PART ONE

CULTURE AND THE PRODUCTION OF REGIONAL AND NATIONAL IDENTITIES
CHAPTER TWO

TOURISM, FOLKLORE AND THE EMERGENCE OF REGIONAL AND NATIONAL IDENTITIES

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The historical and artistic significance of Cuzco’s monuments is no longer under discussion. The stamp of an unequivocal and general admiration has confirmed it. The point now is to stress it, reaffirm it, and say it out loud to the world over, and also particularly to all of Peru, so that the flow of studies and tourists on the occasion of the fourth centennial of the Spanish foundation of this fountainhead of history, is abundant and worthy of the city that is now inaugurated as the Archaeological Capital City of South America (‘Cuzco la Venerable’, José Gabriel Cosio, El Comercio, Cuzco, 9 November 1933, p. 4, translated by the author).

This essay explores the crucial relationship between the emergence of Cuzco as a centre of archaeological and tourist international interest, and the materialization of regional identity and proposals of Peruvian identity among Cuzco people during the first half of the twentieth century. It is part of a larger project on indigenismo—in particular on the neoindianista (neo-Indianist) trend within this movement—in which the central role of the ‘folkloric’ in the forging of this movement and the identities that emerged from it are stressed (Mendoza 2006, 2008). This article highlights the crucial relationship between ‘folklore’, national identities, cultural legacies and heritage, and the worldwide phenomenon of tourism (Herzfeld 1986; Cantwell 1992; Kirshenblatt-Gimblett 1998).

Cuzco artists and intellectuals who were part of the neo-Indianist trend, such as its leader, José Uriel García, were inspired by ‘folklore’ as a concrete example of the cultural mestizaje (mixture of indigenous and Spanish heritage) that they considered best represented in the Andean population. Paradoxically, as the archaeological and tourist interest in this centre of the Inca Empire was growing, gradually the repertoire that was being consolidated as typically from Cuzco was abandoning the central image of the Incas while giving more importance to contemporary rural and urban expressive forms that were recognized as cholo and mestizo. In promoting the development of folklore, indigenistas