

ENCUENTROS



Cultural Foundations of Latin American Integration

Lecture by

Leopoldo Castedo

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The IDB Cultural Center *Exhibitions*, and the *Concerts and Lectures Series* stimulate dialogue and a greater knowledge of the culture of the Americas. The *Cultural Promotion in the Field* funds projects in the fields of youth cultural development, institutional support, restoration and conservation of cultural patrimony, and the preservation of cultural traditions. The *IDB Art Collection*, gathered over several decades, is managed by the Cultural Center and reflects the relevance and importance the Bank has achieved after four decades as the leading financial institution concerned with the development of Latin America and the Caribbean.

CULTURAL FOUNDATIONS OF LATIN AMERICAN INTEGRATION

Leopoldo Castedo

Allow me to begin by extending my gratitude to the President of the Inter-American Development Bank, my dear friend Enrique V. Iglesias, for the encouragement which enabled me bring to fruition the book I am now about to present, *Fundamentos Culturales de la Integración Latinoamericana*. I also wish to thank Dr. Juan José Taccone, Director of the Institute for the Integration of Latin America and the Caribbean [Instituto para la Integración de América Latina y el Caribe]; Ana María Coronel de Rodríguez, Director of the Bank's Cultural Center; Anne Vena, the organizer of this lecture series; the Felipe Herrera Lane Foundation, and the IDB representative in Chile, Vladimir Radovic, who has done so much to make it possible for me to be here with you today.

Long, rich, and steadfast was my friendship with the founder and first President of the IDB. That friendship began more than fifty years ago, when Felipe Herrera presided over the Law Center at the University of Chile, and I had just ar-

rived in Chile to make it my second home. Since I had a keen appreciation of the importance of audio-visual media, Felipe Herrera proposed that I organize such a department at the recently-created IDB. In addition to performing this function, I was to contribute to the various projects underway at the Banco de la Integración, an institution dedicated to helping the countries of Latin America to better know each other.

So began, almost forty years ago, one of the loveliest, most satisfying phases of my professional life when, having recently returned from my first overland trip around the continent of South America, Felipe Herrera and I together selected a number of the photographs I'd taken to make an exhibit. We had big enlargements made, and hung them on the walls of the Bank. It was a visual form of expressing the first symbols of integration. During the approximately six years that I spent in Washington, D.C., the President also encouraged me to present a series of talks, after business hours in the Andrés

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Bello Room, on various aspects of our Latin American cultures. And he didn't stop at merely giving encouragement; on more than one occasion, and in spite of his many obligations, he gave me the honor of his personal introduction. I remember well that there was a lecture entitled "The Cultural Integration of Latin America."

Another cycle on related themes was called "Latin America in Literature: Sources for an Ideological History of Latin American Integration," introduced by IDB's Principal Secretary, Orlando Letelier. I want to reiterate here and now my deep respect for my assassinated friend, to offer him a homage. And let me quote from the opening remarks he made that day: "The President of the Bank has asked that I introduce my dear friend and IDB colleague..." And Orlando closed with this: "I believe that in the near future we will see more and more of this idea of cultural integration." These prophetic and intuitive words were reflected in the positions of then-President Felipe Herrera, and later by Enrique Iglesias.

In connection with the former, it gives me special pleasure to recall an event from 1966. Felipe Herrera knew that since the Spanish Civil War, I'd been friends with Pablo Neruda, and that the poet had made it possible for me to settle in Chile. Felipe Herrera asked me to go to New York, where Neruda was being honored by PEN, and invite him to give a reading at the Inter-American Development Bank, then located on 17th Street, near the White House.

We were still in the middle of the Cold War. Some functionaries organized a demonstration, with posters protesting

"Communist Provocation!" to cite only the least aggressive of their slogans. Once again Felipe Herrera's serenity and control in the face of conflict were put to the test. He stood in the doorway of the Bank and, despite the protests and sirens, announced through a bullhorn that the ceremony would take place at the Hotel Mayflower. I'm sure I don't have to tell you that the event, which I had the honor to introduce, was a colossal success.

In 1971, after ten years of unceasing labor, Felipe Herrera resigned the presidency of the IDB. Once again we had the honor of receiving him and his wife Inés at our house in Stony Brook, near the State University of New York where, upon leaving the Bank, I had been named Chair of the Art Department. Notwithstanding the first symptoms of a cerebral lesion and difficulties in moving, Felipe maintained an enormous capacity for work. There were new books, many series of meetings, and activities on the boards of no fewer than twenty international organizations, most of them dedicated to culture. He also had numerous projects at his new house in Santiago, today the headquarters of the Felipe Herrera Lane Foundation. In order to accomplish all this, and in spite of the progressive deterioration that required him to use a wheelchair, he never gave up his projects or his friendships.

The desire for integration derives from two premises: the certainty that there is a real Latin American identity, and the urgent need to get to know ourselves in a deeper and more extensive way. The project would need to address, to overcome the condition defined by Felipe Herrera: "We are a great uncreated nation."

There have been innumerable attempts to delineate the attributes, characteristics, virtues, and difficulties which might help us define an authentic Latin American identity, and we could fill whole library shelves with the books published on the subject. Few groups in our time have been as obsessed as Latin Americans with resolving the conflict created by two opposing postures: a real sense of inferiority, due to the ethnocentrism of Europe and North America; and, on the other hand, the consciousness and celebration of past and present cultural expression, as valid as any other.

Efforts to establish, or negate, a Latin American *raison d'être* go back a very long time. In 1823, one year before the battles at Ayacucho and Junín [when Bolívar defeated the Spanish], Andrés Bello articulated spiritual and intellectual independence in the first of his *Silvas americanas* (American Verses):

Divine poetry
resident of solitude
singer of the silences of the shady wood
dweller of the green cave
companion to the mountain's echoes;
It is time you left old Europe,
uncongenial to your rustic soul
and directed your flight toward
a new horizon
where the world discovered by Columbus
will open itself, provide shelter and
spectacle

In his *Canto a Bolívar*, Juan Joaquín Olmedo (1780-1847), yearned for an "Hispano-American Federation of free and productive nations." The basis for a distinctive [Latin American] mode of thought was articulated even earlier in

the "Escuela de la Concordia," by Francisco Eugenio de Santa Cruz y Espejo (1747-1795), an Ecuadorian writer who was very proud to be mestizo. From these beginnings until the publication in 1900 of *Ariel*, by José Enrique Rodó, a happy alliance of thought and action defines the nineteenth-century intellectual. Support for the premise of an Hispanic-American identity and for the integration of the continent's cultures is found, with minor variations, in the works of José Victorino Lastarraia, Eugenio María de Hostos, Domingo Faustino Sarmiento, Manuel González Prado, Juan Montalvo, and José Martí.

Using these and other positions as a point of departure, we must formulate additional questions to propel us onward toward systems that might enable us to find answers.

Does Latin America exist as a cultural entity? If such a cultural entity does exist, or has existed, does it/did it function as a unit? Or was it, on the contrary, an aggregation of distinctly different, and even opposed, entities? If one accepts that there is an "Hispanic-American" or "Latin-American culture," could that justify similar pronouncements on a "European culture," an "Asian culture," an "African culture"? Are these last three concepts even valid?

Do all Latin American countries act and react in the same way when faced with so-called "imperialisms," be they economic, military, political, cultural, or the more recent effects of globalization?

In the conflict between dominant and dominated nations, can one isolate differences in the respective subordinate conditions in Latin America, Asia, and Africa?

And, lastly, is it legitimate to assume a cultural identity based primarily on negative formulations, on that which is “present by virtue of its absence”?

I think it would be opportune to limit our responses to the last question, which brings us to the very origins of Latin America. References to the Indies in the majority of Spanish Golden Age writers, though admittedly scarce, acknowledge the singularity of a world apart, of a society with enormous potential, but which was also splitting apart in certain respects, and which the Spaniards intended to rule. In Cervantes’ *El extremeño celoso*, a character who has met with many failures decides to “go to the Indies,” which he describes as the “...Refuge and shelter for Spain’s desperate ones; church for heretics, safe-conduct for murderers; a trap for free women; a swindle for the many, and genuine remedy for very few.”

From these diatribes of Cervantes to Eduardo Galeano’s *The Open Veins of Latin America*—a work in which blame is laid on all sorts of imperialisms and little attention paid to our own weaknesses—this pessimistic literature, which is discussed in detail in the book I am presenting now, lacks the quality, importance, and supporting evidence of works cited earlier by Andrés Bello, José Vasconcelos, Alfonso Reyes, Pedro Henríquez Ureña, Arturo Uslar Pietri, and so many others.

The foundations of cultural integration should be constructed of elements that no one would deny. Mutual familiarity and knowledge are essential, and should be a primary objective of all state and private institutions involved with culture. Attention must be paid to our history which, too rarely, is considered in its pan-Latin-American dimensions, unlike

in Europe and the United States. A Federalist orientation would be a spur to integration, and would help the cultures of the continent better understand, appreciate, and respect each other—no matter their differences and conflicts.

Another important factor in any approach to integration, though for how much longer it is hard to say, is the inherently exclusive concept of sovereignty. This is a particularly thorny subject, because the word confers potential responsibilities on whoever uses it. If real Latin American unity were to be established—and not merely through the appropriate economic and customs treaties—sovereignty would be extended, rather than restricted. In great measure, this is what has happened with European unity which, it is incumbent upon us to remember, began with genuine cultural accords, intended to overcome the passions and hatreds that filled the continent’s history with massacre, with millions and millions of dead.

Dare we imagine a united Latin America taking its important place among the current international blocs? Let us dwell for a moment on this utopia. If it is true that it costs nothing to dream, let us dream, especially since, sometimes, dreams become reality.

I have organized my book, *Cultural Foundations of Latin American Integration*, around five chapters, enriched by the prologue by the President of the Bank, Enrique V. Iglesias. The opening chapter, “Premises of Integration. *Mestizaje*. The Utopian Continent,” takes as its point of departure the following concept: “For over three thousand years, the peoples that comprise Latin America...have introduced and offered to the rest of the world

images and creations of a shared culture.”

Cultural *mestizaje* has been, from its beginnings, one of the essential elements of Latin America. The posture of Francisco de Vitoria (1486-1546)—who was, as we know, one of the creators of international law—toward the validity of and rights derived from the Conquest, is especially moving: “The western world suffers no shortage of *dueños*, therefore, merely crossing the sea doesn’t confer any more right of capture than the natives would have earned if they had been the ones to discover us.”

Mariano Picón Salas defined the New World as “the utopian continent.” It is a fact that—after the first collisions of culture—when this utopia was transmuted to reality, it constituted an antecedent for integration. For Voltaire, “The establishment by the Spanish Jesuits of the Missions in Paraguay seems, in certain respects, the triumph of humanity.”

The second chapter, “Unity and Dispersion in History,” is centered on the analyses and commentaries of the attempts to define the roots of a genuine Latin American identity. Our historical base consists of two parallel processes: the evolution of structures, and the efforts in favor of integration. Both episodes culminated during the eras of the Neo-Classics, Rationalists, Encyclopedists, and, above all, the Romantics. The figure who first inspired this movement for integration was Simón Bolívar. The shared desideratum at the time was the creation of a Latin American “magna patria.”

The third chapter, “Philosophical Thought. The Essay. Positivism,” attempts to trace the ideas outlined in the previous chapter as they developed during the nineteenth century and a good part of

the twentieth. There was plainly a connection between Romanticism and Modernism, with the latter especially apparent in the universalist postulates of the Colombian writer Baldomero Sanín Cano, and in the Americanists of José Enrique Rodó’s Uruguay. This was the point of departure for the majority of historians, essayists, and journalists who incorporated integrationist values. As examples, let us mention José Vasconcelos, Alfonso Reyes, Pedro Henríquez Ureña, Mariano Picón Salas, Ezequiel Martínez Estrada, and Arturo Uslar Pietri who, in my judgment, constitute the pinnacle. Others writers developed related concepts, among them José Lezama Lima, Héctor A. Murena, and Víctor Massuh. There are also references in this chapter to the works of Luis Alberto Sánchez and Germán Arciniegas. In addition, the chapter covers writers on the opposite side of the question: Juan Carlos Marátegui and, more recently, Eduardo Galeano, Darcy Ribeiro, and Angel Rama.

The majority of these authors attempted to formulate Latin Americanist postures, theories, and theses. However, in the positivist camp, exhaustively researched and analyzed by Leopoldo Zea, imitations of European thought predominated without counterweight. Among the writers who cultivated this posture were the Peruvians Augusto Salazar Bondy, Francisco Miró Quesada, and Francisco García Calderón; Ernesto Mays Vallenilla from Venezuela; Ignacio Prudencio and Mamerto Oyola from Bolivia; Alfredo Ferreira, Juan Bautista Alberdi, and José Ingenieros from Argentina; Gabino Barreda and, initially, Antonio Caso from Mexico; the Lagarrigue brothers in Chile; Enrique José Varona from Cuba; and

Carlos Vaz Ferreira from Uruguay. Positivism, it's often been observed, found a second home in Brazil. Still today, "Ordem e Progresso" (Order and Progress) is the slogan on the national seal.

I quote from Pedro Henríquez Ureña: "We hope that our America will devote itself to the creation of a universal man...we hope that [the continent] will preserve and perfect all of its activities in an original way, especially in the arts...literary, visual...and musical."

For Fernando Alsina, Latin American cultural identity has largely been expressed in the novel. I would add that cultural unity has been more a consequence of efforts to reflect, as well as transform, our reality. For the generation preceding the "Boom," Alejo Carpentier's *El reino de este mundo* (*The Kingdom of this World*) was an initiation, as well as a key example of "magic realism."

With the declaration, "I am America's son; I owe her my life," José Martí incarnated the archetype of the writer, thinker and man of action, a living symbol of the importance of culture. *Our America*, his brief compendium of ideals and proposals, constitutes a veritable blueprint for an integrated Latin America, and spells out what its morality, standards, and way of life should be. This desideratum is akin to that of José Enrique Rodó, who defined his mission in his first work, *El que vendrá* (*What Will Come*): "Let the motto for our literature be...Hispanic-American intellectual and moral unity." A model, or symbol, of this ideal was the poetry of Gabriela Mistral, a contemporary of Vallejo, Huidobro, and Borges.

The dazzling impact generated by the

novel, especially in Europe and the United States, in works by Gabriel García Márquez, Julio Cortázar, Carlos Fuentes, and Mario Vargas Llosa—and earlier by Carpentier and Borges—was yet another result of the unity of Latin American expression and, by extension, cultural integration.

Among the Fine Arts of Hellenic origin in Latin America, so-called "cultured" or classical music was the least influenced by *mestizaje*. Nevertheless, there was reciprocal enrichment between ancient Latin American forms and tonalities, and those brought by the Spanish and Portuguese. Fusion and hybridization became the most effective instrument in the vertiginous process of catechizing the New World. Over time, the more popular expressions of this cultural crossbreeding became one more facet of integration.

A similar process happened with the complex and varied forms of dance. Since Pre-Columbian times the peoples of Latin America have identified with, and passionately preserved, their dances. In provinces enriched by Euro-African influences, dance was an intense expression of a shared heritage, in which irresistible Black rhythms predominated without counterweight. Yet, located on the margin of a supposed division between the popular and supposedly "refined" arts, the most universal image of Latin American music and dance has been, and continues to be, the tango. Once again Borges got it right when, at the end of a short panegyric written many years after the death of the singer, he quipped, "Just days ago, I heard people saying, 'That Gardel! Every day he sings better!'"

While there is no doubt that, in the twentieth century, the novel has been an

important *trait d'union* for Latin America, it would also appear that the visual arts have fulfilled a parallel function over the same period. The novel assumed this role relatively recently. On the other hand, the visual arts have been a force for integration since ancient times.

More than a few Pre-Columbian creations survived the violence of the Conquest to exert their presence in Colonial and contemporary art; other Pre-Columbian expressions have multiplied in reproduction. For example, in many facades, weavings, and paintings created after the Conquest, we admire the visual rhythms of the Aztec calendar found in representations in Teotihuacán, of Quetzalcóatl and the symbolic scheme of Tláloc, the god of rain; in the small-stone mosaics of the [Zapotec] murals in Mitla; in the frieze on the Puerta del Sol (Gate of the Sun) in Tiahuanaco; in the murals of ball games like those found in Chichén-Itzá. A similar prestige is accorded to the images of musicians: for example, those of Bonampak in Mexico, and the *sícu*, or Pan-Pipe players in the Jama-Coaque culture of Ecuador. We should also mention the numerous symbols of power: the teeth on a Zapotec urn in Monte Albán; the head feathers of the Bahía culture of Ecuador; and the enigmatic face of the stonecarving in San Agustín, Colombia. This carving, according to North American scholar Terence Grieder, could well represent the unifying visual bridge between North and South Americans during the whole Pre-Columbian period, another facet of unity and integration (Fig 1).

Once the Conquest was accomplished, the Spaniards generally settled in urban centers and the *criollo* who was legally Spanish, gravitated to the mines or to jobs

supervising Indians. Conflicts between these groups sowed the seeds of future Independence, and these disjunctions are expressed in the differences separating the Cathedral of Mexico City and the Sanctuary of Ocotlán; or the church of San Agustín in Lima, and the hospital in Cajamarca, whose ornamentation has little relation to orthodoxy.

Tequitaqui, a Náhatl word meaning "secondary or subsidiary," characterizes Hispanic-Indigenous hybridization and predominates in the Mexican façades of Angauán and Jolalpán, finding its sublime expression in the mural of Ixmiquilpán, a small chapel built in the sixteenth century: a Spaniard, armed with a garrote, tries to vanquish the monster that protects the Aztec warrior eagle by expectorating flowers identical to those found in the Pre-Columbian paradise of Teotihuacán. We see a similar process of assimilation in Peru, in the mixed ornamentation on the façade of the Compañía de Arequipa [a Jesuit church and monastery], and in the very old sacristy of the church in Juli. In the prodigious façade of San Lorenzo in Potosí, sirens playing the charango [a five-stringed musical instrument] alternate with caryatides. In Brazil, we find the evangelical saints portrayed as dark-skinned mulattos. One of the clearest examples of the Pre-Columbian influence on Colonial art is seen in the two mutations of the ancient "Palo de Pachacámac" in the millepedes flanking the ornamental façade of the Compañía de Arequipa. There is another example in the same Peruvian city, on the façade of the "Casa del Moral" (Fig. 2). We see here the mix of Castilian elements, like the shield with the rooster, key, tower and lion "protected," we might say, by two Indian an-

gels surrounded by pumas expectorating serpents' tails, and a condor that wears the headgear of a Roman soldier instead of a feathered crest. Much of this ornamentation has affinities with the designs found in Nazca weavings.

Another defining trait which contributed to Latin American stylistic unity, was the difference between an ostensibly aristocratic art in Europe (an example of which would be the nave of St. John's Chapel, built by Wenceslaus IV in Munich), and the markedly popular Latin American arts represented in the cupola of the Mestizo Chapel of Tonantzintla in Mexico, whose ornamentation is rife with indigenous celestial imagery.

Another condition that fostered the unification of the arts in the New World was the simultaneous development of three cultural currents: those of European origin; those modified by Creole taste and the resulting mix with designs from the Old World; and the energy and talent of the Indians adapting to new circumstances. A good representative of this hybrid is found in an altarpiece in the museum of Popayán, Colombia, in which the artist begins with the Old Testament figures of Adam and Eve, and ends with the Crucifixion in the New World. Latin American peculiarities, modifying or amplifying on European sources, are found on decorated arches like those in the Chapel of the Rosary in the Santo Domingo church in Quito.

Many visual motifs are creative modifications of European models. Although the Council of Trent forbade representations of the Holy Trinity as three equal male figures, the prohibition received scant attention in Latin America. The peasant San Isidro, patron saint of

Madrid, is always surrounded by the miracles with which he is identified, and many of these figures are portrayed with Latin American physical traits. One of the most notable examples of this process of mutation is incarnated by the very popular St. James the Apostle. In Spain, this saint is known as Matamoros (killer of Moors); in Latin America, he became known as Mataindios (that is to say, killer of Indians resisting the Conquest). Among the many representations of St. James there is one in the Jesuit church of Cuzco, where he fights against enemies in the uniform of Incan soldiers.

Another mutation—and, for me, one that is especially noteworthy—concerns the Mestiza relative of the siren. With few exceptions (Poland and Denmark), the siren, since Homer and before, has traditionally represented female machinations to seduce sailors with song in order to drown them in their aquatic abyss. In Latin America, the opposite happened: the siren escorts St. James the Apostle, and especially, the Virgin Mary. Moreover, the siren doesn't play the lyre, as in Greece, but the guitar or charango. We see a sinful siren in the patio of the Galligans convent in Gerona; in Mexico, we find another siren with her guitar; in Salinas de Yocalla, Bolivia, a left-handed siren strums her charango and, most surprisingly, two little sirens with guitars adorn a bishop's hat in Cuzco (Fig. 3).

The armed conflict that culminated in Independence, the end of Baroque hegemony, and the hostility toward vestiges of the Colonial era, were factors that combined to eliminate some forms of expression from the "great uncreated nation." Only at the end of the nineteenth century and the beginning of the twentieth,

did popular art forms, like the skeleton toys of the Mexican craftsman José Guadalupe Posada, gain widespread support. Once again, popular artistic expression unified Latin America. The muralism of Rivera, Siqueiros, and Orozco reinforced the identification of many artists with their environment. And the high profile of indigenist painters, like Oswaldo Guayasamín, coincided with other, perhaps more universal Latin American forms, represented in great measure by Uruguay's Joaquín Torres García, who had an enormous influence, and not only in the Río de la Plata region.

By mid-century, the values associated with visual-spatial integration were affirmed, and would be lauded as "essential" by critics in Europe and North America. Some spectacular projects were built in this spirit, chief among them the university parks in Mexico City and Caracas, with *Amphyon*, a sculpture by Henry Laurens, and the mural by Léger. We should also cite the murals by Efraín Recinos, in the civic center of Guatemala, and by Alfonso Eduardo Reidy in the Pedregulho neighborhood of Río de Janeiro. Another striking example would be Juan O'Gorman's house on the Pedregal River in Mexico, later purchased by a powerful enemy of such decorative delights, the excellent sculptor Helen Escobedo, who erased all traces of the original capricious ornamentation in order to live in the house free of dust and straw.

Reminiscences of, and tributes to, the Pre-Columbian past continue to contribute to Latin American identity, as in the Mayan-inspired triangles of the Guatemalan artist Carlos Mérida and, certainly, in the resurrection of Zapotec motifs by

Rufino Tamayo. The Cubans, in particular, maintained the very Latin American Baroque tradition—we think here of the literary baroque of Alejo Carpentier and José Lezama Lima. Wifredo Lam, who was a beloved friend, worked in many styles, notably, of course, in surrealism. Latin American Constructivism, so different from the European version, is represented by Torres García who influenced painters and sculptors in the Río de la Plata region, among them his compatriot Gonzalo Fonseca.

It may well be that the most essential contribution to unity and integration were, and are still found in the exponents of protest: caricature and sarcasm enriched by the tradition of José Guadalupe Posada [Mexican graphic artist, 1851-1913]. Among the artists in this current we must mention Rafael Coronel from Mexico, known for his skulls and hooded figures (Fig. 4); the Colombian painter Fernando Botero, famous for his exaggeratedly obese figures; Argentina's Antonio Berni, who immortalized the character of Ramona, a prostitute; and, especially, the [expressionist Mexican painter, b. 1934] José Luis Cuevas, who spent years of his youth studying the faces of the crazy people who went in and out of the mental hospital across the street from where he lived.

The basic motif of these observations on the visual and spatial integration of Latin America could, I think, rest on the title Roberto Matta gave to one of his major works *Nacimiento de América* (Birth of America).

It is time to conclude these comments on the cultural foundations of Latin American integration. Many individuals helped me develop and shape my

thoughts during the more than five years I spent in Washington, D.C., as an employee of the Bank. Once again I would like to acknowledge the tutelage of Felipe Herrera, and the fruition of a principle so well articulated by your President, Enrique V. Iglesias: "The IDB reaffirmed its commitment to link artistic expression with the process of social and economic development...Art and culture must not be absent...from the philosophy of an institution like the Inter-American Development Bank."

A handwritten signature in black ink, appearing to read "L. Castedo", with a long horizontal stroke extending to the right.

Leopoldo Castedo Hernández de Padilla was born in Madrid, Spain, in 1915, and died in October 1999, several weeks after giving this lecture. He became a Chilean citizen in 1948. He earned degrees in Philosophy and Letters from the Universities of Madrid and Barcelona, with distinctions in the History of Latin America and the History of Art. During these years, he studied with José Ortega y Gasset, Pedro Salinas, Agustín Millares Carlo, and Antonio Ballesteros Baretta. He also collaborated with Federico García Lorca in the university theatre group *La barraca*, co-founded the Seminar of Latin American Studies at the University of Madrid, and was a member of the Center for Historical Studies, whose director was Mérico Castro.

After arriving in Chile on the *Winnipeg*, he worked at the Biblioteca Nacional, and performed other functions connected with the Presidency of the Republic and the University of Chile, where he was editor of the *Revista Musical Chilena*, a journal published under the auspices of the Faculty of Arts. From 1940 until 1950, he worked with Francisco Antonio Encina on the twenty volumes of his monumental *Historia de Chile*. In 1954, the first edition of his *Resumen de la historia de Chile* was published in three volumes; 1984 saw the publication of the first edition of Volume Four, on the period 1891-1925, which he authored alone, and the seventeenth edition of both works in facsimile, with more than 150,000 copies in circulation.

During 1955-1956, Leopoldo Castedo made his first extended Latin American journey, travelling mostly by van, stopping to visit and study in all of the nations of the continent. When the earthquake hit Valdivia, Chile, in 1960, he wrote and produced a feature-length documentary, *La respuesta* (The Response) that describes the effects of the quake on the land that took place on May 22.

From 1960 until 1965, he worked at the IDB in Washington, D.C., where he was in charge of the information and cultural areas. In 1966, he was awarded (by competitive exam) a Professorship and Deanship in the Department of Art at the State University of New York at Stony Brook. Shortly thereafter, he was named Honorary Consul of Chile in Long Island, New York.

In 1970, he made his second overland Latin American journey, travelling once again by van, setting off from Long Island and eventually reaching Santiago de Chile. Later, he undertook a Special Consultancy for the United Nations to begin the PNUD-UNESCO project, whose objective was to foment the "Protection and Dissemination of Latin American Heritage," beginning with Andean cultures.

In recent years, Castedo continued his indefatigable research and dissemination of Latin American art and culture. For this, he won many honors and gained wide recognition around the world. From his extensive recent body of work, we should especially like to mention *Historia del arte iberoamericano* (Madrid, Santiago: 1988); *El reino de Chile. Estampas de la conquista a la independencia* (Santiago: 1991); *Utopías de Quevedo y Lope de Vega. Notas sobre América en la España del siglo de oro* (Santiago: 1996), and *Contra memorias de un transterrado* (Santiago: 1997). His last book, *Fundamentos culturales de la integración latinoamericana* was published in Santiago in 1999 by Dolmen Ediciones.

The following works by Leopoldo Castedo are available in English:

1. *A History of Latin American Art and Architecture from Pre-Columbian Times to the Present*. London: Pall Mall Press and New York: Praeger, 1969.
2. *The Baroque Prevalence in Brazilian Art*. New York: Charles Frank, 1964.
3. *The Cuzco Circle: An Exhibition of Colonial Painting from Peru*. New York: Center for Inter-American Relations, 1976.

Translated by Marguerite Feitlowitz



Fig. 1. Mercenary friar (sic) mistreating an Indian weaver. In *Primer nueva corónica y buen gobierno*, Felipe Guamán Poma de Ayala (1612).



Fig. 2: The façade of the Casa del Moral, Arequipa, Peru.



Fig. 3: Silver bishop's hat (probably from Cuzco) with sirens playing guitars. Brooklyn Museum, New York.



Fig. 4: Rafael Coronel. *La muerte de la libélula* (Death of the Dragonfly). 60 x 180 cm. Museo de Arte Moderno, Mexico City.

Other publications available in the *Encuentros* series:

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Lecture by Rigoberta Menchú, Guatemalan indigenous leader
and 1992 Nobel Peace Prize laureate.
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