

# CHASQUI



PERUVIAN MAIL

Year 12, number 23

Cultural Bulletin of the Ministry of Foreign Affairs

October, 2014



Portrait, Jaime Mamani. Oil on canvas. 2000.

PAZ SOLDAN'S ATLAS / ELEGIA APU INKA ATAWALLPAMAN / THE  
DEVELOPMENT OF IDEAS IN CONTEMPORARY PERU/ PRAISE  
OF RIVERA MARTINEZ / JAIME MAMANI: RARA AVIS / TEÓFILO  
HINOSTROZA'S PHOTOGRAPHY / THE PEOPLES OF YUCCA BRAVA





Atahualpa Funerals, Luis Montero. Florence, 1867. Oil on canvas, 350 x 537 cm. Municipal Art Gallery of Ignacio Merino, in trust at the Lima Art Museum.

## ELEGIA APU INKA ATAWALLPAMAN

The anonymous Quechua elegy on the death of the Inca Atahualpa is one of the greatest masterpieces of the Peruvian lyrical works. Heartfelt testimony of the collapse of the Tahuantinsuyo<sup>1</sup> Empire and heartbreaking song imbued with an underlying message of hope, the elegy remained unknown until 1930, when it was first translated by J.B. Benigno Farfan. In 1955, José María Arguedas divulged his literary translation and we have now a new version into Spanish, with a careful critical study by Odi Gonzales,\* a poet from Cusco.

The discovery of this elegy significantly impacted the Peruvian literature and art of the second half of the 20th century. José María Arguedas then purposely pointed out its aesthetic and literary value, "This elegy is a poem that is very close, in form and in the general conception of the composition itself, to Western poetry. It is written in stanzas with *pie quebrado*<sup>2</sup>. The rhythm, a formal element, is wielded as a means of expression. The short verses, such as those in the verses of Manrique, strike the listener." "The strength and drama of the elegy were also key stimuli for the painter Fernando de Szyszlo to compose a series of oil paintings which would later be exhibited at the Lima Institute of Contemporary Art in 1963: "It is probably in this exhibition that I began to find my very own language [...]. It is there that I really started live not only painting but also to discover my path. That is the most important exhibition of my life."

This exhibition inspired Emilio Adolfo Westphalen to write the essay *Poesía quechua y pintura abstracta. A propósito de una exposición de pinturas de Szyszlo* [Quechua Poetry and abstract painting concerning an exhibition of Szyszlo's paintings], in which he stressed the virtues of the elegy: "Let



Umallantas Wittunkuña (Su amada cabeza ya la envuelvo) [wrapping its beloved head], by Fernando de Szyszlo. Apu Inka Atawallpaman Series. Oil, 114 x 130 cm. 1963. Private Collection.

us recognize here another key aspect of the poem, the secret of its special appeal for those who feel doomed to a crisis similar to the world around us: the poem has expressed the hidden power of our people which leads them to tighten and focus all its energies to overcome such bitter trance, —although it might be hurting, overwhelmed, confused, hopeless— to save enough embers of life that allows it, in the face of the first glimpse of good weather, to make the most of any favorable circumstances". Westphalen also pinpoints: "Szyszlo's art is particularly suited to express these new aspirations, hopes, and fears. His art can be compared to that of some painters of our time, in the words of Werner Haftmann, [they] 'do not paint trees, streams, and dunes but instead growth, trends, yearnings'. In this regard, we describe his painting as one of 'meditation'."

<sup>1</sup> Translator's note: Tahuantinsuyo: Quechua word literally meaning "The Four Regions" used to refer to the Inca Empire, the largest empire in pre-Columbian America, located in Cusco. The Inca civilization arose from the highlands of Peru sometime in the early 13th century, and the last Inca stronghold was conquered by the Spanish in 1572.

<sup>2</sup> Translator's note: type of lines in Spanish versification: a short line included in a sequence of longer lines, either randomly or according to a regular pattern

### APU INKA ATAWALLPAMAN Original version in Quechua

Ima k'uychin kay yana k'uychi  
Sayarimun?  
Qosqoq awqanpaq millay wach'i  
Illarimun,  
Tukuy imapi seqra chikchi  
Takakamun

Waturapurqan sunqollaymi  
Sapa kutin,  
Musqoyniypipas ch'eqmi ch'eqmi  
Uti uti,  
Chiririnka ghenchataraqmi,  
Aqoy phuti.  
[...]  
Q'eqmaq kirus yarphachakunña  
Llakiy salqa.  
Titiyanñas Inti ñawillan  
Apu Inkaq.

Chiriyannas hatun sunqollan  
Atawallpaq.  
Tawantinsuyus waqallaskan  
Hik'isparaq.

Pacha phuyus tiyakamunña  
Tutayaspa.  
Mama killas q'anparmananña  
Wawayaspa;  
Tukuy imapas pakakunña  
Llakikuspa.

Allpas mich'akun meqllayllanta  
Apullanpaq,  
P'enqakoq hina ayallanta  
Munaqinpaq  
Manchakuq hina wamink'antan  
Millp'unqampaq.  
[...]

¡Anchhiq, phutiq sunqo k'irilla  
Mana thaklla!  
Ima urpin mana kanmanchu  
Yananmanta?  
Musphaykachaq t'illa luychu  
Sunqonmanta?

[...]  
Chunka maki kamarinninwan  
lulusqanta  
Sunqonllanpa raphrallanwan  
P'intuykuspa,  
Qhasqollanpa llikallanwan  
Qataykuspa  
Llakiq ikmaq qhaqaynillanwan  
Qaparispaspa.  
[...]

Huk makipi ñak'ay qotu  
T'ipi t'ipi,  
Tunki tunki yuyaymanaspa  
Sapallayku,  
Mana llanthuyoy rikukuspa  
Waqasqayku,  
Mana pi mayman kutirispaspa  
Musphasqayku

Atingachu sunqollayki,  
Apu Inka,  
Kanaykuta chinkay chaki  
Mana kuska  
Ch'eqe ch'eqe hoqpa makinpi  
Saruchasqa?

Ñukñu wach'eq ñawillaykita  
Kicharimuy,  
Ancha qokoq makillaykita  
Mast'arimuy  
Chay samiwan kallpanchasqata  
Ripuy niway

### APU INKA ATAWALLPAMAN Translation into Spanish by José María Arguedas, 1955

What sort of rainbow is that black  
rainbow  
on the Rise?  
For Cuzco's enemy an awful arrow  
That dawns.  
An evil hailstorm  
Hitting everywhere.

My heart sensed  
It coming time and time again,  
While I, still sunk in my dreams,

Sporadically felt  
A nasty blow fly- the harbinger of  
death;  
Endless pain.  
(...)

And its strong teeth gnaw  
Sadness they cannot stop;  
Its sun-like eyes have become eyes of  
lead,  
The Inka's eyes.

Atahualpa's great heart has now turned  
Bitter cold,  
Men from the Four Regions are  
shouting out  
Their lungs.

The clouds of heaven have turned  
misty,  
blackening;

Those touched by its  
many powerful hands;  
those enfolded in  
the wings of his heart;  
those protected  
by the delicate fabric of his chest;  
wail with the unbridled cries  
of inconsolable widows.

(...)

Ruled by heaped up punishments,  
Cut to the quick;  
Stupefied, estranged, without justice  
Isolated  
Weighing how our bodies have no  
shadows  
We cry,  
Having no one or nowhere to go,  
Talking crazy



Atahualpa ("Atabalipa" Huascar's brother, Inca or emperor of Peru) by André Thevet. 1584. Engraving.

Mother moon, withdrawn, with a sick  
face,  
dwindles.  
And everything and everyone hides,  
disappears,  
remorseful.

Earth refuses to bury  
Its Master  
as if ashamed of the body  
of one who once loved it,  
As if mortified of having to devour  
its lord.

(...)

Moaning, heavy heart struck  
Without fanfare.  
What virgin dove would not surrender  
to  
The one it loves  
Al loved?  
What delirious and restless stag  
Does not follow its heart?

(...)

Will your heart allow us,  
Great Inca,  
To wander every which way  
Scattered,  
Surrounded by danger without story,  
In the wrong hands,  
Trampled?

Open your eyes which like arrows  
would hurt  
Reach out your hands  
Most giving  
Stretching them out;  
And with this good sign  
Leave us strong.

### AL PATRIARCA, INKA ATAWALLPA Translation into Spanish by Odi Gonzales, 2013

What is this pernicious black rainbow  
In the sky?  
A dreadful dawn glowing  
to harass Cuzco  
Unstoppable hailing striking  
against all

My heart sensed it  
again and again  
And in my dreams too, bewildered,  
trapped,  
I noticed the nasty blow fly- the  
harbinger of death,  
fate, misfortune

(...)

They say its firm bite already begins to  
gnaw,  
unbearable condition  
They say the clear eye-sight of  
the great patriarch blurs

They say Atawallpa's great heart has  
Turned cold  
They say that in his four dominions  
people cry  
So much so as to hoarse

They say that a dense fog has come  
darkening  
They say that mother moon is already  
shrinking  
as if reborn  
And they say that everything is  
plunging  
regretfully

They say that the earth itself refuses to  
shelter within it  
its Lord  
as if abashed by the body  
which he loved,  
as if afraid to swallow it,  
gulp its guardian

(...)

Aching, rueful; heartbroken,  
restless  
What maiden, what dove would not  
take care  
of her lover?  
And what passionate stag  
does not get carried away by his  
feelings?

(...)

Those who were touched by  
his strong ten fingers  
Those that were struck by his strokes,  
enveloped in his heart  
Those who were sheltered  
with fine mesh of its torso  
squel with shouts  
like mourning widows

(...)

Ruled by a hand quenching pain,  
disaggregated  
Thoughtless, estranged, without  
common sense,  
alone,  
Contemplating our body without  
shadow  
We sob  
Without turning to anyone  
among us, rambling

Your heart will allow  
great patriarch,  
us to wander aimlessly  
scattered  
separated; into the wrong hands,  
humiliated!

Look down and open your eyes  
radiating clarity  
reach out  
your generous hands  
And with that good sign encouraged  
Tell us: come back!

\* Odi Gonzales. *Elegía Apu Inka Atawallpaman. Primer documento de la resistencia inca* [Elegy of Apu Inka Atawallpaman. First document of the Inca resistance (XVI century)]. Lima, Pakarina Editors, 2014. The book and an allusive exhibition were presented at the Inca Garcilaso Cultural Center of the Ministry of Foreign Affairs as part of the cycle of *La república de los poetas. Antología viva de la poesía peruana 2014-2021* [The republic of poets. Live Anthology of the Peruvian poetry of 2014-2021].



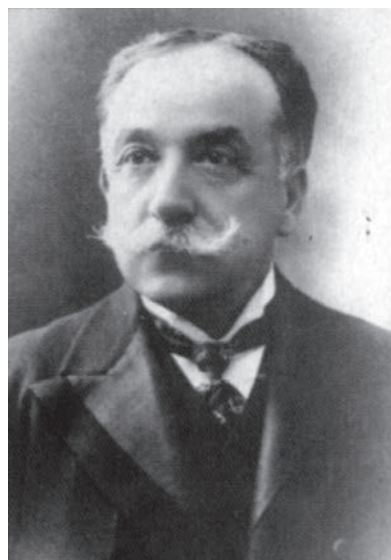
# AUGUSTO SALAZAR BONDY THE DEVELOPMENT OF IDEAS IN CONTEMPORARY PERU

Pablo Quintanilla\*

Two of the most important books by the multifaceted Peruvian intellectual Augusto Salazar Bondy (1925-1974)<sup>1</sup> have just been republished in one volume. Salazar Bondy's thoughts primarily developed in the intersection of philosophy of history, political philosophy, and intellectual history in contemporary Peru.

In Mexico, in 1968, Salazar Bondy published the book *¿Existe una filosofía de nuestra América?* [Is there one philosophy in our Americas?], generating debate that was first articulated in the Argentine National Congress of Philosophy in 1970, arguably the founding moment of the liberation philosophy. At that conference were some Latin American philosophers concerned with the ideological role that philosophy could have in our countries, which, according to them, would be more harmful than beneficial.

Now, almost half a century after such ideas were originally conceived and raised, it is possible to have a more academic, objective, and less corrupt approach, politically or ideologically. As any intellectual proposal, these ideas are subject to preparation, revision, and improvement. I believe, however, that there is a kernel of truth in the ideas proposed by Salazar Bondy and the other authors mentioned, and this is so because intellectual production can easily become a mechanism of alienation, not only in the political sense which stems from Marx, Feuerbach, and Hegel, but also in other associated senses. Wittgenstein also thought that philosophy could become an instrument of self-deception when he encourages us to ask questions that are disconnected from our reality, both personal and social. When that happens, philosophers become repeaters of ideas that others have thought of for different purposes and moments, so they require some kind of intellectual therapy, which is precisely what leads us to consider the role that philosophy has in our lives as well as the role we have in philosophy. Salazar Bondy also had an important role as a historian of Peruvian philosophy. His diverse interests converged in this field, since he was proposed to reconstruct the philosophical ideas in Peru considering its own and creative elements, and differentiating them from the positions that were only copy or receipt of thoughts from other countries. Similarly, he believed it was important to show the flow of ideas in relation to the social processes that Peru was experiencing at



Alejandro Deustua, positivist philosopher



Philosopher Mariano Iberico.

the time as well as the intellectual context that far exceeds the philosophical arena.

In 1954, Salazar Bondy published a historical overview of Peruvian philosophy<sup>2</sup>, hence beginning his work as one of the classic historians of philosophy in Peru. Between 1955 and 1959, he received a grant from the Pan American Institute of Geography and History, Mexico, in order to develop a history of ideas in contemporary Peru, a first edition of which was published by Francisco Moncloa in Lima in 1965. This book is the benchmark of classic Peruvian philosophical thought from the late 19th to mid-20th century as it presents an informed, and with first hand textual evidence, positions and philosophical debates of the period, including an interpretation of the intellectual dialectic that underlies such discussions.

When the first edition of this book by Salazar Bondy was published, little research had been undertaken on the development of philosophy in our country. The best sources of information that existed on the colonial era were the books by Felipe Barreda Laos<sup>3</sup>. Regarding the entire period of the history of Peru, the book *Fuentes para la historia de la filosofía en el Perú*<sup>4</sup> [Sources for the history of philosophy in Peru] by Manuel Mejía Valera, was the mandatory reference text. Mejía Valera's research faced a series of ordeals before being published,

19th century —immediately after the War of the Pacific, when Peru began rebuilding and recovering slowly and painfully, a generation of philosophers appeared out of the need to apply the philosophical intuitions to the specific problems of national reality that they turn their eyes towards the French and English positivism.

At the time, Positivism and its Kantian remnants are seen almost as an instrument of liberation of scholastic philosophy and what they represented, also as a form of access to scientific knowledge and, finally, as a means of rational and efficient social transformation of the country, which is consistent with the promise of its motto "order and progress". Thus, from the point of view of Salazar Bondy, the generation that truly began philosophical reflection in Peru is the post-war positivists. These authors are mainly Manuel González Prada (1848-1918), Alejandro Deustua (1849-1945), Joaquín Capelo (1852-1928), Jorge Polar Vargas (1856-1932), Alejandro Maguñá (1864-1935), Mariano H. Cornejo (1866-1942), Javier Prado Ugarteche (1871-1921), Clemente Palma (1872-1946), Manuel Vicente Villarán (1873-1918), and Mariano Iberico (1892-1974), among others. They were inspired both by the first generation of European positivists, whose most notable figure was certainly the French Auguste Comte, and by the second generation, whose main figures were Herbert Spencer, Boutroux, Taine, and Guyau; however, this second generation, much less restrictive than the first, is the one that most influenced them.

It is important to note that most of these Peruvian authors, who received an essentially traditional scholastic education, and eventually turned to positivism, suffered a second revolution in their intellectual development. Virtually, with the turn of the century, positivism was directly challenged by what was called "spiritualism" in France —this was also called "vitalism" or "intuitionism," and emerged as a reaction against the reaction that positivism once represented. The redirection of positivism towards spiritualism

was first undertaken by Alejandro Deustua and the philosophers that he most influenced like Mariano Iberico, Ricardo Dulanto (1896-1930), and Humberto Borja García (1895-1925). Mejía Valera believes that for some authors, like Clemente Palma, Alejandro Maguñá, Ezequiel Burga, Guillermo Salinas Cossio (1882-1941), and Juan Bautista de Lavalle (1887-1970)<sup>5</sup>, the decisive driver for turning to spiritualism was his interest in aesthetics. The argument is interesting but not definitive, as some of them were interested precisely in the development of an aesthetic positivist theory, as was the case of Jorge Polar (1856-1932), who even wrote a manual of positivist aesthetic<sup>6</sup> and saw no major objections to continue writing poetry while maintaining this Catholic faith and defending positivism. It is true that Polar finally gave up this position, arguing that it limited his worldview and the breadth of his intellectual interests<sup>7</sup>, but that fact that he previously did not consider them to be contradictory conceptions shows, first, that the positivism of the second generation of evolutionary inspiration in line with Spencer that came to Peru, was much broader than the first Comtean generation. Moreover, this explains how the transition from positivism to spiritualism could be, for this generation of Peruvian philosophers, so seamless and little traumatic.

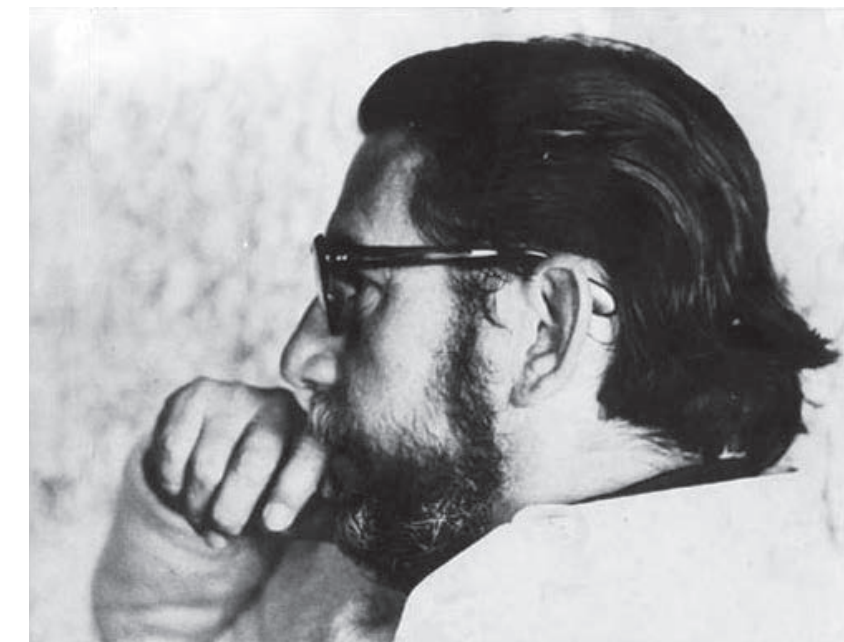
Spiritualists abandoned the anti-metaphysical attitude of positivism and what they then saw as scientific reductionism, to propose and defend the existence of a creative intuition which despite not being material allowed to explain the freedom and autonomy of human being. Therefore, the concept of freedom became essential to the work of many, especially Alejandro Deustua<sup>8</sup>. Just as the Peruvian philosophers became familiar with the French spiritualist, so did they become familiar with critical authors of positivism but with other philosophical inclinations, such as Dilthey, Nietzsche, and William James, among others.

The so-called "1905 generation" was also of importance for the definitive abandonment of positivism. Francisco García Calderón (1883-1953), Víctor Andrés Belaunde (1883-1966), and Oscar Miró Quesada (1884-1981) belonged to this generation. The removal of positivism, the interaction with spiritualists, and the readings of other philosophers of the late 19th and early 20th centuries set out the intellectual framework that enabled the development of Peruvian philosophers of the early 20th century. Among them, perhaps the most important were Mariano Iberico, Pedro Zulen (1889-1925), and José Carlos Mariátegui (1894-1930).

Iberico was interested, above all, in the phenomena of beauty and sympathy, and throughout his work he depicted an interest in capturing conceptually, though not always with sufficient argumentation, the



Former cloister of the National University of San Marcos.



Augusto Salazar Bondy circa 1970.

nature of aesthetic. He was a very good literary philosopher, original, and with a vast and profound philosophical culture.

Zulen was a real prodigy philosopher. Originally from a poor environment with little access to culture, he studied at the National University of San Marcos, like most of the authors abovementioned, and later earned a scholarship to study at Harvard University. He published a critical and well informed book against Bergson, *La filosofía de lo inexpresable*<sup>9</sup> [The Philosophy of the inexpressible], in which he describes his objections against a more intuitive than argumentative philosophical style, as was the fashionable for the spir-

itualist philosophical environment, including Iberico. He later wrote a valuable book on the history of Anglo-American philosophy of the late 19th and early 20th centuries<sup>10</sup>. In this book, Zulen critically reconstructs the origins of British philosophy and the American pragmatism of the 20th century, based in its links with Hegelianism, to take a position that is close to the neo-Hegelianism conception of Josiah Royce's pragmatist. Mariátegui was not a philosopher in the traditional sense, instead he addressed political and social problems with unique approach and philosophical talent. As is known, the author critically read Marx with the intention of implementing

some of his ideas, adjusted to the Peruvian reality.

Throughout his book, Salazar Bondy takes a look at each of these authors with greater acuteness, both historical and analytical. As for his historical approach, he makes a strong textual criticism and reconstructs the intellectual, social, and political environment in which their thoughts appeared and unfolded. For the analytical perspective, he resorts to his argumentative and analytical understanding to dissect with surgical skill the explicit positions and implicit assumptions of the philosophers studied, showing their weaknesses and originality, while mentioning their obscurities and clarities.

Salazar Bondy's book ends with a review of the most important issues and most salient authors in Peruvian thoughts towards the middle of the 20th century: Neo-Thomism and non-Thomist Catholic thought, phenomenology, philosophy of law, history philosophy, and philosophy of politics, art and philosophy.

Particularly valuable is the partnership between the Congress and the Central Reserve Bank of Peru to publish a volume like this. It is an important book not only for understanding the recent intellectual history of Peru but also for being a beautiful book, with beautiful photographs of the time and great print quality.

\* Ph.D. in philosophy from the University of Virginia, MA in philosophy from the University of London, King's College and a graduate degree and bachelor in philosophy from PUCP. He is the editor of *Ensayos de metafísica* [Essays on metaphilosophy] (2009), coeditor of *Desarrollo humano y libertades* [Human development and freedoms] (2009) and *Lógica, lenguaje y mente* [Logic, Language and Mind], Volume IV of the collection *Tolerance*. He is coauthor of *Pensamiento y acción: la filosofía peruana a comienzos del siglo XX* [Thought and action: the Peruvian philosophy in the early 20th century] (2009).

1 *In Historia de las ideas en el Perú contemporáneo y ¿Existe una filosofía de nuestra América?* [History of Ideas in Contemporary Peru and is there one philosophy in our Americas?] Lima: Editorial Fund of the Congress and the Central Reserve Bank of Peru, 2013. This article is a summary of the preliminary study that I prepared for that publication.

2 Salazar Bondy, Augusto, *La filosofía en el Perú. Panorama histórico*, [Philosophy in Peru: A Historical Study] Washington D.C.: Panamerican Union, 1954 (Spanish and English).

3 Barreda Laos, Felipe, *Vida intelectual de la Colonia* [Education, philosophy and sciences: ensayo histórico crítico], Lima: Imprenta La Industria, 1909; *Vida intelectual del Virreinato del Perú*, Buenos Aires: Talleres Gráficos Argentinos L. J. Rosso, 1937.

4 Mejía Valera, Manuel, *Fuentes para la historia de la filosofía en el Perú*, Lima: Imprenta de la Universidad de San Marcos, 1963.5 *Ibid.*, p. 155.

5 *Ibid.*, p. 155.

6 Polar, Jorge, *Nociones de estética*, [Notions of aesthetics] Arequipa: Cáceres Printing-house, 1903.

7 Polar, Jorge, *Confesión de un catedrático*, [Confessions of a professor] Arequipa: Cuadros Printing-house, 1925.

8 Deustua, Alejandro, *Las ideas de orden y de libertad en la historia del pensamiento humano*, [The ideas of order and freedom in the history of human thought] Lima: Printing Press Casa Editorial E. R. Villarán, 1919.

9 Zulen, Pedro, *La filosofía de lo inexpresable. Bosquejo de una interpretación y una crítica de la filosofía de Bergson*, Lima: Sanmartí, 1920.

10 Zulen, Pedro, *Del neohegelianismo al neorealismo. Estudio de las corrientes filosóficas en Inglaterra y los Estados Unidos desde la introducción de Hegel hasta la actual reacción neorealista*, Lima: Lux, 1924.



# PRAISE OF EDGARDO RIVERA MARTÍNEZ

César Ferreira\*

The remarkable writer born in the city of Jauja is the first member of the cycle *Peru: novel by novelists. Contemporary Peruvian narrative*. 2014-2021 at the Inca Garcilaso Cultural Center of the Ministry of Foreign Affairs.

The work of Edgardo Rivera Martínez is unique among the works of a cluster of Peruvian writers of today. For a long time, his books were a sort of exquisite secret for more than one reader in Peru. That fortune changed, however, when in 1993, he gave the printing press his novel *País de Jauja* [Land of Jauja]. Today, more than twenty years after its publication, no one hesitates to say that, thanks to this book, the author holds a special place in the history of contemporary Peruvian novel.

Rivera Martínez nurtured his love of literature from a very early stage. He was born in Jauja, in 1933, into a provincial middle class family. Thanks to a family effort, he had access to a stimulating family library and classical music. He also learned firsthand about the life of local peasants, especially the myths, music, and dances of that central part of the Andes. Until the early 1950's, Jauja was, thanks to its good weather, a place where those afflicted with TBC from Lima and also Europe would come to heal. As a result a small educated society arose and the writer participated fully in it until he graduated from high school. In 1951, Rivera Martínez was admitted the University of San Marcos where he studied literature. There he was a student of Fernando Tola, whose influence will be central to his academic training because of his interest in Greek and Hellenic culture.

In 1957, he continued his studies at Sorbonne University. In Paris, amid a great life experience, he prepared a dissertation paper on European travelers in Peru. After returning to Peru, he engaged in teaching at San Marcos University and published his first two books: *El unicornio* [The Unicorn], 1963, a collection of fantasy stories from the Andes in which this fabulous animal appeared in the middle of an Andean village; and in 1974, *El visitante* [The visitor], a short story notable for the presence of the figure of the fallen angel, a recurring character in his work. In 1978, he published *Azurite*, a collection including "Amaru," a tale told from the voice of the Andean mythical serpent, which confirms the expertise of the author in the brief genre. Rigor with language and its great lyrical style, also stand out in his next book, *Enunciación* [Enunciation], 1979, a volume gathering all of the short novels he had written so far.

In 1982, the magazine *Caretas* organized the first version of its contest "A 1000-word Tale." Among hundreds of participants, Rivera Martínez won with one of its most emblematic stories: "Ángel de Ocoagata" ["Ángel de Ocoagata"]. Mario Vargas Llosa, a former classmate from San Marcos University, gave him the award. This text would serve as the title of his next book of short stories in 1986, *Ángel de Ocoagata y otros cuentos* [Ángel de Ocoagata and other stories].

During all this time, the idea of writing a novel about a young teenage character who lived a horse ride away



Edgardo Rivera Martínez.

between the Andean world and the Western world stuck with him. Thus, in the early 1990's, amid the great social crisis in Peru, Rivera Martínez wrote about the life and vicissitudes of young Claudio Alaya. The appearance of *País de Jauja* in 1993 soon awakens critical acclaim. The book is not only among the nominees to the Rómulo Gallegos Award in Venezuela, but also, at the end of the 90's, is chosen as the preferred novel by Peruvian readers and critics.

*País de Jauja* is a novel that breaks the hard and painful look of the Peruvian Andean world. Under the pen of Rivera Martínez, that ancient city of the Mantaro Valley became a meeting place between the Andes and the Western world, an idyllic place where friendly characters from different places coexist in harmony. In *País de Jauja*, the legend of the *Amanus* shares the same stage with classical myths; Mozart's music is heard alongside the Andean rhythms; and the lyrics of huaynos<sup>1</sup> is recited along with the Vallejo's poems. In the midst of this new, cosmopolitan mixture, Claudio's voice

gives way to an intense and rich dialogue among the many characters of the book, often tinged with fine touches of irony and humor. Thanks to this great novel, Jauja is a mythical space for Peruvian imagery of our days, from its nostalgic look, there is claim for the configuration of a new melting pot for the entire Peruvian nation. It is indeed a book, from Utopia, betting on a potential country: a place where "the sun always [shines] and the air is always clear and very clear," as the final words of the story say.

Jauja is also the scene of *Libro del amor y de las profecías* [The Book of Love and Prophecies], 1999. In this new novel, Juan Esteban Uscamayta lives a vital adventure whose storylines belong to different orders. These range from supernatural and sublime to erotic and humorous. Hence the book is not only a kind of great comedy of provincial customs, but also serves to turn Jauja into a stage for emotional and existential experience for the main character.

Since then, the literature of Rivera

Martínez has continued to grow significantly. Let's remember, for example, a new edition of his short stories in 2000, *Ciudad de fuego* [City of fire], which, besides offering definitive versions of *El visitante* [The Visitor] y *Ciudad de fuego* [City of Fire], includes the story *Un viejo señor en la neblina* [An old gentleman in the fog]. The latter is a text that revives the myth of Icarus, while confirming the unique portrayal that the author makes of Lima as enigmatic and decadent. We must also remember the full collection of Rivera Martínez short stories, *Cuentos del Ande y la neblina* [Tales of the Andes and haze], 2008.

In recent times, Rivera Martínez published his third short story, *Diario de Santa María*, [Saint Mary's Diary], 2009. In this piece, the writer again explores the happy intermingling of the Western culture with the Andean traditions through the diary of Felicia de los Ríos. The text successfully overcomes the challenge of telling, with a female voice, the vicissitudes of an adolescent, her sexual awakening, and her artistic learning. In that sense, the real axis of the story is developing a poetic universe in which the joy for life prevails over the voices of Vallejo and Eguren, de Safo, and García Lorca. These rhythms of Yaravi and Tunantada join such voices. And to establish new meeting points with his novelistic world, let's finally remember Mariano de los Ríos, the central character of *A la luz del amanecer* [The Light of Dawn], 2012. In this novel, after many years of absence, the central character returns to the family home in Soray, a small Andean village.

There, between sleep and wakefulness, he spends all night talking with the ghosts of his friends, relatives, and ancestors. We are again looking at an early story, full of nostalgia and melancholy, in which the idea of a harmonious intermingling of Andean culture with the Western world is never surrendered. All this in the middle of two characteristics of Rivera Martínez: an intimate and reflective voice, and great lyrical prose.

Rivera Martínez is, in short, owner of his own universe among the Peruvian writers of today; not only because he has managed to write and put the city of Jauja in our collective imagination, but because his work continues to focus on Peru as a multicultural country, owner of a new and necessary intermingling (*mestizaje*). The positive outcome of this proposal among its many readers reminds us that in Peru such task is still pending.

\* Literary critic, professor at the University of Wisconsin and co-author of *Los mundos de Alfredo Bryce Echenique* [The Many Worlds of Alfredo Bryce Echenique], (1994), *Asedios a Julio Ramón Ribeyro* [Sieges of Julio Ramón Ribeyro] (1996), *La obra de Edgardo Rivera Martínez* [The work of Edgardo Rivera Martínez] (1999), (1999), *De lo andino a lo universal: Edgardo Rivera Martínez: Nuevas lecturas*, [From the Andes to the Universe: Edgardo Rivera Martínez: New readings] (2006), *Para leer a Luis Loayza* to read Luis Loayza (2009) and *La palabra según Clarice Lispector: Aproximaciones críticas* [The word according to Clarice Lispector: Critical Approaches] (2011).

# THE ATLAS OF PERU BY MARIANO FELIPE PAZ SOLDÁN GEOGRAPHY AS ONE OF THE FINE ARTS

A facsimile reprint and a traveling exhibition celebrating the upcoming sesquicentennial of the publication of the first atlas devoted entirely to the Peruvian geography.



Cargador. [Porter]. Lithograph from a photo of Emile Garreaud. Atlas geográfico del Perú [Geographic Atlas of Peru], by Mariano Felipe Paz Soldán.





Chincha Islands.



Port of Huanchaco. Below: View of Moquegua.



The geographical work of Mariano Felipe Paz Soldán (Arequipa, 1821-Lima, 1886) is considered the most important of 19th century Peru. In 1865, the noted scholar while in Paris composed the first complete, illustrated map with beautiful vignettes, of Republican Peru in Paris. This map was greeted with high praise in academia and was given a prize at the Universal Exhibition in Paris in 1867. That same year, 1865, Paz Soldán published his magnum opus, *Atlas geográfico del Perú* [The Geographic Atlas of Peru], first of its kind in the country. This work compiled the last Peruvian geographical contributions with the technological advancement of French presses. For its exceptional breadth and the quality of its lithographic printing, the *Atlas* must be appreciated as a monumental work. It contains several sheets that were lithographed for the first time using photographic images captured by Garreaud and Helsby.



M. F. Paz Soldán.

In Peru, at the beginning of the Republic, there was a need for surveying and mapping in order to implement a new land plan. In this context, the work of Paz Soldán allowed, for the first time, to have real knowledge of Peru, on all scales: cities, regions, and departments. He also endeavored to delineate the borders of the country and helped land management by providing the authorities and officials the important achievements of his geographical

work done during the first years of the Republic.

Republishing, 150 years later, this true bibliographical jewel fills an important gap in the history of Peruvian geography and does justice to a Peruvian scholar. This task, undertaken by the National University of San Marcos, the Embassy of France, and the French Institute of Andean Studies, rescues from oblivion an editorial jewel from the 19th century, hence allowing us to understand a time and to continue to explore Peru with the same methodically and innovative approach as did Mariano Felipe Paz Soldán. The Inca Garcilaso Cultural Center of the Ministry of Foreign Affairs joins such valuable effort with the exhibition "Geography as a Fine Art. The Atlas of Peru by Mariano Felipe Paz Soldán", which aims to be a traveling exhibition and is also one of the events included in the upcoming commemoration of the bicentennial of Peru.



Above: Overview of comparative heights of Peru. Bottom left: *Vista de la calle de Mercaderes* [View of Merchants Street], Lima. Bottom right: Overview of Arequipa.





# JAIME MAMANI: RARA AVIS

Oswaldo Chanove

Approaching the painting of a unique artist who explores the realms of dreams and mystery.

The first thing that comes to mind when faced with the work of Jaime Mamani (Puno, 1964) is that it is an anomaly in the path of Peruvian painting; but then the quarrelsome argument that every true artist is an anomaly surfaces. This has to be true. While it is necessary to consider that in these times when "authentic" dares to confront or assume authenticity manipulating fallacy, one cannot say with enough conviction what type of anomaly is the mutant form that will impose its place with consistency. On the other hand, the forms that bet for the comfortable replication of the artistically correct procedures no longer produce any strangeness and that does not seem to be exactly the best indicator.

What catches the attention of Jaime Mamani is not that it has not tipped by one of the routine innovations of contemporary art, but that has chosen not always virtuous tradition. Because if it is infernal his debt to Hieronymus Bosch and other masters of the time, there is something extremely disturbing in its choice not to appeal to the fox-trot of postmodernism (and draw a paradoxical or sarcastic or humorous touch and insert the incoherent and reinterpret and alter and conversion). Because when looking at his pictures one is tempted to swear that Jaime Mamani is a damn (and authentic) untimely disciple (for several hundred years) of delirious old geniuses Flanders. And then one wonders how he fell here in this Peru who so eagerly pursues novelty, this work with a worldview so damn medieval.

The story of Jaime Mamani, if one is carried away by what people say, is also somewhat peculiar. His father, a foreman, used to move with his family for months while the construction of the little cottage in the suburbs of Arequipa lasted. The small Jaime then wandered through the rooms freshly plastered, only covered by grout base. Until one day, the architect and developer Carlos Maldonado and his wife, Angelita, passed by and were amazed with his work. The living room, the dining room, kitchen, bedrooms and even the three bathrooms were covered by scenes meticulously drawn with charcoal. A equidistant universe.

Later, when finally driven by the encouragement of the couple, he joined the School of Arts at the Universidad Nacional de San Agustín de Arequipa, he continued to record the images that sprang spontaneously but in the absence of walls, he had to settle for old hardcover notebooks he found there. "This is my diary," he answered tersely when someone inquired what it was.

Jaime Mamani, inevitably, is a bizarre character. Once someone stared at him intently and impertinently, "You are just like Data, the character from Star Trek." Yes, Jaime said, unsmiling. Of course, that similarity is not so much due to his mathematician heart but rather due to his being somewhat odd, not fully belonging to this place or time. His eyes, mainly, reveal this. Eyes like those of the characters in his oil paintings or drawings. Persons who never look towards the horizon, but elsewhere. Where? Who knows. But the truth is that Jaime Mamani does not have inquisitive and piercing look like some hyperactive artists or the luminous eyeballs that thoughtful one do. Instead there is something rather old, that perhaps dates back to the era in which fish and reptiles ruled a world of elusive primates.

But, beyond his opting for an imagery of some underworld, what is striking is his research on an old big issue: the relationship between humans and ani-



¿Hay alguien? [Is there anyone?] 2010. Oil on wood.



Figura. [Figure]. 2000. Oil on canvas.

mals. A huge percentage of Jaime Mamani's work shows humans deploying some kind of animal traits, such as a pair of wings that do not look like angel wings, or simply showing lively animal viscera. But here humans do not feel threatened and tormented by the awareness of such extreme substantiality with beings from another species but, as indicated by the strangely impassive faces, shows a clear recognition of this ancient community of soul and body. The monstrous is aberrant. But if one accepts as true monstrous aspects, then monstrous reveals a cardinal beauty.

In many places the protesters and others who continued the avant-garde tradition have rebelled opting for inevitable performances, installations, for diptychs and triptychs in large format, following the lesson of some masters of the second half of the 20th century. He also works with mixed techniques, which he achieves very naturally to crush the subtle features while letting emphatic and explicit aspects bloom gloriously. Jaime Mamani says nothing about this panorama. He is quite a quiet person. But he certainly does not seem to belong to any of the many groups of artists that animate the cultural life of the second biggest city in Peru. He has had his exhibitions, of course, but they have been so discreet that when asked he makes an enigmatic gesture. In general, he says,



La tentación de Eufrasia. [Euphrasia's temptation]. 2010. Oil on canvas.

people are looking for it in a house of ashlar, a few meters off the Main Square [Plaza de Armas] of Arequipa, where he works as a graphic designer. What happens, he says, is that some time ago he had had to move his studio, his canvases, but something happened and he stayed something always happens, and he simply stays with all his material packed. So now he is working on his ideas no longer in those hardcover notebooks, but on a

lap-top he has on his desktop. And those characters -who knows if they are inner demons or perhaps simply the way Jaime Mamani sees us all of those who wander around. Because it is true, we are each odd individuals.

*Rara Avis.* Retrospective exhibition of paintings by Jaime Mamani in the gallery of Inca Garcilaso Cultural Center of the Ministry of Foreign Affairs, September 25 to November 9.

# TEÓFILO HINOSTROZA IN THE HEART OF THE ANDES

Commemoration of the 100th Anniversary of the Birth of one of the masters of Andean photography.

Teófilo Hinostroza was born Colcabamba, a small town in Huancavelica, in 1914. There he was raised by his mother, Faustina Irrazábal. When he was 15, they both moved to Huancayo, where Hinostroza graduated from high school, while working as an assistant in the photo studio of Fortunato Pecho, from whom he learned the trade. In 1937, he became independent and established his own studio, which operated until 1985 at Calle Real, under the name of "Foto El Arte" [Art Photo Studio].

In addition to the usual photographic portraits for his clients, Hinostroza took the opportunity to tour the nearby villages and capture with his lens the landscapes, monuments, and above all, experiences, customs, and traditions of the rural world. His mastery of Quechua allowed him to communicate closely with people. His photographs reveal, therefore, an impeccable composition and skillful handling of light and shadows. "We must capture images of rural Peru," said the artist, imposing upon himself a task that he carried out for more than half a century and that allowed him to leave the most valuable photographic record of the central region of Peru, in addition to outstanding photographs of other places he visited occasionally.

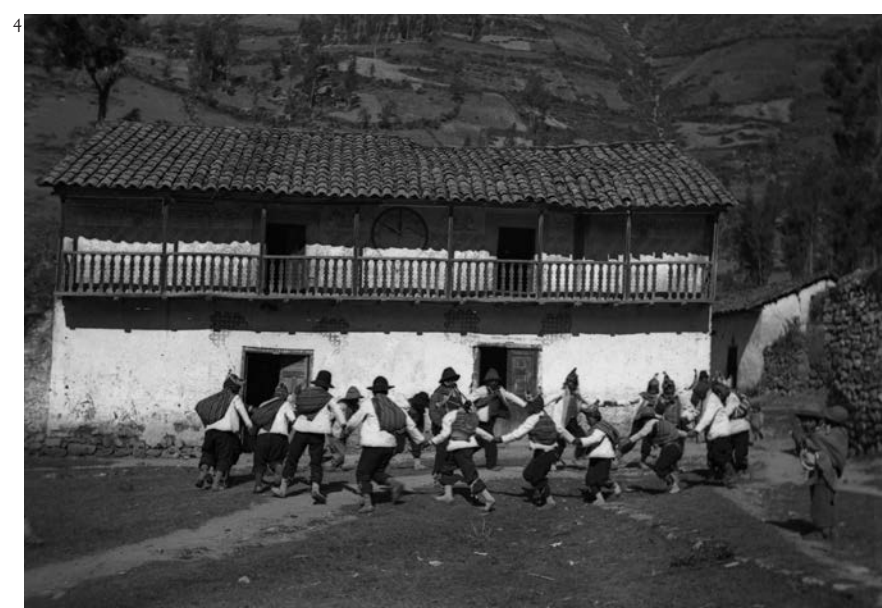
His high spirits for travelling also had to do with Hinostroza's other lifetime passion: music. Since he was 5 years old, he played the *queña* [Andean flute], which earned him the national music award. He set up the Andean Music Center, which was welcomed in several cities and he was a music and dance teacher for many years at the Universidad del Centro. In 1975, the BBC of London recorded and broadcast one of his renditions.

Passionate about all Andean cultural expressions, Hinostroza became close friends with José María Arguedas, who appears in several photographs taken in his studio. In the 50s, he even made some documentaries in 16mm format, which recorded communal work and religious holidays and other important footages that is still unpublished, except for "Tarpuy" (1959), showing the planting of potato in Nahuinpuquio and was once exhibited in Lima, at the National Museum of Peruvian Civilizations.

Hinostroza's legacy constitutes an invaluable visual testimony of a key era in Andean culture. It was said of him, quite rightly, that he was "the Chambi of Mid-Peru." Hinostroza died in Huancayo in 1991. His work might have been forgotten had it not been for the care of his daughter Zoila, who jealously keeps her father's legacy. A decade ago, Servais Thissen, a Belgian photo-



Procession of the Virgin, by 1970.



1. Cornetero con *wacapuco* [Player with *wacapuco*], musical instrument made of horns. Huancayo, 1958 / 2. Fiesta de los Reyes Magos [Feast of the Three Wise Men]. Huancavelica, 1982. / 3. Self Portrait, circa 1945. / 4. Fiesta del Corpus Christi [Feast of Corpus Christi]. Colcabamba, 1958. / 5. Musician with tuba, circa 1980.

grapher based in our country and passionate about Peruvian culture, had occasion to meet her, review the negatives, and scan a number views. His effort resulted in a first

exhibition in Lima, and the publication of a valuable book in 2008.

In Commemoration of the 100th Anniversary of the Birth of one of the masters of the Andean

photograph, the Inca Garcilaso Cultural Center of the Ministry of Foreign Affairs paid tribute to this artist with a retrospective of his work.



# JOSÉ MIGUEL OVIEDO BETWEEN REFLECTION AND PASSION

Guillermo Niño de Guzmán\*

The renowned literary critic, novelist, and professor published his memoirs.

At 80, José Miguel Oviedo has surprised us with an unusual, yet significant, book which tells a lot about his comings and goings in the world of letters, but also about his private life. *Una locura razonable: memorias de un crítico literario* [A reasonable Madness: Memoirs of a literary critic] (Lima: Aguilar, 2014) is the lucid and passionate story of a personal calling, while an interesting firsthand account of a crucial period in the development of Latin American literature. However, first and foremost, it is the confession of an author who searches his past and reveals his innermost instincts—sometimes with some impudence, though, always with honesty—but, spurred by a need for disclosure (in both senses, i.e., as a manifestation of something hidden and as a discovery of an irrefutable truth), which can perhaps only be reached through writing.

For those who do not know about his history, we must recall that this Peruvian scholar is considered one of the most remarkable literary critics in Latin America. He embraced this trade from a very young age when he became interested in arts. Curiously, he gave his first stroke as an author and not as critic. He wrote a piece titled *Praxonena*, with which won a playwriting contest in 1957. In his memoirs, he evoked this event and describes the emotion he felt the day Sebastián Salazar Bondy, one of the most important writers and cultural journalists of the time, who was juror, went to his home in Santa Beatriz to give him the good news. This meeting marked the beginning of a close friendship. Salazar Bondy, who was ten years older, became his intellectual mentor and encouraged him to write for newspapers. Thus, Oviedo became a theater critic for the newspaper *La Prensa* and, later, in the Sunday supplement of *El Comercio*, he expanded his scope of action to include literature in general.

Looking back on that period of learning, the author ponders on his youthful audacity—he was still a college student—and the enthusiasm with which he tried to overcome the lack of authority and experience to perform such critical task. Aware of the responsibility, began to read intense and disciplined to write reviews and articles should appear each week. And, if he was able to maintain that pace for fifteen years in *El Dominical*, it was because he had found his calling. "By chance and without having planned it, I become a literary critic he says in his book—and discovering that this was what I liked to do and could do so permanently. Practice was becoming a trade, an attitude, a role to fulfill, almost without my realizing it. He also realized that "being a poet, novelist, especially in Peru in those years, meant assuming a unique, unlikely, pilgrim callings. What, then, can we say about his calling for becoming a literary critic? [...] This could perhaps be construed as a form of madness, a form of reasonable madness, whose reality and



José Miguel Oviedo. Photo of Cervantes Institute, New York.

prospects mattered to a very few, which made it easier to be tolerated."

Undoubtedly, the specific requirements of journalism decisively influenced the development of his style, one of the clearest, most fluent, and comprehensible modern literary criticism (in line with the comments of such an important figure as Edmund Wilson). Oviedo is, in that sense, a rare bird who also moves like a fish in water in both academic and journalistic writings. Unlike most of his colleagues from academia, he presents his ideas with clarity, without resorting to cryptic jargon or analytical models incomprehensible to the layperson. His prose, flowing with ease and precision, easily stimulates the curiosity of the reader.

Of course, this simplicity involves no sacrifice of rigor and depth of his views. Instead of dismantling a piece of work with the coldness of a taxidermist, Oviedo opts for an approach which combines reflection with passion. He examines the use of certain formal mechanisms, but without losing sight that its value lies in its ability to express his creative imagination with consistency. Moreover, he explores the motivations underlying the text and builds bridges between its significant resonances. His broad interest in other fields of arts (film, theater, painting, sculpture, photography, jazz) allows him to establish associations that enrich his critical eye.

In 1970, Oviedo delivered to the printing press the book *Mario Vargas Llosa: la invención de una realidad* [Mario Vargas Llosa: The Invention of a Reality], a biographical and critical essay that analyzes and deciphers the

creative traits of the novelist (in our opinion, the best study ever published about our Nobel Prize winner). In the middle of that decade, he moved to the United States where he continues his promising teaching career that had begun at the Catholic University. It was a momentous decision because he changed his life and professional road map. Among other things, his new situation (he taught at UCLA and the University of Pennsylvania) faced him with an unprecedented challenge as a researcher: preparing *Historia de la literatura hispanoamericana* [A history of Latin American Literature] (1995-2001), an ambitious piece of work written in four volumes and is now an indispensable work of reference in that discipline. A true feat when we consider that, given the trend towards specialization which now prevails in the fields of knowledge, such type of undertaking usually exceeds the competence of a single author.

*Una locura razonable* [A reasonable madness] is a valuable testimony of unique times. In its pages, he describes a long gone Lima, the Lima of the 50's and 60's where several writers, artists, and leading intellectuals in contemporary Peru converged. Oviedo trace vivid and poignant portraits of his very close friends like Sebastián Salazar Bondy, José María Arguedas, Blanca Varela, Fernando de Szyszlo, Abelardo Oquendo, Luis Loayza, and Mario Vargas Llosa, among many others. It also offers a privileged view of the emergence of the "boom" in Latin America and its main protagonists (in addition to Vargas Llosa, Oviedo befriended García Márquez, Cortázar and Fuen-

tes). After all, they were fellow travelers to whom he devoted influential critical works. The story abounds with anecdotes, such as the one in which he describes his encounter with his admired Borges, whom he had the honor of helping as a 'guide dog' as he wandered through the streets of Buenos Aires.

A key aspect of this autobiographical volume is its inward focus, the confrontation of the past with present perspective. Oviedo is aware that evoking the facts of life involves some invention, albeit an involuntary act. However, this inevitable condition seems to have encouraged his desire to tell stories (let's remember that he also authored three fiction books). Beyond its intellectual value, these memories are an effort to make sense of a life that, for better or worse, had been essentially bookish (Salazar Bondy had already highlighted this fact in his youth: «A tu vida le falta aventura» ["Your life is lacking adventure"]).

*Una locura razonable* [A reasonable madness] is an extreme statement of a writer who, looking in retrospect, notes that he has many vicarious experiences, through the spell of literature. Hence representing the final gesture of a man who, in the last part of his life, decided to settle accounts with himself and, thanks to the magic of writing, achieves the impossible: to reinvent his life.

\* He has published books of stories *Caballos de medianoche* [Midnight Horses] (1984), *Una mujer no hace un verano* [One woman does not make a summer] (1995), and *Algo que nunca serás* [Something you will never be] (2007). José Miguel Oviedo. Photo of the Cervantes Institute in New York.

# FUNDAMENTAL TEXTS BY ANTONIO CORNEJO POLAR

A collection of valuable texts\* by a prominent critic and university professor. According to the scholar Raul Bueno, 'the' heterogeneity' classification given by Antonio Cornejo Polar nearly two decades ago, is one of the most powerful conceptual resources with which Latin America interprets itself." Here is a fragment of *Esquema de la pluralidad* [Structure of plurality] a key essay by Cornejo Polar (Lima, 1936-1997), former director of the House of Culture of Peru and president of the National University of San Marcos, and founder of *Revista de Crítica Literaria Latinoamericana* [Journal of Latin American Literary Criticism].

Part from the diachronic diversity that allows to place the historical process of our literature, including pre-Hispanic literature, the collection encompasses a much more significant diversity that unfolds on the same time axis. A first analysis of this last point allows the coexistence of at least three systems: the scholarly literature written in Spanish, which has traditionally monopolized the naming of literature in native languages, where the Quechua oral literature obviously prevails. Although the provisional tentativeness of this structure is obvious, both due to the imprecise nomenclature used by the overgeneralization of its boundaries, what is true is the tripartite proposal accounting for arguably less hidden and challengeable failures: which, in general terms, disintegrating all literature produced in Peru.

Clearly the boundaries between these systems are made by the convergence of several differentiating



Antonio Cornejo Polar.

items, from different languages and different materiality of their support-

ing media (written/verbal) to the different types of social-economic structures underlying them. Probably the best way to set those limits clearly is to establish the inner nature of each system and to define their internal stratification, meaning a detailed study of the mode of literary works primarily in each of them and how they fit in the varied context of social reality. In this context, it does not seem debatable that productive instances will change from one case to another, languages, and literary practices and consumer circuits; ultimately they change the institutions, functions, and literary values and therefore the concept of literature is modified. Values such as originality and modernity are privileged as such in the system of scholarly literature, but mostly eliminated in others, while the mythical-sacrificial function that still prevails in a sector of the Quechua literature has no organic place within the first system, for example. This diversity is certainly

the biggest challenge literary history and criticism have to face in Peru. Undoubtedly, until today its theoretical and methodological equipment meets the requirements of the study of scholarly literature, but it is also clear that there are no alternatives to work on other systems and, of course, to integrate their globalization as different signs of a story that participate in different ways and even opposite manners. For this purpose, literary thought will have to resort to contributions from other disciplines, especially anthropology and linguistics, so as to claim the almost forgotten task of who initiated the compilation and analysis of popular literature and Quechua literature.

\* Antonio Cornejo Polar. *Crítica de la razón heterogénea. Textos esenciales*. [Critique of heterogeneous reasoning. Essential texts]. Selection, prologue, and notes by José Antonio Mazotti. Lima: Editorial Fund of the National Assembly of Rectors, 2013. The fragment is part of the essay «El problema nacional en la literatura peruana» ["The national problem in Peruvian literature"], originally published in the journal *quechua*, in April 1980.

## SOUNDS OF PERU

RAFAEL SANTA CRUZ & AFROPERÚ  
ONLY CAJÓN,  
AFROPERUVIAN RHYTHMES  
ANOS RUM BA-FLAMENCO  
(PLAY MUSIC AND VIDEO, 2006,  
WWW.PLAYMUSICV.COM)



Rafael and Victoria Santa Cruz.

This production, directed by Rafael Santa Cruz (who died on August 4, 2014), a member of the Santa Cruz clan, which also includes late Nicomedes and Victoria Santa Cruz (who died on August 30, 2014) presents 19 tracks that, like a lecture on Cajon, the instrument in the title, plays a series of African-American, mestizo, and Spanish rhythms in their most simple and direct way, sometimes to the accompaniment of a guitar or other percussion instruments such as the cajita, quijada de burro, güiro or el cencerro. In small musical fragments or somewhat longer pieces, one can hear rhythms and genres of festejo, zamacueca, panalivio, marinera, lando, tondero, and creole waltz, making some allusions to rumba, bulerías or flamenco. With a clear educational purpose, this album,

played by several of the best known Peruvian cajon players like Freddy Lobatón, Eduardo Balcazar, Manuel Vasquez, Gigio Parodi, Juan Medrano Cotito, Marco Oliveros, etc., is a compendium of what we might call the imaginary Afro-Peruvian music of the Santa Cruz family, as this family has devoted great efforts to rebuild a musical memory that was lost in time, recreating the signs of history and its contemporary effects, with a strong imprint on the local and international media. The album also includes a video that very succinctly explains some basic techniques and rhythms associated to the cajón, thus becoming both a testimony and a tribute.

MANUEL MIRANDA  
HORIZONS  
(PLAY MUSIC AND VIDEO, 2013,  
WWW.PLAYMUSICVIDEO.COM.PE)



Going through a wide spectrum of sounds, styles, genres, and musical instruments, the Peruvian musician Manuel Miranda includes 11 tracks on this disc of his own and an arrangement of JS Bach's prelude 2 turned into, at times, by virtue of his irrepressible expressive freedom, a sound similar to that of baroque-like samba. In most of his pieces, Miranda recorded all the instruments (pre-Columbian reconstructions, flutes, saxophones, percussion) also using keyboards and samplers, and, in four of the tracks, accompanied by a group of remarkable musicians, which adds further dynamism to this unique and eclectic vision of music and creation. Recorded with careful precision in the author's studio (except the live version of the song "Latin American"), all tracks on this album reflect the contemporaneity of these times of fragmentation of overlapping

ideas and thoughts, the enigmatic crossing of very personal subjectivities or coexistence of cultures apparently dissimilar but with profound common traits, such as persistence of rhythm, abandoning the seduction of melody, contemplation or catharsis, taking the auditor on a one way trip along the paths of ancient fire or shamanic evocation, while passing through experimentation with forms, structures, and sounds, some typical jazz, but also flamenco, romantic ballad, electronic dance, the quote from pygmies playing in the river, a barking dog or the amazing music in the street. (*Abraham Padilla*).



# PEOPLES OF YUCCA BRAVA

The anthropologist Alberto Chirif, renowned scholar of the Peruvian Amazon, published a book about the culinary culture of four villages in the region. The following excerpt is part of the introduction to the work and explains its scope.

This book is the result of an investigation into the cooking of some indigenous peoples of the Peruvian Amazon. Although these different peoples have some common characteristics. This text addresses one of such traits: the use of "wild" or poisonous yucca as a key ingredient in their meals. Only four indigenous peoples living in Peru grow and consume wild yucca: Huitoto, Ocaina (both from the linguistic family of Huitoto), Bora (sole representative of the trunk of the same name), and Secoya or Airo Pai (Western Tucano). The four are located in the northern part of the region of Loreto, province of Maynas.



Secoya woman laying out casabe flat bread.

The deadly poisonous yucca is called "wild yucca" or "bitter yucca" naturally given its high content of hydrocyanic or prussic acid; once processed, it is fit for consumption offering advantages compared to the non-poisonous yucca for its higher content of starch and because it is used to make foods like cassava, which are storable products. It is the wisdom of those peoples that overcome such strong opposite like poison and food, life and death, by developing a product in service of society.

I would like to now make a parenthesis to explain the types of yucca. When I started this paper, the literature I reviewed distinguished between the wild or bitter yucca and the sweet yucca, actually called in English literature bitter and sweet, respectively. My first conversations with Mrs. Rebeca Rubio, from the Huitotos community of Pucaurquillo (river Ampiyacu), made me realize that something was hampering our communication. I then noticed that "sweet yucca" meant to her something else than what I thought and that her community used a third category of which I had never heard: "good yucca". This category is actually what our society knows as sweet yucca, i.e. one that can be eaten boiled,

roasted or fried without consumers having any health problems<sup>1</sup>. Instead, they call sweet yucca the one that produces a delicious tuber, with low starch content and serves only to make soft beverages. However, the juice that can be obtained by grating the yucca should be boiled before consumption because it contains a certain percentage of hydrocyanic acid. On a trip to La Chorrera (Colombian Amazon), in October 2012, I found that the Huitotos who live also make this same differentiation, and calling the "good yucca" "yucca for eating".

Later, I would confirm that this same distinction is made by the Boras and Ocainas. Since I did not know of its existence, I did not ask the Secoyas about it when I visited some of their communities in September 2011. However, I guess they do not have this third category because they never referred to it in any of the conversations I had with them.

However, to avoid confusing the reader, I will continue using the binary, common distinction as used in literature, in the early chapters

Photo: Jacques Desplats

In connection with the extraordinary fact of transforming a poisonous yucca into food, death into life, there is a mythical story of an indigenous people of Venezuela settled along the Orinoco River. The myth tells the story of a young man named Manioc, son of a Cacique (chieftain). Later, when they were digging up his remains to proceed, according to custom, the final burial, they found no trace of his corpse. Instead, however, they found a large root, manioc or cassava which became the staple food of the natives of the region. The death-life association to which I have just referred, in this case represented by the conversion of the corpse of a boy into a staple food of a society is something also worth admiring from this tribe.

The other reason is that indigenous peoples who use yucca as a core ingredient for food preparation have a more complex and varied cuisine than those who do not. This paper is not limited to giving an account on the preparation of meals from wild yucca, but also includes notes on their knowledge and culinary techniques in general and, in some cases, about the social environment in which such food is consumed. This paper is complemented with historic and current information about each of these peoples. In other words, this is not only a cookbook even if it talks about culinary issues and presents recipes for preparing some meals. This book is intended only as a first approach to a much larger issue, to the extent that feeding in indigenous peoples compromises their entire universe of knowledge, beliefs, modes of organization and relationship with the forest and the tutelary spirits of plants and animal.

<sup>1</sup> Even sweet yucca, which normally consumed in cities, has a percentage of hydrocyanic acid, but this is so small that it has no toxic effects on those who consume it.

of this book. In the final chapters, when I addressing the issue of food and beverage preparation by the indigenous peoples I will refer to the classification of the three categories mentioned here.

Why do I limit this paper only to those peoples who grow and consume wild yucca? Basically for two reasons. The first is the extraordinary fact that I mentioned regarding the conversion of a poisonous product into food. Although it is well known that this is a physical and chemical treatment process on yucca to make it edible, a scientific explanation does not exhaust the wonderful fact that a harmful fruit can become a beneficial cultural product. The elimination of the poison is straightforward in its application, to the extent that it does not require complicated instruments, but complex in their discovery, because they probably discovered it following knowledge thoughts that are still to be elucidated. It is also very laborious, especially when it comes to exploiting their products, such as poisonous juices to prepare a spicy pasta.



El casabe y su origen [Cassava and its origin], painting by Brus Rubio. Natural dyes on llanchama (bark). Yucca plant. Etching.

and placed in the sun for several hours to dry. [...] It is then stored in baskets or in large plastic buckets with lids.

A variant of this type of cassava is to add hominy to the dough before it is roasted, with which it takes on a reddish hue and a crisper texture because it is thinner and roasted over. This type of cassava is called *huesa ao*. It is not rubbed with starch like the cassava made of yucca.

## OTHER DERIVATIVES

### Fariña<sup>1</sup>

Both good yucca and wild yucca are used to prepare fariña (*afuaro*). The yucca is rotten or softened by soaking in water for a few days, then it is crushed before putting it in the tipiti. Then it is squeezed. Later, the dough

is roasted in a large blandona [...] This must be constantly stirred using a wooden spoon to prevent burning.

### Black Pepper (Aji Negro)

The black pepper (*neapia*) is made from the juice of the yucca dough after it is squeezed. Both wild and good yucca can be used to make neapia. Sometimes *camica* is added. *Camica* is a plant that gives it a flavor which I have not been able to distinguish. It was described to me as "a rope [reed] casting flower". Like the other people who use wild yucca, the Secoyas also added to this core culinary seasoning in the *curúnsis* ants.

### Masato<sup>2</sup>

Masato is not part of the Secoya tradition and has been copied from their Quechua neighbors who, like the Secoya, live along the Putumayo and the Napo rivers. This cultural borrowing is evidenced even in the name: *aso*, while in Quechua it is called *Atso* [...]. Masato is prepared with good yucca. The first step, after peeling and washing, is to cook it. It is then crushed in a canoe-type container (*asototo*), made of wood from the tree *charapilla* (*cal-la'o*). Women then chew some of the dough which is then put back into the pan; this process is used so that their saliva accelerates the fermentation process. This dough diluted in water can be served immediately, but it is usually kept for a few days to continue fermenting.

### Pore cone

This is a fermented yucca chicha<sup>3</sup>, but different from masato. Yucca is cooked, then smoked, and set aside for five to

seven days until the fungus (*pore*)—that gives the name to this drink appears. Then the yucca is crushed and mixed with cooked banana. These bananas are taken from bunches that have been hung and left to ripen so that they are really ripe 'muero, muero', i.e. so ripe that they have turned black. Then these very ripe bananas are mixed with the yucca dough and some of it is chewed, but before doing so "a mountain leaf that makes teeth and mouth black (*weo'co*) is chewed." The dough is left to ferment for about five or more days in tightly closed clay pots tied with banana leaves. Holes are dug in the ground to lay the pots. Before serving the dough is diluted in water and sieved.

The *pore cone* is drunk after taking *ayahuasca*<sup>4</sup>. For this reason, the whole transformation process, both the preparation of chicha and of the *ayahuasca*, is supervised by the *chaman* or *shaman*<sup>5</sup>. This chicha is prepared only in summer time, from January to March, when the bananas are harvested.

### Based broths

The juice obtained from squeezing both wild and good yucca is used as broth to prepare various foods, as pointed out below.

### Meals

Cassava is the essential side dish to every meal of the Secoyas. Moreover, there are two basic seasonings to prepare meals. One is the black pepper (*neapia*) and the other the *Shihuango* (*u'cuisi*). Regarding the first seasoning, I have explained above how to prepare it. The second one, called *Shihuango*

in the Spanish spoken in the region and *u'cuisi* by the Secoya, is the fruit of a plant of the genus *Renealmia* sp., with ovoid-shaped fruits with a pulp that adds flavor and color to meals. To take advantage of its properties, the fleshy part of the seed is separated and "veneered" in raw water. The juice is boiled in the same water and is used as broth to prepare various types of meals.

<sup>1</sup> Translator's Note: a flour or meal made of cereal grains, nuts, or starchy roots.  
<sup>2</sup> Translator's Note: drink made from fermented maize, bananas, yucca etc drink made from fermented maize, bananas, yucca.  
<sup>3</sup> Translator's Note: a fermented or non-fermented beverage usually derived from maize popular in South and Central America.  
<sup>4</sup> Translator's Note: a tropical vine native to the Amazon region, noted for its hallucinogenic properties. Also a hallucinogenic drink prepared from the bark of this vine.  
<sup>5</sup> Translator's Note: A member of certain traditional societies, who acts as a medium between the visible world and an invisible spiritual world and who practices magic or sorcery for purposes of healing, divination, and control over natural events.

## CASABE AND OTHER MEALS

### Recipe from the Secoya people

Yucca or Cassava (*ao*) begins with the harvesting of yucca carried out at home in large baskets or 'paneros (*do'rohue*). Here yuccas are peeled and then grated with grater (*quénacu'a*). The liquid exiting from the grated yucca dough and let to rest in a basket that is covered with banana leaves, whether it is wild or good yucca [...] and it drains. When the dough is from wild yucca, it must be left to rest for about three days for the fermentation process to help eliminate the poison. If good yucca is used, it shall rest just one day. Then it is spread out in an elongated trough (*tohue*), similar to a canoe but with open longitudinal ends, which is made from blood wood (*uitosauio*). Then the

dough is placed in the tipiti (*tsénario*), made of topa bark (*yéhuio*). The tipiti is a wide knitted cloth about 2 meters long, with eyelets at both ends. The yucca dough is spread over the *tohue*. After the cloth is rolled and hung from one of the eyelets on the cross bar (*ao'oqueotupé*) of a frame specially built for this purpose. The frame is supported with a vertical stick (*ao'oqueotupé*) that reaches the ground and serves as a foundation with a third stick (*ao'oqueotupé*) that is mobile and not fixed like the previous two, passing through the eye at other end of the cloth so that a torque is formed. Women are in charge of distributing the dough on the tipiti, rolling it up, hanging it and finally performing the torsion by

holding one *ao'oqueotupé* and turning around the other *ao'oqueotupé*. These three sticks, due to the pressure they receive, need to be made of resilient wood. The juice that comes from the squeezed yucca is collected in a pot (*uaucoro*), where, by sedimentation, will turn into starch. The remaining water will serve to prepare the black pepper (*neapia*).

The squeezed mixture is ground immediately in the pan (*tohue*), using for this purpose a heavy grinder (*tocahuano*), made of charapilla wood (*calla'o*), whose base is rounded to tilt the yucca dough. At the top, it has two specially carved handles for female hands. When properly grounded, the dough is passed through the sieve *jijepé*

(from *jije*, name of material used to manufacture it, like the *isana*). At this point the dough is turned into flour by cooking on wood fire.

On the stove, a pot or 'blandona' (*socotiqui*) is heating—this pot is made by women from clay. Clay cones, *toasa'o* (*toa* flame), serve to support the pot. Using a pate (*jisoé*), the women pour the flour into the pot and smoothed it with the rounded part of the pate to give the yucca a uniform thickness. With a carved wood (*tiepenpé*) made from blood stick, she molds the yucca to get good shape. When she finishes grilling it on one side, she turns the plate to roast on the other side.

At the end of this process, the cassava is rubbed with a little bit of starch



Cassava plant. Engraving.

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The views expressed in the articles are those of the authors.  
 This bulletin is distributed free of charge by the diplomatic missions of Peru abroad.

Translated by:  
 Business Communications Consulting  
 Mare Gordillo  
 Printing:  
 Gráfica Esbelia Quijano S. R. L.



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# TEXTILE JEWEL OF ANCIENT PERU THE "GOTHENBURG MANTLE"

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Carmen Thays\*

The emblematic textile of the Paracas civilization and other valuable items return to Peru, as part of the repatriation process of cultural heritage promoted by the Ministry of Foreign Affairs and the Ministry of Culture.



Recently, four Paracas textiles were repatriated; among them was the "Gothenburg Mantle". These items were delivered by the government of Sweden and marks an important landmark in Peru's efforts to recover its cultural heritage. This was part of Sweden's commitment to return 89 Paracas textile items it has held since 1930 and which were kept in the Museum of World Culture. These items were taken there as a donation by the Swede Sven Karell (consul to Peru).

Many experts agree that this piece sums up the excellence of textile art of ancient Peru, feature it shares with another recognized piece: the "Brooklyn Museum Calendar Mantle" (179.8 x 84.5 cm) dating the same period: Nasca I, and made with similar technical characteristics. This piece was looted from the Arena Blanca cemetery in the Paracas Peninsula, famous since 1902 when it was discovered by chance by Domingo Canepa, who helped his workers (later turned into 'huaqueros' or looters), carried out the systematic looting of one of the most important funeral sites in this cemetery. Due to the similarities mentioned, it is possible that the "Gothenburg Mantle" also comes from Arena Blanca.

For its excellent condition, this garment must have been placed in the outer layer and close to the headform of the funerary bundle of an important character of the time, so that was not affected by the decomposition of the body, as

was customary for the Paracas civilization to bury the naked body of the late in squatting position covering it with clothes on their backs folded forward, ornamenting his head with headpieces or *ñañacas* and headbands; clothes, accessories, and ornaments were always placed on the body in such a way as for the individual to continue using them as if alive. These offerings were alternated with one to three layers of large cotton cloths with which a false head was ornamented with colorful headdresses just like the skull of the deceased.

Because of its size, 104 cm long by 53 cm wide, it is actually a small mantle, possibly to be placed on the back or to adorn the head as a *ñañaca* used during special rituals throughout the year. It has 32 black and red squares inside of which are figures of plants and seeds with anthropomorphic attributes, birds like hawks, hummingbirds and tendrils, cats, toads, men, and anthropomorphic beings with plant attributes. The edges are also ornamented with three unique assortment of men, birds and cats.

The way it has been prepared shows mastery of technical skills and is aimed at showing off a piece made by highly qualified craftspeople. At first, each of the 32 figures was woven separately and then assembled; somehow it reminds us of the fine crochet pieces made by the skillful hands of grandmothers from separately woven panels then joined to make a larger piece and made with very

simple tools: a continuous thread and a needle with a hook on the end that helped manipulate the thread in each stitch.

Similarly, each panel of the field, has been like a small panel made from separately woven pieces and then assembled into larger panels or sections. Each small panel consists of a three-dimensional red frame and a figure in the middle. Each figure has a cotton center with cross stitch, which was performed with a cactus thorn used as a needle threaded with a fine thread that is gradually knitted, drawing continuous rings supported by the previous stitch, so, and with such mastery that each figure was reproduced exactly in all its details.

Upon completing the center, craftspeople went on to the next step: wrap on both sides with a variant of the same stitch (single ringed), this time using brightly colored threads of camelid fiber which wove each tiny detail in the figures, which they also outlined with black thread.

Next, each figure was framed in the center of a three-dimensional border with red festoons on both edges. Each panel is joined by following certain order forming a sort of grid with 32 panels woven with the same technique and black threads. Around the grid there are four red bands with polychrome motifs with half protruding edges as if giving motion to the fringes attached.

The final output is a garment with exactly the same prints on

both sides, all of this achieved by just using a cactus needle and cotton and fine camelid threads, but executed with great skill and technical mastery.

Some researchers have suggested that this textile has all the characteristics of an agricultural calendar. As is known, the ancient Peruvians depended on intensive agriculture, whose success was based on the knowledge accrued over centuries of experimentation and manipulation of different plant species harvested following certain seasons and depending on the water supply that they learned to predict from observing the behavior of animals. But like many agrarian societies, they worked the land while also looking at the sky, the movement of the stars announced their harvest time, planting season, and even periods of drought.

This world of wisdom depicted by birds, cats, shrimp, frogs, edible roots and seeds, anthropomorphic, half plant or seed hybrid beings, at different stages of maturation is registered in this textile woven by our ancestors two thousand years ago. This piece is a synthesis of the scientific knowledge of the time. On the other hand, it is quite possible that the character that was buried with this piece was responsible for the administration of the rites related to agricultural festivities throughout the year.

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