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Martin Chambi. Self-portrait with glass plate. Cuzco, circa 1925. Martin Chambi's collection.

CHAMBI'S LENSE / LOHMANN AND ROSTWOROWSKI: PASSION FOR HISTORY / SZYSZLO'S ETCHINGS / RAUL DEUSTUA, THE POET / COLCA CANYON SIGHTS

GUILLERMO LOHMANN VILLENA A HISTORIAN OF THE VICEROYALTY PERIOD, A DIPLOMAT IN THE REPUBLICAN PERIOD

Pedro M. Guibovich Pérez* —

He is one of the most important figures of the 20th century Peruvian culture. He belongs to that remarkable group of diplomats who juggled between service to the State and love of history.

ohmann Villena was born in Lima on October 17, 1915 and died in this same city on July 14, 2005. In 1933, after graduating from a German high school, Deutsche Schule, in Lima, he was admitted to the Catholic University to the schools of Liberal Arts and Law. Three years later, in 1936, he was appointed assistant professor of the course History of Peru at the same university and later taught the courses of Sources and Institutions. In 1938, he obtained his Ph. D. degree in Liberal Arts with the dissertation paper Apuntes para una historia del teatro en Lima durante los siglos XVI y XVII (Notes for a History of Theater in Lima during the 16th and 17th centuries). And that same year, he earned his bachelor's degree in Law with the bachelor's degree in Law with the dissertation paper Un jurista del Virreinato: Juan de Hevia Bolaños, su vida y obras (A Viceroyalty Jurist, Juan de Hevia Bolaños, his life and work). In 1940, he obtained his juris doctor degree.

In the Service of Government and Culture

Despite his vocation for history, Lohmann decided to join the diplomatic service and, in 1943, he became Third Secretary. That year, he was transferred to the Peruvian embassy to Spain in Madrid, a post he held until 1950, and then again from 1952 to 1962. He was also Counselor at the Embassy of Peru to Argentina (1965-1966), Director of the Diplomatic Academy of Peru (1969-1971), Director General of Protocol at the Ministry of Foreign Affairs (1971-1974), permanent delegate of Peru to UNESCO (1974-1977), and Director General of the Organization of Ibero-American States for Education, Science, and Culture (1979-1983).

Lohmann also held positions of responsibility in the major cultural institutions of our country: Director of the National Library (1966-1969), Director of the National Academy of History (1967- 1969), head of the General Archive of the Nation (1985) and Vice-president of the Peruvian Academy of Language (1995).

The Historian

Lohmann is the most prolific Peruvian historian of all times. His production includes 477 titles, including books, text editing, articles, and reviews published since the mid-1930s. In addition to all his work, we must add the quality and accuracy of his research in archives both in Peru and abroad.

If we were to grade his work, we could say it is a commendable



Corpus Christi. Anonymous, XVII century

and generous erudition. His work as a historian is characterized by the accuracy of the data, the confirmation of dates, the identification of the character, the collation of the document, and the heuristic affiliation. His knowledge seemed boundless. His work seemed relentless. On more than one occasion, we have wondered how he could have published so much. The answer is manifold: discipline, eagerness for knowledge, and fascination with the history of the sixteenth and seventeenth centuries.

For years, Lohmann attendance to the National General Archive was exemplary. Whoever came to the Archive would run into him, at times he was standing, at other, he was sitting, flipping through the huge and heavy notarial records of the colonial section with thoughtful attention. He was said to be the first to arrive to the Archive, and claimed to be the person who actually opened it. Many years ago, a colleague and close friend, also a regular visitor to the Archive, perhaps enticed by the desire of emulation, confessed to me that he had set himself to arrive before Lohmann. I never really knew if he finally succeeded. Incidentally, it was there where I first became acquainted with Lohmann, as I have told elsewhere¹.

To write his Ph. D. dissertation in history, Lohmann researched in several archives of the city of Lima, namely those of the Archbishop, the National Charity Agency, the City of Lima, the National Archive, the University of San Marcos, and the National Library. His familiarity with the local document repositories was remarkable, but he had yet to explore the archives in Spain, where he knew he could complement data he had collected in Lima and track

new leads so that we could understand better the History of Peru In 1943, he had the possibility of carrying out his research in Spain when he was sent on a diplomatic mission to Madrid. Working in the General Archive of the Indies in Seville became, in Lohmann's own words, his "primary objective" and a "moral commitment to include such treasured heritage in

our historiography."
Along with his discipline in conducting archival work,



The Count of Lemos, Viceroy of Peru (1667-1672)

Lohmann confessed to have a hunger for knowledge; an avidity that he defined as "almost sickening." Lohmann's work in the archives seemed to be guided by unresolved issues, such as the discovery of a valuable documents or revealing data.

Lohmann's vocation knowing as much as possible about vice-royal history (and not colonial, as he liked to say) led him to write about dramatic art and literature; viceroys, judges,



Guillermo Lohmann Villena. Lima, 1994.

councilors, lawyers, bishops, and writers; administrative, economic, and educational institutions, and dissemination of political and religious ideas. Few topics have not been addressed by Lohmann. In all honesty, I must say that his research has been pioneering, and I am not exaggerating in saying that the historiography of the colonial era has two stages: before and after the work of Lohmann.

The bulk of his research focuses on the sixteenth and seventeenth centuries, for which he had a real fascination. In his own words:

"I've anchored my boat into a period lined by two centuries-the sixteenth and the seventeenthfor me, these two centuries truly account for our greatness, not only in terms of territorial coverage, but also in the splendor of art-a painter, Perez de Alesio, had collaborated in decorating the Sistine chapel and its giant Saint Cristopher which can still be admired today in the Cathedral of Seville; as for our vast literature production, let's only mention La Cristiada (The Christiad) by the Dominican priest Hoieda; as an economic power the Peruvian Peso was a currency valued from the Philippines to the Mediterranean—. In the Lima of that time, if the passerby was lucky, he could run into Isabel Flores de Oliva, Toribio de Mogrovejo, Francisco Solano, Martin de Porres or Juan Macias², Amarilis, Reinalte Coello —son the painter of Philip II, Sanchez Coello- or buy copies out of the presses, of Don Quixote. Can you understand why I was so fascinated by this period of time?"3

This attraction to the vice-royal history of Peru in general and of Lima in particular during the rule of the Habsburg dynasty is evident in most of Lohmann's writings.

Lohmann and Porras

As I mentioned at the beginning, Lohmann belongs to the group of Peruvian diplomats who alternated service to the State with history: Victor Maúrtua, Raúl Porras Barrenechea, Víctor Andrés Belaunde, Alberto Ulloa Sotomayor, Juan Miguel Bákula, Bolívar Ulloa Pasquete, and Abraham Padilla Bendezú. As a diploma, Lohmann surely interacted personally with several of them and appreciated their professional and academic work, but it was Porras with whom he had greater personal and intellectual affinity.

Porras taught Lohmann History of Republican Peru and History of Boundaries at the Deutsche Schule. Lohmann acknowledged that he owed his professor his "concern for the legacy of culture and its manifestations, particularly for the Peruvian past and episodes that have made us who we are."4 As a teacher, Porras stood out for his exceptional ability to reconstruct and evoke the most unique episodes of Peruvian history. Lohmann wholeheartedly remembered how overwhelmed he was with Porras' teaching methods: the soundtrack of his class about the Salaverry march, The Uchumayo Attack; reading the comments of cleric José Joaquín de Larriva or the verses of the romantic poets of the nineteenth century. Before graduating from high school, Lohmann attended the Colegio Universitario where Porras was the principal in 1931, "a new initiative of the San Marcos cloister for the vouth."5

Although Lohmann recognized Porras was a "unique scholar willing to share his knowledge"⁶, this did not prevent him from making a critical appraisal of his work about history. In his review Relaciones primitivas de la conquista del Perú (Primitive Relations of the Conquest of Peru) (Paris, 1937), Lohmann alluded to Porras' proposal to write a biography of Francisco Pizarro, whom he described as "something we all look forward to eagerly as a way to overcome the shameful and humiliat-

ing lack of a comprehensive study on the conquest of our territory, to replace the outdated literature available to us." He praised Porras' edition of the early accounts of the Spanish conquest of Tahuantinsuyo, because "he has outpoured ingenuity in deductions, erudition in data collection, elegance in exposing these fine Atticism in the glosses." In short, he calls this "an example of erudition," something rare in a country like Peru "very prolific swill as well as scarce and very poor selected studies".

Years later, Lohmann took the pen again to review Porras' new piece: the first volume of Cedulario del Perú. Siglos XVI, XVII y XVIII (Cedulario of Peru. XVI, XVII, and XVIII Centuries) (Lima, 1944). Once again, he recognized the talents of Porras as a "fine writer' and "impeccable scholar," but drew attention to some shortcomings of the edition: typographical errors, lack of an index and explanatory notes to the published documents. Lohmann considered the latter as necessary to "clarify many controversial and controversial points"8

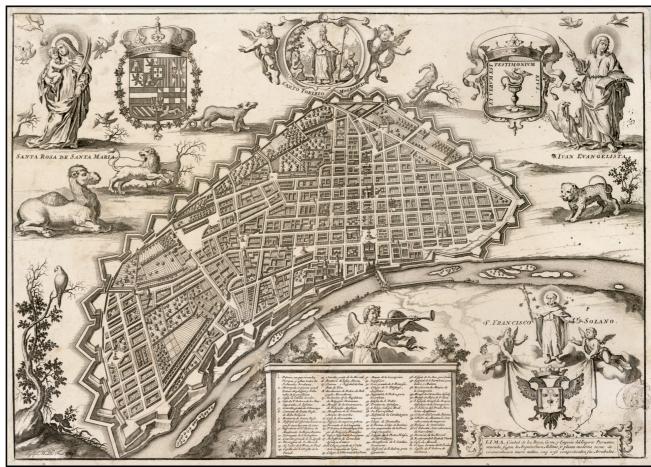
In these comments to the work of Porras, we can appreciate the two essential features that Lohmann believed should be inherent to the historiographical task in Peru: on the one hand, erudition; on the other, the critical assessment of the source document. Both of these aspects are sometimes left out by local historians, even by Porras himself.

With the passing of time and the political obligations assumed, Porras had little time to ponder on some of his texts and edit them with rigor. Lohmann called Porras a "romantic historian." He did not question his contributions to the study of Peruvian history, but the way he wrote about them. Like the nineteenth century historians, Porras made too many concessions to literature; his prose is and will remain captivating, but at the

expense of historical accuracy. In addition, often as Lohmann said, he was not very careful in recording the bibliographical sources and documents consulted in writing his papers.⁹

Despite their methodological differences, Lohmann and Porras shared several traits: heartfelt admiration for the "civilizing mission" of Spain in the Andes, erudite acclaim for the figure of Francisco Pizarro, nostalgic fascination for the history of colonial Lima, and careful assessment of the works by José de la Riva-Agüero. But there was something that distinguished them substantially: Lohmann turned historical research his life plan, which many of us interested in studying the past appreciate. Therefore, on the centennial of his birth, we remember his invaluable contribution to the Peruvian culture.

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- 1 Guillermo Lohmann Villena. *Honorary* Member. Speeches and Biobibliography. Lima: University of the Pacific, 2004, pp. 16.17
- 2 T. N. All of them later became Peruvian saints.
- 3 Ibídem, p. 26.
- 4 Guillermo Lohmann Villena, «Raúl Porras Barrenechea, hombre de letras y académico» (Raúl Porras Barrenechea, a Man of Letters and Scholar), Boletín de la Academia Peruana de la Lengua (Peruvian Language Academy Newsletter), 28 (1997), p. 16.
- 5 Ibídem, pp. 16-17.
- 6 Guillermo Lohmann Villena, «Raúl Porras Barrenechea (1897-1960)», *Revista* de *Indias* (Indias Journal), 83 (Jan-Mar, 1961), p. 131.
- 7 Revista de la Universidad Católica (Journal of the Catholic University), VII/5-6 (Aug-Sep 1938), pp. 223-225.
- 8 Revista de Indias (Indias Journal), 24 (Apr-Jun, 1946), pp. 348-351.
- 9 «Raúl Porras Barrenechea, a romantic historian», Homenaje a Raúl Porras Barrenechea (Homage to Raúl Porras Barrenechea). Lima: Universidad Nacional Mayor de San Marcos, 1984, p. 184.



«Lima, City of Kings, the kingdom's court and emporium». Joseph I. Mulder, Antwerp, 1688

MARÍA ROSTWOROWSKI

ETHNOHISTORY LADY

Rafael Varón Gabai*

The remarkable self-taught ethno-historian woman born in Barranco, Lima, in 1915, turned one hundred years old. Here an evocation of her career by one of her colleagues at the Institute for Peruvian Studies.

aría Rostworowski de Diez Canseco, the ethno-historian, grew surrounded by the papers stored in the archives. She, the self-taught person who was educated by European governesses and short stays in high school and college, opened avenues of research that would have their starting point on the basic documents of the archives, continued her journey through the farms, and ending-up in analyzing, discussing, and disseminating her work.

Convinced of the validity of her working methodology, so unique for a historian, Rostworowski constantly reminded young researchers that to tackle a topic it was necessary to start by reading the documents-the primary sources, and then, from these documents draw the information that would allow to focus on and understand the proposed topic. And not vice versa. This is why she challenged historians who sought to conduct their studies from endless theoretical discussions but who rarely visited the archives.

Rostworowski's eagerness to find novel information in unpublished documents is complemented by her extraordinary memory, allowing her to match the precise quotation and its documentary source of origin. It is not surprising, then, that her books overflow with first-hand documentary evidence.

Her first book, Pachacútec Inca Yupanqui (Pachacutec Inca Yupanqui) (1953), was a landmark, but Rostworowski had not yet crossed the threshold that would lead her to the archives and the subsequent use of handwritten documents. Still, the author was a bold novice to assemble a book with information from the chroniclers, weighing and evaluating each text to weave what would probably be the first documented biography of an indigenous character of our history.

Henceforth, all her publications would substantially or exclusively be based on unpublished documents. And so it was with her second book, Curacas y sucesiones (Indian Chief and Successions). In writing Costa Norte (North Coast) (1961), she used for the first time manuscripts prepared by judicial and administrative funds and stored at the National Library of Peru in order to present the Pacific coast from Inca to Colonial times, a geographical area hitherto with such source unexplored documents.

Rostworowski would continue focusing on indigenous societies, mainly from the Inca period until the end of the seventeenth century, giving historical continuity to communities of ancient Peru despite the dramatic fracture they faced with the conquest, which did not vanish peoples, their beliefs, and knowledge. In other words, by documenting the



María Rostworowski.

past of such native communities using indigenous oral sources-that had survived to this day because they were written down by the first Spaniards who arrived to this part of the world, proved the continuity of the pre-Hispanic peoples during colonial times and beyond, strengthening the view that the old Indian society survived colonial and republican Peru.

And so, this is how Rostworowski went ahead to research and write about the Peruvian coast. I should mention that it is particularly in these books that Rostworowski noted that the current inhabitants of the places studied had kept many stories of ancient times. As part of her methodology, she started to implement the practice of resorting to interviews, maps, and place names whose names had been kept for centuries by oral tradition, but above all, she got used to walking following the route of the ancient dwellers so as to experience the impressions they probably had of the land and its people- many of such paths are still used by local people today. Rostworowski walked around with the documents in hand tracing the footprint of visitors and Indian chiefs

(curacas), litigants, fishermen and farmers; and on those paths crossing through sand and creaks, lands, rivers and its inhabitants, the historian was taken back 300, 500 or 1,000 years- to the time when the events she was studying actually happened. It is worth adding that Rostworowski, as few historians, had the capacity to interact with archeology and to use material sources in her researches.

Then she wrote Etnia y sociedad (Ethnicity and Society). Costa peruana prehispánica (Pre-Hispanic Peruvian Coast) (1977) and Señoríos indígenas de Lima y Canta (Indigenous Manors in Lima and Canta) (1978) are studies of strong local and regional character that sought to understand the logic of the social relations of the ancient inhabitants of the coast. Recursos naturales renovables y pesca. Siglos XVI y XVII (Renewable Natural Resources and Fisheries. XVI and XVII Centuries) (1981) dealt with aspects then considered novel for social research-they would subsequently be widely accepted: the use of their own, unique technologies developed specifically for the coastal landscape, designed to achieve sustainable management of resources natural, for example the basins of Chilca and

hills. In contrast with her previous work, Rostworowski published Estructuras andinas del poder. Ideología religiosa y política (Andean Power Structures. Religious and Political Ideology (1983)-a study exploring aspects related to beliefs and common ideology of Andean communities.

In Historia del Tahuantinsuyu (History of the Inca Empire) (1988), her most widely distributed book, Rostworowski provides a synthesis facing the idyllic, utopian, and inaccurate image, which then prevailed on the Inca State and which is still present among some researchers and the public. A year later, the researcher published a book that brought a completely different approach, which she called a "divertimento," perhaps because it was followed by a picaresque biography of a dynamic woman, resulting from the conquest: the daughter of Francisco Pizarro, Doña Francisca Pizarro. Una ilustre mestiza (Lady Francisca Pizarro. Illustrious mestiza) (1534-1598) (1989). The last book I should mention in this selection is Pachacámac y el Señor de los Milagros (Pachacamac and the Lord of Miracles). Una trayectoria milenaria (An Ancient History) (1992), a book based on archaeological and historical sources, addresses the two most important religious beliefs of Peru for the last two thousand years.

Chance may have played a role in what Rostworowski uncovered in the archives, some of her findings were overwhelming. Yet, undoubtedly, as we all known, when reading historical documents, what really matters is knowing how to ask the right questions. By doing so, one spots what is actually relevant to understand the past.

I have my personal anecdote with Rostworowski. In fact, when I was about to go to Europe for my doctoral studies, which included two years of research in the Archivo General de Indias in Seville, Rostworowski told me that my research subject on water and land in the basin of pre-Hispanic



Raúl Porras Barrenechea (Pisco, 1897-Lima, 1960).



Pachacútec. Details of the painting: La dinastía incaica, (The Inca Dynasty) by Florentino Olivares, 1880

and colonial Lima-which had been approved by the University of London-would not be convenient because the documents I would need were actually in Lima and not in Seville. However, I could work with "some very interesting papers about the Pizarro family" in the Archivo General de Indias. So I did! And, on the basis of the Pizarro family papers, I wrote my doctoral thesis. Rostworowski provided continuity to the history of Peru and its people as she assembled page by page a timeline that has proven that the "great works of the past" were made by the ancestors of the Peruvians of today. She proved that it was they who conceived and created religious and military states, erected great buildings, and lived and died joggling with the harshness of their reality and not imbued with the idealism of the underdog who longs for a past that

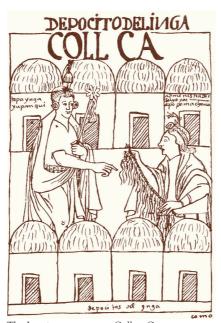
never existed, as some historians had sought to spread.

With ethno-history (whose main representative in Peru has been Rostworowski), the study of indigenous Peruvian was included into the rebuilding of the social history of Peru. Maria Rostworowski, professor and friend, is the key figure in the Andean ethno-history. She embodies this perspective in our country and we can say that she is one of the most vociferous advocates of the recognition of the Andean man as an actor and protagonist of the history of Peru.

* This is a revised version of the text "María Rostworowski y los archivos" (Maria Rostworowski and the archives), Alerta Archivística PUCP journal, no. 154, July 2015, pp. 14-16. IEP has published María Rostworowski's Obras completes (Complete Works). www.rostworowski.



The brave captain Apo Camac Inca. Guaman Poma, 1615.



The Inca's storage areas. Collca. Guaman Poma, 1615.

RECOLLECTIONS AND CONFESSIONS

When María Rostworowski turned 80, her colleagues and friends paid her tribute by dedicating a book with articles related to her research. Below, we reproduce excerpts from the interview she gave at the time to Rafael Male Gabai*.

How did you all of a sudden become a historian?

History has always interested me. Since I was a child, I read everything about history that fell into my hands. I was especially interested in the French medieval times, Romanesque art, and Gothic art. When I came to Peru, I had a great curiosity and wondered what ancient Peru was like. Los incas (The Incas), Markham's book, had a great impact on me. He talks a lot about Pachacutec¹ and Tupac Yupanqui². My husband helped me a lot because we travel quite a bit around Peru and he bought all of the chronicles that were then being published for the first time. Until then, Garcilaso was practically the only one. Since I could not have a very active life, because I was always recovering from some illness, I read a lot. And so, to recover from a bout of malaria, we went on winter break to Ancon, and stayed at the Paulita guesthouse. That's when I met Raul Porras. He was staying with his disciples in his mother's apartment and would have lunch at the guesthouse. He noticed that I did not take my eyes out of a book by Riva-Aguero. This drew attention and at lunch we began to talk. I told him about my boldness in wishing to write a book about Pachacutec. He became interested and helped me. He told me to throw away my notebooks and taught me how to make file cards, and how to do it right from the beginning. And he gave me more information from the chroniclers. I jotted down everything he told me and then when I returned to Lima, I looked for all the books. And whenever I had a setback, I would invite him to dinner at my house. After dinner, in my house, he walked up and down in a room, those long ones, with his hands on his vest while I wrote hurriedly everything he told me. Time went by and he got me permission to go to San Marcos, check out books from the library, listen to lectures and courses that I was interested in. I did not even peep into those I was not interested in. After all, I think that this choice was quite beneficial because I did not fill my mind with useless things; I simply focused my attention on one subject: The Incas. And, I think I have reviewed everything about the Incas that was within my reach. Naturally, I started to write.

Was it difficult to interact with experts?

I do not know if you would be interested in what happened to me with Rowe. Soon after publishing Pachacutec, he came to Peru, he called Porras called me and invited me for coffee. Coffee? My husband found out and was all up in arms: how dare I go out to have a coffee with a man! Since I did not want trouble, I invited him to lunch at my house and it was the worst decision I have ever made. I did my best to make a very tasty food, but I did not open my mouth. Everybody interacted, even Krysia, and I was so angry that I could not speak. After thirty or forty years, I shared this with Rowe and told him, "You must have thought I was a fool."

What was known about the Peruvian history in general and about the indigenous history in the late 1940s and the early 1950s? Was it much different from what we know now?

Yes, it was actually very different. At that time, everything was based on the chronicles of Garcilaso, disregarding the other chroniclers. It is very interesting to analyze this confrontation among the various chronicles. Moreover, the coast was practically neglected. In fact, the chroniclers give very little information about the manors and their social and economic structures. I later found documents about the north coast that I worked through thoroughly because the subject fascinated me. They spoke of the chiefdoms and, especially, of generational legacies passed from brother to brother, probably because of the short life expectancy. I guess, one could not wait until the next generation grew up to pass on the legacy. The fact is that, clearly one of the traits of the coast, was that inheritances were generational. That was my first piece on the subject. It was published in 1961 and is now totally sold out. I do not even have a sample.

When did you start attending classes at San Marcos University?

Around 1948. I was always in a hurry having to go home to my duties as a housewife and mother. I considered myself a true San Marcos student and thus lived by the San Marcos spirit because I loved it. The university was a source of inspiration: it offered very interesting subjects and I could check out books. I remember regularly bumping into Tello³, Luis Valcárcel⁴, Luis Jaime Cisneros⁵. Overall, I had very few friends since I was a housewife and not being able to hang around much with other students and professors. When I did my research on the Archives, I made a lot of friends. Every day I met with Pablo Macera⁶, who was then very young, and disciple of Porras, but I did not have much chance to discuss with him because my husband would not let me. He was very jealous. I do not think the San Marcos students actually consider me one of them, but I have always felt a true San Marcos alumnus.

- * Varón, R. and Flores, J. (1997). Arqueología, antropología e historia en los Andes. Homenaje a María Rostworowski. (Archeology, Anthropology, and History of the Andes) Lima: IEP-BCRP.
- 1 T.N.: An Inca ruler (1438-1471/1472) said to have turned the Kingdom of Cusco into the Inca Empire (Tawantinsuyu).
- 2 T.N.: An Inca ruler (1471–1493)
- 3 T.N.: Julio César Tello: a Peruvian archaeologist considered the "father of Peruvian archeology" and was America's first indigenous archaeologist.
- 4 T.N.: Peruvian historian and anthropologist who researcher about pre-Hispanic Peru and one of the pioneers of the Peruvian indigenous movement.
- 5 T.N.: a famed Peruvian linguist and university professor.
- 6 T.N.: a well-known Peruvian historian.

CHAMBI'S LENSE

Photographer Martin Chambi was born in Coaza, Puno, in 1891, he went to school in Arequipa from 1908 to 1917 and then settled down in the city of Cuzco, where he produced his exceptional work. The artist died in the Inca capital (Cusco) in 1973.

Natalia Majluf*

ince his work became known internationally in the late 70s, Martin Chambi is recognized as a key figure among the twentieth century photographers. The exhibition currently displayed at the Lima Art Museum, sponsored by Banco de Credito del Peru and the Martin Chambi Photographic Archive, is undoubtedly the largest and most ambitious ever organized. The exhibition presents an overview of the various facets of his work, which includes, among other genres, portraits, commercial works, landscapes, and archaeological and historical documentation. It is also the first major exhibition that privileges copies from the artist's archives and private collections. The selection of more than three hundred photographs, as well as books, engravings, and drawings by his contemporaries, seeks to place Chambi as a key figure in the debates about the southern Andean art from the first half of the twentieth century-he shows a clear commitment to Indigenism.

Chambi was, indeed, part of the group of left-wing artists, writers, and politicians who, from the mid-twenties, vindicated the rights of the indigenous peoples, confronted centralism. and shaped the indigenous movement in the southern Andes. Unlike the previous generation, who had privileged archeology and Inca recreations in literature and theater, these intellectuals, led by Jose Uriel Garcia, conceived an idea of indigenous culture, and not only identified with the ancient Pre-Columbian civilizations but also with the contemporary Andean culture. Hence, the new ideal of 'highlander' ('serranista' or 'cholo') was also associated with colonial architecture, popular religion, and peasant traditions. It is telling that Garcia would recognize Chambi as the paradigm of the "neo-Indian" artist. His commitment to regional culture is revealed in his extensive work in which he recorded various aspects of the life and customs of the peoples of the southern Andes. In a context where most of the photographers of Arequipa, Cuzco, and Puno limited their scope of action to urban centers, Chambi systematically toured around the region to document everyday life, festivals, and rural landscape. Through their wide dissemination in national magazines and postcards, those images of peasant life impacted decisively the visual culture of the first



Victor Mendivil and Juan de la Cruz Sihuana in the workshop, 1925. Copy by Victor Chambi and Edward Ranney (1978). Edward Ranney collection.

half of the twenties and laid the foundation for the development of Indigenism in the plastic arts around the country.

Chambi also played a key role in the systematic recor-

ding of archaeological and colonial monuments spread out throughout the region. He carried around his heavy 18 x 24 centimeters glass plates camera; taking it everywhere, up and

down hills, overcoming obstacles. This is what he did in 1928 when he undertook to make the most important record of Machu Picchu that had been done until then. His photographs were used



Ezequiel Arce's family with their potato crop harvest. Cuzco, 1934. Martin Chambi collection.



Wedding of Julio Gadea, Cusco City Council Member, 1930.

for tourist brochures and were printed and sold as postcards. Until the end of his life, Chambi was proud to have contributed to spread the image of Cuzco and the southern Andes.

Now looking at his work, we can confirm the world has inevitable changes and Chambi's photographs remind us of how powerful photograph are in keeping alive the past. But that documentary value only partially explains the importance of his work and its present relevance. The vision he consciously assumed as an artist is what actually allowed him to imprint —even in his commercial work— unique strength and to turn, in the

words of José Carlos Huayhuaca, "a concrete reality into symbolic image." The self-portraits he made throughout his life are perhaps the clearest evidence of that look and his unrelenting reflection about his surroundings and his own identity. Whether as a portraitist in his own shop, as an explorer of Andean landscapes, or as an indigenous Andean landscape artist, each of these facets carefully staged show the profile of a photographer who was able to build his own place in the world.

The exhibition is on display from 21 October 2015 to 14 February 2016.

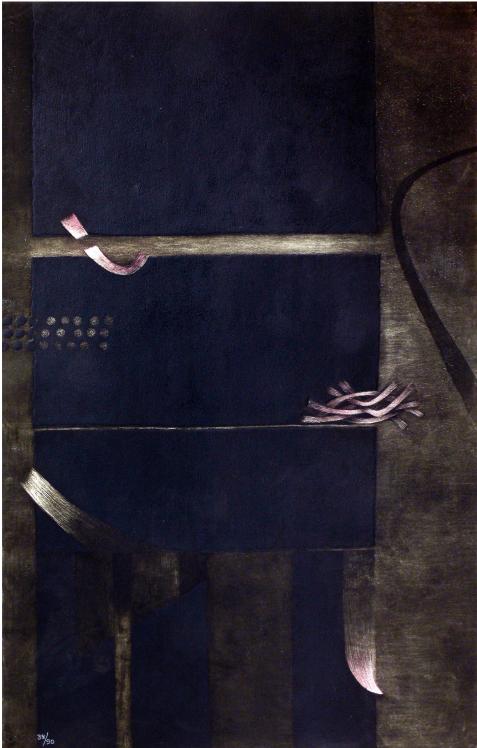


Peasant from Combopata, Cuzco, 1930.

^{*} Lima Art Museum Director.

FERNANDO DE SZYS

One of the most significant Latin American artists is undoubtedly Fernando de Szyszlo (Lima, 1925). Among the tributes paid retrospective exhibition of his work as an engraver organized by the



Ceremony, 2003.

Fernando de Szyszlo has yield unreservedly to the creation of a work that reminisces us to that primeval awe of human nature. As a reaction to what, to whom? To the essence of human nature, as always: human being and the universe, the joy of life and the scandal of death, the dazzling mystery one feels when gazing at the ocean or the stars, staring into shining eyes or listening to crackling blazing logs. In the vertigo of fleeting things, in the continuous fading of what is coming or going, the splendor of colors, and lacerating or winged-forms of his paintings bring us to an ancient ceremony where once again we feel the palpitations of wonder and the horror of what we are made.

The artist has said repeatedly that he paints alone and that he keeps coming back to his paintings as if in a continuous search. He shows renewed and surprising trances, an intimate liturgy whose add spell lures us into our most intimate selves. Throughout his long journey, he has combined his refined craft of painting with his atavistic emotions. He is a man who knows about life in caves and in skyscrapers, a secret ceremony held at the crack of civilization and the most lucid and sensitive this trances.

Szyszlo absorbed and assimilated with mastery his referents and circumstances to achieve such unique recognition: he depicts downtowns and outskirts, the Paracas mantles, and Renaissance glazes, Andean highlands and European hinterland, the shores of the Pacific and Atlantic oceans, symphony concerts and lonely melodies played with an archaic flute bone. Everything that nourishes him converges at the ceremony, the ritual that summons us under the glares of desire and the revelations of poetry, wings that drive while converting the canvas or sheet on an altar of fullness before the mystery and desolation. Shinning stone, flying bird, flowing blood. The uniqueness of it all is that the ceremonies come to an end, while his art remains.

Alonso Ruiz Rosas.



Room No. 23, 1997.



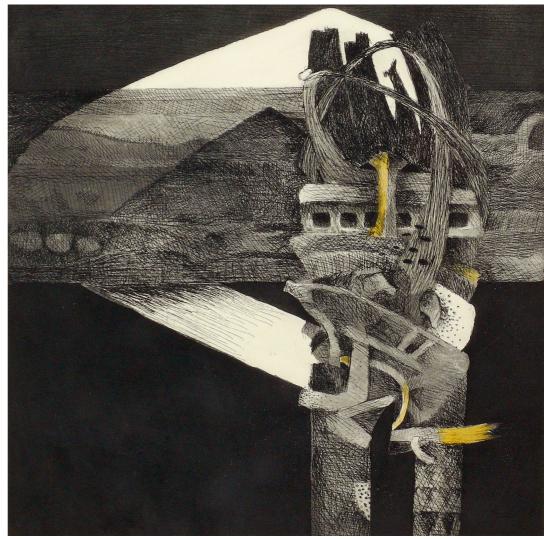
The Room, 1997.

SZLO, ART AS A RITE

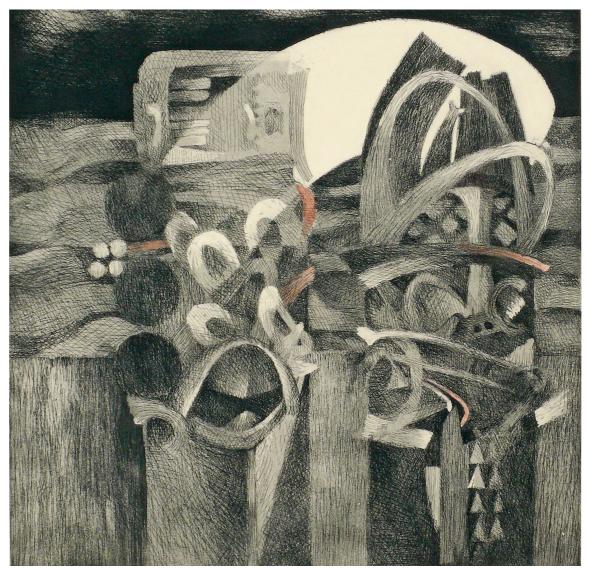
to him for his 90th birthday, the most relevant have been a painting exhibition at the Lima Museum of Contemporary Art and a Inca Garcilaso Cultural Center of the Ministry of Foreign Affairs.







Untitled, circa 2000.



Untitled, circa 2000.

LUZ LETTS UNFATHOMABLE STARKNESS

Carlo Trivelli*

A recent retrospective exhibition of Luz Letts (Lima, 1961) confirms the consistency and maturity of her painting.



Paseo (Stroll), 2010.

omen fly, but tied to kites clenched to the ground (to the ground, really?) with reels held by male hands, which seem to be of wick rather than of wool (yes, so unsuited for flying kites ...). And in the air, flying is not easy because of so many light poles and power lines. But if men seem to be the ground wire, or the owners of the destinies of women in this picture, Luz Letts offers other different messages: we can see the woman of multiple arms in whose hands sit (placidly?) little men fishing, in the air, with their tiny fishing rods. Or octopus-men, full of arms and legs, submerged in a pool. These are some of the many stories (because her work includes allegories and every allegory actually records, as after all, a story) that have the virtue of making us wander. The title of text reflects the sensations the work of Luz Letts evokes, the kind of feeling one experiences after reading an opinion by the Ching I: the timeless, made from clear and obvious symbols, is unfathomable but at the same time, sudden and gently anchored in our time.

Her work speaks to us, shakes our unconscious emotions, and leaves us with partially answered questions and a sense of uncertainty in the pits of our stomachs. Why do women fly kites? Who is



Canto de sirenas (The Siren's Song), 2012.

the woman of many arms holding men like birds in her hands and fishing in the air? And to further move viewers, Luz Letts has her own resources: tile floors, pools or arbors that frame each scene and give them trait relatively similar to the illustrations of medieval books: the scene, as happens to octopus-men -those who have eight arms and legs- is there clearly to summarize a text. Yet, in this case there is no text, we are the codex we have to decipher. But this playful and metaphorical side, this small profusion of new myths, has a somewhat disembod-



Anya y los patos (Anya and the Duck), 2009.

ied counterpart. She uses large canvases, unlike the small piece of wood, in which she offers a set of images depicting men in white shirts, hoovering, either in the air or in existence.

Around, them, time, means

Around them, time means little, pigeons flitting almost without being noticed. These individuals live in a situation which is like being and not being, because one is always here and now and now for them does not seem to be a moment but a lengthy introspection, as the moments are illustrated and the whole life passes in front of our eyes in a somersault,

a cathartic act, the decision to risk as a tribute to life. There is no doubt that these are powerful images that are counterbalanced by humor. And when one realizes that, Luz Letts' universe again begins to take shape with increasing complexity and that everyone should go about building (because the viewer completes the images here and those in *Ching I*).

^{*} Cultural Director of the Image Center, curator and art critic.

The exhibition Luz Letts: *Retrospective* 1991-2015 was shown in the gallery of the Peruvian American Cultural Institute from April to May 2015.

MUSUK NOLTE AND LESLIE SEARLES

REVELATORY CEREMONIES

Guillermo Niño de Guzmán*

PIRUW, an exhibition and publication of the recent work of two promising young Peruvian photographers.

There is something seemingly contradictory in these photographs, a fact that both disturbs and seduces viewers, a trait that gives them a strange and hypnotic power. Because, instead of seeking for clarity, the photographers wanted to venture into the realm of shadows, as if taking a trip back to their origins, to that state of things where darkness prevails and where shreds of trickled light, enough to give a sense to the world, shone.

This option fits perfectly with the character of their proposal: to observe in their own habitat beings who live closely with nature and whose atavistic ties we can simply glimpse from our Western perspective. However, the peculiarities of their work rest in the unique way in which they captured people, animals, and landscapes, beyond what we could call an anthropological documentary



From the Revelatory Ceremonies Collection, 2015.



From the Revelatory Ceremonies Collection, 2015

photography. Certainly, they have managed to penetrate the hidden dimension that often goes unnoticed for those who use their cameras for scientific purposes. It is amazing to see how far they have gone into this field. All in all, they have striven to blend with the communities that they have portrayed, to the

point that they have touched the impossible: to provide a view, giving us the feeling that, even fleetingly, they have glimpsed these arcane arts...depicting their own existence.

If catching reality is an ephemeral goal, these photographs suggest that there is another reality still more elusive, where there

are ancient truths that can only be accessed through magical rituals. Hence the mysterious aura of these images where nothing is what it seems, or rather, where everything is possible. Yes, there is something magical about these pieces of shade slightly wounded by light, in these chameleonic figures that metamorphose before our eyes, thanks to the subtlest vision of Nolte and

Dealing with the darkness, forcing the readability of the image, entails risks that only photographers with a remarkable mastery of their craft and exquisite sensitivity are capable of facing. In this case, worth admiring is the coincidence between aesthetic aspirations and management of technical resources. Moreover, these pictures are disturbing because they are not satisfied with contemplation. Rather, they unveil a desire to explore unexpected territories, the need to transfigure reality. These illustrations standout for creating evanescent atmospheres that transport us to a realm of dreams, a place where the soul's cry resonates timelessly. They are on the border where human experience succumbs to the splendor of sacredness.

Musuk Nolte and Leslie Searles have peeped into such intimate fire and secret, the one that only shines in the depths of darkness. After all, photography is the art of revelation.

^{*} Journalist and writer.

Exhibition held at the Inca Garcilaso Cultural Centre from May to June 2015. The book *PIRUW* was sponsored by the Mario Testino Association (Mate).

RAUL DEUSTUA RESCUING THE POET

– Ana María Gazzolo* ———

Sueño de ciegos (The Dream of the Blind) gathers the work of one of the most valuable and least known intellectuals of the so-called "50's Generation".

The work of some poets is marked by the counterbalance between oblivion and memory, a sort of inescapable fate seems to pursue it and leave it at the edge between disappearance and resistance. This is the case of the remarkable Peruvian poet Raul Deustua (Callao, 1920 – Geneva, 2004), who was not too eager to disseminate his work. Actually, what we did know about his work is thanks to the momentum and drive of some of his friends. The publication of *Sueño de ciegos. Obra reunida** presents the quality of a poet who was also outstanding in his critical prose, narrative, and playwright.

He began his career in the 1940s, along with his friends Javier Sologuren, Jorge Eielson, Sebastián Salazar Bondy, and Blanca Varela . He published articles in newspapers and magazines, such as Mar del Sur y Letras Peruanas (South Sea and Peruvian Letters). He won the National Theatre Award (1948) for Judith, and in 1955 he published Arquitectura del poema (The Architecture of Poem). He hides his extraordinary collection of poems Nueva York de canto (New York of songs), which he wrote when he lived in that city from 1943 to 1945. Sporadically, he disclosed other poems, until 1997 when he published Un mar apenas (A Simple Sea), a collection of ten titles that brings him out to light. Since the late 1950s, he had lived in Europe, mainly in Geneva and Rome, working as a translator for UN agencies.



Raúl Deustua.

Deustua's work is essentially poetic and has been described as insular because it is hard to classify and because it is not widespread. Clearly, it is not easy to classify this work, but this approach is insufficient to assess the poet's production. Throughout the titles that form his collection, the work

of Deustua defines some lines of significance that articulate and reveal a vision of the world whose sense dwells in secret, hardly noticeable. His poetry focuses on true being, not appearances, which coincides in many aspects with the Hermetic semiosis, the constant presence of ambiguity and contra-

diction; issues involving opposites: words, dreams, blindness, shadows, and time are key to his poetry. In this poet's conception, words are confronted with silence, without which it cannot exist; the dream contains a code that cannot be deciphered and is a way of accessing the occult; the shadow is the sphere where one can discover enlightening traits; time, devourer of man, cannot be understood, and the blindness, identified with the poet who gropes in his quest to form a vision: the authentic one. All this structure seems to hold a traveling speaker who travels in time and space, episodes and scenes of Western culture, with which creates the illusion of transcending; the voice of the traveler reveals his rootlessness, his lack of sense of belonging, and his constant quest.

Learned and refined poet, demanding in using words, Deustua eliminates the accessory to give it new meanings. Through words, the poet tries to name the hidden elements, the unknown center where truth dwells, and, at the same time, it is the object of such quest, an element that cannot be found. Deustua's poetry is based on an impossible, to penetrate and to get to know the human being using an instrument that has proved to be insufficient.

* Writer.

Gazzolo, A. M. (ed.). (2015). Raúl Deustua. Sueños de ciegos. Obra reunida. (Raul Deustua. The Dream of the Blind. Collection). Lima: Lapix Editors.

Decía que en la sombra

1
Decía que en la sombra
lo imprevisible se columbra
con la avidez de lo invivido
y que el invierno cierne a las palabras
las envuelve en la gnosis cotidiana.
Decía y superaba lo vivido,
palpaba la clepsidra; en vano el tiempo
subía por sus venas a la fuente.
Callaba y no decía que la sombra
solía ser voraz como la vida.

2
Decía que si el sueño
nos revela la hermética fisura
a todo se antepone el griterío
de lo humano, y si el verbo se consume
en la divina zarza, resta
la ceniza impalpable de los años.

Decía y transitaba por la límpida quietud de sus inviernos y pensaba que el hielo nos revela la hierática figura de los dioses. El silencio se impuso como un manto diluviano.

Sólo supimos de él que regresaba ciego

He Said That Under Shade

2
He said that if a dream
revealed the hermetic fissure
to all the screaming preempts
of human kind, and if the verb was consumed
in the divine bush, all that was left
was the impalpable ashes of long gone years.

He said and transited through the limpid stillness of its winters and thought that ice revealed the hieratic figure of the gods. Silence took over as a flooding mantle.

All we knew of him was that he came back blind

Gazzolo, A. M. (ed.) (2015). Raúl Deustua. Sueño de Ciegos. Obra reunida. (Raul Deustua. The Dream of the Blind. Collection) Lima: Lapix editors, p. 189.

A LOOK AT FILMMAKING IN PERU

Peruvian filmmaking closes 2015 auspiciously: about 25 films —a record figure— are coming to commercial cinemas, as premieres; ¡Asu mare 2! appealed to more than three million viewers, becoming the most watched film in the history of filmmaking in Peru; production of self-managed films in various regions remains; and the production of documentaries and short films increases.

However, do these facts guarantee the future expansion of our filmmaking? Is it possible to envisage, in the light of what has happened, that in 2016 there will be as many new productions or perhaps more? The answer is uncertain. Peruvian filmmaking increases on fragile foundations, groping and clashing into unforeseen difficulties.

A serious problem: the financial resources granted by the State to stimulate filmmaking have remained unchanged for years. Another factor to consider: the audience's reluctance to the different, more personal, reflective and critical film proposals. Is there an audience for Peruvian cinema? The answer is no, despite the commercial success of ¡Asu mare2!

There is, however, an audience for certain types of Peruvian cinema: the one that folds to safer production formulae (resorting to popular genres and television stars as leading actors) and comes to the theaters preceded by expensive advertising campaigns mimicking the Hollywood blockbusters models.

Other films, with tighter budgets or low profile, such as N.N., by Hector Galvez, have to build its audience patiently, depending on



Damián Alcázar and Magaly Solier in Magallanes, 2015.

the word of mouth to spread the word. But they do not always have the time required to achieve this: the rules of film consumption demand that resound success be achieved on day one; if this does not happen, removal off the billboard is inevitable because the great Hollywood shows claim for poster spaces. No second chances for Peruvian films that take a while to get the attention of viewers.

Such films do not even have a chance to be displayed in multi-movie theaters in other regions such as Ayacucho, Cajamarca, and Puno, or other parts of the country, no matter how much effort they put into even showing their business profiles.

A trait worth considering: among us, general formulas wear out fast. 2015 was a unique year when

horror movies were premiered, an unconfessed sequels of the Cementerio General (General Cemetery) which had had resounding success in 2013. They appealed to a proven successful feature: telling the story of a group of young people venturing into an "inhabited" and malefic place. They are equipped with a small and jiggly camera that records paranormal horror events: the reissue of the "mockumentary" and the "found footage" enforced by the Blair Witch Project (1999). None of the horror movies made in Lima -not even the true sequel, Cementerio General 2 (General Cemetery 2) - managed to fill the commercial expectations of its producers. In a small market, the public quickly becomes weary.

Good news: the most stimulating 2015 Peruvian films were signed by filmmakers who are new to the cinema industry or who have only made one other film. This is the case of the "early works" such as Rosa Chumbe, by Jonathan Relayze; Magallanes by Salvador del Solar; A punto de despegar (About to take off) by Robinson Diaz Sifuentes and Lorena Best Urday. Also N.N. by Hector Galvez; Solos (Álone) by Joanna Lombardi, and Videofilia (y otros síndromes virales)(Videofilia (and other viral syndromes) by Juan Daniel Molero, second motion picture of their respective directors.

Magallanes and N.N. rely on flashbacks, forgiveness, forgetfulness or reconciliation after the traumatic experiences of violence of the past decades. Rosa Chumbe and A punto de despegar (resorting to documentary records) offer views of the city of Lima converted into a space with constant drifts and movements, where the former film includes expressionist nuances. It is a place of mutation; a "land of trances." Finally, Solos and Videofilia (y otros síndromes virales) portray a group of young people expressing themselves through images and sounds obtained from new technologies, digital cinema, and social networks. It is here that they look for their peers and try to build their own identities.

It is here where the strength of current Peruvian filmmaking rests: in the renewal of directors and their fresh perspectives. But the continuity of their work depends on counting with a legal framework adapted to the new times.

Ricardo Bedoya.

SOUNDS OF PERU

FEDERICO TARAZONA AYACUCHARANGO, TRIBUTE TO RAÚL GARCÍA ZÁRATE

(Wayna Music, 2013, www.sayariy.com)

Recorded in Bordeaux, France, in October 2007, this album includes works adapted or arranged for charango by Federico Tarazona, one of the most renown charango players of the generation of musicians born in the 1970s. The charango originated from the guitar and the vihuela, which arrived to Peru with the Spanish conquest and mingled with the local musical imagination. The techniques used at the time placed more emphasis on the fingers strumming the strings than the nails. The strings and tones of the charango have evolved over time. Its characteristics and size may vary from one region to another depending on where it is built. The charango in Peru has been mostly use and developed in various towns of Ayacucho and the Highlands, although not exclusively. It is popularly played with rhythmic



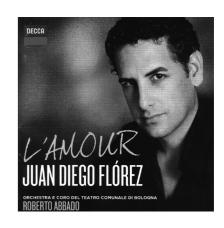
strumming prominence, with some melodies and counterpoints, often in bi-chord succession. The album is also a tribute to Raúl García Zarate, who was instrumental in developing techniques to play this guitar from Ayacucho in Peru. Most of the pieces in this album are traditional themes from Ayacucho that García Zárate disseminated through his work as a concert guitarist, although there is also a piece by Tarazona, Chosicano soy ("I am from Chosica"), another piece by Telésforo Felices Capullito de algodón ("Small Cotton Buds"), and other pieces of anonymous music of the region that made by the guitarist and harpist Tany Medina. Tarazona, also created a method for charango and adapted classical guitar techniques to charango. In this album, he uses a variety of techniques in an attempt to recover the sound memory of the people that have touched the charango since the sixteenth century while making an effort to project its future growth possibilities.

Juan Diego Flórez L'AMOUR (Decca, 2014, www.deccaclasics.com)

Juan Diego Flórez is undoubtedly the Peruvian tenor who has had the most international career in recent years, as evidenced by his constant appearances in the most representative opera theaters in the world, including La Scala in Milan, the Metropolitan Opera House in New York or London Covent Garden. He has performed with several of the most renowned

directors of today, like Ricardo Mutti, Sir John Eliot Gardiner, James Levine, Neville Marriner, among others. He has also recorded several audio and video albums. Recently, he released his album Italia, with Neapolitan songs, this album is linked to one of his best-selling albums, Sentimiento latino (Latin Feeling), also dedicated to popular music. L'amour, his latest solo album of opera, contains arias by various nineteenth century composers which he sings in French, accompanied by an orchestra. Florez has devoted much of his career to interpreting Rossini, Donizetti, and Bellini, leading representatives of the bel canto, due to the conditions and capabilities of his voice. This album includes pieces by Donizetti as well as pieces by romantic composers such as Charles Gounod and Jules Massenet and lesser-known works, but also virtuous, by Adrien Boieldieu and Adolphe Adam. It also contains arias from Georges Bizet, Hector Berlioz, Léo Delibes, Ambroise Thomas, and Jacques Offenbach. The recording counts with the participation of the Orchestra and Chorus of the Teatro Comunale in Bologna, conducted by Roberto Abbado, nephew of the late Italian director Claudio Abbado. The orchestra shows its refined interpretation qualities full of exquisite lyricism and dramatic force. Worth highlighting is the participation of the bass guitar player from Russia Sergey Artamonov, remembered for his participation in the International Opera Festival Alejandro Granda in Peru in 2014. Flórez shows his greatest qualities in this record, a great vocal power and a brilliant chime, nuanced to give every

aria the softness and subtlety required by such compositions and French. The album comes with a booklet containing the full texts in French, German, and English. Abraham Padilla.



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GEOGRAPHY AND COOKING OF CHACHAPOYAS

Luis Alberto Arista Montoya*

A study on the relationship between cooking and the surrounding geographic environment in the Amazon region of Chachapoyas was published. Here are some excerpts of such paper.

There are two land routes to get from the Peruvian coast to the Amazon region, specifically its capital, Chachapoyas, from Lima, going through Trujillo, Cajamarca, Celendin, Balsas, and Leymebamba; or, also from Lima, through Trujillo, Chiclayo, Jaen, Bagua, and Pedro Ruiz. And by air: from Lima to Chiclayo, and then by land to Chachapoyas; or from Lima to Tarapoto, and from there by land to Chachapoyas, through Moyobamba, Rioja, Pomacochas, and Pedro Ruiz, the north jungle highway.

Much of the territory of the Amazon region is jungle, from the north to the center. Chachapoyas is located at the boundary between this territory and the Andean highlands which branches from northern Cajamarca region. The small and medium agriculture with productive value is in the high forest area, especially in the "temples" (areas with temperate climates). The mountains are great for planting cereals, pasture farming, and raising cattle.

Regions and Features: Omagua or Lower Jungle Area

The Omagua region, or "region of freshwater fish" is between 80 and 400 meters high. With tropical climate (25 ° C, annual average). San Juan winds are cold, coming from the south in June and July, the "Indian summer of San Juan". Its surface area runs along the Maranon River to the west of the village of Chiriaco-via Imazita, Ciro Alegría, Orellana, Santa María de Nieva, Bolívar, and Teniente Pingloto Manseriche; to the north to the Comaina River and to the south of the Cenepa and Santiago basins (Condorcanqui province). Its relief consists of small hills and plains covered with vegetation; and floodplain. Aguaje palm trees (Mauritia flexuosa), reeds, palm heart (chonta) reeds, yarina palm trees, mahogany, cedar, ishpingo, and chillca are the main forest resources [...]. There are reptiles, fish, birds, and mammals, such as the "woolly monkey." The land that farmers do not flood are used for the small and intense seasonal agriculture, just like in any neighborhood (land with silt left behind after a flood, to a forthcoming season).

Freshwater fish

The native population basically feeds on fish from rivers, ponds, and lakes; cassava, banana, rice, beans; and hunted animals. Among the fish are the paiche, zúngaro, dorado (gold fish), pomfret, boquichico, carachaza, gamitada, bagare (catfish), sábalo (shad), and corvina (river croaker); Terrapin taricaya and dirt turtle called motelo. White cassava is served boiled, in stew, and fried fritters. Banana as a fruit, boiled, roasted or fried; also they make banana flour for panatela (a long slender biscuit). Parboiled rice



Raymillacta Feast. Chachapoyas, 2002



Potery. Chachapoyas, 2002.

is shaped into masacotuda (slimy rice). The forest animals that are hunt include the sachavava (tapir) or forest cow, Pecari tajacu or pig, reddish deer and majaz (large rodent) or picuro: they are served as dried or smoked beef jerky. The great contribution of Amazonian foothills to the cuisine of this region is in the variety of its fish and beef jerky served with tacacho; the Chachapoyan cuisine, specifically that of Rodriguez de Mendoza, has added sausages and bananas to the tacacho dish dubbed "paisa" [...].

Rupa or High Jungle Area

Because of wet clouds, this area has dense and evergreen vegetation, with trees reaching up to 25 meters high, under a relatively low annual average temperature (between 12 and 17° C), but with a high incidence of fog springing from the lowlands. It rains constantly, rainfall ranges between 2,000 and 4,000 millimeters which evaporate and/ or drain making the land muddier. There are also days of "rain with sun. "The "dry season" lasts one to three months, when only the humidity drops. It is the cloudiest region of Peru and is always covered by large flecks of dense gray clouds (nimbus).

Since there are barely any flat areas, small farmers and indigenous

and native communities, with lots of ancestral wisdom, used as farmland the hills (long ridges of the hills), the "temples" of the foothills, the gorges, and beaches on the banks of rivers or streams. The pre-Hispanic settlers of the Chachapoyas civilization domesticated some plants such as maize, cassava, and beans (presently considered the best black bean of Peru). There is also a broad variety of timber and fruits such as banana, cherimoya, pineapple, orange, lime, etc.

Utcubamba Basin: The Large Pantry

This is the Utcubamba River basin. It is the most populated area, showing increased economic activity. It is the pantry for rice, coffee, cassava, cocoa, and important fruits. It covers the area from Bagua to the district of Pedro Ruiz Gallo province of Bongará, with small hilly valleys with slight slopes and very fertile land. From Pedro Ruiz, going south to Leymebamba, this river runs through the Utcumaba canyon, crossing the Sacred Valley of the Sachapuyos, whose cliffs are home to many cemetery archaeological sites [...]. Its valleys are the richest and most productive for livestock breeding (Jersey, Zebu, Holstein, and Brown Swiss cattle). There is a wide variety of timber,

resins, and bark; bushmeat hunting; river and lagoons fishing. The area has a population of about 200,000 inhabitants.

The eating habits and patterns of the Utcubamba River basin are similar to those of the Rupa region described above; the hunting of dwarf deer, peccary, paca, añujeagouti (rodent that feeds on cassava and sandy sweet potato), the torrent duck; and the fishing of carachama, crappie, catfish, and chambira. Good beef and dairy products are the best contributions to regional cuisine. Guava abounds.

Yunga River Region

It is bounded in the lower areas by the high jungle, and in the higher areas by the Quechua region; between 1,000 and 2,300 meters high [...]. The valleys are narrow and elongated, located in Utcubamba gorges with valleys and terraces on both sides, going from Leymebamba, to the south to Shipasbamba in the middle. The main products of this area are corn, potatoes, beans, coffee, and fruits. Guayaquil cane (or reed) is widely used in building houses, where tree wood molle, tara (whose fruits are now marketed broadly), and Huarango are still used for the kitchen. The main natural grasses growing in this area are ryegrass or huallico, maicillo, cebadilla, amor seco, pinao, wacahe, elephant grass, straw and lime sacate.

60 percent of the province of Rodriguez de Mendoza is yunga river area. The Huambo River Basin is located in this area and is rich in organic coffee, sugar cane, and pineapple. The other canyon is located on the Sonche river, it practically wraps up the plateau where the city of Chachapoyas is found, with densely populated valleys such as Cheto, Molinopampa, Cuillamal, Pipus, and El Molino. In Pipus, a town in the district of San Francisco de Daguas, every Sunday there are agricultural fairs where villagers and visitors alike buy/sell products by paying money or through barter. The products most traded are livestock, meat, dairy products, potato, fava beans, beans, and corn [...].

Food in this area is much more 'mixed' because the peoples of this are engage in interregional interactions and receive products from the coast and the jungle. This area greatly contributes with meat and dairy products: the cheeses from Molinopampa, Pomacochas, and Leymebamba are emblematic. This area is also home to trout hatcheries (Molinopampa, Cheto, Soloco, El Tingo) and silversides fish farms; and excellent organic coffee (Huambo, Pisuquia) plantations now exported abroad.

Quechua Region

This region covers altitudes ranging from 2,300 to 5,000 meters high from the southern basin of the Marañon River in the cold moun-

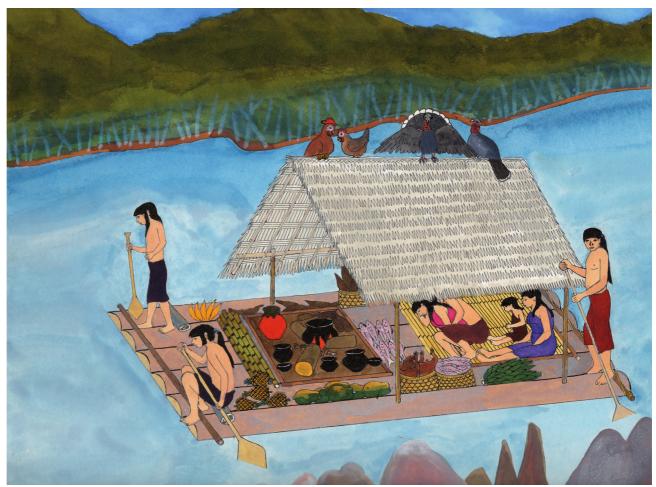
CHASQUI 14

tains Calla-Calla and Chuquibamba (where the Inca civilization settled in times of expansion of Tupac Inca Yupanqui) to the north with the basins of the rivers Chiriaco and Imaza [...]. Its weather is a great natural resource because it is mild and low humidity; nine months of sunshine and summer rains, favorable for adventure tourism and cultural tourism (this area homes the major archaeological sites such as Kuelap, Karajía, Laguna de los Cóndores, and others). This route has badly eroded valleys and ravines; and ecological floors where terraces have been adapted on both sides of the Utcubamba canyon. Large pastures grow in the high hills where dairy farms yield large productions of meat and dairy products.

The Chachapoyas ancient civilization settled down in the Quechua region; today, there is a big Quechua-speaking community growing corn, pumpkin, caigua (sparrow gourd), fava beans, beans, parsnips, and potatoes. These lands are undergoing reforestation. Many of the aqueducts, irrigation channels, and roads built by such ancient civilization are still used today. Andean livestock grazing occurs in the Quechua grasslands with enormous advantages: mostly flat land, arable land, large grasses growing in dry seasons from December to April. The population of this area is over 40,000 inhabitants [...]. Rainfed crops are: potatoes, corn, beans, parsnips, pumpkin or bedbug, caigua, watercress, bonavist beans, vegetables; and fruits: passion fruit, papaya, pita-jaya (Selenicereus megalanthus), llacón (water root); stands out for the breeding of guinea pigs, pigs, and poultry in almost every household; in potato and sweet potato plantations, the hunting of Andean partridge is widespread [...].

Suni or Jalca Region

It covers from 3,500 to 4,100 meters above sea level. It includes the Calla-Calla, Colán mountain ranges in Duraznopampa, Quinjalca, Maino, Olleros, and Granada. Its relief is steep and with few slopes suitable for agriculture, although it homes the headwaters



Untitled, painting by Gerardo Petsaín Sharup, 2015.

of major rivers which flow for long distances; their ravines and gorges are short. Despite the dry cold and little arable land, potatoes, seed potatoes, ullucus (root crop), quinoa are grown here; while sheep and guinea pigs are bred here.

The relief allows local vegetables such as cantuta, aliso and quishuar to grow; grasslands can be leased as pastures for cattle and mules from other regions. The population here is over 6,000 inhabitants, mostly Quechua-speakers spread out in hamlets, villages, and dwellings distant from each other.

The food is predominantly rural. prepared with native products. Three dishes stand out: puchero (stew), charqui (beef jerky) and cuy (guinea pig). Here one can find tushpas or stoves in the huts of

the primitive farmers; with two, three or four stones making up the stove in which a small but permanent fire is maintained with dung (dry cattle manure), champas (specks of dry grass) or tree roots (alder). Kitchen utensils include: a clay pot to cook puchero (stew), an olleta (kettle) to prepare the ampe (wild herbs tea), some cashques (pans) for roasting corn, two or three pumpkins (barnacle pots), and pates used as plates, spoons; and wooden spoons, and porongo (water pot) to store water, and another pot, for guarapo (surgarcane juice). Once such utensils are used they are washed up and kept in shingues (satchel woven with leather strings) that hang in the kitchen. The poor mainly eat beef jerky, uch (fried beans with corn, small potatoes, and herbs), cancha

(toasted corn), mashca (roasted barley), and amaca.

Puna or Highland Region

This is the highest region, between 4,100 and 4,800 meters above sea level. It is made up by the mountains of Chuquibamba, Leymebamba, Balsas, San Francisco del Yeso, Santo Tomas, Luya, and María. The people who live in huts or mud-brick houses with small windows and t hatched or corrugated iron ceilings mainly on feed on potatoes, barley, lupine, maca, and root vegetables. In my study tour (June 2010), I also noticed that they breed pigs and sheep, whose meat they eat in stews or fried. These people hunt whitetail deer and partridges. They cook with wood, animal dung, dried grasses, and champa.

RECIPES

LOCRO DE MOTE PELADO CON FREJOL (CORN AND BEAN STEW)

INGREDIENTS

- 3 cups of black bean (or butter)
- 3 cups peeled mote (maize)
- 2 tablespoons vegetable oil
- 1 onion chopped into small cubes
- 2 tablespoons crushed garlic
- 2 tablespoons saffron

swath of pig skin (wirishpa) (or chicharra, crispy meat pieces and small bones fired in pan or cashqui after frying the pork cracklings.

The previous night, soak the beans and peeled corn, if they are very dry. In a clay pot pour the misto (regional seasoning), let it cook for about 8 minutes, add 4 cups of water and wait until it boils. Add the corn and beans and let cook until soft and turned into a kind of broth.

LOCRO DE CHOCHOCA CON GALLINA (CHICKEN CHOCHOCA

INGREDIENTS

- 1 black hen or poultry, cut into pieces
- 1 kilo of chochoca
- 1/2 kilo green frejolito (chaucha bean) yellow potato

Follow the same steps as for "locro mote con frejoles", but cooking time is less. Yellow potato is added at the end so that they do not crumble.

CHIPCHEMURO SOUP

More than a broth, it is a creamy soup. However, in Amazonas it is called soup. Chipchemuro is the fine flour obtained from the seeds of the chipches (chiclayos, cushes, pumpkins) that are dried outdoors in the backyards of farms, then they are roasted in a pot (or pan) and, finally, they are grinded in a grinder (or manual grinding device). It is mixed with toasted corn flour.

INGREDIENTS

- 3 cups chipchemuro flour
- 4 eggs
- 1 cup of roasted corn
- 1 small bunch of shill shill or marisacha herb
- A bundle of rue herbs or shill shill
- chopped green onions

PREPARATION

Shake the flour in hot water. Then put the mixture to boil in a clay pot with a seasoning of green onions and a little bit of butter (or oil), gradually adding cold water. After the first boil, mix with cornmeal and eggs. Add the aromatic herbs.

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COLCA CANYON SIGHTS

Photographic travelling exhibition of the Colca Valley, "cultural landscape" where the Collagua and Cabana people lived.



View of the valley and the Colca River, 2015.

The Colca Valley is located in the heart of a long chain of active volcanoes in the western Andes of southern Peru. The Collaguas, an Aymara ethnic group that migrated from the high plateaus, first settled in the hillsides and slopes along the Colca River at least 1,500 years ago.

In this land with rough spots, the

In this land with rough spots, the Collaguas, and their neighbors the Cabana, built a spectacular system of farming terraces that covered about 10 thousand hectares. The terraces or platforms are located in an area between 3,200 and 3,700 meters above sea level, where they still grow staple crops such as potatoes, corn or quinoa.

The Collaguas also resorted to the lands located both at higher and

lower altitudes in order to secure other foodstuff. They have proven to master the ecological floors. Hence, from the high-altitude pastures, over 4,000 meters above sea level, these peoples would get their wool and meat from vicuñas and alpacas, while the landlocked areas in the grand canyon offered temperate microclimates where various fruits were grown. The llama droves helped transport the products from this land to the coast, where, through barter, they would get seaweed and seafood.

With the arrival of the Spanish conquistadors in the sixteenth century and the creation of the colony, many aspects of life changed, but others remained intact.



Wititi dancer.



Colca villager wearing embroidered garments typical of the area.



Lari village church, one of the 16 colonial churches along the valley.



The wititi, traditional dance recorded in the UNESCO Representative List of the Intangible Cultural

16 villages, each endowed with colorful temples, were built. Symbols, beliefs, festivals, costumes and customs that were intermingled with local expressions were introduced. Settling in the breathtaking deep canyons and hills with terraces, the inhabitants of the Colca valley that eventually shaped a unique "cultural landscape." This site aims to be included in the World Heritage List.

This exhibition by the young photographer Arim Almuelle sponsored by the Colca Lodge, a pioneer in

promoting sustainable tourism in the Colca Valley, reflects the unification of people and landscapes with lighting, in compositions that seem to evoke the craft of the old masters of photography in the southern Andes.

Arim Almuelle (Arequipa, 1978) earned a B.A. in Photography, under the direction of Bernardo Aja. He worked as a freelance photographer from 2006 to 2010, when he joined a cruise company to take pictures around the world. In 2013, he set up his own photography studio, first in Lima and then in his hometown.