

AN EXHIBITION OF
PERUVIAN
SPANISH-COLONIAL TEXTILES



Fig. a. Detail of Wall Hanging showing Chinese influence. 18th century.

T.M. 91.504

THE TEXTILE MUSEUM

2320 S STREET NW, WASHINGTON 8, D.C.

MARCH 13

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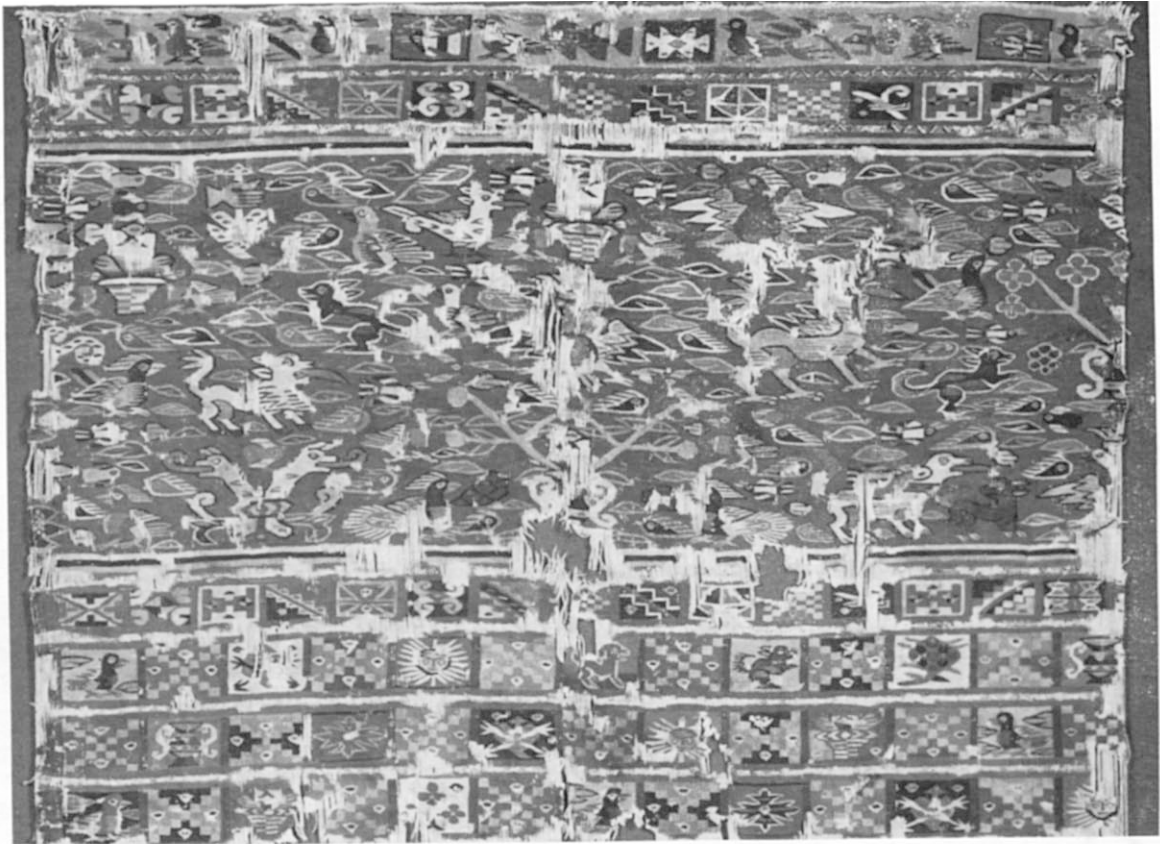


Fig. b. Detail of Transition piece with Inca motifs. Late 16th century.

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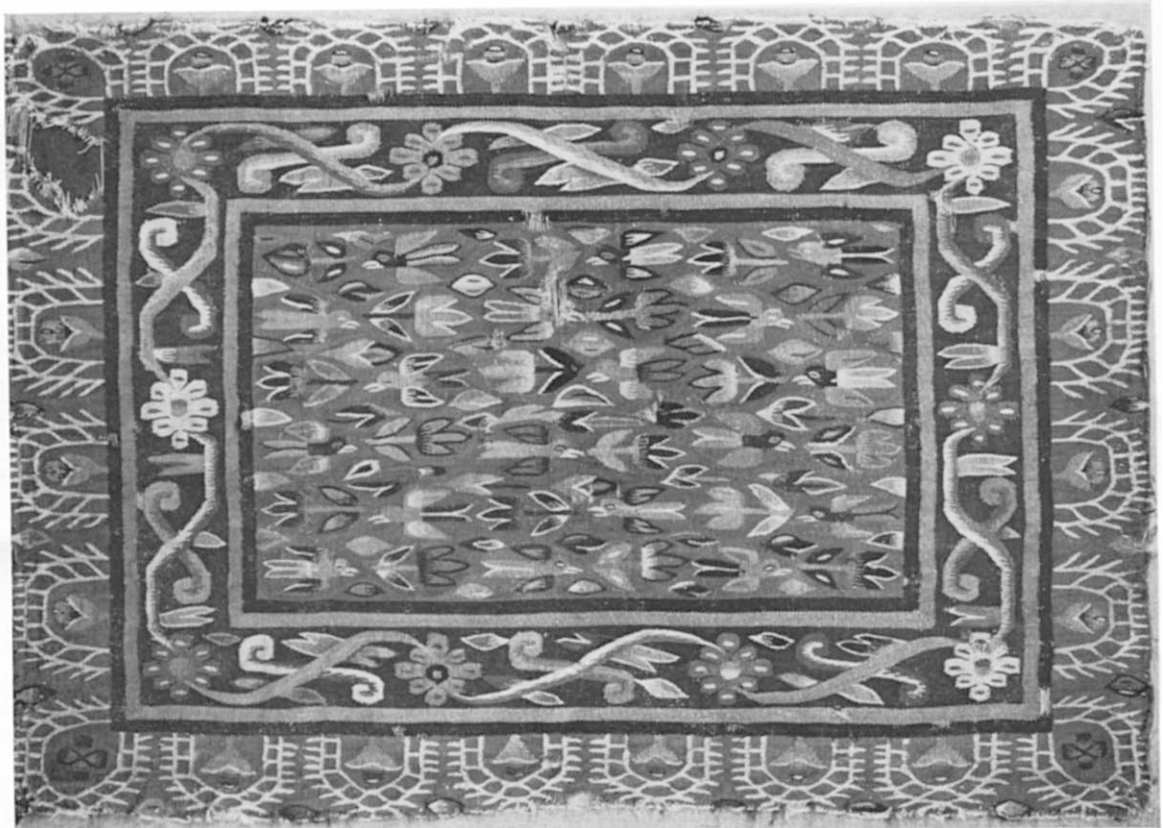


Fig. c. Transition piece showing early style border. Late 16th century.

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CATALOGUE LIST OF EXHIBITION OF PERUVIAN SPANISH-COLONIAL TEXTILES

by
ALAN R. SAWYER, Director

THE TEXTILE MUSEUM

March 14 through May 31, 1961

PROVENIENCE

In Colonial Peru, which included the modern states of Ecuador and Bolivia, nearly every important city produced its own textiles. Each center had a distinctive stylistic preference and historic development which reflected unequally the current fashions of Spain. Too little is presently known to attempt to assign exact origin to the pieces in this exhibition, most of which have come to us without reliable data. For this reason also dates are tentative and are expressed in broad terms.

TECHNIQUE AND MATERIALS

Interlocking tapestry, which had been woven with consummate skill for centuries prior to the Spanish Conquest, continued as the principal technique in Colonial times, now executed on larger looms, patterned after Hispano-Mooresque models. Warps were usually of native cotton, sometimes of alpaca wool. The latter material, with its wide variety of natural shades extended by the principal native dyes of cochineal red and indigo blue furnished the weaver with a rich weft palette. Silver thread sometimes with linen or silk core was imported as early as the late 16th century. Later it was made locally, wound on native cotton or alpaca. Imported silk was sometimes used as a supplementary weft material in late Colonial times.

INCA TEXTILES OF THE EARLY COLONIAL PERIOD

Surviving Inca and their descendants continued to wear their traditional dress well into the 17th century. The examples listed below all correspond closely to garments illustrated by Guaman-Poma de Aiala, a Spanish chronicler of the late 16th century.

In Inca shirts warp direction goes across the width of the garment. The weft extends from

hem to hem over the shoulder. In all cases warp dimensions are given first.

- 1 A shirt typical of Inca Imperial or early Colonial times displaying a single geometric device symbolizing the individual's rank. Note that this device also appears in Nos. 3, 4 and 7. .792 x .955 m double. TM 91.147
- 2 The quartered design of this shirt represents a type often illustrated by Guaman-Poma de Aiala. It may date either before or after the Conquest. .685 x .724 m double. TM 91.282
- 3 The eight-pointed star was a motif used in both Spain and Pre-Columbian Peru. It therefore enjoyed popularity among the Inca during the Colonial period. Found in the South Coast of Peru. .760 x .935 m double. TM 91.58.843
- 4 This extremely finely woven example was probably woven for a high ranking Inca during the late 16th century who employed traditional symbols without regard to their restricted use under Inca rule. .768 x .915 m double. Lent by the Honorable Robert Woods Bliss and illustrated in his catalogue *Pre-Columbian Art*, pl. CLXI, Cat. No. 373.
- 5 These fragments have been mounted to show the appearance of the complete garment. The horizontal band of geometric devices was the most common pattern during the early Colonial period, if we may judge by the frequency in which it is depicted by Guaman-Poma de Aiala. .790 x .650 m. TM 91.1960.13.7
- 6 Fragment of a Colonial shirt displaying the characteristic band of geometric motifs across the front as in No. 5. The dart-like floral motif in the field below is distinctly Colonial. See also Nos. 7 and 8. .420 x .250 m. TM 91.8

- 7 The front of this shirt displays a variety of geometric motifs similar to No. 4; the back repeats a single motif giving the over-all effect of leopard skin. In the yoke at back the dart-like floral motif is used, while on the bottom border of both front and back there is a double band of rectangles with representations of frontal human figures in Inca garb interspersed with Spanish heraldic devices. Silver thread is used in this border. Late 16th or early 17th century. Found with No. 8 on an island in Lake Titicaca. .985 x .775 m. Lent by The American Museum of Natural History. No. B/1500. Illustrated pl. 191b in *Medieval American Art* by Pál Kelemen.
- 8 This shirt is Inca in form and design layout though the motifs in the yoke are of pure Spanish inspiration. There are vestiges of an unusual amount of floral embroidery on the hem. Late 16th or early 17th century. Found with No. 7. 1.010 x .845 m. Lent by The American Museum of Natural History. No. B/1502. illus. *ibid.* pl. 192b
- 9 One-half of a mantle of the type worn by women of the Inca family during the Colonial period. It combines Inca and Spanish motifs and features silver thread. Late 16th or early 17th century. .947 x .624 m. Illustrated in *The Textile Museum Workshop Note* No. 23, fig. b. TM 91.432
- 10 Complete mantle of same type as No. 9. Among the distinctly Spanish motifs used are human figures in Spanish costumes, mermaids playing guitars, and a distinctive arched border. See also Nos. 12 and 13. 1.092 x 1.182 m. Lent by the Museum of the American Indian. No. 5/3773
- late 16th century. See also Nos. 10 and 13. 0.483 x 0.685 m. Illustrated in *The Textile Museum Workshop Note* No. 23, fig. c. TM 91.503
- 13 A large rug said to have come from Arequipa where it probably adorned the floor of a church. The large lattice pattern of the central field is derived from contemporary Spanish proto-types as is the arched motif in the border. Late 16th or early 17th century. 4.700 x 3.454 m. TM 91.748
- 14 Ecclesiastical hanging displaying four skeletal figures, one of which wears a crown, another a papal tiara. Probably woven to commemorate the death of the pope and king in 1621, though perhaps dating somewhat later. 1.020 x 1.600 m. Illustrated in *The Textile Museum Workshop Note* No. 23, fig. e. TM 91.412
- 15 Large armorial hanging displaying the crest of Marques de Guadalcazar Diego Fernandez de Cordova, Viceroy of Peru (1622-1629). Early 17th century. Lent by His Excellency Fernando Berckemeyer and Señora de Berckemeyer. Illustrated in *The Burlington Magazine*, July 1928, Vol. LIII, opposite page 24. 2.400 x 2.670 m.
- 16 Five fragments of a tapestry with mermaid motifs combined with floral scrolls in the border. Early 17th century. Largest fragment—0.460 x 0.260 m. Illustrated in *The Textile Museum Workshop Note* No. 23, fig. d. TM 91.566
- 17 Hanging with medallion in center, a type popular in the 17th century (see Nos. 18, 19 and 20). The Hispano-Mooresque motifs of the field are blended with elements of Peruvian invention. 1.805 x 1.520 m. TM 91.200

PERUVIAN SPANISH COLONIAL TEXTILES

All examples listed are of interlocking tapestry weave with the exception of Nos. 29 and 30 which are painted plain cloth. Some of those listed as "hangings" may have been made as carpets on which to kneel in churches, which in Colonial times were both unheated and unfurnished.

- 11 A large hanging of the Transitional period displaying the double-headed Hapsburg eagle of Charles V in its center. The use of animal, bird and floral motifs relate this piece closely to the Inca-Colonial examples Nos. 9 and 10. Late 16th century. 2.402 x 2.145 m top and 2.190 m bottom. TM 91.1960.7.1
- 12 A small tapestry probably made to kneel upon in church. The arch motif in the border derives from a Turkish design popular in the
- 18 Fragment comprising approximately one-third of a tapestry similar to No. 17. Note the variations in treatment of the urns, floral, animal and bird motifs. 17th century. 1.905 x 0.555 m. TM 91.502
- 19 Poncho of design similar to Nos. 17 and 18. The neck-slit divides the central medallion. This piece features the use of silver thread. Approximately twenty percent of the poncho is missing. 17th century. 1.470 x 1.180 m. TM 91.565
- 20 An unusual variation of the above type. Colors are limited to red, blue and white. Bird and animal motifs are treated in much the same manner as floral elements, making them hard to distinguish. 17th century. 1.890 x 1.660 m. Lent by the Museum of the American Indian. No. 13/7028

- 21 A large hanging with latticed central field inspired by contemporary Spanish rugs. Compare with No. 35. Typical Peruvian Colonial animal and bird motifs are introduced into the European-derived scroll border. Late 17th century. 2.770 x 2.140 m. TM 91.505
- 22 Tapestry hanging which, like No. 21, has a latticed central field. The scroll border is almost completely European and features heraldic motifs of cranes and lions. This tapestry is woven of shades of natural alpaca with only one dye—cochineal red. Late 17th or early 18th century. 2.270 x 2.130 m. Lent by the Museum of the American Indian. No. 16/325
- 23 Tapestry hanging with modified lattice design in the central field which had its ultimate origin in Turkish design. The interspaces of the lattice are occupied by birds, animals and floral motifs derived from Oriental and European art as well as the native South American fauna. Late 17th or early 18th century. 1.940 x 1.530 m. Lent by the Museum of the American Indian. No. 16/324
- 24 Extremely finely woven armorial hanging. The arms have not been identified. The floral field motifs and border are distinctly Rococo in feeling. Late 17th or early 18th century. 1.765 x 2.045 m. Illustrated in *The Textile Museum Workshop Note* No. 23, fig. f. TM 91.1961.1.1
- 25 Large fragment of tapestry woven of lustrous shades of imported silk and alpaca. The designs combine Oriental, Spanish and local animal, bird and floral motifs. 18th century. 1.705 x 1.615 m. Illustrated in *The Textile Museum Workshop Note* No. 23, fig. a. TM 91.504
- 26 Fragment of tapestry similar to No. 25. The central medallion displays the Oriental phoenix together with Spanish lion with crown. In the field, South American parrots share a paradise of floral motifs with Oriental peacocks and Spanish heraldic beasts. 18th century. 1.675 x .540 m. TM 91.405
- 27 Fragment of border of large tapestry hanging. The design resembles the border of the painted piece No. 29 and is European-derived though executed in distinctive Andean manner. 18th century (?) .245 x .570 m. TM 91.253
- 28 Poncho, an example of native dress during the Colonial period, employing geometricised Spanish Colonial motifs. Woven in the Pre-Columbian manner but with the use of silver thread. Late 18th century (?) .470 double x .730 m. TM 91.407
- 29 Painted cotton church hanging representing the Crucifixion and symbols of the Passion. A rare survivor from the jungle missions of North Eastern Peru. Late 18th or 19th century. 2.390 x 2.315 m. TM 91.745
- 30 Painted church hanging or altar cloth similar in origin to No. 29. Late 18th or 19th century. 1.270 x .075 m. TM 91.436

COLONIAL TEXTILES FROM MEXICO AND GUATEMALA

Because of the heavy rainfall in this area, few Colonial textiles have survived. Since the alpaca was not native to Central America, wool was used to supplement native cotton and bast fibers.

- 31 Large Mexican embroidered rug displaying many Oriental as well as Spanish-derived motifs. Dated 1783 and signed "Ponce, dia 21 Junio". 7.470 x 4.110 m. TM R92.1
- 32 Serape of a type usually attributed to San Miguel, Mexico. Late 18th or early 19th century. 2.520 x 1.280 m. TM 92.16
- 33 Serape of a type usually attributed to Saltillo, Mexico. Late 18th or early 19th century. 2.250 x 1.255 m. TM 92.14
- 34 Large Guatemalan rug, burlap with wool embroidery, the design reflects the lattice pattern popular in the Colonial period. 19th century. 3.550 x 2.120 m. Lent by the Museum of International Folk Art, Santa Fe, New Mexico.

DESIGN PROTO-TYPES

Examples drawn from The Textile Museum collection, which demonstrate the Spanish, Near Eastern and Oriental sources of design motifs found in Spanish Colonial Art, are incorporated in this exhibition. However, only No. 35 cited by Mr. Kelemen in *The Textile Museum Workshop Note* No. 23 is listed below.

- 35 Spanish rug of Gothic pattern made in Alcaraz, second half of the 15th century. The latticed central field and the stylized birds and animals of the border illustrate the type of design, strongly influenced by Moorish art, which inspired the patterns of Spanish Colonial textiles. 2.340 x 1.645 m. TM R84.8

SUPPLEMENTARY COLONIAL MATERIALS

- 36 Peruvian Spanish-Colonial silver. Metal working like weaving continued a high level of traditional Peruvian craftsmanship showing remarkable ability to adapt itself to European taste. A selection from the collection of His Excellency Fernando Berckemeyer and Señora de Berckemeyer.
- 37 Spanish Colonial Silver. Shawl pin, ear rings, pectoral and votive figures. Lent by Dr. and Mrs. Joseph L. Sheridan.
- 38 Painting of Madonna and Child, "Virge del Carmen", by an anonymous late 16th century artist. Cuzco School. Both painting and frame are outstanding examples of this important category of Colonial art. Lent by the Honorable Jefferson Patterson and Mrs. Patterson.

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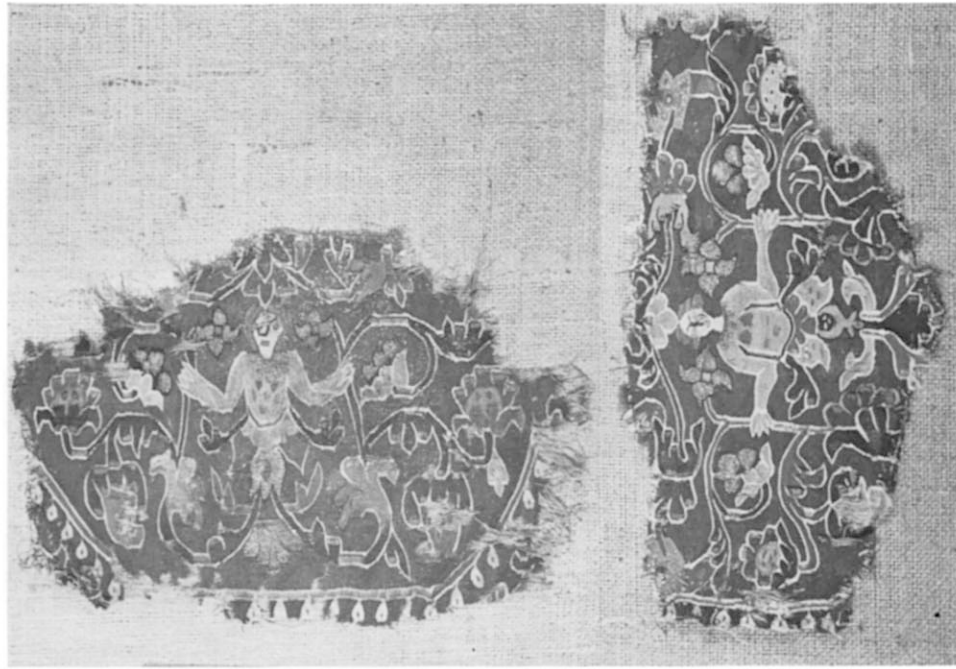


Fig. d. Two border fragments showing mermaid motifs. Late 17th century. T.M. 91.566

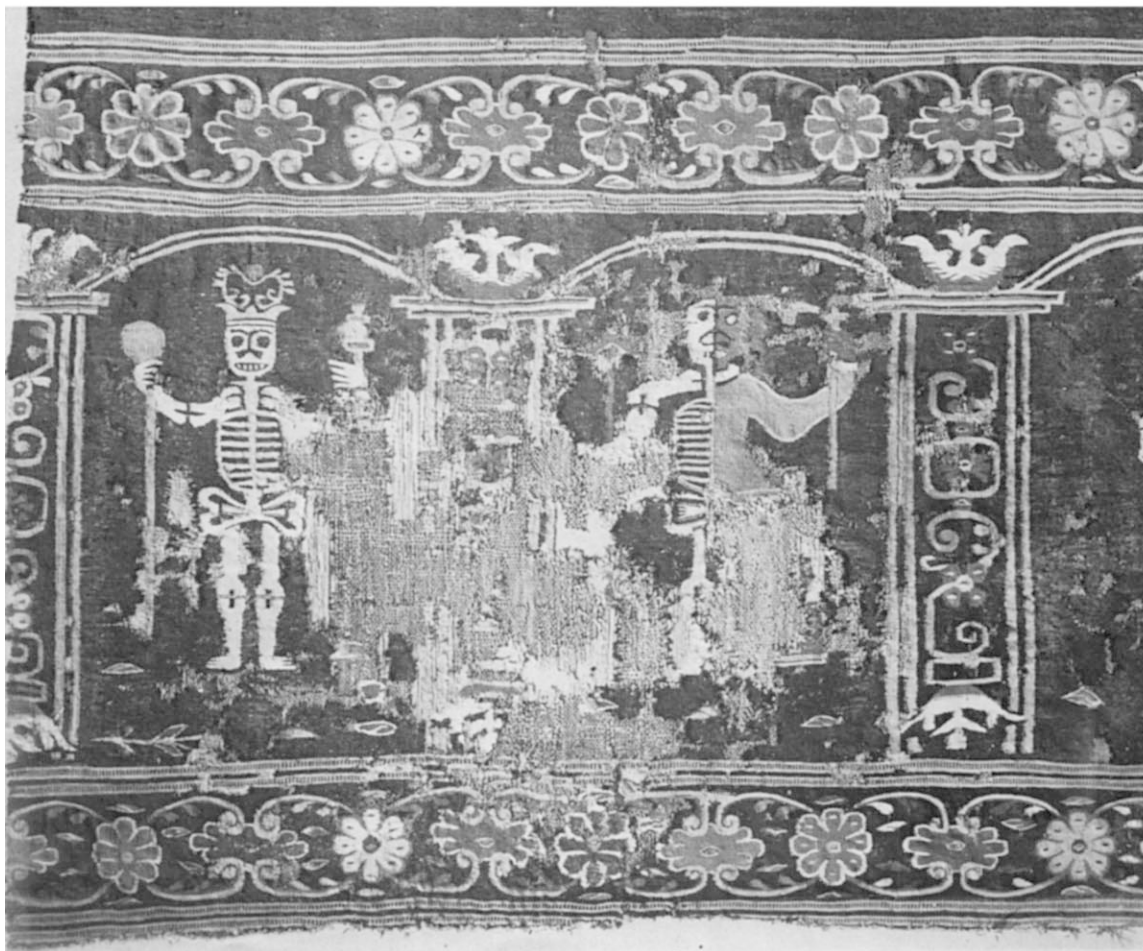


Fig. e. Detail of Ecclesiastical hanging symbolizing death, 17th century. T.M. 91.412



Fig. f. Armorial Hanging, extremely fine weave. Early 18th century.

T.M. 91.1961.1.1