

Rapaz: Andean Cultural, Historical And Archaeological Heritage For The World

Nel Fernando Encarnación Valentin¹, Jorge Alberto Palomino Way²,
Norvina Marlina Marcelo Angulo³, Fiorella Silvana Diaz Leon⁴,
Herminia León Vilca⁵, Eliseo Toro Dextre⁶,
Emigdio Antonio Alfaro Paredes⁷

¹nencarnacion@unjfsc.edu.pe

Universidad Nacional José Faustino Sánchez Carrión

²jpalomino@unjfsc.edu.pe

Universidad Nacional José Faustino Sánchez Carrión

³marlenamarcelo@unjfsc.edu.pe

Universidad Nacional José Faustino Sánchez Carrión

⁴Silvanadiaz.9224@gmail.com

Universidad Nacional José Faustino Sánchez Carrión

⁵hleon@unjfsc.edu.pe

Universidad Nacional José Faustino Sánchez Carrión

⁶etoro@unjfsc.edu.pe

Universidad Nacional José Faustino Sánchez Carrión

⁷Universidad Cesar Vallejo

Abstract

This study evaluated the main cultural, historical and archaeological sites of Rapaz in two phases: (a) collection of secondary information from libraries, museums and interviews and (b) collection of primary information for the identification of the historical evolution of the formation of the town of Rapaz and the characterization of the cultural, historical and archaeological elements of Rapaz. The following elements were found: (a) archaeological settlements from the pre-Hispanic stage of the Late Intermediate to the Inca Horizon (1,100 to 1532 AD), such as Rapazmarca, Pinchulin, Lamash, Kotosh, Huamancamarca, Huaychamarca, Pilaugayan, Ragapata, Intigaga and Pilaupampa; (b) the khipus used from the Inca period to the Republican period; (c) the bell tower (from the colonial period) and (d) the Sistine church of Rapaz. Rapaz has a cultural, historical, and archeological heritage corresponding to the pre-Inka, Inka, colonial, emancipation, and republican eras, with diverse aspects that make it unique in Peru and the world. It was recommended to carry out more studies that combine ethnographic techniques with linguistic,

historical and archaeological techniques to deepen the results found and compare the iconography of the Church of San Cristobal de Rapaz with the iconography of other Spanish colonial churches in Peru and the world.

Keywords: Khipu, Sistine church, bell tower, Rapazmarca, Pinchulín, Kotosh.

Resumen

En este estudio se evaluaron los principales sitios culturales, históricos y arqueológicos de Rapaz, en dos fases: (a) recopilación de información secundaria de bibliotecas, museos y entrevistas y (b) recolección de información primaria para la identificación de la evolución histórica de la formación del pueblo de Rapaz y la caracterización de los elementos culturales, históricos y arqueológicos de Rapaz. Se encontró los siguientes elementos: (a) asentamientos arqueológicos desde la etapa prehispánica del Intermedio Tardío hasta el Horizonte Inca (1,100 a 1532 d.C.), tales como: Rapazmarca, Pinchulin, Lamash, Kotosh, Huamancamarca, Huaychamarca, Pilaugayan, Ragapata, Intigaga y Pilaupampa; (b) los khipus utilizados desde la época inka hasta la republicana; (c) el campanario (de la época colonial) y (d) la iglesia sixtina de Rapaz. Rapaz tiene un patrimonio cultural, histórico y arqueológico correspondiente a las épocas pre-inka, inka, colonial, emancipación y republicana con diversos aspectos que lo hacen único en el Perú y en el mundo. Se recomendó realizar más estudios que combinen técnicas etnográficas con técnicas lingüísticas, históricas y arqueológicas para profundizar los resultados encontrados y comparar la iconografía de la Iglesia de San Cristóbal de Rapaz con la iconografía de otras iglesias coloniales españolas en el Perú y en el mundo.

Palabras clave: Khipu, iglesia sixtina, campanario, Rapazmarca, Pinchulín, Kotosh.

I. Introduction

The research studied the cultural, historical and archaeological elements of the peasant community of San Cristobal de Rapaz, seeking its conservation, valuation and restoration given its importance for the Lima region, Peru and for humanity since in the village of Rapaz, a unique walled enclosure is preserved that contains the only known functioning Andean temple (Salomon and Peters, 2009, p. 101). It has the largest collection of khipus united (formed by 263 khipus objects) known to date (Puelles, 2019; Salomon et al., 2006) and which has

functioned in various stages of Peruvian history (Museo de Arte de Lima, 2019; Puellas, 2019; Salomon et al., 2006); in addition, the Rapaz khipus would be the only ones identified so far as annual calendars of Catholic feasts of the Mercedarian Order (Hyland, 2021, p. 120) and the Church of San Cristobal de Rapaz stands out for its exceptional iconography (Negro, 2020) that was developed by a native and Ladino artist (Ruiz, 1983).

It is also worth mentioning that no studies have been found about the part of Kotosh located in San Cristobal de Rapaz, having found studies about Kotosh, as well as its archaeological center located in the Huanuco region only. This research also contributes to scientific knowledge with the characterization of the pre-Inka, Inka, colonial, emancipation and republican historical stages of the formation of the town of Rapaz. In addition, this research seeks to contribute and encourage other research studies on Andean cultural heritage.

I.1 Problematic reality

Peru has diverse natural resources and archaeological sites that are a cultural, historical and archaeological heritage of humanity, such as Machupicchu, Caral, Bandurria, Aspero, Vichama, Chavin, and Huari. Peru also has San Cristobal de Rapaz as a cultural, historical and archaeological site that should be visited and valued in the Andean world. According to figures from the National Directory of Populated Centers of the 2017 National Census, Rapaz had 11,152 people on the Suni and Puna altitudinal floors (National Institute of Statistics and Informatics, 2018).

Based on information available as of March 2022, specialists from the Peruvian Ministry of Foreign Trade and Tourism (2022) indicated that the Inka City of Machupicchu had 1,505,434 visitors (368,208 nationals and 1,137,226 foreigners) in 2019. Then, those numbers decreased due to access restrictions and regulations for health protection derived from the COVID-19 pandemic to 266,110 visitors (96,184 nationals and 169,926 foreigners) in 2020 and 449,501 visitors (304,842 nationals and 144,659 foreigners) in 2021. In addition, based on information available as of June 2021, specialists from the Peruvian Ministry of Foreign Trade and Tourism (2021) indicated that the Sacred City of Caral had 64,497 visitors (61,485 nationals and 3,012 foreigners). Those numbers decreased due to measures derived from the COVID-19 pandemic to 10,515 visitors (10,178 nationals and 337 foreigners) in 2020 and 25,288 visitors (24,782 nationals and 506 foreigners) in 2021.

It is worth noting that the Sacred City of Caral has located 166.4 km by road, 4.5 hours from Rapaz, according to Google Maps (Google, 2022a). In addition, it should be noted that the tourism statistics information system of the Peruvian Ministry of Foreign Trade and Tourism does not report visits to Rapaz, despite its importance as a cultural, historical and archeological heritage site. The information system only found the following tourist sites: (a) Chancay Castle Tourist Center, (b) Italian Art Museum, (c) Pantanos de Villa Wildlife Refuge, (d) National Museum of Peruvian Culture, (e) Lachay National Reserve, (f) Sacred City of Caral, (g) Huaca Pucllana Site Museum, (h) Gold of Peru and Weapons of the World Museum, (i) Nor Yauyos - Cochas Landscape Reserve, (j) Magic Water Circuit of the Reserve Park, (k) Huallamarca Site Museum, (l) "El Mirador Del Cerro San Cristóba" Site Museum, (m) "Arturo Jiménez Borj" Site Museum - Puruchuco, (n) "José Carlos Mariátegu" House Museum, (o) National Museum of Archeology, Anthropology and History of Peru, (p) Pachacamac Site Museum, (q) Museum of the Nation, and (r) Museum of the Inquisition and Congress.

According to the information obtained during this research fieldwork, San Cristóbal de Rapaz is structured by political, municipal, educational, communal, cultural and social institutions. In addition, the population is primarily engaged in the following activities: (a) agriculture, with the planting of potatoes, oca, mashua, olluco, beans, barley and wheat; (b) livestock, which includes raising sheep and cattle, and also raising camelids such as alpaca and llama in smaller percentages; and (c) fish farms (recently).

Falcón (2019) explained that representatives of the San Cristóbal de Rapaz peasant community have met with mining business representatives to reach agreements with projects and amounts of retribution for mining activity on Rapaz lands and that no significant conflicts have arisen due to environmental or water resource contamination. In addition, Falcón (2019) commented that the economic base of Rapaz is agricultural with a strong autarkic emphasis and that in the last ten years, more than half a dozen productive projects have been implemented (p. 251). Also, Falcón (2019) explained that the town's location allows access to its extensive high Andean pasture lands where sheep and horses are raised, as well as vicuñas; in addition, the lower ecological floors are used for growing crops and raising cattle.

Falcón (2019) highlighted that the agropastoral economy of Rapaz is self-consumption, with a margin of surplus sold in the markets of nearby cities, such as the popular tourist hot springs resort of Churín and the increasingly populous and extensive city of Huacho, on the Pacific Ocean coast (p. 255). Furthermore, Falcón (2019) explained that in Rapaz, “there was no ad hoc organization aimed at catering to eventual visitors, much less a management of its cultural heritage as one might expect in a place linked to the city or ‘modernity,’ but rather it responded to the traditional form of organization of the community of San Cristóbal de Rapaz.” (p. 272). Additionally, Falcón (2019) indicated, “Rapaz is a traditional community that does not enjoy the benefits of a bilingual intercultural education because its children no longer speak Quechua” (p. 377) and that “local school teachers are not from the area and are unaware of Rapacin customs, traditions and history and do not incorporate the knowledge and cultural heritage of Rapaz into the school curriculum” (p. 378).

Chirapaq (2015) specialists explained that the San Cristóbal de Rapaz peasant community is among the communities whose new generations no longer speak native languages; however, they maintain economic, social and cultural practices associated with a shared history and origins with elements such as (a) the collection of “ethnographic” khipus, (b) the Kaha Wayi and Pasa Qullqa ritual houses, (c) the dress (especially of the women), (d) the dance of the encounter of the Incas Huáscar and Atahualpa, (e) the payas, (f) the Pinchulín and Rapazmarca archaeological sites, (g) the colonial church, (h) the patron saint festivities of Santa Rosa de Lima, San Cristobal and the Virgin of the Nativity, (i) the cargo system, (j) the mayordomía and (k) the communal organization, among other elements (p. 33). Chirapaq specialists (2015) also indicated the following: (a) schools do not have bilingual and intercultural teaching, and most teachers are not from the region, (b) the school curriculum does not include ancestral knowledge or the history of the Rapacinos, and (c) children visit and learn about the khipus on very few occasions; but, Rapacino children and youth participate in the main festivities and patron saint celebrations (p. 38).

Among the problems related to agricultural production in the San Cristóbal de Rapaz Rural Community are the following: (a) low milk and meat productivity in livestock, (b) lack of irrigation infrastructure, (c) lack of knowledge about tourism, and (d) young people in the community without employment opportunities (Nor Peruvian Institute for Economic and Social Development, 2014, p. 19). In addition, social

problems include the following: (a) poor quality of educational services and support services for higher education, (b) limited infrastructure for health care, (c) poor lighting services in homes, (d) poor drinking water and sewage services, and (e) lack of recreational and cultural services (Instituto Nor Peruano de Desarrollo Económico y Social, 2014, p. 20).

For infrastructure works in Rapaz over the last ten years, Chirapaq specialists (2015) indicated that water and sewage works, electric lighting and paving of the streets around the main square were done; in addition, development projects and infrastructure improvements such as community shelter, sports court, and expansion of the health post have been negotiated with the mining company that is in the area and the construction of the Rapaz II hydroelectric plant is planned (p. 36). Also, Falcón and Salomon (2005) explained that the San Cristóbal de Rapaz Campesino Community is located in the northern basin of the Checras River, a tributary of the Huaura River, in the province of Oyón in the northeastern highlands of Lima in Peru (p. 3). In addition, Falcón and Salomon (2005) indicated that Rapaz's pastoral economy is self-consumption, with a margin of surplus sold in the nearest towns from Lima, such as Churín and Huacho (p. 5). Finally, Falcón and Salomon (2005) indicated that in their "Khipus Patrimoniales" project, they took the initiative to open a guestbook where tourists could register their presence and make a voluntary contribution that was given to the San Cristóbal de Rapaz Campesino Community in an assembly.

1.2 Previous studies

Hyland (2021) studied the Rapaz khipus as annual calendars of Catholic religious feasts of the Mercedarian Order. In addition, Puelles (2019) studied the khipus of Rapaz and the Church of San Cristóbal de Rapaz. Additionally, Benites et al. (2013) explained the origin of the term "Rapa."

Navarro (2013) highlighted the history and characteristics of the Church of San Cristóbal de Rapaz, also called "Iglesia Sixtina de Rapa." In addition, Salomon et al. (2006) studied the khipus of Rapaz along with the sites for performing their rituals. Salomon et al. (2006) indicated that Rapaz preserves the physical apparatus and is a part of the social practice of an Andean administration and ritual complex through the association of the bead house and the collca. Among the archaeological aspects, Salomon et al. (2006) concluded: (a) there would be no antecedents of pre-Hispanic structures where the Kaha Wayi and the Pasa Qullpa are, although there would be in the area of the town of San

Cristóbal de Rapaz near the area known as Quishquish; (b) the pre-Hispanic architectural features would correspond mainly to Pasa Qullpa; (c) Kaha Wayi would show more modern features than Pasa Qullpa and (d) the greater relative antiquity of Pasa Qullpa for Kaha Wayi could be due to the function of storing grains and seeds that were assigned to it. Additionally, Encarnación and Robles (2011) highlighted the cultural and archaeological elements of the peasant community of San Cristóbal de Rapaz from an experiential point of view in their brief history of San Cristóbal de Rapaz.

Salomon and Peters (2009) studied the governance and conservation of the Rapaz khipus. Salomon and Peters (2009) indicated that the Polish archaeologist Andrez Krzanowski reported the Rapaz khipus in the 1970s, the Peruvian archaeologist Arturo Ruiz Estrada was the first to verify them and subsequent studies only repeated his findings. Also, Salomon and Peters (2009) argued that the villagers of Rapaz village had preserved a unique walled enclosure containing the only known functioning Andean temple (p. 101).

Regarding the dates and location where the conservation of the Rapaz khipus began, Salomon and Peters (2009) explained that the cleaning and repair of the cords of the Rapaz khipu collection began in July 2005 at the Kaha Wayi conservation laboratory. In addition, regarding the process undertaken for the conservation of the Rapaz khipus, Salomon and Peters (2009) commented: (a) each cord was evaluated, studied, photographed and treated separately; (b) all cords were mechanically cleaned with brushes, small tools and light vacuuming; (c) all signs of insect and mold activity were removed without the use of solvents; (d) tears and badly worn areas were repaired with matching local wool yarns; (e) new wool thread was introduced and spun around the area under repair like previous repairs found on khipus in most cases; (f) figurines were also mechanically cleaned; and (g) some of them had to receive reinforcing lining with similar materials.

Noriega (2005) cited Duviols (1973), who studied the Yaro empire, which was related to the beginnings of the Rapaz people in pre-Inka times. Also, Espinoza (1995) studied the territorial spaces and the time of validity of the Yaro empire. In addition, Falcón and Salomon (2005) studied the problems and tourism potential of San Cristóbal de Rapaz, including the location, economic activities and the following cultural, historical and archaeological elements: the colonial church, the khipus of Rapaz, Pinchulín, Rapazmarca, Huaychaamarca, Punquyoq, Lamash

and the customs of this high Andean peasant community. Also, Falcón and Salomon (2005) indicated that the San Cristóbal de Rapaz peasant community expressed their “inclination to develop plans related to tourism and on one occasion even formed a committee on the subject” (p. 15).

Ruiz (1997) explained that in 1978 he visited the peasant community of San Cristóbal de Rapaz with his team and that before arriving in the village, they noted the presence of unique cultural expressions of local art and archeology. In addition, Ruiz (1997) indicated that Rapaz was already a minor municipal council directed by Martín Falcón Alejo and that the steps to become a municipality had not been completed. Finally, Valentín (1996) highlighted the benefits of the context under study.

II. Method

This section explains the method of the research conducted, which includes the following: (a) location; (b) type, focus and design of the research; (c) population and sample; and (d) phases of the research.

II.1 Location

The research was conducted in the peasant community of San Cristóbal de Rapaz during 2017, 2018 and 2019, in the district and province of Oyón, department and region of Lima in Peru, at coordinates 10° 52' 19" S 76° 42' 17" W according to Google Earth (Google, 2022a). This community has the following boundaries: (a) to the north with Iscaycruz (Pachangara), (b) to the south with Picoy and Huancahuasi, (c) to the west with the towns of Curay and Taucur and (d) to the east with the Pasco region, a community located approximately 135 km from Huacho and 265 km from Lima.

On how to get to Rapaz, Puelles (2019) explained that “the road that goes up to the famous thermal baths of Churín is part of the route and in the area of Tingo bridge there is a detour that also leads to the paradises of Chiuchín, Picoy and Huancahuasi. Then it climbs up the Calvario hill and discovers for all visitors, the calm peace of Rapa” (p. 2). In addition, Puelles (2019) indicated that “to get to Rapaz from Lima there are 6 hours by the road that goes to Churín, taking the detour at Tingo Bridge” (p. 2). Figure 1 shows a 2021 aerial panoramic view of San Cristóbal de Rapaz taken with Google Earth (Google, 2022b). Figure 2 shows the location map of the minor population center of San Cristóbal

de Rapaz and Figure 3 shows panoramic photographs of San Cristóbal de Rapaz.

II.2 Research type, approach and design

The study was applied with a qualitative approach and ethnographic and narrative research designs. The main archaeological and historical sites of Rapaz were evaluated in two phases: (a) collection of secondary information from libraries, museums and interviews and (b) collection of primary information through fieldwork for the characterization of the stages of the history of the formation of the town of Rapaz and the characterization of the elements found, accompanied by geographic charts, aerial photography, a tour of the area with cameras, video cameras and field notebook.

II.3 Population and sample

The population was made up of the following cultural, historical and archaeological elements of Rapaz: (a) archaeological settlements from the pre-Hispanic Late Intermediate period to the Inca Horizon (1,100 to 1532 A.D.), such as Rapazmarca, Pinchulin, Lamash, Kotosh, Huamancamarca, Huaychamarca, Pilaugayan, Ragapata, Intigaga and Pilaupayan.), such as Rapazmarca, Pinchulin, Lamash, Kotosh, Huamancamarca, Huaychamarca, Pilaugayan, Ragapata, Intigaga and Pilaupampa, (b) the khipu from the Inca period, (c) the bell tower (from the colonial period) and (d) the Church of San Cristóbal de Rapaz called “the Sistine church” from the colonial period. As a sample, the following elements have been considered: the khipus of Rapaz, the Sistine Church of Rapaz, the Bell Tower of Rapaz, Rapazmarca, Pinchulín and Kotosh.

II. 4 Phases of the investigation

The research passes through the following phases:

- A. Phase 1: Compilation of secondary information from libraries, museums and interviews on studies conducted on the San Cristóbal de Rapaz farming community. The activities carried out were the following:
 - a. A review of secondary sources was carried out to standardize, expand and reaffirm concepts and results on studies related to the subject, following a systematic recognition of information sources and their origin and reliability.

- b. The work team was organized and oriented for fieldwork in the cultural, historical and archaeological elements selected for the study.
- B. Phase 2: Collection of primary information through fieldwork to study the cultural, historical and archaeological elements of the rural community of San Cristóbal de Rapaz and identify the historical evolution of the formation of the town of Rapaz. The activities carried out were the following:
- a. After socializing the secondary information collected with the work team, the materials, instruments and equipment necessary to obtain the primary information were implemented.
 - b. The work team collected information on the selected elements, which were previously prioritized. Geographic charts and aerial photography were used, and the area was visited with film cameras and a field notebook.
 - c. The following cultural, historical and archaeological elements were studied: the khipu, the Sistine church and the bell tower; archaeological settlements such as Rapaz Khipu, Rapaz Sistine Church, Rapaz Bell Tower, Rapazmarca, Pinchulín and Kotosh.
 - d. The stages of the pre-Inka, Inka, colonial, emancipation and republican historical evolution of the formation of the town of Rapaz were characterized.
 - e. The results obtained after the study and analysis of the cultural, historical and archaeological elements were organized and evaluated based on the foundations of the studies treated as secondary sources and the findings of the primary sources.
 - f. The study's results allowed the establishment of conclusions and final recommendations to contribute to conserving, valuing and restoring cultural and archaeological elements.

III. Results

This section shows the study's results for identifying the pre-Inka, Inka and colonial historical evolution of the formation of the town of Rapaz. In addition, the characterization of the following cultural, historical and

archaeological elements of Rapaz is presented: Khipu of Rapaz, Sistine Church of Rapaz, Rapaz Bell Tower, Rapazmarca, Pinchulin and Kotosh.

III.1 Pre-Inka, Inka and colonial historical evolution of the formation of the town of Rapaz

The origin of the term Rapaz refers to Rapash, who was the head of an independent curacazgo (Benites et al., 2013, p. 10) and evidence of the presence of curacazgos in the area through one of its characteristics which is the duality of Andean society in two neighborhoods, since in Rapaz there is the neighborhood of Kollana located in the south and Huaylapampa in the north (Encarnación and Robles, 2011, p. 12). Five stages have been identified in the historical evolution of the formation of the Rapaz population center: (a) pre-Inka stage, (b) Inka stage, (c) colonial stage, (d) emancipation stage and (e) republican stage.

In the pre-Inka period, the inhabitants of Rapaz were influenced by the Yaros. In this regard, Duviols (1973, cited by Noriega (2005) explained that the Yaros (the so-called Llacuaces), whose divinity was Libiac (lightning), were upstart pastoralists from the eastern Pasco region who arrived in migratory waves in search of better ecosystems and who occupied the highlands of Oyón and Cajatambo. Furthermore, Blanco and Llana (2019) stated that these groups “were part of the great Yaro nation that occupied the highlands of the regions of Huánuco, Pasco, Junín, Huancavelica, Ayacucho, Lima and Ancash” Additionally, Espinoza (1995) explained: “Yaro represented an imperial political system led by Aymara. Their leaders had conquered vast territorial spaces, thus in the north, they expanded to Cajamarca and Chachapoyas, and in the south to Ayacucho” (p. 173), and “this Yarovilca empire was in force and political action between the XI-XIII centuries A.D” (p. 173).

Thanks to the influence of the Yaros, some place names stand out, such as: (a) the Yaruhuayna lagoon, (b) the Yaruchinchan farms and (c) the Yarunsinsan ranch, among other names. In addition, in agricultural activity, they planted potatoes, oca and olluco; in livestock breeding, they raised camelids and sheep; in agricultural activity, they used tools such as the hoe and the chaquitacla. It is also noted that the archaeological settlements found in this area are influenced by the settlements of the Yaros of the Chaupiquaranqa valley since their buildings, compartments, shapes, roofing and access doors to the interior of the houses are made of mud mortar. The information in this

paragraph was obtained based on an interview with archaeologist Obdulio Efigenio Chuco Arias.

The Inka stage of the formation process of the Rapaz population center was peaceful and among the legacies are: (a) the traditional festival of “Inkatinku” (Inka encounter), (b) the preservation of food such as the preparation of chicha de Jora and charqui and (c) the Inka administration, which is evidenced by the existence of the khipus of Rapaz.

The colonial period is related to the arrival of the Spaniards, with which the settlements in the area underwent a metamorphosis due to the foundation of the Spanish reductions during the rule of Viceroy Francisco de Toledo. Rapaz was founded on a settlement of Rapazmarca, reducing the two ayllus Allauca and Lamash to form the town of San Cristóbal de Rapaz. In addition, the colonial stage is represented by evangelization, which also led to the annual registration of religious festivals of the Mercedarian Order in the khipus of Rapaz (Hyland, 2021) and the construction of the Church of San Cristóbal de Rapaz (Puelles, 2019; Universidad de San Martín de Porres, 2017; Navarro, 2013).

The emancipation stage would be related to the record of the activities of the liberating army in the Rapaz khipus (Museo de Arte de Lima, 2019). In addition, the republican stage would be related to the use of the Rapaz khipus for the activities of the peasant community of San Cristóbal de Rapaz until the 1960s (Museo de Arte de Lima, 2019), as well as its status as a minor municipal council (Ruiz, 1997) and a population center (Instituto Nacional de Estadística e Informática, 2018).

III.2 Characterization of cultural, historical and archaeological elements of Rapaz

III. 2.1 The Rapaz Khipu

The Rapaz Khipu is a knotted wool bun tied to a rope that allows storing and accounting information in various aspects: population and land tenure. Regarding the term “quipu,” Baldoceña (2016) explained that “quip” is an “erroneous phonological transcription” and should be “khipu” and not quipu” (p. 12). Figure 4 presents photographs of the Rapaz Khipu.

The Director of the Rapaz Project at the University of Wisconsin, Frank Salomon, indicated that until the decade 1960s khipus continued to be used in some places of Peru and that the khipu is a record that each ayllu has contributed to the community what corresponds to it, as exposed in a documentary created by Gabriela Yepes in the year 2005 (Museo de Arte de Lima, 2019). Furthermore, Frank Salomon indicated that “it may be that Peru is a case where humanity has invented an inscription system completely different from the others and on the day we know this we are going to know a lot because we know how wide the possibilities are for data inscription among human beings (Museo de Arte de Lima, 2019, 10:19-10:43). Additionally, in 2005, Gabriela Yepes explained that “the large Rapaz khipu, which would date from the nineteenth century, includes fragments of untanned leather, wool tufts and pompoms, as well as textile figurines representing characters linked to the process of Independence of Peru, where the region of Oyón had participation in the tactical movements of the liberating army” (Museo de Arte de Lima, 2019, para. 2).

Hyland (2021) argued that the Rapaz khipus were used as annual calendars for religious festivals during colonial times, as the Mercedarian Order was in charge of Rapaz at that time and promoted the use of khipus in their missionary efforts in the Andes (p. 120). In addition, Hyland (2021) explained that there were other khipus after the Inkas since 1857 in a cattle ranch in the Cuzco region, which Andean natives created, according to the historian José Carlos de la Puente (p. 142). Finally, it is worth noting that an early 20th-century Araucanian khipu calendar consists of a single cord with knots indicating units of time (Swedish Museum of Cultures, 1929) and that 20th-century khipu expert Nieves Yucra created a khipu denoting the ten feasts of the annual calendar on Taquile Island (Mackey, 1990).

Puelles (2019) also explained that the khipus ceased to be used after the Spanish conquest, although in towns like Rapaz, their use has been evidenced even until the beginning of the 20th century (p. 3). It is worth noting that the Rapaz Khipu is a “giant khipu” that is located in a ceremonial enclosure called Kaha Wayi or “house of account” (Salomon et al., 2006), in the place called Pasa Qollqa (Kolca) that was possibly used by the Qollqa Kamayoc, who was in charge of managing the warehouses noting the income of tributes from ethnic units and the lands of the Inka State, consisting of products, manufactured objects and others.

Salomon et al. (2006) explained that the “giant khipu” (a term originated by Arturo Ruiz Estrada or by Rapaz villagers who informed him that way, which was constantly repeated by the press) is a collection of 263 discrete khipu objects (p. 65). Furthermore, Salomon et al. (2006) argued that the “khipu object” is a string artifact with two or more strands that do not necessarily amount to a unitary khipu because some appear to be parts of originally more extensive khipus (p. 65). Additionally, Salomon et al. (2006) stated:

Rapacine khipus do not share the basic design typical of Inkan khipus but obey a rather idiosyncratic local standard. Unlike the Inkan khipus, these are uniformly made of animal fiber. Camelid wool predominates, but there is also abundant sheep wool. Unlike the Inka khipu, whose basic design depends on the contrast between the main cord (suspensor trunk) and pendants that can carry subsidiaries, the Rapacino khipu is a “monokhipus” whose trunk cord is simultaneously the repository of the signals. The khipus on the pole present a confused aspect by being entangled. (p. 66)

The Kaha Wayi preserves, until today, ceremonial rites for diverse events such as the assumption of new authorities and the arrival of the rain for the benefit of the agricultural and cattle activities mainly, presenting up to four stages, the same ones that are developed in function to the reached results. Furthermore, the Rapaz khipus are restored and conserved in a specialized showcase; they have also motivated a series of studies due to the enigma regarding their identification, state, and meaning, among other aspects.

III.2.2 The Sistine Church of Rapaz

The Church of San Cristobal de Rapaz is considered the “Sistine Church of Rapaz,” a religious building located in the surroundings of the main square of Rapaz. It presents a baroque characteristic, organized by a main altarpiece and two lateral altarpieces, with outstanding iconography. The Sistine Church of Rapaz was restored and declared a cultural heritage of the nation by the National Institute of Culture of Peru on June 26, 1987 (Universidad de San Martin de Porres, 2017). Photographs of the Rapaz Sistine Church are presented in Figure 5.

Negro (2020) indicated that the Church of San Cristobal de Rapaz stands out for its exceptional mural painting, compared to the 42 temples in the provinces of Oyón and Huaura that Patricia Navarro Grau identified. However, Noriega (2015) argued, “Inside the church of Canin, diverse

murals of saints' characters and early Hispanic symbology are appreciated, equating its religious iconography with the church of San Cristóbal de Rapaz" (p. 340). It should be noted that the Church of San Agustín de Canin is in Cerro de Pasco.

The Sistine Church of Rapaz has a baroque style, with iconography that highlights many images, which are translucent throughout the internal context of the church. In this regard, Navarro (2013) explained that the purpose of its iconography was evangelization and that some settlers point out that it was the imposition of a new culture, the fusion of two cultures or the syncretism of Andean society. Also, specialists from the Faculty of Communication Sciences, Tourism and Psychology of the University of San Martín de Porres explained that with the iconography, they sought to teach and evangelize the indigenous people and also the Creoles and Spanish settlers who came to the town of Rapaz (University of San Martín de Porres, 2017).

The interior of the Church of San Cristóbal de Rapaz is a riot of color and exuberant decoration, with well-preserved mural paintings depicting scenes from the New Testament, as well as representations of Christ, the Virgin Mary and various saints (St. Christopher and St. James, among others) [Soyer, 2017]. The sacred imagery is complemented by depictions of lush vegetation, real and mythical beasts (lions, deer, exotic birds, two-headed eagles and mermaids) and even a mural depicting a black African woman carrying a basket with a child standing behind her (Soyer, 2017). Regarding the treatment of the mural iconography, Ruiz (1983) specified, "The treatment of the mural iconography reveals that the author was a native and ladino artist, probably a native of Rapaz or the Cajatambo region" (p. 52).

Regarding the iconography of the temple of San Cristóbal de Rapaz, Puelles (2019) described: "Angels, saints, cherubs, virgins, mermaids, monkeys, appear and disappear in the colorful mural. It seems that the painter or painters were terrified of empty spaces because everything is painted, including beams and ceilings. The main altar is a baroque style polychrome delight, bathed in gold". (p. 3). In addition, Puelles (2019) stated, "The San Cristóbal de Rapaz temple is one of those that has been supported by the World Monument Fund, a Unesco organization that helps rescue historical monuments" (p. 2).

In the Sistine Church of Rapaz, there is a great altarpiece of the main altar and two lateral altarpieces properly carved, in which the images

of the main saints are found, highlighting the image of San Cristobal, the image of Santa Rosa de Lima as the main patron saint of the town and other saints. The most important religious activities in this religious precinct are those carried out in the patronal feast in homage to Santa Rosa de Lima, San Cristobal and the virgin of the Nativity from August 28 to September 3, and another important time is the holy week.

III. 2.3 Rapaz Belfry

The Rapaz Bell Tower is a colonial bell tower with an infrastructure with windows on all four sides and a single entrance. Three bells organize it: large, medium and small, and each of these has a special function in cultural, religious, communal and academic activities. Therefore, the Rapazre Bell Tower requires restoration and conservation. Figure 6 shows photographs of the Rapaz Bell Tower.

The bell tower has three bells made of cast bronze, which were brought directly from Spain and placed in the church tower to strengthen the Catholic religion's evangelization. The functions of the three bells were the following: (a) the large bell was used to call the community members to an assembly and for ceremonial acts such as mass and the death of a citizen; (b) the medium bell was used for academic activities, to control the entrance hours in the morning and afternoon shifts; and (c) the small bell had a restricted use and was mainly used for the death of minors. The bell tower was inoperative, its entrance door has a height of approximately 50 cm, and at the top, it has windows on all four sides and a roof that is quite striking and attractive to the eye of visitors.

III. 2.4 Rapazmarca

Rapazmarca comes from the terms "rapash" (independent chiefdom) and "marc" (place). This term also refers to the town of Rapash. Rapazmarca is a pre-Hispanic monument or archaeological site located near the intersection of the Cochaquillo and Punquyuq rivers, surrounded by the Huaychamarca, Pinchulín and Kotosh terraces. Figure 7 shows photographs of Rapazmarca.

Rapazmarca has a central plaza around which the other enclosures revolve, which are built of mud mortar and are influenced by the Yaro architecture of the Chaupiquaranqa Valley, and some houses are of Inka occupation because of the gabled roof. It was found without conservation on the part of the State, reason why its restoration is urgent.

Rapazmarca is an archaeological monument (Encarnación and Robles, 2011) located at 3,500 meters above sea level with monumental buildings that show a central plaza around which the other enclosures are organized (Benites, Ortiz and Salazar, 2013) and is strategically surrounded by other archaeological monuments such as Huaychamarca, Pinchulin, Kotosh and the imposing “Punquyu” (guardian of the gates) today known as Pungullo.

Rapazmarca is an archaeological monument whose construction presents connotations that are different from the Inca buildings themselves, given that in the construction, one can appreciate the use of mud, the location of areas with slopes and the use of stones from the same place; likewise, it is an archaeological monument that requires restoration and conservation under the direction of professionals in the specialty. These constructions are built with the mud mortar technique, that is, by irregular stones with bisectonal walls, in such a way that the flat part is presented to the lateral parts, and all the stones are joined with mud mortar. Rapazmarca has two-story rooms; the doors are rectangular and trapezoidal, and the rooms have niches.

III. 2.5 Pinchulín

Pinchulín originates in the Quechua word “pincha,” which means “water channel” and is located approximately 700 meters from Rapaz. This archaeological monument is located on a slope full of bushes and has few visitors, allowing it to maintain its genuine structure. However, it was found without conservation on the part of the State, so it requires restoration and state conservation. Figure 8 shows photographs of Pinchulín.

Falcón and Salomon (2005) indicated that Pinchulín is less than one kilometer from Rapaz and that it was “A pre-Inka settlement located on the edge of a buttress that descends from the Calvario hill and falls abruptly to the Checras Valley” (p. 8). In addition, Falcón and Salomon (2005) indicated: “Its stone enclosures joined with mud mortar, and good finish adapt boldly to the topography” (p. 8) and that “It presents terraced areas and places where the houses adhere to the bare rock in very narrow spaces that fall directly into the void” (p. 8).

III. 2.6 Kotosh

This section presents what was found in Kotosh in the town of Rapaz, based on the fieldwork. At present, only the part of Kotosh located in

Huánuco (Archaeological Center of Kotosh) is known, being the part of Kotosh of San Cristóbal de Rapaz still unstudied.

Kotosh comes from the word Qutush which means mound of stones. Kotosh is the best preserved archaeological monument in the rural community of San Cristobal de Rapaz. In addition, Kotosh is located in the Quimahuasi valley is surrounded by the Janquil and Sharín rivers and presents an interesting panorama due to its location and conservation of its buildings that show almost intact infrastructure. Figure 9 shows photographs of Kotosh. Regarding the Kotosh territory, Altamirano and Arguedas (2015) explained: "The territory where the Kotosh tradition was distributed, of the cultural axis coast-highlands-puna-north-central Andean jungle, was articulated by access networks of muleteers used by camelid herders since the Late Archaic period that articulated different cultures, maintaining the interest of the exchange of exotic products and the dynamism of these herders" (p. 480).

Kotosh has rectangular and trapezoidal entrance doors and square-shaped windows; also, Kotosh has domestic patios around which the houses are located. It should also be noted that the buildings in this area have the same characteristics as the other ayllus and that the difference lies in their location since they are built differently due to the topography of the place. Its construction, by its shape and the use of materials, refers to a pre-Inca building influenced by the Yaros and Yachas of the Chaupiquaranqa valley. Finally, it should be noted that Kotosh requires restoration and conservation.

IV. Discussion

Rapaz has a cultural, historical and archaeological heritage with diverse aspects that make it unique in Peru and the world. This study characterized the pre-Inka, Inka, colonial, emancipation and republican stages of forming the town of Rapaz. It also characterized the main elements of the cultural, historical and archaeological heritage of Rapaz, such as the khipus of Rapaz, the Church of San Cristobal de Rapaz, the bell tower of Rapaz, Rapazmarca, Pinchulín and Kotosh.

Unlike the khipus that can be found in the Andean world, the Rapaz khipus correspond to various stages of Peruvian history, such as the Inka (Salomon et al., 2006), colonial (Hyland, 2021; Puelles, 2019), emancipation (Museo de Arte de Lima, 2019) and republican (Museo de Arte de Lima, 2019) eras, having been used until the 1960s (Puelles, 2019; Museo de Arte de Lima, 2019). In addition, the Rapaz khipus

would have served as annual calendars for the Mercedarian Order's religious festivals that were in charge of evangelizing indigenous people, Creoles and Spaniards arriving in Rapaz, unlike all other khipus found to date (Hyland, 2021).

The Church of San Cristobal de Rapaz stands out for its exceptional mural iconography compared to the 42 temples of Oyón and Huaura (Negro, 2020), which was developed by a native and ladino artist from the Cajatambo or Rapaz region (Ruiz, 1983). However, it would also be comparable to the iconography of the Church of San Agustín de Canin in Cerro de Pasco (Mendoza, 2015). It also highlights its bell tower located in the tower of this church.

The characteristics of Rapazmarca and the khipus of Rapaz denote the presence of an Inka administrative center, whose people were displaced later during the colonial period, unlike Pinchulín and Kotosh, which would be from the pre-Inka period. In addition, no studies have been found about the part of Kotosh located in San Cristóbal de Rapaz. The location and the reduced number of visits to the archeological sites of Rapazmarca, Pinchulín and Kotosh in Rapaz have contributed to their conservation; however, the Peruvian government should urgently initiate restoration and conservation programs.

The new generations of Rapacinos are not receiving information about their cultural, historical and archaeological legacy (Falcón, 2019), so the Peruvian State must implement a true bilingual intercultural education that allows them to value and preserve this legacy in the future. This lack of concern of the Peruvian State has contributed to the fact that the knowledge about the information contained in the Rapaz khipus, which was transmitted from generation to generation within this peasant community until the 1960s and has now been lost (Museo de Arte de Lima, 2019), is no longer transmitted.

Combining the ethnographic and narrative research design of this investigation with linguistic, historical and archaeological techniques is recommended to deepen the results found. It would be very important to contrast the historical chronicles with linguistic techniques to verify the similarities and differences of the Aymara and Quechua terms of the pre-Inka and Inka archaeological zones in order to analyze the relationships that the associated peoples had. It would also be essential to carry out more excavations to find tombs to verify the presence of Inka mitmaq in Rapazmarca, which would allow us to know more details

about the activities carried out in this Inka administrative center. Additionally, it would be necessary to compare the iconography of the Church of San Cristobal de Rapaz with the iconography of other Spanish colonial churches in other parts of Peru and the world.

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FIGURES



Figure 1. Panoramic aerial view of San Cristóbal de Rapaz in the year 2021.

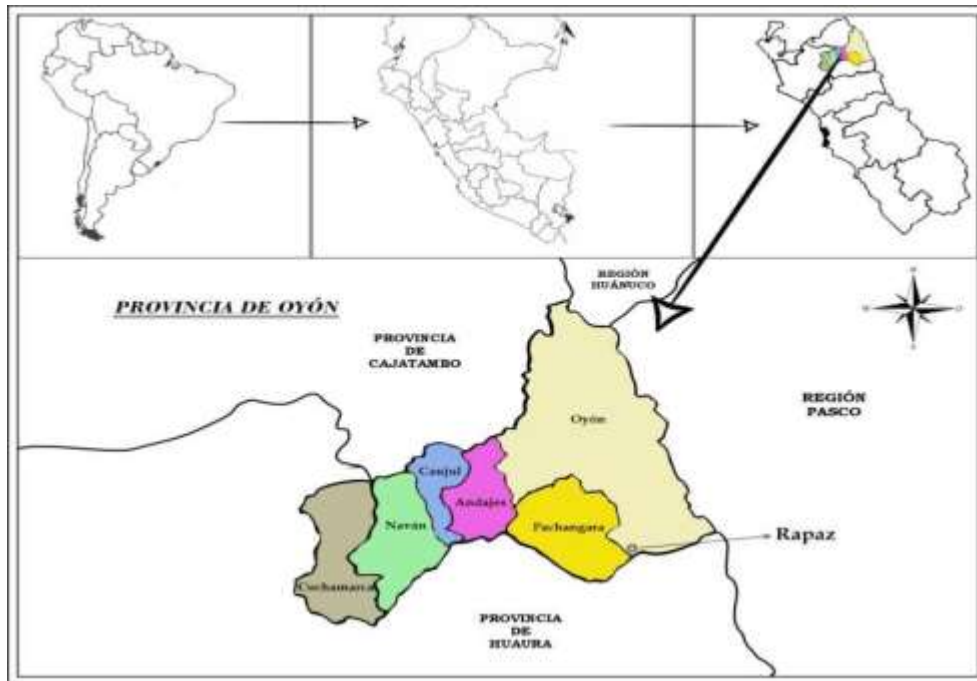


Figure 2. Location map of the San Cristóbal de Rapaz minor population center.



Figure 3. Panoramic photographs of San Cristóbal de Rapaz.



Figure 4. Photographs of the Rapaz khipu



Figure 5. Photographs of the Rapaz Sistine Church.



Figure 6. Photographs of the Rapaz bell tower.



Figure 7. Photographs by Rapazmarca.



Figure 8. Photographs of Pinchulín.





Figure 9. Photographs of Kotosh.