NEW YORKER

IN THIS WEEK'S ISSUE

Fear and Loving in the Convention Hall

In the August 8 & 15, 2016, issue of *The New Yorker*, in "The War and the Roses" (p. 24), **Jill Lepore** reports from the R.N.C., in Cleveland, and the D.N.C., in Philadelphia, where—speaking to delegates, activists, and party leaders, including Newt Gingrich and Elizabeth Warren—she observes a new battle in an old war. Lepore writes, "The people I talked to in Cleveland and Philadelphia didn't quite seem to believe in representation anymore. Either they were willing to have Trump speak in their stead (*'I am your voice!'*), the very definition of a dictator, or else they wanted to speak for themselves, because the system was rigged, because the establishment could not be trusted, or because no one, no one, could understand them, their true, particular, Instagram selves."

How Charlotte Dujardin Took Over the Most Élite Equestrian Sport

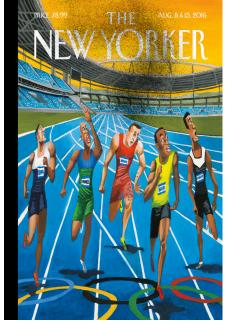
In "Prance Master" (p. 34), Sam Knight profiles the duo dominating dressage—British rider Charlotte Dujardin and Dutch warmblood gelding Valegro—as they prepare for the Olympic games in Rio de Janeiro later this month. At thirty-one, Dujardin is the European, World, and Olympic dressage champion and, along with her once unruly horse, has created a new standard of excellence in the sport. Dressage horses are frequently compared to gymnasts. From the age of four, they undergo five or six years of strengthening and suppling exercises before they are able to carry out the advanced movements: the piaffe (jogging on the spot), the passage (a slow, prancing trot), and the pirouette (a hand-brake turn, ideally executed in six to eight strides). There are fewer than a hundred élite-level dressage horses in Britain, and a good one costs several hundred thousand dollars. Knight writes, "Dujardin has occasionally threatened the feudal niceties of dressage. She wears a crash helmet with her tailcoat and white gloves, rather than the customary top hat, and enjoys dominating a sport in which she frequently finds herself up against more gilded competitors." While Dujardin is from a modest background, "Even within the expensive world of equestrian sport, dressage stands apart for the aristocracy of its ideals and the wealth of its participants."

In 2007, when trainer Carl Hester took Dujardin on as a pupil, part of her job was to exercise his horse Valegro, who was a head-shaker, a sign of nerves that can ruin a dressage horse's career. Dujardin begged Hester not to sell Valegro, telling Knight, "I just wanted to figure him out. . . Every horse I get on I can adapt to. It's like a jigsaw puzzle." She and Hester agreed that Dujardin would bring Valegro through his levels—years of training and minor competitions—and Hester would take over as the horse neared élite-level status. But the pair went on to win every class they entered, and by 2010, Hester recalls, "She was absolutely not going to give me that horse back." Today, Dujardin holds the world record in all three forms of dressage: Grand Prix, Grand Prix Special, and freestyle. She tells Knight it "is like I have a feeling inside me that I want to create on a horse, and that is what I do."

Hester and Dujardin are training for Rio, Valegro's final Olympics (he is fourteen, and the plan is to retire him at the end of the year). At a small dressage competition a few miles from Hester's yard, Dujardin and Valegro rode their final rehearsal, scoring more than ninety per cent—enough for gold in Rio. Knight writes, "Valegro is like a small train. Puffing among the two or three other horses waiting to perform, he seemed possessed of a different force." He continues, "Dujardin's riding, which is normally so subtle as to be virtually unnoticeable, is helping to reform dressage and to bring it to a state of near-perfection."

In Peru, a Killing Brings an Isolated Tribe into Contact with the Outside World

In "The Distant Shore" (p. 40), **Jon Lee Anderson** reports from Peru, where a recent killing tied to an indigenous group called the Mashco Piro has sparked a renewed interest in how the country's government handles its native population. Anderson has made several trips to the Peruvian Amazon since the nineteen-seventies, when the backwoods were inhabited only by animals and native people, and when the jungle was just beginning to open. Peru's indigenous groups have been repeatedly subordinated—by Spanish conquistadors, European settlers, and rubber barons—for centuries. Alan García, Peru's President from 2006 to 2011, dismissed *aislados*, as isolated indigenous groups are called, as a fantasy devised by environmentalists to halt mining, logging, and other development in the country's resource-rich



jungle. García's successor overturned his policies, and a documentary about the *aislados* which ran on Peruvian TV was a revelation for the urban population. The country amended its laws to say that the indigenous people should be left alone. But as Peru adopted a no-contact policy, two prominent anthropologists published a paper in *Science* arguing that isolated indigenous groups were "not viable in the long term," advocating a new policy, built around "well-organized contacts."

After a killing by the Mashco, last May, the Department of Native Isolated People and People in Initial Contact, a sub-office of Peru's Ministry of Culture, announced that they were sending a team to engage with them. A few months ago, Anderson joined the anthropologist Luis Felipe Torres, the ethnobotanist Glenn Shepard, and a team of local Yine people, who share a language with the Mashco. They travelled to an outpost on the Madre de Dios River, where the Mashco have appeared in the past, and awaited their arrival. The team's goal was to discover why the Mascho were coming out of the forest, and to get them to stop their attacks. They made several contacts with the Mashco, offering them bananas and exchanging greetings. The visits grew frequent, but Torres seemed as concerned as he was pleased. "Right now, it's bananas they want," he said. "But what will they be asking us for in a few years' time? What will be the turning point?" Other members of the team expressed their ambivalence as well. Shepard said, "The big question is, can the Mashco remain hunter-gatherers for another hundred years?" The anthropologist Waldo Maldonado was mostly concerned with abject dependence. "Will they become beggars now? Are they going to stay on the beach and call out to the boats and say, T want this and I want that?' In my heart, I don't know if I'm doing the right thing."

The team faces external challenges as well. The Department of Native Isolated People was drastically underfunded and understaffed; the Ministry of Energy and Mines, by contrast, was a well-funded agency with the power to open up the Amazon to development that would bring wealth and jobs. "In the battle for the government's ear," Torres said, "you can imagine who is more influential." The governor of Madre de Dios, Luis Otsuka, allows gold miners to strip large sections of the jungle, and he is trying to build a road through the forest which would open up the Mashco's territory. Anderson spoke with his deputy at the time, Eduardo Salhuana, who complained, "So much land is protected that there is not much left for people to do anything with." The team also is in conflict with local missionaries. Father Pedro Rey, the priest from a Dominican mission upriver, coordinates his own contacts with the Mashco people, bringing them machetes. "The state is protecting its interests, not those of the *indígenas*," he told Anderson. "Those people have rights, and the right to communication, too, but they are being impeded from exercising that right." Another concern is the health of the Mashco. Isolated communities that haven't received modern vaccinations are vulnerable to illness, and a virus holds the risk of eliminating the entire native population. Anderson asks the vice-minister of interculturality, Patricia Balbuena Palacios, if the Mashco will still exist in five years. "Hopefully they'll last a little longer than that," she said. "Maybe we won't be able to stop the changes, but maybe we can slow them down. The changes are going to continue, though, and, in the end, the ones who are going to survive will be those best able to adapt."

Plus: In an excerpt from her forthcoming memoir, "When in French," Lauren Collins reflects on culture, communication, and intimacy as she learns to speak French, her husband's native language. Collins writes, "Four years after having met Olivier, I'm hearing his voice for the first time" (p. 52); in Comment, Steve Coll reflects on the Democratic National Convention, and considers how, while this year's Presidential election reduced the country's complexity to a particularly contested choice, "there can be no doubt that Hillary Clinton is deeply qualified to serve as President, whereas Donald Trump has made himself a transparently serious threat to the Constitution" (p. 19); in the Financial Page, James Surowiecki examines President Obama's aggressive use of executive action on domestic issues, and considers how, with the power of the President greater than ever, "the choice of a President matters more than ever, too" (p. 23); in Shouts & Murmurs, Ian Frazier considers whether computers will someday be as dumb as humans (p. 33); Kelefa Sanneh listens to Gucci Mane's new album, "Everybody Looking," which is the product of a six-day recording session after a three-year sentence in federal prison (p. 68); Adelle Waldman reads Jay McInerney's new novel, "Bright, Precious Days," which, set against the financial crisis of 2008, revives the cast of the Calloway family and forms a trilogy that began with "Brightness Falls" (1992) and "The Good Life" (2006) (p. 72); Dan Chiasson reads "The After Party," a début poetry collection by Jana Prikryl about life, language, and what binds them (p. 75); Emily Nussbaum watches the third season of Netflix's adult animated comedy "BoJack Horseman" (p. 78); Anthony Lane watches Paul Greengrass's latest installment of the Bourne saga, "Jason Bourne," and Ira Sach's new movie, "Little Men" (p. 80); a Sketchbook by Barry Blitt (p. 59); and new fiction by Tessa Hadley (p. 62).

Podcasts: Tessa Hadley reads her short story "Dido's Lament"; in our Politics & More podcast, David Remnick and Jelani Cobb discuss the Obama Presidency's effect on the Democratic Party, and Andy Borowitz, newyorker.com's satirical news columnist, discusses how he thinks the Democratic National Convention represents the audacity of cheesiness; Dorothy Wickenden speaks with John Cassidy and Jill Lepore about the two different assessments of American strength and well-being at this year's political conventions; and Alice Mattison reads "The First American," by Lore Segal, and discusses the story with Deborah Treisman.

Digital Extras: Additional images of isolated tribes in the Peruvian Amazon; and poetry readings by Nicole Sealey and James Richardson.

The August 8 & 15, 2016, issue of *The New Yorker* goes on sale at newsstands beginning Monday, August 1.