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# — AMAZON READING MATTER —

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The extensive bibliography on the Amazon jungle is appealing, bearing in mind the spectacular biodiversity of the region, its cultural wealth, its social and economic potential and the fact that it covers 736 thousand km<sup>2</sup> of Peruvian territory, i.e. nearly 60% of the entire country. Public interest is ever-increasing in view of the recent strategic alliance between Peru and Brazil, aimed at facing the challenges posed by development and the protection of this area, which is so vital to the planet.

**A**mong the publications quickly selected, it is worth highlighting the encyclopaedic monograph written by a Spanish Augustinian monk, Father Avencio Villarejo (1910 – 2000), entitled *Así es la selva (Such is the jungle)*, the fifth edited, corrected and extended version of which has just been published by the Centre of Theological Studies on the Amazon Jungle. The same author was responsible for the noteworthy *Monumenta Amazonica* (the main historical sources of information on the Amazon basin covering the period between the XVI and XX centuries, which are in the process of being published). However, whilst Villarejo provides an overall view, the impeccable volume on the Bahuaja/Sonene and Madidi natural reserves by U. S. citizen Kim MacQuarrie, contains a meticulous study of this southern region, which is protected by a bilateral effort shared by Peru and Bolivia.

A recent study by Beatriz Huertas (1) tracks down isolated native populations and includes a number of recommendations for



André Bärtschi

their protection. Also essential is the work of Fernando Santos Gra-

nero and Federica Barclay on the economy of Loreto during the past

century, covering the period since the opening of the Amazon river to international navigation until the Peace Agreement signed with Ecuador. The list could continue with a valuable book on the kingdom of Chachapoyas or an original study of the Huni Kuin (2). It would also be worth mentioning Amazon writers, or the region itself as a literary topic. However, for the time being it is enough to mention that the vast production includes other expressions such as *La serpiente de agua (The water serpent)* (3), an exhibition on native cultures held in the Railway Station of Desamparados in Lima. ●

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(1) *Los pueblos indígenas en aislamiento (Native people in isolation)*. International Work Group on Indigenous Affairs. Lima, 2002. [iwgia@iwgia.org](mailto:iwgia@iwgia.org)

(2) *Chachapoyas. El reino perdido (Chachapoyas. The lost kingdom)*. Elena Gonzales and Rafo Leon. AFP Integra, Lima, 2002. See also *Pensar el otro entre los Huni Kuin de la Amazonía Peruana (Thinking about others among the Huni Kuin of the Peruvian Amazon Jungle)*. P. Deshayes and B. Keifenheim. French Institute of Andean Studies / Amazon Centre of Anthropology and Practical Application. Lima, 2003. [www.ifeanet.org](http://www.ifeanet.org) y [www.caaap.org.pe](http://www.caaap.org.pe)

(3) See [www.ojoverde.perucultural.org.pe](http://www.ojoverde.perucultural.org.pe)

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## BIODIVERSITY, RAINFOREST, REFUGES, AND THE FUTURE

**I**n 1997, due to the worldwide gasoline crisis, a North American chemist named Melvin Calvin followed some Brazilian Indians into the jungle in search of a very peculiar oil. Before a giant canopy tree, Calvin – a Noble laureate – watched curiously as the Indians took a plug from the base of the tree where months earlier they had drilled a small hole. Soon, an oil-like sap began to run out, quart after quart, some 25 quarts (24 liters) in all. The Indians used the oil they told Calvin, as skin softener. After running some chemical tests on it, however, Calvin was shocked to discover that the tree's oily sap contained nearly pure hydrocarbons. Amazingly, the tree's oil could be poured directly into a diesel engine, easily powering a truck. After

a few calculations, Calvin realized that a mere acre (0.4 hectares) of one hundred, oil producing Copaiba trees (*Copaifera langsdorffii*) could produce 1,500 gallons (6,000 liters) of diesel fuel per year. And, unlike oil pumped from the ground, the fuel-tree oil would be endlessly renewable—created simply by the interaction of the trees with the sun, soil, and rain.

Within a few years of Calvin's discovery, the gasoline crisis has abated and worldwide oil prices once again declined. Research into the miraculous nature of the Copaiba tree stopped. The story, however, serves to point out two basic rainforest facts: one, that tropical rainforests contain a vast amount of largely untapped potential due to their staggering of species; and, two, that

indigenous rainforest people possess a reservoir of rapidly disappearing knowledge that has taken thousands of years to accumulate.

The «fuel trees», it turns out, are just one of thousands of valuable or potentially valuable products generated by tropical rainforests worldwide, with new ones being discovered each year. In this most diverse of Earth's biomes, the self-perpetuating rainforests of the world daily convert the unwanted litter of the rainforest floor into literally millions of animal, plants, and their produce.

That cornucopia of produce is not only free of charge, but it's also the most diverse and abundant on the planet, including fruits, seeds, berries, nuts, teas, perhaps 80,000 edible plants, fuels, latexes, rubber, oil, spices, gums, resins,

tupertines, varnishes, lubricants, inks, flavoring and scenting compounds, medicines, bamboo, barks, polishes, insecticides, cosmetics, clothing, thatch insulation, packing materials, rattan, flowers, soaps, dyes, tanning agents, fish, animal skins, meat, honey, decorative plants, fodder, wood, pulp, paper, jute, and countless other products whose list only continues to grow with each advance in our understanding. The potential market value worldwide for such products already runs annually into hundreds of billions of dollars. ●

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**Kim MacQuarrie.** *Where the Andes meet the Amazon Perú and Bolivia's Bahuaja-Sonene and Madidi National Parks.* Photographs by André Bärtschi. Francis O. Pathey & Sons/ Jordi Blassi, Barcelona, 2001. 336pp.

Towards the end of the XIX century, a powerful Ashaninka leader by the name of Venancio Amaringo Campa was the governor of a native village known by the exotic name of Washington, situated at the mouth of the Unini river, a tributary of the Ucayali river. In 1893, Venancio accompanied Carlos Fermin Fitzcarrald – the rubber tycoon who had taken control of the rubber extraction activity in the Manu river – in the search for and discovery of the Mishagua dry dock. Venancio was still working for Fitzcarrald when Father Gabriel Sala met him in 1897. Sala describes how Venancio, leading an expedition consisting of four large canoes and 25 men armed with rifles, intercepted his group in order to capture a small Chinese merchant travelling with him who owed Fitzcarrald some money. According to Sala, Venancio, who could speak Ashaninka, Quechua and Spanish, wore a hat, a scarf around his neck and carried a black parasol, as symbols of his privileged position in the world of whites.

In 1900, during a downstream journey on the Ucayali, coronel Pedro Portillo, Prefect of Ayacucho, came across Venancio and his entourage. Portillo reports that the native chief was taking his people to the Cujar river, a tributary of the river Purus, to collect rubber for Delfin Fitzcarrald, a brother of Carlos Fermin, who had died by that time. On that occasion, Venancio's entourage was comprised of his four women, his children, one of his brothers and 40 *savage* workers. Portillo managed to convince Venancio to accompany him back to Washington, a settlement he described as a strategic location that could be converted into an impenetrable fortress. According to his report, the village normally

## ASHANINKA CHIEF VENANCIO AMARINGO CAMPA



André Bartschi

had a population of 500 people, but during the dry season between June and November, Venancio would take most of the people to the Sepahua, Cujar or Purus river basins to collect rubber for different local employers. During those months, only 50 or 60 men remained in Washington to guard and defend the settlement, presumably from attacks by other native chiefs, either of the same or other ethnic groups. When Portillo asked Venancio to provide 50 of his men to accompany him downstream, he replied that he could not do without them because he had committed himself to collecting rubber for Fitzcarrald's brother.

During a visit to a small tributary of the Purus river in 1901, explorer Victor Almiron bumped into «Venancio Amaringo Campa, Governor of the Unini river, with about one hundred families of his tribe involved in rubber extraction». At the time Venancio was working for Carlos Scharff, Carlos Fermin Fitzcarrald's old foreman. Scharff

had become an important rubber extractor and merchant, controlling twelve rubber stations in the Purus river area and a total of 2,000 *civilized* and native workers.

A year later La Combe, commissioned by the Government to explore the Ucayali river, made a brief stop in Washington on his journey upstream. Venancio was considered such an important contact in the area at the time, that La Combe brought along a letter of introduction written by Colonel Portillo, who had recently been appointed Prefect of Loreto. Venancio referred to himself as Venancio Atahualpa, probably after Juan Santos Atahualpa, the renowned Messianic Andean leader who had expelled the Spaniards from the region in the middle of the XVIII century, with the backing of the Ashaninka tribe and other local native groups.

In Washington, La Combe was told that Venancio had gone to the Sepahua river. A week later, the

explorer found him sailing downstream, leading a convoy of canoes full of native women and young boys whom La Combe suspected had been captured by Venancio in the Sepahua area. Some time later he found out through two of his *slaves* that Venancio, together with other rubber extractors in the area, had spread the news among the local native population that the Peruvian authorities were arriving in a battleship to steal their women. La Combe suggests that Venancio's intention was to frighten the enslaved natives to prevent them from going to the authorities to obtain their freedom.

According to Father Alemani, by 1904 Venancio had abandoned Washington, his centre of operations. Enquiring about his whereabouts, Alemani discovered that he and more than one hundred men had gone to extract rubber in the Manu or the Madre de Dios rivers. This suggests that by that time, Venancio had become an independent rubber extractor. In fact, Gow confirms that this was one of those exceptional cases in which a native chief became a rubber tycoon. In any case, evidently Venancio's independence was short-lived. In 1910, Maurtua reported that the manpower hired by the rubber tycoons in the Purus river consisted of local natives and the «tribes who currently obey old Venancio, the chief of the Campas from Sepahua and Mishahua». This is the last information available regarding Venancio's whereabouts.

**Fernando Santo Granero and Federica Barclay.** *La Frontera Domesticada. Historia económica y social de Loreto (The Domesticated Frontier. Economic and Social History of Loreto), 1850-2000.* Catholic University, Lima, 2002. 546 pages. [feditor@pucp.edu.pe](mailto:feditor@pucp.edu.pe)

## HUNTING SCENE

The picture of a native in a hunting scene is beautiful: beautiful and admirable. Without making a sound, he moves so smoothly that he gives the impression he is not touching the ground; the dry twigs do not crack beneath him and even the dead leaves do not seem to feel his weight. With a watchful eye and an alert ear, the native is virtually bent over, running swiftly without missing a single detail. He sees the movement of even the most insignificant branch and hears even the gentle rustling of the underbrush; he can immediately locate every sound or

song; his delicate sense of smell can distinctly identify the scent of wild animals, flowers, vines and creepers. With an amazing disregard for life, he fearlessly penetrates unknown, inaccessible areas, without turning away from attacks of wild beasts, be they caimans, tigers or boas. All he needs is one instant to take aim and he never fails a shot. He never boasts about his prowess; at the most, a vigorous gasp will explain the ordeal. He recognises the footprints of all the animals and will pursue them until he tracks them down; he knows where the salt marshes are; he can imitate

the sounds of guans, parrots, wild turkeys, doves and turkey hens, attracting them towards his ambush point. The liveliness of the monkey, the wariness of the duck, the strength of the tapir and the ferocity of the tiger are surpassed by the astuteness and serenity of the jungle native.

To poison the tips of their darts, spears and arrows, the aborigines dip them in a few centimetres of *curare* (curarine), a substance produced by the Ticunas, who were perfect alchemists. *Curare* is more active than snake poison and one of its rare properties is that it is

inoffensive if swallowed, but intravenously it can kill even the largest animals within a matter of minutes. The basis of *curare* is *Strychnos castelnaei*, to which other plants are added (...). As if that was not enough, they also add snake heads, frogs, tarantulas, *isula* and other poisonous species. After a lengthy cooking process in no less than 20 different pots, the *curare* is reduced to a dark, pasty dough. ●

**Avencio Villarejo.** *Así es la Selva (Such is the Jungle).* CETA, Iquitos, 2002. 197 pages. [www.ceta.org.pe](http://www.ceta.org.pe)

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# JORGE BASADRE

## THE PHILOSOPHY OF A HISTORIAN

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*Hugo Neira*

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Jorge Basadre is the most prominent historian of Republican Peru and, at the same time, a philosopher of our collective defects. Although his works of history began with a single volume in 1939, the sixth issue and 16 volumes had been published by 1968, thus rightfully gaining him an indisputable status, the fact is that in addition to his academic works he simultaneously produced intellectual works as well.

These were the essays entitled *Perú, problema y posibilidad* (*Peru, problem and possibility*), *La promesa de la vida peruana* (*The promise of Peruvian life*) and *Meditaciones sobre el destino histórico del Perú* (*Meditations on the historical destiny of Peru*), which he wrote in 1920, 1948 and 1947, respectively. They are the keys to understanding the evolution of his philosophy and the roots of his immense influence. His familiarity with archives, personalities, periods and situations took the form of a severe and repeated reprimand to the incontinent country. The historian repeatedly worked on those essays, which he corrected and re-published until he reached an elderly age, which proves how important they were to him. In them he could voice some of his greatest ideas: «the promise», the difference between «the legal country and the real country». Basadre's meditations, sometimes expressing his troubles, reflections, memories, a new sense of the intelligible nature of Peruvian life, not only because of what had already occurred but because of what it could become if it could only conquer the inertia of its recurring defects. A moralist and painfully up to date discourse that has opened up Jorge Basadre's works to more readers at the beginning of the XXI century, gaining him an unpredicted reputation as a master of Republican behaviour, even though during his lifetime he actually avoided the notoriety of political life, except for a few short-lived public roles.

### HIS LIFE

He was born in the city of Tacna on February 12<sup>th</sup> 1903, under Chilean occupation. His family home, «the invisible fatherland», Peru as a memory and a possibility, undoubtedly influenced his early vocation for history, as he himself recalls. Basadre was always a patriot, proud of his native town and unashamed of the vague socialist sentiments he adopted in his youth. His childhood was also marked by his father, who had enlisted as a soldier in San Juan and in Miraflores during the war and whom he lost at an early age, but who had decided not to leave his native town. In addition to his experience in Tacna, he was educated at the German School initially, then in Guadalupe and finally in San Marcos University, where he became the

youngest professor. Nevertheless, his student background was the reformist movement. The fame he enjoys today, the extensive nature of his work, the fact that from 1958 until his death he devoted himself to constructing his huge work on Peruvian Republic history volume by his own choice, could lead us to a misguided judgement of his life. Basadre was well aware of the vicissitudes and typical ups and downs of a Peruvian intellectual. He was imprisoned early in 1927 under Leguía, spending a few months on the island of San Lorenzo. Between 1931 and 1934 he made a pilgrimage abroad to Germany and Spain, visiting Berlin when the Nazis came into power and

University of his time. He became Minister of Education in 1945 for a couple of months and again in 1956 for two years, under democratic governments on both occasions. He was neither attracted to party politics nor to diplomatic duties. He wanted to live in Peru, although at the end of his life he regretted not having enjoyed more time and income or not having taken advantage of some university to devote himself to his investigations, which he could have achieved had he taken refuge in some American university. We shall never find out whether he would have had the same feeling for the real Peru if he had gone abroad.



A. Caretas

witnessing a public act at which both Geobbbels and Hitler spoke. In Germany, thanks to his fluent knowledge of German which he had learnt since his childhood (from a grandfather on his mother's side), he was able to follow some courses at the University of Berlin which later prompted him to adopt certain techniques and concepts for writing history that were unusual in the Spanish-speaking world. He also travelled to the United States (about 11 times during the course of his life). Back in Lima, he was successively a university professor and a librarian. He was in charge of the National Library several times, he did a lot of writing and, years later, he confessed that as far as his personal formation was concerned, he owed more to those archives than to the San Marcos

### A RENEWED KNOWLEDGE OF HISTORY

The province, the fervour of the University Reform and the climate of the twenties all played a decisive role in Basadre's methodological evolution. In 1929, as the youngest professor, he was asked by the authorities to give the opening speech at the start of the academic year – *La multitud, la ciudad y el campo en la historia del Perú* (*the multitude, the city and the countryside in the history of Peru*). Basadre thus highlighted historical matters at the threshold of modernity. Other social agents, the masses, the multitude, the people. History would never be the same again. It was not a violent break, however. In his *Iniciación de la República* (*Initiation of the Republic*), he captured the monarchic point of view

and wrote about military leaders. Although paying attention to ideological and social aspects, his account slipped into aspects previously ignored in classic history books. Basadre covers other genetic or basic aspects, the nobility, emigrants, the clergy, the middle classes, popular classes, natives, blacks. He breaks into the subject of Peru as a State and the nation as a historical process; circumstantial and permanent aspects, individuals and great social tropisms. Although this combination of sociology, economics and history has been viewed as influenced by the French school of *Annales*, in fact the dates do not coincide. Basadre began his construction of a different form of historical knowledge slightly before Fernand Braudel's work appeared. In any case, it is an amazing coincidence, taking into account the Peruvian historian's limited or nearly incipient institutional research framework.

### THE PROMISE OF PERU

From his very first books, Basadre's language was based strictly on the theory of law and political philosophy. His essays were full of queries. He never questioned happenings, but the very meaning of Peruvian history. Why was the Republic founded? he asked himself in 1947. The answer to that is simple: to keep the promise that became his symbol. Either the material development considered in the XIX century, or the efficient State, or the progressive country, he added. What was Basadre actually saying? That the Republic is a political system, a project, something to be achieved. A common nation is neither the result of a natural mandate nor of an ethnic group. The land or the dead may inspire us, but they are not a programme.

Not long before in a convulsed Spain, Ortega and Gasset had established a similar substantial division. The natural group was the family, not the State or the nation. According to the Spanish philosopher, «the groups that make up a State live alongside each other for a purpose; they are a community full of determination and strong desires». «They do not agree because they are together, but in order to do things together», he added.

English bishop Hobbes had said the very same thing in 1651. The Leviathan, metaphor of the State, is an «artificial»

## JORGE EDUARDO EIELSON / POETRY ON PAPER

### PREVIOUS BODY

The rainbow penetrates my father and mother  
As they sleep. They are not naked  
Nor are they covered with either pyjamas or a sheet  
They are more like a cloud  
Shaped like a man and woman intertwined  
Perhaps the first man and the first woman  
On earth. The rainbow startles me  
Watching the lizards running between the spaces  
Of their bones and my bones. Looking at  
Some light blue cotton wool between their eyebrows  
They no longer look at each other, nor embrace, nor move  
The rainbow takes them away again  
Just as it carries away my thoughts  
My youth and my spectacles

### LAST BODY

When the time comes, and it comes  
Every day as soon as you humbly crouch down  
To defecate and a useless part of us  
Returns to earth  
Everything seems much simpler and closer  
And even the moonlight itself  
Is a golden ring  
That goes through the dining room and the kitchen  
The stars meet in the belly  
And they no longer ache, but simply shine  
The intestines return to the blue abyss  
Where the horses lie  
And our childhood drum

### CUERPO ANTERIOR

El arco iris atraviesa mi padre y mi madre  
Mientras duermen. No están desnudos  
Ni los cubre pijama ni sábana alguna  
Son más bien una nube  
En forma de mujer y hombre entrelazados  
Quizás el primer hombre y la primera mujer  
Sobre la tierra. El arco iris me sorprende  
Viendo correr lagartijas entre los intersticios  
De sus huesos y mis huesos viendo crecer  
Un algodón celeste entre sus cejas  
Ya ni se miran ni se abrazan ni se mueven  
El arco iris se los lleva nuevamente  
Como se lleva mi pensamiento  
Mi juventud y mis anteojos.

### ÚLTIMO CUERPO

Cuando el momento llega y llega  
Cada día el momento de sentarse humildemente  
A defecar y una parte inútil de nosotros  
Vuelve a la tierra  
Todo parece más sencillo y más cercano  
Y hasta la misma luz de la luna  
Es un anillo de oro  
Que atraviesa el comedor y la cocina  
Las estrellas se reúnen en el vientre  
Y ya no duelen sino brillan simplemente  
Los intestinos vuelven al abismo azul  
En donde yacen los caballos  
Y el tambor de nuestra infancia



Jorge Eduardo Eielson (Lima, 1924) is considered to be one of the most renowned poets and artists in Latin America. Studies of his works as well as new publications and translations have been multiplying in recent years. These poems belong to the *Noche oscura del cuerpo* (*Dark night of the body*) cycle (1955). In Lima last December, the Catholic University published: *nu/do, homenaje a j.e. eielson*. José Ignacio Padilla editor. pucp, 2002, 520 pages. See also [www.eielson.perucultural.org.pe](http://www.eielson.perucultural.org.pe)

or voluntary entity that emerges when individuals want to break away from the free-for-all war of the natural state.

Basadre saw in the internal civil wars of the XIX century and the collective disorder of the XX century, the equivalent to the spineless Spain that led to the Spanish civil war and the disorder of the religious wars in Europe in the XVII century. His promise of a Republic was something that Peruvians could either build or not build. It was a possibility, not a fatality. Basadre refused to accept historic determinism from an early age and even in his later years he enjoyed suggesting various possible scenarios, particularly in terms of what might have been, or a different outcome of our Emancipation. Toying with perspectives, inviting reflection and the understanding of the unpredictable and complex nature of historical alternatives, his game obviously went unnoticed. He was always several promotions ahead of his Peruvian colleagues and even those in the Spanish-speaking world, nourished until his very last breath by his intuition and constant assimilation of methodological breakthroughs. Even as an old man he was the youngest of our historians.

### SINCERE WORDS

In both his historic volumes and his essays, the unusually sincere language Basadre used was also surprising. In his early days, during a famous inaugural lesson in 1929, he spoke of the Peruvian *coefficient of illegality* in front of the tyrannous President Leguía, which earned him a dry greeting. Few have lashed out so clearly against the educated classes, the «elite», pointing

out their sluggish reluctance to work and invest; «capitalism came from outside». Nor did he believe in the idyllic version of the Inca past. He said «the image of communist Incas has made us forget that they were hierarchical, for they established a strict difference between the nobility and commoners in terms of taxes, access to food and women.

Knowledge of the nation should be accompanied by sincerity. First of all it was necessary to acknowledge everything that had so far been ignored». The cultural history of Peru had not been written. Basadre had travelled the world, he had a good knowledge of European and world history and the horrors caused by excessive nationalism. However, he thought that perhaps what was not needed elsewhere was «urgently needed» here. I shall not dwell on what appear to be his contradictions: a socialist, internationalist, national, proud citizen of Tacna, patriot. All that probably helped him understand the elusive reality of Peru.

As a historian of the XIX and XX centuries, he never stopped thinking of Peru as a millenarian entity. In one of his posthumous texts he asked himself what did a peasant from Puno have in common with one from Cuzco in 1824? «Evidently very little, but their ancestors lived within the same political-administrative environment, not only since the XVI century, but many centuries before the Incas. In one way or another, this impalpable mould had influenced their childhood, adolescence, youth, old age as well as that of their relatives». He asked himself how many African, European

and Asian people lacked this long historical continuity. Under the old Viceroyship, differences were in abundance, he wrote.

His theory on Peru is strangely simple. First of all, we were born as a new society. The boundaries were not set by «a Spanish State that arrived late». . The very name Peru is the result of an anonymous collective impulse. It could have been named New Castille, but that was not the case». The construction of the State and the nation are two different things, involving what Basadre refers to as «self awareness». In order to understand it, he resorted to what we now refer to as the history of ideas. For these to take root, he took an interest in the quality of a Peruvian education open to everyone.

### A HUMAN MODEL

It is impossible to take an interest in Peruvian culture, our society, the present or the future, without taking Basadre into account. His influence and his predictions as an unassuming predictor are increasingly more appreciated by the generations of these difficult times. The current passion for his works is not easily explainable. With the exception of a few temporary public roles, he lived a discreet life without showing any ambition for personal power. The paradox of this magistracy with no parties, banks or newspapers, is a country that recognizes itself as moralist in a posthumous lesson, even though it had been proclaimed as such since 1931. Basadre's paradox is that his work is never out of date. Had that kind of State taken shape, the warnings we have referred to would

no longer make sense. Unfortunately for us, this never occurred. The disbelief of other philosophers at the end of the XX century did not reach him because he was not a master of error, nor did he invent an ideology, other than his faith in his knowledge of and love for Peru, even though this was not blind. He clamoured for a more responsible elite and for Peruvians to enjoy freedom and keep up to date with world progress. His discourse showed concern for individual options, strangely youthful for the times. «What really matters in life», he maintained, «is to be loyal to yourself». In this respect, the writings of the young Basadre are awe-inspiring. The country does not seem to have changed. «I considered Peru to be a cold, hostile country», he said. There was no room for honest young people. Traditional institutions - Parliament, suffrage, municipalities - were languishing. (1) The fact that before departing he recommended that we should fly the flag of «substantial decency», so that we could stop having «a despondent system», is an entirely futuristic programme. Everyone is free to imagine other democratic «symbols». ●

1 Quotes taken from *Jorge Basadre, Memoria y destino del Perú, textos esenciales* (Jorge Basadre, *Memoir and Destiny of Peru, essential texts*). Anthology by Ernesto Yépez del Castillo, Peruvian Congress. Lima, 2003, 558 pages. Strongly recommended. Fondo editorial@congreso.gob.pe See also J. Basadre. *La Iniciación de la República* (*The Initiation of the Republic*). National University of San Marcos, volume 2 Lima, 2002. [www.unmsm.edu.pe/fondo](http://www.unmsm.edu.pe/fondo).

# THE INDIGENIST HORIZON

The greatest retrospection\* on the Cajamarca a  
Below is a summary of the viewpoints of his curators, fam

**M**ario Urteaga (Cajamarca 1875 – 1957) is undoubtedly one of the most prominent painters of native themes. Ever since 1934, when Lima belatedly «discovered» his work, it has been an essential milestone in the search for authenticity that has guided the course of our painting for decades. His peculiar style – a bizarre combination of formulae inherited from European academicism and pictorial traditions of the northern Peru region – immediately gives his works of art a national dimension and character.

Unlike his other colleagues, indigenist artists formed in the Escuela Nacional de Bellas Artes and active in Lima, Urteaga is a self-taught provincial artist who painted the majority of his canvases in Cajamarca. This situation helped forge the topical image of the artist as a spontaneous product of his environment and to project an ambivalent concept of his work, which is classified sometimes as naïf and other times as an independent expression of native art. With a mixture of naturalness and classicism that proved fascinating to viewers of his time, the

peasant scenes carefully composed by the marginal artist seemed to finally bring to life the nationalistic aspirations of an entire generation: A conclusive remark made by Teodoro Nuñez Ureta, indicated that Urteaga was able to depict «the most Indian-looking Indians ever painted». In reality, however, his works and his life are much more contradictory and complex.

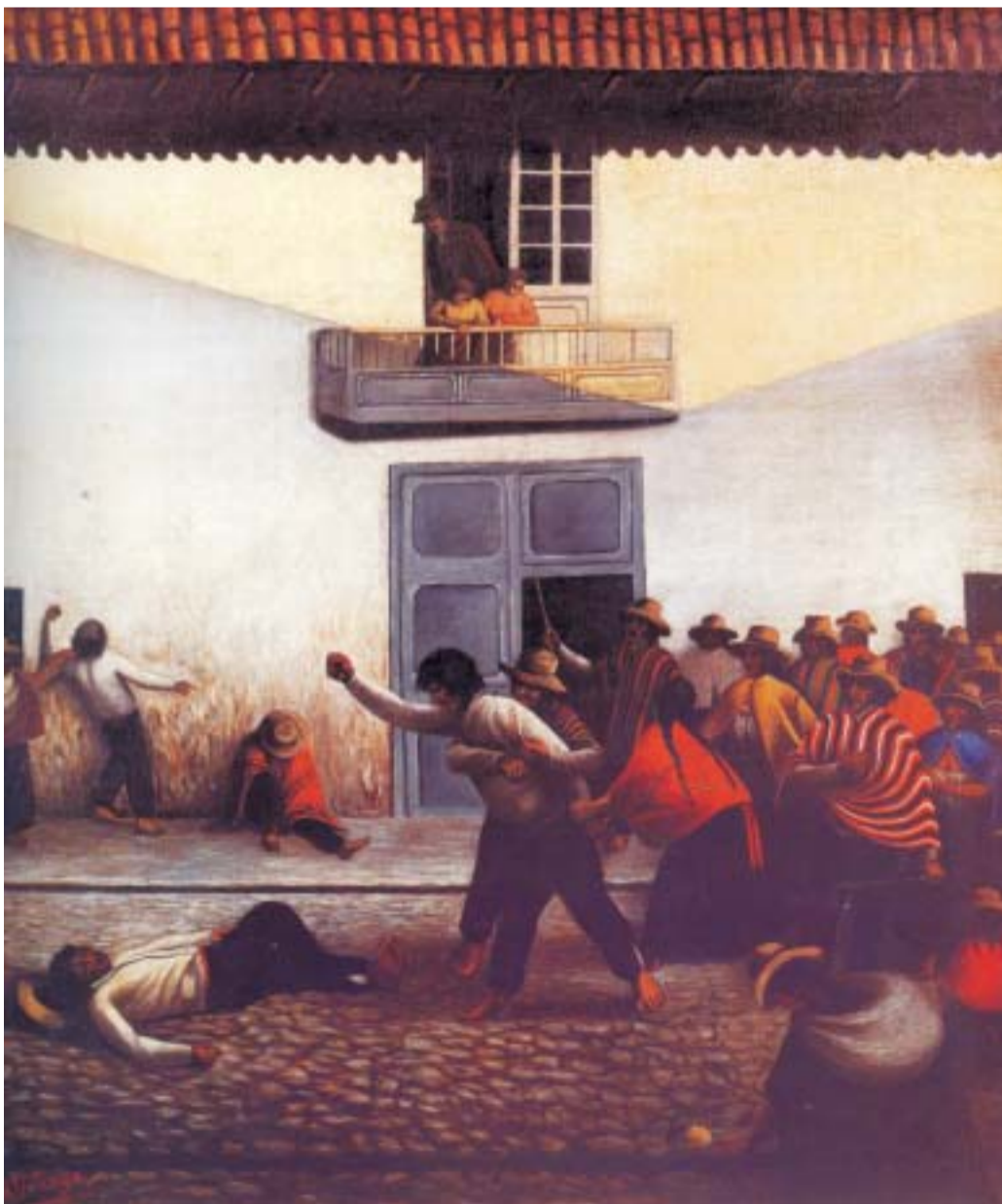
## THE BEGINNING

Towards the end of the XIX century, far removed from traditional artistic centres, Urteaga ventured into a learning process in Cajamarca, drawing portraits for his local clientele. Using photographs as models, he drew conventional portraits of some prominent neighbours, revealing an aptitude that was unusual for a beginner. A trip to Lima early in 1903 confirmed his artistic vocation. Whilst doing some teaching work in Callao, Urteaga began studying painting and photography simultaneously, thanks to his friendship with Manuel Moral, a Portuguese photographer and editor. This relationship also

put him in touch with the illustrated journalism sector in Lima, which was going through a period of prosperity, gaining him access to a diversity of artistic reproductions. At the time he was copying religious paintings and gender scenes. *El rescate de Atahualpa* (*Atahualpa's Ransom*) was probably his first original painting.

Upon his return to Cajamarca about 1911, Urteaga opened a photographic studio. For the next few years, he alternated between photography and painting, in addition to being involved in school teaching, farming and journalism. His work as an editor for the local newspaper *El Ferrocarril* enabled him to become involved in political issues, with strong social tendencies. He was an unsuccessful contender for parliament in 1916, a fact that seemed decisive in strengthening his growing dedication to painting. Nevertheless, for several years his production was restricted almost exclusively to religious paintings requested by devout residents of Cajamarca.

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# ON OF MARIO URTEAGA

artist which provides a new insight into his works.  
ous critics Gustavo Buntinx and Luis Eduardo Wuffarden.

## THE APPEARANCE OF INDIAN PAINTINGS AND NATIVE PRECARIOUSNESS

During a brief but decisive visit to the capital in 1918, the artist became familiar with the nationalistic cultural environment that preceded the foundation of the Escuela Nacional de Bellas Artes. Nevertheless, he returned to Cajamarca a few months later to continue his career independently. In 1920, Urteaga produced his first paintings inspired by native life in Cajamarca. Three years later, he painted *La niña*, an early masterpiece that combines a meticulous observation of reality with a hint of a classic composition inherited from academicism.

During the early thirties, Urteaga tended towards abandoning dark tones in favour of a luminosity expressed in clear skies and figures defined in accordance with the classicist planning of his compositions. This evolution was apparent in his 1934 exhibition. A succession of successful personal displays in Lima until 1938 and the art award obtained in Viña del Mar in 1937, gained

him a well deserved acknowledgement as a consummate artist.

## CRITICAL YEARS, CONSECRATION AND SILENCING

During the forties, the artist refrained from exhibiting in Lima and his production decreased considerably. This was partly due to the decline in official native art, as well as to a personal crisis, aggravated halfway through the decade by cataracts that seriously affected his eyesight and forced him to undergo surgery. Urteaga's name regained its international prestige in 1942, when the Museum of Modern Art in New York incorporated into its collections *El Entierro de veterano* (*The burial of a veteran*), consecrating him (mistakenly) as a naïf artist.

After his operation, Urteaga returned to Cajamarca and resumed his painting, encouraged by the constant demand from collectors in Lima and his increasing number of clients. He therefore went back to the most

popular themes of the «classic» period, although with a marked picturesque accent, idealizing the native figures. This range of styles were apparent in the exhibition in which the Lima Institute of Contemporary Art paid tribute to the artist from Cajamarca in 1955, two years before his death. The comments received at the time were oddly unanimous, with representatives of the most antagonistic tendencies praising Urteaga in their attempt to absorb him into their respective postures. Nevertheless, the consecration thus obtained also silenced the complexity and subtle contradictions that enhance his paintings. The purpose of the recent exhibition and accompanying publications is to try to make these values visible once again ●

The retrospection was organised by the Museum of Art and the Telefonica Foundation, with two complementary exhibitions held in Lima in June and July: *Mario Urteaga, Nuevas Miradas* (*New Looks*), and *Urteaga, Cajamarca y su tiempo* (*Cajamarca and its time*). Information on the catalogue *Mario Urteaga, Nuevas Miradas*, Telefónica Foundation and the Museum of Art, 2003, 337 pages in [www.perucultural.org.pe](http://www.perucultural.org.pe)



1. *La niña. (The fight)* 1923. Oil on canvas: 94 x 80.5 cm. Private collection, Lima.
2. *Los tejeros. (The weavers)* 1944. Oil on canvas mounted on wood: 59.5 x 78.5 cm. Private collection, Lima.
3. *La lechera. (The milkmaid)* 1940. Oil on canvas: 52 x 69 cm. Private collection, Lima.
4. *El primer corte de pelo. (The first haircut)* 1953. Oil on canvas: 57.5 x 54 cm. Doris Gibson collection, Lima.
5. *Hogar (Home).* 1935. Oil on canvas: 47.5 x 27 cm. Private collection, Lima.



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# THE POTATO TREASURE OF THE ANDES

In a well-known book devoted to the potato\*, Peruvian researcher Carlos Ochoa offers the testimony condensed below, regarding his work as a taxonomist, which has gained him worldwide notoriety. For his part, the prominent gastronomist and journalist Raul Vargas Vera gets his teeth into some dishes prepared with different varieties of this tuber.

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## A universal gift

Carlos Ochoa

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I have dedicated most of my life to the study, exploration and generic improvement of the potato. I had several reasons for doing so. First of all, the pride I felt at the great importance acquired by this native Andean crop in the history of mankind. This pride accompanied my conviction that the potato could contribute so much more, with all the efforts it deserves.

Just 500 years ago, there was no indication that a tuber that was the main sustenance of the Andean population would become one of the most popular food products on the planet. At the present time, potato crops rank fourth in importance world-wide, after wheat, corn and rice. Apart from direct consumption, this crop has numerous applications in industry: it is used to manufacture starch, paper, textile adhesives; it is also used for low fat food processing: for baking bread and pastries and for the ice-cream, cosmetology, pharmacopoeia and water purifying industries.

### POTATO ROUTES

This tuber has become a crucial source of energy for numerous societies over the years. Likewise, the lack of it has caused great social-economic disasters in specific periods of history, as occurred in Ireland between 1845 and 1848.

The exact date on which the potato arrived in Europe is unknown, although presumably it must have been halfway through the XVI century. Where it came from and the name of the person who took the first specimen are also unknown. In any case, the facts indicate that this crop first entered Europe through Spain.

Other evidence indicates that, thanks to Bahuin, it was introduced to France in 1600. Subsequently, in 1613, the English took the crop to the Bermuda islands. It was then taken to Virginia (United States) in 1621. It must have reached Ireland about 1625. Halfway through the



XVIII century, it went from Scotland to Norway, Sweden and Denmark and then, finally, it spread to most of Eastern Europe by the end of the last century and the beginning of this century.

### AMAZING DIVERSITY

There is a tremendous diversity of potato species in the Andes. Among the cultivated species, *Solanum stenotomum* is considered to be the oldest and therefore the origin of them all. Nonetheless, *solanum tuberosum* is the most widespread species in the world.

The greatest genetic diversity of potato species is observed between the Cordillera Blanca mountain range in Peru's central Andes and the area surrounding Lake Titicaca in the northwest of Bolivia, i.e. between 9 and 17 degrees latitude south. This is the only Andean area in which the entire variety of cultivated species can be found. It is very likely that this is where the potato originated and was domesticated 7000 years BC. Nine species of cultivated potatoes have been identified and these can be found mainly in the

higher parts of the Andean highland plateaus, at an altitude of between 3000 and 4000 metres. It is not unusual to find four or five of them growing together on small plots sown by native peasants.

However, the biological diversity is not restricted to cultivated species. There is also a complex group of wild inedible species (about 200). These can be found in their natural state from the south of the United States until the most southern regions of Chile. In view of their wide-ranging genetic diversity, there is a possibility of discovering in them sources of resistance to numerous climatic or pathogenic factors that attack the crop. Advantage should be taken of these genes to create new varieties.

Wild potatoes grow in different soils and climates, both in dry desert areas on the Peruvian coast, almost at sea level, and in the valleys between the Andes between 2,500 and 3,400 metres above sea level. Southern regions of Peru, such as the Sacred Valley in Cuzco and many others, are particularly rich in wild species. There is a shortage of these species in cold high mountain areas. By contrast, in tropical areas that are hot and damp, with abundant vegetation and temperatures ranging from 20 to 25 degrees, there are wild potatoes that could prove very valuable for science, such as *Solanum urubambae* which grows in the tropical regions of the Urubamba canyon, also in Cuzco, or *Solanum yungasense* which grows in the areas surrounding San Juan del Oro in the Tambopata valley in Puno.

### AT THE SERVICE OF THE MOST NEEDY

One of my first jobs when I began my professional career as an agricultural scientist, was in the Genetic Cereals station, a government research station in Concepcion, located in the Mantaro Valley in Peru and devoted to genetics and experimentation of various varieties of wheat. That is where I became aware of the real circumstances, asking myself why we wanted to introduce a foreign crop when we had a local crop that

## THE INTERNATIONAL POTATO CENTRE

*This non-profit scientific research centre, which was founded in Lima in 1971, is devoted to developing the full potential of the potato and other roots and tubers. Its aim is to reduce poverty, make the environment more sustainable and help guarantee food security in the most poverty-stricken areas. The IPC has the largest genetic bank in the world, with more than 5,000 different types of cultivated and wild species of potatoes, in addition to collections of sweet potatoes and other Andean crops on which it places special emphasis. It has created international research networks; it provides training and information services for researchers, policy-setters and producers and it has inter-disciplinary teams who conduct research projects in more than 30 countries. The IPC is one of the 16 Future Harvest centres that receive funds from the Advisory Group for International Agricultural Research, a worldwide confederation of governments, private foundations and regional and international organisations. See also [www.cipotato.org](http://www.cipotato.org)*

had grown and been domesticated in Peru since some 8,000 to 10,000 years ago.

The potatoes obtained through genetic improvement are like our children: one gives them a name and they give one much satisfaction in return. One of my daughters, Tomasa Condemayta, was named after one of Tupac Amaru's lieutenants during the first attempts at independence, who commanded part of his army. Her tragic death – she was burnt alive – occurred in her own farm, the very same one that belonged to my family until a short time ago, where I experimented with different varieties. In her honour, and also in honour of a nanny I had when I was a child whom I was very fond of, I named this species Tomasa.

However, my first son was called «Renacimiento» (Renaissance or

rebirth). The fact is that as far as I am concerned, the initial modern improvement of the potato was a true scientific and technical rebirth. Both the Renacimiento and Tomasa species are still cultivated in many parts of Peru. Besides their individual value, they represent a conviction that has motivated all the work I have carried out on this crop; the potato is one of mankind's most important weapons against hunger. My work is merely based on the desire to reclaim this tremendous potential for the benefit of my people and the world. ●

*La Papa: Tesoro de los Andes. De la agricultura a la cultura (The Potato: Treasure of the Andes. From agriculture to culture).* Various authors. International Potato Centre, Lima, 2000. 210 pages.

## RECIPES

### OLLUQUITO CON CHARQUI\*

For 8 helpings:

- 3 kilos of ollucos
- 200gr. of *charqui* (jerked meat)
- a pinch of annatto
- 4 cloves of garlic
- 100 grams of hot red chilli paste
- a pinch of pepper
- a pinch of cumin
- half a ladle of stock
- parsley
- oil

Wash the ollucos thoroughly and slice them thinly. Place the oil in a deep pan and fry the garlic, annatto, the shredded jerked meat (alpaca meat is better, but it can be replaced with chopped beef), pepper, cumin and the chilli paste; stir well and wait until everything is cooked. Add the ollucos, stir in a small quantity of stock and cover the pan. Cook over a slow heat, stirring to make sure all the ingredients cook evenly. Sprinkle with chopped parsley before serving.

### CACHUN CHUÑO

For 6 people:

After soaking the chuño (potato starch or dried potatoes) overnight, place 300 grams of whole white and black *chuño* in a pan with water and leave on the stove for 15 minutes. Drain well and add 200 grams of fresh (cottage) or processed cheese. Add half a cup of milk and bake in the oven for 10 minutes at 250°C. Serve once set.

### CARAPULCRA \*\*

Ingredients (for 6 people):

- 1 kilo of lean pork
- ½ Kilo of crystallized dehydrated potatoes
- 3 tablespoons of oil or lard

- 2 red onions, chopped
- 1 tablespoon of crushed garlic
- ¼ teaspoon of cumin
- 3 tablespoons of hot red chilli paste
- 2 small bunches of fresh coriander
- 10 donut-shaped crackers, crumbled
- 2 cloves
- 1 measure of pisco
- 1 square of bitter chocolate, grated
- ¼ cup of roasted peanuts, chopped
- Salt and pepper

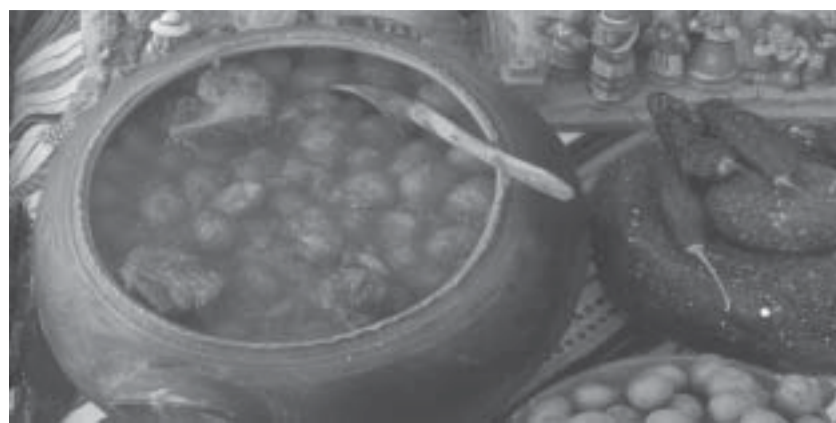
Brown the dried potatoes in a pan on a high heat for about 5 minutes. Shake the pan to prevent them from burning and do not toast them too much. Remove the pan and add hot water to double the volume. Leave soaking for ½ an hour.

Chop the meat into small pieces. Heat the oil in a large pan on medium heat and brown the meat. Remove from the pan. Use the same fat to fry the onion with the garlic, cumin and chilli paste, until the onions are brown. Season with salt and pepper. Add the chopped meat and the potato and water mixture. Cover and cook over a slow heat until the potatoes are soft, about 40 minutes. If the mixture seems too dry, add a small amount of stock or water; stir constantly to avoid burning.

Once cooked, add the pisco, cloves, chopped coriander, grated chocolate, cracker crumbs and chopped peanuts. Cook for another 15 minutes. Let stand for ½ an hour before serving.

\* In *La Gran Cocina Peruana*, (Great Peruvian Cuisine) Jorge Stanbury. Lima, 1994.

\*\* In *El Arte de la Cocina Peruana*, (The Art of Peruvian Cooking) Tony Custer. Lima, 2003. [facuster@cpg-peru.com.pe](mailto:facuster@cpg-peru.com.pe)



## SOVEREIGN AND MISTRESS OF PERUVIAN TABLES

Raúl Vargas Vega

It is impossible to mention a single Peruvian dish that does not contain potatoes in one form or another. The fact is that this crop, with its multiple varieties, has also undergone many changes that were put into practice by Andean people to preserve it even in the most extreme conditions. It was established that potatoes last longer than other vegetables and can be eaten fresh, either broiled, boiled, fried or mashed, hot or cold. Depending on the variety, they can be eaten on their own (dressed with cheese or butter, cream or crushed chilli sauce), or as an outstanding side dish that will heighten the flavour of any meat, fish, ham, seafood or any other food that God provided to accompany this 'Great Lady of the Andes'.

The yellow potato can be considered one of the varieties most coveted by Peruvian diners. Due to its colour, smooth texture and particular flavour, the yellow potato has become the star of classic dishes. Readers could dwell on the emblematic «*causa*», with its alleged independent origins, but which in any case is the symbol of our mixed races and the splendour of our cuisine. Boiled with special care in their jackets and with salt to prevent their thin skin from bursting, yellow potatoes make a very dry mash which, mixed with oil, a dash of mayonnaise, crushed yellow chilli pepper and lime juice, makes a kind of dough that is spread in layers with stuffing between them, the ingredients and volume of which depend on the cook's imagination. The original stuffing was canned tuna fish, shredded and mixed with finely chopped red onions. However, baroque trends and proud cooks use crab, shrimps and avocado, always mixed with mayonnaise. This «*causa*» is either placed in a round or square mould or shaped into a roll and then garnished with black olives, sliced hard-boiled eggs and, finally, a hot shrimp sauce, taking advantage of the coral.

White potatoes are an essential basic ingredient for chowders, stews and meat casseroles that would seem bland and rather sad without an indulging, starchy potato. Another source of pride worth mentioning is the «*papa rellena*» (stuffed potato),

which smug housewives produce to enhance their home-cooked meals at least once a week.

What infamous alliance, coalition or covenant was established between long thinly sliced French fries and filet steak? Add some tomato wedges and red onions also splendidly sliced in wedges, a dash of garlic, finely sliced chilli pepper and (eventually) red wine or beef stock and you will sing the praises of «*lomo saltado*», supposedly of a Chinese origin because all the ingredients are sliced and therefore no knife is required to eat them, but of an unmistakable native Peruvian lineage, with as many fathers as there are cooks spread all over the world.

Every town and region in Peru has its own potato recipes. Nevertheless, some techniques are shared by all of them: *chuño* (potato starch), *carapulcra* (crystallized dry potatoes) and *tockosh*. The first of these is made with a selection of sour, highland potatoes which are kept outdoors, exposed to the cold mountain nights and sunny days, an ancestral technique that enabled the people to keep the potatoes for years in the so-called *colcas* or storehouses that populated the vast Inca territory. *Carapulcra*, on the other hand, is another way of preserving potatoes by crystallising the chopped potatoes previously cooked in their jackets and dried outdoors (the current production is industrial). *Tockosh* is a way of rotting potatoes by putting them into sacks and placing them, with alternate layers of straw, in ditches with flowing water. The potatoes ferment and are removed after a few months, to be consumed in various ways (as a form of thick pap). This has healing powers and a strong flavour which some gourmets refer to as the «*roquefort*» of the Andes.

We cannot end without mentioning two of the many sauces that protect the potato like the pope's sacred mantle: *ocopa* and *huancaína*. The first is from Arequipa and, consequently, spicy hot and shrimp flavoured. The second, from Huancayo in the country's central region and assisted by fresh (cottage) cheese and yellow chilli, is in Lima to stay. Lick your fingers and give thanks to the Almighty for the existence of the bountiful sovereign, the potato. ●

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# FROM THE HOME TO PUBLIC AREAS

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Below is a valuable graphic history of Peruvian women (1860 – 1930)

Eric Hobsbawm maintains that the XX century was one of the shortest in history, because it was late in starting (immediately following the First World War), and it finished early (in 1989 after the fall of the Berlin wall). It would be worth adding that the XX century was also one of the most intense in history. Indeed, it involved numerous individual and collective characters and contradictory events, processes and structures. One of the most important silent revolutions of the XX century was the change in the status of women, both in the world and in Peru. The changes in this country were unequal; slow in the intimacy of the home, more dynamic in economic and social circles and decidedly swift in public areas. Various opinion polls reveal that the majority of Peruvians believe that women are just as capable as men of assuming public roles. This belief is fundamental, because if most people believe in gender equality for public roles, then adequate means and mechanisms to put this belief into practice can be sought.



A. Courret

Undoubtedly, these changes are very significant compared to the status women had in the XIX century, when there were only a few prominent female celebrities like Flora Tristan, Juana Manuela Gorriti, Teresa Gonzales de Fanning, Mercedes Cabello de Carbonera, Antonia Moreno Leyva, Clorinda Matto de Turner, Maria Jesus Alvarado and others who left their mark in history. In the XX century on the other hand, not only did

prominent individual women make their presence felt, but also women's movements and groups whose thoughts, proposals and actions have had an impact on the economic, social, political and cultural life in Peru.

To a large extent, the changing social structure and the progress made in the modernisation of the country had a lot to do with these changes. Nevertheless, the factor that undoubtedly had the greatest

impact on those changes was the educational process: at a university level, women bridged the gender gap that separated them from the men, although there is still a gender gap in other educational centres as well as in social circles, particularly in economic activities and in terms of employment and income.

The graphic history included here, the originals of which can be found in special material in the Peruvian National Library, depict a gallery of the women who developed within the limited public space in the XIX century and some of the women who represented the transition towards the XX century. (Sinesio López) ●

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*Del olvido a la memoria: Mujeres peruanas 1860 – 1930 (Oblivion to Memory: Peruvian Women 1860 – 1930).* Editor: Nancy Elmore; presented by Sinesio Lopez and Ana María Yáñez; introductory study by María Emma Mannareli. Manuela Ramos Movement and National Library of Peru, Lima, 2003. See also [www.bina-pe.gob.pe](http://www.bina-pe.gob.pe) y [www.manuela.org.pe](http://www.manuela.org.pe)

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## VII Film Encounter

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# A SPACE FOR THE SEVENTH ART

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The Latin American Film Encounter in Lima, organised by the Catholic University of Peru\*, should be pinpointed on the region's cinematographic map. The boisterous seventh event took place an early in August, when Argentine Carlos Sorin pocketed the critics' trophy for «Historias Mínimas» (*Minimal Stories*) and Brazilian Katia Lund, in charge of marketing «Ciudad de Dios» (City of God), received the public's award.

Meanwhile it was confirmed that, just like in Havana, Cartagena or Huelva, where the best comparisons of Latin films are made, the minimalist fashion tendency in Argentina and the Brazilian determination to produce violent narrations without curtailing Hollywood-like effects, fill the agenda of the film industry's debates in 2003. Usually, these films, which are promoted officially (Argentine

films with specific funds and Brazilian films with generous tax exemptions for the companies sponsoring them) tend to share the limelight with some surprise Mexican film.

It is even more unusual, and therefore more celebrated, for a Chilean, Cuban, Ecuadorian or Uruguayan film to obtain an award or mention, as occurred on previous occasions. In general, however, the filming, post-production or debut of all national films bear a relation to the August event. After seven events, *elcine* (as it is alternately referred to) has defined its curious profile: first of all, it is a Festival – a certain academic modesty forced the Catholic University to call it an Encounter that relies on no aid from either the State or the respective municipality. The Peruvian office of UNESCO has acknowledged this forced

peculiarity, awarding the Fellini Medal in 2003, which is normally reserved for films, to the festival itself.

Secondly, coming from a university, it is an event aimed at encouraging critics and communications experts to debate with guest film celebrities. For example, «discussion groups» and topical seminars are preferred over press conferences. Nevertheless, in keeping with this protective attitude on the part of the university, in the first events Director and theatre man Edgar Saba and his team only received an award from the public. Subsequently, due to pressure from the press, professional judges were included. Now, the financial prizes are decided by both the public and the critics.

The official figures – 32,000 spectators, 60 films and 60 foreign guests – do not reflect the

cultural and commercial impact of a festival like *elcine*. Although box office sales are no greater than those of a conventional commercial debut, taking into consideration the increase in the number of Latin films on the very American-oriented Peruvian billboard since the year 2000 (between 1992 and 1997 only 8 Latin films had been inaugurated, compared to the 38 launched between 1998 and 2002 with the festival, not counting Peruvian films, according to executive director Alicia Morales). Considering how popular local figures like Federico Luppi, Arturo Ripstein or Adolfo Aristarain have become in the market, it is easier to understand the enthusiasm of *elcine* (Fernando Vivas) ●

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See also [www.cultural.pucp.edu.pe](http://www.cultural.pucp.edu.pe) y [elcine@pucp.edu.pe](mailto:elcine@pucp.edu.pe)

# SOUNDS OF PERU

ABELARDO VÁSQUEZ – THE GREAT ABELARDO VÁSQUEZ (POTROLILA PRODUCTIONS, LIMA, 2003.)

Abelardo Vasquez was a genuine legend of popular Peruvian coastal music: one of the great masters of the popular folk dance «Marinera Limeña» and a prophet of «jaranero» and «festejo» folk songs. Vasquez was the rightful heir of a musical lineage that dates back to the very origin of the rhythmic symbiosis between Africa and Peru. His father, Porfirio Vasquez, was for many years considered the creator of the «festejo», one of the most popular folk dances among the Afro-Peruvian population. After listening to this recording of Peruvian waltzes, *marineras* and *festejos*, it is not difficult to reach the conclusion that the 'greatness' referred to in the title is not hyperbolic: Vasquez' contribution to Afro-Peruvian popular music is simply incalculable.

IQARO – SHAMÁNI-CO SONG (INDEPENDENT, LIMA, 2003.)  
NAMPAG – AGUARUNA SONGS (INDEPENDENT, LIMA, 2003.)

Tito La Rosa, a widely experienced musician well known for his efforts to recapture and place a new value on the native sounds and instruments of Peru, explores the ritual songs



G. Perez/Caretas

known as '*icaros*' or mantras that witchdoctors chant when they go into a trance to conduct sessions in which they consume a hallucinogenic jungle plant known as 'ayahuasca'. To this end, La Rosa has formed a unique group of musicians from different traditions, like rock and jazz, plus a native master. The *Nampag* Aguaruna and Huambisa group, native of Santa Maria de Nieva, has the spirit of the so-called field recordings, primitive music in its pure state, recorded just the way it is still played in the depths of the Peruvian Amazon jungle.

JOSÉ SOSAYA WEKSELMAN – PRESENTATION (INDEPENDENT, LIMA, 2003.)

Sosaya, a teacher in the National Conservatory with a classical music background, has ventured into a territory that is unfamiliar to Peruvian musicians: concrete electro-acoustic music, pompously referred to as 'cultured electronic music'. With this disk, Sosaya proves that figures like Karl Heinz

Stockhausen and John Cage also have followers en Peru.

DINA PÁUCAR – GOLDEN HITS (DANNY PRODUCTIONS, LIMA, 2003.)

Every so often, migrants and people from Peru's interior tend to establish a new super-star in their musical firmament. Rossy War recently and Lorenzo 'Chacalon' Palacios many years ago, were figures who in a way, helped to concentrate and reflect the dreams, frustrations and melancholy of the migrants who now make up the major economic and social force in this country. Unlike those artists who merged typical Andean or jungle sounds with intrinsically urban elements (rock, cumbia, salsa), DINA Paucar, known by her hundreds of thousands of fans (and that is no exaggeration) as «The Beautiful Goddess of Love», resorts to a much more traditional form – the 'huayno' – to create her songs, which are charged with nostalgia and rapture. (*Raúl Cachay*). ●

## AGENDA

### CULTURAL ADVISORY COMMITTEE

The Cultural Advisory Committee of the Ministry of Foreign Affairs was established last August 19<sup>th</sup>, in order to evaluate the Annual Plans for Foreign Cultural Policies and advise the Foreign Office on issues within its sphere of competence. This ad honorem Committee is chaired by Fernando de Szyszlo, with Fernando Cabieses as Vice-Chairman and Walter Alva, Susana Baca, Ricardo Bedoya, Antonio Cisneros, José A. de la Puente, Elvira de la Puente, Francesca Denegri, Max Hernández, Hugo Neira, Luis Peirano, Bernardo Roca Rey, Alonso Ruiz Rosas, Mario Vargas Llosa, Raúl Vargas and Jorge Villacorta as members. Also on the

committee are Luis Guillermo Lumbreras, National Director of the National Cultural Institute; Benjamin Marticorena, President of the National Science and Technology Council; and Jose Antonio Olaechea representing the organizers of the National Foundation for the Promotion of Peruvian Culture Abroad.

### FOREIGN AFFAIRS – CONCYTEC AGREEMENT

Last September 9th, the Ministry of Foreign Affairs and the National Science and Technology Council signed an important co-operation agreement, whereby the Foreign Office, together with the Peruvian International Co-

operation Agency, will identify the international sources that could contribute to the development of scientific and technological know-how in our country and design and implement the respective national plans and policies. They will also make forecasts of the main national expressions in this field, within the framework of the Plan for Peru's Cultural Policies Abroad. For its part, CONCYTEC will keep the Foreign Office informed of national policies to promote science and technology and about the public organisations and universities that conduct research programmes in these areas, including the facilities they could offer to encourage a scientific exchange and the eventual return of local talents.



50 AÑOS PRODUCIENDO COBRE PARA EL MUNDO Y PRESERVANDO EL LEGADO HISTÓRICO DEL PERÚ AL AUSPICAR EL MUSEO CONTISUYO-MOQUEGUA.

PETRÓLEOS DEL PERÚ



AL SERVICIO DE LA CULTURA

### CHASQUI

El correo del Perú  
Boletín cultural

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# ROYAL TOMBS OF SIPAN

## A MUSEUM FOR THE WORLD

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Walter Alva

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The Royal Tombs of Sipan Museum has opened its doors to the world in order to disseminate the magic and splendour of the Mochica culture. The architectural characteristics and graphic quality of the museum are praiseworthy, gaining it acknowledgement as one of the most important museums in America.

In 1987 a small team of Peruvian archaeologists managed, in a dramatic intervention, to prevent the sacking and destruction of the first untouched grave of an ancient ruler of Peru. The discovery of the so-called «Tomb of the Lord of Sipan» aroused the immediate interest of the world's press which, for more than a year closely followed an archaeological investigation that was compared with that of Tutankhamon, the tomb of the Maya king Pacal or the discovery of Machu Picchu.

The immediate responsibility of the archaeological team was to preserve and restore the objects in danger of destruction, and this was achieved thanks to aid from the German government, which funded the first metals conservation laboratory in South America. The importance of the discovery and the expectations it had aroused in Peru and among the international community obliged us to consider, in the medium term, an own museum. Our small team concentrated its efforts on a careful strategy which, after overcoming innumerable obstacles, managed to generate funds from international exhibitions, obtained the support of the Peru – Switzerland Counterpart Fund and, finally, that of the Peruvian government in order to complete what is now the Royal Tombs Museum, inaugurated on the 8<sup>th</sup> of November last year. This crusade received the generous support of Celso Prado in designing the building.

Sipan has drawn the eyes of the world to the mystery and splendor of Peru's ancient cultures. The Mochicas have thus taken their place among the classical cultures of the Americas, along with the Maya, Aztecs and Incas. What is more, Peruvian archaeology has undertaken further research, to the point where one can now speak of the discipline of «Mochicology».

### THE MUSEUM

Visitors to the Royal Tombs of Sipan Museum will find a building inspired by the ancient pyramids of the Mochicas. Approaching up a long ramp which suggests a ceremo-



Museo de Sipán



Hombre-cangrejo, cobre dorado.

nal procession, you enter the world of the Mochicas preceded by an animated display which recreates the the Lord of Sipan and his retinue 1,700 years ago. The third floor is dedicated to the most important aspects of this culture: its territory, evolution, social organization, agriculture and crops, metallurgy, and its most important monuments, as well as a general presentation of the sanctuary of Sipan. A second theme is the spiritual world of the Mochicas, their gods and their concept of life from conception to death as well as their cosmic vision of a universe.

Down on the second floor, after a description of the excavations, the discovery of the tomb of the «Lord of Sipan» is revealed step by step from the offerings, the discovery of the guardian of the tomb to the burial chamber itself with its extraordinary contents. The marvelous royal jewels and artifacts have their own displays, individually illuminated to give a sensation that the ornaments are floating in space in the dramatic atmosphere of a chamber in semi-darkness. The center of this floor contains an exact recreation of the burial chamber with the coffin of the

«Lord of Sipan», offerings and companions, as it was at the time of discovery. Then there is a gallery showing the tomb of the priest and his regalia. Descending to the ground floor is a respectful display on two levels of the bones of the «Lord of Sipan», giving the building the character of museum – mausoleum for the Mochica rulers. In the center of the gallery, at eye level, are the contents of the burial chamber, previously seen from the second floor. Another section of the museum is dedicated to tombs from different times and of different officials, such as military chiefs and priests, who formed part of the Mochica elite.

The largest part of the museum is given over to the tomb of the «Old Lord of Sipan», the oldest ruler yet discovered, whose regalia and ornaments are of similar wealth and quality to those of the first «Lord», who would have been his descendent, a generation or two later. From the first we were surprised by the complexity and symbolism of each of the royal jewels and ornaments, such as the impressive golden necklace carrying ten images of spiders or the exquisite nose ring in silver and gold with its miniature representation of an owl with its wings outspread. The religious images of the crab god, an anthropomorphic feline with a crown of serpents and a pectoral ornament representing the tentacles of an octopus impress every visitor. The remains of this ruler are also displayed in a special central area.

Just when you think your visit to the museum has ended, a door opens upon «The Royal House of the Lord of Sipan» a vivid reconstruction including 35 figures, light, movement and the music of native instruments, which transports you to the splendor of the royal court of the Mochicas. ●

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