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Shipibo Pottery. National Museum of Peruvian Culture. Photo: Billy Hare

AMAZON COSMOVISIONS / PHILOSOPHY IN PERU
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PERU, GUEST OF HONOUR IN GUADALAJARA

THE HISTORY OF A CULTIVATED MIXED RACE THE ORIGIN OF PHILOSOPHY IN PERU

Pablo Quintanilla*

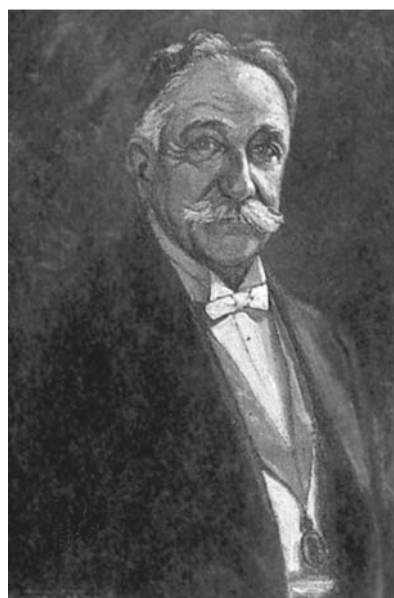
The appearance of philosophy in Peru reflected the discussions taking place in Europe, sometimes faithfully, frequently elaborate and somewhat The The The appearance of Philosophy in Peru reflected the discussions taking place in Europe, sometimes faithfully, frequently elaborate and somewhat deteriorated on occasions. Slowly, as influences changed and diversified, it became the complex dialogue of traditions, influxes and perspectives that make up the melting-pot of current Peruvian philosophy¹.

In Peru, philosophy has followed the same trend as other cultural processes – it is a cultivated philosophy that is the result of the integration of various traditions. Curiously enough, it has been a paradoxical advantage not to have had a strongly consolidated philosophical tradition that would have forced us to concentrate exclusively on our own ways of thinking. Countries on the fringe of global academic production, like Peru and other Latin American countries, had the advantage of nourishing themselves from a variety of different influences, particularly German, French and Anglo-American philosophies. Although it may be hard to believe, this rarely occurs with the philosophers of those traditions, who frequently cast aside their neighbours' traditions because their own are so strong. Being exposed to diverse influences and a variety of intellectual alternatives is no guarantee of originality, but it is a necessary condition for it, even though it may not always be easy to conceive.

That does not mean that Peru does not have an interesting philosophical tradition. Of course it does, even though it may have a shorter history than the European. However, to reach this point, we must ask ourselves whether there was a philosophy in Peru before the encounter with the European culture, and in what sense. Naturally, pre-Hispanic native people had complex conceptions of the world from specific viewpoints. Whether their thoughts were similar to what the Greeks named «philosophy» or an activity that could be referred to as such, is a matter of discussion. We tend to understand philosophy as a cultural phenomenon that can be characterized by a kind of argumentative reflection of our own general concepts and assumptions, built on a social structure of analysis and a radical rethinking of our most basic beliefs. We can assume that the pre-Hispanic Andean world was inhabited by individuals who did broach such issues, but whether it became a social practice is unknown.



Juan de Espinosa Medrano, «El Lunarejo» (Calchuso 1632-Cusco 1688).



Alejandro Deustua (Huancayo 1849-Lima 1945).



Mariano Iberico (Cajamarca 1882-Lima 1974).

Peruvian philosophy began precisely with the discussions held by «Spanish Americans» regarding the first independent movements. The late XVIII century and the early XIX century marked the appearance of philosophers who did not feel Spanish but were not native Peruvians either, who felt the need to question the

theories of the society in which they lived, which was a European organization artificially imposed in American territories. Again, the fact that philosophical thoughts exist in Peruvian territories does not mean there is a standard philosophy. Halfway through the XIX century and early in the XX century, typically European

intellectual movements like positivism and spiritualism were discussed in Latin America, although their traits differed from those in Europe. The acceptance of these movements in Latin America gave them a different, more creative tone that livened up the first genuinely philosophical discussions in the countries of this continent, thus actually generating a standard philosophy.

In general terms, it can be alleged that Peruvian philosophy has gone through five stages. During the XVI and XVII centuries the Spanish and Italian scholastic philosophy predominated, the main classic philosophers being Aristotle and Thomas Aquinas. Actually, the scholastic philosophy was already being reviewed in France, England and Germany, giving rise to early modernity, but in Spain and Italy this occurred rather hesitantly. Consequently, the Spanish conquest of America took place under the scholastic ideology, fundamentally that of Francisco Suarez and Francisco de Vitoria.

It can therefore be said that philosophical thoughts, in the sense mentioned above, began in Peru with the various educational projects implemented during the Viceroyship since the XVI century, which means that it was a «standard» philosophy, to use the famous expression coined by Francisco Romero. Philosophy becomes «standard» in a society when it is a natural product of same rather than something imposed, forced or artificial, and when it marks the beginning of a tradition. Although philosophical thoughts in Peru began during the meeting of different cultures, that was only an extension of the European philosophy, therefore it cannot be considered a standard philosophy or, for that matter, a Peruvian philosophy in some important sense.

In Peru, the main representative of scholastic philosophy was Juan de Espinoza Medrano, nicknamed «Lunarejo», who explicitly chose to defend classic philosophers from the attacks of modern philosophers. This

friar not only taught and defended Aristotle's Thomist interpretation in the XVII century, but also strongly opposed the renovating currents coming from France and England, bringing new forms of rationalism. For example, in his famous Eulogy to St. Thomas in 1684, Espinoza Medrano defended him from the attacks of the emerging enlightenment. The disassociation with the scholastic philosophy occurred between the mid XVIII century and the mid XIX century, due to the influence of the European philosophers that proclaimed modernity, particularly Bacon, Hobbes, Descartes and Kant. Intellectuals appeared whose liberal republican ideology, influenced by political events in France and the United States, were giving rise to encyclopaedic and enlightened movements that promoted

independence from the Spanish crown during the second decade of the XIX century.

Nevertheless, it could be said that modernity in Peru really started with the group of intellectuals called «the lovers of their country», who published the magazine «El Mercurio Peruano». They were familiar with authors like Descartes, Rousseau, Voltaire and Spinoza, whose ideas they taught at the University of San Marcos, gaining the distrust of two important powers: the Spanish crown and the Church. The former was suspicious about the way the lovers of their country defended anarchist and democratic values and, in an underhanded manner, republican ones as well. For its part, the Church mistrusted the rationalist tendencies of the European philosophy, which were appreciated and continued by Latin American philosophers determined to use pure reasoning as the only criterion on which to base our beliefs. Once the majority of Latin American nations gained their independence during the early XIX century, positivism took over the intellectual scenario.

With the arrival of Marxism in Latin America early in the XX century, the philosophical panorama became even more diverse, particularly with Jose Carlos Mariategui and Victor Raul Haya de la Torre. These two authors worked on Marxist thoughts, giving them their own interpretation. However, the positivist aspects of Marxism, particularly the unity of the knowledge concept and a certain rather tinted historical determinism, were maintained in the Peruvian Marxist philosophy of the XX century. Consequently, spiritualism was short-lived, since it did not have the opportunity to become established, consolidated and to develop more creative positions, although undoubtedly its intuitions were sufficiently valuable to deserve more in-depth discussions.

Between the mid XIX century and the early XX century, therefore, the most marked influence was, to a certain extent, the positivism of Auguste



Old Headquarters of the Universidad Nacional Mayor de San Marcos.

Comte, but above all, the evolutionism of Herbert Spencer and the naturalism of Charles Darwin. What the European positivism brought to Latin America was mainly the exigency of progress, development and industrialization, as well as the awareness of the need to overcome the old uncritical atavisms of what was considered to be the dogmatism of metaphysics and scholastic theology.

The most important representatives of academic positivism in Peru were Javier Prado Ugarteche, Jorge Polar Vargas, Mariano H. Cornejo and Manuel Vicente Villarán. Outside the university environment, the most important positivist was Manuel Gonzalez Prada, a poet and essay writer. Few Peruvian positivists reproduced the classic positivist model. Most of them interpreted it in connection with other authors, thus creating postures that were, in a sense, original. Such was the case of Jorge Polar, who linked his

Spencerism with Christianity, Kant, William James and Croce and then, naturally, with Bergson and Boutroux. Joaquin Capelo did it with Leibniz and Mariano H. Cornejo with Wundt. However, the popularity of positivism was short lived. At the end of the XIX century, philosophers who had believed in the positivist promises of order and progress and a definitive scientific explanation of the universe, began to question this model, considering it to be excessively diminishing.

Hence the irruption of spiritualism during the first half of the XX century. The most influential philosophers of this period were Henri Bergson and Emile Boutroux. In Peru, the most prominent representatives were Alejandro Deustua and Mariano Iberico, as well as Ricardo Dulanto, Humberto Borja García and Juan Francisco Elguera.

Spiritualists reacted against empiricism and positivist scientism, developing

the theory that upheld the possibility of a non material creative intuition responsible for freedom and autonomy. That is how the concept of freedom became the fundamental essence of Alejandro Deustua's philosophy. The decadence of positivism was unimaginable, particularly because its main enemies had written before it appeared. With Kant in particular and neo Kantian philosophers, the dichotomy between natural determinism and the autonomy of the will suggests that the nomological explanation of natural science gave no real meaning to the most important human phenomena, such as freedom, genius and creative intuition. With the development of post Kantian ideas, the subsequent hermeneutics of Dilthey, and the appearance of Nietzsche on the scene, positivism came to an end, paving the way for spiritualism in Peru.

Finally, between the mid XX century until the present time, the predominant characteristic of Peruvian philosophy is precisely the diversity of influences and positions, the absence of a dominating school, intellectual integration and more creativity, as a result of the combination of different philosophical points of view. These include phenomenology and hermeneutics, analytical philosophy, Marxism and the Frankfurt school, French post structuralism and pragmatism, as well as the philosophy of post Kuhnian science. The product of this mixture is a cultivated and standardized dialogue that, although still mismatched, is laying the groundwork for ideas that will enable us to understand ourselves more clearly. ●

¹ Some of the ideas expressed here are discussed more extensively and in more detail in my article «From the mirror to the kaleidoscope. Appearance and development of philosophy in Peru». In ARETE, the Philosophy Magazine, Lima, Vol. XVI, N° 1, 2004.

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PRE-COLOMBIAN ANDEAN PHILOSOPHY

The knowledge we have about Pre-Colombian Peruvian philosophy was obtained through chronicles written when the two cultures met. As far as we know, there was no particular way of thinking, but complex superimposed visions of the world that shared certain traits. These were subtle conceptual networks that incorporated religious and poetic fibres, in addition to explanations about the cosmic system and the different dimensions of human existence. It was thought that the cosmos was comprised of bipolar tensions (up and down, visible and invisible, heaven and earth, night and day and so on), which in some cases were divided into four parts (the four «suyos» or corners of the world, the four roads leading out of Cuzco, etc.). This cosmos was governed by a god referred to by the Quechuas as Wiracocha or Pachayachachic, which meant «creator of the world». This god maintained the natural order and harmony of the universe. However, Wiracocha did not rise above space and time, nor was he considered immutable, for he was changeable, transformable and acquired more wealth and significance through his acts. ●

PERMISSION TO FEEL

Alfredo Bryce Echenique

In one of the chapters of his recent anti-memoirs*, this great Peruvian author asks himself - Where do I live? Below are some fragments of his own reply.

My apartment in Madrid is not only my place of residence, it is also my working place. That is something that people have never really understood. People expect one to go to work on the underground, a bus or one's own car. People in my apartment building therefore must think I am a strange man, not to say an idle one – someone who lets his poor wife go out to work every day while he stays home and lives off his wife's income. My saving grace is that some of my neighbours discovered one of my articles in whatever newspaper or magazine they were reading. One day the driver of a friend of mine arrived at the door of the building I live in and called my apartment to say that he had brought an envelope for the Spanish-American journalist who lived in the apartment on the sixth floor on the left. Another day a friend of some Cuban friends went to deliver a letter and, twelve hours later, after sharing a lunch with wine followed by brandy, then dinner and some more brandy, he finally left, confessing that he had «slightly» overstayed his welcome.

My wife is lucky that she has an office to go to. On the other hand, I must stay home, taking the risk of being interrupted by someone passing by who will end up staying another «short while». Sometimes I lose my patience, shout at them and turn them away. I have even been unfair at times, when the person really was willing to understand and respect my working hours and the fact that my home is my office. On more than one occasion I have laughed at the new role I am playing in my apartment and even felt sorry for myself. Those who do not know me physically or simply come over to ask for something, or to conduct a survey for example, think I am the family butler. They ring the bell, I go to the door and when I open it and see that it is a new intruder, I reply curtly: «The family are away. They will not be back for a few days and I cannot give you any more information....»

I know exactly what to do: when I am beginning to lose credibility as a butler, I place the vacuum cleaner in a strategic place, halfway between my desk and the front door of my apartment. The bell will ring, and as I walk to the door I press the button to start up the appliance, then put on the right expression to interrupt the intruder. The sound of the vacuum cleaner helps, because I have to return to it quickly and besides, I still have some ironing to do.

I shall not go on any more about such commonplace and absolutely unproductive interruptions. Instead, I



Alfredo Bryce Echenique. Photo: Archivo Caretas

will now refer to what I can only qualify as an immensely productive interruption, the kind that is not only fruitful in the medium and long term but also in the long run, taking me across the Atlantic to Peru, my country of yesterday, today and tomorrow. Nostalgia has nothing to do with it. It does not mean that some unrepeatable moment of my past in Lima or in a Peruvian province has invaded my present, charging it with a latent force even if I shed no tears. Not at all. I am talking about the sensation I frequently experience, which not only prevents me from writing a single line but also makes me wander aimlessly about the rooms and corridors of my own apartment in search of something, when the bottom line is that it is myself I am looking for.... for some unknown reason, it always seems to happen to me at the same time.....

.... That period in the evening when it is time to switch on my desk lamp and the light next to the sofa where I do my reading. The feeling of loneliness and a brutal choking sensation in my chest which makes me feel I should have a cardiac scan. Worse still.... The letters from Peruvian friends full of cuttings about this or that from the country's daily newspapers.... are sitting on the side table next to the sofa. I read them again under the electric light and they acquire a new and much deeper meaning. News that seemed bad in the morning becomes even more terrible in the evening when the lights are on. Weekly Peruvian magazines that I should read are lying on the table. I really must get round to reading them.

Besides, in ecography terms, I have a pressing need to read the Weekly Summary of DESCO (Development Studies and Promotion Centre), which has just arrived. Esteban, the porter, has just handed it to me as cheerfully as he always does, knowing it comes from my country because of the stamps. Unfortunately, Esteban makes a weekly mistake which I, as the butler in my home, do not dare to correct. In fact, he is so well intentioned that I never try to correct him when, particularly pleased with himself, he hands me the envelope with «La Nacion» in big black letters, the international issue that arrives from Buenos Aires punctually every week. «Mr. Alfredo, I have your whole nation here for you», he says. A very poignant digression that does not prevent me from continuing to glance at the Peruvian magazines I can see, including the excellent «Debate» published every two months and the bimonthly «Quehacer». I simply must read them. Then there are the bookcases in my library. Apart from the book I am reading, Requiem for Peru, my country, six of the twelve books waiting to be read are by Peruvian authors. They are not necessarily novels. They are books about social sciences, economics, books that analyse the Peruvian situation in depth. Sometimes my library does not look as though it belongs to an author. If you walk straight in you will come across books from the Institute of Peruvian Studies, from DESCO, and from short-lived publishing houses that did a terrible job of publishing works of an excellent quality. It is therefore easy to understand why, at this stage of the evening, I am not really

sure where I live and how, in this state of creative-existential anxiety. I expect to be creative some day; I have a fierce craving for existentialism this very afternoon. The light of the lamps is penetrating and hurtful, leaving me unclear about all my feelings.....

It is impossible to read, much less write. I cannot even read the magazines mentioned above and the photographs in the weekly magazines are even more upsetting. Poetry yes, but only a little of Vallejo. A couple of stanzas at the most. How they kill you! A few paragraphs of any part of «Los Rios Profundos» (Deep Rivers) of Jose Maria Arguedas. My mouth feels terribly dry. I should have written an article today about the latest political-social events in Peru. I dare say I have more documents than many of my countrymen in that Andean republic of flowering rushes and capulin. Impossible. Tomorrow I shall start analyzing all the material I have. I am in such an ecographic state that I ask myself whether I have the right to write an article on Peru without living there, or here, or even in myself. I know my friends read my articles affectionately, but one should not take refuge in the fraternal smile with which they so often forgive me. The Deep Rivers again... they just lead me to the kitchen to drink more and more water. The refrigerator is white and I am a white man in Peru.

(...) Julio Ramon Ribeyro once said to me: The only thing I have learnt during so many years in France is to what extent I consider myself Peruvian. As far as I am concerned, having gone from the cardiac ecography to a scanner state during one of the medium and long term interruptions, and knowing that again I will not dare to write a single Peruvian line tonight, I have just thrown myself up from a scanner once and for all. In any case, it was a national interruption, if anything. It is now also time to laugh and remember that in 1992, fearing massive interruptions from travellers on their way to Expo Seville or the Olympic Games in Barcelona, I recorded a message in my automatic answering machine: «I will be away from Spain for a while, if you would like to leave a message, please wait for the signal». The worst thing was, of course, that on more than one occasion I had to call my home. I would dial the number and there would be no answer, then I would hear my own voice on the answering machine and hang up. I was absolutely convinced.... My shadow follows me everywhere. No wonder I am confused sometimes..... ●

* Alfredo Bryce Echenique. Permission to feel. Antimemoirs 2, Peisa, Lima, 2005. 632pp. peisa@terra.com.pe

Reading from an unforgettable piece of writing

PERMISSION TO REMEMBER

Guillermo Niño de Guzmán

Twelve years after starting to publish his Anti-memoirs series with *Permission to Live*, Alfredo Bryce Echenique produced part two entitled *Permission to Feel* (Peisa, Lima 2005), which is probably the best thing he has written in several years. The writing conditions are the essential difference between both volumes. Whereas volume one was published post haste, taking shape as the author delivered parts to the press and whilst he was writing other books simultaneously, this type of work in progress was avoided in the second volume, which was written in a much more organic manner, without interruptions and, above all, without any of the chapters appearing in newspapers and magazines.

This difference is important because the book gained in consistency and uniformity. It was written more carefully, as it was not subject to any of the deadlines imposed by press commitments, which usually force the author to write at full speed, under the pressure of imminent publishing deadlines. It is therefore not a «hasty prose», but is more consistent with the long and complex phrases used in a speech, which Bryce Echenique prefers in his attempt to involve the reader. With this book, the Peruvian author confirms his devotion to authors like Sterne, which is evident from his copious style, with abundant digressions, allusions and repetitions of other events and characters, thus obtaining a sort of existential mosaic in which the various stories that comprise (and superimpose) a life converge at the same time.

The author's stylistic inclination is consistent with his intention to cast the genre aside and, on the contrary, resort to «anti-memoirs». Of course this is a reminder of André Malraux, who used it to frame his various autobiographical volumes. In the case of Bryce Echenique, however, the choice of title is much more closely related to his proposal and it no doubt coincides with his style of writing since «*Tantas veces Pedro*» (So many times Pedro) (1977). This is due to the emergence of creative ideas that had previously been restrained, perhaps because the novelist was still determined to follow other models and had not entirely unleashed his own peculiar narrative impulses. We refer to chance, an element that added freshness and spontaneity to Bryce's works, whilst, at the same time, allowing him to resort to more humour. Obviously, chance and humour both play a fundamental role in Bryce's works, although using them is a great risk, because given the tendency to exaggerate that characterizes Bryce Echenique, the abuse of these resources can create a certain imbalance that will lessen their effect. In this respect, it can be said that *Permission to Feel* fully complies with the purpose of transmitting an existence in which humour serves as a mask to disguise very painful and even tragic situations. Under this perspective, the anti-memoirs framework fits like a glove, because there is nothing better than a chance reproduction of vital episodes that follow no chronological order, but the coming and going of remembrances, set free by the intensity of the emotions and setbacks that the author has experienced throughout his life.

In this autobiographic book, however, Bryce Echenique not only shares his intimacies with his readers, be they sad or funny. His intention goes beyond that, giving this volume an added value. At the same time, he engages in a retrospective exercise, making an effort to create an image of Peru like the one appearing in the section entitled «*Che ti dice la patria*», a title that evokes a story by his master Ernest Hemingway. Those pages confirm that despite his long self-imposed exile of thirty-five years, Peru has always been a prime concern for the writer, «*an open wound that never heals because of the dust that sets in*» as old Hem would say, who is so often remembered in this book. Clearly, Bryce Echenique's sharpness confirms that he not only was well aware of the complex and changing circumstances in Peru, but that he was one of the few people who understood the roots of its crisis and the failure of its leading class. Undoubtedly, his far-sighted and harsh observations and his love-hate relationship with Peru are enough to give readers a clear idea of the honesty and conviction with which he wrote these memoirs, in which he had no hesitation in exposing his heart. ●



CARLOS OQUENDO DE AMAT/ POETRY

COMPAÑERA

Tus dedos sí que sabían peinarse como nadie lo hizo
mejor que los peluqueros expertos de los transatlánticos
ah y tus sonrisas maravillosas sombrillas para el calor
tú que llevas prendido un cine en la mejilla

junto a ti mi deseo es un niño de leche
cuando tú me decías
la vida es derecha como un papel de cartas
y yo regaba la rosa de tu cabellera sobre tus hombros
por eso y por la magnolia de tu canto
qué pena
la lluvia cae desigual como tu nombre



COMPANION

Your fingers were really more adept than anyone else's at combing hair,
better than the expert hairdressers of transatlantic ships
And your wonderful smiles were like sunshades for your hot cheeks
Next to you, my desire was like a nursing child

when you told me that life was as straight as writing paper

And I would water the rose in your shoulder-length hair
For that and for the magnolia of your song

What a shame
The raindrops are as uneven as your name

POEMA DEL MAR Y DE ELLA

Tu bondad pintó el canto de los pájaros

y el mar venía lleno en tus palabras
de puro blanca se abrirá aquella estrella
y ya no volarán nunca las dos golondrinas de tus cejas
el viento mueve las velas como flores
yo sé que tú estás esperándome detrás de la lluvia
y eres más que tu delantal y tu libro de letras
eres una sorpresa perenne

POEM ABOUT THE OCEAN AND HER

Your kindness painted the song of the birds
And the sea was full of your words
The pure white star will open
And the two swallows of your eyebrows will never fly again
The wind moves the sails like flowers
I know you are waiting for me behind the rain
You are more than your apron and your book of letters
You are a constant surprise

POEMA DEL MANICOMIO

Tuve miedo
y me regresé de la locura

tuve miedo de ser
una rueda
un color
un paso

PORQUE MIS OJOS ERAN NIÑOS

Y mi corazón
un botón
más
de
mi camisa de fuerza
Pero hoy que mis ojos visten pantalones largos
veo a la calle que está mendiga de pasos.

POEM FROM THE MADHOUSE

I was scared
and returned from the madness

I was scared of being
a wheel
a colour
a step

BECAUSE MY EYES WERE CHILDREN

And my heart
one more button
on
my
straightjacket
But today my eyes are dressed in long trousers
I see the street which is begging for steps

Carlos Oquendo de Amat (Puno, 1905 – Navacerrada, Spain, 1936) is one of the most original and long-lasting voices of our poetic front. His only book, the brilliant *Five Metres of Poems* (1927) has been worthy of successive republications.

A RELIGIOUS WAY OF LO

Fernando San

The recent publication of *El Ojo Verde* (the green eye) in an impeccable issue, as well as other titles on Amaz

All human societies try to explain the universe that surrounds them. Cosmovision consists of the different ideas that different societies have developed, not only about their environment and the immediately visible world that surrounds them, but also areas that extend beyond the perceptible, through the senses. There is some cosmography about them, since they describe cosmic traits and map out their structure, as well as some cosmology, which in the western world is presented in the form of scientific disciplines. Cosmovision is indisputably linked to religious experience. That is why all religious traditions, from the great missionary religions like Buddhism, Christianity and Islam, to religions of a more local nature like those of Amazon Indians, have developed their own cosmovision.

Whereas scientific notions of the universe are based on the concept that reality is unique, material and undividable, religious cosmovision admits the existence of numerous spheres of reality which can be visible or invisible from the material world. This is not unlike the Christian tradition. In the Divine Comedy, Dante Alighieri presents his version of the Medieval Christian cosmovision, which contemplated the existence of a flat world and three indivisible spaces: hell, located in an underground hemisphere comprised of nine descending circles; purgatory, located in an aquatic hemisphere above the earth, comprised of pre-purgatory and seven ascending circles; and paradise, a celestial space around the earth, comprised of seven planetary circles and three stellar circles, where the divine lives alongside the angels and the redeemed.

The native Amazon cosmovision not only considers the existence of a diversity of worlds, each one with its own topography, inhabitants and laws, but also a diversity of spheres within the world in which we live. In fact, a common trait in the Amazon way of thinking is their animistic conception of the universe, whereby all matter, object or subject has a spiritual counterpart. In the case of objects, the so-called «natural» phenomena and animals, the spiritual dimension is conceived as a primal essence: the first and real shape they had at the beginning of time, before acquiring their current appearance. These essences, which usually have a human shape, are an integrated part of things, phenomena and animals, but they tend to cut themselves off and roam around the world. In addition, there are a number of bodiless beings in the world: divine creatures, demons, benevolent and malevolent spirits that can acquire a material appearance and become visible, but the essence of which is spiritual and invisible.

As far as Amazon natives are concerned, material reality is a mask, a disguise that conceals reality. Nevertheless, that does not make it less real.

Both the material appearance and the spiritual essence are considered real, but whilst the appearance is no more than a passive wrapping, extraordinary powers are

attributed to the essence. The invisible worlds – and the spiritual beings and primal essences that dwell in them – are knowledgeable and mystic forces that are essential for the wellbeing of mankind and the proper evolution of society. That is why a central aspect of the religious experience of Amazon natives, both in personal and collective terms, is to get to know the normally invisible dimension of reality.

According to native religions, access to these invisible worlds can only be achieved through the multiple souls or essences that comprise the human being's spiritual dimension. This is acquired through dreams, when the soul leaves the body and wanders around this and other worlds, through the ingestion of psychotropic or hallucinating substances like *ayahuaca*, *datura* or concentrated tobacco juice, which they believe induces the soul to leave the body and set out on astral journeys; or through a number of ascetic or body-changing practices, such as vigils and prolonged fasting, which have the same effect. Through dreams, everyone – men, women, boys and girls – can experience contact with invisible worlds and, through them, obtain relevant knowledge for their productive and affective life. However, only experts who have been through rigorous training can travel to those sacred worlds and obtain from their inhabitants the knowledge and powers they require so that they can later impart health or illness, life or death, abundance or destruction.

In general, native people consider that individual and collective wellbeing depends on maintaining a harmonious relationship between the visible human world and the invisible world of divinities, spirits and primal essences. Excessive hunting or wasted prey can annoy the chief hunting spirit or the primal essence of the over-hunted animal species. Wasting food can infuriate the primal essence of the plants or the guardian spirits of the farms. The beings thus harmed can settle the score with the violators by hiding the animals or making their farms unproductive. In such cases, harmony and balance between the different areas of the cosmos can only be restored through the ceremonial practices of religious experts, witch doctors, priests or prophets. Similarly, through their rituals, these experts protect their communities from the actions of the malevolent spirits that dwell in various areas of the cosmos.

Obtaining knowledge and powers from sacred beings is considered fundamental for human survival. No less important, however, is the role that these beings play as a source of creative skills and aesthetic inspiration. Many of the designs used in textiles, pottery, trinkets and baskets are learnt in dreams or revealed by sacred beings during astral journeys to distant spiritual worlds. The same is true of the majority of the music, songs and dances. Instead of establishing rigid boundaries between nature and society, humans and animals, the sacred and the profane, as is commonplace in traditional western societies, the native cosmovision is based on the multiplicity of the spheres of reality, the permeable



LOOKING AT THE WORLD.

tos Granero *

on cosmivision, provide a clearer idea of one of the most fascinating experiences of Peru's cultural diversity.

nature of their boundaries and the active interaction between all their inhabitants. To a large extent, the survival of human beings depends on the harmonious balance between the inhabitants of these different worlds. ●

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See also:

The owners of the Shipibo world. Lastenia Canayo and Mablo Macera (publisher).

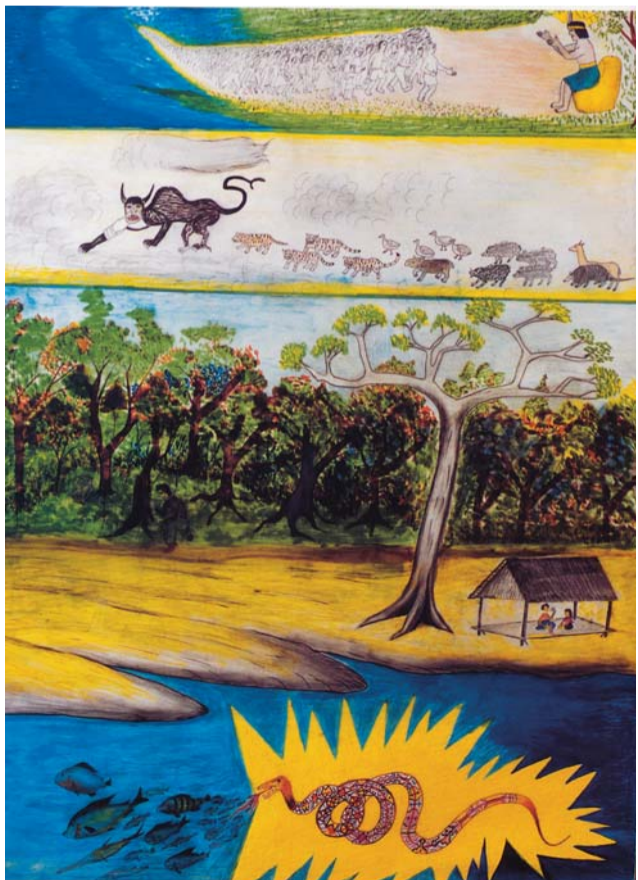
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THE OWNER OF THE CHURO PLANT

This is the owner of the Churo Plant: thinning hair, hosepipe nose, long ears, thin arms, small round eyes and crooked legs. The Churo is a medicinal plant that grows in higher jungle areas and it has its secrets; Churo is also an animal that lives in the water. This medicinal plant is a secret remedy for women who have never given birth to a girl. The secret lies in the woman drinking the potion when there is a new moon, after her period. It is prepared as follows: first of all, its Owner must be advised so that she can use her power to help; then the plant's thickest root is removed, crushed and cooked and the woman must drink the liquid every afternoon until it is finished. She must also wash herself with it. That's what the Churo plant is used for, but it is difficult to find. ●



Taken from The owners of the Shipibo world. Lastenia Canayo. Co-ordination: Pablo Macera. UNMSM Publishing Fund. Andean and Amazon Studies Series. Lima, 2004. page 238.

ANDEAN CORN

Fernando Cabieses*

Approach to one of the fundamental food crops of Peruvian diets

Like the Mexicans and the Mayas, ancient Peruvians formed a civilization around corn. The cereal (this really is a grain) appears reproduced in the pottery of all local Peruvian cultures, even the most ancient. Bonavia has proved that corn was cultivated in our midst since the pre-ceramic period. It has a powerful mythological significance, both in terms of the anthropomorphism of its images and its inclusion in the legends, myths and magical and religious rites at all levels. Perhaps it is because corn was used to make «chicha», a fermented corn beverage which, mixed with other substances, was the basis of the beverages used for religious purposes.

How far corn dates back and how it was disseminated along ancient Andean paths is still a matter of discussion. Although Engels maintained that no remnants of this cereal had been found in any other part of our territory in any period prior to 3,300 B.C., Bonavia's thoroughly extensive research dates it back to about 5,000 years B.C. On the other hand, it has been confirmed that this cereal appeared in Mexico at about the same time, which leads to the assumption that this extremely important crop was domesticated in Mexico and Peru simultaneously. The origin of corn has always been the subject of endless discussions. Although it is highly unlikely, there are those who maintain that there was knowledge of this plant in China even before Columbus discovered America and that at least one variety of corn came from Asia. Although the convincing arguments of Bonavia and Grobman seem to have put a stop to the discussions about who was first and who came later, the bases of these arguments in genetic, chromosome and who knows what other studies have acquired complications beyond the tone of these lines. Nevertheless, not many share these theories and the vast majority of scholars have always considered corn to be a totally American crop. At least, it is generally accepted that



Felipe Guaman Poma (1615).

this crop was not cultivated in any other continent as extensively as the cornfields that the Spaniards discovered in America. Although the discussion continued until four or five decades ago, what paleobotanists were frequently pointing

out is already accepted without much protest in our continent: Mexico appears to be the original source of wild corn. However, it is also generally accepted without much argument that in ancient times, farmers in Peru were much

more sophisticated, having obtained new varieties, adaptable to the most diverse geographical and climatic circumstances as well as to production requirements and varied uses. In some Andean areas, corn is cultivated at altitudes higher than 4,000 metres above sea level and some pre-Hispanic varieties are suitable for all climates. Valdizan and Maldonado have given us a long descriptive list of corn varieties from areas around Cusco, each with its specific use and its name in the local dialect.

In Pre-Hispanic times, corn was consumed in many different ways in Peru. Boiled in water it was called «muti», which is now «mote»; toasted it was called «camcha», now «cancha»; half cooked in water and then dried in the sun it was referred to by the same name as today: «chochoca». Cornflour was used to make bread or rolls called «tanta»; ground corn cooked in different wrappings, like «tamales» were called «huminta», now «humita»; there was a ritual preparation called «zancu», which is now known as «sango» or «sanguito»; the mixture of «zancu» and the blood of sacrificed animals used in large celebrations was called «yahuarzancu». Due to religious persecution in the XVI century, the use of corn for rituals of this kind disappeared.

In ancient Peru, corn was used mainly to prepare «chicha». Tender corn was rarely eaten raw, except in religious rituals and during severe fasting periods. The unripe ear of corn was – and still is – referred to as «choclo» in Peru and «elote» in Mexico. In Quechua, corn was called «sara», which developed into «jora» («chicha de jora»). Like all food crops, special names that are still used in Peru were given to each part of the plant: «choclo» is the tender ear of corn, «huirio» is the sweet and refreshing fresh cane, «chala» is the dry foliage used as forage, «parhuay» is the sprig of masculine flowers, «panca» is the wrapping around the ear of corn, and so on. ●

«In Pre-Hispanic times, corn was consumed in many different ways in Peru. Boiled in water it was called «muti», which is now «mote»; toasted it was called «camcha», now «cancha»; half cooked in water and then dried in the sun it was referred to by the same name as today: «chochoca». Cornflour was used to make bread or rolls called «tanta»; ground corn cooked in different wrappings, like «tamales» were called «huminta», now «humita»; there was a ritual preparation called «zancu», which is now known as «sango» or «sanguito»; the mixture of «zancu» and the blood of sacrificed animals used in large celebrations was called «yahuarzancu».»

What matters here is that the word «chicha» is not Peruvian, but Caribbean. However, together with many Caribbean terms for peanuts (mani), chilli (aji), corn (maiz), cassava (yucca), etc., it was affectionately adopted by native Peruvians, not only for making corn beer or «chicha de jora», but also for other beers made of starchy or sugary products, including non alcoholic beverages like our incomparable «chicha morada» (purple corn beverage).

In Pre-Hispanic Peru, the most common «chicha» was of course made of corn. As mentioned above, the Quechua name for corn is «sara» and germinated maize is called «jora». Now we always say «chicha de jora» to avoid confusion with other «chichas». «Chicha de jora» was the customary beverage for all pre-Hispanic people in Peru. According to the information available, ordinary men never drank pure water. They would boil the corn with various other food products to make soup, or to prepare «chicha» which they would carry in gourds or pottery containers.

«Chicha» or wine, partly because of their low alcoholic content or their agreeable flavour when not fermented, are a socializing element that makes eating or drinking in a group an important aspect of human relationships. In addition, when taken in large quantities or mixed with psychoactive additives, these slightly alcoholic beverages easily turn into substances that can al-

ter the conscience or send people into a trance, favouring human love, mysticism and communication with mysterious supernatural areas. Hence the inclusion of alcohol in all so-called aphrodisiac mixtures. The possibility of alcohol acting as a disinfectant in such mixtures is nothing but an odd and irresponsible conclusion of modern scientific minds.

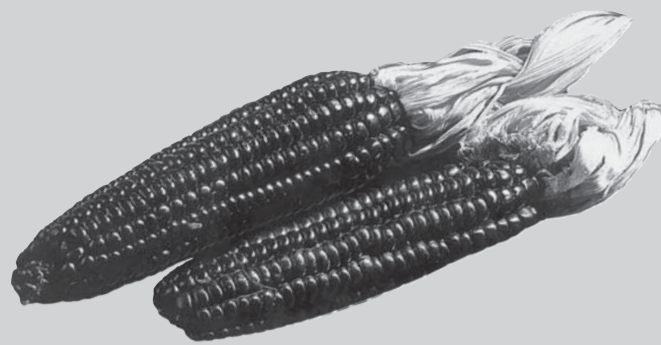
Apart from the various types of «chicha» mentioned above, which have a certain local identification, the most commonly used «chichas» in modern Peru are «chicha de jora» and «chicha morada». «Chicha de jora» is made of germinated maize. The germination process takes place in large containers with the right amount of warmth and humidity. When germinated, the corn starch turns into sugar. When the grain opens and the embryo and its roots are clearly visible, the process is interrupted and the product is dried in the sun or slightly toasted, then filtered and left

long enough to ferment until the desired degree of alcohol is obtained.

In Ancient Peru, beer or chicha (both foreign words for the same thing) were prepared with various raw materials. The most frequent ingredient was germinated corn, which we now call «jora». «Chicha de jora» is still the most popular beverage in Peru's deep interior. However, «chicha» is also made with potato starch, oca, sweet potatoes, cassava, quinoa, peanuts, cañihua (hollow stemmed wheat), molle (pepper tree), pijuayo, carob, etc.

Perhaps that is why so many of the vessels found in ancient tombs, which were evidently designed to contain liquids, have pictures of these different vegetables sculptured on them. They were probably used to prepare liquids that favoured communication with the supernatural worlds, via trances and magical inspiration. They were buried with the dead for their journey to eternity.

CHICHA



Large quantities of corn «chicha» were consumed at dinners, banquets and ceremonies; special «chichas» were the basis of social and religious rites on important occasions and festivities, such as the rites to the Sun, Mother Earth, Burial Grounds and gods. During the time of the Conquest, the intoxicating effect of the sacred «chicha», which favoured the mystical trance, was reinforced with an evidently hallucinating substance called «yale» or «espingo», according to Father Villagomez. We do not know what «espingo» is. This is one of the clearest examples of historical confusion that illustrate the way the old Christian missionaries eliminated many of the native rites and customs. Another thing added to «chicha» to reach the mystical trance was «wilka», now identified as the seed of the tree known by its botanical name of *anadenanthera colubrina*.

In various regions of Peru, this process can be varied by adding white or brown sugar and modifying the steps described above. «Chicha morada» is generally a sweet unfermented beverage made of purple corn, sugar and spices, usually cinnamon and cloves... (...). ●

* In 10000 years of food in Peru. One hundred centuries of Bread. 2nd. Edition. Professional School of Tourism and Hotel Management. USMP, page 258, Lima, 1996. www.usmp.edu.pe www.turismo.usmp.edu.pe

RECIPES

TAMAL CRIOLLO*

Soak 2 kilos of stewed corn overnight. Boil in plenty of water, remove from the stove, drain and add more water. Repeat the process. Drain and cool. When sufficiently cool, peel and grind, adding enough water to form a thick dough. Add 4 tablespoons of oil and 4 tablespoons of lard. Cool. Heat 2 tablespoons of oil and brown 3 tablespoons of ground garlic, 3 tablespoons of «mirasol» chilli paste, 1 tablespoon of «panca» chilli paste, 1 tablespoon of cumin, salt and pepper, for four minutes. Blend this mixture with the dough and mix. Cool. Boil 3 kilos of pork in salted water for 25 minutes and slice. 8 banana leaves are required for wrapping. Place ½ cup of the doughy mixture on the banana leaves, then the pork, strips of green chilli pepper, black olives, sliced hard boiled egg and slightly toasted peanuts. Wrap into a rectangular package. Tie well and simmer for 2½ hours in abundant water, over a low heat.

TAMALITOS VERDES
(Recipe taken from YANUQ
www.cocinaperuana.com)

Blend the grains of 12 ears of corn with enough liquid (water or chicken broth). Melt one cup of vegetable lard and fry 1 cup of chopped onion, 8 cloves of chopped garlic and 2 seeded yellow chilli peppers, cut in strips. Season and add 1 cup of coriander leaves. Fry 2 minutes. Cool and blend. Pour into a saucepan and add the blended corn. Cook over a slow heat for 20 – 25 minutes until

thick. Clean some husks with boiling water, then place 1 tablespoon of the corn mixture into each one (two if they are small); place a piece of chicken and a slice of pepper on each one. Cover the filling with the corn mixture and fold the husks, forming a package before tying them with string. Place the packages on top of a layer of corn husks in a saucepan with 3 cm. of water and cook for 1 hour.

HUMITA*

Grind 2 kilos of blanched corn off the cob. Brown 3 grated onions, add 4 teaspoons of crushed garlic and brown. Add 1 cup of yellow chilli paste, 1 teaspoon of cumin, salt and sugar to taste and cook for a further 2 or 3 minutes. Mix in the blended corn, add some oil and pork lard. Three corn husks are required for each humita, one on top of another and the third one wrapped

across the middle. Put some of the corn mixture on the husks, put the filling in the middle (a thick slice of Philadelphia cheese and a strip of yellow chilli pepper) and then cover with more of the corn mixture. Wrap into rectangular packages and tie with string. Steam for approximately 20 minutes. Serve hot with creole sauce.

MAZAMORRA MORADA* (Purple corn dessert)

Place in a bowl 50 g. of dried apricots, 50 gr. of plums or peaches, 50 gr. of prunes and 50 gr. of dried peaches and soak overnight. Peel 1 quince, 1 small pineapple and 1 large apple. In a large saucepan, boil the purple corn and the fruit peels with 1 stick of cinnamon and 3 cloves in 3 litres of water. Boil for 15 minutes or until the liquid has turned dark purple. Strain the liquid and reserve a small quantity, and allow to cool. Return the corn to the rest of the liquid and boil until the corn grains pop. Discard the corn and strain the liquid. Chop the pineapple, apple and quince. Add the soaked dried fruit and add 1 cup plus 1 teaspoon of sugar and the chopped fruit. Boil the mixture. In a separate bowl, dissolve the cornstarch in the reserved liquid, then stir it into the fruit mixture. Lower the heat and cook, stirring constantly, until the mixture thickens (15 – 20 minutes). Add the juice of 2 lemons. Remove from the heat. Serve in deep bowls or individual dessert bowls and sprinkle with powdered cinnamon.

CHICHA MORADA* (Cucho La Rosa's Recipe)

Wash 1½ kilos of purple corn, then boil them in 3 litres of water with 2 sticks of cinnamon, 1 ½ tablespoons of cloves, 250 grams of mazard berries, 2 quinces cut in quarters, 3 cooking apples cut in quarters and the peel of one pineapple. Boil until the corn pops (45 minutes – 1 hour). Remove from the heat, strain and cool. Sweeten to taste. Add the juice of 4 lemons and the chopped fruit.

PASTEL DE CHOCLO** (CORN PIE)

Grate 8 raw ears of corn, beat 6 egg yolks and blend them into the grated corn. Add 2 or 3 tablespoons of sugar and salt to taste. Fry the mixture in 200 gr. of lard. Cool. Separately, chop some cooked meat (pork, beef or chicken) and add chopped black olives, sliced hard boiled eggs, seedless raisins. Season and add a pinch of sugar. Fry. Spread half of the corn mixture in an ovenproof dish, add the chopped meat mixture and then top with the rest of the corn mixture. Garnish with ½ cup of blanched almonds. Sprinkle with powdered sugar and 4 teaspoons of sesame seeds. Bake in the oven at 190°C until browned and cooked. ●

* The Art of Peruvian Cooking Tony Custer. Lima, 2003. 270 pages.

** El Perú y sus manjares. Un crisol de culturas. Josie Sison Porras de De la Guerra. Mastergraf. Lima, 1994. 461 pp.



Photo: Miguel Eichepáre*

THE SCIENCE OF ADVERSITY

Marcos Cueto

A new outline of the history of science in Peru.

Early in the XX century, research in Peru began to recover, thanks to the growth of the export economy, the stability obtained by the Aristocratic Republic's governments and the cultural support of positivism. Defendants of Darwinist ideas appeared, such as Dr. Carlos Bambaren, who wrote articles on genetics in «The medical chronicle». Furthermore, important paleontology studies developed, thanks to Carlos I. Lisson, who in 1913 published his *Age of Peruvian Fossils*. Botanist Fortunato Herrera, a professor at the San Antonio de Abad University in Cusco, analysed the vulgar and scientific names of the native plants that appeared in a series of publications, such as *Contribution to the flora of the department of Cusco* (1921) and *Synopsis of Cusco flora* (1940). At the time, professionals were grouped in associations such as the National Academy of Medicine and new science-related professions developed, such as agricultural engineering, thanks to the arrival of a Belgian mission who organized the School of Agriculture (now the National Agrarian University).

The most important botanical work was carried out by Augusto Weberbauer, a German scientist who decided to live in Peru early in the XX century. In 1911 he published his monumental book *The Vegetal World of the Peruvian Andes*, first in German and later in Spanish, in which he related the climatic and geological changes to the flora. According to Weberbauer, Andean plants in the highest altitudes had specific traits marked by the environment and were conditioned to survive the cold dry weather. From 1925, Weberbauer taught systematic botany in the Science Faculty of San Marcos and, thanks to the support of Chicago's Field Museum, he carried out expeditions to different parts of the country.

Peru was well aware of the development of the Disease Germ Theory that arose in Europe towards the end of the XIX century with Pasteur and Koch, which disproved the miasmatic conception of disease. New methods encouraged the study of microscopic causes and means of transmitting the main native diseases. This prompted Alberto Barron (1870 – 1950) to study the germ that caused the Peruvian wart and the Oroya fever. This work was the continuation of the fascination for these ailments expressed by Daniel Alcides Carrion (Cerro de Pasco, 1857 – Lima, 1885), a student of medicine in San Marcos who died after inoculating himself with the blood of a patient. Barton, who studied in San Marcos and in the School of Tropical Medicine in London, identified the bacillus that caused Carrion's disease, which was named *Bartonella bacilliformis* in his honour.

Subsequently, national microbiological studies broadened this interest, thanks to Telémaco Battistini, a Peruvian trained in the Johns Hopkins University, who in 1936 founded the National Health Institute that published the experimental medicine Magazine, the first biomedical and laboratory research publication in the country.

Other important medical breakthroughs early in the XX century were the development of psychiatry by Honorio Delgado, who was initially interested in psychoanalysis and corresponded with Sigmund Freud. Thanks to Delgado and to Julio Oscar Trelles, the publication of the *Neuropsychiatry Magazine* began in 1938, a periodic publication that remained in circulation until early in the XX century.



Paujil.

Dr. Pedro Weiss combined his interest in the modernization of pathological anatomy with Peruvian anthropology. Hermilio Valdizán and Juan B. Lastres produced noteworthy studies on the history of Peruvian medicine and traditional medicine. Carlos Enrique Paz Soldán, a health expert and medical historian, taught hygiene in San Marcos University. Towards the end of the fifties, Peru had a group of researchers and physicians who were fairly hopeful about the future of science. They also nearly fulfilled the aspirations of Unanue and Raimondi to convince the governors that academic experts were indispensable for improving the economy. By that time, various professional and scientific associations had been created, which carried out regular activities (like the Academy of Exact, Physical and Natural Sciences originally founded in 1938). The first Board of Directors of the Academy was chaired by Godofredo García, a Mathematics Professor in San Marcos whose original objectives were to promote theoretical and practical scientific studies as well as provide advice to the State. A student of the Villareal university, Godofredo García (1888 – 1970) was a professor of geometry, trigonometry, calculus and physics in San Marcos since 1920, where he became Dean, Vice-Rector and Honorary Rector (...)

Some disciplines were renewed by the arrival of foreigners in the XX century, such as the French chemist Emmanuel Pozzi Escote, oceanographer Edwin Schweigger, geologist George Petersen and Polish

mathematician Alfred Rosenblatt. The latter arrived in Peru in 1936, escaping from Nazi persecution after having trained as a mathematician in Germany, where he was known as the author of more than 130 important works in several languages, including contributions to the *Science Magazine*. Rosenblatt was a professor in San Marcos, where he formed a generation of mathematicians, prominent among which were José Tola Pasquel (who years later, with Mario Samame and Gerardo Ramos, formed the Institute of Pure and Applied Mathematics in the National Engineering University). Another important physical science development during the XX century was the creation of the Geophysical Institute of Peru in 1962. This was erected on the foundation of the Geophysical Institute of Huancayo built in 1922 and was initially supported by the Carnegie Institute of Washington. It is worth mentioning that for various decades, the special location of the Andes served for astronomical observation purposes, as proved by the fact that Harvard University set up an observatory in Arequipa in 1890. Also, since half way through the XX century, new science-related universities, faculties, institutes and magazines appeared, such as the Cayetano Heredia University in Lima and in the provinces, the University of Arequipa (encouraged by Eleazar Guzman Barron, a brilliant Peruvian biochemist who emigrated to the United States) and the university of Trujillo, which provided researchers with the opportunity to study and obtain professional

degrees. The organization of a National Research Council in 1968, a predecessor of CONCYTEC, is an important milestone in the development of a scientific policy.

Towards the second half of the XX century, it was evident that, in a multicultural developing country, some researchers had forged a creative scientific practice different from that of industrialized countries, which could be summed up as the «science of adversity». This term is only intended to indicate a pattern, a tendency. By no means is it intended to cover up the political, economic and cultural problems encountered by Peruvian science, nor to authenticate the difficulties currently affecting research in this country.

«The science of adversity» was characterised by the concentration on a few research problems, the co-existence of theoretical and practical research topics, nationalism, the use of inexpensive, unsophisticated technologies and the creation of international networks in which a leading role could be played. By concentrating on few problems (such as the study of warts), and a maximum use of the limited human resources. By contrast, the North American university development placed emphasis on competition and the simultaneous development of various departments and institutions. The combination of theoretical and practical topics responded to the demand for utilitarian science (which can be traced from the Bourbon reforms of the XVIII century). In a poor country, the disciplines that achieved the greatest development were those (like altitude physiology) that offered the possibility or at least the promise of national progress in economic or social terms.

(...) The use of low cost technologies meant taking advantage of the country's typical or unique natural and clinical geographical circumstances (such as having people who permanently live in the altitude). On the other hand, the development of North American science in the XX century was increasingly more dependent on the use of sophisticated and costly equipment and inputs. The participation in international networks in which a leadership role could be played, enabled some Peruvian researchers to break the dependency of traditional international scientific hierarchies.

This kind of science in adverse conditions experienced serious setbacks towards the end of the XX century, due to the massive increase in the number of university students and, subsequently, the political violence of the eighties. Since then, the problems constantly faced by Peruvian science were intensified: the low cultural appreciation of research, the precarious professionalism of researchers, their dependence on professions, the migration abroad of locally trained scientists, the lack of continuity of institutions and regular publications and the indifference of governors and businessmen. To this day, it is still a challenge and a pending task to overcome these historical problems and recreate the «science of adversity». ●

Illustration: Albert Earl Gilbert.

Extracted from «The science of adversity: an outline of the history of science in Peru». Article published in the *Unodiverso* magazine. Science, technology and Society. Year 1, No. 1, CONCYTEC. May 2005, 144 pages. <http://www.concytec.gob.pe/unodiverso/UNODIVERSO.html>.

SOUNDS OF PERU

VARIOUS ARTISTS – TRIBUTE TO PACHAMAMA (Cernícalo Producciones, 2005)

Throughout their extensive artistic careers, Pepita García Miró and Manongo Mujija dedicated most of their efforts to divulging the wealth of our musical talents, to which end they relied on ambitious multimedia projects to merge the aesthetic aspects of our coastal, Andean and Amazon traditions with more contemporary rhythms like jazz.

Mujica is the founder of the wonderful group Perujazz and New Age. This time, however, he preferred to distance himself from any post-modern spirit and, through his recording studio Cernicalo Producciones, has just produced this Tribute to Pachamama, a compilation of 21 pieces that bring together some of the leading interpreters of the native music of our country's highlands. Published as a sort of logical, passionate reaction to the appearance of the Report of the Commission of Truth and Reconciliation (the funds raised from its sale will be donated to social work in the Ayacucho region, the area most



Photo: Renzo Giraldo.

Alfredo Curazzi.

affected by barbaric acts), this record is impressive, not only because each piece is beautiful, but because of the good quality of the production. Never before had there being such a faithful recording of the violin of the great Maximo Damian, the *charango* (small guitar) of Jaime Guardia (both were very close friends of author Jose María Arguedas) or the *sikus* (pan pipes) of Alfredo Curazzi (founder of the Aymara group Sikuri Spirit). Also included are songs by Manuelcha Prado, the Princess of Yungay, Raul García Zárete, Indio Mayta and Cusi-Urpi. An absolute must.

TRAFFIC SOUND - «YELLOW SEA YEARS» (Vampisoul, 2005)

Peruvian rock of the sixties has become a real fetish for connoisseurs and collectors from all over the world. The original tracks of bands like Los Belking's, Los Saicos or Los Shain's are quoted at extremely high prices in international markets and recording studios of the United States and Europe have launched generous renditions and anthologies of the most representative groups of this febrile stage of Peruvian pop music. Traffic Sound was the most international and well-known Peruvian group in the late sixties and early seventies. The Spanish recording studio Vampisoul, which had previously launched issues of Black Sugar and the noteworthy compilation Back to Peru, has just published this selection of 18 of the most representative pieces of the group led by Manuel Snaguinetti, who now owns Doble 9, the only radio station devoted exclusively to broadcasting rock and roll in frequency modulated stations throughout the country. Electric guitars, Latin percussions and a rigorously hippie

framework are combined in an album that provides a better understanding of why foreign critics write so much (and so well) about the Peruvian rock of the sixties.

LUNA – «EMILIO» (Independiente, 2005)

Far from any dominating tendency in the local scenario, the first record of Natasha Luna, a young singer from Lima, is as unclassifiable and enigmatic as the words of her eleven songs, all of them sung in English and French. More like the French chanson, vaudeville or the frenzy of Nick Cave or Leonard Cohen, in Emilio, Luna highlights a tortuous journey through the most painful love-related experiences. Pianos and cellos resound in nearly claustrophobic atmospheres, clashing directly with the voice of a singer who transmits frailty and malevolence in almost equal proportions. Although we do not know exactly where she came from, we are anxiously awaiting her new production. Natasha Luna is the rare new leading light of Peruvian popular music (Raúl Cachay). ●

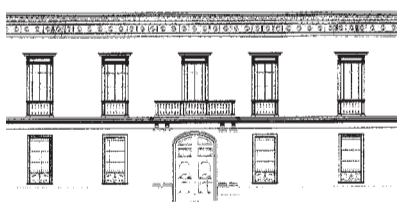
AGENDA

PRESENTATION OF THE DEVELOPMENT PLAN OF THE INFORMATION SOCIETY IN PERU – THE PERUVIAN DIGITAL AGENDA

The Development Plan of the Peruvian Information Society was presented in Lima last June. The Peruvian Digital Agenda is the result of the joint effort of public, private and academic sectors and representatives of the civilian society who met over a period of 18 months within the framework of the Multi-sector Committee for the Development of the Information Society (CODESI). The Digital Agenda contains an action plan with a number of short and medium term activities aimed at developing the so-called Information Society in our country, through the creation of basic infrastructure and taking overall advantage of information and communication technologies (ICTs). The purpose of the plan is to integrate information technology in Peru through the intensive use of Internet, with a view to developing sensitive social areas such as education, health and public services. It is also a useful guideline for establishing the Peruvian position in the

Second Phase of the World Summit of the Information Society to be held in Tunisia next November. The Peruvian Digital Agenda document can be reviewed in the following web site:

<http://www.peru.gob.pe/AgendaDigitalPeru/agendadigitalperu.htm>



Aspíllaga House.

INCA GARCILASO CULTURAL CENTRE

As established in the Plan of Peruvian Cultural Policies Abroad, the Ministry of Foreign Affairs has chosen a beautiful Republican mansion alongside the Torre Tagle palace in Lima's historical centre, as the site of the Inca Garcilaso Cultural Centre. The well-known Aspíllaga House has been completely restored, with the

generous contribution of the Spanish International Co-operation Agency and the Lima School Workshop. It is now a versatile complex comprised of an art gallery (at present the site of an anthological exhibition of Fernando de Szyszlo), a multi-purpose room (currently displaying the crafts of Hilario Mendivil), the library which bears the name of the illustrious Raúl Porras Barrenechea, a bibliographic exhibition room, currently containing the legacy of poet Xavier Abril, and two activities rooms which bear the names of two illustrious diplomats, Javier Pérez de Cuéllar and José Gregorio Paz Soldán, respectively. The complex will soon house the Peruvian Museum of Foreign Affairs as well as a library specializing in Peruvian issues, a cafeteria and other complementary areas. The Centre will provide the opportunity to appreciate the best expressions of our culture which the Foreign Office promotes abroad, and will also serve to welcome various cultural expressions of other countries. It is a milestone in the promotion of Peruvian culture, which must be continued with the creation of other similar centres in the capital cities of other friendly countries. ●

NISSAN

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GUEST OF HONOUR

Peru is the guest of honour at the XIX International Book Fair in Guadalajara. The country's authors and books have a privileged place in the full programme.

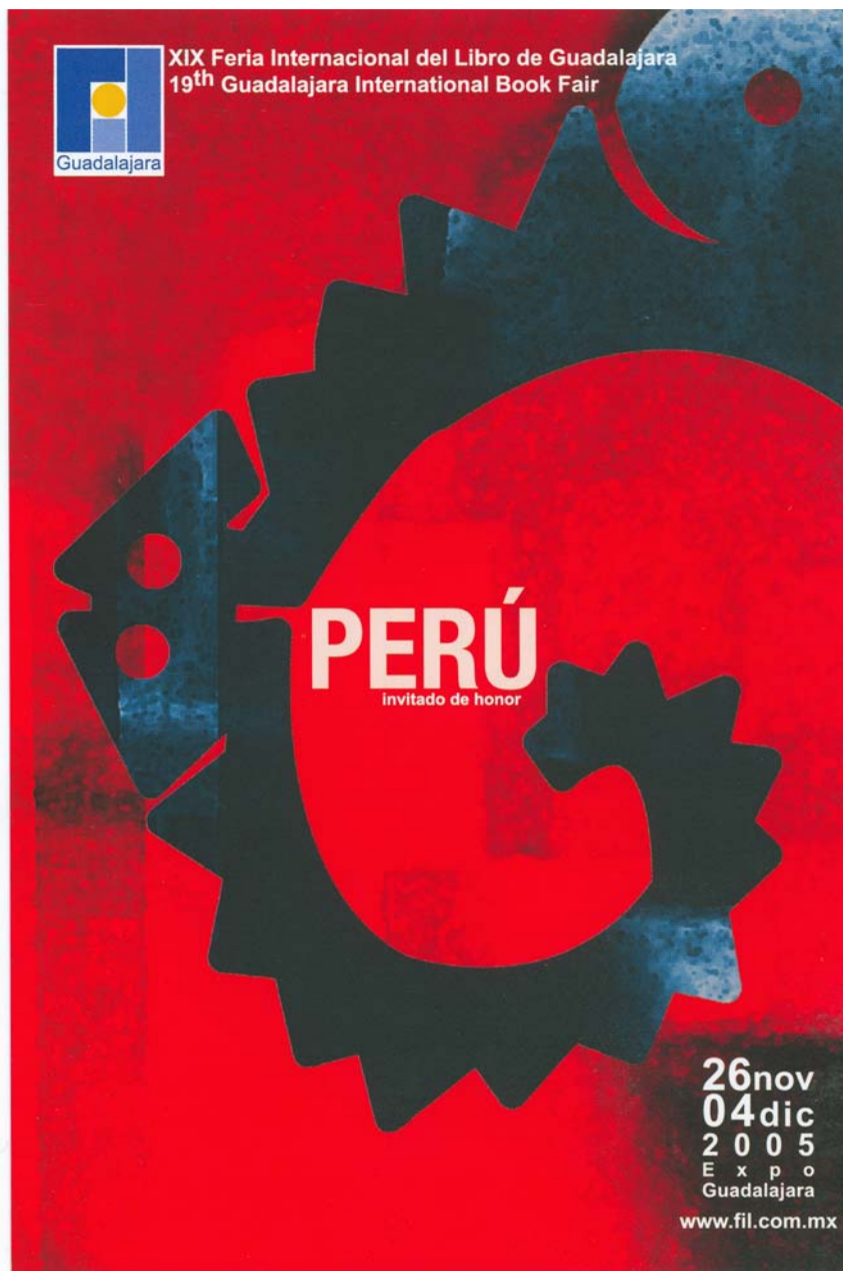
Peru's main figures will be participating in the academic programme of the forthcoming International Book Fair in Guadalajara, one of the most important of its kind in Latin America. The general programme to be held in the Mexican capital was recently announced. The Commission chaired by the Ministry of Foreign Affairs and comprised of the National Institute of Culture, the National Library, Prompex and Promperu, drew up the project with the collaboration of various Peruvian cultural institutions and personalities.

Renowned Peruvian critics who guided the selection of authors deserve a special mention.

The Peruvian Pavillion will contain six bibliographic displays. The first will be dedicated to Inca Garcilaso de la Vega, an emblematic mixed-race American figure who published his version of the Conquest of Florida four hundred years ago. A second display is devoted to Peruvian gastronomy, a real national bibliographic phenomenon of recent times. Peruvian cuisine is quite justly being considered one of the most important in the continent. The country that gave the world potatoes and other fundamental foods is now also offering a feast of recipes and original publications.

A third display is dedicated to Peruvian poetry of the XX century, which is considered by critics among the most intense poetry written in Spanish in the past century. From Vallejo to Jorge E. Eielson, to Emilio Adolfo Westphalen and Blanca Varela, the imposing volume of Peruvian poetic expression will also have a privileged place at the fair. Also announced is a bibliographic reference of the country's biodiversity, which after all is one of the five mega-diverse on the planet. The cultural diversity of Peruvians will be the subject of another display.

Peru has a population of 25 million people. Most of them are of mixed races, but there are several million Quechua speaking people, hundreds of thousands of Aymara speakers and thousands of Amazon dwellers who speak dozens of different dialects. As stated in the novel by Jose Maria Arguedas, it is a country of «all bloods», enriched by strong African and Asian components and successive influxes of European migrants. The abundant bibliography will be the object of close scrutiny. The last exhibition will be dedicated to the national heritage, of which ten sites are registered in the World Heritage list of UNESCO, headed by the Machu Picchu sanctuary. Noteworthy issues about the



great values of Peruvian culture will be on display at this event.

Also announced is a complete exhibition-sale of Peruvian books, classified by subjects. More than three thousand five hundred titles will be placed at the public's disposal. This sales scheme will include the broadest range of Peruvian titles and publishing houses and a large number of issues that the public will no doubt appreciate. Local publishers only have to worry about their sales transactions during the three days of the exhibition. The books will be transported by the commission and an important Mexican book store will be put in charge of the sales. With the important support of the sponsors and the FIL, the commission will also be in charge of setting up the pavilion, designing the literary programme and several other activities.

A numerous delegation of Peruvian authors will be included in the literary programme, which was designed bearing in mind the recommendations of the main national critics. Mario

Vargas Llosa, Alfredo Bryce Echenique Carlos Germán Belli, Alejandro Romualdo, Gustavo Gutiérrez, Antonio Cisneros, José Miguel Oviedo, Julio Ortega, Miguel Gutiérrez, Edgardo Rivera Martínez, Pablo Guevara, Laura Riesco, José Watanabe, Gregorio Martínez, Carmen Ollé, Fernando Ampuero, Jorge Nájara, Raquel Chang-Rodríguez, Carlos Aranibar, Julio Ortega, Oswaldo Reynoso, Jorge Nájara, Abelardo Sánchez León, Luis Nieto Degregori, Alonso Cueto, Oswaldo Chanove, Mariela Dreyfus, Jorge Benavides, Fernando Iwasaki, Jaime Bayly, Peter Elmore, Mario Montalbetti, Eduardo Chirinos, Rocío Silva Santisteban, Iván Thays, Rossella di Paolo and Santiago Roncagliolo are among the authors invited to the event. Also invited are Blanca Varela and Jorge Eduardo Eielson, to whom special tribute will be paid. In view of the impossibility of inviting all national authors, privilege was placed on the most well-known of different generations and tendencies. As is expected of a country with a democratic

system, the participation of the authors does not imply any political or ideological inclination.

Prominent Peruvian intellectuals and academics will participate in panels and round table discussions to analyse different aspects of social sciences, the law, communications and other issues. The programme was organized by the University of Guadalajara, promoter of the Fair and a noteworthy intellectual training centre. Its full agenda will be announced shortly.

According to the format of the Guadalajara Fair, it is up to the invited country to present a selection of spectacles on the esplanade on all nine evenings of the fair, in addition to books and authors, thus enhancing the cultural life of the city with a few relevant exhibitions. Famous Peruvian artists will be performing in the FIL esplanade, such as Tania Libertad who is particularly well-liked in Mexico, where she has developed a magnificent career; the renowned Susana Baca, Raul Garcia Zarate, Manuel Miranda and the groups Yuyachkani, Milenium and La Sarita.

Peru is also taking an exhibition of paintings and engravings of Fernando de Szyszlo, the most prominent Latin American artist. His works will be exhibited in the Art Museum of the University of Guadalajara. Also announced is a display of photographs taken by the great Peruvian photographers Martin Chambi and Carlos and Miguel Vargas as well as new artists. Peru's presence will also be reinforced with important examples of recent Peruvian films. In addition, there will be a gastronomic festival of Peruvian cuisine in the Hilton Hotel.

Given the importance of the event, which will also help strengthen the friendly relations between Peru and Mexico, Mexican authorities have also invited the President of Peru. The Commission will be sending invitations to the main politicians and opinion leaders in the country, so as to encourage the promotion of State policies in favour of books and culture. The Pontifical Catholic University of Peru, the University of San Martin de Porres, Southern Peru, Corporacion Bimbo, El Comercio newspaper, Caritas magazine, Channel 7 IRTP, Aero Mexico and other important companies and institutions are among the main sponsors of the event. In short, Peru has made a great effort to promote its main authors, its emerging publishing industry and noteworthy creative expressions of its ancient culture.●

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