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Courtyard of Torre Tagle Palace, Lima. Photo: Ministry of Foreign Affairs.

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THE SUMMIT OF SOUTH AMERICAN AND ARAB COUNTRIES

ARABS IN COLONIAL PERU

Nelson Manrique*

Arabs began immigrating to Peru during the second half of the nineteenth century. That said, along with the arrival of the Spanish in 1532, a number of Muslim Arabs who had converted to Catholicism arrived, leaving a rich legacy as part of our culture.

In order to discuss the subject of Arabs in Viceroyal Peru, the context of Spain and Arab affairs in the period of the conquest of Spanish America needs to be defined.

I would like to briefly mention the fact that 1492, the year in which the Americas were discovered, was the same year in which the “Catholic Monarchs” [as Queen Isabella of Castile and King Ferdinand of Aragon were referred to] conquered Granada, the last bastion of Catholic Spain, on January first.

Spain was thus unified under Christian hegemony, and the inhabitants of Granada were granted a special status, that of Muslims being converted to Christianity. It is interesting to note that the strategies for conversion utilized in Granada—as has been demonstrated in research conducted by Antonio Garrido Aranda—were used as a model for the evangelization strategies implemented in the Americas, and vice-versa.

In 1570, there was an uprising of *moriscos* (Muslims having converted to Christianity) in the Alpujarras region, a mountainous territory near Granada, and, in 1609, the Spanish crown decided to expel the *moriscos*. The last of these left the Iberian Peninsula in 1614. They had been residents of Ricote.

The expulsion, first of the Jews, and subsequently of the Arabs, was performed with the goal of creating a homogenous Spanish state, rejecting any and all differences. He who wished to live in Spain during those centuries would forcibly be Catholic, under penalty of immolation by bonfire should this requirement not be met. The main function of the Inquisition was the elimination of apostasy.

Therefore, those Jews and Muslims who converted to Catholicism were closely watched by the Inquisition, and if discovered performing Jewish or Muslim rituals, the latter would then punish them, with penalties including burning at the stake.

There are several investigations which have demonstrated the presence of thousands of Jews [in Spain] having converted to Christianity. They were known as “new Christians,” and many were subsequently discovered to be practicing Jewish rituals due to a number of factors, including the fact that in many cases



Lima seen from the immediate environs of the Bull Ring. Fernando Brambilla (late eighteenth century).

they were subjected to forced conversion (that is, they became Christians in order to save their own lives when mobs of Christian fanatics invaded their places of worship promising to kill all those who refused to be baptized).

Some crypto-Jews, or *marranos* [swine], as they were known, fled to the Americas; running from the watchful eyes of the Inquisition. A number of them were burned at the stake in Lima. That said, there is only one case [in Peru] of a person burned to death by the Inquisition for practicing Islamic rituals, according to *Los anales de la Inquisición* [“The Annals of the Inquisition”], written by the noted Peruvian writer Ricardo Palma. The great paradox of this case is that this Muslim was a Frenchman, held captive for a number of years in Ottoman territory, who converted to Islam. He was discovered to be practicing Islamic rituals in Lima, and was then burned to death.

The first issue I would like to highlight is the fact that, if an Arab [i.e., Muslim] presence in Colonial Peru is indeed to be found, it was an illegal presence. By definition, all Muslim Arabs were excluded from the Viceroyalty of Peru, as were all Jews.

This did not, however, impede the arrival of Arabs, or of Muslims, which are two different things entirely, as any Arab knows all too well. Muslims are a much broader category, including the entire community of believers throughout the world following the teaching of Mohammed.

Despite the abovementioned restrictions, and a series of control

measures, the dynastic alliance between Spain and Portugal, which lasted from 1560 to 1650, allowed the entry of a number of Jews and Muslims, hidden under other identities, into the Viceroyalty of Peru.

We have very little information on these cases, with the exception of a single case that has been researched, a case which doctor Del Busto Duthurburu is no doubt well aware of, which is that of Emir Cigala, who lived under the name of Gregorio Zapata, was eventually named Captain of the King’s Armies, reached Potosi, made a fortune, and only revealed his identity, that of Emir Cigala, a “Turk”, when he returned to his homeland.

It must be said, then, that there was very little Arab presence in Viceroyal Peru, but I believe that the question should be posed as to whether being “Arab” is a biological fact or a cultural one.

If we confine ourselves to the “Biological” sense, the Arab presence, not only in the Viceroyalty of Peru, but indeed on the Iberian Peninsula itself, was relatively limited. The army which conquered Spain in 711 was made up, of course, of people from the Arabian peninsula, but included a number of ethnic groups who were folded into the Muslim armies as Islam progressively conquered the entirety of North Africa.

There were therefore a number of ethnic groups who entered Spain in the eighth century. There were, no doubt, Arabs among them, as well as Iranians, in the anachronistic sense of the term. That is, they were from the territories now known as Iran

and Iraq. There were also people from North Africa, Egyptians as well as from what is now the territory of Morocco and Algeria, then known as “Berbery”, the land of the Berbers.

In order to measure the impact of Arab culture in the Viceroyalty of Peru, it is necessary to first understand its influence on the Iberian Peninsula. Here, language serves as an appropriate indicator.

As we all know, Castilian Spanish evolved from Latin. Starting in the Tenth Century, the Latin language split into groups of vulgar languages known as “Romance” languages, and Castilian Spanish evolved from the latter.

The greatest contribution to modern Spanish, on top of this Latin base, is that of terms taken directly from the Arabic language. Over four thousand terms used in modern Castilian Spanish were taken directly from Arabic.

As a point of comparison, the second most important language in terms of influence on Castilian Spanish is German, brought to the Iberian Peninsula by the Visigoths. German has contributed something like seven hundred terms to Spanish. And if these two influences are compared, German terms are essentially limited to patronyms and toponyms, the names of people and places, while those borrowed from Arabic relate to all fields of human experience: arts, sciences, agriculture, mining, navigation, astronomy, and philosophy; all the disciplines and spiritual expressions of a people.

To what id this enormous impact of Arabic culture on the Iberian

peninsula due? In recent years, a number of investigations have been conducted, radically changing the image of Spain as a nation taken by the Arabs from its inhabitants in 711, and then recovered by the Spanish through eight centuries of fighting.

Spain, to begin with, did not exist as such in 711. It was a collection of fragmented kingdoms, at odds with each other, which were then conquered by an army made up of a number of different ethnic groups.

During the Middle Ages, it was common for Christian princes in what had been known as "Hispania" (which the Muslims referred to as al-Ándalus) to ally themselves with Muslim emirs in order to fight other Christians, and vice-versa, for Muslim emirs to ally themselves with Christian princes in order to fight other Muslims. That is, the border was not a religious one.

Further, current research has demonstrated that only one-fifth of the Muslim population in twelfth-century Spain was made up of Arab and North-African foreigners, the remaining four-fifths being Christian converts to Islam or the descendants thereof.

How are we to understand the enormous magnitude of Christians who end up converting to Islam? On the one hand, the fact was that Christianity itself was experiencing a series of religious conflicts; there were a number of dissident factions within the Iberian peninsula, and this weakened the Christian front.

Also, Muslim expansion in this period was extraordinary. In seventy years- 632 to the end of the seventh century- it reached the Atlantic Ocean in the West, and India and China in the East, thanks to its political leadership, which was incredibly tolerant.

The conquering Muslim armies did not impose taxes higher than those customarily paid by the inhabitants of the territories they conquered as dependencies. They also permitted them to preserve their language, culture, laws, and authorities. The two conditions which were required were the recognition of the superiority of Islam, that is, submission, without a requirement to convert, and, in second place, to pay tribute in order to finance the expansion of Islam, of the territory of Islam: to give Islam the territory of believers.

Arabic culture was many-splendored, particularly when compared to the barbarity of feudal Europe, subsequent to the great cultural decadence which followed the fall of the Roman empire. This led to a massive conversion on the part of Christians living on the Iberian peninsula. The first wave of converts, belonging to the dominant sectors of society, did so for political gain; later waves were due to the brilliance of Muslim culture.



Tapada con manta ["Veiled" Lima woman]. Manuel Atanasio Fuentes (1820-1869).

Otto the Great's ambassador, a German prince who travelled to Granada in the XII century, was only able to use the fabled city of Baghdad as a point of comparison to describe the city. Why? Because people in Iberia dressed according to the Arab custom, and spoke a language known as "Algarabía." The term "Algarabía" comes from the Arabic word "al'arabbiya," the Arabic language, and refers to a mixture of Romance languages and Arabic.

The inhabitants of the Iberian Peninsula lived, ate, and dressed in the Arab style, and spoke a language which was a mix of Romance languages and Arabic, "algarabía," (al'arabbiya.)

It was of great interest to James Lockart the fact that, subsequent to the conquest of the Americas, Muslims and their descendants were relegated to a very low status in the Western Hemisphere.

Of those who were at Cajamarca, only a single man, Cristóbal de Burgos, is referred to as a *morisco*, and there is no further information given to confirm that he was in fact a *morisco*. It should be noted that *morisco* is the term used to refer to Muslim converts to Christianity, while Muslims in Christian Spain who remained faithful to their religion were known as *mudéjares*.

What were the conditions under which the rest of the *moriscos* arrived [in Peru]? Essentially, as slaves. It is interesting to note the male-female ratio of slaves arriving [in Peru]. There were two types of slaves sent to the Americas: those taken from sub-Saharan Africa. In this case, a woman was sent for every

two or three men, due to the fact that physical strength was sought there, that is, unskilled labor for hard work, and *morisco* slaves, in which the male-female ratio was quite the opposite, with four or five women sent for every man.

To what is this difference due? It is caused by the fact that, among *morisco* slaves, the men were specialized artisans. The terms "albañil" (master builder, in Spanish) and "alarife" (Mason, in Spanish) are themselves directly borrowed from Arabic. As we stated earlier, the term *mudéjar* was originally used on the Iberian peninsula to refer to Muslims living under Christian rule who preserved their religion. This is the origin of the use of the name "mudéjar" to refer to the art which doctor Del Busto Duthurburu referred to, which was to have such an important impact on colonial handicrafts, art, and architecture.

These *morisco* artisans, master builders, and masons imprinted the spirit of Arabic art on the culture of Latin America, but, what was the role of *morisco* women? Why was such a large proportion of women brought over? In Lockart's terms, when a Spaniard refers to "bringing a black [female] slave", it may be presumed that she is being brought for sexual favors, while, when the former refers to the bringing of a *morisco* slave, he is undoubtedly referring to a concubine. Most of the *morisco* women sent to the Americas were sent as slaves, and fulfilled a double role, as both housekeeper and concubine. They arrived, as such, in extremely modest circumstances. To a large degree, the presence which they acquired in

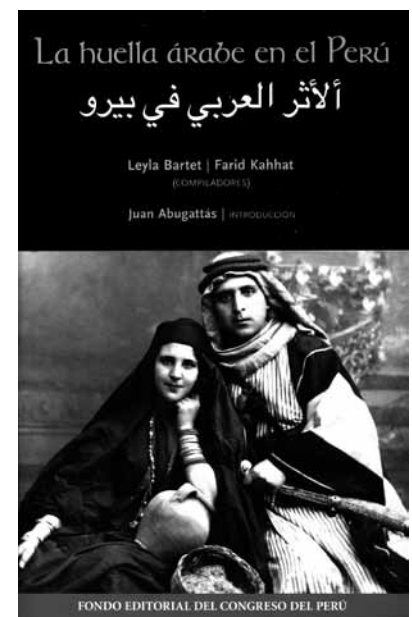
Colonial Spanish America was linked to the fortune, or lack thereof, of the companion to whom they were attached.

In contrast to the indigenous population, second generation *morisco* women were fully assimilated and became Spanish women with all the corresponding rights and privileges. Their presence, seen from our times, may still be found in some regions of the Americas and of Peru where aristocratic groups have been particularly engorged. The city of Trujillo, for instance, in which *morisco* features are still particularly common, comes to mind.

As such, based on this assimilation of converted *morisco* female slaves, unlike their indigenous counterparts, into Spanish women, Arabic heritage was spread throughout the entirety of colonial society.

This presence has been denied, vehemently so, and is denied to this day, but has enormously enriched our cultural heritage, making Peru a country of all races and all origins, on a scale we are just beginning to understand. ●

Excerpted from *La huella árabe en el Perú*. Compilation by Leyla Bartet and Farid Kahhat. Fondo Editorial del Congreso del Perú, 2010. 257 pp. fondoeditorial@congreso.gob.pe



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THE ARAB WORLD AND SOUTH AMERICA: SO CLOSE, AND YET SO FAR AWAY

Farid Kahhat*

Who is an Arab? Considering that, on more than one occasion, influential media outlets have referred to Iran as an "Arab country" or have employed the terms "Arab" and "Muslim" interchangeably, it should be understandable that it is necessary to start with the basics.

The emergence, in the seventh century of an empire spreading forth from the Arabian Peninsula, bringing both its language (Arabic), and its religion (Islam), may be considered a key milestone in world history. Though it created incentives for their adoption, this empire imposed neither its language nor its religion on conquered areas. While some peoples in what today is called the "Middle East" adopted the Arabic language, but not the religion of Islam (mostly Christians, but also some Jewish communities in the region) other peoples (such as Kurds and Berbers) converted to Islam without assimilating the Arabic language. In other words, in the broadest sense, an Arab is anyone whose mother tongue is Arabic. This concept also encompasses a cultural identity forged by certain practices and customs, ranging from codes of behavior to culinary traditions.

That said, it is true that no less than 90 percent of Arabs profess Islam to be their religion and that God revealed his will to man through the Arabic language.

Nevertheless, five out of six Muslims in the world are not Arabs, and a large majority of them live outside of the Middle East (where almost all Arabs do live). This term denotes Egypt, the Arabian Peninsula, the Fertile Crescent (which in turn includes Syria, Lebanon, Jordan, Iraq and the territory once known as Palestine). Today, the rest of North Africa, Turkey, and Iran are also considered to be part of the Middle East.

The influence of Arabic culture in Latin American countries during the colonial era appears to be inversely proportional to our understanding of its existence. There are several explanations for this paradox. The first is that during the colonial period most of this influence reached Latin

America not directly, but rather through the Iberian Peninsula: in the same way Latin American countries achieved independence from Spain after three centuries of colonial rule, the very same Spain which conquered large portions of the Americas had in fact established itself as a state after ending eight centuries of Arab and Muslim dominance in the Peninsula.

These historical facts overlap: the year Granada was conquered, the Catholic Monarchs culminated the unification of Spain under their control in the (1492) same year Spain discovered America. That is, Arab culture had a direct influence on the development of Iberian culture and this Spain, impregnated with Arab heritage, then influenced the culture of its colonies. This in turn helps to explain why we tend to ignore the Arabic origin of words like "ojalá" ["God willing" or "let's hope so" in Spanish] or "alcohol," despite their phonetic similarity to the corresponding words in their language of origin.

Another explanation for the lack of knowledge regarding the Arab world is the unique characteristics of Arab migration to Latin America at the end of the nineteenth century. For

example, the fact that, during periods like the Great Depression, several countries in the region approved legislation imposing a tax on immigrants arriving from Asia, immigration quotas based on country of origin, prevented immigrants from exercising certain trades, or simply denied them residency. Under these circumstances, some immigrants chose to conceal their ethnicity in order to overcome these and other adversities. Once established in the region, more than a few Arabic-speaking immigrants, both Orthodox Christians and Muslims chose to raise their children with Spanish as the exclusive language in the home (resulting in the consequential loss of the mother tongue) or to have them baptized Catholic in order to facilitate their integration into this new society.

An additional source of confusion was that the first decades of Arab immigrants came to Latin America on passports issued by the Ottoman Empire (which at the time exercised sovereignty over most of the Arab world). It was therefore common to refer to them as, "Turks" rather than "Arabs" (a fact referred to in literature through novels such as "La conquista de América por los turcos" ["The "Turkish"

Conquest of the Americas"] by Jorge Amado). This might appear to be an anecdotal incident but it is at the same time a symptom of a bigger problem, that Arabs tend to be known in Latin America not in the way they present themselves but rather in the way they are referred to and described by political actors with respect to whom they are in subordinate positions. In the twentieth century, they were viewed from a Eurocentric perspective. The Americas, for example, are usually known as the "Western Hemisphere" because it is located West of Europe. Likewise, the region of the world from which most Arabs come was known for centuries as the "Near East" (due to its proximity to Europe, in opposition to the "Far East"). The term "Middle East" gained currency during World War II, both because the British headquarters in the region was referred to as the "Middle East Command" and because of the fact that this nomenclature allowed for the division of the "Mediterranean" Region, the term preferred by French diplomats (France being Britain's rival in the colonial undertaking) to name a territorially contiguous region it hoped sought to place inside its sphere of influence. In other words, the Western powers reserved the right to name the "other" and to change names essentially at their own discretion. These names were not mere conventions: they had political motives, when associated with certain practices, were intended to create political impact. Edward Said called this network of discourses and practices "Orientalism", which alluded to the fact that knowledge of the Arab and Muslim in the West was mediated by the existence of power relations between the subject and the object and served and / or controlled the object of the study.



The majority of the Palestinian immigrants to Peru came from the "Christian Triangle" of Bethlehem, Beit Jala and Beit Sahir. In this picture, the Abugattás Abdallah family in Beit Jala, 1937.

Photo: Abdallah family archive. Courtesy of the Fondo Editorial del Congreso de la República.

In terms of political relations between Latin America and the Middle East, at the time when the United Nations General Assembly was a key player in the Middle East, Latin America was a major player in the General Assembly of the United Nations. In these conditions, Latin American votes represented juicy targets coveted by Arabs and Jews, who through lobbying attempted to influence the United Nations decisions, at the root of the conflict in the region.

The fundamental milestone of the current conflict in the Middle East is resolution 181 adopted by the United Nations General Assembly on November 29, 1947. This resolution foresaw the division of territory that belonged to the Palestinian British protectorate to create two states, one Arab and one Jewish. The Jewish State of Israel proclaimed its independence on May 15, 1948, while the Palestinians are still awaiting the passing of a resolution that to protect their rights as a nation.

Latin America was instrumental in the passing of this resolution. On the one hand, two Latin American delegates (Enrique Rodriguez Fabregat and Jorge Garcia-Granados, representatives of Uruguay and Guatemala, respectively) were members of the United Nations Special Committee on Palestine, an entity that submitted the proposal for partition. They were also two of its most zealous supporters in the debate on the subject¹. After discussion in the United Nations General Assembly, thirteen countries in Latin America voted for the resolution, while six abstained and one voted against it. Taking into account that the total number votes for the resolution was 33 and that the United Nations had only 57 members at the time (rather than the 196 members that make up the UN today), one could argue that Latin American votes played a crucial role in the results. Testimony of this is that the vote generated a vein in historical studies in both Latin America and the Middle East dedicated to revealing the motivations behind the votes of some countries which changed their original positions

1. Leopold Laufer, "Israel and the Third World", *Political Science Quarterly*, vol. LXXXVII, no. 4, December 1972.



Isaac Dumet Chahud with his champion horse, after winning the Peruvian Caballo de Paso contest at the 1948 regional competition in the village of Puquio, Ayacucho.

or belatedly announced their decision which had been shrouded in mystery.²

However, from then on, Latin American influence in the United Nations General Assembly diminished, gradually, but significantly. On the other hand, the control of the General Assembly as the decision making body of the United Nations on the Israeli-Palestinian conflict waned in favor of the Security Council. Therefore, Latin America ceased to be a region relevant to the subject. One of the few exceptions to this was the appointment of the Peruvian diplomat Álvaro de Soto as special Coordinator of the United Nations Middle East Peace Process from June 2005 to May 2007. De Soto was also Secretary General of the United Nations and worked for 25 years in coordination with three secretary-generals from the institution. Upon completion of his work in the Middle East, De Soto produced a confidential report that was leaked to the media.³

The Arab World and Latin America also coincided in the 1960s and 1970s in their promotion of a "new international economic order" through negotiations in multilateral forums such as UNCTAD (the United Nations Trade and Development Organization). This initiative came to an end for all practical purposes after the debt crisis that struck both regions in the 1980's

2. See, for example, Ignacio Klich, "Cuba's Opposition to Jewish Statehood in Palestine, 1944-49: A Critical Review of Varying Interpretations", *The Middle East Journal*, Washington DC, Summer 1997.

3. Alvaro de Soto, "End of Mission Report", May 2007. In: www.guardian.co.uk.

and with it, the end of import substitution industrialization. Both regions played a key role in the Non-Aligned Movement, which sought to prioritize a development agenda over the security agenda that prevailed among the powers of the international system and its allies. However, in the 80's and 90's, this movement was caught in a whirlpool of conflict generated by its members as well as by the end of a bi-polar world order.

From this point on, the main point of contact between these two regions has been the initiative to hold regular summit meetings between heads of State and Government from South America and members of the League of Arab States. The purpose of these forums, as Brazilian President Luiz Inacio "Lula" da Silva expressed in December 2003 during the first speech ever delivered by a Latin American head of state before the League of Arab States, is that "Together with our partners in South America, Africa, the Arab world and India, we can create a new global architecture in politics and business," that is, launching initiatives aiming to promote South-South cooperation plans.

None of this prevents the countries involved from pursuing their own ends through this initiative. For example, when President Da Silva visited Syria, he emphasized themes such as respect for national sovereignty, the importance of international rights and the role of the United Nations in the promotion of peace and international cooperation. After the U.S. invasion of Iraq, fearing what was around the corner, the Syrian government received these statements with particular welcome. However, when he visited Egypt, an issue of mutual

interest arose before the likely reform of the United Nations: the shared aspiration to occupy a permanent seat on the United Nations Security Council on behalf of their respective regions. These high points also serve other shared purposes, for example, to coordinate positions on the reform of the United Nations system and to support the general terms of the proposal presented by the former Secretary General, Koffi Annan. More important than reaching an agreement on the institutional framework that underlies international politics is to seek common ground on issues negotiated within it. Particularly as regard intellectual property and agricultural subsidies, discussed in the Doha Round negotiations of the World Trade Organization.

Finally, Arab countries are located in the most arid region in the world. In fact, more than half of their territory is desert. This creates two issues of common interest to most countries in South America. First, a scarcity of fresh water is already a major problem in the Middle East, but is a growing problem in countries such as Peru to the extent that there is no effective action plan launched by the international community. On the other hand, precisely due to the above, Arab countries are among the biggest importers of food in the world. Countries like Egypt import more than half the food consumed by its population. This provides opportunities for complimentary growth with a region like South America, which is not only a net food exporter, but also includes two countries that are among the principal food exporters in the world (Brazil and Argentina). •



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MUDEJAR ARCHITECTURE

Ilana Lucía

Arabic architecture was once described in a poem as an object of pleasure for the senses. As concerns architecture,



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The fruit of a long co-existence spanning over eight centuries with the Christian world (from the first Arabo-Berber settlement in 711 through the expulsion of the *moriscos* in 1609), the Muslim experience on the Iberian Peninsula left a deep imprint on the most vital aspects of mores and customs in the region—and, by extension, on Hispano-American (now Latin American) societies—An example of this is *mudejar* architecture. It was born in a context of political submission, at a time when Muslim art was forced to conform to the requirements of the dominant Christian society after the Spanish Re-conquest [of Spain] starting in the thirteenth century. Nevertheless, *mudejar* architecture conserved and constantly recreated the essential modes of Arab architecture: an art of seductive beauty which works to become an object of pleasure for the senses, and, at the same time, an architecture which shows a great degree of dynamism, given that it can satisfactorily resolve construction issues using easily obtained, highly malleable materials such as ceramics, plaster, and wood.

The use of wood as a building material (mainly walnut, ebony, and cypress) is one of the most notable elements of *mudejar* architecture in the Americas. Wooden roofs and ceiling decorations (*alfajar* paneled ceilings, latticed framework, and coffered ceilings) were incorporated into most of the churches built in Colonial Lima. Particularly noteworthy examples of surviving *mudejar* ceilings include Santo Domingo Convent and Church, the oldest in Lima, the entrance-way of which is crowned by a beautiful sixteenth century *mudejar* ceiling, as well as the luxuriant Moorish cofferwork ceiling in the library. This is also the case of the Convent of San Francisco, considered to be one of the most beautiful in Lima, which has these motifs on the dome of the Convent staircase; and at the entrance, in which three *mudejar* curves may be observed; and in the church, in which the walls, support columns, and crypts are adorned with latticework chains; and in the cloister, bestowed with arches adorned with Moorish tiles and *mudejar* cofferwork. One of the most noteworthy examples of Islamic woodworking are the closed, latticed balconies referred to in al-Ándalus as “*ajimeces*” (taken from the Arabic *ash-shamis*: that which is exposed to the Sun), referring to their protective



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TECTURE IN PERU

a Aragón*

architecture, Moorish art became *mudejar* art, which arrived in the Americas with the Spanish Conquest.



use against excessive levels of sunlight. These so-called “box balconies” were also used in other cities, such as Cuzco and Trujillo, but only occasionally, to a much lesser degree than their propagation throughout Lima. Typical examples of these are the balconies of the Archbishop’s Palace and those of Torre Tagle Palace, home to the Peruvian Ministry of Foreign affairs, and a living sample of *mudejar* art and the Islamic woodworking technique known as *mashrabiyya*.

These interiors and this variety of wooden balconies jutting out and suspended above the facades of the streets of the city, in addition to the phenomenon of the “tapadas limeñas” or veiled women, gave a certain Arab feel to the streets of Lima and caught the attention of both foreigners and locals well into the nineteenth century. The impression left from a distance by the towers and domes of the city, as well as the Moorish look of the houses, latticework, and the famous flying balconies of “streets in the air”, as the chronicler Calancha referred to them, the profusion of which gave the capital city a physical presence unmatched by other cities in the Americas. Another typical characteristic of these old mansions was the “Muslim” type of hallway running from the entryway door to the courtyard. These, in addition to other elements characteristics of the views of Lima and specifically of Muslim houses, known as *mucharabi*, are also attested to in the drawings of German painter Johann Moritz Rugendas and, above all, in the delicate pencil sketches crafted by French diplomat Léonce Angrand both of whom visited what was then known as the “City of Kings” in the first decades of Peruvian independence. ●

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1. *Mudejar* style dome atop the main stairway at the Convent of San Francisco, built in 1625 by Friar Miguel Huerta. The current structure is a reconstruction dating from 1969, as the original was destroyed in the earthquake of 1940.
2. Facade of the Convent of San Francisco, Lima, rebuilt by Friar Luis de Cervela in 1669-1674. Stamp included in Friar Miguel Suárez’s *Templo de Nuestro Grande Patriarca San Francisco* (Lima, 1675). Engraving of the facade was performed by Friar Pedro Nolasco. National Library, Madrid.
3. Pilasters adorned with Seville-style tiles, dating from 1620. Main Cloister, Convent of San Francisco.
4. Design of the *Convento Máximo de Nuestra Señora del Rosario*, also known as the Convent of Santo Domingo of Lima. Stamp included in the first volume of Friar Juan Meléndez chronicle, *Tesoros de las Indias*, published in Rome in 1961. The tower was designed by Friar Diego Maroto. National Library (Madrid).
5. Polychromed wood ceiling in the *mudejar* style, and numerous oil paintings of scenes from the public life of Jesus. Church of San Pedro de Andahuaylillas, Cuzco.
6. Angled balcony with a small corner column and *mudejar* reminiscent latticework. Palace of the Archbishop of Cuzco.
7. Facade of Torre Tagle Palace, headquarters of the Peruvian Ministry of Foreign Affairs, Lima. Colonial wooden balconies present on both sides of the palace. The latticework windows, which allow one to look out at the street without being seen, are particularly noteworthy.
8. Beautiful colonial balconies on the Main Square of Trujillo, Peru.
9. and 10. Facalá Family Estate Palace, Trujillo.

THE ARAB LEGACY OF AL-ANDALUS IN PERUVIAN CUISINE

Susana Bedoya Garland*

The Arabic influence on Peruvian cuisine is undeniable, as is its influence on the cuisines of other Latin American countries. Below, a general overview to help explain this fascinating history.

Xavier Domingo¹ states, “To judge by the chronicles of the conquest of Peru, the food eaten by the different peoples of the empire was healthy, and probably not very different from that consumed by the Arabo-Andalusian peoples. That is, a diet rich in fruits and vegetables, which included proteins in the form of abundant fish and game.” From this, it may be deduced that, in this panorama of similarity, Spanish cuisine in general, together with this Arabic influence, was rapidly accepted. Along with the first conquistadors, several hundred *morisco* [Muslim converts to Christianity] arrived in Peru, as explained by Juan José Vega in his article “La influencia morisca y mora: tres casos específicos”², in which he points out that *morisco* women, referred to as “white slaves” were concubines to a number of Spaniards, and in many cases became their wives, “It was they who left a special imprint on Peruvian *criolla* culture, particularly on the Coast, for all time.”

Some women stayed behind and had families with Spaniards, such as the case of Beatriz de Salcedo, married to the famous visionary, and Juana Leyton, who was adopted by Catalina Leyton, married to Francisco Carvajal, and died in Arequipa in 1571.

The *Al Ándalus: allende el Atlántico* study was conducted by UNESCO as part of the Acalapi project. Camilo Álvarez de Morales³ points out: “It must be remembered, too, that this influence was not limited exclusively to medicine, although that is the matter at hand. [...] In general, the men who went to the Americas had lived closely with *moriscos*, either because they lived in the same areas, or because they had participated in the battles of Granada. In this manner, the Americas would be the recipient of the final repercussions of Spanish Islam.”

The conquistadors brought with them a number of unknown animals, such as cows, pigs, and goats. Later, chickens and rabbits would follow. They also brought foodstuffs such as eggplant, cilantro, wheat, grapes, onions, garlic, spinach, parsley, rice, fava beans, chickpeas, lentils, sesame, cumin,



Main Square, Lima. Johann Moritz Rugendas (1802–1858).

and oregano. Also, peaches, raisins, almonds, oranges, bitter oranges, figs, limes, dates, sugarcane, and a number of other plants.

To several dishes brought by the Spanish, indigenous products were added, including potatoes, yucca (manioc), sweet potato, chile pepper (or, rather, chile peppers), corn, etc.

Savory dishes: empanadas, anticuchos (beef heart shish kabobs), escabeche (chicken or fish in a vinegar and onion sauce), ají de gallina (a chicken and cream stew), stews, and other dishes

The Spanish brought with them the empanada or platter pastry, which was a celebrated appetizer served on festive occasions, as specified by Mariano Valderrama in *El libro de oro de las comidas Peruanas*⁴. The word “empanada” is in fact of Arabic origin, and the dish—originally from Persia—was brought to Spain by the Arabs. It was made with puff pastry of phyllo dough, and filled with mincemeats, herbs, and raisins. In fact, originally, large empanadas were filled on platters with small birds and a series of dried fruits. An example of this the well known Moroccan *bastilla*, which is quite popular, and similar to a dish served in Murcia.

In Colonial Peru, empanadas were served on platters, and this custom continued well after Peruvian independence. This dish was then spread throughout the Americas. In the Andean region, chile pepper is added, giving a peculiar flavor to Peruvian and Bolivian empanadas. Empanadas are made in Spain to this day, both Galician and other types are quite

popular. Smaller empanadas are found in Venezuela and Mexico. In Chile, there are pine-nut empanadas. In Argentina and Uruguay, empanadas are filled with ground beef. World famous *salteñas*, *pucakapas* (cheese filled empanadas with a chile pepper sauce) and cheese *llauchas* are made in Bolivia.

There are a number of stories given to the origin of the Peruvian dish known as *anticuchos* (beef-heart shish-kabobs) (A similar dish is served in Bolivia). A number of scholars agree that the dish's immediate origin is Arabic cuisine, and that, through a number of journeys, it reached the rest of the world over the course of centuries. Others believe the dish to be Persian in origin, and that “*shis-ke bab*” was already being served during the reign of Darius, as claimed by Guillermo Thorndike in his book *Gastronomía*⁵.

We have access to menus prepared for dinners served in colonial times, and beef-heart, fish, and shrimp shish kabobs were always included as part of the evening meal. The similarity to Arab “*shis-ke bab*” is obvious, as the Peruvian version is prepared with cumin and vinegar, in addition to chile pepper. The latter two ingredients were used on a daily basis in Arabic cooking. I feel that the Spanish name for this dish, “*pinchos morunos*,” gives a good indication of their origin. It is important to note that the use of entrails⁶ was very common in Arabic cooking, as Arabs would usually consume all the meat on

an animal. This is explained in the book translated by Jean Bottéro⁷, in the book by Huici Miranda⁸, and in many other publications to which this affection is referred to. In Spain and Morocco today, shish-kabobs are eaten, and recipes are included in a number of recent books.

Another entrail highly appreciated in Arab countries is the “thin bowel”, one of a cow's stomachs, referred to in Spanish as “*chinchulines*” and prepared by women in open air market stalls throughout Lima.

Juan José Vega⁹ also claims an Arabic origin for the word “*seviche*”¹⁰, transliterated using an s and a v, derived from the term “*sibech*”, or “sour food” in Western Mediterranean dialects of Arabic. He also explains that *moriscas* added bitter orange to the dish, and that key lime (*citrus aurantifolia*) was subsequently added to the recipe. In Inca times, Peruvians ate fish marinated in chile pepper and seaweed. Entirely raw. References indicate that this was a dish of the working classes, and that “it was their favorite” dish, as it was spicy, as cited by Vega in his article.

Fish *escabeche*¹¹ (see above), a very popular dish and one created by cultural *mestizaje*, is also likely of Arabic origin. The original name of this dish is “*iskebég*,” originally hispanicized as “*escabetx*.” The name we know today was adopted at a later date. The traditional Spanish recipe for *escabeche* was modified upon arrival in Peru to incorporate panca chile pepper, green chile pepper (also known as “*escabeche chile pepper*”), and sweet potato. There are a number of disputes concerning either an alleged Roman or Arabic origin for this dish, however, the evidence points toward the latter. In *Diet atlántica* (2009), Óscar Caballero, delves deeper into this subject through discussion with specialized researchers, in the end proclaiming an arabo-persian origin for both the dish and the name thereof. In Caballero's own words, “The Real Academia [The Royal Academy of the Spanish Language] takes a less complicated approach: ‘From the Arabic “*sakbay*”, a meat and vinegar stew,’ it then jumps—in the author's own

Trea, 2005.

9. Juan José Vega, “La influencia morisca y mora: tres casos específicos”, in Rosario Olivas Weston, ob. cit., p. 158.

10. This traditional dish was designated Cultural Patrimony of Peru by the Instituto Nacional de Cultura, through the passing of Resolución Directoral Nacional 241/INC, on March 23rd, 2004. This resolution also proscribed “*seviche*” as the correct historical spelling, thus highlighting the Moorish influence on Peruvian cuisine. The Academia Peruana de la Lengua has yet to make definitive ruling on the matter.

11. Camilo Álvarez de Morales, ob. cit., p. 155.

12. Jean Bottéro, ob. cit.

13. Camilo Álvarez de Morales, ob. cit., p. 155.

1. Xavier Domingo, “La cocina española antes del descubrimiento”, in *Cultura, identidad y cocina en el Perú*, by Rosario Olivas Weston (Editor), Lima, Escuela Profesional de Turismo y Hotelería de la Universidad de San Martín de Porres, 1993.

2. Juan José Vega, “La influencia morisca y mora: tres casos específicos”, in Rosario Olivas Weston, ob. cit., pp. 157-158.

3. Camilo Álvarez de Morales, “Medicina y alimentación: andalusíes y moriscos”, en *Al-Ándalus: allende el Atlántico*, de Mercedes García Arenal (coordinador), Granada, Ediciones de la Unesco y El Legado Andalusi, 1997.

4. Mariano Valderrama, *El libro de oro de las comidas peruanas*, Lima, Perú Reporting, 1996, p. 30.

5. Guillermo Thondirke, *Gastronomía*, Lima, Universidad de San Martín de Porres, 2000.

6. Camilo Álvarez de Morales, ob. cit., p. 155.

7. Jean Bottéro, *La cocina más antigua del mundo*, Barcelona, Tusquets Editores S. A., 2005.

8. *La cocina hispano-magrebí, durante la época almohade*, as described in an anonymous thirteenth century manuscript, translated by Antonio Huici Miranda, Asturias, Ediciones

words— from escabeche to “a sauce or adobo marinade made with used cooking oil, wine or vinegar, bay leaves, and other ingredients, used to preserve and season fish and other foodstuffs.” This—according to Caballero—is the semantic diminishment of what is in fact a cooking method.

The recipes for Northern style lamb stew prepared in cities such as Chiclayo and Trujillo are virtually exactly the same as those once prepared in al-Ándalus: *la tafaya blanca* (Northern style stew) and *la tafaya verde* (Lima style lamb stew).

It is fascinating to read the recipes for these stews included in the book by Huici¹², one of them even being verbatim. The ingredients are: lamb, onions, vinegar, and chopped cilantro. The only changes made are the substitution of fermented corn *chicha* for vinegar, and the addition of *loche* squash and chile pepper. This recipe was also referred to us by Camilo Álvarez¹³.

Another traditional dish in Peru is hen stew thickened with bread chunks, which is known as *aji de gallina*. This dish, likewise, is of Arab origin. The following is the original recipe:

Flatbread chunk soup, known as *sabbai*¹⁴

Take several fatty hens, fattened steers, geese, pigeons, partridges, and whatever other birds one wishes to add. These are then placed in the pot, along with salt, oil, pepper, cilantro, and split onion, once slaughtered, they must be cleaned, and their breasts cut open. The pot should then be put on a low flame, and when the birds are browned, water should be added until they are submerged. They should be cooked in this manner until almost done, at which point they are taken out of the pot and put on skewers. A sauce of vinegar, *almorí* spice, and oil is prepared and rubbed on the fowl, which is then roasted on warm coals until golden brown.

Very firm semolina wheat cakes are then prepared, and pierced with a stick for proper baking in the oven or on the stovetop. Once ready, they are broken into large pieces, approximately the size of a *dinar* coin, and then crushed over the broth remaining in the pot, along with a decent amount of good-quality cheese, to which diced garlic is added, enough to give the mixture pleasant flavor. When the broth in the pot comes to boil, it is then poured over the flatbread until absorbing the latter. Almonds and dried green olives are then scattered about the dish, which is then dusted with shredded cheese, cinnamon and vetiver. At this point, the dish is served.

What’s missing in order to make *aji de gallina*? Just evaporated milk, onions, and chile pepper. A similar recipe in the same book, this time for, “hen breadcrumb soup” calls for “diced or split onions.”

Another dish of Arab origin, humbler than the above but no less delicious, is Peruvian breadcrumb stew, closer to the original Arab recipe than the Spanish version, and soon to be

lost as a living dish, relegated to culinary history. It is a breadcrumb stew very similar to *aji de gallina*, with the addition of fresh cheese. In Lima, it was served with eggs and fried bananas. There is also an Arequipa style version of the dish, which includes coral and crayfish. The addition of fried or hardboiled eggs was a typical flourish in al-Ándalus.

Pastries: *alfajor* cookies, *turrón* brittle, fig pastries, *mazamorra* puddings, marzipan, *buñuelo* fritters, *pícaron* fried dough rings, and *ponderacion* sweets

Spanish traditions of Arab origin have been preserved in Peru, particularly relating to sweets. These are just a few Peruvian sweet dishes influenced by Arab cuisine.

Alfajor or alajú. “Alajú” is an Arabic term meaning “stuffed”. The dish of the same name was an almond, walnut, and, sometimes, pine nut butter, breadcrumbs toasted with spices, and honey simmered for hours. Malaga (Spain)-born Serafín Estébanez Calderón, explains, “Next to other lovingly created sweet treats, there are *acitrón*, *alajú*, *turrónes*, and a thousand other sweets of Moorish origin.”¹⁵ In Lima, *alfajor* cookies are now prepared with dulce de leche and honey, though in the past the recipe called for brown sugar syrup, grated coconut, and crushed walnuts. *Alfajor* cookies from Trujillo were famous throughout Peru in the late nineteenth century, according to Rosario Olivás Weston.

Phyllo dough *Alfajor*. This pastry consists of several layers of phyllo dough filled with dulce de leche, sprinkled with a topping of confectioner’s sugar. “Flying *alfajores*” are similar, but pineapple jam is added to the dulce de leche filling. *Alfajor* cookies are also made in Argentina, where the most popular version is made in the Mar del Plata beach region, and is filled with dulce de leche or chocolate. Chileans, Uruguayans and Bolivians also prepare *alfajor* cookies, though they refer to them as “*alfajor de penco*.”

Green Figs in Syrup. This dessert consists of figs stuffed with dulce de leche, soaked in a sugary syrup, and polished with honey. It is commonly sold at street fairs and in traditional sweet shops. In addition to being made in Lima, it is commonly sold in Mala, Cañete, Trujillo, and Lambayeque. In Ayacucho they are considered a typical Easter Week dessert.

Turrón Brittle. This sweet is the result of further cultural interchange, involving not only Arab cuisine but also that of Peruvians of African origin, which together wrought the famous “*turrón de doña Pepa*.” The crust is made with a large number of egg yolks, sesame seeds, and anise seeds, while the filling includes brown sugar syrup spiked with cinnamon, cloves, fig leaves, allspice, and a number of other ingredients. The *Turrón* made in Arequipa similar to that prepared in Spain.

Mazamorra morada (Purple corn pudding). Made with purple corn, sweet potato flour, cloves, cinnamon, and dried fruit. There are a number of other *mazamorra* type puddings prepared in Peru, including pork *mazamorra*, egg yolk *mazamorra*, and brown sugar



Poster Announcing a Cockfight. Léonce Angrand. Watercolor, 1937.

mazamorra. These puddings are also the result of a coming together of Arab and indigenous traditions, as—according to chef Gloria Hinostroza—a dish similar to *mazamorra* though slightly thinner in consistency, known as *api* was popular in Inca times. *Api* is still made in Aymara-speaking regions of Peru, while *mazamoras* are found throughout the Peruvian coast and non-Aymara speaking regions of the Peruvian Andes.

Rice Pudding¹⁶. This dish, popular throughout Peru, is also consumed in Spain and a number of Latin American countries, a number of the latter adding a particular flourish, some are sweeter than others, and some include raisins, dried fruit, and other ingredients.

Marzipan. In Arab lands, a paste made of almond butter mixed with sugar was kept in a container known as a “*manthában*”, from which the sweet’s current name is derived.

Marzipan was very popular, and was eventually designated as a royal treat. Later, marzipan became known as specialty of Greek convent nuns, who imparted the sweet’s classic fruit-shaped form, and then baked the paste and colored it with natural pigments extracted from saffron, pistachio, and other foodstuffs. This tradition was continued in Spain and Peru, especially in the cloistered convents of La Encarnación, Santa Catalina and Santa Clara, where marzipan was prepared, as well as, *manás* and *bolas de oro*, a pastry prepared with cake filled with apricot jam and dulce de leche, then coated with marzipan paste.

Buñuelo fritters. This dish is part of the culinary heritage of al-Ándalus¹⁷. In Peru, it is prepared with a sweet potato flour dough, which is then fried and served with a sugar-syrup sauce. The shape of these fritters, with a hole in the middle, and the practice of serving them in sugar-syrup sauce, is also seen in Morocco, where it was most likely brought by the Almoad dynasty. In Peru, this type of fritter has evolved into *pícarones*, very similar in composition to *mugaddar*¹⁸. There are also a number

of sources who cite an ancient Roman origin for this dish. It is true, however, that fritters similar to those eaten in Peru are popular throughout North Africa, and that these are even prepared in the same manner, the dough being shaped by hand and then taken from the frying pan with a stick before dousing with sauce. These North African treats, too, are eaten with honey and spices, just like those in Peru, as well as confectioner’s sugar. Photographs of this process are included in a number of books on Moroccan cuisine, on offer at marketplaces.

Ponderaciones. This sweet is dough pressed into a mold carved with arabesque designs and then fried, at which point the fritters come out of the mold. In Lima, they are traditionally served in an egg-yolk sauce. In Mexico, the same fritters are known as “*buñuelos de rodilla*.” Other desserts of Arab origin include *albaricoque*; dulce de leche stuffed dates; *melcocha*; *ranfañote* (also known as *rafis*); *almendrado*; *maná de convento*; sweetbreads, *rosca* cookies; the syrups used to flavor Latin American snow-cones; *bienmesabe*, prepared throughout Spain and Latin America, and dulce de leche, known in Arabic as “*faludaya*.” ●



Anticucho (beef heart shish-kabobs).

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14. Ibn Razin al Tugibi, *Relieves de las mesas, acerca de las delicias de la comida y los diferentes platos*, study, translation and notes by Manuela Marín, Madrid, Ediciones Trea, 2007, p. 87.

15. *Escenas andaluzas*, Madrid, Cátedra, 1985, p. 119.

16. *La cocina hispano-magrebí, durante la época almohade*, as described in an anonymous thirteenth century manuscript, translated by Antonio Huici Miranda, Asturias, Ediciones Trea, 2005, p. 245.

17. *Confección de buñuelos de viento, de orza, de las almojábanas*: in Ibn Razin al Tugibi, ob. cit., p. 124.

18. Ibn Razin al Tugibi, ob. cit., pp. 124-125.

MARIO VARGAS LLOSA

THE INSENSE FLAME OF LITERATURE

Miguel Ángel Zapata*

Mario Vargas Llosa, one of the most widely respected authors of Latin American literature, was awarded the 2010 Nobel Prize for Literature, becoming the eleventh Spanish language author and sixth Latin American to obtain this prestigious award.

“... I have never read an author’s work because of his race or religion, not even because of his political beliefs. I read a creator’s work for his talent alone, and talent is found in all cultural fields, as in the case of Kafka”.

Mario Vargas Llosa.

Mario Vargas Llosa has won the 2010 Nobel Prize for Literature. The statement issued by the Swedish Academy specifies that he was chosen for the award “due to his mapping of the structures of power and biting portraits of individual resistance, revolt, and defeat.” This may be corroborated with a glance at some of his greatest novels: *La ciudad y los perros* (1963) [published in English as *The Time of the Hero*], *La Casa Verde* [Published in English as *The Green House*] (1966), *Conversación en La Catedral* [published in English as *Conversation in the Cathedral*] (1969), *La guerra del fin del mundo* [Published in English as *The War of the End of the World*] (1981) and *La fiesta del Chivo* [Published in English as *The Feast of the Goat*] (2000). This prize was awarded prior to the publication of *El sueño del celta* [to be published in English as *The Dream of the Celt* in 2012] (November 3rd, 2010), a novel very much related to the abuse of power and individual and collective resistance, oddly inspired by the author’s discovery of the main character while reading a biography of Joseph Conrad.

The Peruvian author may have picked up Conrad’s delicate treatment of human vulnerability and instability, as well as the detailed description of his characters. Conrad travelled extensively, and on these trips learned to perceive both the dark and pristine sides of the human character. Vargas Llosa is the very model of the cosmopolitan writer who travels incessantly, participating in international presentations and seminars, and when he goes to write a novel, he spends a great deal of time researching the territory in which the plot is set. Both the dark and positive sides of human nature are most certainly present in the most intense of his novels.

From his very beginnings as a writer, Vargas Llosa has maintained the vibrancy of this intense flame of literature, and has demonstrated that success in the universe of literary creation depends essentially on the talent of its creators, and also on their capacity for work and full dedication. The work of an artist, poet, or writer must be assiduous, and not the a satisfaction relegated to a day off. Constant revision, the need to rewrite, read, and conduct research are just as important as the appearance of an idea in a writer’s imagination. Vargas Llosa has a daily, intense relationship with literature, and has said so in repeated interviews given around the world. In this sense, he diverges from Onetti’s beliefs, and is closer to Kafka, who said that he was wearied by everything besides literature, and that it was particularly essential for him to eagerly seek the truth. Vargas Llosa, in an interview conducted in Lima in 2003, told me,

“Generally, the point of departure is memory; I think that all the stories I

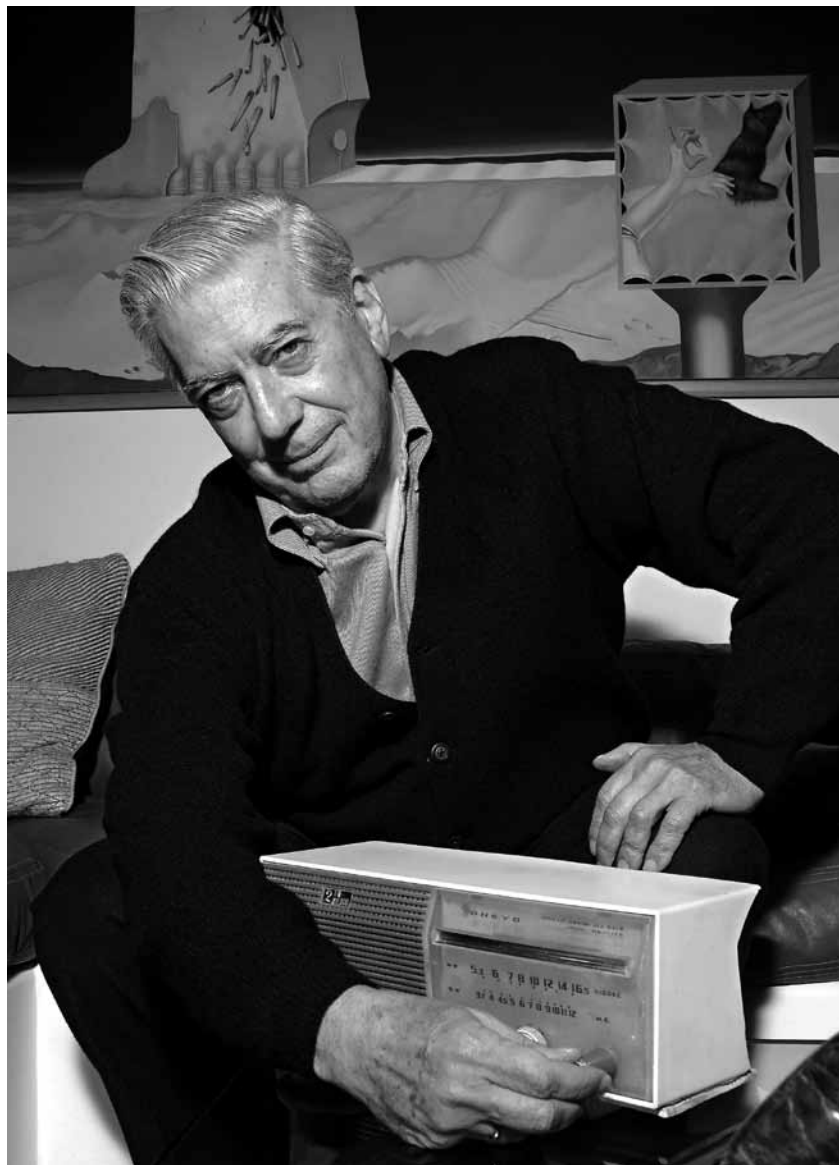


Photo: Archives of Carretas Magazine

Mario Vargas Llosa (Arequipa, 1936).

have written have always been born as the fruit of some experience I have lived, converted into a very fertile image for fantasizing around. This has almost always been the point of departure of everything I have written. I have also followed a rule, practically since the first story I ever wrote: I take notes, I make up files, and write out sketches before I start writing. I need at least a structure, however general, of a story in order to start writing. And then, well, I get to work. First I write draft, which is the hardest part for me. Once the draft is ready, work is much more pleasant; my writing is surer, more confident, as I know the story is already there. This has been a constant in my writing: I conduct research to familiarize myself with the subject, situation, and epoch in which my stories are set.”

The intense work of the novelist may be observed here, a process in which imagination is a fundamental element. Once everything has been organized, what follows is much more pleasant. I believe this could also be applied to the writing of a book of poetry, one in which there is a single unifying theme. This may take a few months or several years, depending on the author’s circumstances. An artist’s work may vary by lifestyle and due to continuity between his works. There are writers and poets who do not write every day, or who write a single novel and perhaps think that

they have thus assured their immortal spot in the literary pantheon. In the case of Vargas Llosa, the very opposite process is at work: his life has been an open struggle towards the discovery of the wonders of writing though an arduous but pleasant effort. Vargas Llosa is open—as he himself states—to reading and learning from other writers, regardless of their creed, religion, or political beliefs. Vargas Llosa published novels important not only within the spectrum of Latin American literature, but rather for universal literature. The same is the case of Vallejo, who wrote about the profound air of Peru in his first poems, and later took a crucial leap with his writing: local problems and subjects were still important in his work, but he also made space for other things going on in his time which marked the fate of humankind. The human condition, power, and exquisite language made him the universal poet we still recognize every time we read him. Vargas Llosa joined the universal sphere through the varied subject matter of his novels, which have taken place in a number of settings around the world. From his first stories, local in scope, and his first novels, the 2010 Nobel Prize winner has been uncovering the human adventure from the very deepest point of its visions and disgraces, and has allowed us to contemplate chaotic world, sometimes populated by violence and by power,

freedom, and a desperate search for justice.

Vargas Llosa spends every year shuttling between Lima, Madrid, Paris and London, and is the most talented and most important Latin American novelist of our era, as well as one of the most notable in literature as a whole. Every novel is a new discovery, doted with a perfect juxtaposition of space, and a magnificent range of narrative points of view, creating important interior monologues, and also recreating an innovative technique in the structure of the novel. He has created a truly even novelistic oeuvre, accompanied by a notable oeuvre as an essayist, in addition to writing chronicles and plays. *La tentación de lo imposible*. *Victor Hugo y ‘Los miserables’* [Published in English as *The Temptation of the Impossible: Victor Hugo and ‘Les Misérables’*] (2004) is a lucid study written from the point of view of an author fully familiar with his craft. Just a few of his works worth mentioning include *Los jefes* [Published in English as *The Chiefs*], *La ciudad y los perros* [see above], *La Casa Verde* [see above], *Conversación en La Catedral* [see above], *Pantaleón y las visitadoras*, *La tía Julia y el escribidor* [Published in English as *Aunt Julia and the Scriptwriter*], *La guerra del fin del mundo* [see above], *Historia de Mayta* [Published in English as *The Real Life of Alejandro Mayta*], *¿Quién mató a Palomino Molero?* [Published in English as *Who Killed Palomino Molero?*], *El hablador* [Published in English as *The Storyteller*], *Elogio de la madrastra* [Published in English as *In Praise of the Stepmother*], *Lituma en los Andes*, *Los cuadernos de don Rigoberto* [Published in English as *The Notebooks of Don Rigoberto*], *La fiesta del Chivo* [see above], *El Paraíso en la otra esquina* [Published in English as *The Way to Paradise*], *Las travesuras de la niña mala* [Published in English as *The Bad Girl*] and *El sueño del celta* [see above]. He was awarded the 2002 Nabokov PEN award, the 2004 Premio Internacional Una Vida para la Literatura (Premios Grinzane Cavour), and the 2005 Irving Kristol award. Listening to Mario is always an extremely positive intellectual experience. He is a writer, and intellectual, who is visibly moved when talking about literature, and is always well informed, not only regarding Peruvian and international politics, but also on art and poetry. His studies are not confined to the domain of prose, but rather touch on all subjects relevant to the world in which we live today. ●

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AL-ÁNDALUS IN PERU

Tracing Arab influence in colonial South America is indeed a complex task. The Spanish colonial undertaking was, of course, as much a religious mission as a political one. Islam and its linguistic and philosophical influences were expressly forbidden from the very beginning of colonial history, as was the migration of Muslims and recently baptized “New Christians” to the New World.

Despite the above, Ambassador Jaime Cáceres Enriquez, former Peruvian ambassador to Algeria, and a former student of well known Peruvian historian and diplomat Raúl Porras Barrenechea, undertook this very task. The result thereof is a collection of essays, published, in French as “Al -Andalous au Pérou” (Al-Ándalus in Peru), exploring Arab and Islamic influences in Peru. Further, it also lists the different manners in which these influences reached Peruvian shores:

1. Directly, that is, through the arrival of Moorish and *morisco* (Muslim converts to christianity) men and women from Andalusia.
2. Through the well established influence of Arab culture on that of Andalusia, the home region of most Spanish colonists.
3. Through the well established influence of Arab culture on that of West Africa, the home region of most Africans who reached Peru.
4. Islamic influences from Muslim regions of the Phillipines reaching Peru through Manila-Acapulco-Lima triangular trade (furniture playing a particularly important role).

The former student of one of the most noteworthy twentieth century Peruvian historians, Ambassador Cáceres presents a lucid study of the facts, including interesting aspects of Peru’s shared history with the Muslim and Arabic-speaking world, and does so without entering into unfounded theories. The reader may wonder, for example, whether the famous tradition of “tapadas limeñas” (in which many women living in the capital wore a veil-like garment in public through the 19th century), but, due to the lack of available information, Ambassador Cáceres ignores this subject.

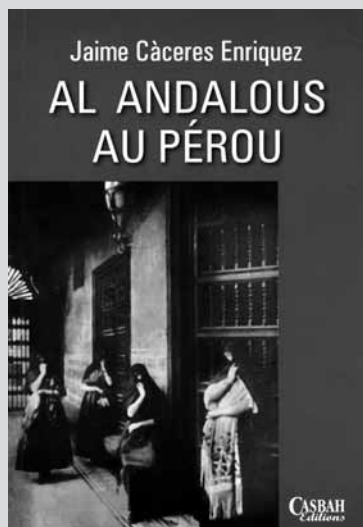
Another aspect explored is Islamic influence on historical and contemporary Latin American mythology and worldviews. The example par excellence used in this book to demonstrate the closeness of and fusion in chronicles of the Spanish conquest between the indigenous inhabitants of the new world and the Moors is the conversion of the mythical Spanish figure of “Santiago Matamoros” (Santiago the Moor-killer) into “Santiago Mataindios” (Santiago the Indian-killer), but there is also the similarity (in the conquistadors’ perception) between the Quechua and Arabic languages, and the use of the term “mezquita” (mosque) to designate Inca temples.

On of the most fascinating bits of information offered by this work is the revelation of incomparable contemporary sources, such as the chronicle of Elias of Mosul, a Christian traveler from what is now Iraq, who arrived in Peru in the seventeenth century, or the extensive information resources located in the of Archivo de Indias in Seville, Spain.

Finally, this book, a collection of essays written in the 1990’s, serves to chronicle the process of *rapprochement* begun by Latin American and Arab countries at that time, which in cultural terms commended with the activities held to mark the 500 year anniversary of the Spanish conquest of the Americas. It refers to rigorous research performed by numerous Moroccan, Venezuelan, Algerian, Argentine, Yemeni, and Peruvian scholars, much of it under the auspices of the Universidad de Alicante, Spain. •

Joshua Kardos

Al-Andalous au Pérou, Jaime Cáceres Enriquez, Argelia, Cashab Ediciones, 2008, 190 pp.



SOUNDS OF PERU

100 years of music in Peru.

Montes and Manrique
(Institute of Ethnomusicology of the Pontificia Universidad Católica of Peru and the French Institute of Andean Studies, 2010)

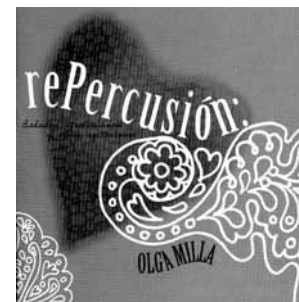


This album is one of those little gems that your grandfather kept locked in a chest. The album is a part of Peru’s patrimony and constitutes a historical document recording Peruvian music. The duo was formed back in 1904, and started out playing local festivals. When Joffray, a Mexican Columbia Records representative heard them, all he could say was, “We’re taking this duo to New York.” This event was reported in the local press in 1911, headlined ‘The Peruvianization of the Yankees’. Montes and Manrique recorded approximately 172 songs in eight sessions, including *marineras*, polkas, *Habaneras*, *tonderos*, *tristes*, *yaravies* and Waltzes. Most of the songs recorded were *yaravies*, of which a total of 41 were recorded, *tristes*, at 31, and 20 Waltzes. The richness of the disc lies in an impeccable cleanliness of interpretation and monumental guitar-playing skills. Guitar riffs, arpeggios, a play on two voices that takes us back and gives us a panorama of the wealth inherent in the popular music of Peru’s past.

Upon returning to Peru, the musicians were treated like heroes. Their records were distributed across the country and their status was elevated to that of ‘national singers’. *Montes and Manrique: 100 years of music in Peru* contains 30 tracks and was a project including the participation of Fred Rohnery Gérard Borrás from the University of Rennes in France.

While researching this record, some curiosities arose, such as finding this jewel of a record in flea markets being sold for the ridiculously cheap price of 50 centimos, less than a packet of crackers. Eduardo Montes on vocals and César Augusto Manrique on lead guitar are pioneers within Peruvian music and their discs have elevated the glory of Peruvian *criolla* music within the industry. Manuel Raygada in his waltz named “Acuarela criolla” calls them the “The fathers of *criolla* music”. A Musical Treasure.

RePercusión: Afro-Peruvian Ballads and other Upheavals
Olga Milla
(Independant, 2005)



Olga Milla, a singer and songwriter, is a free-minded woman, assured that she has the power of music flowing through her veins. About her, the great César Miró wrote, “The sound of her voice is that of the nostalgia of being away from the homeland.” For many years Milla lived in Spain and in the USA, returning to Peru for brief periods to produce her songs. This was the case with her beautiful album *RePercusión* which was recorded in both Lima and New York and contains 11 songs written by Milla herself, and others with the participation of legendary Peruvian musicians including Carlos Hayre, Félix Casaverde, Sergio Valdeos and Edmundo Vargas on the guitar; Pititi, “Chocolate” Algendones, Caitro Soto and Gigio Parodi on cajones and percussion; and Óscar Stagnaro and David Pinto on the bass. *Repercusión* has waltzes, festejos, *marineras*, *landós*, *zamacuecas*, *tonderos*, etc. It is an album that, from start to finish, is nothing less than a beautiful surprise, not in vain was it chosen by the LA magazine *Latin Beat* as one of the five most interesting albums produced within the Latin genre.

Olga Milla continues in the tradition of the master “Chabuca” Granda, and presents poetic lyrics through harmonies that lead the senses to soar with glee. To versions of “Huayruro” are included, a solo performance and a duet with the master Caitro Soto and the guitar stylings of Carlos Hayre. Artists such as Pilar de la Hoz have interpreted the song “RePercusión” and it is a song dedicated to Pititi, with the surprise that he is the same cajon playing master that performs in the song. “Déjame acompañarte con el corazón / es mi único instrumento de percusión. [...] Déjame ir contigo/soy de tu misma tribu”. [“Let me accompany you with my heart / it is my only beating instrument. (...) Let me go with you / I am from your tribe”].

Olga Milla had a dream; to come back to Peru and continue doing what she loves most, creating *criolla* music from the air she breathes. Today this dream has become a reality. A must have.

www.myspace.com/olgamilla

Piero Montaldo.

CHASQUI

Cultural Bulletin

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PERU AND THE ARAB WORLD

SOUTH AMERICAN-ARAB SUMMIT

*José Beraín Aranibar**

From February 13th to 16th, 2011, Peru will host the Third Summit of Heads of State and Governments of South American and Arab Countries (ASPA, as per its acronym in Spanish), as well as the meeting of the Council of Ministers of Foreign Affairs and the meeting of High Level Officials of those countries. These encounters will be accompanied by an Arab-South American Business Forum and other important cultural events.

Globalization is a reality. Its effects, however, are not automatic, but rather depend upon decisions taken. As a result, Peru seeks further integration with the rest of the world. These processes serve as anchors in the context of globalization. Peru continues to successfully engage the global process, through the identification of its specific interests in the economic, commercial, strategic, social, and cultural domains.

Ambassador Carlos García Bedoya states, "Peru must develop a policy of "coinciding approaches", in order to promote permanent forms of understanding through the exploration of opportunities for cooperation, trade and investment at bilateral and multilateral levels. "We have to see in what manner ... each of us, can work together and share experiences, in spite of our limitations."

Through our approach to the Arab world is initially driven by the development of political and diplomatic initiatives, it then acquires, and must promote, a multidisciplinary, multi-sector approach, including the active presence and participation of all sectors of Peruvian life; public, business, academic, technical and scientific.

It is within this context that Peru seeks to establish a relationship with the Arab world, bound by certain guidelines and proposals for action which I will discuss below. However, it may be noted that the past contains important points of contact between both worlds from Arab presence in the Iberian Peninsula to the formation of the cultures that sprung forth in Latin America. During this historic period, ties between these two regions expanded due to Arab migration to South America, directly contributing to the social and cultural makeup of a number of countries in the region.

The Summit of South American and Arab Countries (ASPA) is a forum for political coordination between countries in these two regions and a mechanism for cooperation in the field of economics, culture, education, science and technology, environmental protection, tourism and additional topics relevant to the sustainable development of said countries and the promotion of world peace.

The ASPA Summit seeks to rediscover two regions that, despite differences in levels of development



and domestic affairs, share a common history and face similar challenges, both in the present and in the future. Countries in both regions seek to promote a dynamic alignment of interests through political dialogue, and the ASPA Summit presents the perfect opportunity to achieve this goal.

The ASPA Summit seeks to unite two regions through horizontal integration and a South-South approach. Below are a few suggestions to facilitate relationship building between these two regions.

1. The establishment of political dialogue to coordinate and establish positions defending the principles of international law and what role the United Nations should play in conflict resolution, international security and peace building, and the promotion of sustainable development for the benefit of all mankind.
2. The employment of South American-Arab cultural cooperation as a tool to foster a culture of peace and to promote multicultural dialogue.
3. The deepening of political, scientific and technological cooperation efforts, particularly those relating to the mitigation of the repercussions of climate change and implementation of new information technologies and telecommunications.
4. The prioritization and setting of goals in health and education aligned with or exceeding the Millennium Development Goals and

the development of the bi-regional cooperation mechanisms necessary to achieve these goals in a timely fashion.

5. The development of a program for cooperation on energy issues, seeking to establish this as one of the key elements of the bi-regional relations to be developed between these two regions over the coming years. This program should be based around the improvement of energetic efficiency, the development of alternative energy technologies, and any additional strategies for reducing greenhouse emissions and promoting the sustainable development of ASPA Summit member countries.
6. The adoption of policies to increase trade, investment and tourism between the two regions, particularly in the areas of infrastructure, energy and agribusiness.
7. Joint efforts to work towards nuclear weapons free zones around the world particularly in their respective regions. Said zones should discourage the harmful use of nuclear energy, promote disarmament, security, limit military spending, and provide renewed commitment to international cooperation.

A proper reading of the challenges presented by globalization and its impact on life in Peru entails dealing with this important group of nations in a structured, non-isolated manner. Peru's desire to strengthen relations with these countries is embodied in

gestures and tireless efforts, and we seeks to build, integrate and work with Arab countries in order to develop a common goal in order to give render this desire successful.

The ASPA Summit presents an opportunity to foster better understanding and a real and concrete rapprochement between an important group of people and countries, providing for viable South American participation in the Arab world, increased participation on the part of our region in this part of the world, and increased participation in the international community of nations.

From this process emerges the immediate need for coordinated and well-articulated collaboration between the participating nations, and, naturally, the corresponding Peruvian institutions, in order to put together a working agenda for the concrete and pragmatic implementation of this desire for a closer relationship.

This summit is strengthened by this desire and work performed at the political-diplomatic level, also allows the promotion of the intensifying search for new markets and investment opportunities, driven, in turn, by the economic growth of both regions.

Further, it supports the intensifying search for new markets and investment opportunities, driven, in turn, by the economic growth occurring in both regions.

In the interaction between the political and economic spheres, it may be therefore stated that political perspectives regarding closer links between South America and the Arab World are not only anything but disassociated from commercial and economic links, but that the two spheres in fact interact and are promoted dynamically, the greatest proof, once again, of the work performed by countries on behalf of their highest national interests and in recognition that we have more in common with the Arab world than what separates us.

This interaction can be observed in the work undertaken by countries that benefit from national interests and from the recognition that more unites us than separates us from the Arab world. ●

* Ambassador, Director General for Africa and the Middle East, Ministry of Foreign Affairs.