

Four-part series of Saddle and Tack in the Peruvian Custom
Scanned from *Peruvian Horse Review*

Winter 1980-81 – Saddle and Tack in the Peruvian Custom – Prologue – Part I
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SADDLE AND TACK
in the
PERUVIAN CUSTOM

Carlos Luna de la Fuente
April 1966
Lima, Peru

PROLOGUE

It is with great satisfaction that I make the prologue of this work on "*The Saddle and Tack in the Peruvian Custom*" which my colleague and good friend, Carlos Luna de la Fuente, has finished in collaboration with Ing. Domingo Delguidice P. — a very distinguished professional who is well versed in the breeding of the Peruvian Paso. I believe, with all sincerity, that we can neither speak nor write about the Peruvian Paso horse in Peru — or the criollo gear, without association with the name of Carlos Luna de la Fuente. He has the distinction of having begun the technology of this traditional Peruvian matter and its preparation. For more than 30 years this professional has, with a group of students at the University Agrícola de la Molina, studied in an orderly form and in detail all that related to its history, origin, form of movement, etc.

This work, combined with others published by the same author, is sure to have great acceptance.

— *Jose Musante H.*

DEDICATION

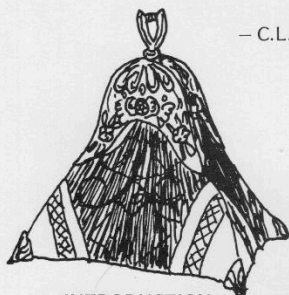
With sincerity, appreciation and admiration to all the master artesans who contribute to keeping alive our Peruvian tradition.

FORWARD

Frequently one comments, questions — and at times offers opinions without foundation — about the Peruvian saddle or tack, often committing grave errors which we hope to definitively rectify in this work — very especially with regard to the measurements, called the measurements of the aficionado, which are not used because we will use the metric system.

We see in outline the tack's history, parts, make up, use and dimensions. We should not forget that these pieces have had — in that epoch of the long trips and journeys — a distinct use — serving greatly for the rest and comfort of the rider after the marches. In this manner we should mention that the pello served as a bed — the saddle rolled in the poncho as a pillow, the jergas as blankets and the stirrups as candleholders — among other rather surprising uses.

The Peruvian tack — made with the affection and knowledge of the artist and enriched with pieces of highest quality silver, was formerly an emblem of the good taste, interest and wealth of the owner. Today it constitutes a valuable legacy, which we can happily preserve — giving a proper character to our incomparable criollo equitation.



INTRODUCTION

It is indisputable that the Peruvian saddle and all those of the American countries had the same origin — the Iberian saddle. This in turn was not authentic but originated from the saddle introduced by the invading African cavalry which arrived at the Spanish peninsula and dominated the towns and kingdoms there for eight centuries.

The defeat of the medieval army in the field was caused, among various factors, by the uncomfortable outfit of the soldier of that day as well as the impractical saddle used in the Middle Ages which had long stirrups and stiff, heavy reins for their iron adornments and protection. The riders of that

time rode with great armour, and as is logical, on horses equally heavy and lymphatic — in other words, of little temper and brio — which alone made them suitable to withstand such heavy and uncomfortable gear. This tack pertained to the times of the grand medieval gentlemen who governed the kingdoms which make the present day Spain.

The invaders, on the other hand, saddled their horses with small saddles, short stirrups and flexible, loose reins — all of which allowed them to wield a great power, as much over the horse as over the enemy who were used to fighting hand to hand and trampling with the weight of the horse and armour but without flexibility of movement. On the other hand, they had agile horses of great temperament and with great riders possessed of the secrets of the school of equitation or **ESCUELA A LA JINETA** which permitted them an absolute control over the horse.

As happens with all places which progress through evolution, Spain did not delay in adopting from their invaders the saddle, reins, stirrups and length of stirrup. Later, the **Escuela a la Jineta** was founded, deriving its name from the most famous tribe of its time — **LOS ZENETAS** — converting the word Zeneta to Jineta — and today we say 'jinete' of that person who rides with confidence and skill. This school gave excellent results on the battle field and later was expanded out of Spain — founding schools of equitation which carried its name and its horse such as **ESCUELA DE EQUITACION A LA USANZA ESPANOLA DE VIENA OR ESQUELA DE LIPIZA** (Spanish Riding School in Vienna) which is famous to this day and where they breed horses of only one color which is a breed characteristic.

Such was the necessity of the oriental type horse and no less the preference to its breeding that famous lineages were founded — the most outstanding being **GUZMANES** and **VALENZUELAS**, which carried the name of their no less illustrious families.

With the passage of the years and the conquest of America by the Spanish, this saddle came to Peru. After significant modifications resulting as a consequence of the lack of iron and of heavy, tanned leather and an abundance of precious metals such as gold and silver, it resulted in the actual Peruvian saddle called '**CAJON**' — a name due to the rider being practically 'boxed' in to the form of the saddle which is possibly one of the most secure saddles in existence.

THE PERUVIAN SADDLE

We'll probably find the origin of the Peruvian saddle in the region of Piura, a place which still has the name '**lomillo**' (gear for pack mules) which consist of rolled rattan vines which form **bastos**, secured with rawhide. These vines are not very flexible or strong and do not make a level surface — being logically uncomfortable for the rider; for this reason they later substituted a packsaddle of willow wood, mainly the white willow, not using the thin or stick willow. The wood is first submerged in water to remove the sap, which later might produce breaks and cracks in the tree. Then it is important to make sure that the wood is well dried. It is in this way that the saddles are manufactured using wood as the principal material called **casco**, **basto** or **fuste** (tree) to make the first framework. The tree itself consists of two bars — one on each side, where the **borrenos** (pommel and cantle) are attached — the one in front of one solid piece which gives the typical form of the "box" saddle. The **batalla** is beneath the back **borreno** (cantle), the place which supports the rider's weight.

To give solidity and protection, the trees are wrapped with rawhide (previously moistened leather) or also with **carناسa** (leather straps which are cut in sheets). This operation of wrapping the tree is called **RETOBAR**. The seams are united with strips of leather or thread of the same material which is used for the wrapping and which is temporarily fixed with small nails of the type used by upholsterers. The leather used for wrapping the tree is first treated with lime and water to remove all the hairs. Actually, sulphur of calcium is now more commonly used for its efficiency in quickly removing the hair from leather. In this way the leather is also moth-proofed. It is sufficient to treat the leather for twelve hours. The hide of a normal cow is enough to wrap five or six trees. After this, the tree is placed in the sun to dry, smoothing the seams and nail holes — more or less six hours before it finishes drying. At the same time it is varnished and you then have a strong and well finished work.

Actually, the construction of the tree has been improved with the use of sheets of iron screwed to the wood. This gives solidity to the pommel and cantle. The pommel is fixed with one sheet of iron and the cantle with three.

When the tree is without rigging — in other words the skeleton but wrapped — it is called **fuste calato** and when it

is rigged it is named **fuste enreatado**. If, in addition to the rigging, it has leather skirts which protect the rider's legs from rubbing against the rigging its name is **fuste enfaldonado** or **fuste a medio vestir**. If in addition to the aforementioned you place more leather covering (whether plain or tooled) then we call it **fuste vestido**.

To improve the appearance of the saddle some types (such as in Huancavelica) use silver bindings to cover the leather seams which are over the pommel and cantel. This work is called **ribeteado en plata de los borrenos**. Also it is usual to cover the front edges of the tree with two bindings and a silver, concave sheet (plain or engraved) which is embellished with monograms and is called **concha**. This type of saddle is the most commonly used at the present and can be found in the northern, central or southern part of the country.

There are saddles of different sizes and you call them **primero** (big), **segundo** (medium) and **tercero** (little) according to the necessity of the rider. The type of saddle to break horses is deeper and the cantel and pommel are more sloped and higher. In this way the rider is more secure. The difference between the **fuste pellonero** and the **fuste no pellonero** can be established in that with the former the pommel is more sloped forward than in the latter and also the pommel as well as the **batalla** are less deep.

Among Peruvian saddles we can distinguish two types of appearance which are alike but different in their form of tree. In the north of the country, the saddle most used is the one called **buche de paloma** which consists in **bastos** which project forward of the pommel. If you see them from the side they give the appearance of a real pigeon's chest. (Fig. 1)

The other type is just **basto** in which the ends of the **basto** which rest over the back of the horse are straight. When these **bastos** end in the same form (in the front and back) we call them **basto entero** and when they are straight just in the front and shorter in the back we call them **medio basto** or **pata de cabra**. (Fig. 2)

Both the **basto entero** type and the **medio basto** are padded with wool underneath (the part which rests over the back of the horse). Formerly cow hair was used for this purpose and was called **pelambre**. This padding is done to cushion the weight of the rider and help it adjust to the horse.

This type of saddle sits higher on the back of the horse than the simple wooden tree (**buche de paloma**) and gives the saddled horse an appearance of greater height. (Fig. 3)

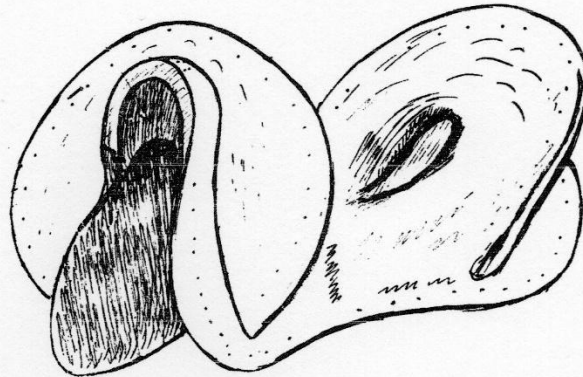


Fig. 1

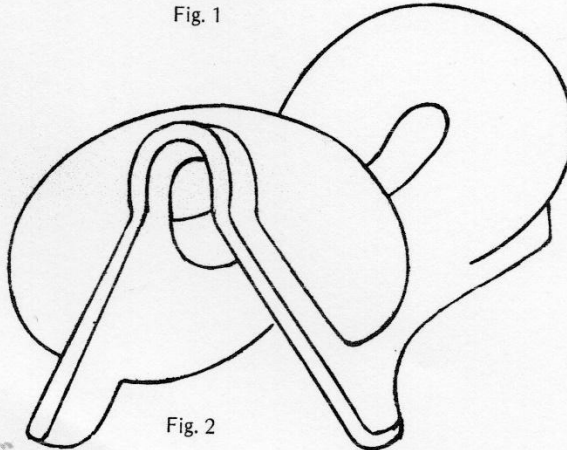


Fig. 2

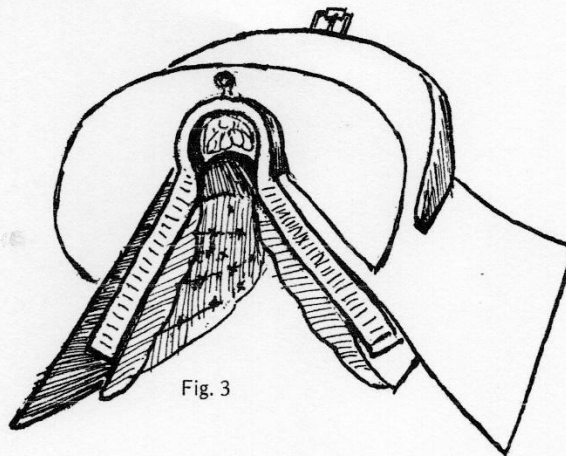


Fig. 3

Accordingly, the quality or category of the saddle is carried out in the diverse, tooled skirts which depict flowers, agricultural motifs, monograms, etc. In former times, the skirts were bordered with colored silk thread and also, in some cases, with gold and silver thread. Borders of fine leather (those such as deer skin or patent leather) were attached in different places on the skirts according to the taste of the aficionado.

Among the pieces completing the saddle in addition to the buckles and skirts, we have the *accioneras*, *espigas* or *cargadores* which are two leather straps — punched with holes and doubled. These go on both sides of the saddle and are attached to an iron loop which is firmly screwed to the tree under the skirts. The buckle of the stirrup leathers attaches to the aforementioned *accionera* and it is thus that the stirrup length is adjusted according to the rider's legs. It is recommended that when possible the *espiga* be of rawhide (that is — untanned leather) as it is stronger and more durable.

The *espiga* measures approximately 0.22 m.

As another complementary piece to the Peruvian saddle we have the *correa de cinchar* which in the mountains received the name *ahorcador* and in the north is called *correa de apretar*. This is a leather strap — generally of rawhide — attached to the left side of the saddle and fixed to an iron "square" secured to the tree. This *correa de cinchar* serves to hold the cinch after it passes under the part of the horse called *cinchera* (extension of the sternum) and thus secures the saddle. This piece averages 1.56 m. in measurement.

Another part is the *contra-cincha*: this is a leather strap which secures the cinch on the right side of the saddle maintaining more or less a space of 0.20 m. between the iron "square" of the tree to which it is attached on one end and the buckle of the cinch on the other. This *contra-cincha* can be of rawhide or a leather strap with punched holes and separate buckle so that it can be adjusted according to the girth of the horse. This is the true *contra-cincha* as there are those who simply use a strap of rawhide. A typical detail of this piece of gear is the presence of two fixed loops.

Completing the gear (and responsible for the security of the rider) is the *cincha* (cinch). Without a doubt it serves to give stability and to secure the saddle to the back of the horse.

The cinch consists principally of two parts: the rings with their respective

rollers and the *faja* (belt or support part of the cinch.) The rings, in some places, have diverse forms which give a very attractive appearance. They are positioned at the ends of the cinch and have some covers of heavy tanned leather which protect the seams and ties, likewise giving a better appearance, more strength, and protection for the rib cage of the animal.

and pita fibre cinches are given a final finish by stretching and softening them in a special device where they are kept in this state until the sticky mixture of paste with alum, which is applied, dries.

When the cinches are of strands of hemp or cotton they use twenty to twenty-one pairs and — more or less — half of that when they are made of horsehair. This depends, as is logical, on

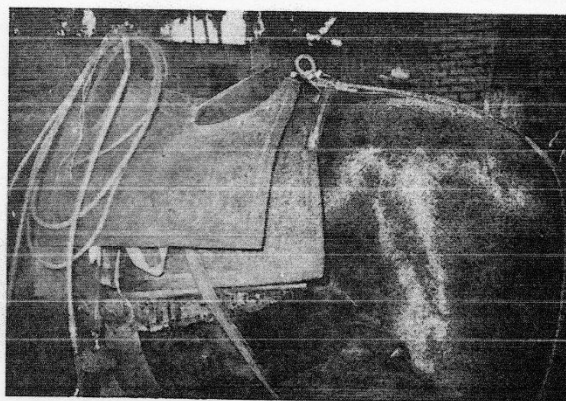


Fig. 4

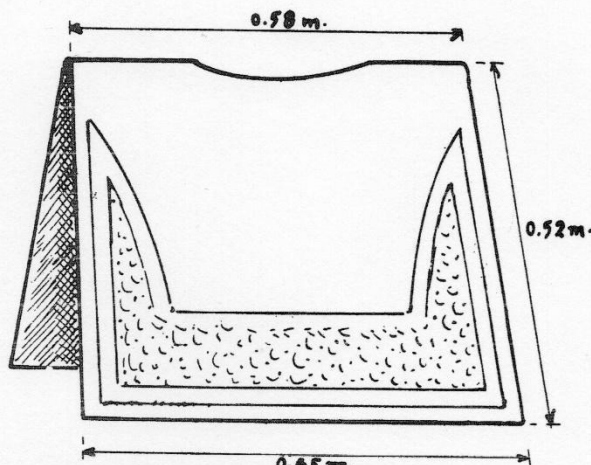


Fig. 5

The cinch itself can be of canvas or sewn sacks of jute. These are, in the Peruvian gear, the least common, but are certainly prevalent with pack animals. The best cinches are those which have the *fajas* made of twisted or braided horsehair (tail hair), fine cords of cotton or pita fibre of hemp — fixed by weaving of the same material which maintains the arrangement of the strands. The cotton

the thickness of these braids.

The size of the cinch for our horse is 0.80 m. But to carry through with our work of measuring gear of distinct origins, we obtain an average of 0.82 m., which indicates that owing to the improvement of our horses, these dimensions have to be increased each time.

It is well to bear in mind that in the coast, the cinches of hemp or cotton

are certainly very pretty and showy — especially when used on dark coats. For the rain belt, such as our mountains and jungles, they should be of horsehair so that the humidity will not affect them and thus give more wear and more security for riding in dangerous terrain.

In addition to the aforementioned articles, we have the *tientos* (ties) which serve to affix to the saddle pieces of

This *tiento* (which is called *muchachera*) measures approximately 0.42 m. The Peruvian saddle carries another *tiento* on the left side of the cantle — used to tie the *cabestrillo*.

Under the saddle, completely covering the *jergas* (saddle blankets) and the pad, is placed a sheet of rawhide or heavy tanned leather on either side, stitched up the center. This sheet adorns the

region of the horse which carries the same name.

The approximate measurements of the *carona* are the following: (Fig. 5)

Width 0.65 m.
Height 0.52 m.
Middle 0.58 m.

With the intention of giving the aficionado an idea of the measurements of our 'box' saddle, we offer the following drawing (Fig. 6) of the dress saddle — lateral view — in which the measurements can be appreciated on the average.

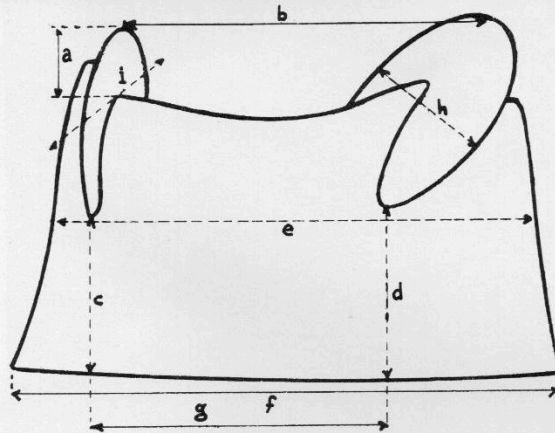


Fig. 6

- a) Height, pommel 0.08 m.
- b) Pommel to cantle 0.38 m.
- c) Height, front of skirt 0.26 m.
- d) Height, back of skirt 0.28 m.
- e) Width, top of skirt 0.48 m.
- f) Width, bottom of skirt 0.51 m.
- g) Knee-seat 0.24 m.
- h) Width of lower portion of cantle 0.37 m.
- i) Width of pommel 0.37 m.

EL FIELTRO — Under the *carona* as an object commonly used in the last thirty years, is used the *fieltro* which consists of a thick (2 - 3 cm.) pad (generally yellow and of the same measurements of the *carona* in order to keep the aesthetics.)

This object is not national because most of them are made in Chile or England where they compress the ordinary wool of sheep or other wool-bearing animals.

In Argentina and Chile they use the *fieltro* frequently — almost as an obligatory item.

For an unawareness of the origin of the word, some people say *filtro*.

LA JERGA — Under the *fieltro* is usually placed the *jerga* — which consists of a woolen material mixed with black, dark and white fibres.

The *jergas* are manufactured in the mountains and have multiple uses in the housekeeping industry.

When the *fieltro* is used, two sets of *jerga* four meters each is sufficient.

In some places a piece of simple, thin *jerga* is used and is called *sobre pelo* which indicates that it is the first object to be placed over the horse's back.

In some zones the *jerga* is also called *sudadero*.

LA MAESTRA CINCHA — This is the tree which has two rings on each side with the objective of using a double cinch. This is frequently used with mules which traverse dangerous roads (such as in our mountains) and equally to break and train green equines. (Fig. 7)

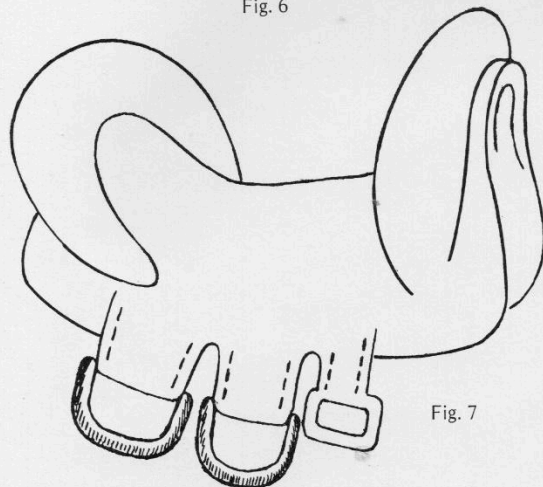


Fig. 7

Peruvian gear such as the end surplus of the *correa de cinchar* (tied up on time); the *cabestrillo* (the braided lead line attached to the Peruvian halter), etc. The above mentioned *tientos* can be braided or of rawhide. All the "box" saddles carry a *tiento* affixed to the upper edge of the pommel by means of a piece of metal (whether of silver or of nickel-plated steel.)

gear, cushions the weight of the rider and protects the saddle from the sweat of the horse. This is called the *carona* or *sobre-carona* and should be of the same material as the *vestido* (covering) of the saddle and carrying the same tooling and design. (Fig. 4)

In Arequipa it is called *ijar* (sides or flank) which is very logical since this article of gear covers a part of the

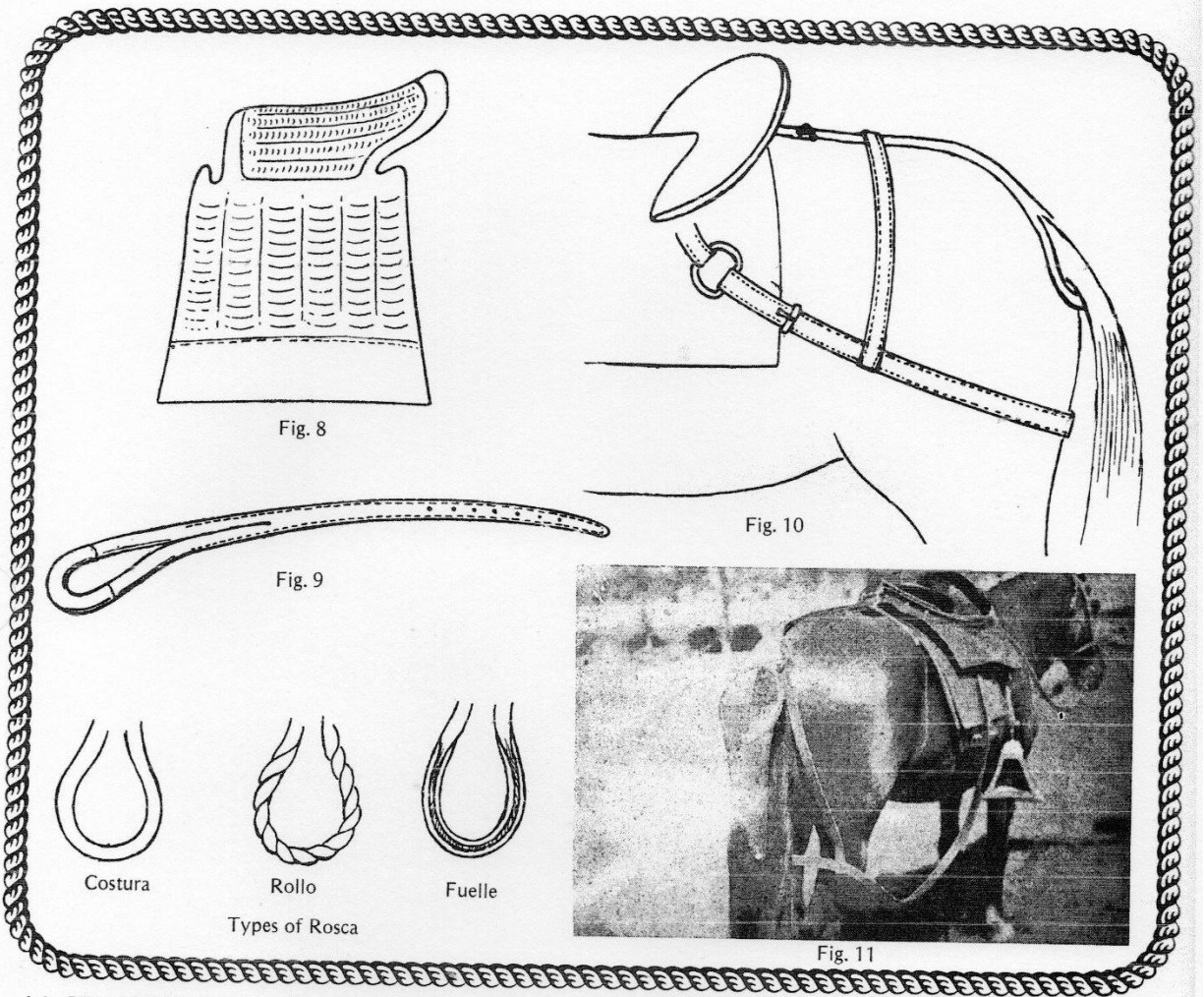
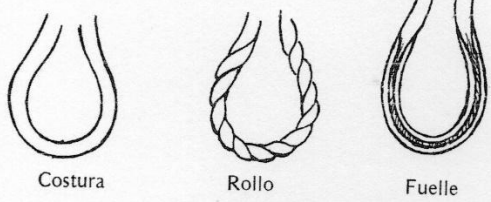


Fig. 8

Fig. 10

Fig. 9

Fig. 11



Types of Rosca

LA PELLONERA — An object of our gear — generally used with the **fuste entreado** to avoid rubbing the heavy pieces of the saddle against the rider's legs. It is also used with skirted saddles. (Fig. 8)

LA BATICOLA — which has two parts.
Correa de la baticola — is as its name implies a strap with holes which at one end has a rolled loop and at the other end is passed through the buckle of the saddle situated behind the cantle. This is called **hebillas trasera** (back buckle) and serves to fit the **baticola** to the horse's croup. (Fig. 9)

The strap can be: **simple** (simple), **corriente** (normal) or **tijera** (scissored). The first one has variables such as: being of one heavy leather, of double leather and of leather doubled with only one seam.

The simple **correa** passes through the **hebillas trasera** (back buckle). The scissored one divides into two arms over the

croup of the horse by means of a ring — which also passes through two buckles placed laterally behind the cantle. This last type of **correa** of the **baticola** was often used in the ladies side saddle. In the region of the Andes, on the haciendas of sheep ranchers, a **baticola** of braided sheep's wool is used.

Rosca de la baticola — is the part in which the dock of the horse's tail rests. It can be **de costura** (sewn) when it is circular and has a seam; **de fuele** (folded) when it doesn't have a seam and only has folds which make it flexible and, of course, more comfortable for the horse; and **de rollo** (rolled) which, as its name suggests, doesn't have a seam but is simply made by rolling or twisting rawhide.

To continue — all the types of **rosca** can be evaluated above.

The **baticola** measures approximately 0.95 m.

LA GUARNICION — The origin of the

guarnicion is found in the **retrancas** — that is the strap which serves to keep the saddle from sliding forward (Fig. 10), accentuated for the type of the horse or the tendency in its gait to move the saddle forward. In this type of animal, its use is indispensable — as it also is in the regions of uneven topography such as the mountains and jungle.

The **guarnicion** consists of four parts which are:

- 1) **Floron**
- 2) **Retrancas**
- 3) **Cruceta**
- 4) **Caidas**

EL FLORON is a sheet of heavy leather which covers the **baticola**, the **correa** of the **baticola** and part of the tail of the horse. It has different measurements according to the preference of the aficionado and the custom of the region. In the north a longer and wider **floron** is used than in Lima, while in the Andean regions it is shorter but with more hand tooling. (Fig. 11)

LAS RETRANCAS are two straps which pass by the **caidas** and secure the saddle on both sides by means of buckles placed under the skirts which attach with the holes at the end of the **retrancas**. Some aficionados attach the **retrancas** to the buckles by rings of hemp or fine, thin strings of rawhide for more ease in loosening them in case of emergency. It is also looser in the way it falls on both sides of the horse's hindquarters. (Fig. 11)

The **retrancas** sometimes continue behind the horse's hocks — joining the two **caidas** by means of a semi-ellipse, called **encuentro de las retrancas** (union of the **retrancas**). Others don't have this union — for aesthetic reasons sometimes and for hygienic reasons at other times. The length of the **retrancas** are adjusted by the holes which are placed on the ends passing through the buckles on the sides of the saddle under the skirts. They are called **hebillas faldoneras**. (Fig. 12)

LA CRUCETA is a strap of short length which crosses the **baticola** and **floron** perpendicularly — more or less over the kidney area of the horse behind the cantle. The **baticola** and the **correa** of the **guarnicion** are attached to the back buckle of the saddle. On the buckle are two hooks or strings (Fig. 13) which serve to keep the **cruceta** from sliding back on the croup of the horse.

The **cruceta** usually has a silver button at each end when it is of fine workmanship. It can also have buttons of white metal, steel-nickel, etc. according to the artistic value of the work. (Fig. 14)

LAS CAIDAS are two straps which come from the **floron** and, on the saddled horse, fall on both sides of the croup about the horse's hocks. At the hocks they attach to the **correas** of the **retrancas** by seams in some cases — and in others — they are loose and can slide on the **retrancas** as they are only attached with

a loop. (Fig. 11)

The **guarnicion** generally should have the same hand tooling of the saddle and should be plain and smooth when the skirts are thus — in other words, without tooling. The most elegant effect is achieved when the saddle skirts, **guarnicion**, **carona**, **tapa ojos** and **talonereras** of the spurs match. (Fig. 15)

In Fig. 11 it can be seen how the **guarnicion** is placed on the saddled horse. Below is given the average measurements of the **guarnicion** in the metric system.

Caidas	0.68 m.
Cruceta	0.56 m.
Floron	
Diameter	0.22 m.
Length	1.48 m.
Retranca	1.33 m.
Encuentro	0.36 m.

TO BE CONTINUED

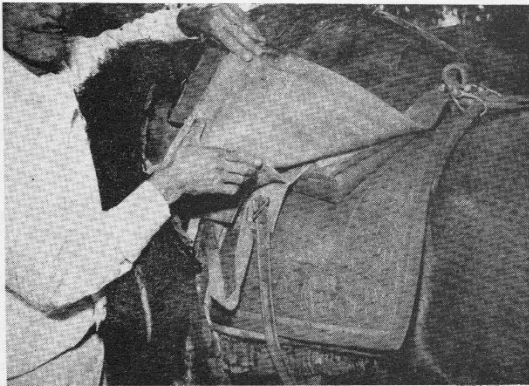


Fig. 12

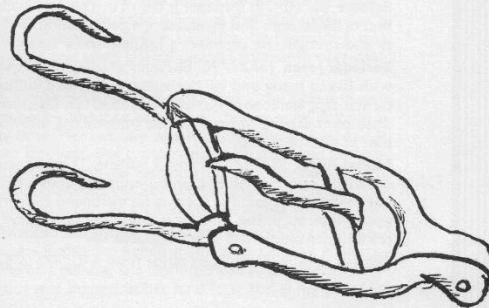


Fig. 13

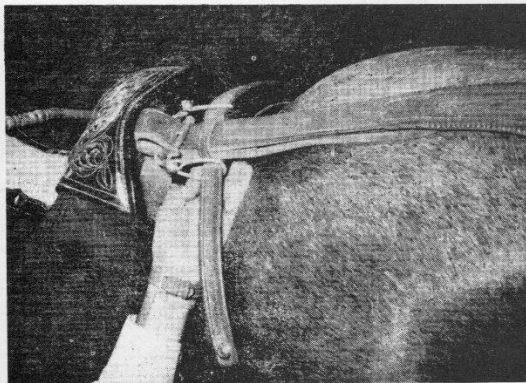


Fig. 14

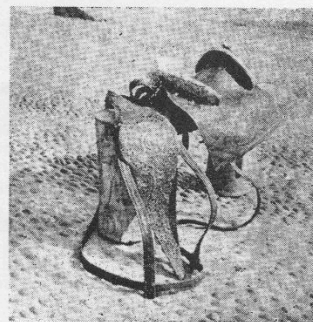
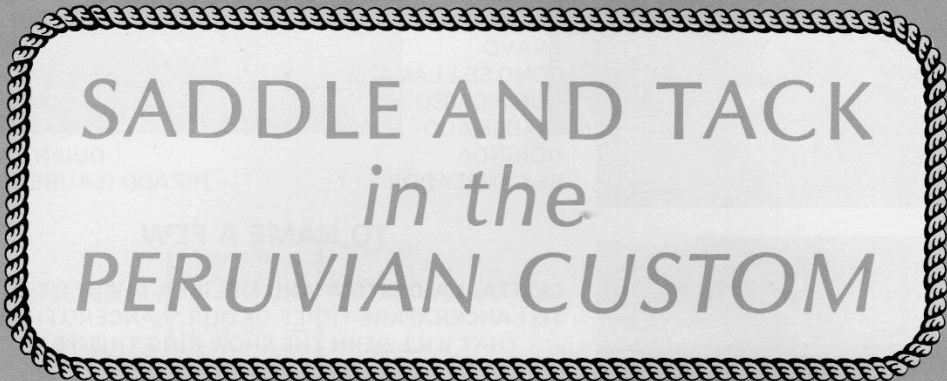


Fig. 15



SADDLE AND TACK
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Carlos Luna de la Fuente
April 1966
Lima, Peru

Part II



THE PERUVIAN STIRRUP

We should repeat: in the history of the stirrup we again find the Spanish influence — and naturally, the African or oriental stirrup. The stirrups have undergone notable changes from the first which came with the Conquistadores in the form of a slipper to those of the present day called *estribo de cajon* (box stirrups) which matches the Peruvian saddle of the same name.

The stirrup brought by the Conquistadores was of iron — but the most beautiful were of bronze with some engraved with arabesques. They were strong, heavy and had an opening in the base — in addition — they were in the form of a slipper. (Fig. 1)

After the Conquest — due to an abundance of precious metals, the stirrups were made of gold and silver, many times adorned with precious stones. These stirrups kept the slipper form and were used for the ladies to ride side saddle. (Fig. 2)

Later, the stirrups were made of wood; however, richly adorned with pieces of silver. There were cases of these stirrups weighing approximately 20 kilos.

In the beginning of the Republic, the stirrups were the most expensive piece of of the Peruvian tack. Thus, the stirrups which the ladies used to ride side-saddle were made with pure silver — adorned with filigrees representing different motifs such as the Peruvian coat of arms, initials, the coats of arms of the families, villas, cities, animals, etc. (Fig. 3)

The Peruvian stirrup — which an Argentine author has called *Perulero* has the form of an incomplete pyramid. In one side (face) there is a carved concavity or hollow in which the foot can rest. This has a depth of 0.10 to 0.12m. On the border of this hollow — at the entrance where the toe of the shoe is placed, there is a piece of heavy tanned leather which protects the stirrup from wear and also keeps the rider's foot from slipping. (Fig. 4)

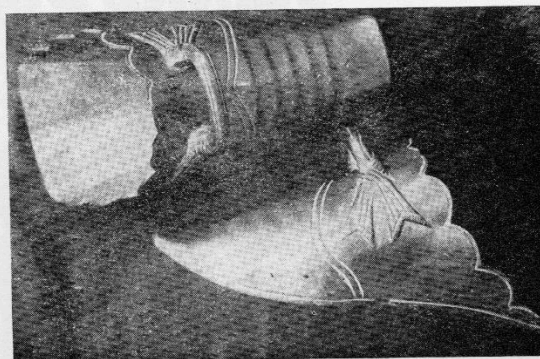


Fig. 1

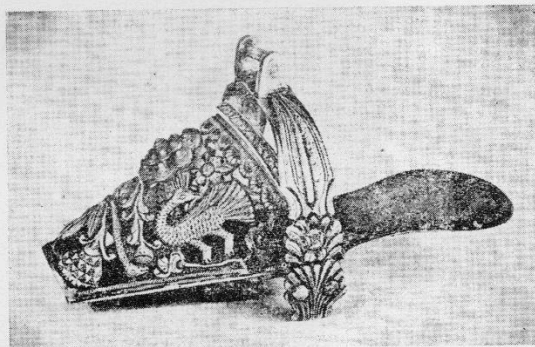


Fig. 2

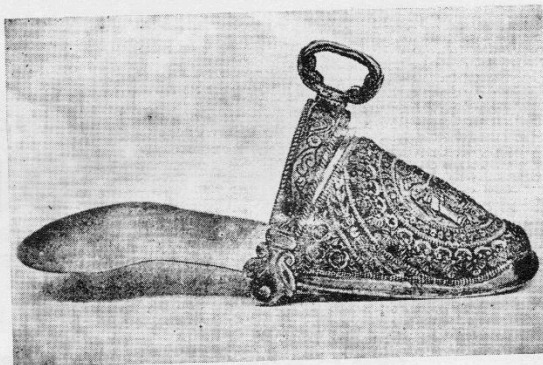


Fig. 3

On the top of the "pyramid", a metal bell (frequently of silver) is firmly attached. A *correa del estribo* is passed through this bell which then ends with a buckle. Then to affix the stirrup to the saddle, this *correa* is attached to the *accionera* which has been explained previously.

On the corners of the stirrup, they may have *punteras* of the same material as the bell. On the lateral faces or sides there is a strip of the same material (called *varilla*) which extends from the bell to the base of the stirrup. In this case we are talking of a stirrup *de lujo* (for show). We call a work (or breaking) stirrup that which only has a bell — without the *punteras* and the embellishments and adornments. In some zones of the country there are stirrups of this type, but with the sides and edges slightly concave called for this *acampanados* (bell shaped) because in reality they remind us of a bell.

The stirrups can be (with regard to the surface of the "faces" or sides: *llanos* — that is to say, without designs, not carved and leaving the surfaces smooth and brilliant, and which can be of various tones according to the wood with which they are made and the stain which is applied. Another class is *tallados* (carved) and *dibujados* (designed) in which the sides present diverse motifs and styles which many times extend from the metal bell to the *punteras*. (Fig. 5)

Formerly these stirrups, in some regions, were called *estribos de cura* (stirrups of cure) as the members of religious orders were accustomed to riding with very lavish tack and with greater numbers of pieces of silver than the common people used. The edges of the stirrups were curved as we can see in some of the drawings and watercolors of Pancho Fierro.

The wood which is used to make the "box" stirrup must be hard — but light and above all, flexible and without the tendency to split. In our country there exists a great variety of this type — such as the *sapota*, walnut, *pacae*, oak, olive, *asta de venado*, etc. Once the shaping of the stirrup is finished, it is stained and varnished — in others, and today, the most modern, they are varnished or they have lacquer applied.

When the *correas* which serve to affix the stirrup to the saddle are not of heavy tanned leather but of braided rawhide — they are then called *choncholi* — having, in all cases, a loop of silver in the lower part of the *correa*.

The Argentine author, Federico Oberti, in referring to our stirrup, gives it the

name *perulero* and says that it is more lavish than those of Chile as their corners have *punteras* of silver — engraved in the style of the epoch. He also mentions that the Peruvian rider demonstrated his economic power by enhancing his horse with a richly adorned attire — especially the "box" stirrups.

parts: *tapajo*, *cabezada* and *jaquima*. This constitutes all the gear which is used on the head of our national Paso horse and which serves to control him, guide him and tie him when the rider dismounts. It is a very valuable adornment in a saddled horse and it possibly constitutes the most typical part of our Peruvian tack.

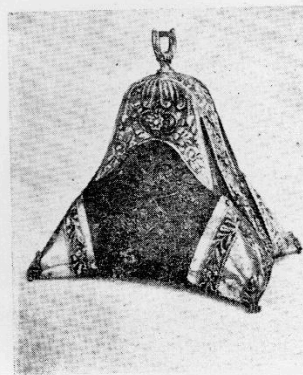


Fig. 4

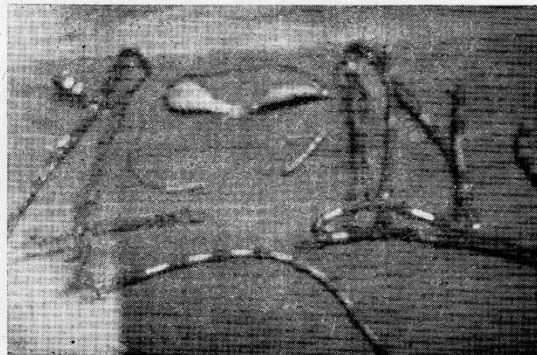


Fig. 6

Continuing, we give the approximate measurements and weight of our Peruvian stirrup. (Fig. 5)

EL JATO (HEADGEAR)

The *jato* (called in the majority of the country *terno*) should consist of three

The *jato* is made up of the following pieces: the *jaquima* with its *cabestro* or *cabestrillo*, the *cabezada* with its reins and the *tapa ojo* with its *correa* or *cordón*.

The *jato*, as with all the Peruvian gear, can be of *trabajo* (work - which is of a more simple style and make) but very resistant to the strong daily tasks — or of

lujo (show — finely made and adorned with pieces of silver) of appearance completely attractive, restrained and elegant.

As is logical to assume, the make of the **jato** will be determined by its type. The show **jatos** are of a very thin braid — putting them on the core of hemp thread and braiding over it with extremely fine

The core of a work **jato** is twisted cow hide, ropes or pita fibre. A braid is made with the same material but with a lesser number of strands than with the show **jato**. They can have 16, 14, 12 or less — resulting in a thick braid and one appropriate for daily rough work.

There exist different types of braid-

that called **encadenado** and the other — **torcido**. There are three qualities — **entorchado**, **corriente** and **doble cordon** of which the **entorchado** is of the most value and merit as the braider must work with two strands at the same time. The pieces of metal are placed in keeping with the **embarrilado** — passing the strands under the metal pieces to afix them.

In some regions the **jatos** are designated as 1st, 2nd and 3rd in size — not having to do primarily with their dimensions — but more with the number of pieces of silver which they possess. The lesser number for the work **jatos** is from 45 pieces — the more heavily weighted have 65 and can have as many as 110. This last type was formerly greatly appreciated by those in the religious orders and the cattlemen as the **jatos** of long ago were finer and carried a greater number of silver pieces than those of the present. An example of this observation can be seen in the following form. (Fig. 6)

The number of silver pieces required to make a modern **jato** are:

REINS:

Rings (4 at each side) . . . . .	.8
Buttons . . . . .	.2
Fasteners . . . . .	.2
Screw . . . . .	.1
	13

HEADSTALL:

Barrel-type rings . . . . .	.2
Clasps . . . . .	.6
Buckle . . . . .	.1
Fasteners . . . . .	.2
Buttons . . . . .	.2
Points . . . . .	.1
Native-shaped pieces . . . . .	.2
	16

HALTER:

Clasps . . . . .	.4
Buttons . . . . .	.3
Fasteners . . . . .	.3
Loop . . . . .	.1
Screw . . . . .	.1
	12

LEAD:

Rings . . . . .	.4
Button . . . . .	.1
Fastener . . . . .	.1
	6

TAPA OJOS:

Rings . . . . .	.3
"8" . . . . .	.1
Point . . . . .	.1
Buttons . . . . .	.2
Discs, Plates . . . . .	.4
	11

GAMARRILLA:

Ring . . . . .	.2
Point . . . . .	.1
Fastener . . . . .	.1
Buckle . . . . .	.1
	5

TOTAL PIECES 63

Note: this includes the pieces which attach the gamarrilla as-well.

a . . . . .	.023 m.
b . . . . .	.018 m.
a' . . . . .	.009 m.
b' . . . . .	.006 m.
h . . . . .	.018 m.
(height of the wood)	
h' . . . . .	.005 m.
(height of the "bell")	
Total height . . . . .	.023 m.
"Correa" . . . . .	.028 m.
Weight	2.35 Kg. c/u

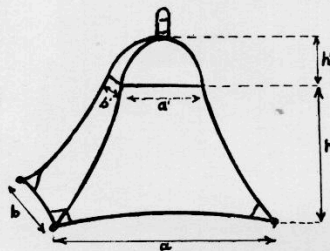


Fig. 5

strands of goat hide, calfskin or deer skin. When a finer braid is desired, a greater number of strands are used. A work of 20 strands is considered fine — and in many cases as many as 34 or more — but always in an even number of strands. The weight of a show **jato** is approximately 2½ kilos.

ing — receiving the names of **ochavado** (octagonal), **empedrado** (paved) and **lomo de pescado** (fish back), etc. To attach the pieces of silver and to give a better appearance, an overbraiding is effected with extremely fine strands which is known as **embarrilado**, **sobre puesto** or **esterilla**. There are two classes of this braiding:

In total, there are 63 pieces — if we use the antique silver coins of Peru — there will be 55 valuable coins on one sol of 9/10ths fineness.

Today's **jatos** are coarser and with few silver pieces. In all the epochs there have been braiders in distinct regions of the country — having in each a fashion and type of work which distinguished one from the other. So we have the **jatos** of the mountains — with a very fine braiding and which are easily distinguished from those of the coast.

Unfortunately, with the displacement of the horse by the motor — the braiders are also disappearing. Today, the few left are holdovers of a manufacture very lofty and valued for the true aficionado and native farmer.

Before passing entirely to describe the parts which make up the Peruvian **jato** — we believe it convenient to lightly outline the treatment given the untanned leather which ultimately is cut into fine strands for the braiding over the core and for the overbraiding.

1) To use the animal skin as fresh as possible — that is — recently skinned — preferably of a steer of reddish or blondish skin as black doesn't give a clear skin which is the most desirable for a work of high quality.

2) To bury the leather a predetermined number of hours (approximately 30) to stimulate a little beneficial fermentation which facilitates in separating the hair.

3) To remove and wash the hide, remove the fat and stretch it in a frame.

4) To scrape the leather with a very sharp knife — but taking care not to cut it (this operation requires great skill and practice).

5) Once scraped clean of hair it is called **pergamino** — parchment. This should be transparent.

6) Keep it in the frame — in order to dry it thoroughly — approximately 4 days.

7) To cut the leather in strips and take out strands of distinct width — depending on the type of braiding to be done. When preparing calf or goat hide for the fine **jatos**, it is not cut into strips first but is directly cut into strands by the following process:

a) The sharp (angular) ends are removed — that is, squaring up of the leather to cut the **garras**.

b) With the knife (or broad-bladed knife) well sharpened — only using the sense of touch to measure the width of the strands, starting to cut the leather from the outer edge inward, that is, rotating it.

To begin braiding, the maestro should

place the exterior face of the leather to the outer side and (in the part he is braiding) he should continuously dampen the strands with water to make the leather softer, easier to handle and so that it dries tight and ends up firm. The braider does his work — tying the end of the piece on which he is working to a fixed place (wall or pole) and the other end to his waist by means of a belt. As the number of strands are even — half of the braid is put on one side and the other half to the other. When he does the overbraiding (to attach pieces of metal) it should be done over a table.

hociquira — passing this in front of the lower part of the horse's face.

In the lower back part — united by buttons, there is the collar in a "v"-form which constitutes the **ahogador** of the halter.

The halter carries a special figure "8" piece which, when it is of silver, has an original form: flat on one side. This piece is attached at the end of the **ahogador** and in it "plays" the **moserola**. In this end of the **moserola** there is an "8" in which the **cabestrillo** is connected.

In the work halters, all the parts which

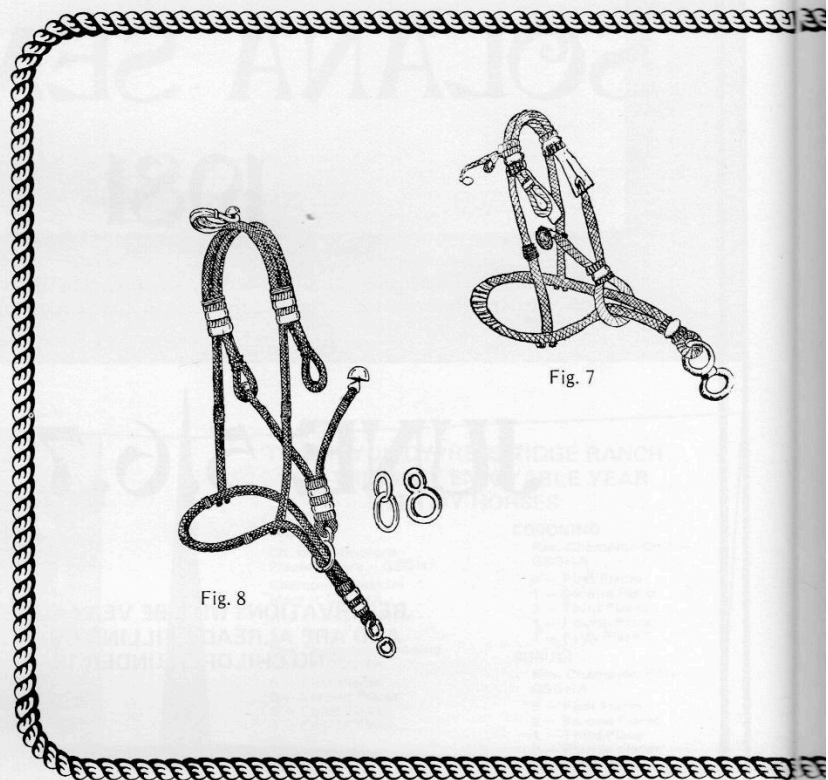


Fig. 7

Fig. 8

As an approximate figure — we can say that a braider, working 8 hours a day on the average, takes 2 months to finish a fine **jato**.

LA JAQUIMA — consists of two principal parts which are : the actual **jaquima** and the **cabestro** or **cabestrillo** (lead).

The pieces of the halter receive different names according to the place they occupy or where they rest on the horse's head. These names are strictly native, such as, the part which rests over the poll is called **testera** or **nuquera**, continuing with the **paragores** which unite it to the

take a great amount of wear should be reinforced in rawhide.

The halter of the mountains and that of the central coast and south have at the end a piece called **ochó** — through which passes the **moserola** (Fig. 7). This piece doesn't exist in the northern halter (Fig. 8). To continue, one can evaluate two drawings — each presenting a type of halter and approximate measurements.

This piece which unites the **ahogador** with the **moserola** and which is called **ochó** can be fixed with a swivel or simply two interlocking rings.

Hociquera . . . . .	.0.34m.
Moserola . . . . .	.0.36m.
Caldillera / Parador . . . . .	.0.50m.
Oreja . . . . .	.0.56m.
Ahogador . . . . .	.0.32m.

The **cabestrillo** is a long piece which is complementary to the halter and braided of the same material as the **jato**. On one of its ends a **gaza** (loop) is attached by **embarrilada** (overbraiding). The loop fastens to the "8" of the halter and stays secured there. The **cabestrillo** serves to tie animal when it has been dismounted and owing to this in some regions the

united by a braided piece which passes in front of the forehead of the horse — and for this reason this piece of metal called **chuncho** which formerly was customarily a piece of silver melted in the form of an **aboriginal**. The headstall is made of a flat braiding and not a circular type such as the case with the halter.

The **paradores** are hooked to the rings of the bit by means of a loop or a metallic piece called **mosqueton** (Fig. 9). The former is generally used in the mountains and central coast and the **mosqueton** in the northern coast.

two pieces of heavy rawhide sewn on the borders with strands of the same material.

The loops of the **senos** of the reins serve to attach them to the corresponding ring at the shank of the bit. At the end of the **senos** — from the loops back down the reins a variable number of silver rings were generally placed — fastened by overbraiding.

The reins reduce gradually from the loops — near the bit as far as the union of the **senos** — that is in the rings. The loops of the **senos** fasten to the bit — attaching downwards.

We present a drawing of the average measurements of the reins. (Fig. 10)

Senos . . . . .	.1.30m.
Penca . . . . .	.1.04m.
Palmeta . . . . .	.0.25m.

The **MARIMACHO** is an article of tack for the head of the horse in which the halter and headstall combine for the bit in one piece — a reason for which the common people call it **marimacho** — which is to say of both sexes or for two uses.

At the bottom part of this piece, are placed some little leather straps which adjust the length of the bit also, in the rear part, between the edges of the lower jaw, there is an **ahogador** in which the **cabestrillo** is placed.

The **marimacho** can be of heavy tanned leather of one fold or of two pieces, sewn together with thread of waxed hemp and with variable buckles of size according to preference, that is, of white metal, silver, bronze or stainless steel.

Also, very pretty **marimachos** are made such as those for everyday work, of rawhide — equally of two pieces, but sewn with strands of goat hide, which gives them a very elegant appearance and at the same time is very durable. The color is clear, we can say — the color of bone.

Finally, above all in the past epochs, **marimachos** were also fabricated of braiding 10 or 12 or more strands of goat hide and which had as a core cow hide.

The **marimacho**, as the complete **jato** or part of it, should be adorned with unions of ordinary metals, being the most beautiful and of the best quality those of **plata pina** (9/10ths silver), the pieces attached by an **esterilla** or **sobrepuesto** which maintains them in place, and this give an excellent appearance and quality.

The **marimacho** should always be accompanied by a **tapajojo**, since it is an article apart which compliments the apparel on the head of the horse the same as the **jato**.

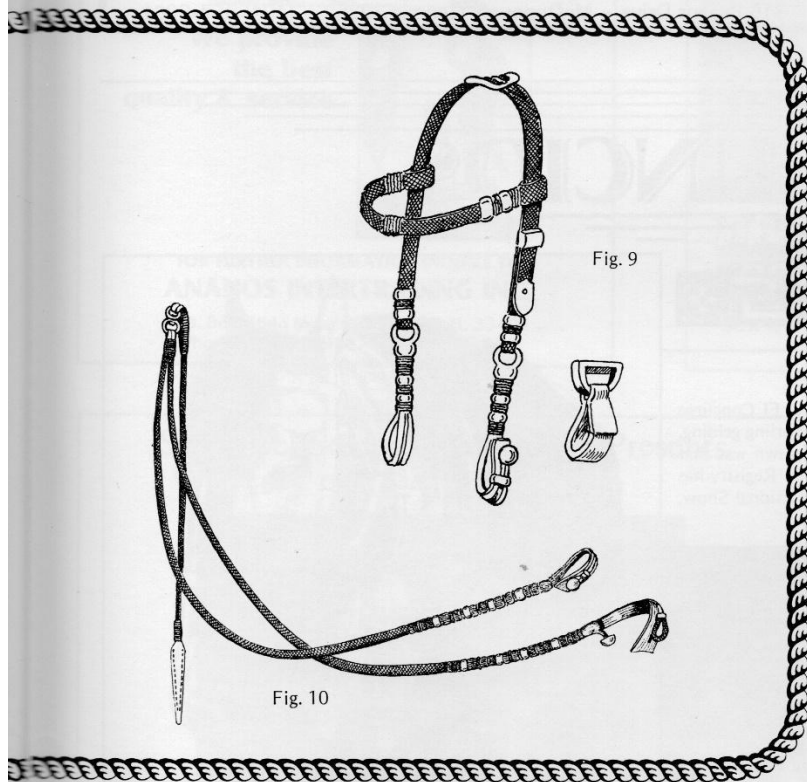


Fig. 9

Fig. 10

braiders make the ending braid more ordinary than the rest so that it is not damaged with use. The **cabestrillo** measures an average of 3.52m.

As much the **cabestrillo** as the halter is something original among the articles for tacking a Peruvian horse since they are used in few countries of the world.

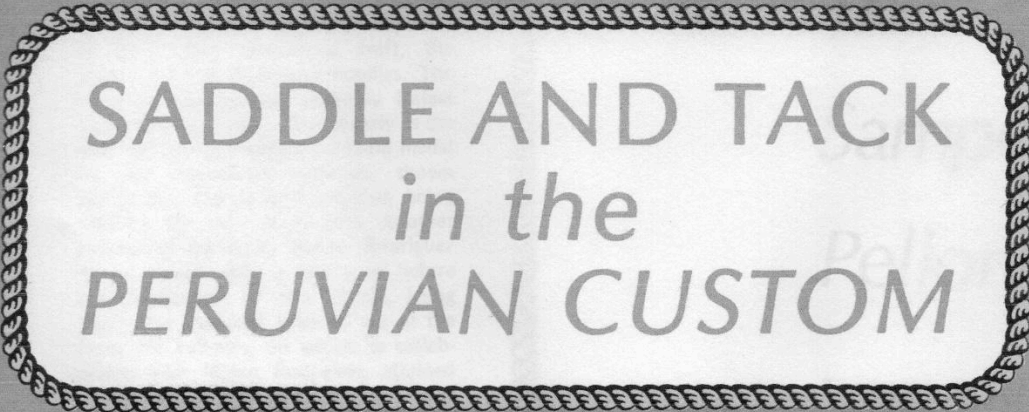
The **Cabezada** (headstall) (Fig. 9) consists of 2 **paradores**, which leave the rings of the bit and rise parallel — uniting at the poll of the horse, by means of a buckle which serves to regulate the size of the headstall. These two **paradores** are

A drawing shows the two types of fastenings for the bit, a headstall and a chart with the average measurements.

Paradores . . . . .	.0.34m.
Nuquera . . . . .	.0.23m.
Frontal . . . . .	.0.35m.

The **RIENDAS** (reins) are two long braided cylindrical pieces which at each end have a loop finely **embarrilada**, which transmits by means of the bit the wishes of the rider to the horse. These two pieces are called **senos** and are united in a ring from which projects a long piece called **penca** which at its end consists of

— TO BE CONTINUED —



SADDLE AND TACK
in the
PERUVIAN CUSTOM

Carlos Luna de la Fuente
April 1966
Lima, Peru

Part III

It would be unthinkable to broach the subject of the industry and the handcrafts related to the Peruvian Caballo de Paso, and its chalan, without making very special reference to the original Sampedrano pellone, and to its mode of manufacture; as a typically Peruvian craft form, it dates back some two hundred years, having attained its true stature over the last century. It owes its name to its place of origin, the town of San Pedro de Lloc, capital of the province of Casma, in the northwestern state of La Libertad.

Two local families were almost exclusively responsible for the development of this highly specialized craft, the Javier and the Rodriguez families. The main protagonist was probably Rafael Javier Grados, a man who, as early as the year 1870, was awarded the Gold Medal for his magnificent pellones, shown during the Industrial Exposition being held in the city of Trujillo. Another pioneer of the craft, Manuel Rodriguez Reyes, passed away a few years before the publication of this article, being nearly one hundred years of age at the time. His pellones, on which he collaborated with Mateo Rodriguez, attained widespread renown, and were reputed to be worth as much as two hundred silver soles at that time.

Manuel Javier Grados, brother of Rafael, has given the pellone craft its primary impetus as of recent years, and has passed on his knowledge and training to his son Jose. As of this writing, Jose is basically the lone remaining true pellone craftsman, his product being offered mostly to Caballo de Paso aficionados and hacienda owners; as a point of information, Jose E. Javier Solano also excels in the restoration of damaged or worn pellones, his ability being of such high order as to make it virtually impossible to tell a restored pellone from a new one.

Fortunately for present and future generations of aficionados, this outstanding maestro has willingly undertaken to teach and train other members of his family, primarily his niece, Victoria Gallo Javier, in such intricate aspects of the art as the twisting (*torcido*), of the wool fiber, and its weaving into the underbase.

Realizing the need to encourage and stimulate all endeavors related to Peru's great Caballo de Paso, the Asociacion Nacional of Breeders of Peruvian Caballos de Paso saw fit to award to Jose E. Javier Solano, during its 8th Concorso Nacional, a Diploma and Medal, attesting to his contribution and dedication to the craft. He was further rewarded through the offices of the Asociacion, by the civil authorities of the town of San Pedro,

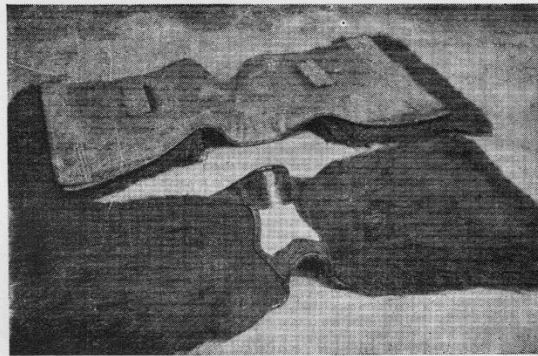
which gave public recognition to the efforts of this dedicated artisan.

Considering the intricate and interesting aspects involved in the fabrication of the pellone, we provide herein a brief description of the craft, so as to further familiarize the reader with its nature.

shape, and will be woven beginning from the bottom edge (*pie del pellone*), and proceeding toward the top, known as *cierre*, or closing. The weaving frame must be larger in size than the pellone half, so as to allow the joining of the strands at the top. The trapezoid shape of the

The Sampedrano Pellone

Translated by Ed Bazo



The first requirement is a rectangular loom or weaving frame, upon which is woven the core of the pellone, made of cotton fiber, by means of an instrument known as the *quite*; this initial layer of the pellone will be constructed with each half having the traditional trapezoid

pellon, wider at the bottom than at the *cierre*, is popularly described as *cola de pato*, or duck's tail; its average overall length should be seven *cuartas*, or hands, also regarded as the normal height of a well developed horse. (Editor's Note: The American reader must bear in mind that

the span of the Spanish *cuarta* is approximately 20 centimeters in length, and that the horse referred to is most likely the horse of the sierra, normally of small to medium height).

The wool to be used is obtained from domestic sheep, selecting the looser and

magic incantations are reputed to be used during the manufacturing process. The actual dyeing of the wool is carried out in special earthen jugs which, according to popular belief, are the only vessels properly suited to this operation; the dye, as a matter of fact, so firmly takes hold

each strand is then secured by the weaver to the *pellon* core. There are two types of warp, or weave mode, which can be used at this point. The first of these modes, called *mota atras* (back-knotted) consists of securing part of the length of twisted strand to the back side of the core, by knotting; the other mode, known as *dos puntas* (two ends) consists of running the twisted strands through the natural loops in the core weave, and securing them at their halfway point, thus producing two dangling ends. This second mode is the more commonly found one; it provides better anchoring of the strands, and a better finished product. As a further, and practical, refinement, the finer strands of twisted wool are placed toward the edges, where the least amount of friction occurs, while the thicker ones are placed toward the middle, where the rider's legs constantly rub against the *pellon*.

It will take the weaver about three months to conclude the tasks described above. At this point, the original *pellones* were said to weigh as much as 16 kilograms, even though the leather lining still remained to be attached, as well as the items designed to cover the *cierre*, on which the rider sits.

The leather lining is now attached to the underside, and secured to the core by means of a black patent leather edging all the way around, which is either riveted or stitched on. The lining is made of calf hide, and is provided with a large pocket on either side, originally designed to carry the bags of silver and gold of a richer era. Next, the *cierre* is covered with a quilted padding, which is also bordered by stitched black patent leather; a gummy substance is now applied to the twisted wool strands, to keep them from unraveling, and the *pellon* is now finished, and ready to be used. Tradition has it that the *pellon* may not only be used for riding, but may be placed on the ground and be slept upon, and was probably put to such use in days gone by.

Fig. 1 shows both sides of a Sampedrano *pellon*.

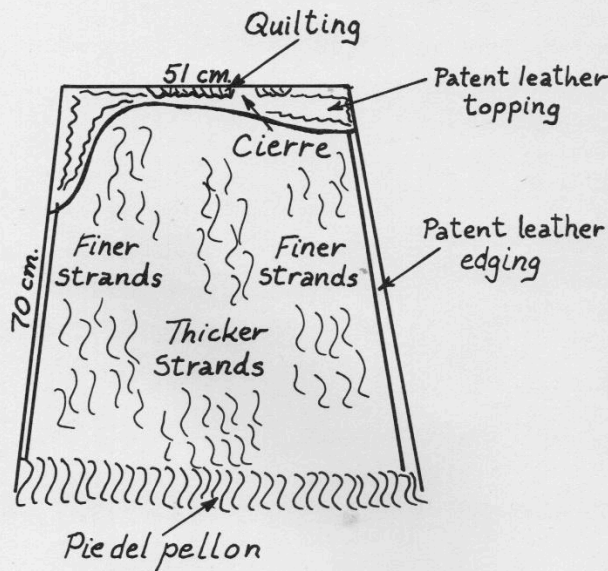
The measurements of the *pellon* are as follows:

Width at the *cierre* 51 cm.
 Width at the bottom 70 cm.
 Length, *cierre* to bottom 70 cm.
 Dressed weight 20 kg.*

*Note: It has to be assumed that such a heavy *pellon* would only be found among the old original models which, as explained, were meant to be slept upon. Most later models weigh considerably less.



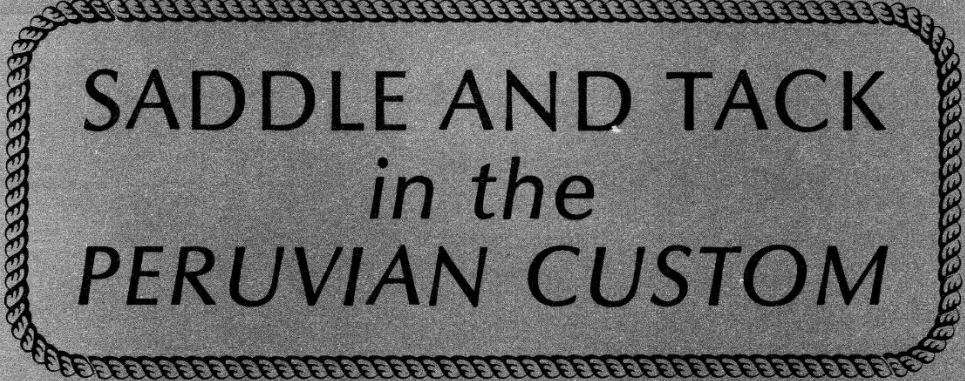
Jose E. Javier Solano



longer fiber. It is first washed and then dyed, using the Anil Flor No. 9 dye, of German manufacture. The dyeing solution also contains secret ingredients, which may include such esoteric items as the ash from a certain variety of the Moyo tree; furthermore, alchemy and

that it will suffer no discoloration whatever, either from the light and heat of the sun, or under intense rain, this being verified fact.

Once the dyed wool has dried, there begins the tedious, laborious process of twisting the strands (*torcido*) one by one;



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Part IV

THE RIDER'S APPAREL

We can not conclude this article without first giving proper consideration to those articles of apparel which constitute such an integral part of the chalan's mode of dress. They consist of the following:

- 1) The spurs
- 2) The poncho
- 3) Ankle boots, with elastic
- 4) The neckerchief
- 5) The hat

It is our feeling that the spurs, of the above named items, merit a more ample and detailed description, due to the fact that they have undergone various modifications; as a note of emphasis, it must be noted that the tooling on the leather strap that surrounds the heel, (*talonera*) traditionally depicts the same design as that found on the saddle skirts (*faldones*), the *carona*, the *cruceta*, and even the *guarnicion*.

1) The spurs are an essential part of the chalan's apparel, so much so that a traditional saying goes: "to the best horse, the best spur," the intended meaning being that the spurs are primarily a decorative item, rather than a means of punishing the horse; the Paso horse, whose fine brio and willingness to work are its hallmark, very seldom requires the use of spurs.

The spur, as well as practically all of the chalan's and the horse's gear, has undergone gradual changes through the years, thus attaining the form and character that today singles it out as typically Peruvian. As depicted in various statues and monuments of equestrian character, and dating back to the conquistadores, one can detect the evolution of the spur in both shape and size, according to the various periods in Peru's history.

The spur itself seems to date back to a very remote past; the oldest ones found to this day, made of bronze, date back to the third century B.C., and are shaped as follows: a single short point, measuring between one and one and one half centimeters; the lateral arms were rather short as well, some five centimeters in length. These lateral arms were rounded and flattened, and spread wide enough to surround the heel. A curious feature of this spur was the manner in which the straps were attached, by creating an eyelet made of leather, which then fit around a knob, or button. This type of arrangement was discarded prior to the Christian era, but reappeared some two thousand years later. The present day design has been in use since the seven-

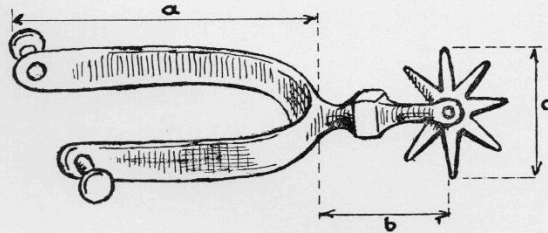


Figure 1

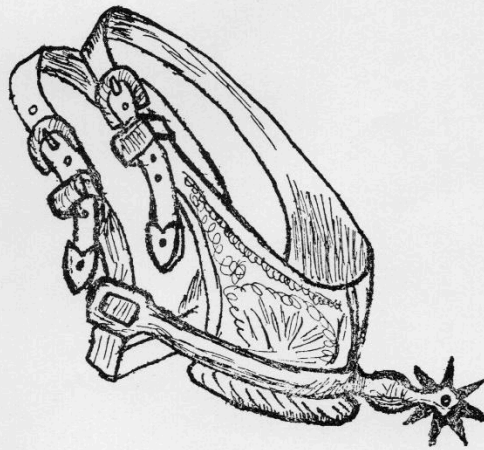


Figure 2

teenth century.

The spur, then, has indeed undergone basic changes. Looking back through history, one may easily conclude that in many instances, the gentleman rider would as soon not ride at all, as ride bereft of spurs; the donning of the spurs, in fact, was of signal importance to the aspiring cavalier. Conversely, when being downgraded by his lord, not only was the cavalier's sword broken, but his spurs were forcefully removed.

The Egyptian civilization, on the other hand, did not know the spur as such, possibly due to the fact that the stirrup had a spur-like attachment already built into it.

The type of spur bearing a sharp point, or goad, as long as ten centimeters, made its appearance between the fifth and sixth century A.D. Of the highest importance, without doubt, was the evolution from the single goad to the rosette; such a change would appear to be a rather simple one in concept. However, as mentioned by Commander J. Arturo Soteras in his article "A Brief History of the Evolution of the Spur," the acceptance of such a change took the better part of a century; it met with rejection by those accustomed to the single spike, who seemed to resent the seemingly inoffensive rosette, though its edge was often severely sharpened or serrated. According to DeLucy, the first depiction of a rosette spur was observed on the seal of King Henry III of England, in the year 1240. The king's likeness was depicted on two different seals; in one, he wore the single goad spur, while in the other he is shown wearing the rosette spur, clearly showing the ring with six points.

As can be imagined, many a rider must have felt compelled, in his effort to assert his dominance over the horse, to rely heavily on the overly frequent use of the spur; spur design thus was seen to reach extreme proportions of form and construction, to the point where the diameter of the wheel reached such enormous size that the rider was unable to walk while wearing spurs, which he could only do while mounted. Such extravagance lasted some seventy years, during the ascendancy of the houses of Tudor and Lancaster.

With the demise of the suit of armor, brought about mostly by the advent of gunpowder and explosives, the spur was reduced to a more moderate and prudent size, the rosette normally attaining a diameter of some four centimeters at most. This in effect was the spur brought over by the conquistadores. The larger and heavier rosette, however,

gained wide acceptance in Chile, where to this day it is commonly worn by the Chilean *huasco* or cowboy, who often uses its ringing sound to keep time while performing the native dances. The Peruvian *chalan*, interestingly, will retain the spurs while performing Peru's traditional dance, the *marinera*, and will also use them to beat a rhythmic tattoo during the part known as the *fuga*. By Tschudi's account, the Peruvian spur also attained

B) Two parallel branches which are joined to the *horquilla*, and between which is secured the spinning rosette.

C) The rosette itself, made of metal; it spins freely around the rod, or axis, which is secured between the aforementioned branches. It is the only active or moving part of the spur proper.

D) Complementing these metal pieces we have the *amazon*, or wide leather piece, which serves to secure the spur to

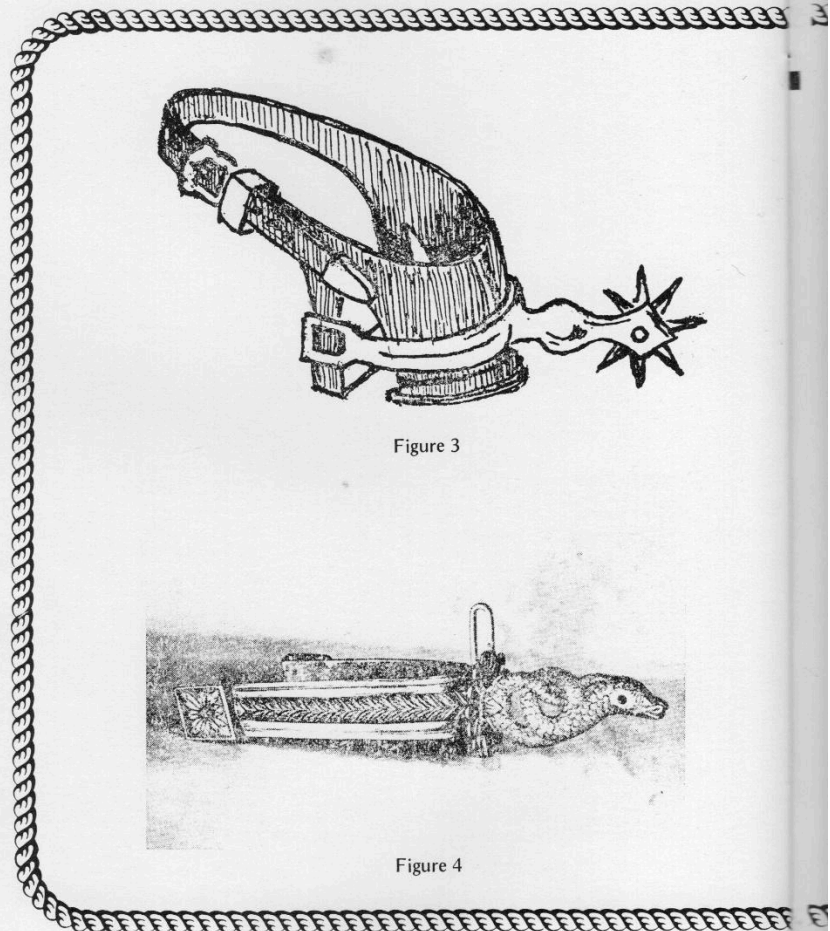


Figure 3

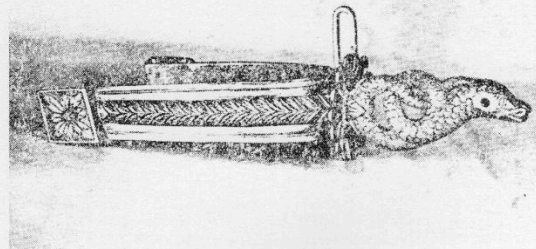


Figure 4

considerable size, and the tradition of the early days normally suggested that the pair of them should contain some 700 grams of silver.

Before making reference to the ancient types of Peruvian spurs, let us describe the various parts that constitute the spur per se:

A) A "U" shaped piece, made of metal, and known as *horquilla*, with an opening wide enough to fit around the heel of the boot.

the rider's heel, which it encases; it is known as the *talonera*, and it also consists of a strap which is run through the arms of the *horquilla*. This strap may be one single piece, when the *horquilla*'s arms have built-in openings through which the strap may be run; or it may be made up of three pieces, this being the case when the *horquilla* is built with the mushroom-shaped anchors, or buttons, (Fig. 1) attached to its ends. These three pieces of the strap would then be as follows:

the tongue, which is the section with the spaced holes in it, and whose end is encased in metal. The second piece fits on the underside of the boot, in front of the heel, and it joins both ends of the horquilla. And the third piece is the one to which the buckle is attached, as well as a metal loop, through which the tongue will be run. These three straps would be attached to the spur shown in Figure 1, with the straps themselves resembling

tional styles, such as the **Hueso de Tollo**, (Tollo's Bone, the tolo being a fish commonly found in Peruvian waters). It was an embellished depiction of the spine of this fish, and formed into arabesque designs. Another was the **Hoja de Laurel con Semilla** (laurel leaf and seed) which is self-explanatory.

A commonly used spur in Lima during the early 19th century is that shown in Figure 4. The spur depicted

number; as the chalan walked, the spur would produce a musical sound, somewhat like a harmony, as the various points would ring in differing tones. These spurs came in various models, and were always made of silver, which was beautifully engraved; the spur shown in Figure 6 is a good example of the roncadora, done in very good taste. The sound-producing spur was also known as **cascabel**, or tinkling spur.

The modern Peruvian spur is smaller and handier, and is commonly made not only of silver but of other metals as well, including alloys such as steel-nickel; they come in various forms and styles, as can be seen in Figures 1, 2, 3 and 7. Insofar as the number of points, or goads, is concerned, the predominant number is either five or seven, both numbers being commonly found in the **espuela de aficionado** or everyday spur.

A type of spur was at one time popular in Chile, which was somewhat similar to the Peruvian Roncadora; however, it possibly had a higher number of goads on the rondana, which were also sharpened to a higher degree. On the subject of points, it must be noted that the smaller the number of them on the rosette, the more punishing the spur; it naturally follows, then, that the five-pointed spur more severely punishes the horse.

The proper way to wear the spur will cause the buckle to be on the outer side of the boot, which means that one spur is meant to be worn on the left foot, the other on the right.

2) Ankle boot (botin), with elastic — As the term suggests, the **botin** is merely a short boot, reaching only a short distance above the ankle bone; it is free of strings, and has elastic bands on both sides, and is most commonly brown in color.

In the olden days, the traditional botin had narrowly tapered heels, known as **aperillados**, and was rather similar to those worn by the Spanish flamenco dancer.

3) The poncho — This is a rectangular garment with a slit in the middle, through which the head is slid, causing it to rest over the rider's shoulders. The ones worn in the sierra are normally made of sheep or alpaca wool. (Note: While vicuna wool was often used in past years, the use of this finest of fibers is now largely discontinued; it is not only prohibitively expensive, but its exportation is currently illegal).

The poncho worn on the coast is normally woven of cotton, or linen, and is usually white, with narrow striping on all sides; this striping is most often of a dark blue color. (As a matter of information,

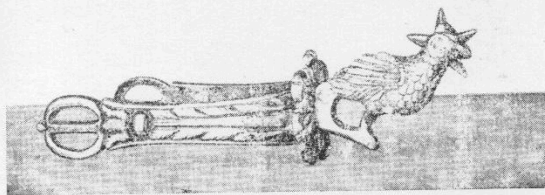


Figure 5

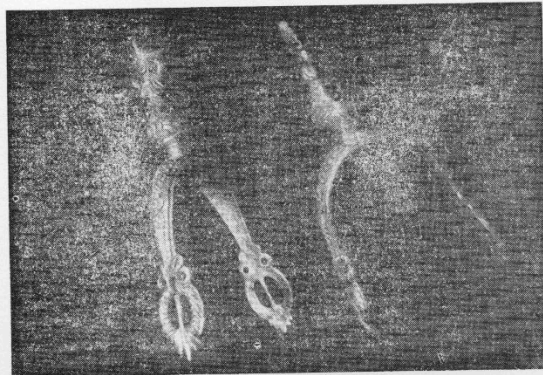


Figure 6

those shown in Figure 2. Additionally, the lower edge of the talonera is rolled into double thickness, forming a lip or ledge on which the horquilla rests.

There exist models on which the talonera and its straps are all one piece; this model is known as **marimacho** (colloquialism for male-female) and it is shown in Figure 3.

Of course in old Peruvian spurs, always made of silver, the horquilla was quite wide, and richly carved in varied tradi-

tion in this picture is missing the **rondana**, or wheel, which would be located over the snake's eyes. This design, appropriately, was known as the **Serpiente Enroscada**, or coiled snake. Another, (Figure 5) was known as **Buche de Paloma**, or pigeon's crop.

Even further back in Peru's past, we come across the famous **Espuela Roncadora**, or ringing spur, made up of a large rosette with numerous points, sometimes as many as twenty-four in

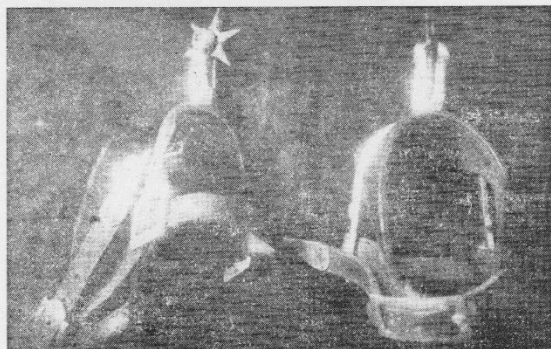
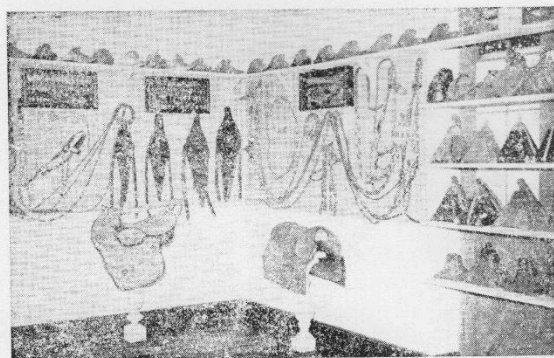


Figure 7



Figure 8



the poncho is normally intended to serve a functional purpose: in the sierra, the rider wears it as protection against the cold, while on the coast it serves to keep off the dust, ever present in the Peruvian coastal area).

4) **The neckerchief** — Known in Spanish as the **panuelo**, it is square in shape, and measures 70 centimeters to a side. It is generally made of raw silk, or some similarly fine material, and it is fastened around the rider's neck, so as to further cover the poncho's slit and prevent dust from entering.

The ends of the panuelo may be tied into a knot, or they may be run through a ring or band which often bears the rider's initials.

5) **The hat** — In describing this article, mention will be made only of the finest weave made, as it is felt that the common or coarsely woven hat does not appropriately belong in the caballero's raiment. (Figure 8).

The hat is woven of fine straw, of which we shall mention two types: the Palma (palm) straw, which originates from the areas of Puerto de Eten and Monsefu, in the coastal northern state of Lambayeque; and the Jipijapa straw, produced almost exclusively in the Piura area, and more specifically in the town of Catacaos, also in far northern Peru.

It is also worth mentioning that the hat comes in varying size types, especially as pertains to the brim, according to the particular areas where it originates. The Lima hat is traditionally smaller of brim, whereas the northern one is considerably larger, not only in brim size, but rather overall. In the south, especially in areas subject to frequent rains, the hat is often made of felt; climatic conditions, then, may dictate the type of hat to be worn, thus varying by regions.

NOTES

The last picture pertains to an exhibit from the Rafael Larco Hoyle museum, shown during the 20th Concurso Nacional in Lima.

It would serve no purpose to translate the Bibliography, since the titles are only published in the original language.

Also, in the paragraph pertaining to the materials used in the manufacture of the poncho, I have taken the liberty to mention that it is now illegal to export vicuna wool, which was not the case when the original article was written.

E.B.