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Enrique Polanco. *Danzantes con misticos*. 2002. (Dancers with musicians). Oil on canvas. 120 x 100 cm.

BOLIVAR'S INTEGRATIONIST PROJECTS / E. A. WESTPHALEN: POETRY
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SIMON BOLIVAR: A LOOK AT HIS INTEGRATIONIST POLICIES

Scarlett O'Phelan *

The recent celebration of the 180th anniversary of the victory in Ayacucho and the invitation to the Amphictyonic Congress in Panama, prompted us to review the Liberator's integrationist projects. His dreams of regional unity are still valid, decisively gaining momentum after the historic creation of the South American Community of Nations.

Simon Bolivar was born in Caracas on July 24th 1783, during a period between wars. The war of independence in the British Colonies in North America had just ended and the French Revolution was about to break out. From then on, his whole life would in some way be influenced by revolutions.

As a young widower, Bolivar began travelling around Europe in 1804, alongside his old master, Simon Rodriguez. In fact, they were both in Paris during the coronation of Napoleon Bonaparte. During his stay in Europe, the young Bolivar was soon won over by the independence-oriented tendency that originated in England in favour of the liberation of the Spanish colonies in America, probably in response to Spain's open support of the British colonies in North America during their struggle for freedom from British rule. The emancipation of Spanish America became one of Bolivar's main objectives, to which end he did not limit himself to promoting the armed fight, but drew up a project for a unified political nation known as «Gran Colombia».

THE GRAN COLOMBIA PROJECT

The idea of large political blocks comprised of Spanish American States was proposed by certain Independence ideologists, such as Francisco de Miranda. According to Miranda, in 1808 – in the midst of the Napoleonic invasion of the Spanish peninsula and during the formation of government councils to rule on behalf of Ferdinand VII – it was considered advisable to establish four separate governments in America: 1) Mexico and Guatemala; 2) Santa Fe, Caracas and Quito; 3) Peru and Chile; and 4) Buenos Aires and Tucuman. Although the criteria used to structure these blocks remains unclear, it must be admitted that although Santa Fe and Caracas had some things in common, in geographical, linguistic or ethnic terms, there was little that an Andean state like Quito could share with the other two states.

Bolivar rescued the second block comprised of Santa Fe, Caracas and Quito from Miranda's project, giving shape to what would become the territory of his Gran Colombia project,



Simón Bolívar. José Gil de Castro (1785 - 1841)

which was established in the area covered by the New Granada Viceroyship in 1739. In a letter addressed to General Santiago Nariño in 1813, Bolivar wrote about «...the duty to form a nation with New Granada. This is what the population of Venezuela and Granada are voting for and in requesting such an interesting union of two regions, the brave sons of New Granada have come to liberate Venezuela». Furthermore, in his famous letter written two years later in Jamaica, he confirmed the suitability of a common government for Nueva Granada, Venezuela and Quito, combined in a single State named Colombia.

Bolivar was thinking about the constitution of a very large state – Gran

Colombia – although not large enough to become unmanageable. In his opinion, the centre (capital) could not be located too far from its borders. He also believed that if the Spanish American territory was split into small states, these would be vulnerable and easily subjugated by foreign powers. A large State, on the other hand, was capable of gaining respect and developing a better negotiating capacity.

Miranda's ideas initially and then Bolivar's, and the proposals made by the people of Venezuela, Granada and Quito at the Angostura congress in 1819 and in Cucuta in 1821, were key factors for the creation of the Gran Colombia political block, in which the union of

Venezuela, Nueva Granada and Quito materialized, later joined by Panama in 1821. This political block of countries was effective for eleven years, specifically between 1819 and 1830.

It has been said that the Gran Colombia State was created on a precarious foundation and the fact that it lasted for ten years was mainly due to Simon Bolivar's strong will. In 1829, a year before the new state collapsed, Bolivar wrote the following to General O'Reilly: «We all know that New Granada and Venezuela are joined solely by my authority, which will soon give way, when so decided by Providence or mankind».

Nevertheless and despite these fears, the truth is that Gran Colombia appeared as the most important political power in South America during the years immediately after the Independence. It is undeniable that the regional integration efforts provided an abundance of natural resources. Venezuela became a territory of large landed estates rich in livestock; New Granada became the mining area par excellence, with intensive industrial and commercial activities; Quito was the region of cocoa exports and textile factories. The combination of these resources provided an economic base that, well managed, could convert Gran Colombia into a region with a powerful continental influence.

However, two external factors – regionalism and the partisanship promoted by political leaders – caused the deterioration and eventual disruption of Gran Colombia.

As Bolivar had suggested, it was important for the capital of the new State to be situated in a central point, equidistant from the rest of the territory. Hence the selection of Bogota as the capital city. As a result of that decision, however, Venezuela, where the project had been created, was left on the outskirts, far removed from the centre.

Furthermore, based on the integrationist nature of the project, Bolivar appointed the Colombian General Francisco de Paula Santander as Vice-President in Bogota, the decision-making centre. Meanwhile, he began his military campaign towards the south, to finalize the independence of America with the liberation of Peru



Signing of the Capitulation of Ayacucho. Daniel Hernández (1856 – 1932) Museum of the Central Reserve Bank, Lima.

from the Viceroyship. Venezuelan leaders, such as plainsman Jose Antonio Paez, deeply resented being subordinates of Santander, to the point that in 1826 they fostered a confrontation between the populations of Venezuela and Granada. The Gran Colombia project was showing serious signs of a breakdown.

THE AMPHICTYONIC CONGRESS IN PANAMA

During the Ayacucho campaign in 1824, Bolivar had remained in Lima drawing up plans for a new integrationist project. This time, it was a system involving a permanent alliance and mutual cooperation between Spanish American nations. With this project in mind, he organised an international congress in which the nations that had recently gained their independence could meet. He chose Panama as the meeting point in view of its strategic location between North and South America, based on the experience of the amphictyonic league of Greek nations which met regularly in the Corinth isthmus. It is worth remembering that Bolivar was an avid reader of classic literature.

In order to prepare the ground for this meeting, Bolivar sent diplomatic missions from Colombia to Mexico, Peru and the Southern Cone. Continuing with this policy, alliance treaties were signed in 1823 between Colombia, Mexico, Peru, Chile and Argentina. Finally, on December 7th 1824, with the support of his Peruvian General Minister, Jose Faustino Sanchez Carrion, the Liberator sent out formal invitations to the governments of Mexico and Central America, Chile, Peru and Argentina, inviting them to send their representatives to a congress that would meet in Panama early in 1826. It is worth noting that neither Brazil, nor the United States or Haiti were included.

Hence the impression that Bolivar's integrationist project only incorporated Spanish-speaking countries. In addition, the exclusion of the United States could indicate a certain lack of confidence in the powerful country of the north, coupled with the political and commercial rivalry between the North Americans and their British counterparts, who were Bolivar's allies. It was probably the fear of what was then referred to as the «*pardocracia*» (mulatto society) that prevented him

22nd 1826, with delegations from Mexico, Central America, Colombia and Peru. For one reason or another, Brazil, Argentina and Chile did not send representatives. Brazil probably resented not having been invited initially, whereas Argentina and Chile probably felt closer to San Martin, who had liberated both those countries. Although the United States sent two representatives, one of them died on the way and the other arrived too late. Even though alliance treaties had been

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from extending an invitation to Haiti. (It is worth recalling that Bolivar had been the subject of serious threats and insults from the mulatto General Manuel Piar). Eventually, at the insistence of Vice-President Santander – following the advice of Venezuelan Pedro Gual, his Foreign Affairs Secretary – invitations were also sent to the governments of the United States and Brazil, but not to Haiti.

The opening sessions of the Congress in Panama took place on June

discussed and some agreements had been drawn up during the meetings, the activities were suspended on July 15th so that a meeting could be held on a more convenient date in Tacubaya on the outskirts of Mexico city; however, such a meeting never did take place.

Unfortunately, the results of the Panama Congress were disappointing, although the purpose behind the meeting reflected the importance that Bolivar placed on an integrationist agen-

da, so as to achieve a promising future for the recently independent Spanish American countries. Even so, these results did not interfere with his integrationist efforts. By then Bolivar already had a new project in mind: the Andes Confederation, which would unite the territories of the countries his army had liberated, from Cumana to Chuquisaca. This proposal never materialized. The failure of Gran Colombia was a hard blow for the Liberator, who began to question whether the liberated America was mature enough to embark on an integrationist project. He died shortly after, on December 17th 1830. Soon before his death Bolivar wrote a final proclamation directed to the people of Colombia, asking them to «work for the incalculable good of the union». ●

* Associate Professor, Pontifical Catholic University of Peru.

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EMILIO ADOLFO WESTPHALEN / POESIE

HE DEJADO DESCANSAR

He dejado descansar tristemente mi cabeza
En esta sombra que cae del ruido de tus
pasos
Vuelta a la otra margen
Grandiosa como la noche para negarte
He dejado mis albas y los árboles arraigados
en mi garganta
He dejado hasta la estrella que corría entre
mis huesos
He abandonado mi cuerpo
Como el naufragio abandona las barcas
O como la memoria al bajar las mareas
Algunos ojos extraños sobre las playas
He abandonado mi cuerpo
Como un guante para dejar la mano libre
Si hay que estrechar la gozosa pulpa de una
estrella
No me oyes más leve que las hojas
Porque me he librado de todas las ramas
Y ni el aire me encadena
Ni las aguas pueden contra mi sino
No me oyes venir más fuerte que la noche
Y las puertas que no resisten a mi soplo
Y las ciudades que callan para que no
las aperciba
Y el bosque que se abre como una mañana
Que quiere estrechar al mundo entre sus brazos
Bella ave que has de caer en el paraíso
Ya los telones han caído sobre tu huida
Ya mis brazos han cerrado las murallas
Y las ramas inclinado para pedirte el paso
Corza frágil teme la tierra
Teme el ruido de tus pasos sobre mi pecho
Ya los cercos están enlazados
Ya tu frente ha de caer bajo el peso de mi ansia
Ya tus ojos han de cerrarse sobre los míos
Y tu dulzura brotarte como cuernos nuevos
Y tu bondad extenderse como la sombra que
me rodea
Mi cabeza he dejado rodar
Mi corazón he dejado caer
Ya nada me queda para estar más seguro de
alcanzarte
Porque llevas prisa y tiembles como la noche
La otra margen acaso no he de alcanzar
Ya no tengo manos que se cojan
De lo que está acordado para el perecimiento
Ni pies que pesen sobre tanto olvido
De huesos muertos y flores muertas
La otra margen acaso no he de alcanzar
Si ya hemos leído la última hoja
Y la música ha empezado a trenzar la luz en
que has de caer
Y los ríos no te cierran el camino
Y las flores te llaman con mi voz
Rosa grande ya es hora de detenerte
El estío suena como un deshielo por los cora-
zones
Y las alboradas tiemblan como los árboles al
despertarse

I HAVE LAID TO REST.....

I have sadly laid to rest my head
In the shadow falling from the sound of your
footsteps
Around the other side
Grandiose as the night to rebuff you
I have left the last rays of light before dawn and
the trees rooted in my throat
I have even left the star that seeped between my
bones
I have abandoned my body
Like the shipwrecked abandons the ship
Or like the memory when it drops its guard
Strange eyes above the beaches
I have abandoned my body
Like a glove to set my hand free
If the juicy pulp of a star must be squeezed
You will not hear any softer sound than the leaves
Because I have freed myself of all my branches
And even the air cannot bind me
Nor can the waters grapple with me, otherwise
You will not hear me coming stronger than the
night
The doors cannot resist my blowing
The cities keep silent so as to go unnoticed
And the forest opens up like a morning
That wants to embrace the world in its arms
Beautiful bird, you will fall into paradise
The curtain has dropped on your escape
My arms have blocked the walls
And the branches bend over to pass you by
Frail doe, scared of the earth
Scared of the sound of your own steps on my
chest
The fences are connected
Your forehead will drop below the weight of my
anxiety
Your eyes will close over mine
And your sweetness will sprout like new antlers
Your goodness extending like a shadow around me
I have let my head roll
I have let my heart drop
There is nothing more to do than to be sure I
catch up with you
Because you are in a hurry and quivering like the
night
I shall not reach the other side
I have no hands to hold onto
the agreement to perish
nor feet that can weigh on so many forgotten
dead bones and dead flowers
I shall probably not reach the other side
We have already read the last page
And the music has started to entwine the light in
which you will fall
The rivers will not block the road
And the flowers will call out to you with my voice
Big Rose, it is time to stop you
Summer sounds like defrosting hearts
And the dawns shudder like awakening trees
The exits are guarded
Big Rose, will you not fall?

ABOUT THE POEM

Modulated words of E.A. Westphalen compiled in
an essential publication*

«It is no secret that access to Poetry is no common or compulsory current life event. Many people (the majority, I fear) go through their privileged, mediocre or anguished lives without even the slightest suspicion of the rare objects built with words that circulate – almost surreptitiously – sometimes leaving a sweet or bitter taste, but confusing us and transporting us to another sphere of existence – usually exalted and nearly always impossible to translate into other terms of our language or the various activities of our spirit.

How do we reach this state, which we could affectionately refer to as delirious? The phenomenon of poetic initiation has never been clarified (as far as I know). I suspect there are numerous different ways – along dark and bewildering roads – that lead to the first contact – to the prime revelation. The truth is that those who have opened their eyes and ears to the perception of a nymph or a mermaid – would find it difficult to let go of the nostalgic feeling of being captivated by it.

I do not know whether Poetry transformed the lives of the credulous or the psychic, even though it is seldom more than a deceiving conjecture: perhaps hearing a voice or, more likely, timidly sensing it. There is no system or ritual – painful or inspired – whereby Poetry will respond to a desperate or cautious call. Even if it should occur by chance, we would never know if it will grant us an undeserved gift: the talent granted as quickly as it can be abolished.

It could be assumed from the above that Poetry is not only uncertain – variable – but equally deceiving and, more often than not, disappointing.

Another consequence is the admission that there are no safe or established approach systems – any efforts to draw up rules and invent captivating methods are unrealistic. One success – unexpected and usually unpromising – is no assurance of a repeated success. The poet must give himself to Poetry free of any prejudices or rhetorical art, just like the first time he had the good fortune to believe that an attractive and disappointing voice was addressing him.

The poet is irreparably fooling himself if he tries to set a trap or play a trick – ingenious or wise – to make sure grace is granted to him.

I may be refuted when I say that innumerable poems are recommended daily – even though Poetry may be discreet, we find ourselves tirelessly overwhelmed by false pretenses and discordant novelties – or (even worse) by deformed repetitions of some apparent achievements which self-proclaimed experts tell us are fixed and intangible standards.

The truth is – to make a vulgar comparison – that the so-called precious stones acquire their quality because they are rare or extravagant and that quality is – to a greater or lesser extent – accepted and recognized. On the other hand, poetry appreciation will always depend on people's temperament and sensitivity and on the times or circumstances in which it is heard. Consequently, there is no standard level of estimation or any certainty of ecstasy or enchantment.

Surprisingly – once the truth about certain aspects of the poetic phenomenon is admitted by many of us who are faithfully devoted to the implacable deity, despite the continuous rebuffs, poetry will never tire or disarm those of us who worship it and devoutly submit to it.

Its appeal is so much more appreciated when it is less accessible. A poem – like beauty – is invariably unexpected; something we never suspected existed; a gift granted to someone who made the least effort to receive it.

The discovery of exceptional cases is even more disturbing and disconcerting. To see Poetry responding to whims and fancies, or listening to certain voices and thus becoming convinced of sounds heard on earth which are more typical of Orpheus, of celestial beings or daring demons.

Throughout the ages, the euphoric expressions of the Poetry Goddess have been sparing. Boldly, chance has determined that this year we commemorate the anniversaries of two of her most undeniably gracious protégés: the saint of Yepes and the young rebel who never stepped on this earth without sandals of fire and storm. St. John wrote his half a dozen unfading songs more than four centuries ago. When Rimbaud died in Marseilles nearly a century ago, it had been almost twenty years since the clairvoyant poet's royal mantle had been pulled off. However, the poetry stated through these intermediaries lives on and is more valid now than most of the work produced in this century. That water is still fresh – it is stirring, invigorating, disturbing. The gold in which they set the spiritual precious stones that they gathered and selected has not melted yet.

I dare not itemize my tribute to such illustrious representatives of human and divine inspiration. There is not much more I could add to heighten the awareness of those indifferent to literary or other glories, and those for whom the 'revelation' enclosed every transmittable aspect of inanity and human transcendence». (*Inaugural speech read in the University of Salamanca on the occasion of the Spanish American Poetry Week, 1991*). ●

* E.A. Westphalen (Lima, 1911-2001) is considered one of the most important Spanish American poets. He was also a prominent cultural promoter and director of the memorable magazines *Las Monadas* and *Amanu*. This poem was taken from his book *Abolición de la muerte* (Abolition of death) (1935).

* Emilio Adolfo Westphalen. *Poesía completa y Ensayos escogidos*. (Complete poetry and chosen essays). Edited by Marco Martos. Publishing Fund of the Pontifical Catholic University, Lima, 2004, 719 pages.

JULIO RAMÓN RIBEYRO

A DISILLUSIONED ACCUSER

— Victor Vich* —

An approach to the writing of the great Peruvian story-teller (Lima, 1929-1994), on the occasion of a new anthological issue of his works**, for which he received the Juan Rulfo Award the year he died.

Constantly striving to build opposition, Peruvian literary critics have underlined a radical antagonism between the regionalist authors of the early XX century and those who during the fifties began to tell new stories and represent characters within a supposedly more «universal» and «cosmopolitan» urban environment. That is to say, the narrative interest developed by indigenist authors in their attempt to build a national subject – the Indian – capable of symbolizing a new and unquestionably defiant dimension of Peruvian society. The writers of the fifties tend to be looked upon as representatives of a rupture (albeit aesthetic or ideological) which was not only limited to proposing formal innovations – I refer to *new ways of narrating* – but also trying to build a new vision that gave testimony to the complex heterogeneity that was beginning to take shape in Peruvian society as a result of modernizing changes.

However, it is not the intention to understand the literary process within the «evolutionary» paradigms that, in addition to an ethnocentric bias, finally eluded the fundamental substance that makes any cultural creation possible: history. In fact, both narrative proposals – *indigenism and the writing of the fifties* – responded to specific moments in Peruvian history and should be understood under such circumstances. As far as Efrain Kristal is concerned, for example, the opposition between the two currents is relative, since urban stories in Peru depend largely on the historical outcome of the rural world – migration to the cities. Therefore, it has numerous connections with the other tradition.

We could say that the works of Julio Ramon Ribeyro are a good representation of this historic and literary problem. His stories, novels, plays, essays and personal thoughts, which «reveal an acute awareness of the historical changes in Peru» (Higgins) are dedicated to masterfully exploring the problem of establishing the subject in a society as stratified as ours. It is the representation of a society that is

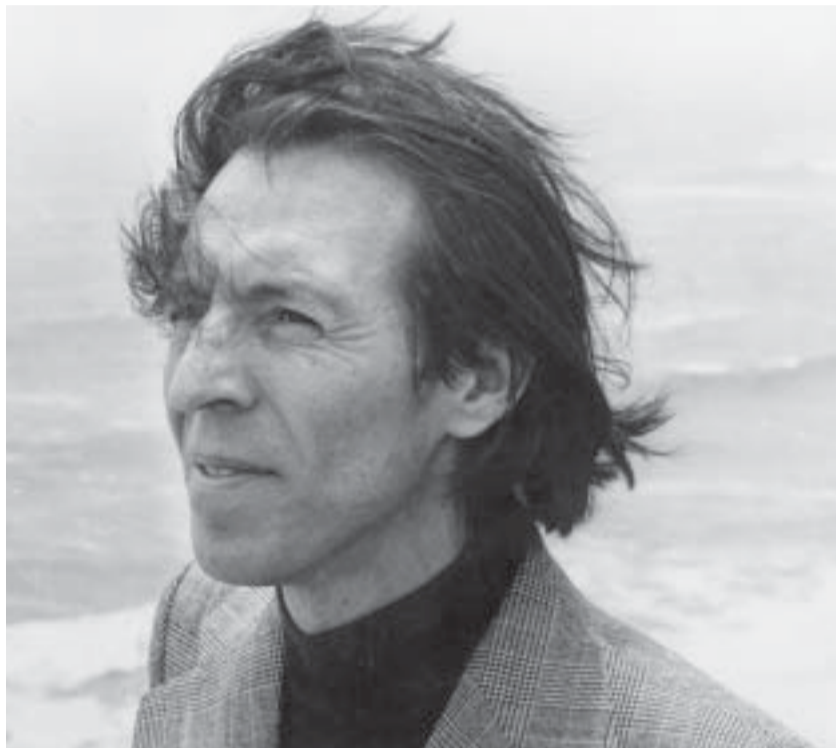


Photo : archives Caretas.

being «modernized without being democratic» (Ortega), whilst it explores social changes, with the notable characteristic of doing so within resistant practices that were still biased. In other words, beyond the visible transformation experienced by Peruvian society during the last fifty years, a large part of Julio Ramon Ribeyro's narrative project consisted of constantly insisting on the representation of «human constants» which were still present in the social world that was moulding the socialization of individuals in Peru.

In this respect, Ribeyro's work acquires an unusual significance as a breaking point to defy the enthusiasm of certain discussions about the ideology of «progress» in modernity. His stories always focus on the dynamics of the excluded, thus trying to rebuild the material sides of social modernization which are not often told, i.e. inequality and violence. Ribeyro confirms that the modernization process in Peru has achieved nothing but social differences and that it has only been imposed superficially. That is why, throughout his works, power is constantly represented as an exercise directly related to racial hierarchy and financial inequality. That is, the

racial and class conscious stratification of the country.

It is therefore safe to say that Julio Ramon Ribeyro's objective narrative consisted of simultaneously observing the collective and individual aspects of Peruvian society, based on the entire group of stories dedicated to revealing the subjects' conditions and, therefore, the restrictions of a real social change. It could almost be said that in Ribeyro's work, the collective is individualized and, at the same time, the individual appears to be a larger metaphor of very complex social problems.

Nevertheless, it must be stressed that his work is not merely the pure representation of national problems, but also implies a number of questions rooted in more universal problems. Hence the alienation of his subject within an increasingly more impersonal society: the domestication of the individual based on social relations in which freedom is illusory and human beings are gradually caught up in a routine life that steadily becomes more senseless.

Along these lines, Ribeyro's work is said to be essentially pessimistic, his vision of the world underlining the impossibility of any absolute understanding of the

world and confirming the lack of a significant opinion sustaining a more affirmative view of life. I believe this is a polemic statement, although a partial one in the end. In my opinion, all Ribeyro's works shift between an indignant claim against unfair social injustices and an anxious search for answers to certain philosophical questions about the possibility of correctly interpreting the world. In other words, the claim is accompanied by a number of metaphysical doubts, not about the subject of the claim, but about other matters that lead him to what Higgins subtly refers to as a «serene scepticism».

From the point of view of style, Ribeyro is extremely austere, to the extent that some critics have qualified him as a «neutral writer» (Ortega); that is to say, writing that has attempted to erase all personal marks of style, based on the construction of simple but accurate language. Hence his preference for brief genres and Elmore's qualification of him as a «lateral writer». Although Ribeyro wrote three novels, on several occasions he stressed that he was not happy with them and that he always felt much more comfortable with the less canonical styles of the western literary tradition.

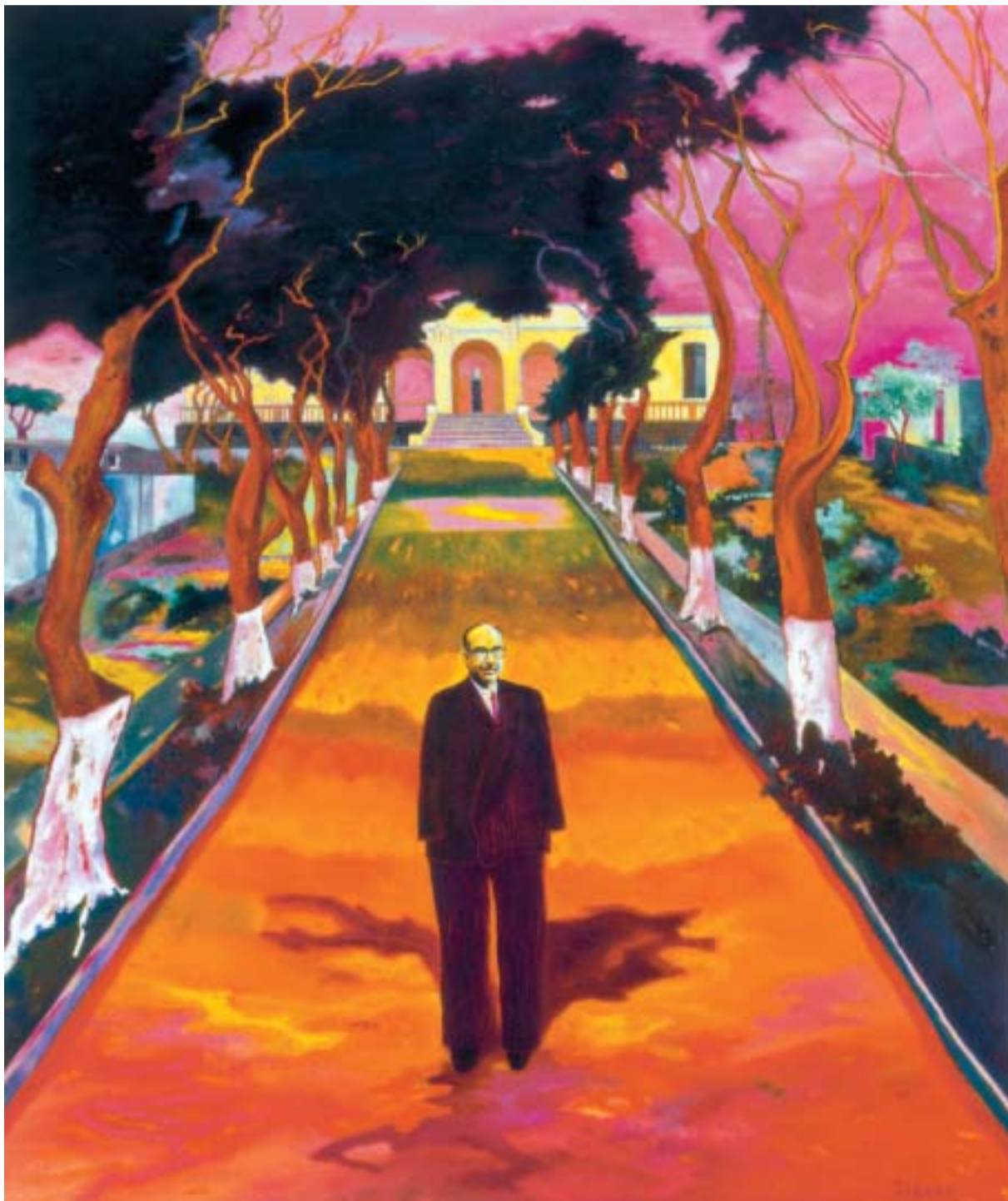
I think that an author with Ribeyro's characteristics is useful for two reasons. On the one hand, he makes us face up to the more complicated images of ourselves and, in this respect, forces us to take a stand regarding our own and other countries. On the other hand, when confronted with the irreparable feeling of loneliness we often feel during life, his work reconciles us with the world as well as with literature, making genuine sense and providing company and a chance to communicate. ●

*Pontifical Catholic University of Peru / Institute of Peruvian Studies (IEP)

**Julio Ramón Ribeyro, *Stories and essays*. Edited by Victor Vich. PUCP Publishing Fund. Lima, 2004. 663 pages.
See also: J.R. Ribeyro, *Antología Personal*. Economic Cultural Fund, Lima 2002, and *Las palabras del mundo (antología)*. C. Milla Barres, Lima, 2004. 219 pages.

ENRIQUE POLANCO OR THE

The great retrospective exhibition of the works of Enrique Polanco, born in Lima in 1953. Undeniably, Lima is an essential part of the artist's vision. This issue con



Martín Adán. 2003-2004. Oil on canvas. 180 x 150 cm. Artist's collection.



Eros and Thanatos. 2001. Oil on canvas. 190 x 150 cm. Private collection.



Sailor on land. 2001. Oil on canvas. 51 x 70.5 cm. Private collection.

THE LIMA I LOVE AND HATE. WHO WILL SING PRAISES TO YOUR VISIBLE UGLINESS, YOUR SECRET BEAUTY!
Julio Ramón Ribeyro

Cat's eyes, bird's eyes, poet's eyes. An infrared glance that not only discovers beauty underneath commonplace reality, but recovers and transforms it. In his paintings of the old city of Lima – Barrios Altos, Rimac – its corners, houses and above all, its roof tops and flat roofs, Polanco exposes what routine prevented us from seeing, recapturing images that had been buried since childhood. He also teaches us that the difference between one and the other is the way volumes are distributed in space.

Cat's eyes, bird's eyes, flat roofs. Who did not play on a flat roof as a child, or cast a distracted glance over one from a tall building as an adult? Old flat rooftops, a city superimposed on a city, with its streetlamps, windows, banisters, cubicles and lookout spots – a forgotten territory, a border area in which the city negotiated directly with the cosmos.

A poet's eyes: it would have been useless for Polanco to see what we had failed to see or saw defectively, except that he not only disclosed it but transformed it. Into what? Into his paintings. Something unreal that really does exist. We can recognize each and every aspect of this reality, but converted into wonderfully odd landscapes, thanks to an imaginary perspective and invented colours.

Slightly lopsided or unusual perspectives that modify the laws of geometry or gravity. Above all, colours that make the smallest component of the landscape – a wall, window or

balustrade – a pretext for a chromatic composition of an exciting, almost musical nature. For example, Polanco's impossible red, green or purple skies charged with a moving and overwhelming intensity.

All these urban visions are marked with the seal of a terrible loneliness. You would think it was an abandoned city, like certain paintings of De Chirico. Where are its inhabitants? The only traces of their presence are the lights behind the windows; and the only visible signs to remind us of them are a tailor's manikin and the image of a skull. Symbols of a fantastic city that everyone can interpret in their own way (September 1994).

POLANCO'S DAZZLING COLOURS

Antonio Cisneros

His most well-known painting gives the impression that Enrique Polanco is the painter of Lima's City Centre. My own impression, however, is that this prestigious artist ended up painting another city altogether. A city that actually looks like Lima, but the real contents of which belong to the painter's soul (and to all our desolate souls). A master of colour, few can handle the palette as freely as he does. And no-one but a major artist could dive head first into such a strident world and get away with it.

The traffic lights turn green. Thousands of bicycles cut through the autumn breeze on a large avenue in Peking. There rides our cyclist Polanco, wearing his padded cotton shirt

THE COLOUR OF A GLANCE

, provided the opportunity to appreciate this prestigious artist's work of the past 25 years. It contains two key texts on Polanco obtained from the exhibition catalogue.*



Self portrait in Callao. Oil on canvas and collage. 150 x 200 cm. Artist's collection.

and a cap, en route to the School of Fine Arts, to which he was awarded a scholarship by the Chinese government in 1984. He lived in China for three years, celebrating the rhythm of the dragon and the enigma of everyday life.

If there is anything resounding about Polanco's work it is the silence. A colonial lookout spot, a narrow street in the old City centre, flat roofs, desolate cinemas, half-lit show windows, coast roads by the seashore. All of them silent. No wind or animal, no human being to bear witness to sound. The static air is motionless between red or yellow skies.

Furthermore, his paintings include a bar, a discotheque and some sort of fairground. Subjects which in some way could be inviting chatter. Impossible. The bar is closed (God knows for how long), so is the discotheque, and the fairground consists only of a solitary Ghost Train which has stopped forever.

Above all, Enrique Polanco is a painter of the urban universe. Halfway along the road between mordacity and compassion, he also owns a gallery of grotesque portraits of charmless beauty queens, transvestites and cheap weddings. The rest are, inevitably, canvases and papers based on topics rather than forms, reminiscent of his three years in China.

Polanco's city could be considered the city of Lima, but at the same time and above all, it is a metaphysical archetype. An archetype of desolation. The subjects appear to be decrepit old Lima neighbourhoods. However, all this architecture was built somewhere inside the soul, impossible to set in time or space. Polanco's city is empty. In any case, it is a terrible but beautiful scenario with unrestrained secrets.

No-one would set up camp between those curves or squares. The throne of the modest beauty queen, with a platinum foil crown and sceptre, is empty. The half-open locales under the shadows of night are empty. The only characters are a few manikins, a skeleton costume, a virgin in cheap show windows by the road or behind the dull window of a museum. The overwhelming kingdom of mysteries.

In some way, time has turned to dust all the faces that we frequently call life. Not the chronological time that engulfs us day after day, but a previous time that has never started and will never end. Nevertheless, the painter restores the city's existence (the invented city), albeit a metaphysical existence, using silence and pain.

Without abandoning this spatial silence and constant desolation, in his last two exhibitions Polanco introduced some new characters among his paintings, (albeit in a tangential manner) which I shall dare to refer to as literary. Artists Victor Humareda and Van Gogh, the poet Martin Adán, the novelists Malcom Lowry and Juan Rulfo, in an evident pictorial reference, a fragment of *La Nave de los Locos*. However, despite this parade of characters (as I said, tangential), there are no sudden leaps or changes in his works. They are all a pretext for a perpetual chromatic search. The splendid kingdom of colour. ●

* Polanco. Anthological exhibition 1980 – 2004. Peruvian – North American Cultural Institute (ICPNA) Banco Sudamericano. Lima, 2004. 106 pages. www.icpn.edu.pe The exhibition took place at the end of last year in the German Kruger Espantoso Gallery in ICPNA, Miraflores, Lima.

THE VALUE OF QUINOA

The nutritional value of this Andean grain has not only aroused the interest of researchers but also the imagination of chefs and the promoters of the so-called «Neo-Andean Cuisine».

CHENOPODIUM QUINOA
Fernando Cabieses

The high nutritional value of this Andean grain has not only aroused the interest of researchers, but also of chefs and promoters of the so-called «Neo-Andean cuisine».

According to botanists, the chenopodiaceae family, characterized by goose-foot shaped leaves, produce a number of chef-friendly species, such as beets, beetroots, Swiss chard, spinach, wormseed, and so on. Amongst these there are nourishing grains with an ancient history in Peru: quinoa (*chenopodium quinoa*) and cañihua (*pallidicaule*).

Alongside corn and potatoes, quinoa formed part of the basic vegetable diet of pre-Hispanic Peruvians. It is an Andean grain called *huba* in Aymara and there are specific Quechua names for the different varieties, which are differentiated by their colour, ripeness and the geographical area in which they grow.

According to paleobotanists, quinoa originated in Lake Titicaca. Indeed, archaeologists have identified the grain in Peruvian tombs dating back more than two thousand years. Further research indicates that the Incas promoted its cultivation from the north of Colombia to the south of Chile, therefore when Pizarro arrived, quinoa was cultivated throughout the Andes.

Quinoa is a highly nutritious grain with an excellent yield as a farm product. Innate to the Andean civilization, this crop either replaces or is alternated with corn at altitudes above 3000 metres above sea level.

From the point of view of human nutrition, quinoa contains a significant quantity of «limiting amino acids». In addition, quinoa contains much more protein than any other cereal, with values that frequently exceed 20%.

Quinoa is used to prepare soups, stews, tamales, bread, biscuits, sauces, noodles, beverages, snacks and so on. There are lengthy, well-informed cookbooks containing recipes and advice on how to use this nourishing grain effectively and enjoyably.

In addition to the grain, quinoa provides leaves that, when tender, can be eaten raw in salads or cooked in stews. Unlike its cousins Swiss chard and spinach, it contains very little oxalic acid and nitrates, therefore it is a safer and healthier food.

The coating of the quinoa grain contains a chemical compound called saponin that makes it bitter, therefore it requires post-harvest treatment before it is sold as food. Of course, genetics experts have tried to obtain non-bitter



Quinoa fields.



Details of the plant.

THE BANQUET OF THE GODS

Hans Horkhelmer

Sometimes referred to metaphorically as «Peruvian rice», quinoa grains resemble those of millet and are frequently used as forage. Both before and after the Conquest, however, quinoa played a significant role as a food crop for the natives of high Andean mountain regions. Quinoa and its relative cañihua are often used as substitutes for crop rotation purposes. Cook considered both crops to be primitive weeds. In the high mountain plains of the southern Andes, they were cultivated instead of corn, which would not ripen in harsh weather conditions.

Since quinoa grows easily, is resistant to cold weather and has a high nutritional value, it has attracted the attention of both local and foreign dieticians. FAO has been trying to introduce the cultivation of this Andean plant in other countries for years and it recommends the use of quinoa flour as a valuable food for children.

Quinoa seeds were found mainly south of the current border between Peru and Chile. This proves that, at least in that area, quinoa was also used on the coast. Other evidence of how far quinoa dates back can be found in some chronicler's reports and depicted on *huacos* (ancient ceramic vessels). Natives used quinoa ashes to make an ingredient (*llipta*) which made coca more enjoyable. They also used the grains as a basis for their beverage «*chicha de quinoa*». L. Soria Lenz recalls an Aymara legend in which the fox stole quinoa from the gods at a banquet. ●

Hans Horkhelmer. *Alimentación y obtención de alimentos en el Perú prehispánico* (Food and the procurement of food crops in Pre-Hispanic Peru). National Cultural Institute. 2nd edition. Lima, 2004. page 228.

varieties of quinoa with some success, but the fact is that quinoa does not contain saponin for the sake of it, but because this bitter substance protects it from insects and birds, who do not like the bitter taste any more than housewives do. However, a few simple domestic or industrial procedures will remove the bitterness and provide an excellent edible product.

Untreated quinoa should not be stored for long periods, because besides the saponin, the grains contain a certain quantity of fat with rather unstable chemical components that cause thinning and an unpleasant smell. It also has a large germination capacity, even in adverse conditions, reducing its quality.

Despite its excellence as a food product for humans and domestic animals, its production declined to give way to rice and wheat during the Conquest and even more so during the first half of this century. There were a number of reasons for this, some of which are worth mentioning: its low prestige as «Indian food»; its presence in certain persecuted religious rites; the need to remove the bitterness; and certain superstitions, such as that it could cause parasites in humans and domestic animals. This inaccuracy was based on the fact that both trichinosis and cysticercosis produce lesions that resemble swollen grains of quinoa. According to Eduardo Estrella, peasants in Ecuador refer to cysticercosis in pigs as «quinoa».

After the Conquest, quinoa became the focus of interest amongst botanists studying this crop. Garcilaso refers to the first (albeit frustrated) attempts to introduce quinoa in Europe. The crop was never heard of again until the time of the First World War, when successful plantations were set up in Czechoslovakia and in the San Gall region of Switzerland. Nevertheless, again the interest in this crop petered out.

Despite everything, recent studies and the enthusiasm of great leaders like Putarco Naranjo in Ecuador, who made quinoa famous as a food product, predict a brilliant future for this grain. In the United States it is now not only found in nature stores but also in supermarkets and restaurants. It is not unknown in Europe, Australia and Japan either. As occurs with yellow potato and purple corn, the success of quinoa plantations depends on hours of sunshine, therefore it is not easy to produce it outside the Andes. ●

Fernando Cabieses, *Cien siglos de pan* (a hundred centuries of bread). Professional School of Tourism and Hotel Management, San Martín de Porres University, Lima, 1996. 2nd edition. 258 pages.

DESCRIPTION AND CULTIVATION OF QUINOA

Ricardo Rivera Romero

Quinoa is an annual herbaceous plant belonging to the chenopodia family. Its size varies from 1 to 3.5 metres depending on the variety and ecotype. It is one of the most widespread crops in Andean countries like Bolivia, Ecuador and Peru and also one on which the most research studies have been conducted. Curiously enough, no evidence has been found of any other local or regional names other than quinoa.

In valleys between the Andes, the plant has a straight stem and side branches of the same size. In highland plateaus, on the other hand, it has a tall stem and short side branches. The leaves also vary in shape, either with slightly serrated or sharp edges. Their colour varies from light to dark green, turning yellow, red or purple depending on their state of ripeness. The roots have a spread of between 0.5 and more than 2 metres.

The plant's inflorescence is called panicle, with a compact glomerular appearance. It can grow as tall as 0.70 m. Its yield depends largely on the size and density of the plant. Its small flowers can be hermaphrodite and feminine, the sexual variation depending on the different ecotypes and varieties.

Quinoa is a small achene botanical fruit of various colours. It has a dry rough outer coating which peels off when placed in hot water or boiled. It contains the bitter substance called saponine, the bitterness varying depending on the type of quinoa. There are about 13 varieties of quinoa in Peru.

Quinoa is cultivated under irrigation in inter-Andean valleys – Urubamba in Cuzco – and in rainfed areas in the higher parts of the Mantaro valley and the valleys in Ayacucho and Ancash. In highland plateaus, the rainfed crops withstand severely cold weather and strong winds. Some ecotypes adapt well to such weather conditions.

Owing to its very small grains, quinoa requires well prepared flat soil with adequate humidity. In rainfed areas, the seeds must be sown in furrows dug the



Guamán Poma (1615)

same day to ensure germination. Depending on the varieties, up to 4 kilos of seeds per hectare can be planted.

The average yield in traditional plantations is from 800 to 1,000 kilos/hectare. Selected varieties can yield 2.5 – 3 tons/hectare. The most prominent varieties are the «white» variety from Junin and the «yellow» variety from Marangani and Sajama. The plant causes no phytosanitary complications. Quinoa is rarely affected by plagues and diseases, particularly when cultivated in association with tarwi, broad beans or corn.

The harvest involves uprooting the plants or digging them up with sickles, which is a more recommendable technique because it avoids pulling up earth which dirties the grain and spoils its appearance. After the harvest, it is advisable to store the plants in haystacks to preserve the humidity and ease the threshing process, which takes place in stationary threshers. Mechanised threshing yields more, up to 500 kilos of threshed grains per hour.

Quinoa needs to be stored in a dry, well-ventilated area, as the grains ripen during storage and the dampness can make them turn yellow.

Due to its high nutritional value, there is a good demand for quinoa in both the domestic and international markets. Nevertheless, the demand depends on the presentation. Washed pearly quinoa or quinoa flakes are more acceptable, since they are easier to prepare as food. The prospects for quinoa in the foreign market are good, although a sustained production is required, with selected grains and a good presentation. ●

Ricardo Rivera Romero. *Cultivos Andinos en el Peru. Investigaciones y perspectivas de su desarrollo.* (Andean crops in Peru. Research and development prospects). CONCYTEC/FEAS Project. Lima, 1995. 477 pages.

RECIPES

QUINOTO*

Wash 350 grams of quinoa thoroughly, changing the water several times until it is transparent. Boil the quinoa for 7 – 10 minutes until cooked «al dente». Drain and place in an oven-proof dish and let dry. In a large frying pan, heat 5 tablespoons of annatto oil and fry one large chopped onion and 2 cloves of garlic over a low heat until soft. Add 100 grams of bacon and 250 grams of mushrooms and cook for 2 or 3 minutes. Add the cooked quinoa to the pan together with ¼ cup of white wine, ½ cup of shrimp broth and 4 tablespoons of thick cream. Stir and cook for another 5 minutes. Before serving, season with salt and sprinkle with grated parmesan cheese.

Make the sauce with two dozen shrimp tails, ¼ cup of shrimp coral, 1 ½ cups of thick cream, butter and salt. Heat the shrimp coral and cream together. At the same time, stir fry the shrimp tails in a dab of butter and then add to the sauce. Season and place on top of the *quinotto*.

QUINOA CHOWDER**

Heat two tablespoons of lard in a pan and stir fry one chopped onion, two

cloves of crushed garlic and one tablespoon of dissolved annatto, then add two litres of water. Bring to the boil and add the well-washed quinoa. Cook for approximately 10 minutes. Peel and chop 3 potatoes and add them to the soup. When cooked, add 100 grams of fresh cottage cheese and ¼ litre of milk. Remove from the heat, season with salt and sprinkle with chopped parsley.



Photo : Miguel Echeperare

QUINOA AND PORK**

Heat 4 tablespoons of lard in a pan and fry 3 tablespoons of ground red chili (remove seeds and veins) and 2 tablespoons of crushed garlic. Add ½ kilo of pork, cut in cubes. Add 1 kilo of quinoa, well washed and drained. Gradually add boiling water, stirring constantly until cooked. Add ½ cup or 1 cup of fresh cottage cheese or grated

parmesan cheese and ¼ kilo of ground toasted peanuts. Boil all this mixture together with the quinoa until well cooked.

Serve topped with chopped hard-boiled eggs and accompanied by slices of boiled yellow potatoes. Garnish with chopped parsley and chili pepper rings. This dish can also be prepared with dried Chinese shrimps previously soaked overnight.

QUINOA TAMALE***

Wash 1 kilo of quinoa, rubbing it between your hands and changing the water several times to remove the bitterness.

Boil in water or broth with 4 peeled yellow potatoes and continue adding boiled water or broth when necessary, until the quinoa is well cooked and dry.

Heat 4 tablespoons of lard in a pan and stir fry 2 finely chopped onions. 2 tablespoons of crushed garlic and 2 tablespoons of ground red chili pepper (remove veins and seeds). Add 1 tablespoon of paprika or annatto for colour.

Fry all this together and then stir into the previous mixture, adding ¼ kilo of fresh cottage cheese and ¼ kilo of ground toasted peanuts. Season to taste. Serve with a slice of roasted pork

loin and a fried egg, as well as boiled rice if desired.

QUINOA MANA***

Thoroughly wash 1 pound of quinoa (changing the water several times). Drain and then boil in fresh water. Drain again and strain, adding milk to help the quinoa go through the strainer. Boil 2 pounds of sugar until a soft ball stage and add the quinoa. Continue boiling until the mixture has the consistency of baby food, then lower the heat and add four beaten egg yolks. Place back on the fire, whip and then place in a bowl and sprinkle with powdered sugar. Garnish with hundreds and thousands, or simply with toasted caraway seeds.

* *El Arte de la Cocina Peruana* (The Art of Peruvian Cooking)). Tony Custer. Lima, 2003. 270 pages. Facuster@epg.peru.com.pe

** *Cocina Peruana. Recetario Básico* (Peruvian Cuisine: Basic Recipes). Collection of Recipes: Annik Franco Barreau. Introduction by Raúl Vargas. Photos: Mylene d'Auriol and Leoncio Villanueva, Perugua, Lima, 2004. 62 pages. perugua@terra.com.pe

*** *El Peru y sus manjares. Un crisol de culturas.* (Peru and its food, crosslet of cultures). Josie Sison Porras de De la Guerra. Masterfrat. Lima, 1994. 461 pages.

MÁXIME KUCZYNSKI-GODARD

SOCIAL MEDICINE

Physician Máxime Kuczynski-Godard (Berlin, 1890 – Lima, 1967) arrived in Peru in 1936 and since then, carried out valuable work in the Institute of Social Medicine in San Marcos University and in the Ministry of Health. In 1940 he was transferred to the Amazon region, where he reorganized the San Pablo lepers' hospital and wrote some important studies on public health in the region, which have been republished. He also carried out field work in the Andes, described in another recently published volume. Below are fragments of the introductory studies to both books.

LIFE IN THE PERUVIAN AMAZON. A PHYSICIAN'S OBSERVATIONS.

Bartholomew Dean*

Announcing a socially committed medical anthropology for the XXIst century that makes an effort to understand the structural conditions that give rise to poverty and empowerment pathologies, *Life in the Peruvian Amazon* is a masterful demonstration of the interdependence between health, the social pathology and the political economy. There is probably no clearer evidence of this than in Dr. Kuczynski-Godard's clear-cut analysis of leprosy, a disease that he looks upon as a metaphor of the collective life of the impoverished inhabitants of the Amazon region.



Máxime Kuczynski-Godard

Likewise, his analysis of malnutrition and infectious diseases

such as malaria, tuberculosis and parasitosis is rooted in a deep understanding of the social origins of the disease and human morbidity.

Six decades after the first issue of *Life in the Peruvian Amazon. A Physician's Observations*, it is worth highlighting the shortage and lack of quality of the health services in that region, due to the implications of the alternatives available to health-care providers and also because the current services are a source of resources for the successful implementation of such alternatives. Usually drawn up in Lima, health policies for the Amazon region have often been characterized as a *triage* approach to preventive health, put into action through basic immunization and public health campaigns against epidemics such as

cholera, yellow fever and malaria. It may be well worth paying attention to the sound advice given by Dr. Máxime Kuczynski-Godard, who recognized the value of medical pluralism and the advantages of a public health policy sustained by direct and continuous contact with native and cross-breed communities. ●

* Amazon Studies, UNMSM, University of Kansas

M. Kuczynski-Godard. *La vida en la Amazonía Peruana. Observaciones de un médico* (Life in the Peruvian Amazon: A Physician's Observations). Prologue by C.E. Paz Soldan. Introduction by Bartholomew Dean. UNMSM/COFIDE Fund. Second edition. Lima, 2004. 237 pages. fondoedit@unmsm.edu.pe

It is no coincidence that the National University of San Marcos – which was wise enough to welcome Professor Kuczynski into the old Institute of Social Medicine 68 years ago – is now re-publishing an important part of his work containing a medical-social description of the Andean population. The publication is an expression of the constant concern of its professors and students for studying the numerous manifestations of the country's actual circumstances. Professor Kuczynski forms part of a select list of researchers of the Peruvian medical-social circumstances, whose works deserve to be carefully analysed.

The volume compiles four related works: «The llave Plain and its hinterland» published in 1944; «Medical-social surveys of the highlands and jungle» published in 1945; «A southern farming estate: a contribution to current information on social problems» which appeared in 1946; and «The bifrontal life of Ayacucho peasants» which came out in 1947.

In each of these, Kuczynski selected the population for methodological and operational reasons. He seemed to be trying to identify situations that would serve as a model for describing the relationship between health and society. His works reveal methodological unity and thematic complementarities, based on which it is possible to deduce the author's theoretical and practical orientation.

The four studies are guided by a productive working theory: the health problems of human groups depend on their social conditions. However, this theory is not only a methodological

THE PERUVIAN ANDES

Ilave-Ichupampa-Launamarca Íguaín. Andean research studies
Jorge O. Alarcón*

guide to the description of the sanitary and social life of Andean people, but also the focus of a proposed solution. In the latter sense, Professor Kuczynski went beyond the usual scientist's task of revealing reality. When the work of Sebastian Lorente and Flores Cordova entitled *Studies on the medical and pathological geography of Peru* was published in 1925, Jose Carlos Mariategui remarked: «The health problem cannot be considered in an isolated manner. It blends in with other Peruvian problems within the sphere of competence of sociologists and politicians. The infirmities of the highlands and the coast are nourished mainly by misery and ignorance. Gradually the problem becomes an economic, social and political problem. However, the distinguished hygienists who wrote the *Medical Geography of Peru* did not analyse such aspects. Their diagnosis was purely medical.»

Professor Kuczynski went beyond this concept. In fact, he penetrated the roots of the health problem in Peru and, as a logical consequence of his observations and explanations, outlined a health action plan that is worth bearing in mind to this day. It can therefore be said that besides being an objective scientist, he was an intellectual committed to his reality, or perhaps he was that responsible scientist that

society was claiming after the terrible contradictions that occurred during the Second World War.

From this standpoint, Professor Kuczynski's social medicine can be inferred, which now covers many disciplines: epidemiology, demography, sociology, social anthropology and public health. Kuczynski established that the purpose of social medicine is «healthfulness», which is understood to be the prime state of wellbeing that people can enjoy, which «cannot be imposed on a reluctant and ill-prepared mass, but must be conquered by it...». That is why he said that in Peru, social medicine was interested in the social and economic foundation of its people, characterized by their geographic and cultural diversity.

The theory that health had determining social factors was not fully accepted during Professor Kuczynski's time, not only for ideological but for technical reasons. The XIX century theories that promoted this idea were overshadowed by the considerably successful microbiological explanations of the diseases that most affected the population. The subsequent development of antibiotics and vaccines led to the conviction that this was the way to eliminate the scourge affecting mankind. Convinced of this, the majority of scientists cast aside the studies on the li-

ving conditions of the population.

Although between the XIX century and the middle of the XX century notable studies appeared regarding the relations between health and society, these only acquired a systematic character thanks to the development of social sciences, particularly anthropology. The latter not only provided innovative theories, but also important instruments for studying the processes that characterize populations and their links with the pathologies that affect them. Well aware of their scope, Professor Kuczynski realized that the extraordinary diversity in Peru made it a particularly ideal scenario for observing the relationships between health and living conditions.

Fifty years after the publication of Professor Kuczynski's studies, this theory has acquired effectiveness in the light of the reappearance of many diseases and the existence of health problems that are undoubtedly connected with social and economic organizations, deficient health policies and human behaviour. Hence the effectiveness of Professor Kuczynski's works, now that it is increasingly more evident that in order to improve people's health, healthier societies must be created. ●

*Main Professor, UNMSM.

Maxime Kuczynski-Godard. *Los Andes Peruanos. Ilave-Ichupampa-Launamarca-Iguaín. Investigaciones Andinas*. (The Peruvian Andes. Ilave-Ichupampa-Launamarca-Iguaín. Andean Research work). Introduction by Manuel Burga Dias. Prologue by Jorge Alarcón V. Academia Editor: Jacobo Alva Mendo. UNMSM/COFIDE Fund. Lima, 2004. 363 pages. fondoedit@unmsm.edu.pe

SOUNDS OF PERU

NOVALIMA – AFRO (Independent, 2005)

The rich tradition of Afro-Peruvian music is undergoing some innovations. Along the lines of the Bajofondo Tango Club of Argentina and the Nopal Beat of Tijuana, Mexico, the Novalima group has combined the *panalivio*, *landó* and other typical rhythms of the Afro-Peruvian population on the coast, with the now unavoidable blend of textures and bases of electronic music. Novalima (whose members are spread throughout the world, including Hong Kong), have achieved a hybrid sound capable of seducing the followers of Afro-Peruvian music as well as those who prefer to abandon themselves to the sticky dynamics of the electronic music designed for dance floors. Ideal for adventurous record fans.

MIKI GONZÁLEZ – CRÓNICAS85 (Apu Records, 2005)

Last year, the veteran Gonzalez experienced a radical change of style, trying his luck in the field of the electronic music known as *chill out*. Gonzalez combined techno-delirium with his proverbial incursions in the ancestral sounds of the Peruvian Andes. Although *Café Inkaterra*, the CD in question, obtained good reviews in



Miki González, Photo: Archives Caretas.

the Peruvian press, many of us prefer his memorable past as a fiery rock star, when he produced the most long-lasting and successful radio shows of the eighties and nineties. He could not go wrong with that anthology, which included such unforgettable classics as «Lola», «Vamos a Tocache» and «Tantas Veces», the first outburst of the so-called «Hisparock» in Peru. Since his initial pop rock stage and throughout his incursion in Afro-Peruvian music and the blues, Gonzalez' career has been so pliable that it is hard to find any coherence in an anthology full of such dissimilar themes as this one. It also includes new

themes, an additional VCD with the most select pieces of his copious video collection.

CEMENTERIO CLUB - ¿AÚN CREES EN LA MAGIA? (Do you still believe in magic?) (Independent, 2005). MAR DE COPAS – DE TIERRA (MDC, 2005)

The fashion of «unplugged» (acoustic) CDs is still seducing local rock stars.. By sheer determination and perseverance, Cementerio Club (recent winner of a Latin MTV award as «best new artist in the central region) and Mar de Copas (the independent band with the highest sales in the history of Peruvian rock), have ingeniously attracted a devoted and wide-ranging group of fans. These two CDs contain the best of a number of live presentations in which they did without the electric reverberations that characterize their numerous studio recordings. The CDs are also rather like an anthology of their most well-known songs; although they are different, they have the same essential value that is infrequent in local productions: the exceptional quality of the recordings. Prominent in the Cementerio Club CD is the new version of «Barco Viego» and the cover of «In Between Days», of the British band

The Cure. The Mar de Copas CD, on the other hand, was published simultaneously with its first official DVD, which includes the audiovisual recording of a complete acoustic concert and a documentary with an image-based narration of the band's fifteen-year track record. Worthwhile.

LESLIE PATTEN & RODOLFO MUÑOZ – SANDUNGA, CANTAN LOS TAMBORES (Independent, 2005).

In this innovative and heterogeneous album, Afro-Peruvian percussion blends with Latin jazz, Cuban rhythm and other West Indian melodies, rounding off one of the most interesting recording debuts of recent years, within the normally conservative context of the traditional music made in Peru. Leslie Patten, author of practically all the themes on the CD, exposes a truly adventurous spirit and graceful style, revealing herself as one of the most innovating singers of the last generation (she is in her early twenties). This album, recorded alongside Rodolfo Muñoz, a Peruvian multi-instrumentalist resident in Paris, is a vigorous exercise of rhythmic eclecticism which has assured its place in the uncertain World Music international billboards. Worth paying attention to. (Raul Cachay). ●

AGENDA

PERU: GUEST OF HONOUR AT THE GUADALAJARA BOOK FAIR

This year, Peru will be the guest of honour at the Guadalajara international book fair, one of the world's most important bibliographic events after the Frankfurt Fair. The fair in the capital of Jalisco will provide the opportunity to exhibit the most valuable national bibliographic production, within the framework of a tight literary programme, with the participation of the main Peruvian authors. At the same time, Peru will develop a programme of representative cultural expressions. In order to guarantee the success of Peru's presentation at the IBF, the government has created a Multi-sector Commission chaired by the Ministry of Foreign Affairs and comprised of the National Cultural Institute, the National Library, Promperu and Prompex. The Commission is negotiating the important support of universities, publishing houses, the media and private companies, so as to implement an ambitious programme that will be made public at the end of May. The IBF will be held from November 26th until Sunday, December 4th.

PISCO AND TEQUILA, SISTER TOWNS

On Friday the 15th of February, Pisco and Tequila, cradle of the emblematic beverages of Peru and Mexico, agreed to sign a sisterhood protocol. The fraternal relationship between both beverages strengthens the ancestral links that unite our countries and ratifies the need to respect the origin, quality and authenticity of these much appreciated national liquors, which as we know are distilled from grapes and agave. The sisterhood was established shortly after the «Pisco Sour Day» celebrated in Peru on the first Saturday in February, which precedes the Grape Festival in Ica, with its colourful celebrations that extend to the town of Pisco and throughout the region where the legendary spirit is produced.

VI SPANISH AMERICAN INNOVATION FORUM CITED-IBEROEKA

The sixth version of this important forum is scheduled to take place in Lima next October 16th to 18th. This is the most important innovation meeting in

Latin America, at which more than 400 entrepreneurs meet each year. The objective is to create the right environment for the exchange of experiences and discussions between businessmen and scientific and technological researchers, so that potential joint ventures can be identified for the development of innovating products and/or services. About 60 Iberoeka projects a year are registered, worth approximately 40 million dollars.

The topic of the meeting in Lima will be «Innovations for more competitive agriculture, livestock and food». It is estimated that about 200 foreign businessmen and researchers will attend, as well as a similar number of their local colleagues. Peruvian residents abroad with formally incorporated companies in their countries of residence, can join the Iberoeka innovation projects and attend the meeting in Lima. For further information, write to the National Science and Technology Council in Peru, CONCYTEC, Innovation and Technological Prospects, for the attention of Mr. Fernando Ortega. Telephone: 225-1150, Extension 150. E-mail fortega@concytec.gob.pe ●

CHASQUI
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MINISTRY OF FOREIGN AFFAIRS
Sub-secretariat of Foreign Cultural Policies
Jr. Ucayali 337 - Lima, Perú.
Telephone: (511) 311-2761 Fax: (511) 311-2762
E-mail: postmaster@mree.gob.pe
Web: www.mree.gob.pe

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BUSINESS DIRECTORY

PROMPERÚ
Peruvian Promotion Commission
Calle Oeste No. 50 - Lima 27
Telephone: (511) 224-3279
Fax: (511) 224-7134
E-mail: postmaster@promperu.gob.pe
Web: www.penu.org.pe

PROINVERSIÓN
Investment Promotion Agency
Paseo de la República No. 3361
piso 9 - Lima 27
Telephone: (511) 612-1200
Fax: (511) 221-2941
Web: www.proinversion.gob.pe

ADEX
Association of Exporters
Av. Javier Prado Este No. 2875 - Lima 27,
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CROSSBREED CONCERT

— THE CATHEDRALS OF PUNO —

An impeccable volume by the prestigious expert Antonio San Cristobal – a Spanish priest who settled in our country many years ago – gives a detailed account of one of the treasures of the highland plains of Puno: the unique religious architecture of its major temples during the Viceroyship. Below are fragments of the difficult, painful but splendid encounter between Andean and Western sensitivities.

The full and thorough knowledge of the ornate Viceroy facades in the extensive Puno region covers all the implications involved. Indeed, it is necessary to analyse their architectural, stylistic and decorative composition. However, the information would not be exhaustive if it was limited to describing them without considering the historiographic interpretations proposed by some authors.

The analyses set forth in this book dedicated to the above-mentioned facades have reduced the validity of the apriorist historiographic theory that permitted the emergence of the architectural school in the viceroy town, which would spread from there to the surrounding rural areas.

In different churches in the Puno highland plains, there are three groups of valuable frontispieces from the viceroy period distributed throughout the region, in keeping with the so-called dispersion scheme. The Lampa-Ayaviri-Asillo group of facades is located in a different area far removed from the other Puno groups, and those other two final groups are superimposed in the same region of Collao, sometimes coinciding in the same churches, as occurred in San Juan de Juli, Santa Cruz de Juli and San Pedro de Zepita.

The researchers' historic vision saw these groups emerge from Puno frontispieces in three consecutive periods, with long spells of creative inactivity in between. We shall divide them as follows:

- The initial period of the renaissance-style facades carved during the first decades of the XVII century.
- The period of the baroque carved portals built in Lampa-Ayaviri-Asillo during the second intermediate stage, between 1690-1710.
- The third final period of the plain frontispieces carved in Juli-Pomata-Zepita during the second half of the XVIII century.

The individual frontispieces of Puno are the most outstanding expressions of the ornate architecture of these three periods. Nevertheless, they form part of the most intricate



Lampa Cathedral.



Details of the Cathedral in Puno.



Main door of the Cathedral in Ayaviri.

architectural complex, each age group presenting different characteristics, as follows:

First of all, the renaissance architecture of the initial period took to the Puno region the complex

comprised of the Gothic-Elizabethan style of churches, the arched atrium surrounding the outside area, a tall pyramid-shaped mud tower situated in a corner of the grand atrium and the portals raised in a single body crowned with the inevitable triangular frontispiece.

During the second period, discontinuing the Renaissance style, the Lampa-Ayaviri-Asillo churches coincided with the baroque Latin cross and the long arms crossed on the outside, the twin bell towers in the tower rising above the sides of the wall surrounding the large carved portal with the baroque design on the front: twin towers – carved portal, covered with half-cannon vaults? and half an orange over the centre of the cross-vault. Simultaneously, various styles of stone towers spread across the old renaissance churches next to the foot of the wall, accompanying the archaic renaissance portals but without forming part of the large baroque façade as a whole.

Vividly outstanding is the third, chronologically late regional group, with plain portals. Together with these, some collavine churches undergoing internal renovation decided to add the Latin cross, based on the archaic Gothic-Elizabethan style, as occurred in San Pedro de Zepita, San Juan Bautista and Santa Cruz de Juli. To accompany the plain portals at the foot of the walls, the single bell tower – being the only one and located a long way from the portals, did not form part of the baroque façade.

The population of the Puno highland plains have a rich and varied cultural tradition. The religious view of life was assimilated by the neighbours of the first nearby settlements since the beginning of evangelization, acquiring visible consistency in the form of their simple urbanism and robust body of their churches. The conservation of their admirable artistic and architectural heritage is essential. ●

Puno: esplendor de la arquitectura virreinal. Puno: the splendour of Viceroy architecture, Texts by Antonio San Cristobal, photographs by Daniel Giannoni, Peisa, Lima, 2004. 180 pages, peisa@terra.com

Photograph: Daniel Giannoni