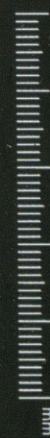


xrite

colorchecker CLASSIC



55
TS
AV
C6

HI

NOTES

ESSAYS,

BIOGRA

HISPANI

900

COSTUME
OF
CANDELARIO, SALAMANCA

FROM
COLOUR PLATES IN
THE COLLECTION OF
THE HISPANIC SOCIETY
OF AMERICA



PRINTED BY ORDER OF
THE TRUSTEES
NEW YORK
1932

3365

COSTUME

ESTADÍSTICA

HISPANIC

NOTES & MONOGRAPHS

ESSAYS, STUDIES AND BRIEF
BIOGRAPHIES ISSUED BY THE
HISPANIC SOCIETY OF AMERICA

EL PASO

EL PASO

EL PASO

EL PASO

EL PASO

59
c1/23

36.21.51.2.
(E.7.5.)

COSTUME
OF
CANDELARIO, SALAMANCA

FROM
COLOUR PLATES IN
THE COLLECTION OF
THE HISPANIC SOCIETY
OF AMERICA



PRINTED BY ORDER OF
THE TRUSTEES
NEW YORK
1932

Rg.: 9-739

SGCB2021

COSTUME

CANDELARIO SALAMANCA

FROM
THE COLLECTION OF
THE HISPANIC SOCIETY
COPYRIGHT, 1932, BY
THE HISPANIC SOCIETY OF AMERICA



THE HISPANIC SOCIETY OF AMERICA

INTRODUCTION

CANDELARIO is a village of about two thousand inhabitants, situated on the northern slope of the Sierra de Béjar, the southeastern boundary of the Spanish province of Salamanca. The heavy winter snows which crest the Sierra linger well into spring, and throughout the summer deep drifts remain to feed the brooks which flow into the Río Cuerpo de Hombre at the foot of the mountain. The village is surrounded with fresh pastures and cool groves of chestnut trees. From the hot plains of León and Castilla vacationists come to Candelario to spend the months of July, August, and September.

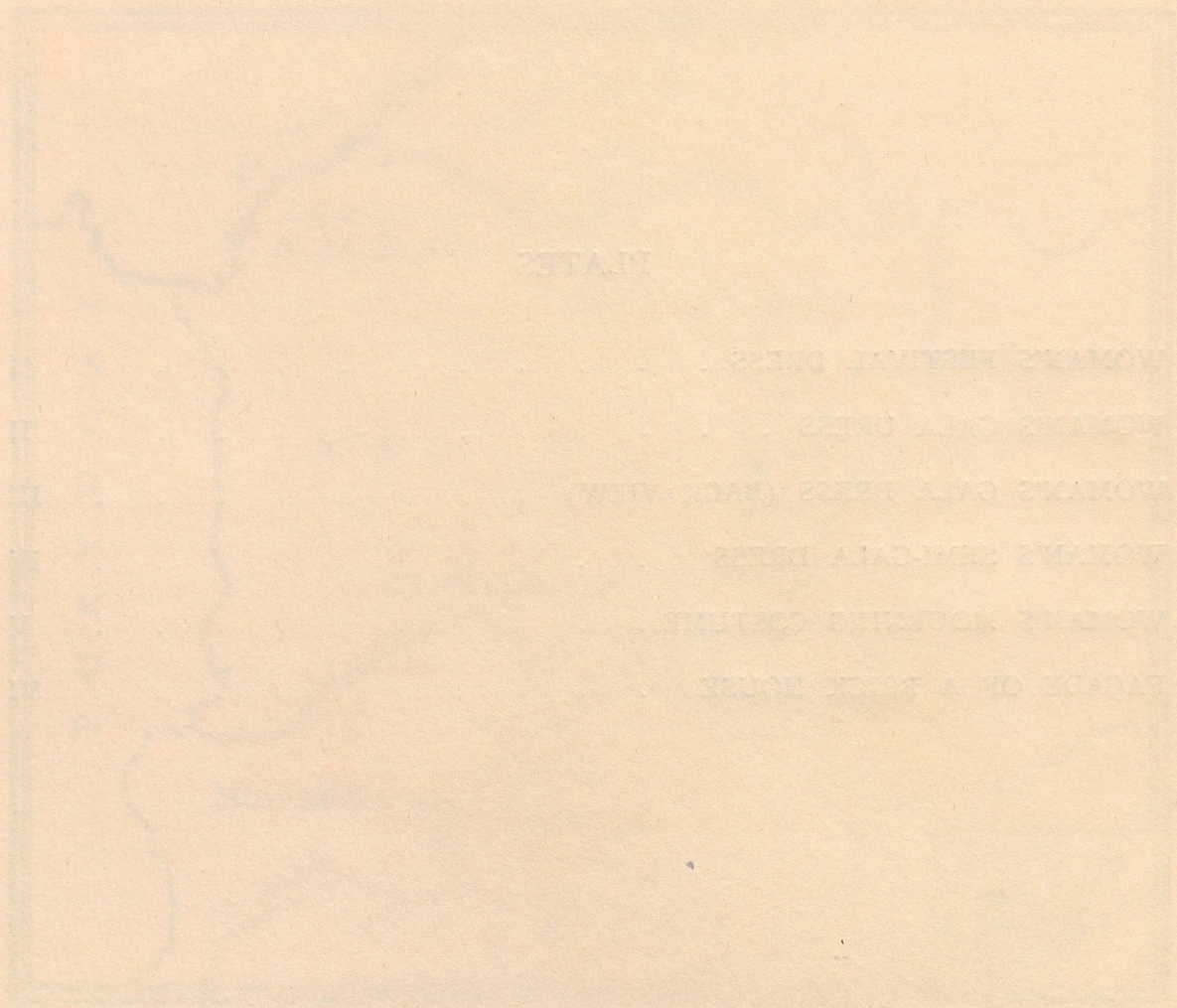
Notwithstanding the yearly influx of modern modes a fair number of *candelarias* continue to wear proudly their own native dress, which does not in the least resemble the other costumes of the province. The *charra* dress of Salamanca and the Ribera del Duero is lavishly embroidered with beads and sequins, and the *traje de vistas*, once worn by brides of La Alberca, is embellished with long chains of heavy silver-gilt jewelry. In contrast, the Candelarian costume appears simple and slightly adorned, but the design is unique and original. One of the distinctive features of this dress is the rectangular shoulder cape of green or yellow material. The coiffure, peculiar to Candelario, is arranged in a stiff, Japanesque manner with a high knot (*moño*), to which is fixed a headdress of black ribbons. This headdress heightens the small figure and lends an aristocratic air.

In the summer the villagers open their homes to visitors, and in the winter make sausages which are sold all over Spain. Before modern methods of distribution were developed, the men of Candelario traveled about vending the sausages. These venders (*choriceros*) wore a large hat with an upturned brim and a costume consisting of coat, waistcoat, sash, breeches, and leggings, which was known as the *traje del choricero*. This costume is no longer in use; many men have adopted clothes of European cut, and the others wear cotton blouses and velveteen or corduroy trousers. Small girls sometimes appear at festivals as miniature *candelarias*, complete even to a tall, black *moño*, but their daily dress is a cotton frock. On workdays the women use old festival garments or simple clothes of cotton and inexpensive woolen materials.



PLATES

WOMAN'S FESTIVAL DRESS	I
WOMAN'S GALA DRESS	II
WOMAN'S GALA DRESS (BACK VIEW)	III
WOMAN'S SEMI-GALA DRESS	IV
WOMAN'S MOURNING COSTUME	V
FAÇADE OF A BRICK HOUSE	VI



I

WOMAN'S FESTIVAL DRESS

A young matron, dressed in one of the most elaborate costumes of the village, stands beside her bridal trunk in the *sala* of her home. A rectangular cape of green silk plush is spread on the trunk in readiness to be drawn over her shoulders. The young woman wears gold earrings and beads and a pendant, set with pearls. Her black hair is arranged in a high knot (*moño*) at the top of her head. The bodice (*jubón*), of black velvet richly embroidered with silks, is made with long sleeves which are turned back at the wrist to show the facing of red velvet; the sleeves may be closed with buttons of silver filigree. A green silk braid (*trenza*) tipped with a metal tag (*cabete*) laces the bodice over a neckcloth (*corbata*) of purple satin, brocaded with gold in a floral design. The word *corbata* is derived from the French *cravate*, which, together with the neckcloth itself, was introduced into France by Croatian mercenaries in the seventeenth century.

Heavy broadcloth (*paño fino*) in two colours, rose terra cotta above and dark green in the lower section (*alrededor*), forms the skirt (*manteo*), which is also embroidered with bright-hued silks. Circular in shape, the skirt is made without a back seam, the left side being lapped over the right. The back and bottom edges are finished with a band (*repulgo*) of black velvet and a facing (*cortapisa*) of fine scarlet cloth. The skirt is fastened over the bodice with a green silk tape, which is passed about the waist and tied tightly in front. Pads (*almohadillas*) sewed to the peplum of the bodice serve to support the skirt and to give bulk to the hips. Tradition requires that the skirt fall in a crease at the centre front, in bell-shaped folds at the sides, and lie flat against the figure in the centre back. The fullness of the folds at the side back is assured with a pair of oblong pads fastened lengthwise to the petticoat (*guardapiés*) at the hips.

A ribbon of blue silk brocaded with white, green, and violet is doubled over the skirt tape and tied in a bow at the front. On the right hip is worn a pocket (*faltriguera*) made of green silk plush (*felpa de seda*), embroidered with colourless glass beads (*abalorios*) and bordered with black velvet. The pocket, lined with lavender and white gingham, is hung around the waist on a green ribbon of silk and cotton. A fan, a handkerchief (*moquero*), and coins (*cuartos*) are carried in the pocket. White cotton stockings, hand-knit, are worn with shoes of black velvet and patent leather, trimmed with loops, called *majuelas*, of black lace.

The *sala* floor is paved with square red earthenware tiles, the walls are white-washed, and the heavy ceiling timbers are painted a soft blue; the other woodwork is of chestnut wood, unfinished. Curtains of white Nottingham lace are hung in the doorway at the corner of the room, and a fringed coverlet of red and black wool is spread over the bed in the alcove beyond.

II

WOMAN'S GALA DRESS

The embroidered skirt is the exception rather than the rule among the women of Candelario, and the young matron is here shown wearing a plain skirt of wine-coloured broadcloth with a lower section of brown. About the shoulders a rectangular cape of green silk plush is pinned with a gold brooch (*alfiler de pecho*). The bodice is of dark blue velvet, and only the sleeves are embroidered. Red velvet, brocaded with blue and yellow silk in a small pattern, is used for the neckcloth and the facing (*bocamanga*) of the sleeves, which are closed with silver filigree buttons. The bodice is laced over the neckcloth with a green silk braid, and a bow of figured silk ribbon is tied at the front. On the right hip is worn a pocket made of rose satin brocaded with wine-coloured velvet, embroidered with silks and sequins and bordered with black velvet. The skirt is finished at the back and bottom edges with a band of black velvet.

The brooch and the earrings (*pendientes*) are of thin plates of gold, wrought in a floral design and set with baroque pearls. On the surface of the leaves, lines are engraved in imitation of veining. The pendant (*aderezo*) is of gold filigree encrusted with seed pearls (*aljófar*) and baroque pearls. It consists of two parts, the upper called *lazo* and the lower, *crúz*, which are joined with flat rings (*asas*) of gold. On the reverse side, the delicate filigree is reënforced with narrow gold ribbons, and with wider ribbon, loops (*presillas*) are formed on the *lazo* for hanging the pendant on the necklace (*gargantilla*). The beads (*cuentas*) are elaborately wrought of twisted gold wire in a design of loops and scrolls, to which are affixed flat and spherical bosses; the beads are strung on a cord of gold-coloured silk, tied in a loop at each end. To fasten the necklace, a red silk ribbon is passed through the loops of the cord and tied in a bow at the back of the neck.

In the *Chronicles of the Kings of Castilla*, *aljófar* is mentioned in lists of royal wedding presents, of booty captured, and of property paid in lieu of coin.

III

WOMAN'S GALA DRESS

(BACK VIEW)

The headdress (*cinta del moño*) of black satin ribbon brocaded with velvet and edged with black lace falls from the high knot at the top of the head. The green cape (*serenero*) of silk plush, bordered with watered silk, is adorned with floral bands of white chiffon, edged with gold and embroidered with pink beads and spangles. The lining is of green percale. Before the young woman puts on the cape, she folds it cross-wise through the middle and pins a fold four or five inches deep. This fold takes up the extra fullness and prevents the cape from slipping off her shoulders.

The word *serenero* is a derivative of *sereno*, which, from the Latin *serum* meaning *late hour*, signifies the humidity with which the atmosphere is charged after nightfall. The *serenero* is defined as a headdress (*toca*) used as a protection against the *sereno*. In Candelario, however, it is worn as a shoulder cape. Richard Ford, traveling before 1845 through Herguijuela on the way to La Alberca, observed "the *cereneros* or singular cloth mantillas and silver clasps of the women."

IV

WOMAN'S SEMI-GALA DRESS

The bread vender (*panadera*) of the village stands at the outer door of her home. Her white hair is framed in a headdress of black lace (*tul bordado*), which is tied to the high knot. The green shoulder cape of silk damask and taffeta is adorned with yellow passementerie (*agremán*). A kerchief of red silk, bordered with yellow stripes is folded diagonally and arranged in the front of the bodice, which is laced at the waistline with a green silk braid. The bodice is made of black silk rep brocaded with self-toned velvet in a floral design, and the turned-back sleeves are faced with velvet striped in gray, red, brown, tan, green, and black. On formal occasions the sleeves may be closed with the buttons of silver filigree. A pocket of honey-coloured velvet, bordered with black velvet and adorned with passementerie, hangs below the apron (*mandil*) of dark green percale figured with white and green. An apron of figured percale or fine sateen is the distinguishing feature of semi-gala dress. The upper section of the skirt is of heavy, dull green cloth, and the lower section, of blue. Hand-knit white stockings are worn with shoes of black patent leather.

The earrings and the beads of the necklace are of gold, and the pendant, of gold filigree set with pearls. The necklace is fastened with ends (*raberas*) of rose-coloured ribbon, tied in a large bow at the back of the neck.

V

WOMAN'S MOURNING COSTUME

An elderly woman wears mourning for her husband. Her black earrings are fashioned in a design of bows and roses. A golden pendant hangs from the necklace of gold beads strung on a cord, which is tied at the back of the neck with ends of black silk ribbon. About her shoulders is pinned a green cape of woolen cloth bordered with watered silk. The cape is trimmed with green silk galloon (*galón*) which is embroidered with colourless glass beads and gilt sequins (*lentejuelas doradas*). The first rigour of mourning requires a shoulder cape less adorned, but the colour is always green. A black silk kerchief, folded diagonally, is worn about the neck over a blouse (*chambra*) of black sateen (*satén*). The apron, also of black sateen (*cretona satinada*), conceals a pocket of black velvet trimmed with jet beads (*abalorios de azabache*) and black

sequins. The skirt of heavy black cloth (*pañó fuerte de Torrejoncillo*) is bound at the lower edge with black broadcloth and faced with scarlet. Under the skirt are worn a petticoat of fine scarlet woolen material (*pañó grana*), one of madder-coloured (*grancé*) cloth, and one of scarlet flannel (*bayeta*). The stockings are hand knit of white wool, and the black shoes (*zapatillas*) are made of velveteen (*pana*) with toe caps (*punteras*) of patent leather.

The woman stands in the upper gallery (*corredor*) of her house before a door which leads into the attic. The door, of heavy, unpainted chestnut wood, is pierced above the centre with a rectangular opening, over which is hung a small panel hinged to open inwards. A curtain of white muslin has blown through the opening and hangs on the outside of the door. The woman holds in her left hand a willow basket filled with apples from the heaps which are stored on the attic floor. Her fingers are stained from husking walnuts.

VI

FAÇADE OF A BRICK HOUSE

A house built of stone, brick, and timber and roofed with earthenware tile stands at the corner of the *Calle de Filiberto Villalobos* and the *Calle de Don Manuel Fonseca*. The lower story is of gray stone, probably granite, and the two upper stories are of brick set between vertical wooden timbers (*pies derechos*), which are covered with plaster. Stout chestnut beams supported on heavy corbels of stone carry the weight of the projecting upper stories. The frames of the lower windows are painted light blue, and traces of red may be seen on the beams and balcony railings.

A gate, called *batipuerta*, of unpainted chestnut wood closes the doorway; hens, however, may pass in and out through a round hole near the bottom. These gates are a characteristic feature of Candelarian houses; some of them are cut in a scroll design along the diagonal edge. At Montehermoso, Cáceres, there are gates similarly constructed but without the decorative diagonal line. Bird cages painted in gay colours are suspended from the wall and corbels. A woman in semi-gala dress stands in the street engaged in conversation with the mistress of the house who leans from an upper window.





