

## [Enfrentando los dibujos... ¡otra vez! (Perú)] Confronting the Drawings ... Again! (Peru)

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### INTRODUCTION

With great interest I have watched the *YouTube* video<sup>1</sup> called: *Charla Rupestre: Los Petroglifos de Chillihuay. Arequipa, Perú* by Maritza Rodríguez Cerrón and Daniel Chumpitaz Llerena (21 August 2020), two leading Peruvian archaeologists who have intensively surveyed the important rock art site of Chillihuay in southern Peru. They have also published two papers about the rock art of Chillihuay (2008 and 2014). For quite a substantial part their *Charla Rupestre* is a duplicate of their 2014-paper published in *Rupestreweb*<sup>2</sup>. In their 2014-publication there are several drawings (superimposed upon rather faint photographs). However, a couple of those drawings in their 2014-paper drew my attention, as they proved to be incorrect. It is unacceptable for me that significant details of their drawings are incorrect and I argue that nobody should accept such mistakes.

### ABOUT THEIR INCORRECT DRAWINGS

In a response to the 2014-publication in *Rupestreweb*<sup>3</sup> by Maritza Rodríguez Cerrón and Daniel Chumpitaz Llerena, I published a paper in *Rupestreweb* in which I questioned their observations regarding prominent anthropomorphic figures at Chillihuay, labelled by them as *the Shaman, the Lord and the Warrior*. Hence my paper was called: *The shaman, the lord and the warrior: anthropomorphic petroglyphs at Chillihuay, Arequipa, Peru*. It was announced to the public by Diego Martínez Celis, editor of *Rupestreweb*, in November 2014<sup>4</sup>.

As there appeared to be several more authors who published incorrect drawings, I wrote a paper (in Spanish, thus *any* Peruvian would be able to



Maritza Rodríguez Cerrón and Daniel Chumpitaz Llerena, *charla rupestre* (21 August 2020): *Los Petroglifos de Chillihuay, Arequipa, Perú*

read it), called: *Sobre Dibujos de Arte Rupestre (Andino). Una Petición Para Sólo Publicar Dibujos Que Son Científicamente Sólidos*, which was published in *TRACCE Online Rock Art Bulletin*<sup>5</sup> in 2016. In this paper I confronted incorrect drawings by several authors, including (for the second time) the “Lord” drawing published by Maritza Rodríguez Cerrón and Daniel Chumpitaz Llerena (VAN HOEK 2016: Fig. 10). My publication was announced in *Rock Art Archives* in October 2016<sup>6</sup> and again in September 2016<sup>7</sup> and again in February 2020<sup>8</sup> (and also in *Rupestreweb Messages* – unfortunately no longer available online). It seems therefore *highly* unlikely that Maritza Rodríguez Cerrón and Daniel Chumpitaz Llerena did not have knowledge of my comments on their incorrect drawings. Yet they never contacted me about my justifiable comments.

5 <http://www.rupestre.net/tracce/?p=11647>

6 <https://lists.asu.edu/cgi-bin/wa?A2=ind1610&L=ROCK-ART&P=R2>

7 <https://lists.asu.edu/cgi-bin/wa?A2=ind1609&L=ROCK-ART&P=R9657>

8 <https://lists.asu.edu/cgi-bin/wa?A2=ind2002&L=ROCK-ART&P=R155>

1 <https://www.youtube.com/watch?v=R69mRRzkIGI>

2 <http://www.rupestreweb.info/petroglifoschillihuay.html>

3 <http://www.rupestreweb.info/shamanchillihuay.html>

4 <https://lists.asu.edu/cgi-bin/wa?A2=ind1411&L=ROCK-ART&P=R4130>



Figure 1. Drawing of *the Shaman* petroglyph at Chillihuay (or San Juan de Chorunga). Drawing © by Maarten van Hoek, based on a photograph by Chumpitaz Llerena and Rodriguez Cerrón (2014: unnumbered illustration). However, any inaccuracy is still my responsibility.

## CONFRONTING THEIR DRAWINGS AGAIN

To my big, unpleasant surprise the *Charla Rup-estre: Los Petroglifos de Chillihuay. Arequipa, Perú*, held by Maritza Rodríguez Cerrón and Daniel Chumpitaz Llerena in August 2020 (online because of the Covid-19 restrictions) again featured the same incorrect drawings of *the Shaman*, *the Lord* and *the Warrior* (in the video visible at 40 minutes and at 1.02'.21"). It is obvious that Maritza Rodríguez Cerrón and Daniel Chumpitaz Llerena either never took the trouble to read my publications, or they read them, but they decided to ignore my publications completely. What they also ignore by ignoring published material, and hence their errors, is that *consequently their interpretations will be incorrect and their publications unreliable*. And yet, everybody who watched their online presentation will believe that they offered correct drawings and reliable information. Moreover, their information is not only unreliable, their information is also biased, as they

do not link *the Shaman* to the Cupisnique Cultures, but only focus on Chavín imagery to explain their possible origin. By doing this, they also ignored my 2011-publication: *The Chavín Controversy*.

In this respect I am convinced that – also and especially in the academic world – it is mandatory that any sincere scientist should use *all* references, without excluding any relevant material. If Maritza Rodríguez Cerrón and Daniel Chumpitaz Llerena ignore my publications, and continue to publish their mistakes, then they are misleading their audience. I hope that by exposing their mistakes (for the third time!) they will change their graphical information.

Exposing mistakes seems to be “not done”. Therefore a whistleblower is often ignored, ridiculed or worse (ignoring someone for the wrong reason is the same as psychological murder: a child suffers most by being ignored by the parents!). In this respect I respectfully repeat what the respected

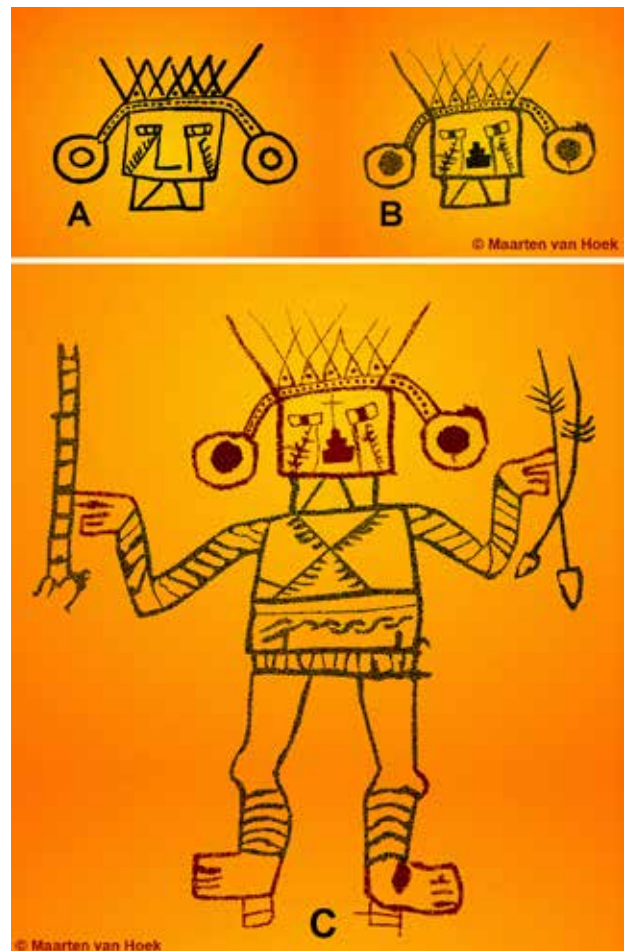


Figure 2A: Detail of the head of *the Lord* petroglyph according to Chumpitaz Llerena and Rodríguez Cerrón (2014), digitally enhanced by the author. 2B: Detail of the head of *the Lord* petroglyph, Chillihuay, southern Peru. Drawing © by Maarten van Hoek, based on several photographs from the private photographic collection of Rainer Hostnig (2008). 2C: *The Lord* petroglyph, Chillihuay, southern Peru. Drawing © by Maarten van Hoek, based on several photographs from the private photographic collection of Rainer Hostnig (2008). However, any inaccuracy is still my responsibility.



Figure 3: Detail of the head of *the Lord* petroglyph, Chillihuay, southern Peru. Photograph © by Rainer Hostnig (2008). Especially the stepped nose-element (which is essential, but missing in the drawings by Chumpitaz Llerena and Rodriguez Cerrón) is a typical element in Paracas figures. This detail (and others) point more to a Paracas origin than a Wari origin (for more information see VAN HOEK 2014 in *Rupestreweb*)

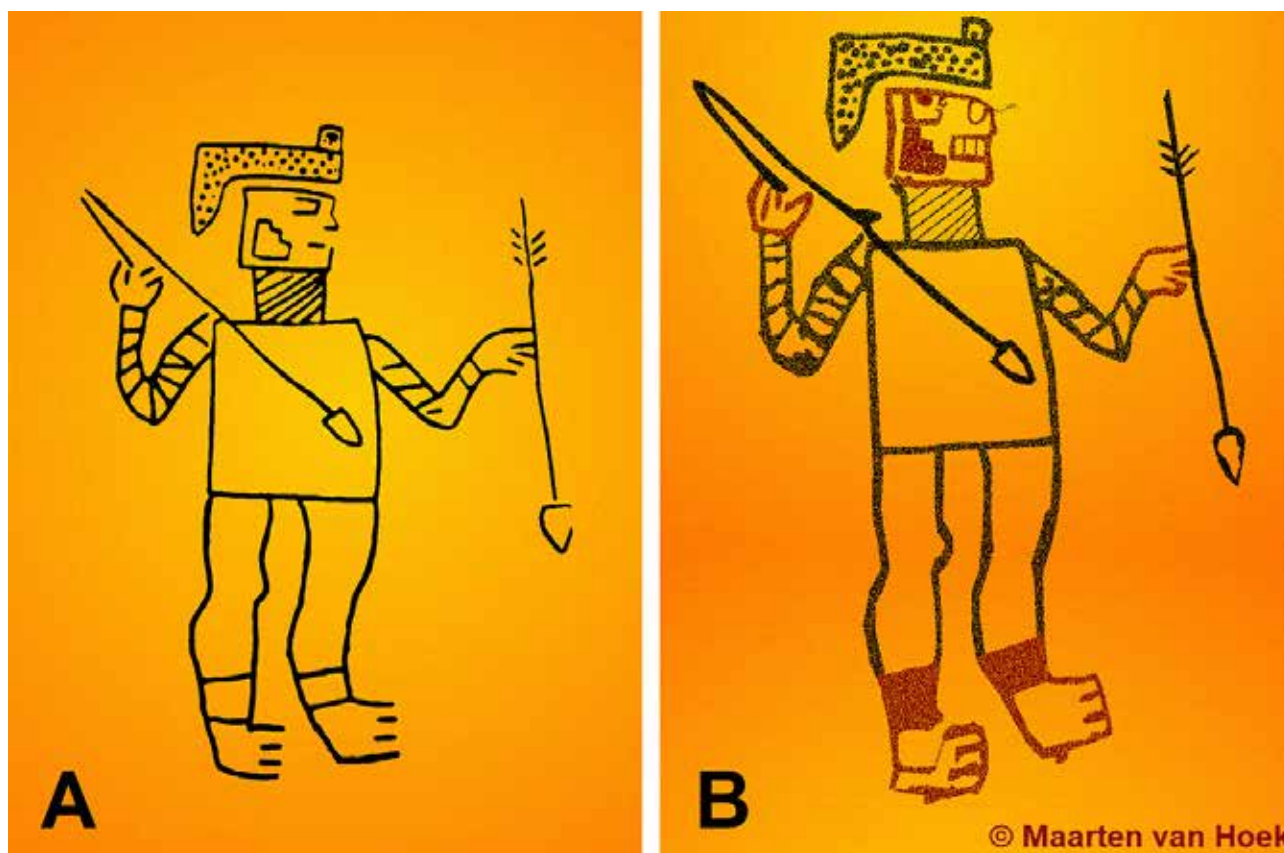


Figure 4A. Drawing of *the* (partially reconstructed) *Warrior* petroglyph at Chillihuay, southern Peru. Drawing © by Maarten van Hoek, based on a photograph by Chumpitaz Llerena and Rodriguez Cerrón (2014: unnumbered illustration). 3B: Drawing of *the Warrior* petroglyph at Chillihuay, southern Peru. Drawing © by Maarten van Hoek, based on photographs from the private photographic collection of Rainer Hostnig (2008). However, any inaccuracy is still my responsibility.

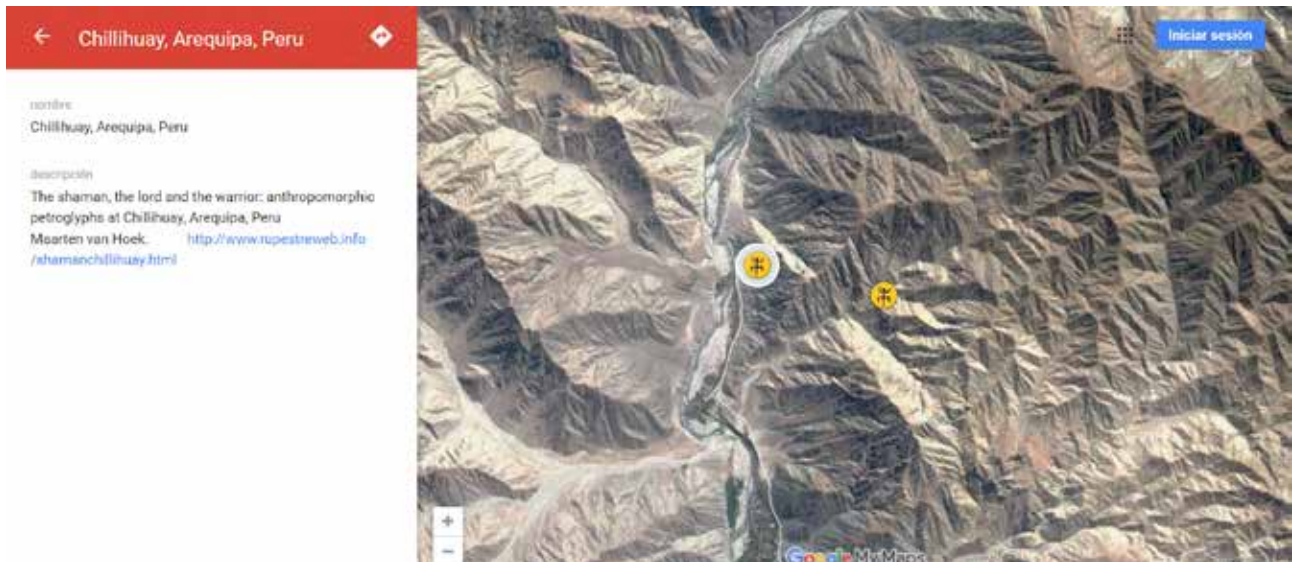


Figure 5. Screen-dump of the interactive map available in *Rupestreweb* (<http://www.rupestreweb.info/mapa.html>) showing two papers about the rock art of Chillihuay available in *Rupestreweb* (RIP: <https://arte-rupestre3.webnode.nl/>)

and authoritative classicist Professor Mary Beard – Britain’s best-known classicist – once wrote in her book *Confronting the Classics* (2013: 284):

*If the Latin (in this case a drawing) is all wrong, or the mythology and dates (in this case the Cupisnique-Chavín Controversy) are mixed up, then someone has to say so...*

Finally, anyone who denies me the opportunity to do what Mary Beard strongly advocates (exposing errors), condones unacceptable ways to publish information. Anyone who starts to ignore me for that reason (and there are people who do so) must realise that without my comments errors will continue to be repeated. And is that what an academic encourages?

Thank you for your attention<sup>9</sup>.

#### ACKNOWLEDGEMENT

As ever I am indebted to Rainer Hostnig, rock art researcher from Cusco, Peru, for sharing with me his valuable photographic collection of Chillihuay rock art, granting me permission to use and publish his photographs and for providing much additional information about Chillihuay.

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<sup>9</sup> Only constructive comments in English or Dutch may be answered by me. Reactions in Spanish will be ignored by me.