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Twelve sided stone in Inca Emperor Roca's Palace (City of Cuzco). Photo: Billy Hare.

THE VIOLIN, ART, AND QUECHUA: ZUIDEMA, ROWE AND MURRA /
PERU, WORLD HERITAGE SITE / VALLEJO: COMPLETE POETIC WORKS IN ENGLISH /
ON MESTIZO THOUGHT / THE WORLD OF CHRISTIAN BENDAYÁN

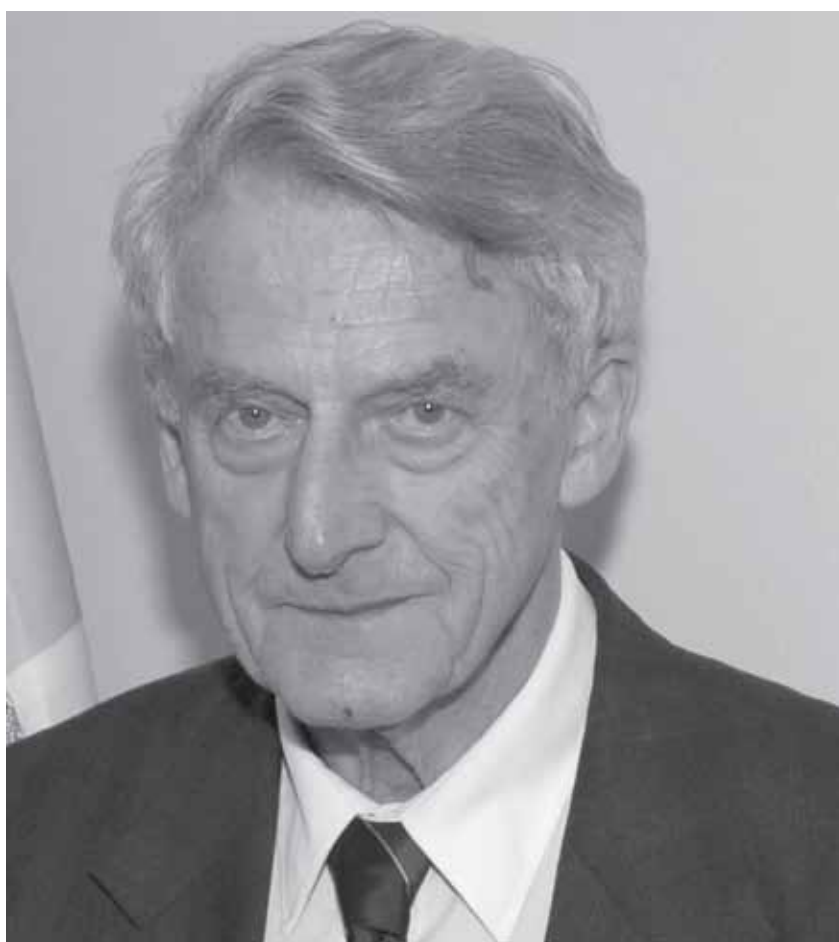
THE VIOLIN, ART, AND QUECHUA: ZUIDEMA, ROWE AND MURRA

Manuel Burga*

During the second half of the twentieth century, research done by R. Tom Zuidema, John H. Rowe, and John V. Murra dominated the historical and anthropological facets of the field of Andean studies. They founded a sort of territorial, intellectual, and methodological division of schools of thought, or at least tendencies, with original and sometimes conflicting proposals and interpretations, with different theoretical backgrounds, but with results that fortunately turned out to be complementary.

Rainer Tom Zuidema (1927) was educated at the Dutch Anthropological Faculty of Josselin de Jong, an institution focused almost exclusively on the East Indies, specifically on Sumatra, Thailand, Borneo, and Indonesia, where its students generally ended up doing fieldwork. That said, Zuidema—trained to study those same Indies—later came to the mysterious West Indies, having become interested through a research project in Spain. In 1962, he completed his surprising and thorough study, *The Ceque System of Cuzco: The Social Organization of the Capital of the Incas* in which he used, for the first time, the then controversial and complicated technique of structural analysis. This thesis project, originally published in English in 1964, soon became the object of heated debates, curiosity, and meticulous study due to its abstract treatment of the almost invisible aspects of Andean reality.

Zuidema brings to mind the great «hedgehog» intellectuals, described by Isaiah Berlin as interpreting the most commonplace detail through a «Theory of Everything,» an all encompassing view of the world, often their own. It is therefore no surprise that the project Zuidema started in his youth, a thorough research of the *ceques*, has been useful even now, at the height of his career, to explain the workings of the Inca calendar. This makes him a typical «hedgehog» intellectual, constantly using a single theory to explain various things, not due to some personal whim, as might be argued, but rather because that is exactly how the concepts in question came into being. I remember that, in 1982, I went with him to try to find the tomb of Tanta Carhua the *capac hucha*, beautiful daughter of the Ocros regional curaca, who paid with her life to enter the Mount Olympus of the Inca gods to solidify the agreement between the Inca Emperor and her father, a low-level provincial curaca from Chinchaysuyo. We were looking for the invisible ceque, walking tirelessly with the text of Rodrigo Hernández Príncipe, a sixteenth century priest in Ocros parish, in hand, stopping to figure out some geographical references, and finally, gave up, beaten



R. Tom Zuidema (Haarlem, Holland, 1927).

by the mystery of the tomb of Tanta Carhua.

These hikes, as well as our conversations in his personal library, convinced me of his passion, knowledge, and talent for Andean subjects. The *ceques*, which were perhaps not even known to the *curaca* or Inca Governor, were the key which helped him understand the social, ideological, and mental reality of the Andean society. I finally understood this urge after he told me about his own arrival in Peru in 1953, when Luis Bastos Girón steered him towards the study of historic documents. He then went to Cuzco, where perhaps due to financial distress, he joined an orchestra that played chamber music and lived off his violin. The violin allowed me to understand his truly close relationship to music, a key to understanding his work. It seemed like he was trying to write the true music of the Andean cultures,

with their own melodies and harmonies, but always composed according to the same principles. He wanted to give writing to a culture that was without it, that at the time didn't even need it, because it used other methods to conserve memory and keep accounts. This was a theory that was logically polemic for lovers of the exact date, of provable facts, but for us—myself in particular—it revealed and explained the enormous complexity of pre-Hispanic societies.

John Howland Rowe (1918-2004) arrived in Lima for the first time in 1939 and also went directly to Cusco to start research on the Temple of Santo Domingo (formerly known as the Coricancha Temple). From then until 2004, more than sixty years, he continued traveling around Peru, combing its deserts, its Inca tels, spending time in academic circles, publishing and researching Andean history Professor Rowe, with whom I was

fortunate enough to spend a good deal of time with in the 1990's, was a trained archeologist with a solid background in Art History. In 1935 and 1936, at Brown University, in Providence, Rhode Island, he majored in Classical Studies. Later, at Harvard University, he completed a Bachelor of Arts degree, and received a doctorate in 1946 from the same institution after presenting his dissertation, *Introduction to the Archeology of Cuzco*. The key to understanding Rowe is his background in Art History, which he completed, due to the requirements of Andean Studies, with a thoroughly anthropological approach. Both allowed him, from his very beginnings in Peru, to apply—to the study of Andean history—a trained and careful eye, which included interest in the historic document as an *objet d'art*, as well as the classical methods of archeological study. He was always very comfortable, whether studying pottery, artifacts from pre-Hispanic cultures, or dry technical files. For this very reason, he never tired of repeating—with a certain irony—that his conclusions were drawn from factual statements, from artifacts he examined or written testimonies, from art history.

I remember Rowe well: his bountiful gestures of goodness, relaxed, wise, in the middle of heated intellectual discussions in Cuzco, when he would smile—in the beginning of the 1990's—upon hearing my unbounded desire to understand the 18th century, the Inca nobility of the colonial period, that «Inca Nationalism» that he had studied so thoroughly from the standpoint of an «Andean Utopia.» Over many years, Professor Rowe performed a peculiar role in Cuzco's academic world, conversing with his counterparts in the region, reading students' papers and recruiting American students to do research on Andean history. He and Patricia J. Lyon made quite an intellectual team, both interested in the same subjects, both innovators. John, a close friend of Franklin Pease in Lima and of Jorge Flores Ochoa in Cuzco, had extremely varied areas of interest, a true «fox» in Isaiah Berlin's sense of the term, an outstanding pluralist. He worked on archeological and art history projects in

Photo: Ministry of Foreign Affairs archives.

tandem; he was as much at home with the pick-axe, flashlight, and laboratory test as he was with colonial literature, colonial Cuzco school paintings, and used the colorful and picturesque *queros*, ceremonial Inca pottery, to investigate the transformation and lot of the Incas and Andean culture under Spanish rule. I would like to take this opportunity to lament my inability to compile and publish his complete works, a task which, to my complete surprise, he confided in me in a letter from 1994 that I've kept, but which—although it seems demoralizing to admit, we were never able to get financial backing for. Luis Soberón and Teobaldo Pinzás, who at the time co-chaired the Peruvian Association of Social Sciences (Fomciencias), must remember this project very well, the unsuccessful attempts at fundraising, the dejection we felt in response to Fujimori's coup d'état in 1992, which prompted many of us to emigrate. Luckily the National Institute of Culture (INC), based in Cuzco, published, though in a very limited numbers, a collection of essays and articles that the author himself had compiled.

I had very few opportunities to interact closely with John V. Murra (1916-2006) Perhaps I was too young when I heard him speak for the first time at the University of San Marcos, although I attended many more of his lectures at the Institute of Peruvian Studies (IEP) while José Matos Mar was its chair. Like others, therefore, I became familiar through his work indirectly, at first through Alfred Métraux's small but fascinating work, *Les Incas* (1961) and then through another great introduction in Nathan Wachtel's 1971 book, *La vision des vaincus* (The Vision of the Vanquished). That said, I think what most inspired me to value his work was a heated intellectual discussion at Ruggerio Romano's house in Paris, in the beginning of the 1970's, where we chatted for hours about his work, his wanderlust, his initial Leftist posture, his friendship with José María Arguedas, his participation in the Spanish Civil War, his closeness with psychoanalysis, and the need to read him directly. After his death, on October 16th 2006, much was said about the high quality of his work and his original contribution to the understanding of the economic organization of the Inca state. His dissertation, presented at the University of Chicago in 1955 when he was 39 years old, substantially changed the direction of modern Andean history. A dissertation that, despite only circulating on microfiche had an enormous impact on the field of Social Sciences and stayed in this format, adamantly unpublished, for 22 years, until its author, after consulting his analyst, authorized its publication in 1978. Young history majors at San Marcos, like ourselves, as removed from psychoanalysis as we were convinced (though not very cultivated in our understanding) of Marxist theory, admitted that it was necessary to read Murra because of his participation, on the Republican side, in the Spanish Civil War.

This offered a romantic charm that



Photo: Wilfredo Luayza

John H. Rowe (Sorrento, 1918 – Berkeley, California, United States, 2004).

neither Zuidema nor Rowe could. Besides that, the theories of Karl Polanyi, whose background was in Anthropological Economics, allowed Murra an innovative reading of the economic workings of the Inca state. In the researcher's eyes, the Incas appear to be astute manipulators of ancient traditions, bending them to serve the needs of a newly formed empire, a giant with mud feet, with enormous, apparently new dimensions, but firmly rooted in tradition and not in a political theory such as the organization of the new state needed. While preparing my book *Nacimiento de una utopía* (The Birth of a Utopia), I was surprised to see that he ended up agreeing with Inca Garcilaso de la Vega and Blas Valera, who, according to specialists, often lied about or falsified Inca history, but who Murra used to demonstrate that, what the subjects, the *hatun ruma*, thought of their Inca Emperor, whose title *huaccha cuyas*, meant «Generous and Kind to the destitute». The concept fascinated me, because from this vantage point one could derive the illusion of Inca society as an ideal one, entirely bereft of evil, ruled by the precepts of justice and fairness, with an abundance of goods and services made possible by the Inca's generosity. But he didn't stop at the economic workings of the state, and its probable structural crisis, but also analyzed regional economies, ethnic, though rural, subjugated to the Empire, from the notion— now a theory— of vertical economics. This concept was not new, but Murra gave it a relevance that made it an analytical tool any anthropologist, historian, agronomist, archeologist, and biologist, interested in doing so could use to understand the Andean rational, now lost, ignored by some, but, as far as many are concerned, important to the future of Peru. I have always wondered, who was this character and why did he hide, if the expression is correct, his dissertation for 22 years? Was he a «hedgehog» or a «fox?» I sincerely think, if the late Isaiah Berlin will allow it, that he was both at the same time. The Quechua language, which he spoke fluently and used to communicate with Arguedas in the most far-flung sites, was

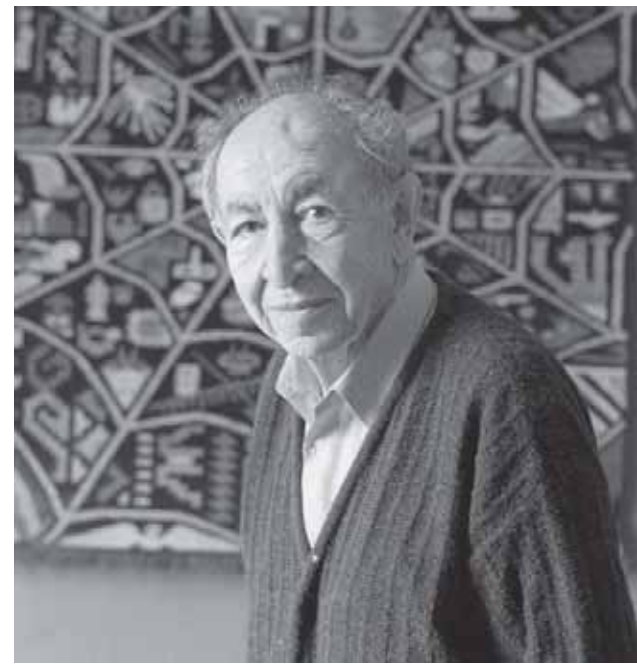


Photo: Caracas archives

John V. Murra (Odessa, Ukraine, 1916 – Ithaca, New York, United States, 2006).

analogous to Zuidema's violin and Rowe's art, his personal key, what allowed him to enter the unknown world of the Andes. Now I could also wonder, why did the three of them always prefer publishing essays to books? R. Tom Zuidema's dissertation was recently published in 1995 by the Catholic University of Peru (PUCP) thanks to the tireless efforts of his friend Juan Ossio, and John H. Rowe never authorized the translation and publication of his extensive study *Inca Culture at the Time of the Spanish Conquest*, which appeared in the Handbook of South American Indians, in 1946, considered a classic. I am unable to answer these questions, but doing so would surely reveal these complex personalities, who did research neither to become famous in our country, nor to enter the international marketplace of books or ideas. I have added nothing new about the work of these three experts on Peru. I will content myself, for the moment, with these three keys to understanding Zuidema, Rowe, and Morra, who reveal to us—in some way—the secret and the simplicity common to all great researchers. Finally, I want to mention many friends, engineers and agronomists, who became interested in recovering the techniques, plants, and animals of the Andes that had been almost destroyed by the European avalanche of the 16th century, and which were then stigmatized by the aristocracy of the newly independent Republic of Peru. Then, starting with a new understanding of the Andean, of the indigenous, the experts began to argue with a new enthusiasm that, like Inca irrigation systems, drew its source from the heights of the Andes, and not from the coast, as imposed by the Spanish, that not only was their a need to rebuild the platforms that had fallen into disuse, but to create new ones that the Andean prehistoric culture hadn't had time to build.

This Andean avalanche, this «Andinization» of Peru, at times dangerously fundamentalist in nature, was already clawing its way into the nation's zeitgeist, and it became necessary

to understand it completely in order to domesticate it, to tame it in the best political sense of the word. From the standpoint of our idea of an Andean utopia, we saw these attitudes as part of a sea change in attitudes towards the Andean past, a generalized movement, whose leaders were at times unconscious of their actions, to rescue and rebuild our indigenous past. We were like Inca Garcilaso de la Vega or Guaman Poma, captivated, enthused by our discoveries. For Peruvian experts, this was perhaps the most important element of the works of Zuidema, Rowe, and Murra: to study the Incas the same way other specialists studied the ancient Romans, Greeks, Egyptians, or Chinese in their golden age. They helped us, undoubtedly, to speak up, with more firmness and conviction, when we argued that Peru, whether now or in the future, cannot become a real nation until it integrates this part of our past and its inheritance, which these singular researchers saw as an age of cultural renaissance. In this way, Murra, Rowe, and Zuidema, through their social research, became more than just experts on Peruvian history, but indeed indispensable to the construction of a modern Peruvian state. ●

* Manuel Burga (Chepén, 1942). PhD. in History from Sorbonne University, Paris IV. Former President of The National University of San Marcos (UNMSM). Specialized in research on cultural history, rural Andean history, and the study of the historical mindset. He has published the following works, among others: *Nacimiento de una utopía: muerte y resurrección de los incas* (The Birth of a Utopia: The Death and Resurrection of the Incas), *De la encomienda a la hacienda capitalista* (From the package to the Capitalist Plantation), *Los yanaconas. Antología de lecturas* (The Yanaconas: An Anthology), and *La vigencia de Mariátegui: feudalismo, capitalismo y desarrollo desigual* (The Relevance of Mariátegui: Feudalism, Capitalism, and Unequal Development).

1 Isaiah Berlin, *Russian Thinkers*, 1978.
2 John H. Rowe, *Los incas del Cuzco. Siglos XVI-XVII-XVIII*, Instituto Nacional de Cultura (INC), Región Cuzco, November 2003.

CÉSAR VALLEJO: COMPLETE POETIC WORKS IN ENGLISH

Mario Vargas Llosa

The publication of the new edition of *The Complete Poetry**, by César Vallejo, translated over the course of more than half a century by the American poet Clayton Eshleman, is a literary event that English language readers will definitely appreciate. Chasqui is delighted to offer our readers the prologue, written by Mario Vargas Llosa, as well as an excerpt from the introduction by Efraín Kristal.

There are poets who are easily explained, and poets who are enigmatic, such as César Vallejo. Being enigmatic by no means suggests that they cannot be understood, that they are totally incomprehensible, hermetically sealed in their own world of meanings. It means that, unlike explainable poets, after having tried all the tools that rational understanding has to offer—the analysis of the author's influences, his techniques, his specialized vocabulary, his choice of topics, and the particular historical circumstances that surrounded the creation of his poems—we still lack a concrete explanation of that mysterious aura which we feel instinctively is the secret of the originality and power of this particular type of poetry.

Whether or not a poet can rationally be explained says nothing about the depth or excellence of his poetry. Neruda, a great and original poet, still manages to write poetry which even in its darkest instance, that of *Residencia en la tierra* (*Residence on Earth*, published 1946, New Directions, New York), is still accessible to the logical analysis of the critic's divining rod, which can, through the text, find the roots, the deepest bowels of the work. With Vallejo, the opposite occurs. Even the works of his youth, those of *Los heraldos negros* ("The Black Messengers", published in *Nine Latin American Poets*, Las Américas, Cyrrus Books, New York, 1968, translated by Rachel Bensen), very marked by the modernist movement and the Vanguardist schools that followed it, contain within their apparent transparency an irreducible core of pure reason, a secret heart that seems to evade any attempt by rational intelligence to fathom it.

Vallejo's Poetry, despite its abundant references to a familiar landscape and socio-historical environment, transcends these coordinates of time and place and puts the reader on a deeper and more permanent plane: that of the human condition. That is to say, that existential reality of which of the lives of men and women are made: uncertainty about their origins and future and their otherworldly destiny, the extremes of suffering and desperation that human beings can reach, and, also, the intensity of feeling when they love, praise, pity, or sink into nostalgia.

The mysterious aspect in Vallejo's poetry is not these existential states or issues, but rather the way in which they are molded into a language which transmits them directly to the reader, either by osmosis or caught like a bad cold, instead of through any intelligible discourse.

Vallejo's is a poetry that makes us feel the most intimate fibers of being, that strips us of all that is transient or secondary, and puts us face to face with what is essential inside ourselves: our condition as mortals, the desperate will to reach transcendence, to survive death in one form or another,



César Vallejo.

and the thread of extravagancies, mistakes, and confusion that determine our individual fate.

The author of this translation discovered César Vallejo in 1957, while still a university student with a less than fluent level of Spanish, and as he himself explains, has spent the better part of his life reading, studying, and trying to coax his poetry into English. He was never satisfied with the results. Time and time again he edited and polished draft after draft to reach the slippery goal of perfection. There is something heroic about his undertaking, like those artists that have made writing into a proposition as beautiful as it is impossible. His case reveals an admirable loyalty to a poet, who, without a doubt, changed his life. This level of prolonged resourcefulness and loyalty has made possible the complete edition of César Vallejo's poetry in English, which comes closest to that which flowed from the poet's own hand. Only the bold perseverance and love with which the translator has spent so many years of his life explain that the English edition contains all the daring and vigor of the unmistakable voice of César Vallejo. ●

* César Vallejo. *The Complete Poetry*. A Bilingual Edition. Edited and Translated by Clayton Eshleman. With a Foreword by Mario Vargas Llosa, an Introduction by Efraín Kristal and a Chronology by Stephen M. Hart. University of California Press, 2007.

XXXII

999 calorías

Rumbbbb... Trrrrrrrrr rrrach... chaz
Serpentínica u del bizcochero
engrafada al tímpano.

Quién como los hielos. Pero no.
Quién como lo que va ni más ni menos.
Quién como el justo medio.

1,000 calorías

Azulea y ríe su gran cachaza
el firmamento gringo. Baja
el sol empavado y le alborota los cascos
al más frío.

Remeda al cuco; Rooooooeeeis...
tierno autocarril, móvil de sed,
que corre hasta la playa.

Aire, aire! Hielo!
Si al menos el calor (——) Mejor
no digo nada.

Y hasta la misma pluma
con que escribo por último se troncha.

Treinta y tres trillones trescientos treinta
y tres calorías.

XXXII

999 calories.

Roombbb ... Hulllabllll llust ... ster
Serpenteenic e of the sweet roll vendor
engrafted to the eardrum.

Lucky are the ices. But no.
Lucky that wich moves neither more nor less.
Lucky the golden mean.

1,000 calories.

The gringo firmament looks blue
and chuckles up its hocker. The razzed
sun sets and scrambles the brains
even of the coldest.

It mimics the bogeyman: Weeeeetrozz...
the tender railcar, rolling form thirst,
that runs up to the beach.

Air, air! Ice!
If at least the calor (——) Better
I say nohing.

And even the very pen
with which I write finally cracks up.

Thirty-three trillion three hundred thirty-
three calories.

From *Trilce* (1922)

FIRST BILINGUAL EDITION

Efraín Kristal*

Over the past few years, the Anglophone public has been fortunate indeed, as some of the greatest works of Hispanic poetry have been painstakingly translated into English. The complete poetic works of Federico Garcia Lorca as translated by Christopher Maurer is one of the great contributions of American Hispanic studies, and thanks to Eliot Weinberger there is finally a beautiful edition in English of Octavio Paz's most important poems. Pablo Neruda has been skillfully translated by great poets, including Alastair Reid. In this context, however, Clayton Eshelman's work is still something special: for the first time, a great Hispanic poet's complete works have been translated in one single volume, by one translator, a translator who happens to be a notable poet in his own right in his own language. Eshelman began translating Vallejo's poetry five decades ago, and when he turned 70, decided it was finally time to publish.

No one knows better than Eshelman that Vallejo's poetry can be impossible to paraphrase, interpret, or explain, but then a translator's job is not to simplify the perplexity of such a complex work, but rather to transpose it as accurately as possible. Eshelman also knows that when a language's resources are insufficiently equipped to perfectly translate a poetic effect, the only option is to invent parallel concepts that respect the poem's integrity.

This way, Eshelman translates Vallejo's paradoxes with ease, and his transgressions of linguistic conventions using good instincts. The geometric layout often integral to Vallejo's poems is easy enough to reproduce, but his neologisms and disregard for the norms of spelling and syntax are another story. In some cases, Eshelman has found equivalents that could enrich the English language, such as when he translates «corazonmente» as «heartially.» When he goes with «epexegeis» as the equivalent for «espergesia,» Eshelman captures, in English, the power of this impossible word that some experts consider an ambiguous neologism, and others suggestively archaic.

Eshelman succeeds in recreating in English the emotional effect that Vallejo could only achieve by distorting language. The terms he creates to match Vallejo's idiosyncrasy are at times as impressive as his way of reproducing,

through the linguistic conventions of English, certain of Vallejo's poetic liberties regarding spelling and syntax. His version of poem XXXII from *Trilce*, for example, is quite admirable. No one is quite sure if, in this poem, Vallejo is deconstructing words to create fragments of sound, or if, on the other hand, he is stringing sounds together to imitate certain bodily functions. The translator artfully demonstrates his skill when transposing the following lines:

999 calorías
Rumbbbb... Trrraprrr rrach... chaz
Serpentina u del bizcochero
engirafada al tímpano

999 calories.
Roombbb... Hulllabllll llust ... ster
Serpenteenic e of the sweet roll vendor
engrafted to the eardrum.

One need not interpret this poem to feel its emotional force, because Vallejo's linguistic and formal complexities are not the products of gratuitous experimentation with poetic language, but rather a manifestation of the author's belief that spoken and written language can be lacking when trying to express human suffering. Vallejo's dissonance and asymmetry, which is without precedent or even successors in Hispanic poetry, his silences and his abandonment of the word are not the work of an experimental poet, but rather one that is altering language due to necessity, because he has no other choice. These distortions bubble to the surface because of intense feelings of guilt, embarrassment, and insecurity that disarticulate common uses of language. The intimate conviction that satisfying the most basic human needs can be

humiliating when faced with the suffering of our loved ones abounds in his poetry, and at times it brings him to silence. Vallejo's poetry cannot be read on only one level, his poetic voice unfolds into a myriad of dimensions: it can suddenly warp from one to another, and at times these different dimensions become part of an irresolvable battle, like when his attempt to capture the human voice through writing comes into conflict with the conventions of the written word. Vallejo is not immune to sentimentality or vulgarity, but his mistakes are those of an inspired poet, able to bend the local and cosmopolitan traditions of his time.

Some consider Vallejo's poetry the most inexplicable of the 20th century; others consider it to be a deconstruction of the Western logos. According to José María Arguedas, it is in fact a window into the soul of the Andean people:

In his heart and in his spirit, Vallejo carried the wounded and tortured sensitivity of a great nation, which is why his poetry is so deep, so throbbing with human life, so indisputably universal. In Vallejo, Peruvian poetry reaches the highest summit of Latin American lyricism. Rubén Darío was perhaps a more skilled poet, a greater versifier, but his voice always expresses either complaint or happiness, the worries and emotions of one man; he speaks constantly of his own fate. Vallejo, however, feels responsible for the pain and fate of all men; he speaks and cries out in our name.

Vallejo's early work has a well known debt to Rubén Darío's symbolist aesthetic, but to other contemporary Peruvian poets as well: the modernism of Abraham Valdelomar, José María Eguren's symbolic daydreaming, and the anticlerical virility of Manuel

González Prada. As his friend Antenor Orrego pointed out, Vallejo was an avid reader of the poetry from Spain's Golden Age. He filled notebook after notebook with variants and imitations of the Spanish classic poets, such as Lope de Vega, Quevedo, and Góngora. There are traces, vestiges, and direct quotes from all three in his poetry. Américo Ferrari and André Coyné have also shown that an invaluable key to understanding Vallejo's poetic background is the influence of a few central poets from the southern cone of South America, including José Herrera, an Uruguayan poet, and Leopoldo Lugones, from Argentina. Beyond the Hispanic world, it is worth mentioning the magnitude of the debt that Peruvian poetry owes Charles Baudelaire. Peruvian poets first discovered Baudelaire towards the end of the 19th century, as Estuardo Núñez points out, so that the great French poet was a sort of contemporary to Darío. Vallejo read Eduardo Marquina's translation of Baudelaire, which is closer, the sensibility of his own poetry than the original French.

His literary background complete, Vallejo began his own poetic adventure. In the luminary poem «Los Heraldos Negros» (The Black Heralds) he already begins to distance himself from the esthetic of symbolism towards an unknown land that would only be reached decades later by other representative poets of the 20th century. Vallejo protested against our fate with feelings of piety, isolation, and guilt. By projecting man's inner struggles towards an order that surpasses his incivility but cannot save him, Vallejo anticipates Kafka:

Yo nací un día que (I was born on a day that)
Dios estuvo enfermo. (God was sick)

Through the emphatic repetition of these lines, at the end of «Los Heraldos Negros,» the omnipotent God has been purged from Vallejo's poetry, opening the gate to the world of *Trilce*, the Hispanic Vanguard's masterpiece, and to *Poemas Humanos* (Human Poems), a collection that many consider to be the high point of Peruvian poetry. ●

* Professor at the University of California, Los Angeles (UCLA).

CLAYTON ESHLEMAN, POET AND TRANSLATOR

Clayton Eshleman was born in the US state of Indiana, in 1935. A distinguished poet and essayist, he has been a Professor of English at Eastern Michigan University. He spent a good part of his life studying and translating Hispanic writers such as César Vallejo or Pablo Neruda, and French writers such as Aimé Césaire, André Breton, and Antonin Artaud. He has won prestigious awards both for his poetry and translation, the Lanon and the National Book Award; in addition he is the author of *Juniper Fuse: Upper Paleolithic Imagination and the Construction of the Underworld* (Wesleyan University Press, 2003) and *My Devotion* (Black Sparrow Books, 2004). ●

PERU, WORLD I

The history of Peru with its ongoing dramas and sagas sets the stage and capricious here; it has planted almost all the contrasts and diversity of the territory of Peru: cloud forest at the foothills of the Andes, and ancient mysteries. In the procession of the Andes Mountains, the spinal cord of the cultures, whose gifts- the potato, for example-have brought so much life facing the abundant ocean that combines warm and cold currents.

History has gone through centuries and millennia, adapting to the changes.



Chavín Archeological Site.

The Lanzón, 4.50 meter monolith granite idol. Photo: Alejandro Balaguer.



Historic Sanctuary of Machu Picchu.

Machu Picchu general view. Photo: Mylene d'Auriol.



Huascarán National Park.

Snowcapped mountains of Huascarán. Photo: Renzo Uccelli.



Historical Centre of the city of Arequipa.

City of Arequipa. Engraving. *Atlas geográfico del Perú*. Mariano Felipe Paz Soldán. París, 1865.

HERITAGE SITE

...e for exceptional storytelling. Nature has been especially generous
 ...parities that one can imagine. The Amazon takes up half of the
 ...then, the jungle itself, with a multitude of towns destined to its
 ...column of Peru, condors build their nests, and sun-worshipping
 ...uch benefit to mankind, continue to survive. On the desert coast,
 ...sophisticated cultures flowered, and now modernity roars ahead.
 ...ting itself to the landscape and ceaselessly challenging it.



Reliefs, Velarde archeological complex. Photo: Heinz Plenge.

Chan Chan Archeological Zone.



Anthropomorphic figure. Photo: Yann-Artus Bertrand.

Lines and glyphs of Nasca and Pampas de Jumana.



Fresh water otters in Cocha Cashu. Photo: Walter H. Wust.

Manu National Park.



Cathedral. Photo: Daniel Giannoni.

Historic Centre of Lima.



Abasco River National Park.

Los Pinchudos, mausoleums made by the Chachapoyas culture, carved into a cliff above the Montecristo River, are the only remaining examples of wooden funerary art in Peru. Photo: Jorge Florez Araoz.

TEN UNESCO WORLD HERITAGE SITES IN PERU

So far, ten places in Peru have been recognized as UNESCO World Heritage Sites and hopefully others- such as the ancient city of Caral, the *Qhapaq Ñan* or Great Inca Trailway, (in a cooperative project with neighboring countries) to cite just a few- will soon be given this esteemed and binding honor. These ten World Heritage sites include national parks and nature reserves, archeological monuments, and historic centers. There is biodiversity and cultural heritage, the country and people as we know them today are a result of the combination of different cultures and peoples. This exhibition is an invitation to visit and protect these sites, through the work of photographers and artists who have tried to capture some of their most important elements. One of the great challenges in Peru today is, precisely, to protect its heritage while sharing it with the world. Fondness for the roots that feed it, the enriching act of dialogue and understanding with other peoples and cultures, and consideration for the future, make this a task that cannot be postponed.

«Peru, World Heritage Site» exhibition curated by: Gredna Landolt, Cecilia Raffo, Alonso Ruiz Rosas.

THE POTATO, TREASURE OF PERU

In 1532 Spanish conquistadors reached the Inca Empire in search of gold and silver. We now know that, along with the fabulous wealth they found, there was something even more important: the potato, which, like other native foodstuffs, springs from the agricultural talent of the ancient Andean settlers.

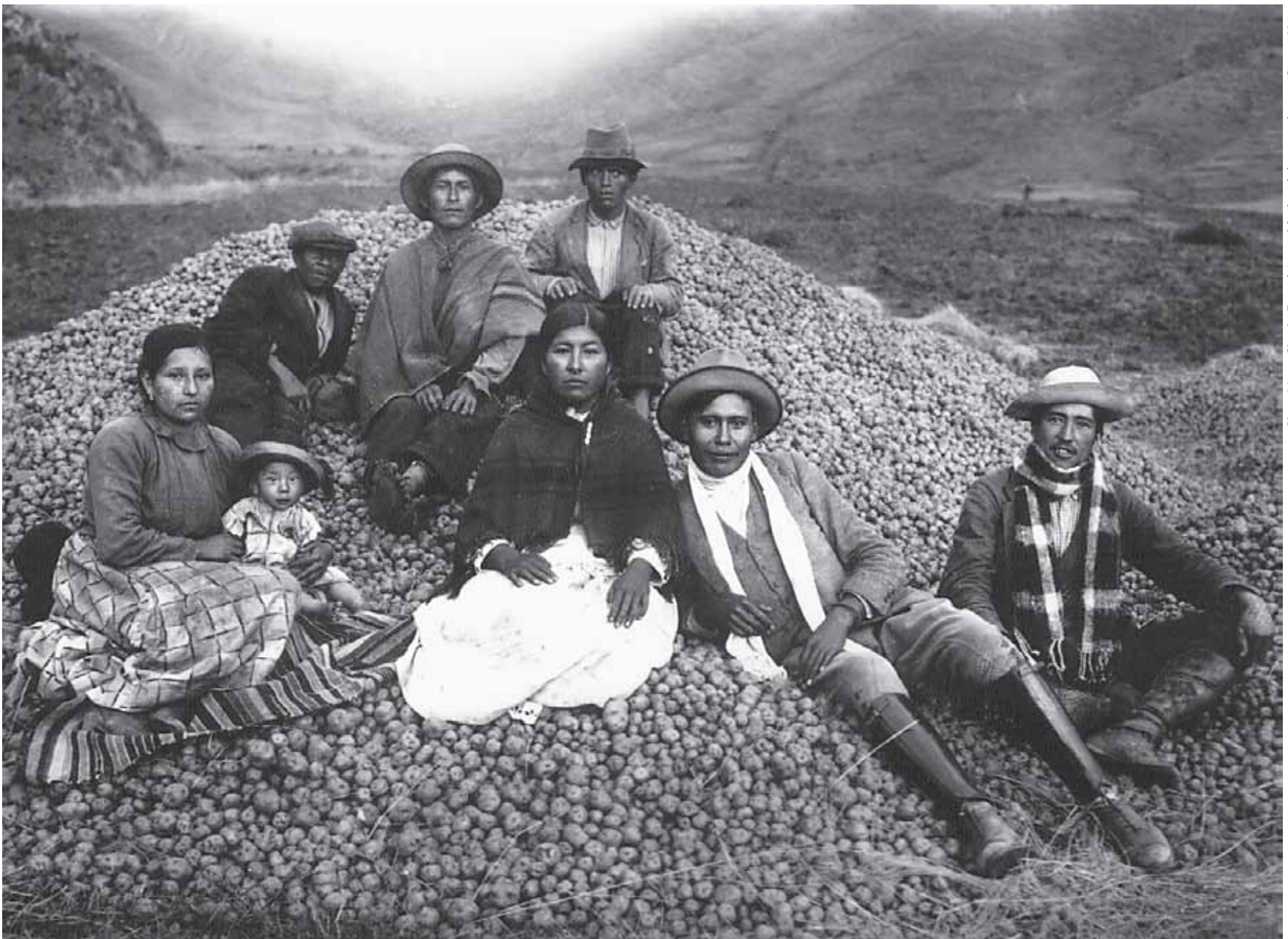


Photo: Martín Chambi. Esequiel Ace and family with their potato harvest. (Cuzco, 1934).

The potato has contributed like few other foodstuffs to the fight against world hunger. In Peru there are more than 2,300 varieties of potato. The skill of Peruvian cooks has transformed their culinary possibilities into a fine art. In 2008, The International Year of the Potato, Peru congratulates those who eat potatoes, thanks them for trusting the ancient wisdom contained within the tuber, and invites them to discover this fine art.

RECIPES

AJIACO DE PAPAS* (POTATO AJIACO)

Mash 1 kilogram (2.2 lbs) of (boiled) white potatoes by hand and set aside. In a pot, heat several tablespoons of cooking oil and fry 1 medium sized finely chopped onion and one tablespoon of ground hot pepper until the onion is transparent. Add ¾ cup of pureed mirasol pepper, add salt and pepper to taste, and fry. Mix in the potato and slowly mix in 1 cup of milk and a ½ cup of water, stirring until hot. Add a tablespoon of huacatay and a ½ cup of cubed farmer's cheese, mix well, and serve. Serve with beef or fried eggs.

PAPA RELLENA CON CARNE** (STUFFED POTATOES)

Boil 1 kilogram (2lbs) of white potatoes. Peel the potatoes and mash them while still warm with a potato masher or whisk. Once cooled, add 1 egg, salt and pepper to taste, and knead. Sauté 1 finely chopped onion with a tablespoon of ground hot pepper. When the onions are lightly browned, add 2 peeled, seeded, and finely chopped tomatoes, let cook for 5 minutes, and add 250 grams (1/2 lb) of ground beef, 50 grams (1 1/2 oz) of raisins, 6 peeled black olives, 2 tablespoons of cilantro and 2 tablespoons of parsley. Remove from flame when the beef is sufficiently browned. With a spoon or spatula, mold the mashed potato mixture into 2 circles a 1/2 centimeter high (1/2 inch) and 8 centimeters (3 inches) wide. Take enough mashed potato to fit in the palm of your hand and mold it into an oval. Add an ample tablespoon of the ground beef mixture and a slice of hard-boiled egg and cover with another palm full of mashed potato. Mold into a well rounded oval. Fry in hot oil. If you like, lightly dust the stuffed potato with flour before frying.

PAPA A LA HUANCAÍNA*** (HUANCAYO STYLE POTATOES)

Peel 6 potatoes and cut into thick slices. Sauté half a julienned onion until well browned. In a blender, mix 200 grams (7 oz.) of farmer's cheese, 3 de-veined and seeded hot yellow peppers, 1/2 cup of milk, and 1/4 cup of cooking oil. The texture of the blended mix should be uniform. Season with salt and two tablespoons of lime juice. Pour generously over the slices of potato and



serve with a hard-boiled egg, black olives, kernels of boiled corn, and fresh lettuce.

OCOPA AREQUIPEÑA*** (AREQUIPA STYLE OCOPA)

Toast 6 mirasol hot peppers (de-veined and seeded) in a little bit of oil on high flame. Peel and set aside. Set aside of a julienned onion and 4 cloves of peeled garlic. With a pestle and mortar grind the onion, garlic, mirasol peppers and a little bit of water into a fine paste. Add a few sprigs of huacatay and continue grinding. Add 200 grams (7 oz.) of walnuts or toasted peanuts and continue grinding. Add 1/4 cup of crushed Animal Crackers. Add the cooking oil bit by bit until the mixture becomes an evenly distributed cream. Season. Boil 12 potatoes and slice. Serve the potato covered with the cream sauce and garnish with half a hard-boiled egg.

CAUSA LIMEÑA***** (LIMA STYLE LAYERED MASHED POTATOES)

Grate 1 kilo (2.2 lbs) of yellow potatoes and place in a large pot of hot salt water. Slowly bring to a boil and cook until soft, about 15-20 minutes. While waiting for the potatoes to boil, place two red onions in a small bowl with 1/4 cup vinegar and 1 tablespoon salt until it turns a rosy pink color. Strain the potatoes well and when they are cool enough to handle, peel and mash them finely by pressing through a fine mesh sieve with the back of a spoon. Alternatively you can use a potato ricer. Add 1/2 cup vegetable oil, the juice of 1 key lime, yellow hot pepper paste and salt and mix thoroughly until all ingredients are well incorporated.

Poach 2 small fillets of sea bass and put aside to cool. Slice an avocado and sprinkle with a little key lime juice and salt. Drain the onion well and combine with the yellow hot pepper paste and the juice of 1 orange. Set aside. Lightly oil and line a 25 cm (10 inch) rectangular loaf pan of mold with plastic wrap. Line the base of the mold with a layer of the potato mixture, pressing down lightly and leveling with the back of a spoon. Spread a thin layer of mayonnaise on top. Spoon in the corn kernel mixture and add another layer of potato.

Spread another thin layer of mayonnaise on top of the potato layer. Layer the avocado slices on top and cover with another even layer of potato. Cover with the poached fish, spread with a fine layer of mayonnaise and finally top with another layer of potato. Chill in the refrigerator for at least one hour until ready to serve.

CARAPULCA CON CERDO* (PORK CARAPULCA)

Toast 1/2 kg (1 lb) dried potato pieces in a dry skillet over high heat for about five minutes. Shake the skillet from time to time to prevent them from burning and be careful not to let them

get too brown. Remove from skillet and cover with double their volume of hot water. Soak for 1/2 hour.

Cut 1kg (2 lbs) pork into small chunks or short strips. Heat 3 tbsp oil in a large pan over medium heat and brown the pork pieces well on all sides, for about 15 minutes. Remove from the pan with a slotted spoon.

In the same pan sauté 2 chopped red onions with 1 tbsp crushed garlic, 1/4 tsp cumin, and 3 tbsp of panca hot pepper paste in the pork fat until the onion is browned, about 5 minutes. Season with salt and pepper.

Add the browned meat and the dried potato along with the liquid into the pan. Cover and simmer on low heat until the potato is tender, about 40 minutes. If the carapulca dries out, add some stock or water, keep stirring from time to time to prevent burning.

When the potato is cooked, add 1/2 cup port, 2 cloves, 2 sprigs of chopped cilantro, 1 square of grated unsweetened chocolate, 10 ground sweet butter cookies, and 1/4 finely chopped roasted peanuts. Cook for an additional 15 minutes and season to taste.

Let sit 1/2 hour before serving. Reheat and serve hot accompanied by white rice.



CHUPE DE VIERNES***** (FRIDAY SOUP)

Fry 1 chopped onion, 2 crushed cloves of garlic, 2 tablespoons of hot red pepper paste and 1 teaspoon of chopped huacatay. Stir until the onion caramelizes and add 150 grams (5 oz.) fresh peas, 1/2 cup of peeled fava beans, 2 diced carrots, 1 cup chopped cabbage, and 1 ear of corn kernels. Stir for several minutes so that the hot pepper saturates the vegetables. Add a sufficient amount of fish broth. If you prefer a heartier soup, add a smaller amount of mussel broth. When it reaches a boil, add 4 potatoes cut in half, 4 pieces of courgette, and 1 cup white rice that has previously been lightly fried. At this point add 1 whole rocotto hot pepper (being careful not to let it burst, as this would make the soup too spicy). When the potatoes are ready add 1/2 cup evaporated milk, season to taste, add several eggs (one for each serving). If you want, add any pieces of fish or seafood you might have on hand. Before serving sprinkle with grated cheese. Note: it is important not to allow the corgette to fall apart. Some cooks recommend cooking separately to avoid this problem.

LOCRO DE PECHO***** (CHUCK BEEF STEW)

Boil 1 kilo (2 lbs) chuck beef and 1/2 kilo (1lb) beef stomach (cleaned and peeled) until somewhat soft. Prepare the stewing with, 1/2 kilo (1 lb) chopped peeled potatoes, cumin, mint, and broth, until all ingredients are submerged. Mash the potatoes and add in the meat. Garnish each serving with chopped cilantro. Serve with rice.

MANJAR BLANCO DE PAPA AMARILLA* (SWEET YELLOW POTATO CAMEL)

Heat ½ kg (1 lb) of yellow potato, puréed, 1 can of evaporated milk, 1 ½ cups of sugar, 1 tablespoon vanilla essence, and 1 tablespoon of butter, stirring constantly. When the mix thickens add 1 glass of port, 1 tablespoon of ground cinnamon, 5 cloves, and 3 egg yolks. Continue stirring. Remove from heat when the mixture has a caramel texture. Add 125g (1/2 lb) chopped nuts and mix well

BIEN ME SABE DE PAPA AMARILLA** (YELLOW POTATO SWEETS)

Boil 1/2 litre of milk and add vanilla essence to taste. Boil 4 yellow potatoes and press through a sieve with the back of a spoon, mixing afterwards with the milk. Drain. The syrup is made with 1 1/2 lbs sugar and 2 cups of water heated until thickening occurs. Mix with the rest of the ingredients until thick, then remove from flame and mix in 8 beaten egg yolks and 1/2 cup of port. Heat on medium flame until the egg yolks are cooked, then garnish with toasted almonds

DULCE DE COCO Y PAPAS AMARILLAS** (COCONUT AND YELLOW POTATO SWEETS)

Prepare the syrup with 1/2 lb of sugar and 1 cup of water, and when it thickens, add 5 yellow potatoes (boiled and pressed through a sieve while still hot) and one whole grated coconut. Stir vigorously, and when you can see the bottom of the pot, lower the flame. Beat 10 egg yolks and add little by little, beating until the mix is white. ●

* Teresa Izquierdo. Mariella Balbi. PromPerú. Lima, 2006. Web: www.promperu.gob.pe.
** El Perú y sus manjares. Un crisol de culturas. Josie Sison Porras de De la Guerra. Mastergraf. Lima, 1994.
*** Perú, mucho gusto. A compilation. PromPerú. Lima, 2006. Web: www.perumuchogusto.com.
**** Peruvian Embassy in France. Peruvian Cuisine. Web: <http://www.amb-perou.fr>.
***** Recetario de la cocina de Arequipa. Oswaldo Chanove. Web: <http://chanove.rupture.net/indexcocina.htm>.
***** The Art of Peruvian Cuisine Tony Custer. Lima, 2003.

ON MESTIZO THOUGHT

Hugo Neira

Del pensar mestizo, (*On Mestizo Thought*) by Hugo Neira* (Abancay, 1936), is a compilation of several works on the thinking of Peruvian *intelligentsia* at the beginning of the twentieth century: González Prada, Riva-Agüero, Mariátegui, García Calderón, Belaunde, Porras, Haya de la Torre and Basadre.

The following text is drawn from the introduction.

D*el pensar mestizo* is not a text written to explain mestizos or their thought. If readers find the title intriguing, then it was well chosen. [...] Neither is it a book on lexical hybridity, like in Guaman Poma's works or in Gamaliel Churata's formidable book *El pez de oro* (The Golden Fish). Perhaps my goal is more modest. What I'm really suggesting is that the hybridity in this collection of essays lies not in language but rather in ideas. It is therefore a conceptual work. And if that be the case, what does it even mean?

I worked on these texts like some kind of intellectual nomad. True, as a researcher, as a professor, but in the end, the comings and goings are not what counts, but rather not leaving any important subjects behind, like a suitcase forgotten on a train station bench. When you add the cultural allegiances with which we live, it becomes a double-edged sword. And this is the first point I would like to summarily explore. The second is how this intellectual condition, this mental imbalance common to researchers, paradoxically allows for a special outlook, which Ortega explained as «the melancholic privileges of the outsider.» I am by no means arguing that there is no choice besides self imposed exile, but rather inviting the reader to carefully examine the concept that a great thinker and sociologist, Norbert Elias, has called the work of «distanciation.» The third point is inevitable, as it deals with a couple of concepts which I myself invented. True, Montaigne wrote often in praise of *dépayement*, of traveling, banishing oneself, leaving. Exile, foreignness also mean, according to the dictionaries, to lose one's balance, to lose one's way. The idea itself is quite fertile: someone who absent mindedly loses his way, who loses track of the path he was on, may very well find a better one. It is an old idea, that the gates of knowledge open to he who leaves, and as it seems almost «Hebraic», has no other meaning. The process of leaving is full of risk and opportunity. Undoubtedly, reaching the horizon, discovering other countries, other worlds [...]

What happens when a «critical intellectual» (but is this not a redundant term?) is displaced, not only in geographic terms, but that this mobility in and of itself gives him a new way to formulate ideas? Is there an intellectual advantage to exile? Not the exile of



Manuel González Prada (1844-1918).

nations or bodies, but rather that of University Departments. In *Pensons Ailleurs*, Nicole Lapiere discusses this idea in reference to those who cross interdisciplinary borders. There are exemplary cases, such as that of Lévi-Strauss, who arranged and classified Anthropological materials using a mind trained in philosophy. [...]

The subject is intriguing. What is lucidity? From what source flow originality, dissidence, and scientific, philosophical and political heresy? In our time there is a passionate explanation, a theory of original man as outsider, and I refer to the work of two researchers. In 1944 the phenomenologist Alfred Schultz returned to the theme of the strange or outsider in a different cultural community...»As he does not share all the basic suppositions of the «relatively natural world view», the outsider is able to question almost everything that seems unquestionable to the native of

the incorporating culture» Schultz also signals the «outsider's greater level of objective perceptivity when faced with behaviors and habits that are unquestionable for the native of the community. And, as paradoxical as it may seem, this condition of being outside (but not completely) permits him to develop a sharp sensitivity towards the incoherence or incongruity of the others' cultural schematic. «The outsider is therefore capable of discerning, «says Schultz, «the appearance of a crisis that threatens the very basis of he *relatively natural conception of the world*, whereas these symptoms are unseen by other members of the endogroup, used to trusting the continuity of their traditional way of life.» I have taken this reference to the work of Alfred Schultz from the excellent work of the Mexican researcher Gil Villegas, who in turn was inspired by the cases of Lucács, Simmel, and Ortega. [...]

These texts are excerpted from a chapter called «Anticipations.» The title is no exaggeration. In fact, the analysis of *Casarian Populism*, which dates from 1969, when I was a young researcher at the Institute for the Study of Political Science in Paris, and published in the *Revue Française de Sciences* was directly in conflict with French contemporary notions of Latin American political case studies, such as the Peronist, Brazilian Getulist, and Peruvian Aprista movements. Is this not the very point of research? New categories of analysis, a different reading, other meanings (only visible if you have a different way of questioning reality) I would like to point out the importance of anticipation in this work. When everyone was betting on the transformation of Latin American political life either by Cuban backed guerilla movements or representative democracy, I argued that what would happen would in fact be the simultaneously increasing relevance of the masses and strongman leadership. At the time, in Peru, there was just Víctor Raúl Haya de la Torre, founder of the Apra party, to speak of. Abimael Guzman, Alberto Fujimori, Alejandro Toledo, and Ollanta Humala had yet to appear on the public scene, and a humbled, wiser Alan García was even further away. And on the Latin American scene, neither Evo Morales, Lula, nor Hugo Chávez. For partisans of American style analysis, today it is indeed easy to prove the obvious. The skill is in anticipating a sort of unchanging variable in public life. That of strongmen, whether ferocious or astute, and the emerging masses. [...]

I use the lens of my background as a political scientist to ponder the great questions that concern all of humanity. They are indeed few. What is freedom? What is the state? What can be known? What can be hoped for? What direction can we modestly hope to take? The author, with what he has left of existence. You, the reader, with all that is still needed to create a nation. ●

Hugo Neira. *Del pensar mestizo*. (*On Mestizo Thought*) Published by Herética Press. Lima, 2006. 446 pp.

* Peruvian essayist honored at Weimar by an international jury as one of the six greatest essayists in the Spanish language. Since 2006 he has been director of the National Library of Peru.

SOUNDS OF PERU

SUSANA BACA. *COLOR DE ROSA Y VESTIDA DE VIDA*
(Play Music, re-released in 2006)

No one can question the global relevance Susana Baca has acquired since the American Independent label Luaka Bop decided to announce her inescapable existence to the world. It is worth mentioning, however, that she was never a particularly well known artist in Peru itself, being fairly well removed from the Peña (show bar) culture of Lima and its accompanying scandals. Instead Baca always bet on the revindication of her African roots from a multidisciplinary perspective, and has always been closer—ideologically and esthetically—to poets and anthropologists than to her «criolla» counterparts. As such, the re-release of these two CD's, long impossible to find in their original edition, is as valuable as it is fortunate: the great star of Contemporary World Music who started off artistically on a sure foot and these two gems do nothing more than confirm that David Byrne was right when he decided to export her talent to the rest of the world. Both *Color de Rosa* (1987) and *Vestida de Vida* (1991) should be distributed around the world, the sooner the better.

VARIOUS ARTISTS: *LO MEJOR DEL GÉNERO AFROPERUANO*.
Afro Peruvian Music Classics
(Play, 2007)

There have been many attempts to gather the numerous hits of the Afro Peruvian repertoire on one CD, a recording that could serve as a sort of summary of a musical genre that, sooner or later, will be discovered by the rest of the world, much like Cuban or Brazilian music within the last several decades. Afro Peruvian music is so varied and rich that there still hasn't been a record able to compile all its variants. Although a work like this one, like all compilations, offers an impeccable selection, there are notable absences, rendering it a decent introduction to the genre for novices. In addition, it is the perfect CD for any celebration dedicated to honoring the African roots of Peruvian music. The big ones are all here: Sambo Cavero, Nicomedes Santa Cruz, Lucila Campos, Pepe Vásquez, Eva Ayllón and Perú Negro, along with many others. This two CD set includes 42 songs. It's worth picking up.



Nicomedes Santa Cruz.

MAGALI LUQUE. *BÁSICA*
(Independent, 2007)

There have been few all girl bands in recent Peruvian history. And before, in the faraway seventies and even the eighties, there were even fewer. In the nineties, the music fan with an exceptional memory will recall Sándalo and Lunazul, two exclusively

female bands who, being honest offered very few songs that were truly memorable, with the exception of one important detail. Both included at one time or another one of the most talented and eccentric shapers of the Peruvian music scene, one who dynamically distinguished herself as a creative engine and generator of sound mixes. I'm referring, of course, to Magali Luque. And the debt of her long awaited solo debut, with many of us demanded silently each time we heard about her latest artistic adventure (she has used her voice and technical mastery in the service of theater projects, as part of the Canatautoras project, etc.) has finally been paid with this album, *Básica*, as suggestive and eclectic as Luque's own interpretative skill, which here is perhaps slightly exceeded by the pretensions and pressures of a such a huge personal undertaking. Nevertheless, the result, with its highs and lows, is mostly positive. We are looking forward to her future albums. (*Raúl Cachay*). ●

AGENDA

LA PALABRA VECINA (VOICES FROM NEXT DOOR)

The «Voices from Next Door» (La Palabra Vecina) Writers' Conference (Peru-Ecuador, 2007), organized by the Ministry of Foreign Affairs' Inca Garcilaso Cultural Center and the Organization of Iberamerican States, was held from September 4th to 13th. This international meeting creates a space in which to strengthen cultural relationships between two countries with a shared history and memory in the Andean region, and facing similar challenges with respect to internal cultural diversity. The writers chosen to represent Peru in this conference were Alonso Cueto, Mario Montalbeti, Oswaldo Reynoso, Rossella di Paolo, Fernando Ampuero and the essayist Fidel Tubino. The Ecuadorian writers who visited our capital city were Fernando Balseca, Raúl Pérez Torres, Javier Vásquez, María Fernanda Espinosa, Carlos Carrión and Alejandro Moreano. These distinguished authors shared their experiences as writers and offered readings of poetry, prose, and essays with the audience. Besides the literary excellence and intellectual

evolution of the participants as a group, it is worth mentioning the presence of the poet María Fernanda Espinosa, Ecuador's former Secretary of State.

GUEST OF HONOR

Peru was the Guest of Honor at the LIBER 2007 Book Fair, which was held from October 3rd to 5th in Barcelona, Spain. LIBER was dedicated exclusively to works by professional writers and was promoted by the Spanish Editor's Guild. It constitutes, without contest, the premier event in the Spanish publishing industry. There were approximately 700 publishing houses present, along with more than nine thousand professionals from 50 countries, including book vendors, distributors, authors, agents, editors, translators, librarians, journalists, professors, graphic artists, and technicians. Peru's participation included 30 publishing houses, each with its respective samples and catalogs, which were on display in a state of the art stand at the fair, where there were also round the clock samples of Peruvian Cuisine. Likewise, there was a varied cultural program, in which the participation of Peruvian authors Alonso Cueto, Carlos Germán Belli, Carmen

Ollé, Arturo Corcuera, Santiago Roncagliolo, Daniel Alarcón, Jorge Eduardo Benavides, Fernando Iwasaki, Isaac Goldemberg, Enrique Planas, Toño Angulo and Carlos Thorne, was particularly distinguished. There were also two photography exhibits. One was dedicated to the Catalan mapmaker and geographer Gonzalo de Reparaz, who lived in Peru for many years and carried out the first complete surveying of Colca Canyon. The other was «Peru: World Heritage Site», photographs of the ten UNESCO designated World Heritage Sites in Peru. In addition there was a screening of Peruvian filmmakers presented by the Catholic University of Peru's Film Library. The Peru's participation in the event was coordinated by a multilateral commission headed by the Ministry of Foreign Affairs, with the participation of the National Institute of Culture, the National Library, PromPeru and the Peruvian Book Industry's Chamber of Commerce. The generous support of San Martín de Porres University, the Spanish Editors' Guild, the Catholic University of Peru, Air Comet, and the Spanish Embassy's Cultural Center in Peru made this exhibition possible. ●

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THE WORLD OF BENDAYÁN

Élida Román

Iquitos born and based artist Christian Bendayán (1973) presents his latest exhibition, entitled *XXXIII Bendayán**, where dreams morph into obsessions caused by a colorful world populated by sirens' calls.



Amazonas. 2007 (Amazons) Triptych. Oil on canvas 220 x 360 cm.



Orilla. 2007 (Riverbank). Oil on canvas 170 x 220 cm.

The world proposed by Christian Bendayán, with its dizzying feast of colors, has the rare ability to confuse the viewer at first glance, and of showing the tropical exuberance and the total loss of control that the stereotype of the jungle region forces any painter of its metropolis, Iquitos, to include in his work. Beyond any contribution to the furthering of folk art and traditional images, through these posters, walls, *art naïf* paintings, and spontaneous illustrations the artist seeks the densest symbolic universe possible, one that explores privilege and longing, anxiety and absence.

His openly insolent, excessively happy transvestites are privileged protagonists,

characters that communicate unspoken needs and non-judgmental relationships. They also allude to forms of social rites and complex frameworks that seem to knit space together through nothing more than the warmth and friendliness of their sympathy, the true robes of their sense of affirmation.

To complete this parade of diversity, Bendayán chooses to add the iconography of myth and legend. The mermaid emerges as a sublime symbol, neither wholly romantic nor wholly frightening.

However, this fishlike being is in itself the harbinger of the destruction of its own desires: its ambiguous body impedes its ability to satisfy physically. And in the old



Yo reinaré. 2004. (I Will Rule) Triptych. Oil on canvas 170 x 300 cm.

mermaid, dried up, pathetic, one can find this nucleus which flows through the entire exposition, a tantric instinct that seems to feed the flesh and vibration that flows through the bodies portrayed here. Despite the tenderness we could imagine within the couple, this sensation of fragility, of delirium, or uncertainty is transmitted through each one of these paintings.

This sensation is furthered in the landscapes used, which are at once popular and recognizable. They exude this same penchant for excess that bursts off the canvas. In spite of his youth, Bendayán is a mature artist. He digs beyond the surface, highlights the immediacy of the visible and the unexpected, but also goes beyond these



El león. 2007 (The Lion). Oil on canvas 140 x 220 cm.



Enamorados. 2007 (Couple). Oil on canvas 150 cm Ø.



Madre soltera. 2007 (Single Mother). Oil on canvas 120 x 90 cm.

to transmit something deeper. His work disturbs and at times bewilders the viewer. At first glance it seems to be pure entertainment and perhaps even banal praise of its subjects, but it constantly approaches the question of its being and its existence.

Show without judging and ask for an answer. Knowing there is none. ●

* Arequipa: Galería de Arte del Centro Cultural Peruano Norteamericano (June 2007). Lima: Sala Luis Miró Quesada Garland, Miraflores Town Hall September- October, 2007). Produced and organized by: Martha Zegarra.

See also: *Christian Bendayán: un pintor de la selva (urbana)*. (Christian Bendayán: an artist from the (urban) Jungle Lima, 2007. 144 pp. Blog: www.33bendayan.blogspot.com