting on climate change in Lima is also an opportunity to seek, in various artistic expressions, for new approaches to the relationship we have with our natural environment. A striking photography exhibition of some landscapes of Peru is part of that perspective.



Photo: Roberto Huarcaya.

The Conference of the Parties of the United Nations Convention on Climate Change, known as COP20, was held in Lima in early December 2014 and was attended by about twelve thousand people. This gathering marks a milestone in the long negotiations process to be concluded in Paris next year with the final approval of a legally binding global climate agreement, whose key purpose is to limit global warming, increase resilience, and ensure sustainable development globally.

As chair of the COP20 and host of the conference, Peru undertook a series of efforts to ensure the success of the event. Two factors facilitated the role of mediator Peru was also called upon to play: its recognized status as a megadiverse country and the emerging nature of its economy, which places it in an intermediate situation of rising expectations and compels it to influence its domestic agenda on issues related to environmental sustainability.

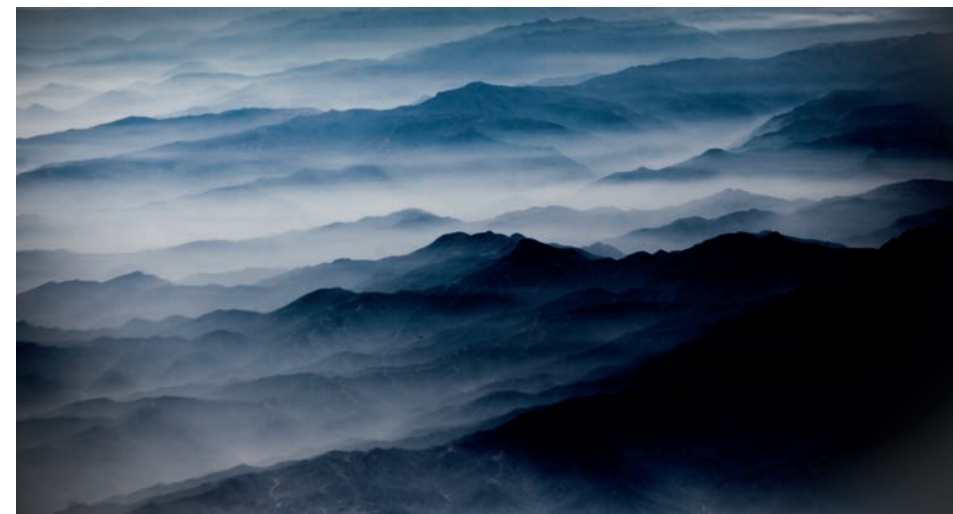


Photo: Leslie Searles.



Foto: Nora Chiozza.

In this context, and through a series of related activities, the *Nature of Nature* exhibition, organized by the Inca Garcilaso Cultural Center of the Ministry of Foreign Affairs, proposes a symbolic return to its origins, to a succession of iconic landscapes of our country where human presence is limited to the eyes of the beholder. Such view, as if giving truce, entices beholders to ponder on the emergence of the ancient cultural adventure endeavored by species and the various peoples of the world. Nature and culture, inhabitants, and landscapes, confluence and interference, once again challenge us. The challenges of today recur to the temptations lurking in different paradises and landscapes, whose continuity is required to keep the solidarity of life. The exhibition includes works by outstanding Peruvian photographers from different generations: Roberto Huarcaya, Nora Chiozza, Leslie Searles, Musk Nolte, Hans Stoll, and Francisco Vigo.

Photo above: Musk Nolte.
Photo below: Leslie Searles.



THE SOUL OF LANDSCAPE

The images of the landscape shine faraway and pure like a vision of fantasy—the fantasy of matter—and unwrap in a scenario which we separated from with a refined, but shatterproof.

And yet, distant like the stars, such images of landscape are close to us. They are our own remoteness, and so they instill in us, along with the melancholy feeling of distance, the inexplicable metaphysical impression that in the enchanted contemplation sphere, distance while remaining, fades away, and that as it straying away, allows the opposites of life of space and soul come together as one.

Iberico Mariano Rodriguez

Notes on the landscape of the highlands, 1973.

NATURAL RESOURCES INVENTORY

Peru's overwhelming natural wealth calls for its resolute conservation. Over 2,000 species of fish, 395 reptiles, and 403 amphibians, for instance, have been recorded. There are 182 species of domesticated endemic plants, some 3,000 varieties of potatoes, 36 ecotypes of corn, 623 species of fruits, 15 of tomatoes, and 5 species of domesticated chilies; plus dozens of varieties of these spicy fruit. 1,200 food plants, 1,048 medicinal plants, and 1,600 ornamental plants have been identified. There are 462 species of mammals, 1,815 birds, 4,000 butterflies, and 3,000 orchids. The surface of tropical forests, one of the most important globally, holds 15 billion tons of carbon. The seahorse, a symbol of resilience, still whirls with her slender figure in the waters of our coast.



PRESENCE AND PERMANENCE OF JULIO RAMÓN RIBEYRO

Alonso Rabi do Carmo*

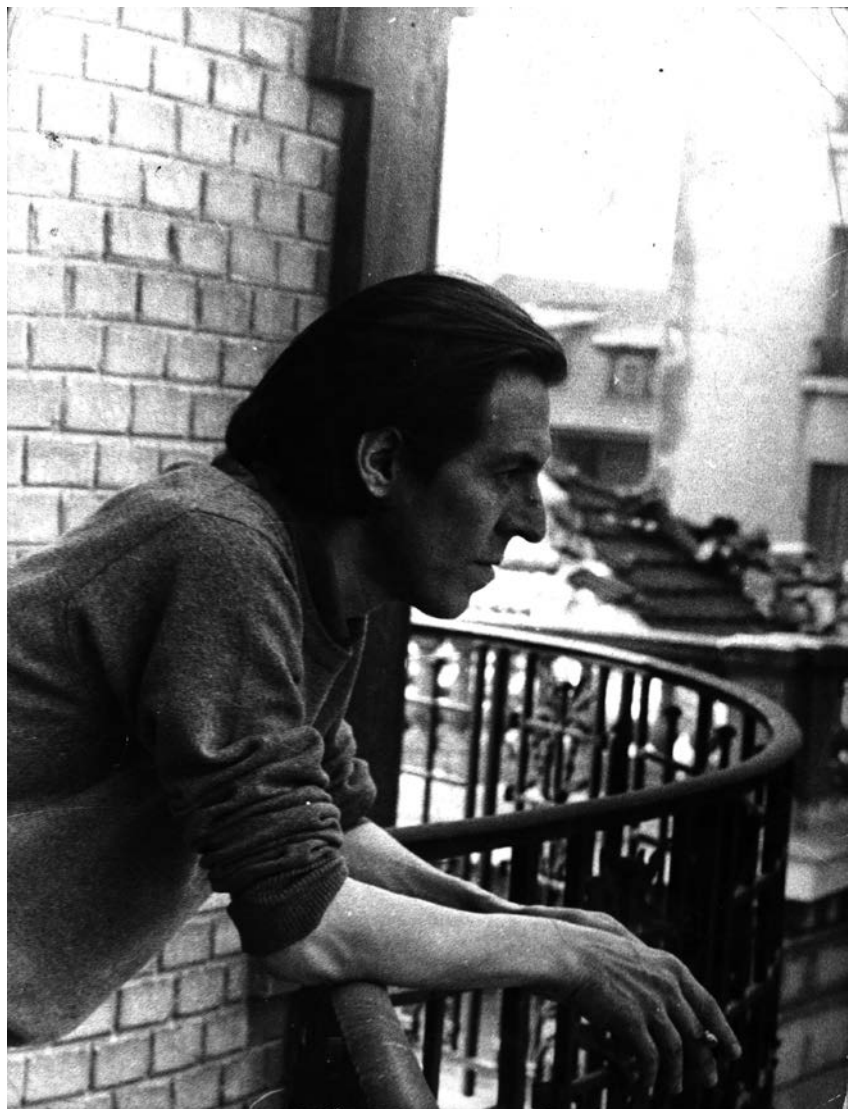
Twenty years ago, Julio Ramón Ribeyro died in Lima, the city where he was born in 1929. His sharp, unmistakable figure, which bore several years of residence in Paris, seems to fade into legend. His narrative, including short stories and lectures, instill growing fervor among those who read and discover his writings.

One of the key messages kept in the minds of the many readers of Julio Ramón Ribeyro's narrative work is that insignificance, failure, and defeat are forms of heroism. Many of his characters make up a legion of little and forgotten people, inhabitants of a world that is hostile to them, a universe whose rules of life keep such people in a state of perpetual alienation and neglect.

By subverting the meaning of these life trajectories and siding with them, Ribeyro dignifies them. These characters are not exactly antiheroes; it is not their contradictions or moral ambiguities which take up the foreground, but rather their helplessness and replication triggered by the narrator of the short stories *The Word of the Mute* (*La palabra del mudo*), a rejoinder full of subtle empathy, silent solidarity. It is, in any case, an alternate heroism: his heroes might even have capitulated, but that does not negate compassion to them.

The presence of these lesser lives, which stormed the Peruvian literary scene in 1955 with the publication of *Featherless Vultures* (*Los gallinazos sin plumas*), did not go unnoticed. And although these initial stories are embedded with underlying refined social realism (it is not in vain that people always speak of the classical breath of Ribeyro's prose), attention was also placed on those individuals marked by misfortune and indifference—all such characters throughout the four volumes of Ribeyro's short stories make up his human comedy.

One cannot help wondering why the work of Ribeyro, who began writing at a time very close to the years when the so-called boom of Latin American literature emerged, was not more broadly disseminated. There are several factors that could explain this paradox. First, one cannot doubt that the boom was primarily a romantic novel movement and within this movement short story and other genres had less impact compared to one caused by the cycle called "complete novel," among which prevail the *Where the Air Is Clear* or, aka *The most transparent region* (*La región más transparente*) (1958), by Carlos Fuentes; *Hopscotch* (*Ra-*



Julio Ramón Ribeyro. Paris, Photograph by Baldomero Pestana.

yuela) (1963), by Julio Cortázar; *One Hundred Years of Solitude* (*Cien años de soledad*) (1967), by Gabriel García Márquez; or *Conversation in the Cathedral* (*Conversación en La Catedral*) (1969), by Mario Vargas Llosa—just to mention four examples.

On the other hand, the novels of Ribeyro were not fervently welcomed. Although they could not be condemned to the category of "failed", it remains true that they did not cause any transcendental excitement. Of the three novels he wrote—*Chronicle of Saint Gabriel* or aka *Saint Gabriel Chronicle* (*Crónica de San Gabriel*) (1960), *Sunday Elves* or, aka *Elves Sunday* (*Los geniecillos dominicales*) (1965), and *Changing of the Guard* or, aka *Change of Guard* (*Cambio de guardia*) (1976), the first is perhaps the most remarkable: one of the few *bildungsroman* of our narrative, along with *Deep Rivers* (*Los ríos*

profundos) (1956), by José María Arguedas, and *Country of Jauja* (*Pais de Jauja*) (1993), by Edgardo Rivera Martínez.

Compared with this novelistic circle, the corpus made up of his stories reached moments of perfection which are hard to overcome. However, we must also recognize that the boom put aside other writings, which would take Julio Ramón Ribeyro down a path of formal and intellectual decanting. The boom was not open to what could be called a set of "minor writings," such as Camus's forms, aphorism, fragments, quasi-essay texts, autobiographical fragments, and recording of daily life from a radically intimate perspectives.

To the rhythm of this rejection, Julio Ramón Ribeyro built, alongside the great structure of his stories, a small neighborhood, consisting of texts that are en-

gaged in hybridity and reflection, of some books which in addition to fueling the uncertainty of some critics, easily placed themselves in such margin taken over by an eccentric, little literature lacking large formal ambitions like the one implemented by Ribeyro in *Prosas apátridas* (*Stateless Prose Piece*) (1975), *Dichos de Luder* (*Luder's Sayings*) (1989), his now monumental diary *La tentación del fracaso* (*The Temptation of Failure*) (1992-1995) and *Cartas a Juan Antonio* (*Letters to Juan Antonio*) (1996-1998), correspondence with his brother. These four texts are united by a sense of fragmentation that dominates his writing and in more than one case fuels the inability to find, for at least two of them, *Prosas apátridas* (*Stateless Prose Piece*) and *Dichos de Luder* (*Luder's Sayings*), a stable place in the most convenient and conventional classification of genres.

This choice in favor of "minor writing" establishes a bridge with a personal attitude in which fierce criticism, absolute lack of complacency, and a peculiar sense of self-harm are common everyday affairs. For example, in one of the first entries in his diary on August 17, 1950, he wrote: "I am inferiorly equipped for the struggle for existence." Thus Ribeyro was forming a supportive space to self-criticism, the implacable judgment on the process of his own writing. In part, this act of radical honesty is especially owed to *La tentación del fracaso* (*The Temptation of Failure*), in many of its pages, he tests his writing and vocation.

Moreover the Ribeyro's short stories also seemed to drift away from the 'novelties of the boom'. For many years, his stories have been falsely protected by the epithet "classic", which led to the equivocal phrase that placed Ribeyro as the "Best Peruvian writer of the 19th century." The truth is that, viewed today, many of his realistic stories, like the famous «Los gallinazos sin plumas» ("Featherless Vultures", aka "Featherless Buzzards") which actually placed it at the top of a rather modern discourse, for his profound critical formulations.

Certainly, future literary studies will have to do without many

unmovable assumptions when assessing Ribeyro's work, a work that despite having crossed a century, is still awaiting readings to renew its senses and offer other possibilities of interpretation. In any case, the current outlook is encouraging. A sure sign of good health is the appearance in the last decade of a number of readings that renew the look on Ribeyro. A fair tribute to the author of a work that does not hide the wonder and pain its creator felt; a work that offers us one of the most intense literary life and adventures of our tradition, although such forces might apparently be contradictory, as noted

in his diary on March 11, 1965: "sometimes I think that, for me, literature is only an alibi that I turn to so as to free myself from the process of life. What I call my sacrifices (not to be a lawyer, nor a college professor, or politician, or cultural attaché) are perhaps simulated failures, impossibilities. My excuse: I am a writer. My relative success in this field makes up for my awkwardness in others. I have always walked away from any test, any confrontation, and any responsibility; except from writing".

* He studied literature at the National University of San Marcos and the University of Colorado (Boulder, USA).



With writers Alfredo Bryce Echenique, Manuel Escorza, Juan Rulfo, and two lady friends in Paris in the mid-1970s.

THE CRAFT OF WRITING

Write, rather than conveying knowledge, provides access to knowledge. The act of writing allows us to apprehend a reality of which we so far had an incomplete, veiled, elusive or chaotic grasp. We learn about or understand many things only when we write about them because writing is scrutinizing ourselves and the world with a much more rigorous instrument than the invisible thought; it entails appealing to the graphic, visual, reversible, implacable thought underlying alphabet signs.
STATELESS PROSE PIECES # 55

The art of storytelling: sensitivity to perceive the meanings of things. If I say, "The barman was a bald guy", this is a childish remark. But I can also say: "All baldness are unfortunate, but some baldness inspire deep shame". Such baldness grew from inglorious actions, as a result of routine and not pleasure, like that of the man drinking beer in the Violin Gitano. Looking at him, I wondered: "In what public agency did this poor Christian lose his hair!" It is perhaps, however, in the first formula that narrative art resides. (May 7, 1959. In: *The Temptation of Failure* [*La tentación del fracaso*], 1993).

Julio Ramón Ribeyro. Paris, 1986, Photograph by Carlos Dominguez.



REMARKS ON RECEIVING A PRIZE

I would like to remind you of some reflections that I have pondered over my life regarding my literary activity. Every story I have written has been the result of spiritual accidents, ideas or experiences that amused, startled or marked me. Their dispersion and variety actually rest on the fact that each story takes from, and sometimes symbolizes, the alternatives of my own life, the elliptical path of a rather dull, disparate, and wandering existence. Written in bars, hotels, boats, hostels or offices, each of such stories has, in turn, its own history and its own destiny, and grouping them into series is an arbitrary task. I have always thought of writing a short story and very rarely about writing a book.

Since short story writing is a species that transmutes, perhaps mine represent an alternative of a writer who still believed in the literary genres and stories yet to be told. As I wrote such stories in poverty or prosperity, in my country or abroad, in a few hours or in years of corrections, I just wanted them to entertain, teach or touch. And I also wanted to please myself, since writing is, after all, nothing but inventing an author to suit our taste. (Excerpt from speech delivered by Juan Rulfo on receiving the Prize for Latin American and Caribbean Literature 1994).

DECALOGUE FOR THE STORY WRITER (Barranco, 1994)

1. A short story must tell a story. There is no short story without a story. The short story is written in such a way that the reader can, in turn, tell the story.
2. The tale of a short story can be true or invented. If it is true, it must seem to be created and if invented, it must seem true.
3. A short story should preferably be brief, so that it can be read in one sitting.
4. The tale told by the short story should entertain, move, intrigue, or surprise; if it achieves all of this together, the better. If it fails to achieve any of these effects, it does not exist as a short story.
5. The storytelling style should be direct, simple, unadorned and have no detours. These features are more appropriate for poetry or novels.
6. A short story should only describe; not teaching -otherwise it would be a moral tale.
7. A short story supports all techniques: dialogue, monologue, straightforward narrative, letter, reports, and collage of other texts, etc.; as long as, the reader cannot turn the short story into an oral tale.
8. A short story must start from situations in which the character or characters face a conflict that forces them to make decisions putting their destinies at stake.
9. A short story should not have downtime or scraps. Every word is absolutely essential.
10. A short story should necessarily and inexorably lead to a single outcome, no matter how unexpected it may be. If the reader does not accept the outcome of the story, this means the short story has failed.

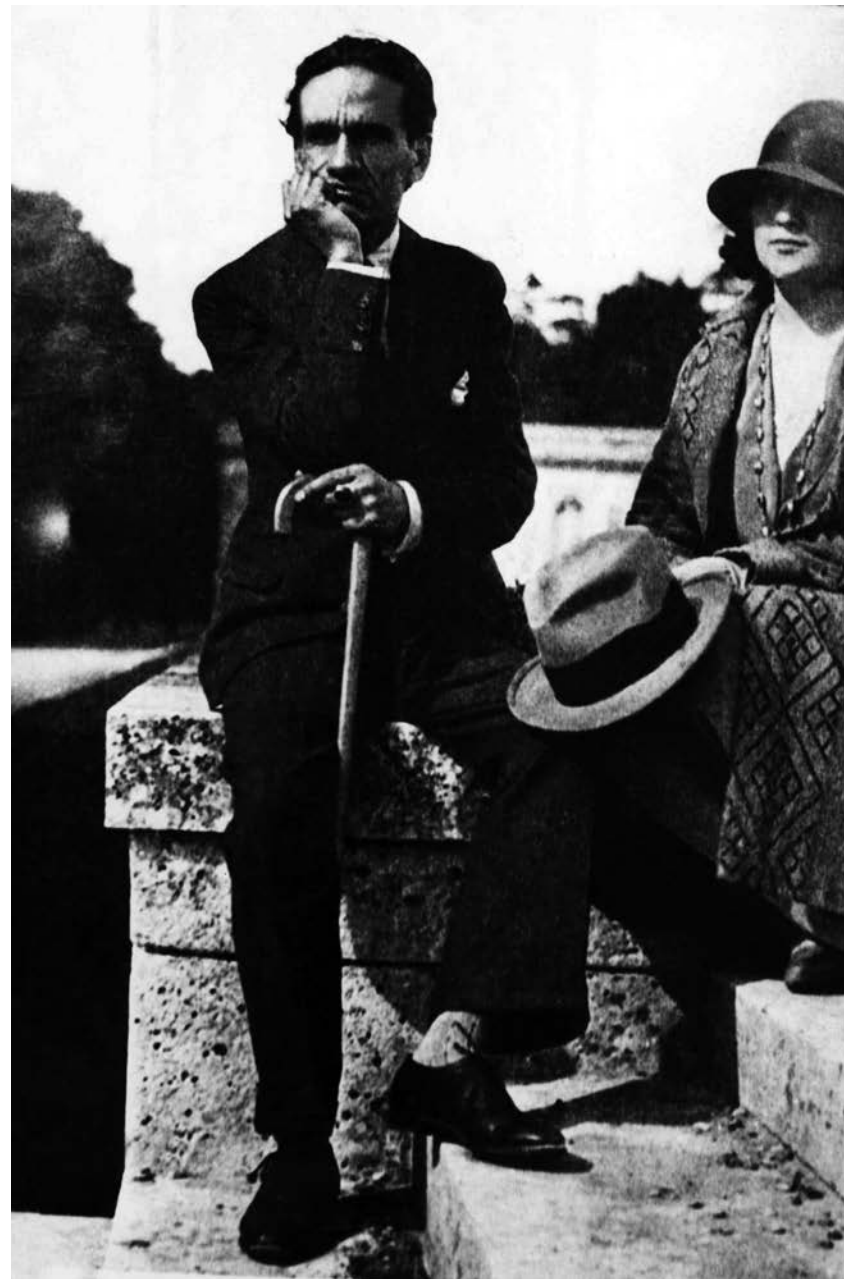
CÉSAR VALLEJO BY STEPHEN M. HART AN ESSENTIAL BIOGRAPHY

Marco Martos*

Finally, a comprehensive study on the life of one of the most important poets of the 20th century.

Biography is a form of literature with a wide range of structures. Thus, in the past, some writers like Emil Ludwig and Stefan Zweig based their writings mainly on the power of their characters. Napoleon or Catherine of Russia or Bismarck or Lincoln have always drawn the attention of any reader, regardless of how much the reader knew about them before. However, there have been periods of time and not so long ago, in the field of literature, in which the biographical references to writers were anathematized and judged only in elementary or high school. Teachers sharing details of the life of such writers were chastised as resorting to this ploy in order to circumvent the proper analysis and commentary of the texts themselves. As for the communication plot, we have long been told that the only important thing is the text itself and that we can do without the rest—a lesson which is but a distortion of what the Russian formalists used to sustain. We especially owe Georg Lukács for calling attention to social facts included in the literary work. We must also remember that Walter Benjamin studied the Baudelaire's poetry through the pulse of life in Paris. And from that perspective, we, once again, gain insight on the individual, on the sum of individuals with their experiences, their passions, their interests, conflicts—all of which undoubtedly impact the texts of writers.

In more recent times, actually from Borges—who was prouder of what he read than what he wrote—to the theories of reception, the encounter of the reader and the literary text is favored. However, the author, vilified as superfluous, is a lure diverting attention from what is secondary and becomes a matter of interest from various angles. One of such angles is, certainly, psychological which Freud fiercely addressed in his theoretical texts and in his own literary and psychoanalytic analysis. In addition to the patient's speech, his free association of ideas or the author's text, analysts or readers face a free floating attention; it is this mindset that allows to discover and specify the alterations to normal speeches, to isolate a symptom or a valuable literary techniques, which is nothing but the essence of difference and ultimately beauty, including the monstrous or excess as in Rabelais or Sade. And Charles Mauron came out of one of Freud's rib; Charles Mauron provided brilliant analysis of Baudelaire or Mallarmé. And



Vallejo with his wife, Georget Philippart, in Paris.

then came Kristeva, Lacan, Dolto, Bachelard. So we can say categorically that, in the field of scholars, it is no longer possible to neglect the biography of the author, and if someone did disregard such biography, he would run the risk of leaving very interesting passages in the dark, especially in poetry.

But one thing is what happens in an academic environment and a different one outside such places. Ordinary readers, over the centuries, have always considered the biography of an important author to be of interest. Sometime we are more aware of the details of the life of Cervantes or San Juan de la Cruz than of those of our own lives. We believe, certainly mistakenly, that knowing about Dante's life in minute detail will bring us closer to finding some keys to reading his *Comedy*—about the Guelphs and the Ghibellines, the whites and blacks in the Guelph party, Dante's dilemma whether or not to see the Pope,

the presence of Beatriz Poltinari in his life. Surely, we are wrong, but not totally. The large number of Florentines in the circles of hell can only be explained by the animosity of the poet whose countrymen had expelled him from his hometown.

Something quite unique happens with César Vallejo something that does not happen with any other Latin American poet: after his death, his reputation continues to grow. Forty years ago, the critic Saul Yurkievich placed him among the founding poets of Latin American poetry, alongside Borges, Huidobro, Neruda, and Paz. Since then, devotion to Vallejo worldwide has continued to multiply to the point that a Greek critic, who has also translated César Vallejo's poetry into his language, Rigas Kappatos, considered César Vallejo the most important poet of the modern times. In any case, not to seem overexerting, we can say

that the quality of his poetry is not forestalled by that of Eliot or Apollinaire.

Flaubert used to say that the life of any person is interesting, that it was just a matter of looking carefully to find the events that attract attention; and if we are dealing with an exceptional poet, we believe that this is even truer. There have been biographies of Huidobro or Neruda or Borges for decades; yet there was none for Vallejo, until today. Stephen M. Hart has become the first literary biographer of César Vallejo and this achievement will accompany him all his life. Before Hart all we had was partial, and sometimes contradictory, information provided by many scholars. So, first, we find those of his friends like Juan Espejo, Ernesto More, Domingo Cordova, and Juan Larrea, who left memorable pages about him. We are also aware of the pages written by Georgette de Vallejo, passionate and controversial, but full of love to the poet and a privileged juggling of the sources. A second group of scholars like Luis Monguió, André Coyné, Américo Ferrari, David Sobrevilla, Ricardo Silva-Santisteban, Julio Ortega, Ricardo González Vigil, Max Silva, and Jesus Cabel, who included some biographical aspects as they make their literary criticism. And then, or at the same time, we see what could call the passion for Vallejo, throughout Peru and in many places far from the poet's homeland. And subsequent questions arise: Who is Rita? Who is Otilia? What did Vallejo think of Trotsky, Stalin? Did Marxism erase the poet's initial Christian upbringing? Hart has written a rigorous and magnificent book. Each of the pieces of data provided is corroborated by reliable sources; but the text is not a linear story of the life of Vallejo, since it stops at the most controversial events such as his 112-day imprisonment in Trujillo, his love for two girls named Otilia, his political Marxist activism, his wandering through the streets of Paris for some time without a known address, all of this in order to better illustrate some passages of his poetry or his drama or prose. This book can be read like any good novels, in one sitting, and like any good book of poems, once the reader finishes reading it, he rereads many of its pages in order to savor the writing slowly, like sipping a glass of beer at the café de La Régence where Vallejo himself spoke about Peru.

* Former President of the Peruvian Academy of Language.

PERU'S FIRST PAINTER

A traveling exhibition opened at the Museum of Art of Lima* brings together the work of artist usually dispersed in collections in Peru, Argentina, and Chile. This great effort allows us to understand the decisive scope of his painting in defining the region's cultural imaginary. The catalog is the first volume of the Library of Peru / Bicentennial Collection.



José Bernardo de Tagle y Perocoreno, *Marquis of Torre Tagle & Trujillo*. Lima, 1822. Oil on canvas. 107 x 83.5 cm. Natural History Museum, Ministry of Culture, Republic of Argentina, Buenos Aires.

The wars of independence of South America mark a time of great social and political transformations that changed forever the fate of the

Spanish Empire in America. The wars following the vacancy of the Spanish throne in 1808 resulted in the mobilization of entire armies towards a process

that briefly integrated the territories of future Latin American nations in a common cause. Independence was finally sealed with the battle of Ayacucho in

1824. The portrait, imbued both old notions of social prestige and new ideas about individual heroism, would become the main genre of the visual culture



Mariano Alejo Álvarez and his son Mariano. Lima, circa 1834. Oil on canvas. 221 x 151 cm. Lima Art Museum.



Bernardo O'Higgins. Santiago, 1820. Oil on canvas. 205 x 136.6 cm. National History Museum, Santiago.



Simón Bolívar. Lima, circa 1826-1830. Oil on canvas. 203 x 133 cm. National Museum of Archaeology, Anthropology and History of Peru. Ministry of Culture of Peru, Lima.



Mariana Micada de Echevarría Santiago y Ulloa, Marchioness of Torre Tagle. Lima, 1822. Oil on canvas. 203.8 x 127.5 cm. Ministry of Foreign Affairs, Torre Tagle Palace, Lima.



Ramon Martínez de Luco & Caldera and his son José Fabián. Santiago, 1816. Oil on canvas. 106 x 81 cm. National Art Museum, Santiago.

of such period. In this context, José Gil de Castro Morales (Lima, 1785-1837), a Peruvian painter living between Santiago and Lima, would become the main portraitist of the leaders of this transition.

Little is known about this "faceless portraitist". The marriage certificate of his parents registers Mariano Carbajal Castro as a free brown and Maria Leocadia Morales as black slave. Although her mother would become free shortly before the birth of Gil, his older brother spent his childhood and adolescence as a slave. Although he was born free, slavery would be a family stigma from which the portraitist could not escape. As a child, he became an apprentice in a shop in Lima; he probably joined the shop of Pedro Díaz (act. 1770-1815), a prominent painter and portraitist working closely with the viceregal court. Gil de Castro must have been Díaz's assistant for several years as was the regular practice for teaching such trades. As was common in the Hispanic world, he probably began working with the religious genre, before moving on to support his master in executing portraits. We know that around 1807 he received some important commissions in Lima, but we lose his tracks soon after. He later declared to have been a "disciplined militia captain of the City of Trujillo, attached to the Yngenieros Corps".

When Gil de Castro moved to Chile around 1813, the country was at war. The political crisis caused by the fall of Fer-

nando VII in Spain would lead to a First National Government in 1810, which govern in the name of the king, although the circumstances then lead to the open search for autonomy and independence of Chile. While it is possible that the painter decided to go on this journey driven by expectations of the opportunities that the new republican regime would offer, these possibilities would be annulled soon after his arrival to Santiago with the end of "Patria Vieja", after the battle of Rancagua in October 1814, when the royalist troops retook power in Chile. As one of the few active painters in Santiago, Gil de Castro earned a spot as the portraitist of choice for families identified with the Spanish monarchy. His images of the king, the Chilean aristocracy, and some of the leading officials of the colonial administration, however, must not be construed as a political position. The painter had few options, since portraits were, before and after the revolution, a genre necessarily associated with the highest levels of power.

On February 12, 1817, after the risky crossing of the Andes, Chilean exiles troops and soldiers of the United Provinces of the Río de la Plata led by José de San Martín defeated the royalists at the Battle of Chacabuco, sealing victory and definitively ending the old order. Santiago would be, in subsequent years, the center where the main forces fighting for independence coalesce. Hence, in the same year in

which he signed his last portrait of Fernando VII, Gil de Castro began the great series of paintings of San Martín, his circle of officers, and prominent figures of the new independent state of Chile. Thanks to his closeness to the new political class, and in recognition of the services rendered to the cause, the painter was incorporated as a captain of infantry to the Infantes de la Patria battalion, a company called the African descendants of Santiago. This would be an essentially honorary position, since it is known that Gil de Castro remained in Santiago and did not participate in military campaigns in subsequent years.

By July 1822, following the path of the Liberating Expedition, the painter returned to Lima. His close ties with San Martín, then protector of Peru, allowed him to quickly access the patriotic circles of the capital which had declared independence a year earlier. He painted what could be considered the first portrait of the Republic of Peru, the one of José Bernardo de Tagle as supreme chief, a position he held for temporary absence of San Martín. Gil de Castro's sojourn in Lima would be interrupted by the royalist forces taking over the city in early 1824, thus forcing him to move to Santiago until victory by the patriots sealed the end of the war in Ayacucho. When he definitively returned to Lima in early 1825, Gil de Castro faced an entirely different complex political scenario. For Gil de Castro, who had achieved fame as



José de San Martín. Santiago, 1818. Oil on canvas, 111 x 83.5 cm. National History Museum, Ministry of Culture, Republic of Argentina, Buenos Aires.

a portraitist under the protection of San Martín's circle, the rise of Bolívar involved a completely new game board. The painter, however, managed to quickly establish itself as the portraitist of choice of the *Libertador*, and even created the iconic images of the Venezuelan hero, including large full length portraits that are now in Caracas, Lima, and Sucre.

Amid the rough political environment of the early years of the republic, Gil de Castro



Carlota Caspe y Rodríguez. Santiago, 1816. Oil on canvas. 82.5 x 61.5 cm. Tucson Museum of Art, Arizona.

continued his work as a portraitist, alternating images of public and private figures. It is at this time, when he painted his great imaginary painting of José Olaya, one of the few portraits of an indigenous character that still remains today, in which Gil de Castro depicts the Peruvian martyr as a sort of "secular saint," all dressed in white against the landscape his native Chorrillos. Throughout the 1830s, his production grad-



Dolores Díaz Durán de Gómez. Santiago, 1814. Oil on canvas. 102.5 x 78.5 cm. Private collection, Santiago.

ually decreased while he tried to adapt his painting to new aesthetic trends. Apparently, in those years, he began to fade away as a new sensibility arose with the arrival of the European artists and their works. The cosmopolitan model settled in among the upper echelon of *Criolla*¹ society and painting was no longer a trade for commoners. This would explain the oblivion into which he fell. The painter failed to transcend the

limitations imposed by such rigid hierarchies that the republican society inherited from the old regime, clearly opposing the egalitarian discourse it so fiercely defended. The titles and positions he wrote next to his signatures have ensured his memory in the hypothetical dimension of a classless society—the ideal that the democratic revolutions for independence failed to realize, but which certainly allowed people to imagine.



Lorenzo del Valle y García. Lima, October 2, 1835. Oil on canvas. 106.5 x 82.6 cm. Central Reserve Bank of Peru, Lima.

* The exhibition will remain in Lima from October 22, 2014 to February 22, 2015. Then it will go to the National Art Museum (Museo Nacional de Bellas Artes) in Santiago, Chile, from April to June, and then to National History Museum of Buenos Aires, from July to October. The catalog *José Gil de Castro, painter liberators* (Lima, MALLI, 2014, 560 pages) was edited under the direction of Natalia Majluf. The exhibition is sponsored by the Ministries of Foreign Affairs of Peru, Argentina, and Chile; and counts with the support of various companies and institutions.

¹ Translator's Note: "criolla" term used to refer to a person from Spanish origin in South or Central America, especially one of pure Spanish descent.

PIERO QUIJANO: A RETROSPECTIVE A CITY ON TRACK

Nicolás Tarnawiecki Chávez*

The artist's twenty years of painting collected in an anthology that allows viewers to appreciate his unique exploration of the city of Lima.

Bodegón con cafetera (Still life with coffee). 2009, oil.



Balconcillo (Small Balcony). 1989, acrylic.



In the paintings of Piero Quijano (Lima, 1959), the seventies or early eighties are very much present, but not in a nostalgic way, but rather as a recognition of the positive aspects of that era that disappeared in the early nineties, when the artist began to exhibit his work. The city painted by Quijano seemed livable, with cars circulating, industries booming, etc.: it was simply a different Lima, not necessarily better. Moreover, it seemed a city accessible to all. Architectural master pieces were at everybody's reach, not protected behind bars or labeled as private places.

When we look at Quijano's paintings, we can identify the great architectural wonders that used to stand in public space. The paintings dedicated to the city add bits of information to our memory and image of Lima, making us ponder about the transformations and drastic changes that have occurred in just a few years. Among other images of the city, we find old cars and trucks, jukeboxes, buildings, etc. whose designs are of special interest to the artist. These objects seem to have a life inside and show the passing of time.

On the other hand, the artist also depicts another of his passion: music. His various paintings and portraits of musicians and orchestras illustrate his intention of portraying another world or the music scene. Like Quijano's paintings of the city, his images of musicians take viewers to a different time in history and, once again, he has no intention of making this a nostalgic experience but rather has the intention of showing us another time. Like a metaphor, the paintings of musicians are filled with a passion

for remembrances of a long gone past.

In this anthology of Piero Quijano, one can see a selection of his work performed between 1989 and 2009 reflecting 20 years of production dedicated to exploring the images of the city and musicians,

and an attempt to encourage viewers to ponder about our identity and social change. Someone once told the artist that his work was a "citizens' painting" and she probably said so because his paintings depicted many images of the city. Moreover, it could also be consid-

ered as 'citizens' because it forces us to take note of issues such as coexistence, participation, and living in a rapidly changing city.

* Curator and art critic.

Piero Quijano's Exhibition was presented in the Luis Miró Quesada Garland Art Gallery of Miraflores. October 2014.

Caras (Faces), 1995, acrylic.



THE REPUBLIC OF POETRY

Cuerpo multiplicado

No tengo límites
Mi piel es una puerta abierta
Y mi cerebro una casa vacía
La punta de mis dedos toca fácilmente
El firmamento y el piso de madera
No tengo pies ni cabeza
Mis brazos y mis piernas
Son los brazos y las piernas
De un animal que estornuda
Y que no tiene límites
Si gozo somos todos que gozamos
Aunque no todos gocen
Si lloro somos todos que lloramos
Aunque no todos lloren
Si me siento en una silla
Son millares que se sientan
En su silla
Y si fumo un cigarrillo
El humo llega a las estrellas
La misma película en colores
En la misma sala oscura
Me reúne y me separa de todos
Soy uno solo como todos y como todos
Soy uno sólo

Multiplied Body

I have no limits
My skin is an open door
And my brain an empty house
The tips of my fingers touch easily
The sky and the wooden floor
My arms and legs
Are the arms and legs of
An animal who sneezes
And that has no limitations
If I am joyous, we all enjoy
Even if not all enjoy
If I cry, we all cry
Even if not all cry
If I sit in a chair
Thousands will sit
In their chair
And if I smoke a cigarette
The smoke reaches for the stars
The same color film
In the same dark room
Unites me to all and separates me from all
I am one like all and like all
I am only one

JORGE EDUARDO EIELSON (Lima, 1924-Milán, 2006) does not only hold a unique place among the Ibero-American poets, but is also considered a particularly innovative artist. In commemoration his 90th birth anniversary, a number of reissues of some of his works have appeared, such as *Primera muerte de María y El cuerpo de Giuliano* (First death of Mary and Body Giuliano) (Lustra Publishers); congresses have been held in Lima «Palabra, color y materia en la obra de Jorge Eduardo Eielson» ("Word, Color, and Matter in the work of Jorge Eduardo Eielson") and «Congreso de las artes-Homenaje a Jorge Eduardo Eielson», ("Arts Congress -A Tribute to Jorge Eielson"), organized by the House of Peruvian Literature and Universidad Científica del Sur (Southern Science University), respectively; and exhibitions of his anthology «El lenguaje mágico del nudo» ("The Magical Language of Knot") at Enlace art gallery, with the support of Centro Studi Jorge Eielson directed by Martha Canfield, based in Florence. Also see: www.centroeielson.com



SOUNDS OF PERU

AFRICAN AND COASTAL MUSIC / SUSANA BACA & PAPÁ RONCÓN
COMMON KINSHIP,
ECUADOR / PERU

(EMBASSY OF ECUADOR IN PERU, 2011, [HTTP://PERU.EMBAJADA.GOB.EC](http://PERU.EMBAJADA.GOB.EC))

Published by the Honorable Embassy of Ecuador in Peru, this album is the third in a series that includes *Criolla* folk music (CD 1. «Romance de nuestro destino» "Romance of our destiny"), Andean music (CD 2. «Cerquita del corazón» "Very Close to Our Hearts") and a selection part of African music and music from the coasts of both countries (CD 3). The whole series was developed jointly by Peruvian and Ecuadorian musicians, with extensive experience in folk and traditional music. In this case, Susana Baca of Peru (voice) and Papá Roncón of Ecuador (marimba) perform together. They are mostly accompanied

by members of the Baca band, joined by Ecuadorian musicians and singers. The neat instrumental interaction does not conceal the two sources gathered in the album: on one hand, the musical arrangements by Susana Baca, with a distinctly modern style, using jazz harmonies and Western formal schemes —this has become common among Peruvian Afro fusion musicians; and, the other hand, the Ecuadorian traditional subjects, with the imprint of Papá Roncón, whose sound is similar to that of musicological field work, showing the cyclic forms, the tones of ancestral voices and local instruments, as well as textures and nuances that undoubtedly connect with their African origins, except for the Amorfino of the last song. While not intended to be an academic study, the brochure includes data and comments about each track, which will certainly help put in perspective the importance of listening to this album.

MIKI GONZÁLEZ
LANDÓ POR BULERÍAS
(PLAY MUSIC AND VIDEO, 2009, WWW.PLAYMUSICVIDEO.COM.PE)

Reconnecting with a fundamental part of the Andalusian soul, Miki González, Spanish musician living in Peru, delivers 14 tracks full of overflowing incisive Flamenco rhythm, combined with Criollo and

Afro-Peruvian music, instruments, harmonies, and scores. The cajón and guitar are the core instruments supporting this production and greatly articulating some musical themes with others. The repertoire includes traditional Spanish and Peruvian music, themes of Chabuca Granda, and some by González. The arrangements are clearly driven towards the concepts of fusion, blending, dithering. In this search and its subsequent formal experimentation and sound, the artist challenges the listener to make an effort to integrate disparate —sometimes very disparate— elements and dares without much uneasiness to create complex musical pieces whose unity, at times, hangs by a very thin thread, that of customs and public expectations. Almost all of the pieces, however, have a strong Andalusian accent, since the singer's use, hassles, and palms are omnipresent throughout the album. Renditions are delivered by a number of prominent Spanish and Peruvian singers and musicians, among whom Bandalero, Amalia Barbero, Tomasito, Ernesto Hermosa, Marco Campos, Noel Marambio, and others. They successfully project this vibrant and generous energy; a constant feature of the Peruvian-Spanish singer. This production won the 2011 Record Gold Award. The songs were recorded in Lima and Madrid during an eight-month period.
(Abraham Padilla)



CHASQUI

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MATEO PUMACAHUA, CACIQUE¹ OF CHINCHERO BETWEEN THE GREAT REBELLION AND THE CUSCO ASSEMBLY OF 1814²

Scarlett O'Phelan*

In commemoration of the bicentennial of the uprising in Cusco -the ancient Inca capital- of the libertarian movement led by the Angulo brothers, in which Brigadier General Matthew Pumacahua played a key role.



Battle of Guaqui. Panoramic view depicting the Battle of Guaqui (detail).

The rebellion led by the Cacique of Tinta, Jose Gabriel Condorcanqui or Túpac Amaru II, was an unprecedented mass movement that swept the Viceroyalty of Peru, including the Alto Perú³, in 1780 and 1781, putting at risk the stability of South America. He faced strong opposition from the Inca lineages that had been favored by the Spanish Crown during the 18th century and, therefore, had a clearly royalist position. Worth mentioning are the lineages of Tito Atauchi and Sahuaraura, who were part of a select group of indigenous nobles connected with the 24 electors of Cusco, forming the indigenous elite of Cusco. But this great rebellion also favored other noble indigenous, enabling them to rapidly improve their military and political positions within the colonial system. Among this latter group was the Cacique of Chinchero, Mateo García Pumacahua.

The Pumacahua lineage was not part of the 'Capac' elite, i.e. they did not belong to the Inca nobility of Downtown Cusco, which traced its ancestors to Manco Capac. However, in 1677, Francisco Pumacahua, Cacique of Chinchero and father of Mateo, married Agustina Chihuanto, a descendant of Huayna Capac; this allowed Mateo Pumacahua to add the suffix 'inga' at the end of its name⁴. But the Pumacahua were not so devoid of titles and aristocratic lineage. Hence, Mateo Pumacahua claim of

nobility was settled with the royal decree of 1544, through which the natural children of Cristóbal Topa Inga, also known as Paullo Inca, were legitimized. That same year, Paullo Inca was awarded the coat of arms as the son of Huayna Capac, from whom the Pumacahuas claimed they descended. In 1557, Juan Pumacahua filed a dossier claiming his noble parentage and, in 1564, the royal decree was given to exempt him and his descendants from paying taxes; this privilege would later be ratified by Viceroy Toledo. In the 17th century, specifically in 1660, the ancestors of Pumacahua are authorized to use the Mascapaicha⁵ royal insignia.

Mateo Pumacahua was born in Chinchero in 1740, two years after the birth of José Gabriel Túpac Amaru. On October 12, 1770, he was appointed Cacique (Chief) and acting governor of Chinchero, when he was about 30 years old. After almost three years, on August 13, 1773, Pumacahua would be appointed captain of the Noble Indian Company of Chinchero. Later he was promoted to the rank of colonel of the regiment, following the outbreak of the great rebellion. It seems that if he had not been successful in his military action against the Tupac Amaru rebellion, he probably would not have been given the honors and privileges he earned, thus becoming a key member of the royal army that defeated the rebel Cacique. Wasting no time, in May 1782,

Pumacahua presented the documents proving his noble origin and affiliation, and the following month Isidoro Paz issued the certificate qualifying him as such and naming him governor and Cacique of Chinchero⁶.

David Garrett has noticed that after the great rebellion, Mateo Pumacahua significantly expanded his presence in regional agricultural production by leasing plantations, on one hand, and by purchasing land, such as the neighboring estates of Guaypu and Guayllabamba both located in Chinchero. But, why was he so interested in increasing his revenue and what was he planning on investing in? His goal was to strengthen his position in the colonial society of Cusco, categorically demonstrating his loyalty to the king, for which he had to finance expensive festivities, such as the accession of Charles IV in 1792, and fund local public works such as building roads and aqueducts, work at the expense of the indigenous community⁷.

He continued advancing in his career. In August 1784, he was awarded a gold medal in recognition of his loyalty and faithfulness during the great rebellion. In 1802, the Cacique of Chinchero did not hesitate to offer a generous donation of 200 pesos to the Crown, to support Spain in its war against England. In 1808, as a result of Napoleon's invasion of Spain, Pumacahua requested 500 pesos for the ceremony to lift the royal ban-

ner and swear loyalty to Fernando VII, the captive king; this amount would eventually be reduced to 200 pesos. By 1809, Mateo Pumacahua was a royal lieutenant and was promoted to the rank of militia coronel. He had managed, thanks to his political and economic dealings, to enter the circle of the 24 electors of Cusco. In 1811, he was awarded the title of brigadier general for his successful military action in the Battle of Guaqui, and on September 24, 1812, he reached the peak of his career -in the colonies- when he temporarily became president of Audiencia⁸ de Cusco. He was never ratified in such position. After having to enforce the controversial liberal Constitution of Cadiz in 1812, he was removed from the presidency and Martín de Concha y Xara, a member of the Cuzco aristocracy, was named in his stead. It is worth noting that the position reached by Pumacahua, as president of the newly established Audiencia de Cusco, is unparalleled within the Spanish-American colonial history: this is the first and only case in which a mestizo⁹ held such a high position colonial times.

However, as noted, Pumacahua was interim president of the Audiencia of Cusco for a very short time. Continuing with his acts of generosity, as soon as he took office, Mateo relinquished his salary in favor of the fight against rebels, and, in December 1812, he sent a donation for the king. But, on the



Qorikancha and Church of Santo Domingo, Cusco, Peru: Incidents of travel and exploration in the land of the Incas. Squier, E. George. New York, 1877.

other hand, and according to Abascal¹⁰, Pumacahua was systematically delaying the implementation of the Constitution of Cadiz¹¹, in the Audiencia of Cusco, where the abolition of taxes and mita¹², ordered by the Cadiz Cortes¹³, had had a significant impact. Moreover, Pumacahua would send an official letter implying that he had been forced to accept the request of indigenous to continue paying taxes¹⁴. In this sense, the interests of the Caciques of Cusco, as was also the case of the Cacique of Chinchero- agreed, for different reasons, with the resistance of the Viceroy Abascal to repeal taxes. And this resistance was not only due to the significant revenue that such tax collection meant for the Royal Treasury.

Why was Pumacahua so concerned about the abolition of taxes? Admittedly, in his capacity as Cacique, one of his main duties was collecting taxes from the indigenous community. If such tax collection was revoked, relations with the community would have to be redefined and, somehow, there would no longer be a need for Caciques. In addition, the Constitution of Cádiz also repealed the señorios or manors, and we must recall that the Caciques were 'natural lords'. Therefore, the framework in which Pumacahua acted was undergoing substantial changes. He must have felt that fighting for the return of Fernando VII was a guarantee that things would go back to the time before the Cadiz Cortes and Constitution. This is probably why he accept to join the Angulo brothers' revolution in 1814 in Cusco. The Angulo brothers intentionally convinced the Cacique that Fernando VII had died, "for this reason

[Pumacahua] had agreed to defend their rights¹⁵". If to look after their interests he had to endorse a move that had the support of the Inca constituents, this was -in his mind -a better option than not doing anything or ignoring the matter. Furthermore, there is a possibility that the Cacique of Chinchero would likely confront the colonial authority, since he had been removed from the presidency of the Audiencia of Cusco without much scrutiny, to put in his place the Criollo Brigadier Martín Concha y Xara¹⁶. By April 1813, only six months after taking over as interim president, Pumacahua had noticed that many abhorred him for being, among other things, "originally an indigenous¹⁷". As an ally of the Angulo brothers, Mateo Pumacahua joined the military column sent to Arequipa, to win this province for the Cusco junta. Although this raid was initially successful, the Cacique decided to head toward Puno, where he would die. He was executed in Sichuan, on March 17, 1815. The execution of the Cacique of Chinchero closed cycle in which the indigenous elite had played an important role in leading the insurgent movements. We must, however, recognize that while in 1780 Tupac Amaru was the absolute leader of the great rebellion, in 1814 Pumacahua shared such stardom with the Angulo brothers. Moreover, in the latter scenario, there was little presence of Caciques holding political and/or military positions, as had been the case in 1780. For the Criollos, it was clear that in the struggle for independence, they would play a leading role, with the support and collaboration of the Caciques, not the other way around. Pumacahua

fought for the king in the great rebellion, and participated in the Angulo junta because he believed that the king was dead and, in that context, he was called upon to defend their rights. In other words, the political, economic, and social position he had managed to earn during his stressful military career and the high positions he had managed to ear during colonial times.

Pumacahua did not seem to be concerned with the fate of the parish priests once taxes were repealed, he was more concerned about the role (undoubtedly limited) the Caciques would play if the taxes and mita were eliminated. He possibly sensed that these liberal measures brought to an end the leadership of the Caciques and the significance of their chiefdoms. This is perhaps why he said, upon joining the Angulo brothers' movement, that he had done so in order to "defend their rights". Apparently, the proposal to replace the collective ownership of land by individual ownership was not discussed during his tenure as president of the Audiencia of Cusco; however, it is not idle to think that if this had been suggested, Pumacahua would have rejected it because he considered it damaging. Thus, Mateo Pumacahua gives the impression of being a conservative person, closer to that Fernando VII, who repealed

the measures taken by the Cadiz Cortes, nullifying its Constitution and, thereby reinstating taxes and mita, as soon as the king recovered the throne of Spain, in 1814. The liberal spring had barely lasted six years.

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1 Translator's Note: a native chief in Latin America or the Spanish-speaking Caribbean countries.

2 Translator's Note: The Cuzco Rebellion of 1814 was an episode of the Peruvian War of Independence led by Mateo Pumacahua.

3 Translator's Note: aka "Upper Peru," a region in the Viceroyalty of Peru, now Bolivia.

4 David Garrett. *Shadows of Empire. The Indian Nobility of Cusco, 1750-1825*. Cambridge University Press, 2005, p. 80.

5 Luz Peralta and Miguel Pinto. *Matheo Pumacahua, cacique de Chinchero*. [Matheo Pumacahua, Cacique of Chinchero] Andean Rural History Seminar. San Marcos National University, Lima, 2003, p. 179.

6 Ibid. p. 184.

7 David Garrett. *Shadows of Empire*, p. 240.

8 Translator's Note: A (Royal) Audiencia was an administrative unit of the Spanish government during its period of empire. Its officials served as the highest court within its jurisdiction and answered directly to the king. The administrator was known as President or Governor-General. They provided a system of checks against power-hungry governors and their duties dramatically expanded with time.

9 Translator's Note: a term used in Spain and Spanish-speaking America to mean a person of combined European and Native American descent. The term was used as a racial category in the caste system used during the Spanish Empire in the American colonies.

10 Translator's Note: viceroy of Peru from 1806 to 1816.

11 Translator's Note: a Spanish constitution, adopted by the constituent Cortes in Cadiz.

12 Translator's Note: mandatory public service in the society of the Inca Empire.

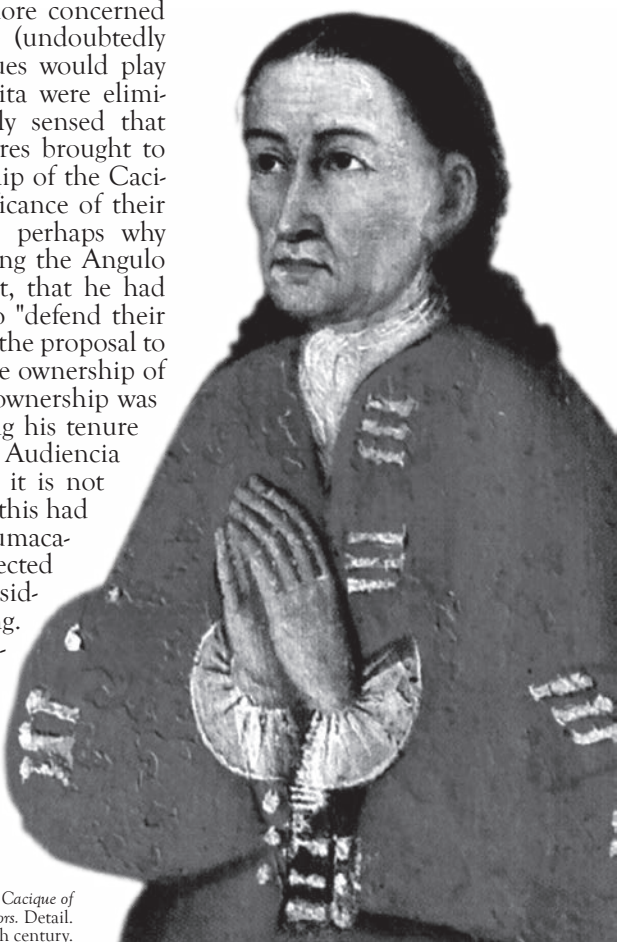
13 Translator's Note: a constituent assembly in Spain during the Spanish Revolution of 1808-1814. The Cortes adopted a number of important resolutions aimed at strengthening the revolution.

14 Luz Peralta and Miguel Pinto. *Matheo Pumacahua*, pp. 185-187.

15 Scarlett O'Phelan Godoy. «El mito de la 'independencia concedida'. Los programas políticos del siglo XVIII y del temprano XIX en el Perú y el Alto Perú (1730-1814)» [The myth of 'achieved independence'. The political agenda of the 18th century and early 19th century in Peru and Alto Peru 1730-1814]. Inge Buisson et al. *Problemas de la Formación del Estado y de la Nación en Hispanoamérica*. [Problems of State and National Formation in Latin America]. Inter Naciones. Bonn, 1984, p. 69.

16 Scarlett O'Phelan Godoy. «El mito de la independencia concedida» [The myth of achieved independence], p. 57.

17 Luz Peralta and Miguel Pinto. *Matheo Pumacahua*, p. 188.



Mateo Pumacahua, Cacique of Chinchero and his wife as donors. Detail. Anonymous, late 18th century.

LA PICANTERÍA CUISINE OF AREQUIPA

Miguel Barreda*

The Ministry of Culture declared the Cuisine of Arequipa (flagship of Peruvian cuisine) Peruvian Cultural Heritage.

The Ministry of Culture of Peru recently decided to declare the picantería of Arequipa Peruvian Cultural Heritage of the Nation; this has been very welcomed by the so-called "White City," while encouraging and entailing new responsibility among all those engaged. This declaration means on the one hand, a recognition of all those imaginative, hardworking, and generous women who are picanteras of Arequipa –both current and past generations, who since the mid-16th century began a process of symbiosis between traditional Andean cuisine, with *chicha de guínapo a la cabeza*, and the Hispanic tradition, resulting in a varied and tasty Arequipa cuisine, whose flagship are the picanterías where such meals are prepared and eaten. This declaration pays tribute to these women and their workers, who knew and know how to show their talent and willingness to offer the people of Arequipa and its visitors pleasant and healthy meals.

Also, this declaration engages all sectors involved to ensure the protection and development of this heritage, taking care of both products used and their recipes y presentations. The Picantería of Arequipa is a unique in the Peruvian culinary culture, since it combines Andean and Hispanic roots and uses ancient knowledge and products from the coast, the valleys, the highlands, and the Altiplano, to produce original and unique food. Protecting the particularly rich coastal region, field crops, olive groves, rivers supplying the wonderful shrimp, high Andean valleys, and highland lakes and land, from which such cuisine gets all its supplies is now an unavoidable task.

Certainly, the Picantería of Arequipa is not just a space for preparation and consumption of such vigorous kitchen, with considerable variety and distinctive features such as fundamental presence of *chicha de guínapo a la cabeza* (type of black corn sprouted and fermented), the set schedule of daily lunch meals that rarely change (Monday: *chaque*; Tuesday: *chairo*; Wednesday: *chochoca*; Thursday: *chuño*; Friday: *Friday chupe*; Saturday: *rachi* or white broth; Sunday: *puchero*), with their variations, their evening spiciness, and other



Picantería owned by Teodoro Núñez Ureta. Drawing, circa 1960.

emblematic dishes. The Picantería of Arequipa are, par excellence, a horizontal and democratic space, where all social classes, both rural and urban, intermingle sharing long tables and passing each other tasty bread while socializing performing a number of specially significant cultural practices.

In these picantería, along with the *chupes* and *picanterías*, there is live music and folk poetry, some people discussing and conspiring while other courting, falling in love and forging friendships and fraternities. In the 19th century Arequipa, there were about two thousand establishments of picanterías and *chicherías*. Today, there are at least one hundred establishments, some still decorated with mottled figures and picturesque features, depicting rural life, while others are more comfortable, offer more service, and can accommodate hundreds of guests. What's important is that in both of these scenarios, tradi-

tion survives. Since 2013, this tradition is enhanced with an annual event held in the Main Square (*Plaza de Armas*) the first Friday in August, renewing the picantero fervor of the city in the so-called Chicha Festival, a celebration of the ancient drink and its flagship meals as a way of affirming the values of regional cultural dishes.

* Filmmaker and general coordinator of the Picantera Society of Arequipa. For more information, visit: www.sociedadpicanteradearequipa.pe



Gallery of distinguished Picanteras. On the right, Juana Palomino and daughters, La Palomino. Below, left to right, Lucila Rooms Ballón, La Lucila; Elisa Barbachán Chávez, La Capitana; Laura Salas Rojas, La Caucau; Josefa Cano, La Josefa.



La chicha, Victor Martinez Malaga. Oil, 1927.

DINERS' REVIEWSW

Victor Andres Belaunde, thinker and diplomat originally from Arequipa, provides the following review of his experience in picanterías between the late 19th and early 20th centuries: "There were *chicherías* and *picanterías* in every neighborhood of the city, mainly in the villages of the countryside. Here people discussed and ate good food; used as venue for teas and bingeing serving Criollo dishes prepared with chili or decorated with the most exultant element of chili aka aji –the Cardinal of all types of chilies [...]. The sociability nature of these meals was evidenced by all diners –friends and comrades– at a table exchanging bites of their own dishes or drinking pals sipping from the same giant cup which was continually filled up, never-ending. It is true that the venues were sometimes narrow, dark, and stuffy; simple white tables and rustic benches –chairs were very rare. There were some picanterías, with colorful plants and gazebos in picturesque small gardens or orchards, where Criollo and indigenous dances were performed, alternating *huainitos* with *yanavies*. Many commoners went to the *chicherías*, as did small owners, employees, professionals, and local leaders, in order to enjoy a folksy atmosphere, taste Criollo dishes, and express their love of chicha, and then –at the right time– have a shot of pisco , which we saw as a splendid brandy brought from Majes or Vitor or even distilled in Arequipa. On field trips, whether on foot or horseback, the picanterías were the only spots available to stop for a snack or as rendezvous points. There were very famous ones in the Upper areas of the Paucarpata River and some along the Tiabaya. These *chicherías* were quite democratic spaces as they catered to humble villagers, visitors coming from Arequipa, fashionable horse riders. The *chicherías* were

the expression of popular sociability in Arequipa. It decisively influenced love affairs and politics matters alike. We hope that some vernacular art historian can provide us a detailed reconstruction of this institution of Arequipa'.

Aurelio Miró Quesada, a writer originally from Lima, travelled all along Arequipa in early 1930 and left us this testimonial in *La ceremonia de las chicherías* (*Ceremonies in Chicherías*): "Accompanied by some friends, I have visited some *chicherías* in various districts of Arequipa and in the always appealing Yanahuara. In all of them, one can appreciate the same warm ambiance, a deep appreciation, the same pagan joy usually found within enclosed low walls and rustic floor of such narrow rooms [...]. One afternoon, with her joyful wisdom, a 'comadre' or 'hacedora' explained to me the difficult process of preparing chicha. First she talks to me about the 'huiñapo' or sprouted corn in the 'poyos' or shallow ponds, dug beside a creak so as to easily pour water. Then the corn is taken out and put to dry under the sun. Once dried, it is taken to the mill to turn it into flour (actually, they are not really put into a mill but a grinder, grinding). This flour is then distributed to the *chicherías*, where the flour undergoes different processes. Here, it is placed on wide pans and boils for eight to ten hours. Once this time has lapsed, the mix is put into buckets, and is sifted in the '*seisina*' (rustic thick canvas), and is then placed on jars [...]. The liquid

maize is stored in these for several hours, until we get the flavor and aroma of chicha [...]. Meanwhile, in the kitchen, cooks have been preparing different and tasty plates. Typical dishes, which seem to include every products available at home, seasoned with all spices and decorated with bright, green, red or gold 'ajis' or chilies or 'hot pepper', impressive and tempting. You cannot think of chicha without also thinking of the 'picanterías' or 'spicy hot dishes' nor can you think of 'picanterías' without thinking of the old drink, so much so that establishments of this kind are known interchangeably with the names of *chichería* or *picanterías* [...]. Gradually, the ambiance becomes more joyful. More diners arrive, while drinking continues, the plates with tasty food continue to come nonstop like a ceremonial parade. There are the shrimp

'ahogado' or soup, 'chactados' or deep-fried guinea pigs, 'torrejas de lacayote' or pumpkin cakes, fresh fish with spicyA sauce ('llaran'), the 'matasca', the 'ocopa', yellow rice steak, liver lamb, 'timpu', 'liga liga' cheese [...]. The repertoire is so vast and the 'picanterías' so spicy that it is necessary to drink a 'pisco' or 'spirit', anise liqueur, of which only one shot is drunk, then one drinks liquors for a little bit, and then returns triumphantly to chicha. Suddenly, in the already warm ambiance, one begins to feel a strange rumor. Night has fallen, and the flickering lights in the halls come together as shaping stylized figures. In the white walls, guitars, which were still

only a few minutes earlier, begin to sway and shake until nervous hands bring them down from the wall. A voice is heard, at first it is calm, but then it bursts into a lament. Another voice replies, and then, in the silence of the bystanders, the words of lament, complaint, love, and passion begin to surface –this is a yaravi. One would say that amidst the spell of the strings, the spirit of Melgar seems to appear. Almost nobody calls his name, but everybody feels the presence of such romantic and graceful poet, who loves his country and his lady, and whom we seem to see arise in these murky night, with its bow tie, his broad forehead, and enlightened heart".

Uriel Garcia, an essayist originally from Cusco, noted: "With more effectiveness than any university scholar, the picantería encourages people and infuses national identity. This is the stage for his poetry and for expressing his thought; it is even right for the practical science of healers, farmers, artisans, and master builders. This was the cradle of the protest of the people. Those who, in 1780, rose against the 'corregidor' or mayor, shortly before Tupac Amaru. One where Pumacahua and Melgar, in 1814 plotted their rebellions; this place was loyal to all warlords [...]. Also, this was the place of birth of carriers or globetrotters of Arequipa, who were familiar with all roads of America [...]. Its yaravi moved village people and those encountered along the roads and its unique mestiza talk butted in the vernacular languages of all the parishes. Like a nomadic man, he had the freest and most docile spirit to assimilate other customs. New customs that the carrier would routinely bring back to the endearing picantería of his native district thus renewing its social ambiance".



Rocotos, Ricardo Córdova, 1990, Watercolour.

IQUITOS, BETWEEN REALITY AND FANTASY

Jorge Nájjar*

Founded in 1864, the main city in the Peruvian Amazon commemorates 150 years of increasing activity. Memoires and stories of a regular visitor.



Port of Iquitos by Michael Otto. 1898. Watercolor on paper. Collection of the Museum of the Peruvian Navy.

Walking down the streets of Iquitos, one realizes that the historic centers of cities are prompted by geography and history. And of course, for those who first conceived them and those who inhabit them. The historic center of Iquitos is unique within the architecture of Peru; it is very different from, for example, Lima, Cusco, Arequipa, Trujillo, and Ayacucho. In Iquitos, the historic buildings portray an interesting design, combining shapes from far away with local materials that evoke long-gone times. A great example is the Cohen Manor, located on the corner of the fourth block of Jiron Prospero and the first block of Morona street... the Morey Manor on the boardwalk Tarapacá. These mansions, like other old buildings, are lined with sumptuous tiles.

Although the city was not exactly founded during the colonial period, the Jesuit missionaries settled nearby to establish their religious sites. In 1831, when the German scientist Eduard Poeppig navigated down the Amazon river, via the Huallaga and the Marañón rivers, he wrote: "On the evening of August 13, we arrived to Iquitos, the smallest town in this region. A narrow opening in the dense jungles of the river banks barely allows to distinguish its location". Thirty years later, Antonio Raimondi said the people of Iquitos had 400 souls, most of them were indigenous belonging to the Iquito ethnic group. In fact, "the city was never officially founded, but 1864 is considered its founding year, when the four ships that President Castilla had built in England arrived."

The city's development began with the construction of the naval factory and camp, and the organization of explorations to sail through inland waterways. At the time, the youth of the ancient peoples of the high forest moved to Iquitos in search of quick fortune, which apparently could be made from the rubber industry. They came from Moyobamba, Rioja, Tarapoto, Lamas, and other Amazon villages. It is then that my grandparents moved to this city. Moreover, the interest of the rulers in the capital city focused on Iquitos.

On November 9, 1897, by order of Nicholas of Piérola, Iquitos became the capital of the department of Loreto. Of course this change of status was a part of a much larger movement. The architectural landmarks currently standing, the utilities, and other basic services were actually built in times of bonanza, including power supply. In 1905, the urban railway was built. In 1907, the Superior Court was established. In 1919, the Main Church was erected, among others. The transformation, through public and private investment, resulted in an unprecedented boom. Major export houses such as Julio C. Arana, Luis Felipe Morey, and Cecilio Hernandez opened and commercial networks other equally important rubber exporters developed.

The rubber boom lasted about 40 years in total. In that short period, some merchant families of European, Asians, Arab, and Jewish descent also arrived. Many of these families settled down in the town and were still here during the revival of the rubber boom. In 1942, when Hank Kelly, US consul in Iquitos, began preparing his journey to settle in the city. According to his testimony, many "experts in jungle issues that would come together at tea time at Bolívar Hall" in Lima, recommended he bring "canned food for a year"; clearly illustrating the opinion that many "experts" in the capital city had about the food of the Amazon. However, the experience of this US official in Iquitos is quite enlightening about everyday life. He stayed at the Grand Hotel Malecón Palace, owned by a Maltese Jew who was, in turn, Consul of China. "The Grand Hotel Malecón Palace once had a dining room. When I arrived, it was still there but abandoned... Fortunately, Mr. Martin, owner of Union restaurant and considered a public benefactor, was there. Had it not been not for him, many single homeless men, including me, would have died of hunger... Mr. Martin did not fix much food and once it was over there was no more... But although everything was sold out, one could get a serving of pork with fried yucca (jungle potato), rice and beans."

However, in those same years, when Aurelio Miró Quesada visited the city, he could not stop watching the canoes sailing towards the pier full of products that were to be offered for sale on long tables. Sellers would walk up the ravine towards the town carrying their colorful shipments. Sometimes they brought farm produce, tasty fruit trees; other times they carried river fish, caught between their nets then dried in the ravine on stilts. Inside the market, the same observer watched sellers lay out all that cargo. On some tables, they placed pieces of "meat from the mountains" still bleeding. In other tables, there was fresh paiche with gamitanas and turtles. One of the typical dishes highlighted is a "vibrant and enticing peanut chicken soup". Miró Quesada provides an overview and does not only speak about a sector of the population precisely because Iquitos is more than just two opposing groups: the rubber entrepreneurs and their workers. Iquitos is much more than a few fortunes that have faded over the years.

On one of my trips to Iquitos I met Mario Vargas Llosa and Carmen Balcells. If memory serves me right, this was back in 1970. Poet Javier Davila Durand introduced us in the Iron House on the Main Square, savoring some aguaje ice cream. Vargas Llosa and Carmen Balcells had come from Barcelona with a young couple eager to experience ayahuasca. We hired the services of a peke-peke and went to the abode of a coastal healer. Although decades have passed, I am still marked by this adventure, especially from returning to the abode of the healer who gave the traveler her first aid.

There are still many paintings of César Calvo de Araujo in Iquitos. At the offices of the Ministry of Culture, on the Tarapacá boardwalk, hangs the stunning canvas of indigenous people practically naked next to a missionary. Calvo de Araujo (Yurimaguas, 1914-Lima, 1979) was the first Amazonian painter who came with a clear proposal to capture the tropical and exotic aspects of the area and to combine them with the painting itself. In Iquitos, he worked with the Augustinian Joaquín

García, the man who has perhaps done more for the recovery of the Amazon memory. He erected in downtown Iquitos one of the largest specialized libraries in Latin America, with about 30,000 volumes, which collect the legacy of multiple cultures and infinite ancestral knowledge. Many of the documents in this library are donations of priests, historians, ethnologists, both national and foreigners, journalists, and columnists. Joaquín García is both editor of *Monumenta Amazónica*, an editorial project comprising the testimonial series of: conquistadors, missionaries, government officials, scientists, travelers, extractors, and indigenous—the entire Amazon history from the 16th to the 20th centuries. The anthropologist Alberto Chirif, whose work is deservedly recognized, also lives there.

The city can be reached only by airplane or boat. The Iquitos-Nauta Interprovincial Road connects Iquitos to Nauta, a town established in 1830 by order of the deputy mayor of Moyobamba, Damian Nájjar. This city is located near the confluence of the Marañón and Ucayali rivers. One ride down this road to Nauta and from there travel by canoe to the confluence of the rivers that form the Amazon. At night, on the way back, one can seal this rich experience with motelo inchicapi. There are many communities along this route that are currently engaged in sustainable development projects. These towns are creating tourist destinations based on natural products and respecting the landscape, another way of understanding and practicing rurality, another way to recognize the contribution of ancient tulpas amid the complexity of modern times. For many Peruvian Amazonians born in the mid-20th century, Iquitos was our administrative, cultural, and financial capital. It was and still is, with all its charms and its dreams made along the boardwalk or in the lively and colorful district of Belén, opposite the legendary Amazon River.

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