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INTRODUCTION

1. Introduction
2. Ceramics
3. Weaving
4. Basketry
5. Woodcrafts
6. Musical instruments
7. Leather crafts
8. Metal working
9. Horn and bone handicraft
10. Reference list
11. List of pieces

Doña Ana Romero comes walking down the slopes of the Neuquen mountains, among the "pehuenes", "ñires" and "lengas", with her "matra" (a bedspread). She has just finished weaving it, following the best traditions of her ancestors: the Mapuche indians. The smell of newly sheared wool and smoke give proof of its authenticity. Don Victor Llanes is also coming, bringing his baskets made of "simbol". The green shades of this grass will darken on the way to Buenos Aires, where they will tell their tale of the Tucumán Valleys, where "simbol" grows.

Thus do the artisans from all over the country send us their messages, as true ambassadors of Argentine folk arts. Each speaks the language of a craft: leather, ceramics, musical instruments, bone and horn, wood masks, silver, woven fabrics and baskets.

These handicrafts represent a haven for the city man. They reunite him with the simple things, bring him close to nature. These objects take him back to times past, to "very ancient times", as somebody in Neuquen once said.

CERAMICS

The simplicity of handicraft pieces is only apparent. Thousands of years were needed to achieve them. Ceramics is no exception to this rule. These pieces of ware are so rustic one would think they are just lumps of moist clay dried by the fire. Earth, water, fire... natural elements. Hardly can the presence of the artisan be divined in the marks his fingers have left on the moist clay! Yet in Argentina, although the area was inhabited since a good two thousand years, the first earthenware appeared only around the year 500 B.C. Twenty centuries later, when the Spanish conquerors arrived, they found a mosaic of traditions in pottery, each belonging to a different culture. But that had not been achieved in a single day.

There is a long standing tradition underlying each step of the process. It is not a question of tempering any type of earth. It must be plastic, and clay, a universally found material, is the most adequate one. But one must know where to look for it: according to Antonio Serrano, the Araucano indians extract it from beds they know since long ago and in which they have excavated large caves. Others obtain it from the river beds, where it is deposited when the waters go down, as mud. Clay must not be too pure, because in that case cracks appear when it is fired. In the Argentine North-East a common solution is adding crushed ware to very pure clay. In the Andean area, on the other hand, sand and crushed ware are used, whereas the Toba indians use bone ashes. All these make clay less plastic, therefore they are technically known as "antiplasticizers". They prevent brittleness during firing.

It is interesting to note that the procedure of erection of the sides of a piece is similar throughout the continent. Although it is not the simplest one, the most common way of modeling consists in tempering the clay in the form of rolls which are lapped to obtain a wall. The coils are flattened with the fingertips and the joints smoothed with an object. Thus, the Pilagá indians, from Formosa, manufacture spherical jugs to carry water, using this procedure. They are characterized by having two handles and an horizontal narrowing in the center with a string. The Pilagá carry these jugs on their backs during their long walks, holding them with the string which they bear on their forehead. The other typical groups from the Chaco (the Northeast area in the border with Paraguay),

the Mataco, Toba and Mocov indians originally had, as the Pilagá, their rudimentary pottery, with little artistic development. But at present, under the influence of the missions, many have produced new forms: zoomorphic and antropomorphic figures, flower vases with necks and mouths.

Among the different indian groups, the Chané make the most remarkable ceramics because of their decorations. This groups is of Arawak origin and is based on the East of Salta. Their pottery was influenced by Andean indians and that explains its difference with other Chaco groups. Their ware is glazed with a yellowish-white engobe. Engobe is a thin layer of clay which is smeared on the piece before firing it. Then it is polished and acquires a very typical lustre. This surface is painted red, yellow or black, with vegetal or mineral dyes. As for shapes, globular containers are the most frequently found. But most remarkable are the animal shapes.

Ceramists can also be found among the "criollo" (natives). According to Ana M. Dupey, pots, flower pots, and "virques" (large earthen jugs used to ferment "aloja" a drink obtained from the fruit of a local tree) can be found in the North West. These pieces have simple patterns engraved on them. In the West, on the other hand, the pieces are painted with dyes obtained using local vegetables and earths.

In the Cordoba hills region, there is a distinct type of pottery, of a dark grey colour and very glossy surface. The colour is the result of the manner in which the pieces are fired: in an open fire, using cow or goat manure as fuel. The ware is then carefully polished while still fresh, with a small stone, and acquires a characteristic lustre.

WEAVING

The tired traveller, after crossing great distances in a monotonous landscape, such as the barren Patagonia steppes or the dusty bushlands of Santiago del Estero, will have a pleasant surprise when he arrives to the hut of weaver: in the open, under the shade of a tree (if it is a "criollo" loom) or placed against the walls of the hut, he will see the weaver working on a colourful fabric, con-

trasting with the shades of the surrounding landscape. As if the flowers which do not bloom in that arid land were recreated in the cloth.

We shall never forget that once, while travelling in the North of the Province of Neuquen, studying the traditional weaving, we found our car (which we had left outside the house of a weaver) covered by a blanket displayed by a neighbour, foreseeing our visit. It was a large red rectangle covered with small spots of wool, a mosaic in red, blue, yellow, violet... framed against the pacific landscape of green hills where we stood. The effect was really impressive.

Weaving is, doubtlessly, the country's most extended handicraft. It was widely known in Pre-Columbian times. It must be noted that it appears in much earlier archeological sites than those where the most ancient pottery was found.

The first woven materials appeared in 2130 B.C. in Inca Cueva, Jujuy (North of Argentina). They were made out of a single thread, knitted by means of a needle, forming a mesh of stitches, with or without knots. In that manner caps, bags and nets were made, as the catalog of the exhibition "One thousand years of weaving in Argentina" explains.

The present situation is the result of the confluence of European culture with Indian traditions. In some areas this mixture is more remarkable while in others the Indian influence is so predominant that even "criollos" (natives) weave with the local looms, as is the case in Chaco and Patagonia.

The great influence of the Spanish weaving traditions is not surprising, as in all the towns founded in the times of the Spanish colonies, the indians were forced to spin, weave, make clothes and collect two things used to dye the yarn: kermes (a cactus parasite insect) and indigo, a herb used to produce the most important vegetal dyestuff.

The most widely used dyes were of vegetal origin. Ricardo Nardi points out that "in the National Agriculture Exposition in Cordoba (1918) a collection of samples was presented with 150 different colours and shades obtained from the flora of Catamarca". In present times, however, industrial dyes are being used in an increasing extent.

There is a very common dyeing technique in the Anden region. It is what internationally is known as "ikat" and locally, as "tied fabric". It consists in covering part of the threads before weaving, tying, tying them strongly to prevent them from being dyed by the dye. When these threads are weaved they result in a "staging" of colour, which provides the typical decoration of the "Pampa

ponchos", or of the "tied threads coverlets" of La Pampa or the "tied bedspreads" of La Rioja.

The fabrics are woven using vicuña, guanaco and llama wool. The latter is what the Spaniards called "carnero de la tierra" (ram). Sheep, introduced by the Europeans, is now the most common source of wool.

In Formosa and Chaco different types of vegetal fibres are used: the "chaguar" or "caraguatá" is the most common among the Toba and Mataco indians of those provinces. "When one sees the inside of a Chaco hut — says Delia Millán de Palavecino — what first catches one's eye are the caraguatá or cháguar bags hanging from the roof or from a beam, containing wild fruits or domestic ware". The indians use the fibres of the leaves of this plant to make a strong yarn, which they knit using a single thick wooden needle. They make bags ("llicas" or "yicas") knitting with the loop technique. They combine the naturally brown yarn with others dyed with a great variety of barks, seeds and resins, and obtaining different shades of brown, grey, blue, red, black, yellow, etc. The decorations consist in extremely symbolic geometrical representations of the local plants and animals. According to the afore quoted author, continuous stripes represent the back of the "quirquincho" or the carob tree seed; on the other hand, discontinuous stripes stand for the skin of the "yarará" (Argentine viper); diamond shapes are the fruit of "tuna" (a type of cactus) or the fox paw or even tiger spots or a whole pipe; pentagons on the other hand, mean the face of the tiger or of the iguana and sometimes also the paw of the fallow deer ("corzuela"), among other things.

According to the summary presented at the exposition "One Thousand years of Weaving in Argentina" there are now six types of looms of indian origin. All have manual harnesses. This is a device used to separate the threads of the warp in layers, thus allowing for the passage of the weft which advances perpendiculary. There are also two looms of European origin: the "pedal" loom and the small loom to weave edges.

These looms are used to make some clothing. The Puna region (North West) is the only area in the country were it is still possible to see whole families dressed in clothing made on domestic looms. In the other regions, only scarves, ponchos and belts are manufactured. Instead, there is a very large variety of bedspreads. Catamarca and La Rioja, for example, are remarkable for their magnificent coverlets and bedspreads, embroidered with flowers, in the Spanish tradition.

To place on the saddle "peleros", "caronillas", "jerguillas", etc. are made. These are different names give to something more or less similar in function, a type of pad used on the saddle seat to make it more comfortable. Most of these are made in very simple frames. In the area of Mapuche influence, the Patagonia, La Pampa and South of Mendoza, "matras" are made. These are small blankets which are carried folded on the saddle and serve to cover the rider when he sleeps under the sky. There are also "matras de labor", blankets decorated with geometrical patterns characteristic of the Mapuche indians.

Lace is also found: the most typical are the "randas" from Tucumán and the "ñandutí" of the North East. "The randa is a mesh with knots made with a sewing needle and then embroidered with a great variety of stitches; it is made on a frame. Ñandutí is an embroidery made on radial stretched threads and on square or triangular grids" representing flowers, fruits, birds, etc. It is made using a frame or some device to affix the threads forming the base. It is derived from the Spanish "soles" of the Sixteenth and Seventeenth Centuries, from Tenerife.

BASKETRY

Basketry, the name by which the handicraft of basket weaving with vegetal fibres is known, is found in nearly all the latitudes of Argentine.

There are two techniques, thousands of years old. One is spiral weaving and the other one is interlacing.

In spiral weaving laps are formed and sewed to each other. In the international technical language this is known as "coiled weaving". The basketry of Rio Hondo, in Santiago del Estero belongs to this type. Coils of "unquillo" are made and sewed with palm top. The surface is decorated with corn leaves dyed with anilin, or with roots of unquillo, which are brown. Whole families earn their living in the West of Santiago with this craft, that is transmitted from father to son. They produce "bombos" (very large baskets with a cover and two handles), sewing boxes, bread baskets, etc.

This technique is also used in the baskets made

in Santo Tomé and Itatí, in the province of Corrientes, using the raw material provided by the large palm groves.

A variation of the same technique is applied in the baskets and hats made in Entre Ríos, where the coils are made of ribbons of flat braids, following the Swiss traditions brought by immigrants from that country during the last century.

A second type of basketry is that where series of elements are interlaced, as in knitting. That is the case of the basketry made by the Mbyá (or caingúá) Indians of Misiones. These indians look for their materials in the jungle: tacuapí and taquarembó canes, of light colours, which are interlaced with others dyed with "catigüá" (the bark of this bush is used to produce a red dye). Sometimes they also interlace dark brown stripes made with the fine bark of the roots of "güembé" a type of philodendron which grows high on the trees of Misiones.

Also comprised in this group is a very different type of basketry, from the point of view of its cultural origin: that of "simbol" and "cadillo", grasses which grow in the provinces of Córdoba, La Rioja, Catamarca and Salta. There "tipas" (a type of basket) are manufactured. These baskets have a small base and a large opening and are made with the blades of grass placed obliquely around the base and fastened together with wool and cotton threads of bright colours and at present, very frequently, with synthetic threads. They are used to clean the seed.

The Toba basketweavers, in Resistencia, Chaco, weave the "totora" (a type of reed), from the marshes forming checkers. They manufacture different items as bags, baskets, carpets, hats, etc. adapted to the taste of city dwellers. In Miraflores, artisans of this same tribe manufacture very different baskets, with the "colled" weaving technique.

WOODCRAFT

In Pre-Columbian times, woodcraft had a lesser artistic development as compared to other handicrafts, like weaving or ceramics. Indians employed it to manufacture containers, glasses, ceremonial plates decorated with malachite stones used to

grind medicinal or magic herbs, spoons and some dolls or idols, as Julian Caceres Freyre very accurately points out.

Among the Chané (indians of the East of Salta), a very interesting type of woodcraft can be found: wooden masks made of "yuchán" (a local tree) which they wear in Carnival. According to a myth analyzed by S. Newbery, the Chané tell that Jesus and the devil had decided to make a competition to see who had greater power. They decided to see who could stand the weather better. So they both left on horseback: God rode a white horse with leather trappings and the devil a dark mule with silver plates. They rode on and on. The devil complained: "Hey, my mule will be killed by the heat". But Jesus continued riding. His horse did not suffer because. He was riding it. And thus they continued until the devil, defeated by the rain and cold, trembling and shivering, could not stand any more. Then Jesus stopped before a large "yuchán" and made a cavity inside it so that the devil could step inside and live there. The devil went in and Jesus covered the opening with the bark of the tree. The devil asked Him not to forget he was there. Some time went by and people came to look for the devil and banged on the door. "Hey you, now it is your turn to go out, so go and enjoy yourself! And the devil came out from inside the "yuchán" with a mask on his face, because it was Carnival time.

According to the Chané traditions, once the Carnival is over, the masks are thrown into the river, so it will carry everything away. Here it should be remembered that water was the decisive element which defeated the devil in his competition with God. Since some years ago, as a result of the increase in the sales of this craft, the Chané not only do not throw the masks away: some of them even manufacture masks all the year round. However, the masks still retain their original shapes.

These masks, called "aña-aña" by the Chané (aña: "ghost", "dead", "devil"), according to M. Rocca, represent human faces painted white. If they are young they have a high screen on the face, with decorations: the sun for the masks worn in the morning; a small eyeshade for the ones used at noontime, while those worn in the evening are decorated with drawings of images associated with the night, as bats, stars, etc. or with these same decorations in open work.

On the last days of the festival, two other types of masks appear: one represents the elders, and are similar to the ones already described, but without the screen; the second type represents animals and are shaped to resemble the face of dogs, parrots, donkeys, etc.

In the rest of the country, most of the production consists in daily ware; some of them are highly refined from the esthetic point of view; also, common items as gates, window blinds, etc. are manufactured. Among the most remarkable we may note the stirrups, of the type called "trompa de chancho" (pig's snout) made in La Rioja, richly decorated with carved figures. Much simpler are the troughs — carved in a tree trunk — used to wash and make bread; or the plates and spoons of "palo", as everything made of wood is called in the North, or more specifically, when something is made of algarrobo, the tree by definition in the North West. They also manufacture very simple furniture, trunks, boxes, mortars, etc. In some provinces it is very frequent to find carved animals, which are sold, as the ones made by the Mbyá indians from Misiones or the Mataco from Formosa.

MUSICAL INSTRUMENTAL

It must be noted that the instruments brought by the Spaniards were not, precisely, the most popular ones. As. C. Vega says, we do not find here bagpipes or tambourines.

One of the centers which contributed more to the spreading of European music was the Jesuit missions. Great artists and scholars who came from Europe taught in them during the period of the Sixteenth to Eighteenth centuries, specially in the area of the Guaraní culture and the missionaries were surprised at the musical skill of the indians. Antonio Sepp, a learnt Jesuit musician who came from Europe noted: "It is as if they had been naturally endowed... they learn to play with amazing ease and that in a very short time". In Yapeyú (Corrientes Province) there was a workshop where organs, harps, violins, trumpets, horns, etc. were manufactured and then exported to the other Jesuit reductions and to the Spanish cities of the colony. Two centuries later, in 1974, we have seen that among the Mbyá indians of Misiones, a homemade violin is still played. And the same thing happens among other indian groups of the Chaco area.

The European instrument which became more widely spread in America was the guitar. It became very popular after 1600 and was played by

strumming, as accompaniment. It then had five strings. The sixth was added in the Eighteenth century.

There were guitar manufacturers in almost every town of the provinces, even in small ones. Now there are very few left, surely because they could not compete with city factories.

In the same family of instruments we find the "charango", the only criollo string instrument. Its sound box is made with the carapace of the armadillo. It must be noted that some charangos have a wooden sound box, but then it is carved to imitate the armadillo carapace, which represents a lot more work than would be needed to make the box of a guitar. Except for this characteristic, it is similar to the Spanish guitar, but of a smaller size. Also, it had double strings, as the mandoline. In Argentina, it is only found in the provinces of Jujuy and Salta. Apparently, it was introduced rather recently, at the end of the last century, by Bolivian immigrants.

Other instruments found in the Andean region at present are the "caja" and "bombo", two types of drum. They are characterized by having two drumheads, one of each side of a narrow frame in the case of the "caja", and at the ends of a longer tube, in the case of the "bombo". The sound produced by the latter can be heard from very far away. It is apparent that in Pre-Columbian times, there were only drums with one membrane; this leads to speculations on their likely Spanish origin, as this type of instrument is very popular in Spain. Even the names: "caja", "tambor" and "bombo" are Spanish. It is probably a case of development of a Pre-Columbian concept, with colonial and modern elements and changes. The body is made with a hollow trunk and the membranes are made with sheepskin. The "caja" is played with one hand, beating with a stick, specially in the North East. Towards the South, the technique of playing with both hands becomes more frequent, and is the only one found in Tucumán, Santiago del Estero, Cordoba, Catamarca, La Rioja and San Juan.

Bombos can be found from Jujuy to La Rioja and in Tucumán and Santiago del Estero. It is the unfailing accompaniment of folk orchestras, because of its extremely animated beat.

While speaking about these instruments, one must not forget the indian substratum on which they were based, still persisting in some areas. For example, among Chaco indians: nail rattles, pumpkin rattles and whistles; among the Patagonian Mapuche: the "kultrún" resembling a semi-spherical drum, or wind instruments as the "pifilka" and "trutruka".

LEATHERCRAFTS

When the Spanish conquerors arrived to our country, the situation in most of its extension was not too encouraging. A territory devoid of important metal wealth and lacking attractions. As for cattle-breeding, there was only the llama as beasts of burden and alpaca and other animals of the genus Camelus, used as a source of wool and meat. And this only in the North west, among agricultural and pottery producing peoples.

On the other hand, in the Pampa plains, in spite of it being one of the most fertile territories of the world, there was no agriculture or cattle breeding. And it is precisely there, in the endless Pampas, where a radical transformation was to take place, to the degree that it has been suggested it might be called the "leather culture". The 72 or 76 horses brought by Pedro de Mendoza in 1536 plus some bovines and pigs, finding such favourable conditions, multiplied in such a manner that a situation totally unknown in Europe resulted. Felix de Azara calculated that by the end of the Eighteenth century the number of heads of domestic cattle in Paraguay and Buenos Aires amounted to 18 million cows and 3 million horses. It was estimated that wild cattle amounted to approximately 40 million heads.

Azara described the life of the inhabitants of the Buenos Aires country, South of Santa Fe and Cordoba in those times, perhaps exaggerating a little, in these terms:

"As soon as a child is born among country people, his father or brother take him on horse back to the country, until he cries. Then they take him back to be fed and this continues until he can ride alone on an old horse". (...)

"They are very good horse tamers and so much dislike walking that they very nearly do not know how to, even to cross a street they mount their horses and they do nearly everything on horseback. They are not afraid of mounting any horse, even wild ones, and they are sure (they won't be thrown) and won't lose their balance. If the horse falls, they land on their feet and holding the reins so the horse won't run away. Their knowledge of horses is unbelievable. It is enough that they see two hundred horses grazing in the coun-

try, and look at them for a few minutes, to be able to say, on the following day, if one is missing and what is its colour".

Even though things have changed greatly since then, in the cattle breeding areas people still retain this traditional knowledge. L. A. Flores says that "In those times and also later, when the "estancias" (ranches) were formed, every inhabitant knew at least the basics of the leather craft and everybody could make the most necessary items with rope or leather; but there also were, as there are today, skilled artisans dedicated full time or most of the time to this craft. They are called "sogueros" (rope weavers) in the Pampa regions, "guasqueros" (from "guasca", rawhide) in the Eastern provinces and in the center of the country, "trenzadores" (braid-makers) in some others and also, incorrectly, "talabarteros" (harness maker or saddler) (these work with tanned leather). They can be found wherever horses are still commonly used and that is the case in practically the whole country, but more so in the wheat growing areas, and in the regions where horsemanship is cherished.

Among the most remarkable pieces of leather craft, the "sogueros" from Buenos Aires occupy the first place because of their skill. Corrientes and Entre Ríos are characterized by the great variety of braiding techniques. In Salta there are remarkable pieces combining raw hide with silver as well as many items used to protect rider and horse from the thorns of the bushes. And we cannot forget Santiago del Estero, with the famous lasso production centers, where during certain seasons, nearly all the rural population works in this craft.

METAL HANDICRAFTS: SILVER

Cristopher Columbus, holding the beliefs natural to the Europeans in the Middle Ages, communicating with the Indians through signs, understood there was infinite gold, gold mines, gold rivers... He believed he was near the island "where gold is born" and construed from the heat of which he suffered in those latitudes, that there should be a lot of gold in the Indies. Hoy many unsuccessful expeditions, worthy of titans, were launched by the Spanish conquerors in their hope of finding the legendary El Dorado?

The Spaniards who reached the Upper Peru area had better luck, because they found the Inca civilization, which had been mining gold and silver since a long time. When Francisco Pizarro made the indian chief Atahualpa a prisoner, he offered Pizarro to fill a room with gold and silver objects in exchange for his freedom. The conqueror accepted this, but in spite of the fulfillment of the promise, he had Atahualpa killed and sent the treasure to Spain.

As opposed to this, Argentina with its River Plate was not, in spite of its name, a territory rich in precious metals. Since the Sixteenth century and for three hundred years, the Spaniards looked for the mysterious city of the Cesars. The legend said that behind the closed doors of this city were luxurious temples and palaces plated in silver. Its inhabitants, the Cesars, had all their tools and ware made of silver. And to this day, there are still adventurers who continue the search for this fabulous city.

In spite of the lack of these metals during the first years of the Colony (because they were found, but much later on in the province of La Rioja), a handicraft of precious metals was developed. In effect, while Buenos Aires was just a small village throughout the Seventeenth and Eighteenth centuries, Spanish and Portuguese silver and goldsmiths arrived. The style of the Portuguese silversmiths had an important influence in the area of the Paraná and Uruguay rivers. To this must be added that pieces were imported from Europe and from the Upper Peru area, a very important silver center. The artisans of that origin were masters of chiselling and repoussé, two techniques which are still widely used in Argentine silver working. Artisans from that origin settled in Jujuy, Salta, Tucumán and Córdoba. Silver was brought in ingots from Potosí (Bolivia) and later on, from the Famatina mines (La Rioja, Argentina).

They made pieces for the Church and for patrons. The only remaining religious pieces are medals, crosses and "promises": silver pendantifs in the shape of a sick organ for the healing of which prayers were made, for example. The "promise" was presented to a saint, as recognition of his intervention.

Country folks used to buy pieces to wear on holidays: the "chapeado" (plating) of the horse pad and different items like the "facón", a knife with grip and sheath of silver and gold, worn on a wide belt ("tirador") held in the front by a "rastra" (piece of leather with silver coins and emblems, like gauchos on horseback, guitars or cattle marks). In the Pampa area there still are

many institutions which hold festivals in the gaucho traditions. Country folk attend these festivals wearing their best clothes full of pride, mounting their best horses, with their saddles decorated with silver, shining bright. These are the "luxuries" of the country men, which they have inherited, made themselves or bought throughout the years.

What they never lack are a "mate" and "bombilla" (small tube with a strainer at one end, used to drink mate). Even though silver is the favourite material for "bombillas", sometimes even decorated with gold, there are also more ordinary ones, made of tin, antimonium, etc. As for the "mate", the most common ones are made with a hollow pumpkin of small size. The most luxurious ones are plated total or partially with silver. People who like to drink "mate" without sugar prefer a type of flat mate, called "galleta" (hardtack) because of its shape.

HORN AND BONE HANDICRAFT

Together with cattle, the Spaniards brought their habit of using cow horns as containers. According to the picturesque image described by Felix de Azara, during the Eighteenth century "in general, in the house of shepherd there are no other items than a bucket for water, a horn to drink, roasting sticks for meat and a chocolate pot to heat water for mate. To make broth for somebody sick, I have seen them put meat inside a horn and surround it with hot embers until it boiled".

The horns continue being used as simple containers. In January, 1978, in General Madariaga, a town in the Province of Buenos Aires, I had the chance of seeing how a group of men who were mowing grass with scythes, kept their sharpening stones in a horn each one of them had tied to the waist. In this case, the horn would not be a piece of handicraft, but just a useful object, with no esthetic intention.

As opposed to this, the "chifles", horns fitted with a base over the widest end and an opening in the other closed with a plug, used to contain liquids, have an obvious artistic intention. Their

polished surface is frequently decorated with country scenes, or plated with silver, or decorated with chains or fine braids of hide.

In the Northeast glasses are made out of horns, fitted with a base, they are the "chambaos" or "cachos".

This material is also used for buttons, and also bracelets, rings and crosses. Bones, on the other hand, are not used. The only items made in this material are some cutlery handles, and some carvings of San La Muerte (Saint Dead), a curious character of the Litoral region.

REFERENCE LIST

Ceramics:

For the aspects connected with the Pre-Columbian chronology we have taken *Arte Precolombino de la Argentina*, by Alberto Rex González and published in Buenos Aires by Filmediciones Valero in 1977 as a basis. In the more general technical aspects, we have followed Antonio Serrano in his *Manual de la Cerámica Indígena*, Cordoba, Assandri, 1966. The summary by Ana Maria Dupey, La Alfarería, published by Centro Editor de América Latina, in Buenos Aires, November 1975, in the collection *Arte Popular Argentino* N° 18, was also used.

Weaving:

On this subject we have followed the detailed introduction of the catalog of the recent exposition *Mil Años de Tejido en la Argentina*, written by Diana Rolandi and Ricardo Nardi, of the Instituto Nacional de Antropología, Buenos Aires, May 1978. Some points have been clarified thanks to a previous article by A. Nardi. *Los Tejidos Tradicionales*, published in the above mentioned collection by Centro Editor de América Latina, N° 22, November 1975. The shape and meaning of the decorations of Chaco "Ilicas" were taken from the article of the same name by Delia Millán de Palavecino, published in the journal *Relaciones* N° IV, in 1944, of the Argentine Society of Anthropology, in Buenos Aires.

Basketry:

The summary of Susana Chertudi, Cestería, included in a book on popular art and traditional handicrafts of Argentina published by Centro Editor de América Latina, Buenos Aires, 1964 proved very valuable, as well as the summary by Mecha Carman, with the same title, made for the catalogue of the Exposition of Traditional Argentine Handicrafts, 1967.

Woodcraft:

On the most general aspects we have followed the article Artesanías de la madera, el hierro y el asta, written by Julian Cáceres Freyre for the catalogue of the Exposition of Traditional Argentine Handicrafts, organized by Amigos del Instituto Nacional de Antropología in Buenos Aires, 1967 and the census carried out by the same Institute and published under the title Artesanías Tradicionales de la Rioja, in 1970. The information on Chané masks was supplied by Sara Newbery and Manuel Rocca, in their unpublished paper on Carnaval Chiriguano-Chané, which will shortly appear in Cuadernos Nº 8, of the same Institute.

Musical Instruments:

On this subject we have followed the scholar Carlos Vega and his book Los Instrumentos Musicales Aborígenes y Criollos de la Argentina, published in Buenos Aires, by Ediciones Centurion in 1946. We have further enlarged the information on the Jesuit Missions on the basis of Misiones y sus Pueblos de Guaraníes, by Father Guillermo Furlong, published in Buenos Aires by Imprenta Balmes, in 1962. There is a chapter in that book on Music and Singing in Missionary Life.

Leather crafts:

The paragraph by Felix de Azara was taken from his book Descripción e Historia del Paraguay y Río de la Plata, 1847, Madrid (Quoted in Palavecino, E. Areas de Cultura Folk en el Territorio Argentino, Buenos Aires, Humanior, Nova, 1959). As for the specific details on leather crafts, we have followed Luis Alberto Flores in his article Cuero Crudo, published in the catalogue of the aforementioned exposition of handicrafts, in 1967.

Silverwork:

The data on the outlook of the Spaniards at the time of their arrival in America, were based upon Angel Rosembat, La Primera Visión de America, published by the Ministry of Education of Venezuela in Caracas, 1965. The classical Platería Sudamericana by A. Taullard, Buenos Aires, Peuser,

1947 was very useful as well as the Silverwork Catalogue, prepared by Adolfo Luis Ribera for the Municipal Museum of Spanish-American Art Isaac Fernández Blanco, Buenos Aires, 1970.

Horn and Bone handicrafts

The paragraph by Rafael Jinema Sanchez was taken from his article El Asta, included in Arte Popular y Artesanías Tradicionales de la Argentina, published by Eudeba, in 1964. Three years later, J. Cáceres Freyre wrote on this subject for the aforementioned exposition organized by the Institute of Anthropology.

Arrangement of the Descriptions:

The list of pieces is arranged by province, in alphabetical order and their description follows this order: name of the piece, material; cultural influence (for Indian crafts) and origin.

LIST OF PIECES

PROVINCE OF CATAMARCA

WEAVING:

Embroidered bedspread, wool
"Pullo" (saddle pad), llama hair
Striped bedspread, wool
Spun "pullo" (saddle pad), wool
"Pullo", llama hair and wool
Shawl, llama hair
"alpaca" poncho, wool (industrial yarn)
"alpaca" poncho with "tied" yarns, wool (industrial yarn)
"alpaca" poncho with fringe, wool (industrial yarn)
Child's poncho, llama hair
Striped shawl, llama hair
Scarf, llama hair
Scarf, llama hair and wool
Tapestry, wool
Striped bag, wool
Sash, wool
Tapestry; Catamarca Emblem (ghiordes knot); wool; quality 30 x 30. Not traditional. City of Catamarca
Tapestry; National Emblem (ghiordes knot) wool, quality 30 x 30. Not traditional. City of Catamarca
Carpet (ghiordes knot); wool; quality 30 x 30. Not traditional. City of Catamarca
Carpet; (ghiordes knot) wool, quality 14 x 15. Not traditional. City of Catamarca.

BASKETRY:

Baskets, simbol
"Tipa", simbol

PROVINCE OF CORRIENTES

WEAVING

Blanket, wool, not traditional; orig. Uguay.
Shawl, wool, not traditional, orig. Mercedes
Carpet; wool, org. Capi Baú
Coarse fabric, wool, org. Solari

LEATHER

Trappings, braided "yacaré" skin; org. Paraje Oratorio
"Guacha" (short whip), abatí-güé braided, orig. Mercedes
Small "gaucha", orig. Concepción
"Guacha botella", rawhide, orig. Mercedes
Braided belts, leather, orig. Boquerón
Belt with "ñandú" (type of ostrich) bone, leather and bone, orig. Mercedes
Rosary with coconut seeds; leather and seeds; orig. Mercedes
Necklace and cross; leather; orig. Mercedes
Abacus with ñandú bones and mbocayá; leather, bone and fruitstones; orig. Mercedes
Abacus made of "palo jabón" and ñandú bones; leather, fruits and bone; orig. Mercedes
Necklace made rawhide strips and silver; leather and silver, orig. Mercedes
Necklaces made of rawhide strips and mbocayá; leather and fruitstones, orig. Mercedes
Abacus of rawhide strips; rawhide; orig. Boquerón
Triple bracelet with ñandú bones; leather and bone; orig. Mercedes
Bracelet of rawhide strips and silver; leather and silver orig. Mercedes
Belt braided with "palo jabón" and lamb bones; leather, fruits and bone, orig. Mercedes
Bracelet made of braided rawhide strips with "palo jabón" and lamb bones; leather, bone and fruits, orig. Curupicay
Abacus made of rawhide strips, leather, orig. Mercedes
Bracelet made of braided rawhide strip with mbocayá and ubajay; leather and seeds; orig. Mercedes
Necklace of braided rawhide strips with fruitstones and ñandú bones; leather, bones and seeds, orig. Mercedes
Bracelet of braided rawhide strips with silver and palo jabón; leather, silver and fruits; orig. Mercedes
Keyholder made of braided rawhide strips; rawhide, orig. Paso Pucheta
Bracelet of rawhide strips and coconut; leather and seeds, orig. Mercedes
Bracelets of rawhide strips, "lisas" and back of yacaré (alligator); leather, orig. Mercedes
Necklace of rawhide strips and coconut; leather and seeds, orig. Mercedes
Rosary with "palo jabón", leather and fruits
Necklace of rawhide strips with silver and mbocayá, leather, silver and fruitstones; orig. Mercedes
Keyholder of mbocayá; leather and fruitstones; orig. Mercedes
Keyholder of "caracú" (bone), "palo jabón" and rawhide strips, leather, bone and fruits, org. Esquina
Bag made of rawhide strips, leather, orig. Boquerón
Lasso of 12 "brazadas" of length; leather, orig. Uguay

BASKETRY

Bag made of rawhide strips, leather, orig. Boquerón
Small mats for glasses; palm leaves, orig. Boquerón
Mats; palm leaves, orig. Boquerón
Bread plate; palm leaves
Baskets, palm leaves, orig. Goya
Bag with handles, palm leaves, orig. Goya
Sewing box "Istip", palm leaves, orig. Itá Ibaté - Corrientes City
Hat with chinstrap; palm leaves, leather and "palo jabón" fruits

HORN AND BONE

Bracelet, horn, orig. Mercedes
Cross, bone, orig. Esquina
Rings, bone orig. Mercedes
Rings, horn, orig. Mercedes
Buttons, bone.

METAL

"Bombilla" (narrow tube with strainer at one end), silver, orig. Mercedes
Keyholder, cattle brand, silver, orig. Mercedes

MISCELLANEA

Ring charm of mbocayá; seeds, orig. Mercedes

CHACO PROVINCE

WEAVING

Toba poncho; wool, El Colchón
Yicas, chaguar (textile plant), Mataco, Sauzalito

CERAMICS

Ornaments (small earthen jars), clay, Toba, Colonia Chaco
Ornaments (container); clay, Toba, Colonia Chaco
Ashtrays, clay, Toba, Colonia Chaco
Ornaments (jug), clay, Toba, Colonia Chaco
Ornaments (small glasses), clay, Toba, Colonia, Chaco
Tatú, clay, Mataco, Sauzalito
Ornaments (small jug), clay, Mocoivi, Colonia Chaco
Ornament, clay, Toba, Colonia Chaco
Ornament (glass with string); clay, Toba, Colonia Chaco
Ornament (glasses and jugs) clay, Toba, Colonia Chaco
Ornaments (glasses with string) clay, Mocoivi, Mathau
Ornament (small glass with two openings); clay, Toba, Colonia Chaco
Ornament (flower vase) clay, Toba, Colonia Chaco
Ornament (small jug) clay, Toba, Colonia Chaco
Ornament (glass) clay, Toba, Colonia Chaco
Ornament (jug) clay, Mocoivi, Pastoril
Ornament (glass), clay, Mocoivi, Pastoril
Ornament (glass), clay, Mocoivi, La Tigra
Ornaments (flower vase with chain) clay, Toba, Colonia Chaco
Ornament (jug), clay, Toba, Roque Sáenz Peña
Ornament (glass with animal head), clay, Toba, Aguari
Ornament (glass with two openings) clay, Toba, Colonia Chaco
Ornament (small pot), clay, Toba, Aguará
Ornament (animal figure), clay, Mocoivi, Colonia Chaco
Ornament (traditional bottle, earthen jar), clay, Toba, Aguará
Ornament (flower vase with two openings), clay, Mocoivi, San Bernardo
Ornament (flower vase) clay, Toba, La Matanza
Ornament (flower vase), clay, Toba, Colonia Chaco
Necklaces, clay, Toba, Roque Sáenz Peña
Necklaces, clay, Toba, Resistencia
Rosary, clay, Toba, Roque Sáenz Peña
Rosary, clay, Toba, Nam Quam
Ornament (jug with chain) clay, Toba, Nam Quam
Ornament (mask), clay, Toba, Nam Quam
Ornament (flower vase with chain), clay, Toba, Nam Quam

WEAVING

Basket, palm leaves, Toba, Miraflores
Hat with chinstrap, "totora" (reed), Nam Quam
Hats, "totora", Toba, Nam Quam

MISCELLANEA

Ornaments (bows and arrows); wood and leather, Toba, Nam Quam

PROVINCE OF CHUBUT

WEAVING

Embroidered mat; wool, Araucano, orig. Lago Rosario
Embroidered tapestry, wool, Araucano, orig. Lago Rosario
Plain carpet, wool, Araucano, orig. Lago Rosario
Embroidered carpet, wool, Araucano, orig. Esquel
Pair of mats; wool, Araucano, orig. Lago Rosario
Embroidered mat, wool, Araucano, orig. Esquel
Bag; wool, Araucano, orig. Lago Rosario
Embroidered "matra" (blanket), wool, Araucano, orig. Lago Rosario
Mat, wool, Araucano, orig. Esquel
Pair of small combed wool mats, wool, orig. Lago Rosario

PROVINCE OF ENTRE RIOS

METAL

Mate shaped as a biscuit, silver, orig. San José
Buckle, silver, orig. San José
Knife with silver handle, orig. San José

LEATHER

Saddle, rawhide and "ceibo" wood, orig. La Paz
"Guachas chifle" (container), rawhide and glass bottle, orig. Los Rebenques, rawhide, orig. La Paz
Whips, raw hide, orig. La Paz
Hobbie, leather, orig. La Paz
Boleadoras (or "bolas") for hunting ñandú, rawhide, orig. La Paz
Leather covered bottle, rawhide and glass bottle, orig. La Paz
Muzzle, rawhide, orig. San José, Colón Dept.
Abacus to count cattle, rawhide, orig. San José, Colón Dept.

BASKETRY

Hat, wheat chaff, orig. Colonia 1º de Mayo, Concepción del Uruguay Dept.
Bag, wheat chaff, orig. Colonia 1º de Mayo, Concepción del Uruguay
Flowers, wheat chaff, orig. Colonia 1º de Mayo, Concepción del Uruguay Dept.
Tray, corn husk and wood, Villaguay dept.
Hat, reed mace, Nogoyá dept.
Bag, reed mace, Nogoyá dept.
Basket with cover, caranday palm leaves, San Gustavo, La Paz dept.
Basket with handle, caranday palm leaves, San Gustavo, La Paz dept.

BONE AND HORN

Chifle (container) with carved plug, horn, Colón dept.
Spoon, horn, Colón dept.
Fork handle, bone, Colón dept.
Bombilla (tube with strainer at one end), bone and wood, Colón dept.
Knife, bone, Colón dept.

WEAVING

Blanket, wool, San José, Colón dept.
Double belly band, mercerized cotton yarn

MUSICAL INSTRUMENTS

Guitar, raulí, pine, cedar, algarrobo, Nogoyá dept.

PROVINCE OF FORMOSA

WEAVING

Blanket, wool, Pilagá, orig. Ingeniero Juárez
Tapestry, wool, Toba, orig. Sombrero Negro
Poncho, wool, Toba, orig. Sombrero Negro
Poncho, wool, Toba, orig. Ingeniero Juárez
Child's poncho, wool, pilagá, orig. Las Lomitas
Tapestry, wool, Tobá, orig. Vaca Perdida

Bag, wool, Pilagá, orig. Las Lomitas
Sash, wool, Pilagá, orig. Pozo del Tigre
Sash, wool and cotton, Pilagá, orig. Pozo del Tigre
Tapestry, chaguar, mataco, orig. El Chorro
Tapestry, chaguar, Pilagá, orig. Pozo del Tigre
Yica, chaguar, mataco, orig. Las Lomitas
Yica, chaguar, Pilagá, orig. Las Lomitas

BASKETRY

Bread basket, straw and palm leaves, Mataco, orig. Laguna Yema
Basket, totora (reed), Toba

CERAMICS

Botijo (jar) for water, clay, Mataco, orig. Laguna Yema

WOOD

Small animal figures, palo santo wood, Mataco, orig. El Chorro
Mortar, palo santo wood, Mataco, orig. El Chorro
Jug; palo santo wood, Mataco, orig. Ingeniero Juárez
Fork, palo santo wood, Mataco, orig. El Chorro
Spoon, palo santo wood, Mataco, orig. Ingeniero Juárez
Coffee spoon, palo santo wood, Mataco, orig. Ingeniero Juárez

PROVINCE OF JUJUY

METAL

Filigree bracelet, silver, orig. San Salvador de Jujuy
Filigree charm (small lamp), silver, orig. San Salvador de Jujuy
Filigree charm (sphere), silver, orig. San Salvador de Jujuy
Filigree charm (medal), silver, orig. San Salvador de Jujuy
Filigree charm (heart), silver, orig. San Salvador de Jujuy
Filigree bracelet (large rounded flower), silver, orig. San Salvador de Jujuy
Filigree bracelet (small rounded flower), silver, orig. San Salvador de Jujuy
Filigree bracelet (long flower), silver, orig. San Salvador de Jujuy
Filigree bracelet (diamonds), silver, orig. San Salvador de Jujuy
Filigree bracelet (rectangular), silver, orig. San Salvador de Jujuy
Filigree bracelet (small oval links) silver, orig. San Salvador de Jujuy
Filigree Brooch (tily), silver, orig. San Salvador de Jujuy
Filigree brooch (rosette), silver, orig. San Salvador de Jujuy
Filigree brooch (butterfly), silver, orig. San Salvador de Jujuy
Filigree brooch (coya), silver, orig. San Salvador de Jujuy
Filigree ring (flower), silver, orig. San Salvador de Jujuy
Filigree ring (ribbon), silver, orig. San Salvador de Jujuy
Filigree spoon (small); silver and alloy, orig. San Salvador de Jujuy
Hammered spoon (large), silver alloy and other metals, orig. La Quiaca
Hammered spoon (small, rounded), silver alloy and other metals, orig. La Quiaca
Hammered spoon (small, oval shape), silver alloy and other metals, orig. La Quiaca
Hammered spoon (large, llama figure), silver alloy and other metals, orig. La Quiaca

WEAVING

White scarf, wool, orig. Abdón Castro Tolay
Knitted scarf, llama hair, orig. Abdón Castro Tolay
Sashes, wool, orig. Suripugio
Small tapestry, wool, orig. Inti Cancha
Bag (chuspa), wool, orig. Suripugio
Chuspa, wool, orig. Inti Cancha
Embroidered chuspa, wool, orig. Abdón Castro Tolay
Cushions, wool, orig. Abdón Castro Tolay
Guaraca (sling), wool, orig. Suripugio

Guata (cotton blanket), wool, orig. Suripugio
Tulma, wool, orig. Suripugio
Ribbon, wool, orig. Abdón Castro Tolay
Knitted gloves, wool, orig. Abdón Castro Tolay
Cap, wool, orig. Abdón Castro Tolay
Socks, wool, orig. Abdón Castro Tolay
Llama hair manually spun yarn, orig. Suripugio
Blanket, wool, orig. Inti Cancha
Blanket, wool, orig. Suripugio
Blanket, wool, orig. Abdón Castro Tolay
Poncho, llama, orig. El Moreno
Barracán (fabric), wool, orig. La Quiaca
Barracán (fabric) wool, orig. Suripugio
Knitted poncho, llama hair, orig. Suripugio
Tapestry, wool, orig. Abdón Castro Tolay
Tapestry, wool, orig. Suripugio
Pelero (type of saddle pad), wool, orig. El Moreno
Plain shawl with fringes, wool, orig. El Moreno
Checked shawl, llama hair, orig. Abdón Castro Tolay

CERAMICS

Shepherdess, clay, orig. San Salvador de Jujuy
Shepherdess, black, clay, orig. San Salvador de Jujuy
Incensory, clay, orig. Inti Cancha
Small pot with goat head, clay, orig. Inti Cancha
Small pot for "mate", clay, orig. Inti Cancha

SHEEPSKIN

Quillango (bedspread), lamb, orig. La Quiaca
Shoes, lamb, orig. San Salvador de Jujuy

MUSICAL INSTRUMENTS

Charango (small guitar), mulita (armadillo) caparace and wood, orig. San Salvador de Jujuy

PROVINCE OF LA PAMPA

WEAVING

Matrón (blanket) with tied threads, wool, orig. Puelches
Stripped matra (blanket), wool, orig. Emilio Mitre
Small matra (blanket) with tied threads, wool, orig. La Amarga
Pelero, (saddle pad), wool, orig. Telén
Pelero-carpet, wool, orig. Puelches
Pelero, wool, orig. Puelches
Poncho dyed with piqullin root, wool, orig. Emilio Mitre
Bag, wool, orig. Santa Isabel
"Caronilla" (saddle pad), wool, orig. Algarrobo del Aguila
Sash, wool, orig. Santa Isabel
Sash with tied threads, orig. Santa Isabel

LEATHER

Embroidered wallet, ostrich neck, orig. Santa Isabel
Embroidered tobacco pouch, ostrich neck, orig. La Pastoril
Set of ropes (halter, reins and breastplate), cowhide, orig. Telén
Lasso with 8 string braid, cowhide, orig. Toay
Whip, cowhide weaved with horsehide, orig. Telén
Stirups, cowhide, orig. Unanue
Hobble, cowhide, weaved with horsehide strips, orig. Telén
Boleadoras (botas) softened and braided hide, orig. General Acha
Horsehide boots with straps, horse hide, wool and cotton, orig. Telén
Belly band, leather and cotton, orig. La Humada
Braided keyholder and abacus, horsehide strips, orig. Santa Rosa
Diaper with ornated belt, cowhide and horsehide, orig. Santa Rosa

HORN

Chifle (container), cow horn and leather, orig. Santa Rosa

METAL

Spurs, iron and bronze, orig. Puerto San Antonio-Chos Malal

MISCELLANEA

Ornamented ostrich egg, orig. La Amarga
Embroidered tobacco pouch, wool fabric and cotton, orig. Santa Isabel

PROVINCE OF LA RIOJA

WEAVING

Embroidered blanket, wool, orig. Vinchina, Sarmiento dept.
Blanket, wool, orig. Vinchina, Sarmiento dept.
Puyo, striped and embroidered, wool, Bella Vista, Gobernador Gordillo dept.
Coarse striped fabric, wool, orig. Bella Vista, dpt. Belgrano
Embroidered bedspread, wool, Spanish tradition, La Rioja City
Striped coarse fabric, wool, orig. Cortaderas, Belgrano dept.
Striped coarse fabric, wool, orig. Bella Vista, Gobernador Gordillo dept.
Natural colour coarse fabric, undyed wool, orig. Bella Vista, Gobernador Gordillo dept.
Bedspread with tied threads, wool, orig. Santa Barbara, Belgrano dept.
Natural colour poncho, undyed wool, orig. Cortaderas, Belgrano dept.
Natural colour poncho, undyed wool, orig. Olta, Belgrano dept.
Pelero, (saddle pad), undyed wool, orig. Olta, Belgrano dept.
Caronilla (saddle pad), wool, orig. Totoral, R. Vera Peñalzo dept.

WOOD

Plates, algarrobo wood, orig. San Antonio Norte, Arauco dept.

BASKETRY

Basket, poleo (pennyroyal), orig. Anjullón, Castro Barros dept.
Basket, poleo (pennyroyal) and quince, orig. Anjullón, Castro Barros dept.
Small sewing box, straw and wool, orig. Villa Casana, R. Vera Peñalzo dept.

LEATHER

Small flask, cowhide, orig. El Cantadero, Capital dept.

PROVINCE OF MENDOZA

WEAVING

Set of carpets with geometrical ornaments, wool, orig. Villa Malargüe
Embroidered blanket, wool, orig. Lagunas del Rosario, Lavalle dept.
Ristro, wool, orig. El Alambrado, Malargüe dept.
Striped and ornamented bag, wool, orig. Villa Malargüe
Striped and ornamented sash, wool, orig. Coiheco Sur, Malargüe dept.
Striped sash, wool, orig. Malargüe
Belt, wool, orig. Los Sauces, San Miguel, Lavalle dept.
Simple "pelero" (saddle pad), wool, orig. Las Lagunitas, Lavalle dept.
Bag, wool, orig. Los Sauces, Lavalle dept.
Ornamented pelero, wool, orig. Lagunas de Coipolauquen
Striped shawl, goat's hair, orig. Villa Malargüe
Ornamented pelero, wool, orig. El Rozado, Lavalle dept.
Striped "ristro", wool, orig. Villa Malargüe
Poncho, undyed wool, orig. Malargüe
Embroidered shawl, wool, orig. El Forzudo, Lavalle dept.
Shawl, goat hair, orig. Villa Malargüe
Shawl, guanaco hair, Rio Grande, Malargüe dept.
Blanket with stripes and ornaments, wool, orig. Los Sauces, San Miguel Lavalle dept.
Ornamented sash, wool, orig. El Alambrado, Malargüe dept.
Sash with geometric decorations, wool, orig. El Alambrado, Malargüe dept.

Horsehide boots straps with geometric ornaments and plush tassels, wool, Villa Malargüe
"Ristro" with ornaments, wool, orig. Calmuco, Malargüe dept.

LEATHER AND SKIN

Lasso with braid and 6 strings and lined ring; cowhide and rabbit fur, orig. Lagunas del Rosario, Lavalle dept.
Halter with 6 braided strings, extension of 8 strings and decorated button, cowhide, orig. Bardas Blancas, Malargüe dept.
Whip with braided handle made of 18 strings and sewed strip of 3, cowhide, orig. La Junta, Malargüe dept.
Whip with braided handle of 12 strings, cowhide and horsehide orig. El Chacay, Malargüe dept.
Horsehide boots, softened leather, orig. Agua de Toro, Malargüe dept.
Set of strappings with ornaments, horsehide, orig. Villa Malargüe
Muzzle and halter set with frontpiece and ornamented button, cowhide, orig. Arroyo, Malargüe dept.
Pair of boleadoras, cowhide and horsehide, orig. Villa Malargüe
Braided muzzle of 12 strips of hide, cowhide, orig. Villa Malargüe
Hobble, cowhide, orig. El Peralito, Malargüe dept.
Reins with ornamented buttons, cowhide, orig. Villa Malargüe
Carpet, goatskin, orig. Via Malargüe

PROVINCE OF MISIONES

BASKETRY

Large basket with cover, tacuarazú and guaembepí, Indian Colony of Santo Pipó
Medium sized basket with cover, tacuarazú and guaembepí, Indian Colony of 25 de Mayo
Small basket with cover, tacuapí and guaembepí, Indian Colony of 25 de Mayo
Large basket without cover, tacuarazú, Indian Colony of 25 de Mayo
Medium sized basket without cover, tacuarazú, Indian Colony of 25 de Mayo
Rectangular medium sized basket without cover, tacuapí Indian Colony of 25 de Mayo
Small basket without cover, tacuapí and guaembepí, Indian Colony of 25 de Mayo
Sieve, tacuapí and guaembepí, Indian Colony of 25 de Mayo
Hat, tacuarembó and guaembepí, Indian Colony of Yacutinga Cane, guaembepí and tacuarembó, Indian Colony of 25 de Mayo
Bracelet, guaembepí and tacuarembó, Indian Colony of 25 de Mayo
Ring, tacuapí and guaembepí, Indian Colony of 25 de Mayo
Napkin ring, guaembepí and tacuarembó, Indian Colony of 25 de Mayo

WOOD

Carving (small animals); soft woods, Indian Colony of Peruti-Santo Pipó
Carvings; soft woods, Indian Colony of Peruti-Santo Pipó
Cross, wood and guaembepí and tacuapí fibres, Indian Colony of Peruti-Santo Pipó

MISCELLANEA

Indian necklace; fruits and/or wild seeds; Indian Colony of Peruti-Santo Pipó

PROVINCE OF NEUQUEN

METAL

Engraved bracelet, orig. Neuquén, Capital
Breast plate, silver, orig. Neuquén, Capital

Knife, silver, orig. Neuquén, Capital
Engraved ring, orig. Neuquén, Capital
Gold and silver knife, orig. Neuquén, Capital
Pumpkin and silver "mate", orig. Neuquén, Capital
"Bombilla" (tube with strainer at one end), silver, Neuquén Capital

WEAVING

Ornamented sash, wool, Mapuche, orig. Ruca Choro
Ornamented sashes, wool, Mapuche, orig. La Angostura
Striped sash, orig. Las Lajas
Ornamented small sashes; wool, Mapuche, orig. La Angostura
Ornamented small sash, wool, Mapuche, orig. Neuquén, Capital
Belly band, wool, Mapuche, orig. Junin de los Andes
Belly band, wool, Mapuche, orig. Atreuco
Belly band, wool, Mapuche, orig. La Angostura
Socks, wool, orig. Colipilli
Socks, wool, orig. Chos Malal
Embroidered mats, wool, orig. Las Lajas
Embroidered mats, wool, orig. Neuquén, Capital
Embroidered bag, wool, orig. Neuquén, Capital
Embroidered bag, wool, orig. Zapala
Embroidered bag, wool, orig. Malteco
Combed wool shawl; wool, Mapuche, orig. Neuquén, Capital
Shawl, wool, orig. Neuquén, Capital
Embroidered bag, wool, Mapuche, orig. Colipilli
Large tapestry, wool, Mapuche, orig. La Angostura
Ornamented tapestries, wool, Mapuche, orig. Neuquén, Capital
Ornamented blanket, wool, Mapuche, orig. Neuquén, Capital
Ornamented narrow mat, wool, Mapuche, orig. Loncopué
Ornamented narrow mat, wool, Mapuche, orig. Loncopué
Ornamented narrow mats, wool, Mapuche, orig. Las Lajas
Ornamented narrow mats, wool, Mapuche, orig. Ruca Choro
Ornamented blankets, wool, Mapuche, orig. Ruca Choro

LEATHER

Long pelisse, goat, orig. Neuquén, Capital

PROVINCE OF PROVINCE OF RIO NEGRO

WEAVING

Blanket, wool, Araucano, orig. Ing. Jacobacci
Ornamented tapestry, wool Araucano, orig. Sierra Colorada
Ornamented blanket "matra", wool, Araucano, orig. Ing. Jacobacci
Striped carpet, wool, Araucano, orig. Rio Chico
Embroidered narrow mat, wool, Araucano, orig. Ing. Jacobacci
Embroidered bag, wool, Araucano, orig. Sierra Colorada

PROVINCE OF SALTA

WEAVING

Barracán (fabric), wool, orig. San Antonio de los Cobres
Tapestries, wool and cotton, orig. Cafayate
Bag, wool, orig. City of Salta
Blankets, wool, orig. San Antonio de los Cobres
Tapestry, wool, orig. Seclantás
Poncho, wool, orig. Molinos
Pelisses, wool, orig. San Antonio de los Cobres
Bag, cotton, Mataco, orig. Mosconi
Yica, chaguar, Mataco, Santa María Mission
Embroidered bag, wool, orig. City of Salta
Tapestry, wool, Mataco, Santa María Mission
Caps, wool, orig. San Antonio de los Cobres
Socks, wool, orig. San Antonio de los Cobres
Gloves, wool, orig. San Antonio de los Cobres
Chuspa (bag), wool, Mataco, orig. Mosconi
Chuspa (bag), cotton, orig. City of Salta
Belt, chaguar, Santa María Mission

Head band, cotton, orig. City of Salta
Head band, cotton, Mataco, orig. Mosconi
Hammock, chaguar, Mataco, orig. Alto de la Sierra

BASKETRY

Basket, simbol, orig. Cafayate
Basket (two handled, for fruit), simbol, orig. Cafayate
Basket (two handled, for fruit), simbol, orig. Animaná
Bread basket, simbol, orig. Cafayate
Basket, palm leaves, Mataco, orig. Embarcación

WOOD AND MASKS

Male, palo santo wood, orig. City of Salta
Plate, palo santo wood, orig. City of Salta
Mortar, palo santo wood, orig. City of Salta
Animal figurine, palo santo wood, Mataco, Santa María
Mission
Chano masks, palo borracho wood ("yuchán"), orig. Tuyuntí

HORN

Chifle (container), orig. City of Salta
Comb, orig. City of Salta
Chambao (glass), orig. City of Salta
Shoehorn, orig. City of Salta
Matchbox, orig. City of Salta

CERAMICS

Animal figurine, clay, chané, orig. Tuyuntí
Frog, clay, Chané, orig. Tuyuntí
Small hon, clay, Chané, orig. Tuyuntí
Small jug, clay, orig. Cafayate

LEATHER

Legging, cowhide, orig. City of Salta
Sandals, cowhide, orig. City of Salta
Small whip, cowhide, orig. City of Salta

PROVINCE DE SAN LUIS

WEAVING

Narrow shawl dyed with apricot, wool, orig. Leandro N. Alem
Ayacucho dept.
Bag, wool, orig. El Señuelo, Ayacucho, dept.
Blanket with tied threads ornament, wool

LEATHER

Muzzle with eight straps, rawhide, orig. Luján, Ayacucho dept.
Complete set of muzzle with ornaments, cowhide, Luján,
Ayacucho dept.
Lasso of eight strips, cowhide, Luján, Ayacucho dept.

METAL

Males and "bombillas" (long tube with strainer) in one piece,
algarrobo wood and silver, orig. San Francisco, Ayacucho
dept.

NON TRADITIONAL

BASKETRY

Carpet (ghiorde knot), wool, orig. San Luis, Capital

ONIX

Ornament, orig. La Toma, Pringles dept.
Horse figurine, orig. La Toma, Pringles dept.
Round dish, orig. La Toma, Pringles dept.
Oval dish, orig. La Toma, Pringles dept.
Rose, imitation onix stone, orig. La Toma, Pringles dept.
Chess board with 32 pieces
Venisón with baso, orig. La Toma, Pringles dept.
Jewelry box with cover, orig. La Toma, Pringles dept.
Bunch of grapes, orig. La Toma, Pringles dept.
Gaucho, orig. La Toma, Pringles dept.
Book holders, orig. La Toma, Pringles dept.
Rose, orig. La Toma, Pringles dept.
Daisy, orig. La Toma, Pringles dept.
Criollo scene, orig. La Toma, Pringles dept.

Animal figurine, orig. La Toma, Pringles dept.
Pear, orig. La Toma, Pringles dept.
Mandarine, orig. La Toma, Pringles dept.
Apple, orig. La Toma, Pringles dept.
Bananna, orig. La Toma, Pringles dept.
Egg, orig. La Toma, Pringles dept.
Ashtray, orig. La Toma, Pringles dept.
Guitar with ashtray, orig. La Toma, Pringles dept.

PROVINCE OF SANTIAGO DEL ESTERO

WEAVING

Sash, wool dyed with vegetals, orig. Ojo de Agua
"pallado" mat, wool, orig. Brea Pozo, San Martín dept.
"Caronilla" (saddle pad), wool, Ojo de Agua
"Baetón", wool, orig. Santo Domingo, Morano dept.
"Pelero" (saddle pad), wool, orig. Sumampa, Quebrachos
dept.
"Baetoncito", wool, orig. San Felipe, Figueroa dept.
Kary Poncho, undyed wool, orig. Sumampa, Quebrachos
dept.
Ornamented bedspread, wool, orig. Atamisqui, Brea Pozo
dept.
Ornamented carpets, wool, orig. Brea Pozo, San Martín dept.
Bedspread with tied threads ornamentation, wool, orig.
El Sauzal, Río Hondo dept.
Plain bedspread, wool, orig. Brea Pozo, San Martín dept.

BASKETRY

Holder for thermos bottle, straw, corn husk and "unquillo",
orig. Cañada de la Costa, Río Hondo dept.
Two handled sewing box, stray and "unquillo", orig. Las
Décimas, Río Hondo dept.
Sewing box, straw and corn husk, Las Décimas, Río Hondo
dept.
Bread basket, straw, "unquillo" and corn husk, orig. Zotelos,
Río Hondo dept.
Picnic basket, stray and "unquillo", orig. Cañada
de la Costa, Río Hondo dept.
Cylindrical gasket, "unquillo" and straw, orig. Las Décimas,
Río Hondo dept.

LEATHER

Braided whip of 8 hide strips, cowhide, orig. Sumampa,
Quebrachos dept.

MUSICAL INSTRUMENTS

"Bombo legüero" (drum), wood and sheepskin

PROVINCE OF TUCUMAN

WEAVING

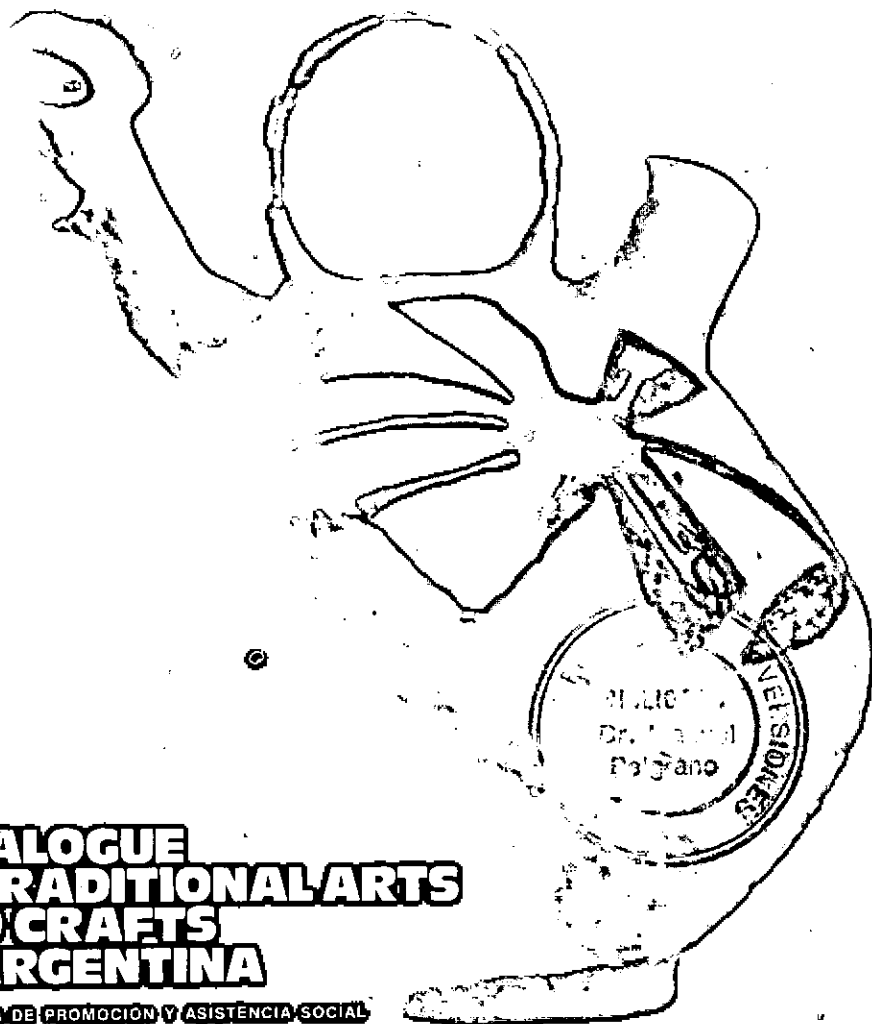
"Randa" (lace work), cotton thread, orig. Monteros
Bag, wool, orig. Amaicha del Valle
Bag, wool, orig. Amaicha del Valle
Tapestries, wool, orig. Amaicha del Valle
Carpet-tapestry, wool, orig. Amaicha del Valle
"Pullo", llama hair, orig. Amaicha del Valle
Blanket, wool, orig. Amaicha del Valle
Fine poncho, wool, orig. Amaicha del Valle
Coarse poncho, wool
Pelero (saddle pad) wool

LEATHER AND SHEEPSKIN

Pellón (saddle pad), sheepskin, orig. Quilmes
Mud fender, cowhide, orig. Tafí del Valle
Braided whip, cowhide, orig. Aguilares
Braided whip, cowhide, orig. Graneros
Stirrup, cowhide, orig. Tafí del Valle

BASKETRY

Bread basket, simbol, orig. Amaicha del Valle
Basket, pennyroyal, orig. Quilmes



CATALOGUE OF TRADITIONAL ARTS AND CRAFTS OF ARGENTINA

SECRETARÍA DE PROMOCIÓN Y ASISTENCIA SOCIAL
SECRETARÍA DE DEPORTES Y TURISMO
CONSEJO FEDERAL DE INVERSIONES

SAN MARTÍN 871
BUENOS AIRES
ARGENTINA

INTRODUCTION

1. Introduction
2. Ceramics
3. Weaving
4. Basketry
5. Woodcrafts
6. Musical instruments
7. Leather crafts
8. Metal working
9. Horn and bone handicraft
10. Reference list
11. List of pieces

Doña Ana Romero comes walking down the slopes of the Neuquen mountains, among the "pehuenes", "ñires" and "lengas", with her "matra" (a bedspread). She has just finished weaving it, following the best traditions of her ancestors: the Mapuche indians. The smell of newly sheared wool and smoke give proof of its authenticity. Don Victor Llanes is also coming, bringing his baskets made of "simbol". The green shades of this grass will darken on the way to Buenos Aires, where they will tell their tale of the Tucumán Valleys, where "simbol" grows.

Thus do the artisans from all over the country send us their messages, as true ambassadors of Argentine folk arts. Each speaks the language of a craft: leather, ceramics, musical instruments, bone and horn, wood masks, silver, woven fabrics and baskets.

These handicrafts represent a haven for the city man. They reunite him with the simple things, bring him close to nature. These objects take him back to times past, to "very ancient times", as somebody in Neuquen once said.

CERAMICS

The simplicity of handicraft pieces is only apparent. Thousands of years were needed to achieve them. Ceramics is no exception to this rule. These pieces of ware are so rustic one would think they are just lumps of moist clay dried by the fire. Earth, water, fire... natural elements. Hardly can the presence of the artisan be divined in the marks his fingers have left on the moist clay! Yet in Argentina, although the area was inhabited since a good two thousand years, the first earthenware appeared only around the year 500 B.C. Twenty centuries later, when the Spanish conquerors arrived, they found a mosaic of traditions in pottery, each belonging to a different culture. But that had not been achieved in a single day.

There is a long standing tradition underlying each step of the process. It is not a question of tempering any type of earth. It must be plastic, and clay, a universally found material, is the most adequate one. But one must know where to look for it: according to Antonio Serrano, the Araucano indians extract it from beds they know since long ago and in which they have excavated large caves. Others obtain it from the river beds, where it is deposited when the waters go down, as mud. Clay must not be too pure, because in that case cracks appear when it is fired. In the Argentine North-East a common solution is adding crushed ware to very pure clay. In the Andean area, on the other hand, sand and crushed ware are used, whereas the Toba indians use bone ashes. All these make clay less plastic, therefore they are technically known as "antiplasticizers". They prevent brittleness during firing.

It is interesting to note that the procedure of erection of the sides of a piece is similar throughout the continent. Although it is not the simplest one, the most common way of modeling consists in tempering the clay in the form of rolls which are lapped to obtain a wall. The coils are flattened with the fingertips and the joints smoothed with an object. Thus, the Pilagá indians, from Formosa, manufacture spherical jugs to carry water, using this procedure. They are characterized by having two handles and an horizontal narrowing in the center with a string. The Pilagá carry these jugs on their backs during their long walks, holding them with the string which they bear on their forehead. The other typical groups from the Chaco (the Northeast area in the border with Paraguay),

the Mataco, Toba and Mocov indians originally had, as the Pilagá, their rudimentary pottery, with little artistic development. But at present, under the influence of the missions, many have produced new forms: zoomorphic and antropomorphic figures, flower vases with necks and mouths.

Among the different indian groups, the Chané make the most remarkable ceramics because of their decorations. This groups is of Arawak origin and is based on the East of Salta. Their pottery was influenced by Andean indians and that explains its difference with other Chaco groups. Their ware is glazed with a yellowish-white engobe. Engobe is a thin layer of clay which is smeared on the piece before firing it. Then it is polished and acquires a very typical lustre. This surface is painted red, yellow or black, with vegetal or mineral dyes. As for shapes, globular containers are the most frequently found. But most remarkable are the animal shapes.

Ceramists can also be found among the "criollo" (natives). According to Ana M. Dupey, pots, flower pots, and "virques" (large earthen jugs used to ferment "aloja" a drink obtained from the fruit of a local tree) can be found in the North West. These pieces have simple patterns engraved on them. In the West, on the other hand, the pieces are painted with dyes obtained using local vegetables and earths.

In the Cordoba hills region, there is a distinct type of pottery, of a dark grey colour and very glossy surface. The colour is the result of the manner in which the pieces are fired: in an open fire, using cow or goat manure as fuel. The ware is then carefully polished while still fresh, with a small stone, and acquires a characteristic lustre.

WEAVING

The tired traveller, after crossing great distances in a monotonous landscape, such as the barren Patagonia steppes or the dusty bushlands of Santiago del Estero, will have a pleasant surprise when he arrives to the hut of weaver: in the open, under the shade of a tree (if it is a "criollo" loom) or placed against the walls of the hut, he will see the weaver working on a colourful fabric, con-

trasting with the shades of the surrounding landscape. As if the flowers which do not bloom in that arid land were recreated in the cloth.

We shall never forget that once, while travelling in the North of the Province of Neuquen, studying the traditional weaving, we found our car (which we had left outside the house of a weaver) covered by a blanket displayed by a neighbour, foreseeing our visit. It was a large red rectangle covered with small spots of wool, a mosaic in red, blue, yellow, violet... framed against the pacific landscape of green hills where we stood. The effect was really impressive.

Weaving is, doubtlessly, the country's most extended handicraft. It was widely known in Pre-Columbian times. It must be noted that it appears in much earlier archeological sites than those where the most ancient pottery was found.

The first woven materials appeared in 2130 B.C. in Inca Cueva, Jujuy (North of Argentina). They were made out of a single thread, knitted by means of a needle, forming a mesh of stitches, with or without knots. In that manner caps, bags and nets were made, as the catalog of the exhibition "One thousand years of weaving in Argentina" explains.

The present situation is the result of the confluence of European culture with Indian traditions. In some areas this mixture is more remarkable while in others the Indian Influence is so predominant that even "criollos" (natives) weave with the local looms, as is the case in Chaco and Patagonia.

The great influence of the Spanish weaving traditions is not surprising, as in all the towns founded in the times of the Spanish colonies, the indians were forced to spin, weave, make clothes and collect two things used to dye the yarn: kermes (a cactus parasite insect) and Indigo, a herb used to produce the most important vegetal dyestuff.

The most widely used dyes were of vegetal origin. Ricardo Nardi points out that "in the National Agriculture Exposition in Cordoba (1918) a collection of samples was presented with 150 different colours and shades obtained from the flora of Catamarca". In present times, however, industrial dyes are being used in an increasing extent.

There is a very common dying technique in the Anden region. It is what internationally is known as "ikat" and locally, as "tied fabric". It consists in covering part of the threads before weaving, tying, tying them strongly to prevent them from being dyed by the dye. When these threads are weaved they result in a "staging" of colour, which provides the typical decoration of the "Pampa

ponchos", or of the "tied threads coverlets" of La Pampa or the "tied bedspreads" of La Rioja.

The fabrics are woven using vicuña, guanaco and llama wool. The latter is what the Spaniards called "carnero de la tierra" (ram). Sheep, introduced by the Europeans, is now the most common source of wool.

In Formosa and Chaco different types of vegetal fibres are used: the "chaguar" or "caraguatá" is the most common among the Toba and Mataco indians of those provinces. "When one sees the inside of a Chaco hut — says Delia Millán de Palavecino — what first catches one's eye are the caraguatá or cháguar bags hanging from the roof or from a beam, containing wild fruits or domestic ware". The indians use the fibres of the leaves of this plant to make a strong yarn, which they knit using a single thick wooden needle. They make bags ("llicas" or "yicas") knitting with the loop technique. They combine the naturally brown yarn with others dyed with a great variety of barks, seeds and resins, and obtaining different shades of brown, grey, blue, red, black, yellow, etc. The decorations consist in extremely symbolic geometrical representations of the local plants and animals. According to the afore quoted author, continuous stripes represent the back of the "quirquincho" or the carob tree seed; on the other hand, discontinuous stripes stand for the skin of the "yará" (Argentine viper); diamond shapes are the fruit of "tuna" (a type of cactus) or the fox paw or even tiger spots or a whole pipe; pentagons on the other hand, mean the face of the tiger or of the iguana and sometimes also the paw of the fallow deer ("corzuela"), among other things.

According to the summary presented at the exhibition "One Thousand years of Weaving in Argentina" there are now six types of looms of indian origin. All have manual harnesses. This is a device used to separate the threads of the warp in layers, thus allowing for the passage of the weft which advances perpendiculary. There are also two looms of European origin: the "pedal" loom and the small loom to weave edges.

These looms are used to make some clothing. The Puna region (North West) is the only area in the country were it is still possible to see whole families dressed in clothing made on domestic looms. In the other regions, only scarves, ponchos and belts are manufactured. Instead, there is a very large variety of bedspreads. Catamarca and La Rioja, for example, are remarkable for their magnificent coverlets and bedspreads, embroidered with flowers, in the Spanish tradition.

To place on the saddle "peleros", "caronillas", "jerguillas", etc. are made. These are different names give to something more or less similar in function, a type of pad used on the saddle seat to make it more comfortable. Most of these are made in very simple frames. In the area of Mapuche influence, the Patagonia, La Pampa and South of Mendoza, "matras" are made. These are small blankets which are carried folded on the saddle and serve to cover the rider when he sleeps under the sky. There are also "matras de labor", blankets decorated with geometrical patterns characteristic of the Mapuche indians.

Lace is also found: the most typical are the "randas" from Tucumán and the "ñanduti" of the North East. "The randa is a mesh with knots made with a sewing needle and then embroidered with a great variety of stitches; it is made on a frame. Ñanduti is an embroidery made on radial stretched threads and on square or triangular grids" representing flowers, fruits, birds, etc. It is made using a frame or some device to affix the threads forming the base. It is derived from the Spanish "soles" of the Sixteenth and Seventeenth Centuries, from Tenerife.

BASKETRY

Basketry, the name by which the handicraft of basket weaving with vegetal fibres is known, is found in nearly all the latitudes of Argentine.

There are two techniques, thousands of years old. One is spiral weaving and the other one is interlacing.

In spiral weaving laps are formed and sewed to each other. In the international technical language this is known as "coiled weaving". The basketry of Rio Hondo, in Santiago del Estero belongs to this type. Coils of "unquillo" are made and sewed with palm top. The surface is decorated with corn leaves dyed with anilin, or with roots of unquillo, which are brown. Whole families earn their living in the West of Santiago with this craft, that is transmitted from father to son. They produce "bombos" (very large baskets with a cover and two handles), sewing boxes, bread baskets, etc.

This technique is also used in the baskets made

in Santo Tomé and Itatí, in the province of Corrientes, using the raw material provided by the large palm groves.

A variation of the same technique is applied in the baskets and hats made in Entre Ríos, where the coils are made of ribbons of flat braids, following the Swiss traditions brought by immigrants from that country during the last century.

A second type of basketry is that where series of elements are interlaced, as in knitting. That is the case of the basketry made by the Mbyá (or caingüá) Indians of Misiones. These indians look for their materials in the jungle: tacuapí and taquarembó canes, of light colours, which are interlaced with others dyed with "catigüá" (the bark of this bush is used to produce a red dye). Sometimes they also interlace dark brown stripes made with the fine bark of the roots of "güembé" a type of philodendron which grows high on the trees of Misiones.

Also comprised in this group is a very different type of basketry, from the point of view of its cultural origin: that of "simbol" and "cadillo", grasses which grow in the provinces of Córdoba, La Rioja, Catamarca and Salta. These "tipas" (a type of basket) are manufactured. These baskets have a small base and a large opening and are made with the blades of grass placed obliquely around the base and fastened together with wool and cotton threads of bright colours and at present, very frequently, with synthetic threads. They are used to clean the seed.

The Toba basketweavers, in Resistencia, Chaco, weave the "totora" (a type of reed), from the marshes forming checkers. They manufacture different items as bags, baskets, carpets, hats, etc. adapted to the taste of city dwellers. In Miraflores, artisans of this same tribe manufacture very different baskets, with the "coiled" weaving technique.

WOODCRAFT

In Pre-Columbian times, woodcraft had a lesser artistic development as compared to other handicrafts, like weaving or ceramics. Indians employed it to manufacture containers, glasses, ceremonial plates decorated with malachite stones used to

grind medicinal or magic herbs, spoons and some dolls or idols, as Julian Caceres Freyre very accurately points out.

Among the Chané (indians of the East of Salta), a very interesting type of woodcraft can be found: wooden masks made of "yuchán" (a local tree) which they wear in Carnival. According to a myth analyzed by S. Newbery, the Chané tell that Jesus and the devil had decided to make a competition to see who had greater power. They decided to see who could stand the weather better. So they both left on horseback: God rode a white horse with leather trappings and the devil a dark mule with silver plates. They rode on and on. The devil complained: "Hey, my mule will be killed by the heat". But Jesus continued riding. His horse did not suffer because. He was riding it. And thus they continued until the devil, defeated by the rain and cold, trembling and shivering, could not stand any more. Then Jesus stopped before a large "yuchán" and made a cavity inside it so that the devil could step inside and live there. The devil went in and Jesus covered the opening with the bark of the tree. The devil asked Him not to forget he was there. Some time went by and people came to look for the devil and banged on the door. "Hey you, now it is your turn to go out, so go and enjoy yourself! And the devil came out from inside the "yuchán" with a mask on his face, because it was Carnival time.

According to the Chané traditions, once the Carnival is over, the masks are thrown into the river, so it will carry everything away. Here it should be remembered that water was the decisive element which defeated the devil in his competition with God. Since some years ago, as a result of the increase in the sales of this craft, the Chané not only do not throw the masks away: some of them even manufacture masks all the year round. However, the masks still retain their original shapes.

These masks, called "aña-aña" by the Chané (aña: "ghost", "dead", "devil"), according to M. Rocca, represent human faces painted white. If they are young they have a high screen on the face, with decorations: the sun for the masks worn in the morning; a small eyeshade for the ones used at noontime, while those worn in the evening are decorated with drawings of images associated with the night, as bats, stars, etc. or with these same decorations in open work.

On the last days of the festival, two other types of masks appear: one represents the elders, and are similar to the ones already described, but without the screen; the second type represents animals and are shaped to resemble the face of dogs, parrots, donkeys, etc.

In the rest of the country, most of the production consists in daily ware; some of them are highly refined from the esthetic point of view; also, common items as gates, window blinds, etc. are manufactured. Among the most remarkable we may note the stirrups, of the type called "trompa de chancho" (pig's snout) made in La Rioja, richly decorated with carved figures. Much simpler are the troughs — carved in a tree trunk — used to wash and make bread; or the plates and spoons of "palo", as everything made of wood is called in the North, or more specifically, when something is made of algarrobo, the tree by definition in the North West. They also manufacture very simple furniture, trunks, boxes, mortars, etc. In some provinces it is very frequent to find carved animals, which are sold, as the ones made by the Mbyá indians from Misiones or the Mataco from Formosa.

MUSICAL INSTRUMENTAL

It must be noted that the instruments brought by the Spaniards were not, precisely, the most popular ones. As C. Vega says, we do not find here bagpipes or tambourines.

One of the centers which contributed more to the spreading of European music was the Jesuit missions. Great artists and scholars who came from Europe taught in them during the period of the Sixteenth to Eighteenth centuries, specially in the area of the Guaraní culture and the missionaries were surprised at the musical skill of the indians. Antonio Sepp, a learnt Jesuit musician who came from Europe noted: "It is as if they had been naturally endowed . . . they learn to play with amazing ease and that in a very short time". In Yapeyú (Corrientes Province) there was a workshop where organs, harps, violins, trumpets, horns, etc. were manufactured and then exported to the other Jesuit reductions and to the Spanish cities of the colony. Two centuries later, in 1974, we have seen that among the Mbyá indians of Misiones, a homemade violin is still played. And the same thing happens among other indian groups of the Chaco area.

The European instrument which became more widely spread in America was the guitar. It became very popular after 1600 and was played by

strumming, as accompaniment. It then had five strings. The sixth was added in the Eighteenth century.

There were guitar manufacturers in almost every town of the provinces, even in small ones. Now there are very few left, surely because they could not compete with city factories.

In the same family of instruments we find the "charango", the only criollo string instrument. Its sound box is made with the carapace of the armadillo. It must be noted that some charangos have a wooden sound box, but then it is carved to imitate the armadillo carapace, which represents a lot more work than would be needed to make the box of a guitar. Except for this characteristic, it is similar to the Spanish guitar, but of a smaller size. Also, it had double strings, as the mandoline. In Argentina, it is only found in the provinces of Jujuy and Salta. Apparently, it was introduced rather recently, at the end of the last century, by Bolivian immigrants.

Other instruments found in the Andean region at present are the "caja" and "bombo", two types of drum. They are characterized by having two drumheads, one of each side of a narrow frame in the case of the "caja", and at the ends of a longer tube, in the case of the "bombo". The sound produced by the latter can be heard from very far away. It is apparent that in Pre-Columbian times, there were only drums with one membrane: this leads to speculations on their likely Spanish origin, as this type of instrument is very popular in Spain. Even the names: "caja", "tambor" and "bombo" are Spanish. It is probably a case of development of a Pre-Columbian concept, with colonial and modern elements and changes. The body is made with a hollow trunk and the membranes are made with sheepskin. The "caja" is played with one hand, beating with a stick, specially in the North East. Towards the South, the technique of playing with both hands becomes more frequent, and is the only one found in Tucumán, Santiago del Estero, Cordoba, Catamarca, La Rioja and San Juan.

Bombos can be found from Jujuy to La Rioja and in Tucumán and Santiago del Estero. It is the unfailling accompaniment of folk orchestras, because of its extremely animated beat.

While speaking about these instruments, one must not forget the indian substratum on which they were based, still persisting in some areas. For example, among Chaco indians: nail rattles, pumpkin rattles and whistles; among the Patagonean Mapuche: the "kultrún" resembling a semi-spherical drum, or wind instruments as the "pilfilka" and "trutruka".

LEATHERCRAFTS

When the Spanish conquerors arrived to our country, the situation in most of its extension was not too encouraging. A territory devoid of important metal wealth and lacking attractions. As for cattle-breeding, there was only the llama as beasts of burden and alpaca and other animals of the genus Camelus, used as a source of wool and meat. And this only in the North west, among agricultural and pottery producing peoples.

On the other hand, in the Pampa plains, in spite of it being one of the most fertile territories of the world, there was no agriculture or cattle breeding. And it is precisely there, in the endless Pampas, where a radical transformation was to take place, to the degree that it has been suggested it might be called the "leather culture". The 72 or 76 horses brought by Pedro de Mendoza in 1536 plus some bovines and pigs, finding such favourable conditions, multiplied in such a manner that a situation totally unknown in Europe resulted. Felix de Azara calculated that by the end of the Eighteenth century the number of heads of domestic cattle in Paraguay and Buenos Aires amounted to 18 million cows and 3 million horses. It was estimated that wild cattle amounted to approximately 40 million heads.

Azara described the life of the inhabitants of the Buenos Aires country, South of Santa Fe and Cordoba in those times, perhaps exaggerating a little, in these terms:

"As soon as a child is born among country people, his father or brother take him on horse back to the country, until he cries. Then they take him back to be fed and this continues until he can ride alone on an old horse". (...)

"They are very good horse tamers and so much dislike walking that they very nearly do not know how to, even to cross a street they mount their horses and they do nearly everything on horse-back. They are not afraid of mounting any horse, even wild ones, and they are sure (they won't be thrown) and won't loose their balance. If the horse falls, they land on their feet and holding the reins so the horse won't run away. Their knowledge of horses is unbelievable. It is enough that they see two hundred horses grazing in the coun-

try, and look at them for a few minutes, to be able to say, on the following day, if one is missing and what is its colour".

Even though things have changed greatly since then, in the cattle breeding areas people still retain this traditional knowledge. L. A. Flores says that "In those times and also later, when the "estancias" (ranches) were formed, every inhabitant knew at least the basics of the leather craft and everybody could make the most necessary items with rope or leather; but there also were, as there are today, skilled artisans dedicated full time or most of the time to this craft. They are called "sogueiros" (rope weavers) in the Pampa regions, "guasqueros" (from "guasca", rawhide) in the Eastern provinces and in the center of the country, "trenzadores" (braid-makers) in some others and also, incorrectly, "talabarteros" (harness maker or saddler) (these work with tanned leather). They can be found wherever horses are still commonly used and that is the case in practically the whole country, but more so in the wheat growing areas, and in the regions where horsemanship is cherished.

Among the most remarkable pieces of leather craft, the "sogueiros" from Buenos Aires occupy the first place because of their skill. Corrientes and Entre Ríos are characterized by the great variety of braiding techniques. In Salta there are remarkable pieces combining raw hide with silver as well as many items used to protect rider and horse from the thorns of the bushes. And we cannot forget Santiago del Estero, with the famous lasso production centers, where during certain seasons, nearly all the rural population works in this craft.

METAL HANDICRAFTS: SILVER

Cristopher Columbus, holding the beliefs natural to the Europeans in the Middle Ages, communicating with the Indians through signs, understood there was infinite gold, gold mines, gold rivers... He believed he was near the island "where gold is born" and construed from the heat of which he suffered in those latitudes, that there should be a lot of gold in the Indies. Hoy many unsuccessful expeditions, worthy of titans, were launched by the Spanish conquerors in their hope of finding the legendary El Dorado?

The Spaniards who reached the Upper Peru area had better luck, because they found the Inca civilization, which had been mining gold and silver since a long time. When Francisco Pizarro made the indian chief Atahualpa a prisoner, he offered Pizarro to fill a room with gold and silver objects in exchange for his freedom. The conqueror accepted this, but in spite of the fulfilment of the promise, he had Atahualpa killed and sent the treasure to Spain.

As opposed to this, Argentina with its River Plate was not, in spite of its name, a territory rich in precious metals. Since the Sixteenth century and for three hundred years, the Spaniards looked for the mysterious city of the Cesars. The legend said that behind the closed doors of this city were luxurious temples and palaces plated in silver. Its inhabitants, the Cesars, had all their tools and ware made of silver. And to this day, there are still adventurers who continue the search for this fabulous city.

In spite of the lack of these metals during the first years of the Colony (because they were found, but much later on in the province of La Rioja), a handicraft of precious metals was developed. In effect, while Buenos Aires was just a small village throughout the Seventeenth and Eighteenth centuries, Spanish and Portuguese silver and goldsmiths arrived. The style of the Portuguese silversmiths had an important influence in the area of the Paraná and Uruguay rivers. To this must be added that pieces were imported from Europe and from the Upper Peru area, a very important silver center. The artisans of that origin were masters of chiselling and repoussé, two techniques which are still widely used in Argentine silver working. Artisans from that origin settled in Jujuy, Salta, Tucumán and Cordoba. Silver was brought in ingots from Potosí (Bolivia) and later on, from the Famatina mines (La Rioja, Argentina).

They made pieces for the Church and for patrons. The only remaining religious pieces are medals, crosses and "promises": silver pendants in the shape of a sick organ for the healing of which prayers were made, for example. The "promise" was presented to a saint, as recognition of his intervention.

Country folks used to buy pieces to wear on holidays: the "chapeado" (plating) of the horse pad and different items like the "facón", a knife with grip and sheath of silver and gold, worn on a wide belt ("tirador") held in the front by a "rastra" (piece of leather with silver coins and emblems, like gauchos on horseback, guitars or cattle marks). In the Pampa area there still are

many institutions which hold festivals in the gaucho traditions. Country folk attend these festivals wearing their best clothes full of pride, mounting their best horses, with their saddles decorated with silver, shining bright. These are the "luxuries" of the country men, which they have inherited, made themselves or bought throughout the years.

What they never lack are a "mate" and "bombilla" (small tube with a strainer at one end, used to drink mate). Even though silver is the favourite material for "bombillas", sometimes even decorated with gold, there are also more ordinary ones, made of tin, antimonium, etc. As for the "mate", the most common ones are made with a hollow pumpkin of small size. The most luxurious ones are plated total or partially with silver. People who like to drink "mate" without sugar prefer a type of flat mate, called "galleta" (hardtack) because of its shape.

HORN AND BONE HANDICRAFT

Together with cattle, the Spaniards brought their habit of using cow horns as containers. According to the picturesque image described by Felix de Azara, during the Eighteenth century "in general, in the house of shepherd there are no other items than a bucket for water, a horn to drink, roasting sticks for meat and a chocolate pot to heat water for mate. To make broth for somebody sick, I have seen them put meat inside a horn and surround it with hot embers until it boiled".

The horns continue being used as simple containers. In January, 1978, in General Madariaga, a town in the Province of Buenos Aires, I had the chance of seeing how a group of men who were mowing grass with scythes, kept their sharpening stones in a horn each one of them had tied to the waist. In this case, the horn would not be a piece of handicraft, but just a useful object, with no esthetic intention.

As opposed to this, the "chifles", horns fitted with a base over the widest end and an opening in the other closed with a plug, used to contain liquids, have an obvious artistic intention. Their

polished surface is frequently decorated with country scenes, or plated with silver, or decorated with chains or fine braids of hide.

In the Northeast glasses are made out of horns, fitted with a base, they are the "chambaos" or "cachos".

This material is also used for buttons, and also bracelets, rings and crosses. Bones, on the other hand, are not used. The only items made in this material are some cutlery handles, and some carvings of San La Muerte (Saint Dead), a curious character of the Litoral region.

REFERENCE LIST

Ceramics:

For the aspects connected with the Pre-Columbian chronology we have taken *Arte Precolombino de la Argentina*, by Alberto Rex González and published in Buenos Aires by Filmediciones Valero in 1977 as a basis. In the more general technical aspects, we have followed Antonio Serrano in his *Manual de la Cerámica Indígena*, Cordoba, Assandri, 1966. The summary by Ana María Dupey, La Alfarería, published by Centro Editor de América Latina, in Buenos Aires, November 1975, in the collection *Arte Popular Argentino* N° 18, was also used.

Weaving:

On this subject we have followed the detailed introduction of the catalog of the recent exposition *Mil Años de Tejido en la Argentina*, written by Diana Rolandi and Ricardo Nardi, of the Instituto Nacional de Antropología, Buenos Aires, May 1978. Some points have been clarified thanks to a previous article by A. Nardi. *Los Tejidos Tradicionales*, published in the above mentioned collection by Centro Editor de América Latina, N° 22, November 1975. The shape and meaning of the decorations of Chaco "Ilicas" were taken from the article of the same name by Delia Millán de Palavecino, published in the journal *Relaciones* N° IV, in 1944, of the Argentine Society of Anthropology, in Buenos Aires.

Basketry:

The summary of Susana Chertudi, Cestería, included in a book on popular art and traditional handicrafts of Argentina published by Centro Editor de América Latina, Buenos Aires, 1964 proved very valuable, as well as the summary by Mecha Carman, with the same title, made for the catalogue of the Exposition of Traditional Argentine Handicrafts, 1967.

Woodcraft:

On the most general aspects we have followed the article Artesanías de la madera, el hierro y el asta, written by Julian Cáceres Freyre for the catalogue of the Exposition of Traditional Argentine Handicrafts, organized by Amigos del Instituto Nacional de Antropología in Buenos Aires, 1967 and the census carried out by the same Institute and published under the title Artesanías Tradicionales de la Rioja, in 1970. The information on Chané masks was supplied by Sara Newbery and Manuel Rocca, in their unpublished paper on Carnaval Chiriguano-Chané, which will shortly appear in Cuadernos Nº 8, of the same Institute.

Musical Instruments:

On this subject we have followed the scholar Carlos Vega and his book Los Instrumentos Musicales Aborígenes y Criollos de la Argentina, published in Buenos Aires, by Ediciones Centurion in 1946. We have further enlarged the information on the Jesuit Missions on the basis of Misiones y sus Pueblos de Guaraníes, by Father Guillermo Furlong, published in Buenos Aires by Imprenta Balmes, in 1962. There is a chapter in that book on Music and Singing in Missionary Life.

Leather crafts:

The paragraph by Felix de Azara was taken from his book Descripción e Historia del Paraguay y Río de la Plata, 1847, Madrid (Quoted in Palavecino, E. Areas de Cultura Folk en el Territorio Argentino, Buenos Aires, Humanior, Nova, 1959). As for the specific details on leather crafts, we have followed Luis Alberto Flores in his article Cuero Crudo, published in the catalogue of the aforementioned exposition of handicrafts, in 1967.

Silverwork:

The data on the outlook of the Spaniards at the time of their arrival in America, were based upon Angel Rosemblat, La Primera Visión de America, published by the Ministry of Education of Venezuela in Caracas, 1965. The classical Platería Sudamericana by A. Taullard, Buenos Aires, Peuser,

1947 was very useful as well as the Silverwork Catalogue, prepared by Adolfo Luis Ribera for the Municipal Museum of Spanish-American Art Isaac Fernández Blanco, Buenos Aires, 1970.

Horn and Bone handicrafts

The paragraph by Rafael Jinema Sanchez was taken from his article El Asta, included in Arte Popular y Artesanías Tradicionales de la Argentina, published by Eudeba, in 1964. Three years later, J. Cáceres Freyre wrote on this subject for the aforementioned exposition organized by the Institute of Anthropology.

Arrangement of the Descriptions:

The list of pieces is arranged by province, in alphabetical order and their description follows this order: name of the piece, material, cultural influence (for Indian crafts) and origin.

LIST OF PIECES

PROVINCE OF CATAMARCA

WEAVING:

Embroidered bedspread, wool
"Pullo" (saddle pad), llama hair
Striped bedspread, wool
Spun "pullo" (saddle pad), wool
"Pullo", llama hair and wool
Shawl, llama hair
"alpaca" poncho, wool (industrial yarn)
"alpaca" poncho with "tied" yarns, wool (industrial yarn)
"alpaca" poncho with fringe, wool (industrial yarn)
Child's poncho, llama hair
Striped shawl, llama hair
Scarf, llama hair
Scarf, llama hair and wool
Tapestry, wool
Striped bag, wool
Sash, wool
Tapestry; Catamarca Emblem (ghiordes knot); wool; quality 30 x 30. Not traditional. City of Catamarca
Tapestry; National Emblem (ghiordes knot) wool, quality 30 x 30. Not traditional. City of Catamarca
Carpet (ghiordes knot); wool; quality 30 x 30. Not traditional. City of Catamarca
Carpet; (ghiordes knot) wool, quality 14 x 15. Not traditional. City of Catamarca.

BASKETRY:

Baskets, simbol
"Típa", simbol

PROVINCE OF CORRIENTES

WEAVING

Blanket, wool, not traditional; orig. Uguay.
Shawl, wool, not traditional, orig. Mercedes
Carpet; wool, org. Capl Baú
Coarse fabric, wool, org. Solarí

LEATHER

Trappings, braided "yacaré" skin; org. Paraje Oratorio
"Guacha" (short whip), abati-gué braided, orig. Mercedes
Small "gaucha", orig. Concepción
"Guacha botella", rawhide, orig. Mercedes
Braided belts, leather, orig. Boquerón
Bell with "ñandú" (type of ostrich) bone, leather and bone, orig. Mercedes
Rosary with coconut seeds; leather and seeds; orig. Mercedes
Necklace and cross; leather; orig. Mercedes
Abacus with ñandú bones and mbocayá; leather, bone and fruitstones; orig. Mercedes
Abacus made of "palo jabón" and ñandú bones; leather, fruits and bone; orig. Mercedes
Necklace made rawhide strips and silver; leather and silver, orig. Mercedes
Necklaces made of rawhide strips and mbocayá; leather and fruitstones, orig. Mercedes
Abacus of rawhide strips; rawhide; orig. Boquerón
Triple bracelet with ñandú bones; leather and bone; orig. Mercedes
Bracelet of rawhide strips and silver; leather and silver orig. Mercedes
Belt braided with "palo jabón" and lamb bones; leather, fruits and bone, orig. Mercedes
Bracelet made of braided rawhide strips with "palo jabón" and lamb bones; leather, bone and fruits, orig. Curupicay
Abacus made of rawhide strips, leather, orig. Mercedes
Bracelet made of braided rawhide strip with mbocayá and ubajay; leather and seeds; orig. Mercedes
Necklace of braided rawhide strips with fruitstones and ñandú bones; leather, bones and seeds, orig. Mercedes.
Bracelet of braided rawhide strips with silver and palo jabón; leather, silver and fruits; orig. Mercedes
Keyholder made of braided rawhide strips; rawhide, orig. Paso Pucheta
Bracelet of rawhide strips and coconut; leather and seeds, orig. Mercedes
Bracelets of rawhide strips, "lisas" and back of yacaré (alligator); leather, orig. Mercedes
Necklace of rawhide strips and coconut; leather and seeds, orig. Mercedes
Rosary with "palo jabón", leather and fruits
Necklace of rawhide strips with silver and mbocayá, leather, silver and fruitstones; orig. Mercedes
Keyholder of mbocayá; leather and fruitstones; orig. Mercedes
Keyholder of "caracú" (bone), "palo jabón" and rawhide strips, leather, bone and fruits, org. Esquina
Bag made of rawhide strips, leather, orig. Boquerón
Lasso of 12 "brazadas" of length; leather, orig. Uguay

BASKETRY

Bag made of rawhide strips, leather, orig. Boquerón
Small mats for glasses; palm leaves, orig. Boquerón
Mats; palm leaves, orig. Boquerón
Bread plate; palm leaves
Baskets, palm leaves, orig. Goya
Bag with handles, palm leaves, orig. Goya
Sewing box "lispó", palm leaves, orig. Itá Ibaté - Corrientes City
Hat with chinstrap; palm leaves, leather and "palo jabón" fruits

HORN AND BONE

Bracelet, horn, orig. Mercedes
Cross, bone, orig. Esquina
Rings, bone orig. Mercedes
Rings, horn, orig. Mercedes
Buttons, bone.

METAL

"Bombilla" (narrow tube with strainer at one end), silver, orig. Mercedes
Keyholder, cattle brand, silver, orig. Mercedes

MISCELLANEA

Ring charm of mbocayá; seeds, orig. Mercedes

CHACO PROVINCE

WEAVING

Toba poncho; wool, El Colchón
Yicas, chaguar (textile plant), Mataco, Sauzalito

CERAMICS

Ornaments (small earthen jars), clay, Toba, Colonia Chaco
Ornaments (container); clay, Toba, Colonia Chaco
Ashtrays, clay, Toba, Colonia Chaco
Ornaments (jug), clay, Toba, Colonia Chaco
Ornaments (small glasses), clay, Toba, Colonia, Chaco
Tatú, clay, Mataco, Sauzalito
Ornaments (small jug), clay, Mccovi, Colonia Chaco
Ornament, clay, Toba, Colonia Chaco
Ornament (glass with string); clay, Toba, Colonia Chaco
Ornament (glasses and jugs) clay, Toba, Colonia Chaco
Ornaments (glasses with string) clay, Mccovi, Mathou
Ornament (small glass with two openings); clay, Toba, Colonia Chaco
Ornament (flower vase) clay, Toba, Colonia Chaco
Ornament (small jug) clay, Toba, Colonia Chaco
Ornament (glass) clay, Toba, Colonia Chaco
Ornament (jug) clay, Mccovi, Pastóril
Ornament (glass), clay, Mccovi, Pastóril
Ornament (glass), clay, Mccovi, La Tigra
Ornaments (flower vase with chain) clay, Toba, Colonia Chaco
Ornament (jug), clay, Toba, Roque Sáenz Peña
Ornament (glass with animal head), clay, Toba, Aguari
Ornament (glass with two openings) clay, Toba, Colonia Chaco
Ornament (small pot), clay, Toba, Aguara
Ornament (animal figure), clay, Mccovi, Colonia Chaco
Ornament (irregular botijo, earthen jar), clay, Toba, Aguara
Ornament (flower vase with two openings), clay, Mccovi, San Bernardo
Ornament (flower vase) clay, Toba, La Matanza
Ornament (flower vase), clay, Toba, Colonia Chaco
Necklaces, clay, Toba, Roque Sáenz Peña
Necklaces, clay, Toba, Resistencia
Rosary, clay, Toba, Roque Sáenz Peña
Rosary, clay, Toba, Nam Quam
Ornament (jug with chain) clay, Toba, Nam Quam
Ornament (mask), clay, Toba, Nam Quam
Ornament (flower vase with chain), clay, Toba, Nam Quam

WEAVING

Basket, palm leaves, Toba, Miraflores
Hat with chinstrap, "totora" (reed), Nam Quam
Hats, "totora", Toba, Nam Quam

MISCELLANEA

Ornaments (bows and arrows); wood and leather, Toba, Nam Quam

PROVINCE OF CHUBUT

WEAVING

Embroidered mat; wool, Araucano, orig. Lago Rosario
Embroidered tapestry, wool, Araucano, orig. Lago Rosario
Plain carpet, wool, Araucano, orig. Lago Rosario
Embroidered carpet, wool, Araucano, orig. Esquel
Pair of mats; wool, Araucano, orig. Lago Rosario
Embroidered mat, wool, Araucano, orig. Esquel
Bag; wool, Araucano, orig. Lago Rosario
Embroidered "matra" (blanket), wool, Araucano, orig. Lago Rosario
Mat, wool, Araucano, orig. Esquel
Pair of small combed wool mats, wool, orig. Lago Rosario

PROVINCE OF ENTRE RIOS

METAL

Male shaped as a biscuit, silver, orig. San José
Buckle, silver, orig. San José
Knife with silver handle, orig. San José

LEATHER

Saddle, rawhide and "ceibo" wood, orig. La Paz
"Guachas chifle" (container), rawhide and glass bottle, orig. Los Rebenques, rawhide, orig. La Paz
Whips, raw hide, orig. La Paz
Hobble, leather, orig. La Paz
Boledoras (or "boilas") for hunting ñandú, rawhide, orig. La Paz
Leather covered bottle, rawhide and glass bottle, orig. La Paz
Muzzle, rawhide, orig. San José, Colón Dept.
Abacus to count cattle, rawhide, orig. San José, Colón Dept.

BASKETRY

Hat, wheat chaff, orig. Colonia 1º de Mayo, Concepción del Uruguay Dept.
Bag, wheat chaff, orig. Colonia 1º de Mayo, Concepción del Uruguay
Flowers, wheat chaff, orig. Colonia 1º de Mayo, Concepción del Uruguay Dept.
Tray, corn husk and wood, Villaguay dept.
Hat, reed mace, Nogoyá dept.
Bag, reed mace, Nogoyá dept.
Basket with cover, caranday palm leaves, San Gustavo, La Paz dept.
Basket with handle, caranday palm leaves, San Gustavo, La Paz dept.

BONE AND HORN

Chifle (container) with carved plug, horn, Colón dept.
Spoon, horn, Colón dept.
Fork handle, bone, Colón dept.
Bombilla (tube with strainer at one end), bone and wood, Colón dept.
Knife, bone, Colón dept.

WEAVING

Blanket, wool, San José, Colón dept.
Double belly band, mercerized cotton yarn

MUSICAL INSTRUMENTS

Guitar, raulí, pine, cedar, algarrobo, Nogoyá dept.

PROVINCE OF FORMOSA

WEAVING

Blanket, wool, Pilagá, orig. Ingeniero Juárez
Tapestry, wool, Toba, orig. Sombrero Negro
Poncho, wool, Toba, orig. Sombrero Negro
Poncho, wool, Toba, orig. Ingeniero Juárez
Child's poncho, wool, pilagá, orig. Las Lomitas
Tapestry, wool, Toba, orig. Vaca Perdida

Bag, wool, Pilagá, orig. Las Lomitas
Sash, wool, Pilagá, orig. Pozo del Tigre
Sash, wool and cotton, Pilagá, orig. Pozo del Tigre
Tapestry, chaguar, mataco, orig. El Chorro
Tapestry, chaguar, Pilagá, orig. Pozo del Tigre
Yica, chaguar, Mataco, orig. Las Lomitas
Yica, chaguar, Pilagá, orig. Las Lomitas

BASKETRY

Broad basket, straw and palm leaves, Mataco, orig. Laguna Yema
Basket, tolorá (reed), Toba

CERAMICS

Botijo (jar) for water, clay, Mataco, orig. Laguna Yema

WOOD

Small animal figures, palo santo wood, Mataco, orig. El Chorro
Mortar, palo santo wood, Mataco, orig. El Chorro
Jug; palo santo wood, Mataco, orig. Ingeniero Juárez
Fork, palo santo wood, Mataco, orig. El Chorro
Spoon, palo santo wood, Mataco, orig. Ingeniero Juárez
Coffee spoon, palo santo wood, Mataco, orig. Ingeniero Juárez

PROVINCE OF JUJUY

METAL

Filigree bracelet, silver, orig. San Salvador de Jujuy
Filigree charm, (small lamp), silver, orig. San Salvador de Jujuy
Filigree charm (sphere), silver, orig. San Salvador de Jujuy
Filigree charm (medal), silver, orig. San Salvador de Jujuy
Filigree charm (heart), silver, orig. San Salvador de Jujuy
Filigree bracelet (large rounded flower), silver, orig. San Salvador de Jujuy
Filigree bracelet (small rounded flower), silver, orig. San Salvador de Jujuy
Filigree bracelet (long flower), silver, orig. San Salvador de Jujuy
Filigree bracelet (diamonds), silver, orig. San Salvador de Jujuy
Filigree bracelet (rectangular), silver, orig. San Salvador de Jujuy
Filigree bracelet (small oval links) silver, orig. San Salvador de Jujuy
Filigree Brooch (lily), silver, orig. San Salvador de Jujuy
Filigree brooch, (rosette), silver, orig. San Salvador de Jujuy
Filigree brooch (butterfly), silver, orig. San Salvador de Jujuy
Filigree brooch (coya) silver, orig. San Salvador de Jujuy
Filigree ring (flower), silver, orig. San Salvador de Jujuy
Filigree ring (ribbon), silver, orig. San Salvador de Jujuy
Filigree spoon (small); silver and alloy, orig. San Salvador de Jujuy
Hammered spoon (large), silver alloy and other metals, orig. La Quiaca
Hammered spoon (small, rounded), silver alloy and other metals, orig. La Quiaca
Hammered spoon (small, oval shape), silver alloy and other metals, orig. La Quiaca
Hammered spoon (large, llama figure), silver alloy and other metals, orig. La Quiaca

WEAVING

White scarf, wool, orig. Abdón Castro Tolay
Knitted scarf, llama hair, orig. Abdón Castro Tolay
Sashes, wool, orig. Suripugio
Small tapestry, wool, orig. Inti Cancha
Bag (chuspa), wool, orig. Suripugio
Chuspa, wool, orig. Inti Cancha
Embroidered chuspa, wool, orig. Abdón Castro Tolay.
Cushions, wool, orig. Abdón Castro Tolay
Guaraca (sting), wool, orig. Suripugio

Guata (cotton blanket), wool, orig. Suripugio
Tulma, wool, orig. Suripugio
Ribbon, wool, orig. Abdón Castro Tolay
Knitted gloves, wool, orig. Abdón Castro Tolay
Cap, wool, orig. Abdón Castro Tolay
Socks, wool, orig. Abdón Castro Tolay
Llama hair manually spun yarn, orig. Suripugio
Blanket, wool, orig. Inti Cancha
Blanket, wool, orig. Suripugio
Blanket, wool, orig. Abdón Castro Tolay
Poncho, llama, orig. El Moreno
Barracán (fabric), wool, orig. La Quiaca
Barracán (fabric) wool, orig. Suripugio
Knitted poncho, llama hair, orig. Suripugio
Tapestry, wool, orig. Abdón Castro Tolay
Tapestry, wool, orig. Suripugio
Peleró (type of saddle pad), wool, orig. El Moreno
Plain shawl with fringes, wool, orig. El Moreno
Checked shawl, llama hair, orig. Abdón Castro Tolay

CERAMICS

Shepherdess, clay, orig. San Salvador de Jujuy
Shepherdess, black, clay, orig. San Salvador de Jujuy
Incensory, clay, orig. Inti Cancha
Small pot with goat head, clay, orig. Inti Cancha
Small pot for "mate", clay, orig. Inti Cancha

SHEEPSKIN

Quillango (bedspread), lamb, orig. La Quiaca
Shoes, lamb, orig. San Salvador de Jujuy

MUSICAL INSTRUMENTS

Charango (small guitar), mulita (armadillo) caparace and wood, orig. San Salvador de Jujuy

PROVINCE OF LA PAMPA

WEAVING

Matrón (blanket) with tied threads, wool, orig. Puelches
Stripped matra (blanket), wool, orig. Emilio Mitre
Small matra (blanket) with tied threads, wool, orig. La Amarga
Peleró, (saddle pad), wool, orig. Telén
Peleró-carpet, wool, orig. Puelches
Peleró, wool, orig. Puelches
Poncho dyed with piquillín root, wool, orig. Emilio Mitre
Bag, wool, orig. Santa Isabel
"Caronilla" (saddle pad), wool, orig. Algarrobo del Aguila
Sash, wool, orig. Santa Isabel
Sash with tied threads, orig. Santa Isabel

LEATHER

Embroidered wallet, ostrich neck, orig. Santa Isabel
Embroidered tobacco pouch, ostrich neck, orig. La Pastoril
Set of ropes (halter, reins and breastplate), cowhide, orig. Telén
Lasso with 8 string braid, cowhide, orig. Toay
Whip, cowhide weaved with horsehide, orig. Telén
Stirups, cowhide, orig. Unanue
Hobble, cowhide, weaved with horsehide strips, orig. Telén
Bofeadoras (boitas) softened and braided hide, orig. General Acha
Horsehide boots with straps, horse hide, wool and cotton, orig. Telén
Belly band, leather and cotton, orig. La Humada
Braided keyholder and abacus, horsehide strips, orig. Santa Rosa
Diaper with ornated belt, cowhide and horsehide, orig. Santa Rosa

HORN

Chifle (container), cow horn and leather, orig. Santa Rosa

METAL

Spurs, iron and bronze, orig. Puerto San Antonio-Chos Matal

MISCELLANEA

Ornamented ostrich egg, orig. La Amarga
Embroidered tobacco pouch, wool fabric and cotton, orig. Santa Isabel

PROVINCE OF LA RIOJA

WEAVING

Embroidered blanket, wool, orig. Vinchina, Sarmiento dept.
Blanket, wool, orig. Vinchina, Sarmiento dept.
Puyo, striped and embroidered, wool, Bella Vista, Gobernador Gordillo dept.
Coarse striped fabric, wool, orig. Bella Vista, dpt. Belgrano
Embroidered bedspread, wool, Spanish tradition, La Rioja City
Striped coarse fabric, wool, orig. Cortaderas, Belgrano dept.
Striped coarse fabric, wool, orig. Bella Vista, Gobernador Gordillo dept.
Natural colour coarse fabric, undyed wool, orig. Bella Vista, Gobernador Gordillo dept.
Bedspread with tied threads, wool, orig. Santa Barbara, Belgrano dept.
Natural colour poncho, undyed wool, orig. Cortaderas, Belgrano dept.
Natural colour poncho, undyed wool, orig. Olta, Belgrano dept.
Poloro, (saddle pad), undyed wool, orig. Olta, Belgrano dept.
Caronilla (saddle pad), wool, orig. Totoral, R. Vera Peñaloza dept.
Caronilla, wool, orig. Santa Barbara, General Belgrano, dept.

WOOD

Plates, algarrobo wood, orig. San Antonio Norte, Arauco dept.

BASKETRY

Basket, polo (pennyroyal), orig. Anjullón, Castro Barros dept.
Basket, polo (pennyroyal) and quince, orig. Anjullón, Castro Barros dept.
Small sewing box, straw and wool, orig. Villa Casana, R. Vera Peñaloza dept.

LEATHER

Small flask, cowhide, orig. El Cantadero, Capital dept.

PROVINCE OF MENDOZA

WEAVING

Set of carpets with geometrical ornaments, wool, orig. Villa Malargüe
Embroidered blanket, wool, orig. Lagunas del Rosario, Lavalle dept.
Ristro, wool, orig. El Alabrado, Malargüe dept.
Striped and ornamented bag, wool, orig. Villa Malargüe
Striped and ornamented sash, wool, orig. Coiheco Sur, Malargüe dept.
Striped sash, wool, orig. Malargüe
Belt, wool, orig. Los Sauces, San Miguel, Lavalle dept.
Simple "peleró" (saddle pad), wool, orig. Las Lagunitas, Lavalle dept.
Bag, wool, orig. Los Sauces, Lavalle dept.
Ornamented peleró, wool, orig. Lagunas de Coipolauquen
Striped shawl, goat's hair, orig. Villa Malargüe
Ornamented peleró, wool, orig. El Rozado, Lavalle dept.
Striped "ristro", wool, orig. Villa Malargüe
Poncho, undyed wool, orig. Malargüe
Embroidered shawl, wool, orig. El Forzado, Lavalle dept.
Shawl, goat hair, orig. Villa Malargüe
Shawl, guanaco hair, Rio Grande, Malargüe dept.
Blanket with stripes and ornaments, wool, orig. Los Sauces, San Miguel Lavalle dept.
Ornamented sash, wool, orig. El Alabrado, Malargüe dept.
Sash with geometric decorations, wool, orig. El Alabrado, Malargüe dept.

Horsehide boots straps with geometric ornaments and plush tassels, wool, Villa Malargüe
"Ristiro" with ornaments, wool, orig. Calmuco, Malargüe dept.

LEATHER AND SKIN

Lasso with braid and 6 strings and lined ring; cowhide and rabbit fur, orig. Lagunas del Rosario, Lavalle dept.

Halter with 6 braided strings, extension of 8 strings and decorated button, cowhide, orig. Bardas Blancas, Malargüe dept.

Whip with braided handle made of 18 strings and sewed strip of 3, cowhide, orig. La Junta, Malargüe dept.

Whip with braided handle of 12 strings, cowhide and horsehide orig. El Chacay, Malargüe dept.

Horsehide boots, softened leather, orig. Agua de Toro, Malargüe dept.

Set of strappings with ornaments, horsehide, orig. Villa Malargüe

Muzzle and halter set with frontpiece and ornamented button, cowhide, orig. Arroyo, Malargüe dept.

Pair of boleadoras, cowhide and horsehide, orig. Villa Malargüe

Braided muzzle of 12 strips of hide, cowhide, orig. Villa Malargüe

Hobble, cowhide, orig. El Peralito, Malargüe dept.

Reins with ornamented buttons, cowhide, orig. Villa Malargüe

Carpet, goatskin, orig. Via Malargüe

PROVINCE OF MISIONES

BASKETRY

Large basket with cover, tacuarazú and guaembepí, Indian Colony of Santo Pipo

Medium sized basket with cover, tacuarazú and guaembepí, Indian Colony of 25 de Mayo

Small basket with cover, tacuapí and guaembepí, Indian Colony of 25 de Mayo

Large basket without cover, tacuarazú, Indian Colony of 25 de Mayo

Medium sized basket without cover, tacuarazú, Indian Colony of 25 de Mayo

Rectangular medium sized basket without cover, tacuapí Indian Colony of 25 de Mayo

Small basket without cover, tacuapí and guaembepí, Indian Colony of 25 de Mayo

Sieve, tacuapí and guaembepí, Indian Colony of 25 de Mayo
Hat, tacuarembó and guaembepí, Indian Colony of Yacutinga
Cane, guaembepí and tacuarembó, Indian Colony of 25 de Mayo

Bracelet, guaembepí and tacuarembó, Indian Colony of 25 de Mayo

Ring, tacuapí and guaembepí, Indian Colony of 25 de Mayo
Napkin ring, guaembepí and tacuarembó, Indian Colony of 25 de Mayo

WOOD

Carving (small animals); soft woods, Indian Colony of Peruti-Santo Pipó

Carvings; soft woods, Indian Colony of Peruti-Santo Pipó
Cross, wood and guaembepí and tacuapí fibres, Indian Colony of Peruti-Santo Pipó

MISCELLANEA

Indian necklace; fruits and/or wild seeds; Indian Colony of Peruti-Santo Pipó

PROVINCE OF NEUQUEN

METAL

Engraved bracelet, orig. Neuquén, Capital
Breast plate, silver, orig. Neuquén, Capital

Knife, silver, orig. Neuquén, Capital
Engraved ring, orig. Neuquén, Capital
Gold and silver knife, orig. Neuquén, Capital
Pumpkin and silver "mate", orig. Neuquén, Capital
"Bombilla" (tube with strainer at one end), silver, Neuquén Capital

WEAVING

Ornamented sash, wool, Mapuche, orig. Rucu Choroy
Ornamented sashes, wool, Mapuche, orig. La Angostura
Striped sash, orig. Las Lajas
Ornamented small sashes; wool, Mapuche, orig. La Angostura
Ornamented small sash, wool, Mapuche, orig. Neuquén, Capital

Belly band, wool, Mapuche, orig. Junin de los Andes
Belly band, wool, Mapuche, orig. Atreuco
Bolly band, wool, Mapuche, orig. La Angostura
Socks, wool, orig. Colipilli
Socks, wool, orig. Chos Malal
Embroidered mats, wool, orig. Las Lajas
Embroidered mats, wool, orig. Neuquén, Capital
Embroidered bag, wool, orig. Neuquén, Capital
Embroidered bag, wool, orig. Zapala
Embroidered bag, wool, orig. Malleo

Combed wool shawl; wool, Mapuche, orig. Neuquén, Capital
Shawl, wool, orig. Neuquén, Capital

Embroidered bag, wool, Mapuche, orig. Colipilli

Large tapestry, wool, Mapuche, orig. La Angostura
Ornamented tapestries, wool, Mapuche, orig. Neuquén, Capital

Ornamented blanket, wool, Mapuche, orig. Neuquén, Capital
Ornamented narrow mat, wool, Mapuche, orig. Loncopué

Ornamented narrow mat, wool, Mapuche, orig. Loncopué
Ornamented narrow mats, wool, Mapuche, orig. Las Lajas

Ornamented narrow mats, wool, Mapuche, orig. Rucu Choroy
Ornamented blankets, wool, Mapuche, orig. Rucu Choroy

LEATHER

Long pelisse, goat, orig. Neuquén, Capital

PROVINCE OF PROVINCE OF RIO NEGRO

WEAVING

Blanket, wool, Araucano, orig. Ing. Jacobacci
Ornamented tapestry, wool Araucano, orig. Sierra Colorada

Ornamented blanket "matra", wool, Araucano, orig. Ing. Jacobacci

Striped carpet, wool, Araucano, orig. Rio Chico
Embroidered narrow mat, wool, Araucano, orig. Ing. Jacobacci

Embroidered bag, wool, Araucano, orig. Sierra Colorada

PROVINCE OF SALTA

WEAVING

Barracán (fabric), wool, orig. San Antonio de los Cobres
Tapestries, wool and cotton, orig. Cafayate

Bag, wool, orig. City of Salta
Blankets, wool, orig. San Antonio de los Cobres

Tapestry, wool, orig. Seclintás
Poncho, wool, orig. Molinos

Pelisses, wool, orig. San Antonio de los Cobres
Bag, cotton, Mataco, orig. Mosconi

Yica, chaguar, Mataco, Santa María Mission
Embroidered bag, wool, orig. City of Salta

Tapestry, wool, Mataco, Santa María Mission
Caps, wool, orig. San Antonio de los Cobres

Socks, wool, orig. San Antonio de los Cobres
Gloves, wool, orig. San Antonio de los Cobres

Chuspa (bag), wool, Mataco, orig. Mosconi
Chuspa (bag), cotton, orig. City of Salta

Belt, chaguar, Santa María Mission

Head band, cotton, orig. City of Salta
Head band, cotton, Mataco, orig. Mosconi
Hammock, chaguar, Mataco, orig. Alto de la Sierra

BASKETRY

Basket, simbol, orig. Cafayate
Basket (two handed, for fruit), simbol, orig. Cafayate
Basket (two handed, for fruit), simbol, orig. Animán
Bread basket, simbol, orig. Cafayate
Basket, palm leaves, Mataco, orig. Embarcación

WOOD AND MASKS

Mate, palo santo wood, orig. City of Salta
Plate, palo santo wood, orig. City of Salta
Mortar, palo santo wood, orig. City of Salta
Animal figurine, palo santo wood, Mataco, Santa María
Mission
Chane masks, palo borracho wood ("yuchán"), orig. Tuyunti

HORN

Chifle (container), orig. City of Salta
Comb, orig. City of Salta
Chambao (glass), orig. City of Salta
Shoehorn, orig. City of Salta
Matchbox, orig. City of Salta

CERAMICS

Animal figurine, clay, chané, orig. Tuyunti
Frog, clay, Chané, orig. Tuyunti
Small hen, clay, Chané, orig. Tuyunti
Small jug, clay, orig. Cafayate

LEATHER

Legging, cowhide, orig. City of Salta
Sandals, cowhide, orig. City of Salta
Small whip, cowhide, orig. City of Salta

PROVINCE DE SAN LUIS

WEAVING

Narrow shawl dyed with apricot, wool, orig. Leandro N. Alem
Ayacucho dept.
Bag, wool, orig. El Sefuelo, Ayacucho, dept.
Blanket with tied threads ornament, wool

LEATHER

Muzzle with eight straps, rawhide, orig. Luján, Ayacucho dept.
Complete set of muzzle with ornaments, cowhide, Luján,
Ayacucho dept.
Lasso of eight strips, cowhide, Luján, Ayacucho dept.

METAL

Mates and "bombillas" (long tube with strainer) in one piece,
algarrobo wood and silver, orig. San Francisco, Ayacucho
dept.

NON TRADITIONAL

BASKETRY

Carpet (ghlordes knot), wool, orig. San Luis, Capital

ONIX

Ornament, orig. La Toma, Pringles dept.
Horse figurine, orig. La Toma, Pringles dept.
Round dish, orig. La Toma, Pringles dept.
Oval dish, orig. La Toma, Pringles dept.
Rose, imitation onix stone, orig. La Toma, Pringles dept.
Chess board with 32 pieces
Venisson with base, orig. La Toma, Pringles dept.
Jewelry box with cover, orig. La Toma, Pringles dept.
Bunch of grapes, orig. La Toma, Pringles dept.
Gaicho, orig. La Toma, Pringles dept.
Book holders, orig. La Toma, Pringles dept.
Rose, orig. La Toma, Pringles dept.
Daisy, orig. La Toma, Pringles dept.
Criollo scene, orig. La Toma, Pringles dept.

Animal figurine, orig. La Toma, Pringles dept.
Pear, orig. La Toma, Pringles dept.
Mandarine, orig. La Toma, Pringles dept.
Applo, orig. La Toma, Pringles dept.
Bananna, orig. La Toma, Pringles dept.
Egg, orig. La Toma, Pringles dept.
Ashtray, orig. La Toma, Pringles dept.
Guitar with ashtray, orig. La Toma, Pringles dept.

PROVINCE OF SANTIAGO DEL ESTERO

WEAVING

Sash, wool dyed with vegetals, orig. Ojo de Agua
"pallado" mat, wool, orig. Brea Pozo, San Martín dept.
"Caronilla" (saddle pad), wool, Ojo de Agua
"Baetón", wool, orig. Santo Domingo, Moreno dept.
"Pelero" (saddle pad), wool, orig. Sumampa, Quebrachos
dept.
"Baetoncito", wool, orig. San Felipe, Figueroa dept.
Kary Poncho, undyed wool, orig. Sumampa, Quebrachos
dept.
Ornamented bedspread, wool, orig. Atamisqui, Brea Pozo
dept.
Ornamented carpets, wool, orig. Brea Pozo, San Martín dept.
Bedspread with tied threads ornamentation, wool, orig.
El Sauzal, Rio Hondo dept.
Plain bedspread, wool, orig. Brea Pozo, San Martín dept.

BASKETRY

Holder for thermos bottle, straw, corn husk and "unquillo",
orig. Cañada de la Costa, Rio Hondo dept.
Two handed sewing box, stray and "unquillo", orig. Las
Décimas, Rio Hondo dept.
Sewing box, straw and corn husk, Las Décimas, Rio Hondo
dept.
Bread basket, straw, "unquillo" and corn husk, orig. Zotelos,
Rio Hondo dept.
Picnic basket, stray and "unquillo", orig. Cañada
de la Costa, Rio Hondo dept.
Cylindrical gasket, "unquillo" and straw, orig. Las Décimas,
Rio Hondo dept.

LEATHER

Braided whip of 8 hido strips, cowhide, orig. Sumampa,
Quebrachos dept.

MUSICAL INSTRUMENTS

"Bombo legüero" (drum), wood and sheepskin

PROVINCE OF TUCUMAN

WEAVING

"Randa" (lace work), cotton thread, orig. Monteros
Bag, wool, orig. Amaicha del Valle
Bag, wool, orig. Amaicha del Valle
Tapestries, wool, orig. Amaicha del Valle
Carpet-tapestry, wool, orig. Amaicha del Valle
"Pullo", llama hair, orig. Amaicha del Valle
Blanket, wool, orig. Amaicha del Valle
Fine poncho, wool, orig. Amaicha del Valle
Coarse poncho, wool
Pelero (saddle pad) wool

LEATHER AND SHEEPSKIN

Pellón (saddle pad), sheepskin, orig. Quilmes
Mud fender, cowhide, orig. Taff del Valle
Braided whip, cowhide, orig. Aguilares
Braided whip, cowhide, orig. Graneros
Stirrup, cowhide, orig. Taff del Valle

BASKETRY

Bread basket, simbol, orig. Amaicha del Valle
Basket, pennroyal, orig. Quilmes



CATALOGUE OF TRADITIONAL ARTS AND CRAFTS OF ARGENTINA

**SECRETARIA DE PROMOCION Y ASISTENCIA SOCIAL
SECRETARIA DE DEPORTES Y TURISMO
CONSEJO FEDERAL DE INVERSIONES**

**SAN MARTIN 871
BUENOS AIRES
ARGENTINA**

INTRODUCTION

1. Introduction
2. Ceramics
3. Weaving
4. Basketry
5. Woodcrafts
6. Musical instruments
7. Leather crafts
8. Metal working
9. Horn and bone handicraft
10. Reference list
11. List of pieces

Doña Ana Romero comes walking down the slopes of the Neuquen mountains, among the "pehuenes", "ñires" and "lengas", with her "matra" (a bedspread). She has just finished weaving it, following the best traditions of her ancestors: the Mapuche indians. The smell of newly sheared wool and smoke give proof of its authenticity. Don Victor Llanes is also coming, bringing his baskets made of "simbol". The green shades of this grass will darken on the way to Buenos Aires, where they will tell their tale of the Tucumán Valleys, where "simbol" grows.

Thus do the artisans from all over the country send us their messages, as true ambassadors of Argentine folk arts. Each speaks the language of a craft: leather, ceramics, musical instruments, bone and horn, wood masks, silver, woven fabrics and baskets.

These handicrafts represent a haven for the city man. They reunite him with the simple things, bring him close to nature. These objects take him back to times past, to "very ancient times", as somebody in Neuquen once said.

CERAMICS

The simplicity of handicraft pieces is only apparent. Thousands of years were needed to achieve them. Ceramics is no exception to this rule. These pieces of ware are so rustic one would think they are just lumps of moist clay dried by the fire. Earth, water, fire... natural elements. Hardly can the presence of the artisan be divined in the marks his fingers have left on the moist clay! Yet in Argentina, although the area was inhabited since a good two thousand years, the first earthenware appeared only around the year 500 B.C. Twenty centuries later, when the Spanish conquerors arrived, they found a mosaic of traditions in pottery, each belonging to a different culture. But that had not been achieved in a single day.

There is a long standing tradition underlying each step of the process. It is not a question of tempering any type of earth. It must be plastical, and clay, a universally found material, is the most adequate one. But one must know where to look for it: according to Antonio Serrano, the Araucano indians extract it from beds they know since long ago and in which they have excavated large caves. Others obtain it from the river beds, where it is deposited when the waters go down, as mud. Clay must not be too pure, because in that case cracks appear when it is fired. In the Argentine North-East a common solution is adding crushed ware to very pure clay. In the Andean area, on the other hand, sand and crushed ware are used, whereas the Toba indians use bone ashes. All these make clay less plastic, therefore they are technically known as "antiplasticizers". They prevent brittleness during firing.

It is interesting to note that the procedure of erection of the sides of a piece is similar throughout the continent. Although it is not the simplest one, the most common way of modeling consists in tempering the clay in the form of rolls which are lapped to obtain a wall. The coils are flattened with the fingertips and the joints smoothed with an object. Thus, the Pilagá indians, from Formosa, manufacture spherical jugs to carry water, using this procedure. They are characterized by having two handles and an horizontal narrowing in the center with a string. The Pilagá carry these jugs on their backs during their long walks, holding them with the string which they bear on their forehead. The other typical groups from the Chaco (the Northeast area in the border with Paraguay),

the Mataco, Toba and Mocov indians originally had, as the Pilagá, their rudimentary pottery, with little artistic development. But at present, under the influence of the missions, many have produced new forms: zoomorphic and antropomorphic figures, flower vases with necks and mouths.

Among the different indian groups, the Chané make the most remarkable ceramics because of their decorations. This groups is of Arawak origin and is based on the East of Salta. Their pottery was influenced by Andean indians and that explains its difference with other Chaco groups. Their ware is glazed with a yellowish-white engobe. Engobe is a thin layer of clay which is smeared on the piece before firing it. Then it is polished and acquires a very typical lustre. This surface is painted red, yellow or black, with vegetal or mineral dyes. As for shapes, globular containers are the most frequently found. But most remarkable are the animal shapes.

Ceramists can also be found among the "criollo" (natives). According to Ana M. Dupey, pots, flower pots, and "virques" (large earthen jugs used to ferment "aloja" a drink obtained from the fruit of a local tree) can be found in the North West. These pieces have simple patterns engraved on them. In the West, on the other hand, the pieces are painted with dyes obtained using local vegetables and earths.

In the Cordoba hills region, there is a distinct type of pottery, of a dark grey colour and very glossy surface. The colour is the result of the manner in which the pieces are fired: in an open fire, using cow or goat manure as fuel. The ware is then carefully polished while still fresh, with a small stone, and acquires a characteristic lustre.

WEAVING

The tired traveller, after crossing great distances in a monotonous landscape, such as the barren Patagonia steppes or the dusty bushlands of Santiago del Estero, will have a pleasant surprise when he arrives to the hut of weaver: in the open, under the shade of a tree (if it is a "criollo" loom) or placed against the walls of the hut, he will see the weaver working on a colourful fabric, con-

trasting with the shades of the surrounding landscape. As if the flowers which do not bloom in that arid land were recreated in the cloth.

We shall never forget that once, while travelling in the North of the Province of Neuquen, studying the traditional weaving, we found our car (which we had left outside the house of a weaver) covered by a blanket displayed by a neighbour, foreseeing our visit. It was a large, red rectangle covered with small spots of wool, a mosaic in red, blue, yellow, violet . . . framed against the pacific landscape of green hills where we stood. The effect was really impressive.

Weaving is, doubtlessly, the country's most extended handicraft. It was widely known in Pre-Columbian times. It must be noted that it appears in much earlier archeological sites than those where the most ancient pottery was found.

The first woven materials appeared in 2130 B.C. in Inca Cueva, Jujuy (North of Argentina). They were made out of a single thread, knitted by means of a needle, forming a mesh of stitches, with or without knots. In that manner caps, bags and nets were made, as the catalog of the exhibition "One thousand years of weaving in Argentina" explains.

The present situation is the result of the confluence of European culture with Indian traditions. In some areas this mixture is more remarkable while in others the Indian influence is so predominant that even 'criollos' (natives) weave with the local looms, as is the case in Chaco and Patagonia.

The great influence of the Spanish weaving traditions is not surprising, as in all the towns founded in the times of the Spanish colonies, the indians were forced to spin, weave, make clothes and collect two things used to dye the yarn: kermes (a cactus parasite insect) and indigo, a herb used to produce the most important vegetal dyestuff.

The most widely used dyes were of vegetal origin. Ricardo Nardi points out that "in the National Agriculture Exposition in Cordoba (1918) a collection of samples was presented with 150 different colours and shades obtained from the flora of Catamarca". In present times, however, industrial dyes are being used in an increasing extent.

There is a very common dying technique in the Anden region. It is what internationally is known as "ikat" and locally, as "tied fabric". It consists in covering part of the threads before weaving, tying, tying them strongly to prevent them from being dyed by the dye. When these threads are weaved they result in a "staging" of colour, which provides the typical decoration of the "Pampa

ponchos", or of the "tied threads coverlets" of La Pampa or the "tied bedspreads" of La Rioja.

The fabrics are woven using vicuña, guanaco and llama wool. The latter is what the Spaniards called "carnero de la tierra" (ram). Sheep, introduced by the Europeans, is now the most common source of wool.

In Formosa and Chaco different types of vegetal fibres are used: the "chaguar" or "caraguatá" is the most common among the Toba and Mataco indians of those provinces. "When one sees the inside of a Chaco hut — says Delia Millán de Palavecino — what first catches one's eye are the caraguatá or cháguar bags hanging from the roof or from a beam, containing wild fruits or domestic ware". The indians use the fibres of the leaves of this plant to make a strong yarn, which they knit using a single thick wooden needle. They make bags ("llicas" or "yicas") knitting with the loop technique. They combine the naturally brown yarn with others dyed with a great variety of barks, seeds and resins, and obtaining different shades of brown, grey, blue, red, black, yellow, etc. The decorations consist in extremely symbolic geometrical representations of the local plants and animals. According to the afore quoted author, continuous stripes represent the back of the "quirquincho" or the carob tree seed; on the other hand, discontinuous stripes stand for the skin of the "yarará" (Argentine viper); diamond shapes are the fruit of "tuna" (a type of cactus) or the fox paw or even tiger spots or a whole pipe; pentagons on the other hand, mean the face of the tiger or of the iguana and sometimes also the paw of the fallow deer ("corzuela"), among other things.

According to the summary presented at the exposition "One Thousand years of Weaving in Argentina" there are now six types of looms of indian origin. All have manual harnesses. This is a device used to separate the threads of the warp in layers, thus allowing for the passage of the weft which advances perpendiculary. There are also two looms of European origin: the "pedal" loom and the small loom to weave edges.

These looms are used to make some clothing. The Puna region (North West) is the only area in the country were it is still possible to see whole families dressed in clothing made on domestic looms. In the other regions, only scarves, ponchos and belts are manufactured. Instead, there is a very large variety of bedspreads. Catamarca and La Rioja, for example, are remarkable for their magnificent coverlets and bedspreads, embroidered with flowers, in the Spanish tradition.

To place on the saddle "peleros", "caronillas", "jerguillas", etc. are made. These are different names give to something more or less similar in function, a type of pad used on the saddle seat to make it more comfortable. Most of these are made in very simple frames. In the area of Mapuche influence, the Patagonia, La Pampa and South of Mendoza, "matras" are made. These are small blankets which are carried folded on the saddle and serve to cover the rider when he sleeps under the sky. There are also "matras de labor", blankets decorated with geometrical patterns characteristic of the Mapuche indians.

Lace is also found: the most typical are the "randas" from Tucumán and the "ñanduti" of the North East. "The randa is a mesh with knots made with a sewing needle and then embroidered with a great variety of stitches; it is made on a frame. Ñanduti is an embroidery made on radial stretched threads and on square or triangular grids" representing flowers, fruits, birds, etc. It is made using a frame or some device to affix the threads forming the base. It is derived from the Spanish "soles" of the Sixteenth and Seventeenth Centuries, from Tenerife.

BASKETRY

Basketry, the name by which the handicraft of basket weaving with vegetal fibres is known, is found in nearly all the latitudes of Argentine.

There are two techniques, thousands of years old. One is spiral weaving and the other one is interlacing.

In spiral weaving laps are formed and sewed to each other. In the international technical language this is known as "coiled weaving". The basketry of Rio Hondo, in Santiago del Estero belongs to this type. Coils of "unquillo" are made and sewed with palm top. The surface is decorated with corn leaves dyed with anilin, or with roots of unquillo, which are brown. Whole families earn their living in the West of Santiago with this craft, that is transmitted from father to son. They produce "bombos" (very large baskets with a cover and two handles), sewing boxes, bread baskets, etc.

This technique is also used in the baskets made

in Santo Tomé and Itatí, in the province of Corrientes, using the raw material provided by the large palm groves.

A variation of the same technique is applied in the baskets and hats made in Entre Ríos, where the coils are made of ribbons of flat braids, following the Swiss traditions brought by immigrants from that country during the last century.

A second type of basketry is that where series of elements are interlaced, as in knitting. That is the case of the basketry made by the Mbyá (or caingúá) Indians of Misiones. These indians look for their materials in the jungle: tacuapí and taquarembó canes, of light colours, which are interlaced with others dyed with "catigüá" (the bark of this bush is used to produce a red dye). Sometimes they also interlace dark brown stripes made with the fine bark of the roots of "güembé" a type of philodendron which grows high on the trees of Misiones.

Also comprised in this group is a very different type of basketry, from the point of view of its cultural origin: that of "simbol" and "cadillo", grasses which grow in the provinces of Córdoba, La Rioja, Catamarca and Salta. There "tipas" (a type of basket) are manufactured. These baskets have a small base and a large opening and are made with the blades of grass placed obliquely around the base and fastened together with wool and cotton threads of bright colours and at present, very frequently, with synthetic threads. They are used to clean the seed.

The Toba basketweavers, in Resistencia, Chaco, weave the "totora" (a type of reed), from the marshes forming checkers. They manufacture different items as bags, baskets, carpets, hats, etc. adapted to the taste of city dwellers. In Miraflores, artisans of this same tribe manufacture very different baskets, with the "coiled" weaving technique.

WOODCRAFT

In Pre-Columbian times, woodcraft had a lesser artistic development as compared to other handicrafts, like weaving or ceramics. Indians employed it to manufacture containers, glasses, ceremonial plates decorated with malachite stones used to

grind medicinal or magic herbs, spoons and some dolls or idols, as Julian Caceres Freyre very accurately points out.

Among the Chané (indians of the East of Salta), a very interesting type of woodcraft can be found: wooden masks made of "yuchán" (a local tree) which they wear in Carnival. According to a myth analyzed by S. Newbery, the Chané tell that Jesus and the devil had decided to make a competition to see who had greater power. They decided to see who could stand the weather better. So they both left on horseback: God rode a white horse with leather trappings and the devil a dark mule with silver plates. They rode on and on. The devil complained: "Hey, my mule will be killed by the heat". But Jesus continued riding. His horse did not suffer because. He was riding it. And thus they continued until the devil, defeated by the rain and cold, trembling and shivering, could not stand any more. Then Jesus stopped before a large "yuchán" and made a cavity inside it so that the devil could step inside and live there. The devil went in and Jesus covered the opening with the bark of the tree. The devil asked Him not to forget he was there. Some time went by and people came to look for the devil and banged on the door. "Hey you, now it is your turn to go out, so go and enjoy yourself! And the devil came out from inside the "yuchán" with a mask on his face, because it was Carnival time.

According to the Chané traditions, once the Carnival is over, the masks are thrown into the river, so it will carry everything away. Here it should be remembered that water was the decisive element which defeated the devil in his competition with God. Since some years ago, as a result of the increase in the sales of this craft, the Chané not only do not throw the masks away: some of them even manufacture masks all the year round. However, the masks still retain their original shapes.

These masks, called "aña-aña" by the Chané (aña: "ghost", "dead", "devil"), according to M. Rocca, represent human faces painted white. If they are young they have a high screen on the face, with decorations: the sun for the masks worn in the morning; a small eyeshade for the ones used at noontime, while those worn in the evening are decorated with drawings of images associated with the night, as bats, stars, etc. or with these same decorations in open work.

On the last days of the festival, two other types of masks appear: one represents the elders, and are similar to the ones already described, but without the screen; the second type represents animals and are shaped to resemble the face of dogs, parrots, donkeys, etc.

In the rest of the country, most of the production consists in daily ware; some of them are highly refined from the esthetic point of view; also, common items as gates, window blinds, etc. are manufactured. Among the most remarkable we may note the stirrups, of the type called "trompa de chancho" (pig's snout) made in La Rioja, richly decorated with carved figures. Much simpler are the troughs — carved in a tree trunk — used to wash and make bread; or the plates and spoons of "palo", as everything made of wood is called in the North, or more specifically, when something is made of algarrobo, the tree by definition in the North West. They also manufacture very simple furniture, trunks, boxes, mortars, etc. In some provinces it is very frequent to find carved animals, which are sold, as the ones made by the Mbyá indians from Misiones or the Mataco from Formosa.

MUSICAL INSTRUMENTAL

It must be noted that the instruments brought by the Spaniards were not, precisely, the most popular ones. As C. Vega says, we do not find here bagpipes or tambourines.

One of the centers which contributed more to the spreading of European music was the Jesuit missions. Great artists and scholars who came from Europe taught in them during the period of the Sixteenth to Eighteenth centuries, specially in the area of the Guaraní culture and the missionaries were surprised at the musical skill of the indians. Antonio Sepp, a learnt Jesuit musician who came from Europe noted: "It is as if they had been naturally endowed. . . they learn to play with amazing ease and that in a very short time". In Yapeyú (Corrientes Province) there was a workshop where organs, harps, violins, trumpets, horns, etc. were manufactured and then exported to the other Jesuit reductions and to the Spanish cities of the colony. Two centuries later, in 1974, we have seen that among the Mbyá indians of Misiones, a homemade violin is still played. And the same thing happens among other indian groups of the Chaco area.

The European instrument which became more widely spread in America was the guitar. It became very popular after 1600 and was played by

strumming, as accompaniment. It then had five strings. The sixth was added in the Eighteenth century.

There were guitar manufacturers in almost every town of the provinces, even in small ones. Now there are very few left, surely because they could not compete with city factories.

In the same family of instruments we find the "charango", the only criollo string instrument. Its sound box is made with the carapace of the armadillo. It must be noted that some charangos have a wooden sound box, but then it is carved to imitate the armadillo carapace, which represents a lot more work than would be needed to make the box of a guitar. Except for this characteristic, it is similar to the Spanish guitar, but of a smaller size. Also, it had double strings, as the mandoline. In Argentina, it is only found in the provinces of Jujuy and Salta. Apparently, it was introduced rather recently, at the end of the last century, by Bolivian immigrants.

Other instruments found in the Andean region at present are the "caja" and "bombo", two types of drum. They are characterized by having two drumheads, one of each side of a narrow frame in the case of the "caja", and at the ends of a longer tube, in the case of the "bombo". The sound produced by the latter can be heard from very far away. It is apparent that in Pre-Columbian times, there were only drums with one membrane: this leads to speculations on their likely Spanish origin, as this type of instrument is very popular in Spain. Even the names: "caja", "tambor" and "bombo" are Spanish. It is probably a case of development of a Pre-Columbian concept, with colonial and modern elements and changes. The body is made with a hollow trunk and the membranes are made with sheepskin. The "caja" is played with one hand, beating with a stick, specially in the North East. Towards the South, the technique of playing with both hands becomes more frequent, and is the only one found in Tucumán, Santiago del Estero, Cordoba, Catamarca, La Rioja and San Juan.

Bombos can be found from Jujuy to La Rioja and in Tucumán and Santiago del Estero. It is the unflinching accompaniment of folk orchestras, because of its extremely animated beat.

While speaking about these instruments, one must not forget the indian substratum on which they were based, still persisting in some areas. For example, among Chaco indians: nail rattles, pumpkin rattles and whistles; among the Patagonean Mapuche: the "kultrún" resembling a semi-spherical drum, or wind instruments as the "pifilka" and "trutruka".

LEATHERCRAFTS

When the Spanish conquerors arrived to our country, the situation in most of its extension was not too encouraging. A territory devoid of important metal wealth and lacking attractions. As for cattle-breeding, there was only the llama as beasts of burden and alpaca and other animals of the genus Camelus, used as a source of wool and meat. And this only in the North west, among agricultural and pottery producing peoples.

On the other hand, in the Pampa plains, in spite of it being one of the most fertile territories of the world, there was no agriculture or cattle breeding. And it is precisely there, in the endless Pampas, where a radical transformation was to take place, to the degree that it has been suggested it might be called the "leather culture". The 72 or 76 horses brought by Pedro de Mendoza in 1536 plus some bovines and pigs, finding such favourable conditions, multiplied in such a manner that a situation totally unknown in Europe resulted. Felix de Azara calculated that by the end of the Eighteenth century the number of heads of domestic cattle in Paraguay and Buenos Aires amounted to 18 million cows and 3 million horses. It was estimated that wild cattle amounted to approximately 40 million heads.

Azara described the life of the inhabitants of the Buenos Aires country, South of Santa Fe and Cordoba in those times, perhaps exaggerating a little, in these terms:

"As soon as a child is born among country people, his father or brother take him on horse back to the country, until he cries. Then they take him back to be fed and this continues until he can ride alone on an old horse". (...)

"They are very good horse tamers and so much dislike walking that they very nearly do not know how to, even to cross a street they mount their horses and they do nearly everything on horseback. They are not afraid of mounting any horse, even wild ones, and they are sure (they won't be thrown) and won't lose their balance. If the horse falls, they land on their feet and holding the reins so the horse won't run away. Their knowledge of horses is unbelievable. It is enough that they see two hundred horses grazing in the coun-

try, and look at them for a few minutes, to be able to say, on the following day, if one is missing and what is its colour".

Even though things have changed greatly since then, in the cattle breeding areas people still retain this traditional knowledge. L. A. Flores says that "In those times and also later, when the "estancias" (ranches) were formed, every inhabitant knew at least the basics of the leather craft and everybody could make the most necessary items with rope or leather; but there also were, as there are today, skilled artisans dedicated full time or most of the time to this craft. They are called "sogueiros" (rope weavers) in the Pampa regions, "guasqueros" (from "guasca", rawhide) in the Eastern provinces and in the center of the country, "trenzadores" (braid-makers) in some others and also, incorrectly, "talabarteros" (harness maker or saddler) (these work with tanned leather). They can be found wherever horses are still commonly used and that is the case in practically the whole country, but more so in the wheat growing areas, and in the regions where horsemanship is cherished.

Among the most remarkable pieces of leather craft, the "sogueiros" from Buenos Aires occupy the first place because of their skill. Corrientes and Entre Ríos are characterized by the great variety of braiding techniques. In Salta there are remarkable pieces combining raw hide with silver as well as many items used to protect rider and horse from the thorns of the bushes. And we cannot forget Santiago del Estero, with the famous lasso production centers, where during certain seasons, nearly all the rural population works in this craft.

METAL HANDICRAFTS: SILVER

Cristopher Columbus, holding the beliefs natural to the Europeans in the Middle Ages, communicating with the Indians through signs, understood there was infinite gold, gold mines, gold rivers... He believed he was near the island "where gold is born" and construed from the heat of which he suffered in those latitudes, that there should be a lot of gold in the Indies. Hoy many unsuccessful expeditions, worthy of titans, were launched by the Spanish conquerors in their hope of finding the legendary El Dorado?

The Spaniards who reached the Upper Peru area had better luck, because they found the Inca civilization, which had been mining gold and silver since a long time. When Francisco Pizarro made the indian chief Atahualpa a prisoner, he offered Pizarro to fill a room with gold and silver objects in exchange for his freedom. The conqueror accepted this, but in spite of the fulfilment of the promise, he had Atahualpa killed and sent the treasure to Spain.

As opposed to this, Argentina with its River Plate was not, in spite of its name, a territory rich in precious metals. Since the Sixteenth century and for three hundred years, the Spaniards looked for the mysterious city of the Cesars. The legend said that behind the closed doors of this city were luxurious temples and palaces plated in silver. Its inhabitants, the Cesars, had all their tools and ware made of silver. And to this day, there are still adventurers who continue the search for this fabulous city.

In spite of the lack of these metals during the first years of the Colony (because they were found, but much later on in the province of La Rioja), a handicraft of precious metals was developed. In effect, while Buenos Aires was just a small village throughout the Seventeenth and Eighteenth centuries, Spanish and Portuguese silver and goldsmiths arrived. The style of the Portuguese silversmiths had an important influence in the area of the Paraná and Uruguay rivers. To this must be added that pieces were imported from Europe and from the Upper Peru area, a very important silver center. The artisans of that origin were masters of chiselling and repoussé, two techniques which are still widely used in Argentine silver working. Artisans from that origin settled in Jujuy, Salta, Tucumán and Córdoba. Silver was brought in ingots from Potosí (Bolivia) and later on, from the Famatina mines (La Rioja, Argentina).

They made pieces for the Church and for patrons. The only remaining religious pieces are medals, crosses and "promises": silver pendants in the shape of a sick organ for the healing of which prayers were made, for example. The "promise" was presented to a saint, as recognition of his intervention.

Country folks used to buy pieces to wear on holidays: the "chapeado" (plating) of the horse pad and different items like the "facón", a knife with grip and sheath of silver and gold, worn on a wide belt ("tirador") held in the front by a "rastra" (piece of leather with silver coins and emblems, like gauchos on horseback, guitars or cattle marks). In the Pampa area there still are

many institutions which hold festivals in the gaucho traditions. Country folk attend these festivals wearing their best clothes full of pride, mounting their best horses, with their saddles decorated with silver, shining bright. These are the "luxuries" of the country men, which they have inherited, made themselves or bought throughout the years.

What they never lack are a "mate" and "bombilla" (small tube with a strainer at one end, used to drink mate). Even though silver is the favourite material for "bombillas", sometimes even decorated with gold, there are also more ordinary ones, made of tin, antimonium, etc. As for the "mate", the most common ones are made with a hollow pumpkin of small size. The most luxurious ones are plated total or partially with silver. People who like to drink "mate" without sugar prefer a type of flat mate, called "galleta" (hardtack) because of its shape.

HORN AND BONE HANDICRAFT

Together with cattle, the Spaniards brought their habit of using cow horns as containers. According to the picturesque image described by Felix de Azara, during the Eighteenth century "in general, in the house of shepherd there are no other items than a bucket for water, a horn to drink, roasting sticks for meat and a chocolate pot to heat water for mate. To make broth for somebody sick, I have seen them put meat inside a horn and surround it with hot embers until it boiled".

The horns continue being used as simple containers. In January, 1978, in General Madariaga, a town in the Province of Buenos Aires, I had the chance of seeing how a group of men who were mowing grass with scythes, kept their sharpening stones in a horn each one of them had tied to the waist. In this case, the horn would not be a piece of handicraft, but just a useful object, with no esthetic intention.

As opposed to this, the "chifles", horns fitted with a base over the widest end and an opening in the other closed with a plug, used to contain liquids, have an obvious artistic intention. Their

polished surface is frequently decorated with country scenes, or plated with silver, or decorated with chains or fine braids of hide.

In the Northeast glasses are made out of horns, fitted with a base, they are the "chambaos" or "cachos".

This material is also used for buttons, and also bracelets, rings and crosses. Bones, on the other hand, are not used. The only items made in this material are some cutlery handles, and some carvings of San La Muerte (Saint Dead), a curious character of the Litoral region.

REFERENCE LIST

Ceramics:

For the aspects connected with the Pre-Columbian chronology we have taken *Arte Precolombino de la Argentina*, by Alberto Rex González and published in Buenos Aires by Filmediciones Valero in 1977 as a basis. In the more general technical aspects, we have followed Antonio Serrano in his *Manual de la Cerámica Indígena*, Cordoba, Assandri, 1966. The summary by Ana María Dupey, La Alfarería, published by Centro Editor de América Latina, in Buenos Aires, November 1975, in the collection *Arte Popular Argentino* N° 18, was also used.

Weaving:

On this subject we have followed the detailed introduction of the catalog of the recent exposition *Mil Años de Tejido en la Argentina*, written by Diana Rolandi and Ricardo Nardi, of the Instituto Nacional de Antropología, Buenos Aires, May 1978. Some points have been clarified thanks to a previous article by A. Nardi. *Los Tejidos Tradicionales*, published in the above mentioned collection by Centro Editor de América Latina, N° 22, November 1975. The shape and meaning of the decorations of Chaco "llicas" were taken from the article of the same name by Delia Millán de Palavecino, published in the journal *Relaciones* N° IV, in 1944, of the Argentine Society of Anthropology, in Buenos Aires.

Basketry:

The summary of Susana Chertudi, Cestería, included in a book on popular art and traditional handicrafts of Argentina published by Centro Editor de América Latina, Buenos Aires, 1964 proved very valuable, as well as the summary by Mecha Carman, with the same title, made for the catalogue of the Exposition of Traditional Argentine Handicrafts, 1967.

Woodcraft:

On the most general aspects we have followed the article Artesanías de la madera, el hierro y el asta, written by Julian Cáceres Freyre for the catalogue of the Exposition of Traditional Argentine Handicrafts, organized by Amigos del Instituto Nacional de Antropología in Buenos Aires, 1967 and the census carried out by the same Institute and published under the title Artesanías Tradicionales de la Rioja, in 1970. The information on Chané masks was supplied by Sara Newbery and Manuel Rocca, in their unpublished paper on Carnaval Chiriguano-Chané, which will shortly appear in Cuadernos Nº 8, of the same Institute.

Musical Instruments:

On this subject we have followed the scholar Carlos Vega and his book Los Instrumentos Musicales Aborígenes y Criollos de la Argentina, published in Buenos Aires, by Ediciones Centurion in 1946. We have further enlarged the information on the Jesuit Missions on the basis of Misiones y sus Pueblos de Guaraníes, by Father Guillermo Furlong, published in Buenos Aires by Imprenta Balmes, in 1962. There is a chapter in that book on Music and Singing in Missionary Life.

Leather crafts:

The paragraph by Felix de Azara was taken from his book Descripción e Historia del Paraguay y Rio de la Plata, 1847, Madrid (Quoted in Palavecino, E. Areas de Cultura Folk en el Territorio Argentino, Buenos Aires, Humanior, Nova, 1959). As for the specific details on leather crafts, we have followed Luis Alberto Flores in his article Cuero Crudo, published in the catalogue of the aforementioned exposition of handicrafts, in 1967.

Silverwork:

The data on the outlook of the Spaniards at the time of their arrival in America, were based upon Angel Rosemblat, La Primera Visión de America, published by the Ministry of Education of Venezuela in Caracas, 1965. The classical Platería Sudamericana by A. Taullard, Buenos Aires, Peuser,

1947 was very useful as well as the Silverwork Catalogue, prepared by Adolfo Luis Ribera for the Municipal Museum of Spanish-American Art Isaac Fernández Blanco, Buenos Aires, 1970.

Horn and Bone handicrafts

The paragraph by Rafael Jinema Sanchez was taken from his article El Asta, included in Arte Popular y Artesanías Tradicionales de la Argentina, published by Eudeba, in 1964. Three years later, J. Cáceres Freyre wrote on this subject for the aforementioned exposition organized by the Institute of Anthropology.

Arrangement of the Descriptions:

The list of pieces is arranged by province, in alphabetical order and their description follows this order: name of the piece, material; cultural influence (for Indian crafts) and origin.

LIST OF PIECES

PROVINCE OF CATAMARCA

WEAVING:

Embroidered bedspread, wool
"Pullo" (saddle pad), llama hair
Striped bedspread, wool
Spun "pullo" (saddle pad), wool
"Pullo", llama hair and wool
Shawl, llama hair
"alpaca" poncho, wool (industrial yarn)
"alpaca" poncho with "tied" yarns, wool (industrial yarn)
"alpaca" poncho with fringe, wool (industrial yarn)
Child's poncho, llama hair
Striped shawl, llama hair
Scarf, llama hair
Scarf, llama hair and wool
Tapestry, wool
Striped bag, wool
Sash, wool
Tapestry; Catamarca Emblem (ghiordes knot); wool; quality 30 x 30. Not traditional. City of Catamarca
Tapestry; National Emblem (ghiordes knot) wool, quality 30 x 30. Not traditional. City of Catamarca
Carpet (ghiordes knot); wool; quality 30 x 30. Not traditional. City of Catamarca
Carpet; (ghiordes knot) wool, quality 14 x 15. Not traditional. City of Catamarca.

BASKETRY:

Baskets, simbol
"Tipa", simbol

PROVINCE OF CORRIENTES

WEAVING

Blanket, wool, not traditional; orig. Uguay.
Shawl, wool, not traditional, orig. Mercedes
Carpet; wool, org. Capi Baú
Coarse fabric, wool, org. Solari

LEATHER

Trappings, braided "yacaré" skin; org. Paraje Oratorio
"Guacha" (short whip), abati-güé braided, orig. Mercedes
Small "gaucha", orig. Concepción
"Guacha botella", rawhide, orig. Mercedes
Braided bells, leather, orig. Boquerón
Belt with "ñandú" (type of ostrich) bone, leather and bone, orig. Mercedes
Rosary with coconut seeds; leather and seeds; orig. Mercedes
Necklace and cross; leather; orig. Mercedes
Abacus with ñandú bones and mbocayá; leather, bone and fruitstones; orig. Mercedes
Abacus made of "palo jabón" and ñandú bones; leather, fruits and bone; orig. Mercedes
Necklace made rawhide strips and silver; leather and silver, orig. Mercedes
Necklaces made of rawhide strips and mbocayá; leather and fruitstones, orig. Mercedes
Abacus of rawhide strips; rawhide; orig. Boquerón
Triple bracelet with ñandú bones; leather and bone; orig. Mercedes
Bracelet of rawhide strips and silver; leather and silver orig. Mercedes
Belt braided with "palo jabón" and lamb bones; leather, fruits and bone, orig. Mercedes
Bracelet made of braided rawhide strips with "palo jabón" and lamb bones; leather, bone and fruits, orig. Curupicay
Abacus made of rawhide strips, leather, orig. Mercedes
Bracelet made of braided rawhide strip with mbocayá and ubajay; leather and seeds; orig. Mercedes.
Necklace of braided rawhide strips with fruitstones and ñandú bones; leather, bones and seeds, orig. Mercedes.
Bracelet of braided rawhide strips with silver and palo jabón; leather, silver and fruits; orig. Mercedes
Keyholder made of braided rawhide strips; rawhide, orig. Paso Pucheta
Bracelet of rawhide strips and coconut; leather and seeds, orig. Mercedes
Bracelets of rawhide strips, "lisas" and back of yacaré (alligator); leather, orig. Mercedes
Necklace of rawhide strips and coconut; leather and seeds, orig. Mercedes
Rosary with "palo jabón", leather and fruits
Necklace of rawhide strips with silver and mbocayá, leather, silver and fruitstones; orig. Mercedes
Keyholder of mbocayá; leather and fruitstones; orig. Mercedes
Keyholder of "caracú" (bone), "palo jabón" and rawhide strips, leather, bone and fruits, org. Esquina
Bag made of rawhide strips, leather, orig. Boquerón
Lasso of 12 "brazadas" of length; leather, orig. Uguay

BASKETRY

Bag made of rawhide strips, leather, orig. Boquerón
Small mats for glasses; palm leaves, orig. Boquerón
Mats; palm leaves, orig. Boquerón
Bread plate; palm leaves
Baskets, palm leaves, orig. Goya
Bag with handles, palm leaves, orig. Goya
Sewing box "Isipó", palm leaves, orig. Itá Ibaté - Corrientes City
Hat with chinstrap; palm leaves, leather and "palo jabón" fruits

HORN AND BONE

Bracelet, horn, orig. Mercedes
Cross, bone, orig. Esquina
Rings, bone orig. Mercedes
Rings, horn, orig. Mercedes
Buttons, bone.

METAL

"Bombilla" (narrow tube with strainer at one end), silver, orig. Mercedes
Keyholder, cattle brand, silver, orig. Mercedes

MISCELLANEA

Ring charm of mbocayá; seeds, orig. Mercedes

CHACO PROVINCE

WEAVING

Toba poncho; wool, El Colchón
Yicas, chaguár (textile plant), Mataco, Sauzalito

CERAMICS

Ornaments (small earthen jars), clay, Toba, Colonia Chaco
Ornaments (container); clay, Toba, Colonia Chaco
Ashtrays, clay, Toba, Colonia Chaco
Ornaments (jug), clay, Toba, Colonia Chaco
Ornaments (small glasses), clay, Toba, Colonia, Chaco
Tatú, clay, Mataco, Sauzalito
Ornaments (small jug), clay, Mocoví, Colonia Chaco
Ornament, clay, Toba, Colonia Chaco
Ornament (glass with string); clay, Toba, Colonia Chaco
Ornament (glasses and jugs) clay, Toba, Colonia Chaco
Ornaments (glasses with string) clay, Mocoví, Matheu
Ornament (small glass with two openings); clay, Toba, Colonia Chaco
Ornament (flower vase) clay, Toba, Colonia Chaco
Ornament (small jug) clay, Toba, Colonia Chaco
Ornament (glass) clay, Toba, Colonia Chaco
Ornament (jug) clay, Mocoví, Pastoril
Ornament (glass), clay, Mocoví, Pastoril
Ornament (glass), clay, Mocoví, La Tigra
Ornaments (flower vase with chain) clay, Toba, Colonia Chaco
Ornament (jug), clay, Toba, Roque Sáenz Peña
Ornament (glass with animal head), clay, Toba, Aguari
Ornament (glass with two openings) clay, Toba, Colonia Chaco
Ornament (small pot), clay, Toba, Aguará
Ornament (animal figure), clay, Mocoví, Colonia Chaco
Ornament (traditional botijo, earthen jar), clay, Toba, Aguará
Ornament (flower vase with two openings), clay, Mocoví, San Bernardo
Ornament (flower vase) clay, Toba, La Matanza
Ornament (flower vase), clay, Toba, Colonia Chaco
Necklaces, clay, Toba, Roque Sáenz Peña
Necklaces, clay, Toba, Resistencia
Rosary, clay, Toba, Roque Sáenz Peña
Rosary, clay, Toba, Nam Quam
Ornament (jug with chain) clay, Toba, Nam Quam
Ornament (mask), clay, Toba, Nam Quam
Ornament (flower vase with chain), clay, Toba, Nam Quam

WEAVING

Basket, palm leaves, Toba, Miraflores
Hat with chinstrap, "totora" (reed), Nam Quam
Hats, "totora", Toba, Nam Quam

MISCELLANEA

Ornaments (bows and arrows); wood and leather, Toba, Nam Quam

PROVINCE OF CHUBUT

WEAVING

Embroidered mat; wool, Araucano, orig. Lago Rosario
Embroidered tapestry, wool, Araucano, orig. Lago Rosario
Plain carpet, wool, Araucano, orig. Lago Rosario
Embroidered carpet, wool, Araucano, orig. Esquel
Pair of mats; wool, Araucano, orig. Lago Rosario
Embroidered mat, wool, Araucano, orig. Esquel
Bag; wool, Araucano, orig. Lago Rosario
Embroidered "matra" (blanket), wool, Araucano, orig. Lago Rosario
Mat, wool, Araucano, orig. Esquel
Pair of small combed wool mats, wool, orig. Lago Rosario

PROVINCE OF ENTRE RIOS

METAL

Mate shaped as a biscuit, silver, orig. San José
Buckle, silver, orig. San José
Knife with silver handle, orig. San José

LEATHER

Saddle, rawhide and "ceibo" wood, orig. La Paz
"Guachas chifle" (container), rawhide and glass bottle, orig. Los Rebenques, rawhide, orig. La Paz
Whips, raw hide, orig. La Paz
Hobble, leather, orig. La Paz
Boleadoras (or "bolas") for hunting ñandú, rawhide, orig. La Paz
Leather covered bottle, rawhide and glass bottle, orig. La Paz
Muzzle, rawhide, orig. San José, Colón Dept.
Abacus to count cattle, rawhide, orig. San José, Colón Dept.

BASKETRY

Hat, wheat chaff, orig. Colonia 1º de Mayo, Concepción del Uruguay Dept.
Bag, wheat chaff, orig. Colonia 1º de Mayo, Concepción del Uruguay
Flowers, wheat chaff, orig. Colonia 1º de Mayo, Concepción del Uruguay Dept.
Tray, corn husk and wood, Villaguay dept.
Hat, reed mace, Nogoyá dept.
Bag, reed mace, Nogoyá dept.
Basket with cover, caranday palm leaves, San Gustavo, La Paz dept.
Basket with handle, caranday palm leaves, San Gustavo, La Paz dept.

BONE AND HORN

Chifle (container) with carved plug, horn, Colón dept.
Spoon, horn, Colón dept.
Fork handle, bone, Colón dept.
Bombilla (tube with strainer at one end), bone and wood, Colón dept.
Knife, bone, Colón dept.

WEAVING

Blanket, wool, San José, Colón dept.
Double belly band, mercerized cotton yarn

MUSICAL INSTRUMENTS

Guitar, raulí, pine, cedar, algarrobo, Nogoyá dept.

PROVINCE OF FORMOSA

WEAVING

Blanket, wool, Pilagá, orig. Ingeniero Juárez
Tapestry, wool, Toba, orig. Sombrero Negro
Poncho, wool, Toba, orig. Sombrero Negro
Poncho, wool, Toba, orig. Ingeniero Juárez
Child's poncho, wool, pilagá, orig. Las Lomitas
Tapestry, wool, Toba, orig. Vaca Perdida

Bag, wool, Pilagá, orig. Las Lomitas
Sash, wool, Pilagá, orig. Pozo del Tigre
Sash, wool and cotton, Pilagá, orig. Pozo del Tigre
Tapestry, chaguar, mataco, orig. El Chorro
Tapestry, chaguar, Pilagá, orig. Pozo del Tigre
Yica, chaguar, Mataco, orig. Las Lomitas
Yica, chaguar, Pilagá, orig. Las Lomitas

BASKETRY

Bread basket, straw and palm leaves, Mataco, orig. Laguna Yema
Basket, totora (reed), Toba

CERAMICS

Botijo (jar) for water, clay, Mataco, orig. Laguna Yema

WOOD

Small animal figures, palo santo wood, Mataco, orig. El Chorro
Mortar, palo santo wood, Mataco, orig. El Chorro
Jug; palo santo wood, Mataco, orig. Ingeniero Juárez
Fork, palo santo wood, Mataco, orig. El Chorro
Spoon, palo santo wood, Mataco, orig. Ingeniero Juárez
Coffee spoon, palo santo wood, Mataco, orig. Ingeniero Juárez

PROVINCE OF JUJUUY

METAL

Filigree bracelet, silver, orig. San Salvador de Jujuy
Filigree charm, (small lamp), silver, orig. San Salvador de Jujuy
Filigree charm (sphere), silver, orig. San Salvador de Jujuy
Filigree charm (medal), silver, orig. San Salvador de Jujuy
Filigree charm (heart), silver, orig. San Salvador de Jujuy
Filigree bracelet (large rounded flower), silver, orig. San Salvador de Jujuy
Filigree bracelet (small rounded flower), silver, orig. San Salvador de Jujuy
Filigree bracelet (long flower), silver, orig. San Salvador de Jujuy
Filigree bracelet (diamonds), silver, orig. San Salvador de Jujuy
Filigree bracelet (rectangular), silver, orig. San Salvador de Jujuy
Filigree bracelet (small oval links) silver, orig. San Salvador de Jujuy
Filigree Brooch (lily), silver, orig. San Salvador de Jujuy
Filigree brooch, (rosette), silver, orig. San Salvador de Jujuy
Filigree brooch (butterfly), silver, orig. San Salvador de Jujuy
Filigree brooch (coya) silver, orig. San Salvador de Jujuy
Filigree ring (flower), silver, orig. San Salvador de Jujuy
Filigree ring (ribbon), silver, orig. San Salvador de Jujuy
Filigree spoon (small); silver and alloy, orig. San Salvador de Jujuy
Hammered spoon (large), silver alloy and other metals, orig. La Quiaca
Hammered spoon (small, rounded), silver alloy and other metals, orig. La Quiaca
Hammered spoon (small, oval shape), silver alloy and other metals, orig. La Quiaca
Hammered spoon (large, llama figure), silver alloy and other metals, orig. La Quiaca

WEAVING

White scarf, wool, orig. Abdón Castro Tolay
Knitted scarf, llama hair, orig. Abdón Castro Tolay
Sashes, wool, orig. Suripugio
Small tapestry, wool, orig. Inti Cancha
Bag (chuspa), wool, orig. Suripugio
Chuspa, wool, orig. Inti Cancha
Embroidered chuspa, wool, orig. Abdón Castro Tolay.
Cushions, wool, orig. Abdón Castro Tolay
Guaraca (sting), wool, orig. Suripugio

Guata (cotton blanket), wool, orig. Suripugio
Yulma, wool, orig. Suripugio
Ribbon, wool, orig. Abdón Castro Tolay
Knitted gloves, wool, orig. Abdón Castro Tolay
Cap, wool, orig. Abdón Castro Tolay
Socks, wool, orig. Abdón Castro Tolay
Llama hair manually spun yarn, orig. Suripugio
Blanket, wool, orig. Inti Cancha
Blanket, wool, orig. Suripugio
Blanket, wool, orig. Abdón Castro Tolay
Poncho, llama, orig. El Moreno
Barracán (fabric), wool, orig. La Quiaca
Barracán (fabric) wool, orig. Suripugio
Knitted poncho, llama hair, orig. Suripugio
Tapestry, wool, orig. Abdón Castro Tolay
Tapestry, wool, orig. Suripugio
Pelero (type of saddle pad), wool, orig. El Moreno
Plain shawl with fringes, wool, orig. El Moreno
Checked shawl, llama hair, orig. Abdón Castro Tolay

CERAMICS

Shepherdess, clay, orig. San Salvador de Jujuy
Shepherdess, black, clay, orig. San Salvador de Jujuy
Incensory, clay, orig. Inti Cancha
Small pot with goat head, clay, orig. Inti Cancha
Small pot for "mate", clay, orig. Inti Cancha

SHEEPSKIN

Quillango (bedspread), lamb, orig. La Quiaca
Shoes, lamb, orig. San Salvador de Jujuy

MUSICAL INSTRUMENTS

Charango (small guitar), mulita (armadillo) caparaca and wood, orig. San Salvador de Jujuy

PROVINCE OF LA PAMPA

WEAVING

Matrón (blanket) with tied threads, wool, orig. Puelches
Stripped matra (blanket), wool, orig. Emilio Mitre
Small matra (blanket) with tied threads, wool, orig. La Amarga
Pelero, (saddle pad), wool, orig. Telén
Pelero-carpet, wool, orig. Puelches
Pelero, wool, orig. Puelches
Poncho dyed with piquillin root, wool, orig. Emilio Mitre
Bag, wool, orig. Santa Isabel
"Caronilla" (saddle pad), wool, orig. Algarrobo del Aguila
Sash, wool, orig. Santa Isabel
Sash with tied threads, orig. Santa Isabel

LEATHER

Embroidered wallet, ostrich neck, orig. Santa Isabel
Embroidered tobacco pouch, ostrich neck, orig. La Pastoril
Set of ropos (halter, reins and breastplate), cowhide, orig. Telén
Lasso with 8 string braid, cowhide, orig. Toay
Whip, cowhide weaved with horsehide, orig. Telén
Stirrups, cowhide, orig. Unanue
Hobble, cowhide, weaved with horsehide strips, orig. Telén
Boleadoras (bolas) softened and braided hide, orig. General Acha
Horsehide boots with straps, horse hide, wool and cotton, orig. Telén
Belly band, leather and cotton, orig. La Humada
Braided keyholder and abacus, horsehide strips, orig. Santa Rosa
Diaper with ornated belt, cowhide and horsehide, orig. Santa Rosa

HORN

Chifle (container), cow horn and leather, orig. Santa Rosa

METAL

Spurs, iron and bronze, orig. Puerto San Antonio-Chos Malal

MISCELLANEA

Ornamented ostrich egg, orig. La Amarga
Embroidered tobacco pouch, wool fabric and cotton, orig. Santa Isabel

PROVINCE OF LA RIOJA

WEAVING

Embroidered blanket, wool, orig. Vinchina, Sarmiento dept.
Blanket, wool, orig. Vinchina, Sarmiento dept.
Puyo, striped and embroidered, wool, Bella Vista, Gobernador Gordillo dept.
Coarse striped fabric, wool, orig. Bella Vista, dpt. Belgrano
Embroidered bedspread, wool, Spanish tradition, La Rioja City
Striped coarse fabric, wool, orig. Cortaderas, Belgrano dept.
Striped coarse fabric, wool, orig. Bella Vista, Gobernador Gordillo dept.
Natural colour coarse fabric, undyed wool, orig. Bella Vista, Gobernador Gordillo dept.
Bedspread with tied threads, wool, orig. Santa Barbara, Belgrano dept.
Natural colour poncho, undyed wool, orig. Cortaderas, Belgrano dept.
Natural colour poncho, undyed wool, orig. Olta, Belgrano dept.
Pelero, (saddle pad), undyed wool, orig. Olta, Belgrano dept.
Caronilla (saddle pad), wool, orig. Totoral, R. Vera Peñalzoa dept.
Caronilla, wool, orig. Santa Bárbara, General Belgrano, dept.

WOOD

Plates, algarrobo wood, orig. San Antonio Norte, Arauco dept.

BASKETRY

Basket, poleo (pennyroyal), orig. Anjullón, Castro Barros dept.
Basket, poleo (pennyroyal) and quince, orig. Anjullón, Castro Barros dept.
Small sewing box, straw and wool, orig. Villa Casana, R. Vera Peñalzoa dept.

LEATHER

Small flask, cowhide, orig. El Cantadero, Capital dept.

PROVINCE OF MENDOZA

WEAVING

Set of carpets with geometrical ornaments, wool, orig. Villa Malargüe
Embroidered blanket, wool, orig. Lagunas del Rosario, Lavalle dept.
Ristro, wool, orig. El Alambrado, Malargüe dept.
Striped and ornamented bag, wool, orig. Villa Malargüe
Striped and ornamented sash, wool, orig. Coiheco Sur, Malargüe dept.
Striped sash, wool, orig. Malargüe
Belt, wool, orig. Los Sauces, San Miguel, Lavalle dept.
Simple "pelero" (saddle pad), wool, orig. Las Lagunitas, Lavalle dept.
Bag, wool, orig. Los Sauces, Lavalle dept.
Ornamented pelero, wool, orig. Lagunas do Colpolauquen
Striped shawl, goat's hair, orig. Villa Malargüe
Ornamented pelero, wool, orig. El Rozudo, Lavalle dept.
Striped "ristro", wool, orig. Villa Malargüe
Poncho, undyed wool, orig. Malargüe
Embroidered shawl, wool, orig. El Forzudo, Lavalle dept.
Shawl, goat hair, orig. Villa Malargüe
Shawl, guanaco hair, Rio Grande, Malargüe dept.
Blanket with stripes and ornaments, wool, orig. Los Sauces, San Miguel Lavalle dept.
Ornamented sash, wool, orig. El Alambrado, Malargüe dept.
Sash with geometric decorations, wool, orig. El Alambrado, Malargüe dept.

Horsehide boots straps with geometric ornaments and plush tassels, wool, Villa Malargüe
"Ristro" with ornaments, wool, orig. Calmuco, Malargüe dept.

LEATHER AND SKIN

Lasso with braid and 6 strings and lined ring; cowhide and rabbit fur, orig. Lagunas del Rosario, Lavalle dept.
Halter with 6 braided strings, extension of 8 strings and decorated button, cowhide, orig. Bardas Blancas, Malargüe dept.
Whip with braided handle made of 18 strings and sewed strip of 3, cowhide, orig. La Junta, Malargüe dept.
Whip with braided handle of 12 strings, cowhide and horsehide orig. El Chacay, Malargüe dept.
Horsehide boots, softened leather, orig. Agua de Toro, Malargüe dept.
Set of strappings with ornaments, horsehide, orig. Villa Malargüe
Muzzle and halter set with frontpiece and ornamented button, cowhide, orig. Arroyo, Malargüe dept.
Pair of boleadoras, cowhide and horsehide, orig. Villa Malargüe
Braided muzzle of 12 strips of hide, cowhide, orig. Villa Malargüe
Hobblo, cowhide, orig. El Peralito, Malargüe dept.
Reins with ornamented buttons, cowhide, orig. Villa Malargüe
Carpet, goatskin, orig. Via Malargüe

PROVINCE OF MISIONES

BASKETRY

Large basket with cover, tacuarazú and guaembepí, Indian Colony of Santo Pipó
Medium sized basket with cover, tacuarazú and guaembepí, Indian Colony of 25 de Mayo
Small basket with cover, tacuapi and guaembepí, Indian Colony of 25 de Mayo
Large basket without cover, tacuarazú, Indian Colony of 25 de Mayo
Medium sized basket without cover, tacuarazú, Indian Colony of 25 de Mayo
Rectangular medium sized basket without cover, tacuapi Indian Colony of 25 de Mayo
Small basket without cover, tacuapi and guaembepí, Indian Colony of 25 de Mayo
Sieve, tacuapi and guaembepí, Indian Colony of 25 de Mayo
Hat, tacuarembó and guaembepí, Indian Colony of Yacutinga
Cane, guaembepí and tacuarembó, Indian Colony of 25 de Mayo
Bracelet, guaembepí and tacuarembó, Indian Colony of 25 de Mayo
Ring, tacuapi and guaembepí, Indian Colony of 25 de Mayo
Napkin ring, guaembepí and tacuarembó, Indian Colony of 25 de Mayo

WOOD

Carving (small animals); soft woods, Indian Colony of Peruti-Santo Pipó
Carvings; soft woods, Indian Colony of Peruti-Santo Pipó
Cross, wood and guaembepí and tacuapi fibres, Indian Colony of Peruti-Santo Pipó

MISCELLANEA

Indian necklace; fruits and/or wild seeds; Indian Colony of Peruti-Santo Pipó

PROVINCE OF NEUQUEN

METAL

Engraved bracelet, orig. Neuquén, Capital
Breast plate, silver, orig. Neuquén, Capital

Knife, silver, orig. Neuquén, Capital
Engraved ring, orig. Neuquén, Capital
Gold and silver knife, orig. Neuquén, Capital
Pumpkin and silver "mate", orig. Neuquén, Capital
"Bombilla" (tube with strainer at one end), silver, Neuquén Capital

WEAVING

Ornamented sash, wool, Mapuche, orig. Ruca Choroy
Ornamented sashes, wool, Mapuche, orig. La Angostura
Striped sash, orig. Las Lajas
Ornamented small sashes; wool, Mapuche, orig. La Angostura
Ornamented small sash, wool, Mapuche, orig. Neuquén, Capital
Belly band, wool, Mapuche, orig. Junin de los Andes
Belly band, wool, Mapuche, orig. Atreuco
Belly band, wool, Mapuche, orig. La Angostura
Socks, wool, orig. Colipilli
Socks, wool, orig. Chos Malai
Embroidered mats, wool, orig. Las Lajas
Embroidered mats, wool, orig. Neuquén, Capital
Embroidered bag, wool, orig. Neuquén, Capital
Embroidered bag, wool, orig. Zapala
Embroidered bag, wool, orig. Malleo
Combed wool shawl; wool, Mapuche, orig. Neuquén, Capital
Shawl, wool, orig. Neuquén, Capital
Embroidered bag, wool, Mapuche, orig. Colipilli
Large tapestry, wool, Mapuche, orig. La Angostura
Ornamented tapestries, wool, Mapuche, orig. Neuquén, Capital
Ornamented blanket, wool, Mapuche, orig. Neuquén, Capital
Ornamented narrow mat, wool, Mapuche, orig. Loncopué
Ornamented narrow mat, wool, Mapuche, orig. Loncopué
Ornamented narrow mats, wool, Mapuche, orig. Las Lajas
Ornamented narrow mats, wool, Mapuche, orig. Ruca Choroy
Ornamented blankets, wool, Mapuche, orig. Ruca Choroy

LEATHER

Long pelisse, goat, orig. Neuquén, Capital

PROVINCE OF PROVINCE OF RIO NEGRO

WEAVING

Blanket, wool, Araucano, orig. Ing. Jacobacci
Ornamented tapestry, wool Araucano, orig. Sierra Colorada
Ornamented blanket "matra", wool, Araucano, orig. Ing. Jacobacci
Striped carpet, wool, Araucano, orig. Río Chico
Embroidered narrow mat, wool, Araucano, orig. Ing. Jacobacci
Embroidered bag, wool, Araucano, orig. Sierra Colorada

PROVINCE OF SALTA

WEAVING

Barracán (fabric), wool, orig. San Antonio de los Cobres
Tapestries, wool and cotton, orig. Cafayate
Bag, wool, orig. City of Salta
Blankets, wool, orig. San Antonio de los Cobres
Tapestry, wool, orig. Seclantías
Poncho, wool, orig. Molinos
Pelisses, wool, orig. San Antonio de los Cobres
Bag, cotton, Mataco, orig. Mosconi
Yica, chaguar, Mataco, Santa María Mission
Embroidered bag, wool, orig. City of Salta
Tapestry, wool, Mataco, Santa María Mission
Caps, wool, orig. San Antonio de los Cobres
Socks, wool, orig. San Antonio de los Cobres
Gloves, wool, orig. San Antonio de los Cobres
Chuspa (bag), wool, Mataco, orig. Mosconi
Chuspa (bag), cotton, orig. City of Salta
Belt, chaguar, Santa María Mission

Head band, cotton, orig. City of Salta
Head band, cotton, Mataco, orig. Mosconi
Hammock, chaguar, Mataco, orig. Alto de la Sierra

BASKETRY

Basket, simbol, orig. Cafayate
Basket (two handled, for fruit), simbol, orig. Cafayate
Basket (two handled, for fruit), simbol, orig. Animaná
Bread basket, simbol, orig. Cafayate
Basket, palm leaves, Mataco, orig. Embarcación

WOOD AND MASKS

Mate, palo santo wood, orig. City of Salta
Plate, palo santo wood, orig. City of Salta
Mortar, palo santo wood, orig. City of Salta
Animal figurine, palo santo wood, Mataco, Santa María
Mission
Chané masks, palo borracho wood ("yuchán"), orig. Tuyunti

HORN

Chille (container), orig. City of Salta
Comb, orig. City of Salta
Chambao (glass), orig. City of Salta
Shoehorn, orig. City of Salta
Matchbox, orig. City of Salta

CERAMICS

Animal figurine, clay, chané, orig. Tuyunti
Frog, clay, Chané, orig. Tuyunti
Small hen, clay, Chané, orig. Tuyunti
Small jug, clay, orig. Cafayate

LEATHER

Logging, cowhide, orig. City of Salta
Sandals, cowhide, orig. City of Salta
Small whip, cowhide, orig. City of Salta

PROVINCE DE SAN LUIS

WEAVING

Narrow shawl dyed with apricot, wool, orig. Leandro N. Alem
Ayacucho dept.
Bag, wool, orig. El Señuelo, Ayacucho, dept.
Blanket with tied threads ornament, wool

LEATHER

Muzzle with eight straps, rawhide, orig. Luján, Ayacucho dept.
Complete set of muzzle with ornaments, cowhide, Luján,
Ayacucho dept.
Lasso of eight strips, cowhide, Luján, Ayacucho dept.

METAL

Mates and "bombillas" (long tube with strainer) in one piece,
algarrobo wood and silver, orig. San Francisco, Ayacucho
dept.

NON TRADITIONAL

BASKETRY

Carpet (ghiorde knot), wool, orig. San Luis, Capital

ONIX

Ornament, orig. La Toma, Pringles dept.
Horse figurine, orig. La Toma, Pringles dept.
Round dish, orig. La Toma, Pringles dept.
Oval dish, orig. La Toma, Pringles dept.
Rose, imitation onix stone, orig. La Toma, Pringles dept.
Chess board with 32 pieces
Venisson with base, orig. La Toma, Pringles dept.
Jewelry box with cover, orig. La Toma, Pringles dept.
Bunch of grapes, orig. La Toma, Pringles dept.
Gaucho, orig. La Toma, Pringles dept.
Book holders, orig. La Toma, Pringles dept.
Rose, orig. La Toma, Pringles dept.
Daisy, orig. La Toma, Pringles dept.
Crilollo scene, orig. La Toma, Pringles dept.

Animal figurine, orig. La Toma, Pringles dept.
Pear, orig. La Toma, Pringles dept.
Mandarine, orig. La Toma, Pringles dept.
Apple, orig. La Toma, Pringles dept.
Bananna, orig. La Toma, Pringles dept.
Egg, orig. La Toma, Pringles dept.
Ashtray, orig. La Toma, Pringles dept.
Guitar with ashtray, orig. La Toma, Pringles dept.

PROVINCE OF SANTIAGO DEL ESTERO

WEAVING

Sash, wool dyed with vegetals, orig. Ojo de Agua
"pallado" mat, wool, orig. Brea Pozo, San Martín dept.
"Caronilla" (saddle pad), wool, Ojo de Agua
"Baetón", wool, orig. Santo Domingo, Moreno dept.
"Pelero" (saddle pad), wool, orig. Sumampa, Quebrachos
dept.
"Baetoncito", wool, orig. San Felipe, Figueroa dept.
Kary Poncho, undyed wool, orig. Sumampa, Quebrachos
dept.
Ornamented bedspread, wool, orig. Atamisqui, Brea Pozo
dept.
Ornamented carpets, wool, orig. Brea Pozo, San Martín dept.
Bedspread with tied threads ornamentation, wool, orig.
El Sauzal, Rio Hondo dept.
Plain bedspread, wool, orig. Brea Pozo, San Martín dept.

BASKETRY

Holder for thermos bottle, straw, corn husk and "unquillo",
orig. Cañada de la Costa, Rio Hondo dept.
Two handled sewing box, stray and "unquillo", orig. Las
Décimas, Rio Hondo dept.
Sewing box, straw and corn husk, Las Décimas, Rio Hondo
dept.
Bread basket, straw, "unquillo" and corn husk, orig. Zotelos,
Rio Hondo dept.
Picnic basket, stray and "unquillo", orig. Cañada
de la Costa, Rio Hondo dept.
Cylindrical gasket, "unquillo" and straw, orig. Las Décimas,
Rio Hondo dept.

LEATHER

Braided whip of 8 hide strips, cowhide, orig. Sumampa,
Quebrachos dept.

MUSICAL INSTRUMENTS

"Bombo legüero" (drum), wood and sheepskin

PROVINCE OF TUCUMAN

WEAVING

"Randa" (lace work), cotton thread, orig. Monteros
Bag, wool, orig. Amaicha del Valle
Bag, wool, orig. Amaicha del Valle
Tapestries, wool, orig. Amaicha del Valle
Carpet-tapestry, wool, orig. Amaicha del Valle
"Pullo", llama hair, orig. Amaicha del Valle
Blanket, wool, orig. Amaicha del Valle
Fino poncho, wool, orig. Amaicha del Valle
Coarse poncho, wool
Pelero (saddle pad) wool

LEATHER AND SHEEPSKIN

Pellón (saddle pad), sheepskin, orig. Quilmes
Mud fender, cowhide, orig. Taff del Valle
Braided whip, cowhide, orig. Aguilares
Braided whip, cowhide, orig. Graneros
Stirrup, cowhide, orig. Taff del Valle

BASKETRY

Bread basket, simbol, orig. Amaicha del Valle
Basket, pennyroyal, orig. Quilmes



**CATALOGO
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TRADICIONALES
ARGENTINAS**

Buenos Aires
Argentina

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**SECRETARIA DE PROMOCION Y ASISTENCIA SOCIAL
SECRETARIA DE DEPORTES Y TURISMO
CONSEJO FEDERAL DE INVERSIONES**

**SAN MARTIN 871
BUENOS AIRES - ARGENTINA**

PROVINCIA DE CATAMARCA
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PROVINCIA DE LA PAMPA
PROVINCIA DE LA RIOJA
PROVINCIA DE MENDOZA
PROVINCIA DE MISIONES
PROVINCIA DE NEUQUEN
PROVINCIA DE RIO NEGRO
PROVINCIA DE SALTA
PROVINCIA DE SAÑ LUIS
PROVINCIA DE SANTIAGO
DEL ESTERO
PROVINCIA DE TUCUMAN

CATALOGO DE ARTESANIAS TRADICIONALES ARGENTINAS

BUENOS AIRES
ARGENTINA

INDICE

1. Introducción.
2. La Cerámica.
3. El Tejido.
4. Cestería.
5. Artesanía de la madera.
6. Instrumentos musicales.
7. Artesanía del cuero.
8. Artesanía de los metales: platería.
9. Artesanía del asta y el hueso.
10. Fuentes bibliográficas.
11. Nómina de piezas.



Desde el fondo de la Cordillera de Neuquén, cubierta con bosques de pehuenes, ñires, lengas, viene bajando Doña Ana Romero, con su "matra". Acaba de terminar de tejerla siguiendo la mejor tradición de sus ancestros: los mapuche. El olor a lana recién esquilada y a humo, son el mejor certificado de autenticidad. Ya viene llegando también Don Víctor Llanes, con sus cestos de simbol. Los tonos aún verdes de esta gramínea madurarán ya llegando a Buenos Aires hablándonos de los valles tucumanos donde hasta ayer crecía.

Y así, artesanos de los lugares más di-

versos del país, nos traen su mensaje a modo de verdaderos embajadores del arte popular argentino, cada uno expresándose en su lenguaje: la cerámica, el cuero, los instrumentos musicales, el hueso y el asta, la madera, las máscaras, la platería, el tejido y la cestería.

Estas artesanías tradicionales representan para el hombre de la ciudad, un remanso donde se reencuentra con las cosas simples, cercanas a la naturaleza. Son objetos que le hablan de tiempos pasados, de "la antigüedad antigüísima", como nos dijera un poblador de Neuquén.



LA CERAMICA

La sencillez de las piezas de artesanía es sólo aparente. Fueron necesarios milenios para lograrlas. La cerámica no es una excepción a esta regla. Estos tiestos tan rústicos, parecerían ser un simple montoncito de "greda" húmeda, y seca al fuego. Tierra, agua, fuego... Todos elementos naturales. ¡Si apenas se adivina la presencia del artesano a través de las huellas que sus dedos han dejado en la pasta! Sin embargo, en Argentina, por ejemplo, a pesar de haber estado poblada desde hace una buena decena de milenios, hubo que esperar hasta unos cinco siglos antes de Cristo para que aparecieran los primeros tiestos de alfarería. Veinte siglos después, cuando llegaron los Conquistadores, se encontraron con un mosaico de tradiciones alfareras diferentes, cada una respondiendo a otra cultura. Pero esto no se había logrado de un día para el otro.

En efecto, toda una tradición sustenta cada paso del proceso. Es que no es cuestión de amasar cualquier tierra. Esta debe ser plástica, para ello, lo más adecuado son las arcillas, un tipo de roca universalmente distribuida. Pero, hay que saber dónde buscarla. Según Antonio Serrano, los araucanos, por ejemplo, la extraen de yacimientos que conocen desde muy antiguo, y en los cuales han socavado grandes cuevas para su extracción. Otros la obtienen del lecho de los ríos, donde se deposita cuando baja su caudal, bajo la forma de limo. Si es demasiado pura, tampoco es lo más conveniente, pues se resquebraja al cocinarse. En esos casos, en el litoral argentino es común agregarle tiestos triturados. En la zona andina, lo más frecuente para estos casos es el uso de arenas y tiestos molidos. Los tobas, en cambio, le adicionan cenizas de huesos. Estos elementos vuelven menos plástica la arcilla, por eso técnicamente se los conoce como "antiplásticos". Evitan los resquebrajamientos durante la cocción.

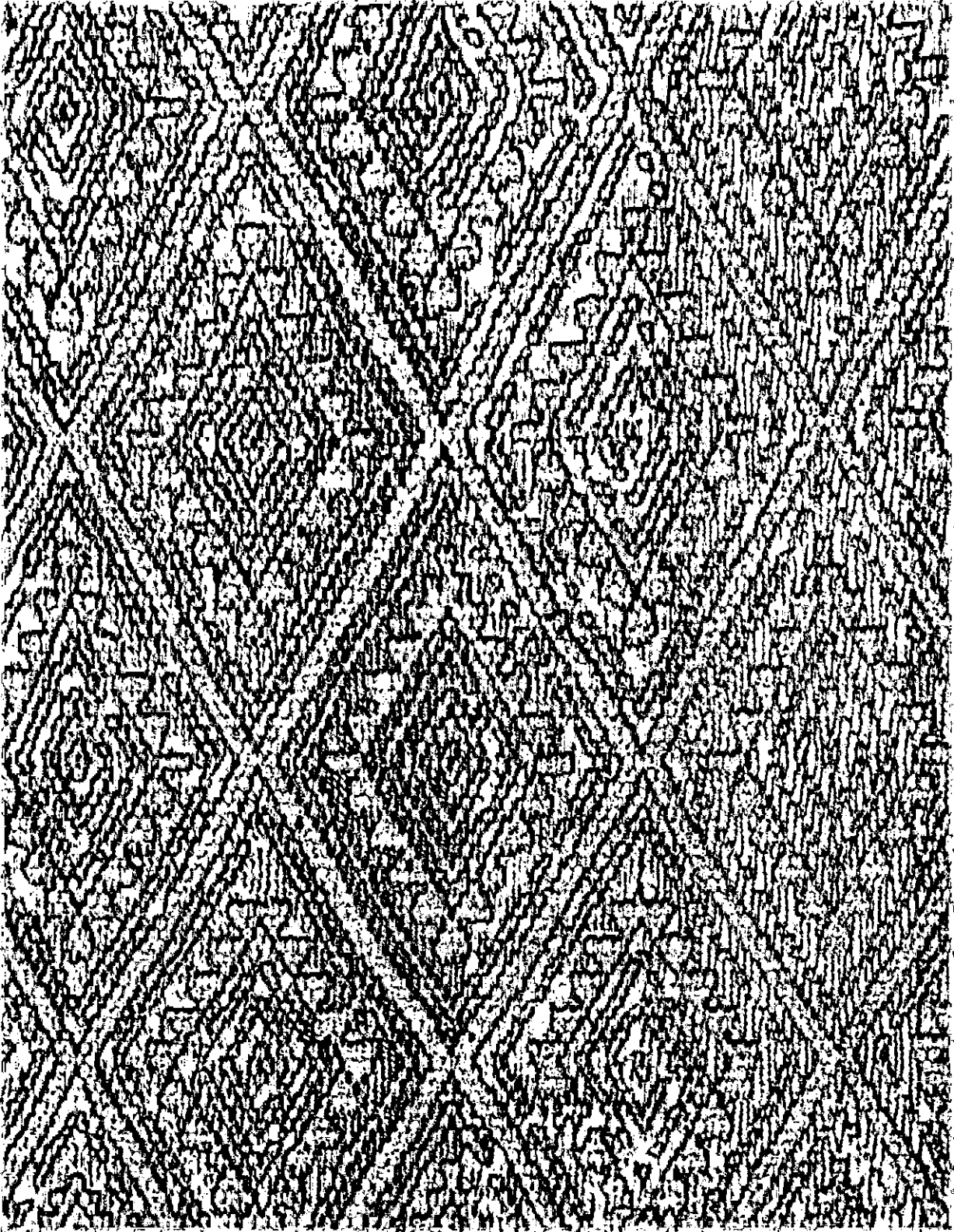
Es curioso ver cómo el procedimiento para levantar las paredes de las piezas tiene un aire de familia en todo el continente. A pesar de no ser aparentemente el más sencillo, el modelado más difundido es aquel que consiste en amasar la arcilla en forma de chorizos que se van superponiendo para formar la pared. Los rodetes se van aplandando con los dedos y las uniones se alisan

con algún objeto. Así, por ejemplo, los indígenas pilagá de Formosa, siguiendo este procedimiento, fabrican botijos esferoidales para transportar agua. Se caracterizan por tener dos asas y un estrangulamiento horizontal en la parte central con una cuerda. En sus largas caminatas llevan el recipiente en la espalda, sosteniéndolo con la cuerda que pasa por la frente. Los demás grupos chaqueños típicos, tales como los matak, toba, mocoví, al igual que los pilagá, originariamente tenían sus cerámicas más o menos rudimentarias, con poco desarrollo artístico. Pero, actualmente bajo la influencia de misiones catequísticas, muchos núcleos han desarrollado nuevas formas: figuras zoomorfas y antropomorfas, floreros con cuellos y vertederos.

Entre los grupos indígenas, la cerámica que más se destaca especialmente por sus motivos decorativos, es la de los chané. Este grupo, de origen arawak e instalado en el este salteño, recibió en su cerámica las influencias de grupos andinos, razón que explica la gran diferencia que tiene con los demás grupos chaqueños. Los tiestos presentan un engobe blanco amarillento. El engobe es una capa fina y desleída de arcilla que se echa sobre la pieza antes de realizar la cocción. Luego se la pule, lo que le da un brillo muy característico. Sobre esta superficie se pintan en rojo, amarillo o negro, con tintes minerales o vegetales. En cuanto a las formas, predominan los recipientes globulares. Pero sobre todo llama la atención la gracia con la cual modelan toda clase de animales.

Entre los criollos también hay ceramistas. Siguiendo la síntesis de Ana M. Dupey, en los Valles Calchaquíes se hacen ollas, macetas, "virques", grandes tinajas donde se fermenta la "aloja", bebida derivada de la algarroba. Tienen decoraciones incisas sencillas. En La Rioja y Catamarca en cambio, algunos pintan las piezas con colores obtenidos de tierras y sustancias vegetales locales.

En la región serrana de Córdoba, hay una cerámica que se destaca por su color gris oscuro, de superficie muy lustrada. El color se debe a la forma de cocinar la pieza: en un fogón con "teña" de vaca o cabra. El pulido minucioso de la vasija aún fresca, con una piedrita, le confiere ese lustre satinado tan característico.



TEJIDO

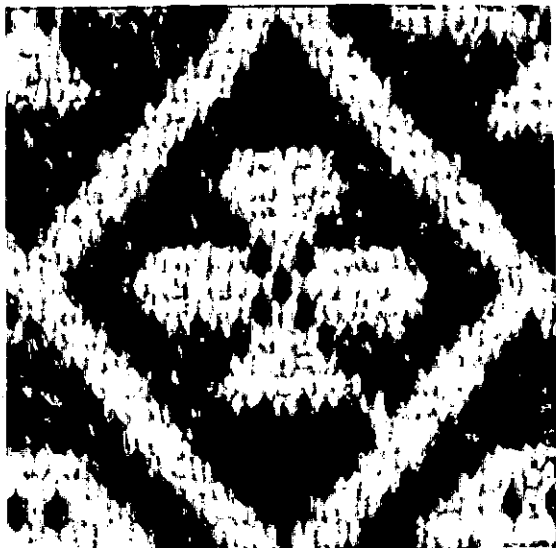
El viajero que después de recorrer grandes distancias de monótono paisaje, tal como las yermas estepas patagónicas o el interminable monte santiagueño cubierto de polvo, cansado de ver siempre el mismo color, se encontrará con una grata sorpresa al llegar al rancho de una tejedora: al aire libre, con el telar criollo bajo la sombra de un algarrobo, o bien con el telar mapuche apoyado contra las paredes de la choza, estarán tejiendo una manta de brillantes colores en vivo contraste con la naturaleza que la rodea. Parece ser el jardín lleno de flores que la aridez de la zona no permite crecer.

Nunca olvidaremos cuando en una oportunidad que recorriamos el norte de la provincia de Neuquén, estudiando sus tejidos tradicionales, al salir de un "puesto" donde vivía una "tejedora", nos encontramos con nuestro vehículo que habíamos dejado en medio del campo, cubierto por una manta que una tejedora vecina había desplegado, anticipándose a nuestra visita. Era un gran rectángulo rojo cubierto con pequeños cuadrados de motas de lana, como un mosaico de manchas rojas, azules, amarillas, violetas... todo ello contra el pacífico paisaje de colinas verdes de la zona de Las Ovejas, donde nos encontrábamos. El efecto era impactante.

La tejeduría es, sin lugar a dudas, la artesanía de mayor vigencia en el país. Ya desde épocas prehispanicas era ampliamente conocida. Curiosamente, aparece en yacimientos arqueológicos muy anteriores a aquellos donde se ha encontrado la cerámica más vieja.

Los primeros tejidos aparecen en el 2130 antes de Cristo, en Inca Cueva, en Jujuy. Fueron realizados con un solo hilo que se enlaza sobre sí mismo, con la ayuda de una aguja, formando mallas enlazadas, con o sin nudo. Así se confeccionaron gorros, bolsas y redes, tal como se explica en el catálogo de la exposición Mil Años de Tejido en la Argentina.

El panorama que se puede observar en la actualidad es el resultado de la convergencia de la corriente cultural europea con la indígena. Hay zonas de gran mestizaje, como la Puna, donde mientras la mujer teje fajas con el telar indígena de cintura, su marido hace mantas en el telar de pedales, de origen español. En otras áreas, en cambio, el predominio indígena es tal, que hasta los criollos sólo tejen con los instrumentos de los



aborígenes locales, como sucede en el Chaco y en la Patagonia.

No es de extrañar la gran influencia de la tejeduría peninsular, puesto que en todos los pueblos fundados durante la Colonia se obligaba a los indios a hilar, tejer, confeccionar prendas y a recoger dos elementos con los cuales se teñían los hilos: la grana, un insecto parásito de los cactus, y el añil o índigo, una hierba con la cual se producía la más importante de las tinturas vegetales. Los colorantes más empleados eran de origen vegetal. Ricardo Nardi señala que "en la Exposición Nacional de Agricultura de Córdoba (1918) se presentó una colección de muestras con 150 tonos y matices diferentes obtenidos de la flora catamarqueña". En cambio, hoy, cada vez más, se utilizan las anilinas de origen industrial.

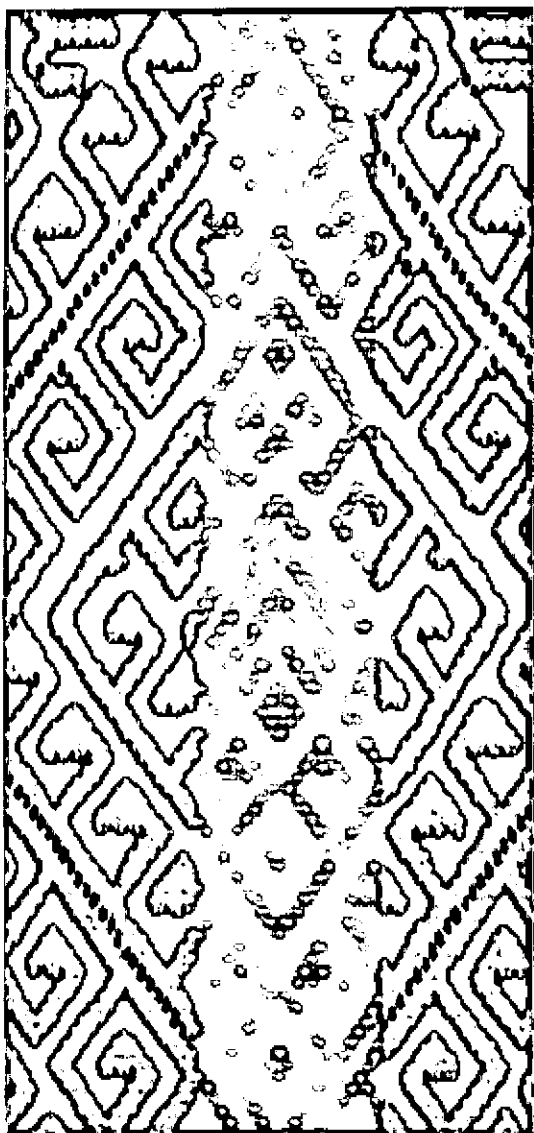
Hay una técnica tintórea muy difundida en el área andina. Es el "amarrado" o "lista atada" o "labor atada", según las voces regionales, y conocido en la jerga técnica internacional como "ikat". Consiste en cubrir parte de los hilos antes de tejerlos, atándolos fuertemente para impedir que la "tinta" los tiña. Al tejerlos, se obtienen decoraciones de trazos más o menos escalonados, tan característicos de los ponchos "pampa", o de los "matrones con labor atada" de La Pampa, o de la "sobrecama atada" de La Rioja.

Los tejidos se hacen con pelo de vicuña, guanaco y llama. Este último era el "carnero de la tierra" de los españoles. La oveja, introducida por los europeos, hoy domina todos los tejidos.

En Formosa y Chaco se utilizan diferentes tipos de fibras vegetales. El "cháguar" o "caraguatá", es el más utilizado entre los toba y mataco de estas provincias. "Al contemplar el interior de una choza chaqueña —dice Delia Millán de Palavecino—, lo primero que llama la atención son las bolsas de caraguatá o cháguar pendientes del techo o de un horcón, conteniendo frutas silvestres o enseres domésticos". Con las fibras de las hojas de esta planta hacen un hilo resistente que tejen con una sola aguja gruesa, de madera. Confeccionan bolsas o "llicas" o "yicas", con la técnica de malla. Combinan hilos de color pardo natural, con otros teñidos con una gran variedad de cortezas, semillas y resinas, obteniendo así distintos tonos de marrón, gris, azul, rojo, negro, amarillo, etc. Los motivos decorativos consisten en representaciones geométricas extremadamente simbólicas de la fauna y la flora local. Según la autora ya citada, las bandas continuas representan el lomo del quirquincho o la semilla del algarrobo; las bandas discontinuas, al contrario, simbolizan al cuero de la víbora yarará; los rombos: el fruto de la tuna o la pata del zorro, o incluso la mancha del tigre, o una pipa entera; los pentágonos, en cambio, significan la cara del tigre o de la iguana, y a veces también la pezuña de la corzuela, entre otros motivos.

Siguiendo la síntesis presentada en "Mil años de tejido en la Argentina", en la actualidad hay seis tipos de telares de origen indígena. Todos poseen lizos movidos a mano. Este es un dispositivo para separar en capas los hilos de la urdimbre, permitiendo así el paso de la trama que va avanzando perpendicularmente. Además hay que agregar dos telares de origen europeo: el de pedales y el pequeño telar "peinecito" o "flequero", para tejer ribetes.

Con estos aparatos se tejen algunas prendas de la vestimenta. La Puna es el único lugar en el país donde todavía se pueden ver familias enteras vestidas con ropas hechas en los telares caseros. En las demás regiones, sólo hacen bufandas, fajas y ponchos. En cambio son numerosas las prendas de abrigo para la cama. Catamarca y La Rioja, por ejemplo, se destacan por sus magni-



ficas colchas y sobrecamas bordadas con flores, de raigambre hispánica.

Para hacer más mullida la "monta" se hacen "peleros", "caronillas", "jerguillas", etc., diferentes nombres regionales para piezas más o menos similares en cuanto a su función. La mayoría están hechas en bastidores muy sencillos. En el área de influencia mapuche, en Patagonia, La Pampa y sur de Mendoza, se hacen "matras", pequeñas mantas de lana que se llevan dobladas como parte del apero de montar, y que sirven de abrigo cuando el jinete duerme a la intemperie. Las llaman "matras de labor" cuando están decoradas con los dibujos geométricos tan característicos de los mapuche.

Las técnicas de encaje a la aguja tienen sus representantes más conocidos en las "randas" tucumanas y el "ñandutí" del Litoral. "La randa consiste en una malla con nudos hecha con aguja de coser y luego bordada con una gran variedad de puntos; se elabora en un bastidor. El ñandutí es un bordado realizado sobre hilos radiales tensados y sobre reticulados cuadrangulares y triangulares", con representación de flores, frutos, aves, etc. Se hace con un bastidor o algún dispositivo para fijar los hilos de base. Deriva de los "soles" españoles de los siglos XVI y XVII llegados a través de Tenerife.



CESTERIA

La cestería, nombre con el que se designa a la artesanía de cestos o canastos de fibra vegetal, está presente en casi todas las latitudes.

Hay dos técnicas básicas, milenarias. Por un lado la espiralada y por el otro la tejida por entrecruzamiento.

En la espiralada un elemento va enrollándose sobre sí mismo, uniendo cada vuelta a la anterior, con una costura. En la jerga técnica internacional se la conoce como "coiled". Dentro de este grupo se encuentra la cestería de Río Hondo, en Santiago del Estero. Un "cordón" de "unquillo" gira en espiral, cosido con cogollo de palma. La superficie está decorada con chala de maíz teñida con anilinas, o con la raíz de unquillo, de color tostado. En el oeste santiagueño familias enteras viven de este trabajo que se transmite de padres a hijos. Con esta técnica producen "bombos" (canastos muy grandes con tapa y dos asas), costureros, paneras, posa fuentes, etc.

Otra cestería espiralada es la de Santo Tomé e Itatí, de la provincia de Corrientes, utilizando los materiales de sus extensos palmares.

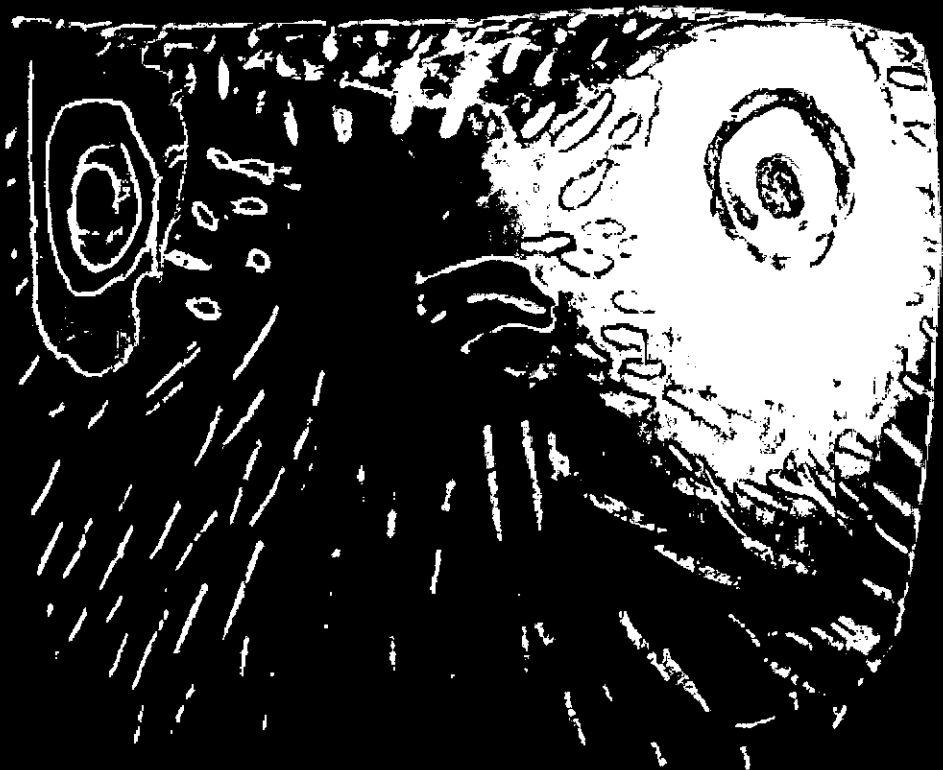
Una variante de este tipo sería la de cintas de trenza plana que se van espiralando, en los canastos y sombreros de ciertas localidades de Entre Ríos, en algunas de las cuales está aún vigente la tradición cestera de origen suizo, traída por una colonia de pobladores helvéticos, en el siglo pasado.

El segundo tipo de cestería, es aquélla que en-

treceza series de elementos, en forma similar al tejido. Tal es el caso de la cestería con dibujos asargados de los indígenas byá (o caingüá) de Misiones. Allí los aborígenes se internan en el "monte" en busca de la materia prima necesaria: caña tacuapí y tacuarembó de color claro, que se entrecruzarán con otras teñidas con "catigüá", una bromeliácea cuya corteza da un color rojizo. A veces también van alternadas con las cintas marrón oscuro de la fina corteza de las raíces aéreas del "güembé", una especie de filodendro que crece en lo alto de los árboles misioneros.

Dentro de este grupo técnico se encuentra una cestería muy diferente —por cierto—, en cuanto a su origen cultural, la del simbol y del cadillo, unas gramíneas que crecen en Córdoba, La Rioja, Catamarca y Salta. Allí se hacen las "tipas", de base pequeña y boca muy ancha, con gramíneas rígidas dispuestas en forma oblicua alrededor de la base, y sujetadas entre sí con hilos de lana y algodón de colores vivos, y hoy, a menudo, con hilos de material sintético de colores estridentes. Se utilizan para aventar los cereales.

Los cesteros indígenas toba, de Resistencia, Chaco, trabajan la "totora" de los esteros con la técnica del entretejido en damero. Hacen una cestería de formas utilitarias y de marcado gusto ciudadano, bolsos, cestos, carpetas, sombreros, portabotellas, etc. En Miraflores, artesanos de este origen, confeccionan cestos muy diferentes, de palma, con la técnica del espiral.



MADERA

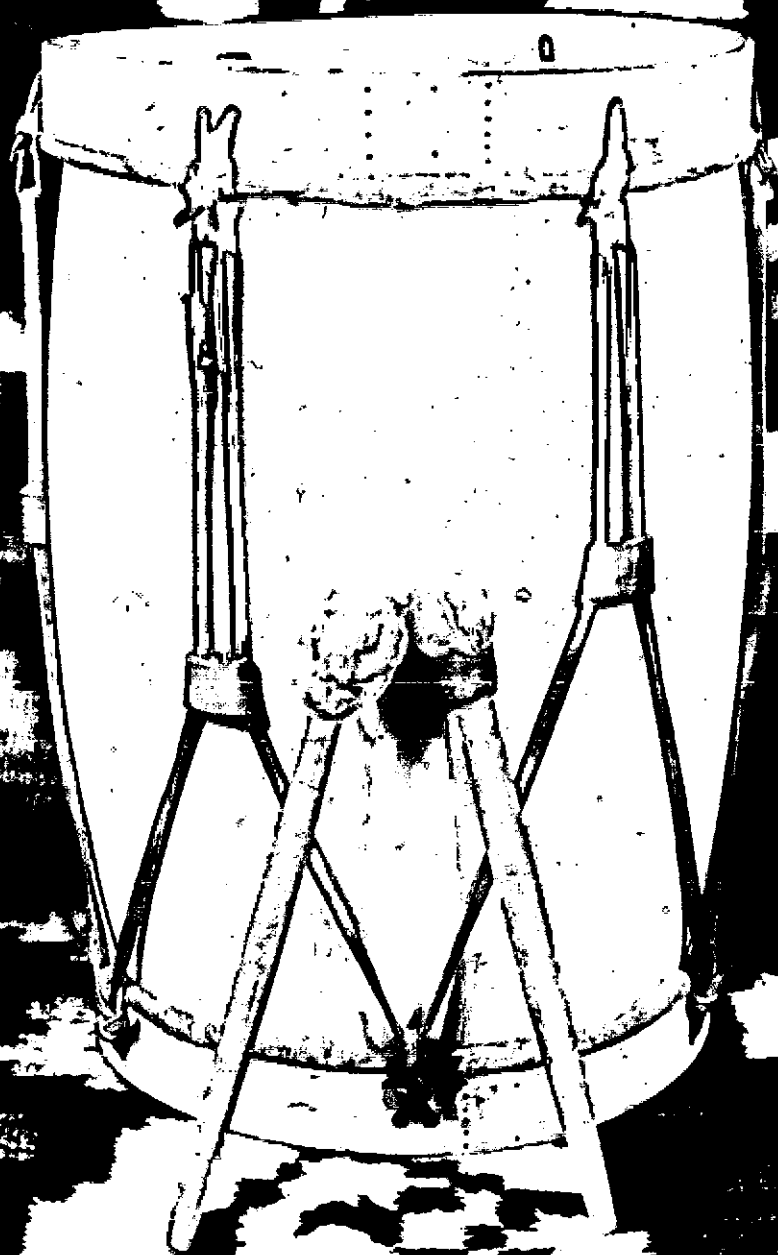
La artesanía de la madera en tiempos prehispánicos tuvo un desarrollo artístico menos importante que otras, como el tejido o la cerámica. Los aborígenes la utilizaron para confeccionar recipientes, cucharas, vasos, tabletas ceremoniales adornadas con piedras de malaquita —donde molían hierbas medicinales y mágicas—, o torteros para sus husos de hilar y algunos muñecos o idolillos, como bien señala Julián Cáceres Freyre. Entre los chané, aborígenes del este de Salta, encontramos un tipo de artesanía de la madera sumamente interesante: las máscaras de madera del "yuchán" o palo borracho, que se hacen para el Carnaval. Según un mito analizado por S. Newbery, cuentan todavía hoy los chané, que Jesús y el diablo habían decidido hacer una competencia para verificar cuál de los dos tenía más poder. Querían ver cuál de los dos soportaría mejor las inclemencias del tiempo. Salieron los dos montados: Dios en un caballo claro con arneses de cuero y el diablo en un mulo oscuro enchapado de plata. Caminaron y caminaron. El diablo protestaba: —"Ché, diz que dice, mi mulo ya se va a morir de calor". Pero Jesús seguía caminando. Su caballo no sufría nada porque El iba. Y así siguieron hasta que el diablo, vencido por la lluvia y el frío, temblando y tiritando, ya no aguantaba más. Entonces Jesús se detuvo frente a un gran árbol palo borracho o "yuchán" y le cavó un hueco como para que el otro pudiera entrar en posición de pie y vivir dentro. Entró el demonio y Jesús tapó el hueco con la corteza que había arrancado. El demonio le pidió que se acordara de él, que no lo olvidara ahí dentro. Pasó el tiempo y vinieron a buscarlo. Le golpearon la puerta: —"Ché, que ahora te toca salir a vos, así que salí a divertirme". Y el diablo salió del interior del yuchán con la máscara ya puesta, porque era tiempo de Carnaval.

Cuando termina el Carnaval, según la tradición chané, se arrojan las máscaras al agua, para que ésta se lleve todo. Recordemos que el agua fue el elemento decisivo que venció al demonio en la competencia con Dios. Desde hace unos años, con el incremento de las ventas de artesanías, los chané no sólo ya no las arrojan al agua sino que algunos las fabrican todo el año. No obstante, siguen conservando sus formas originales.

Estas máscaras que los chané llaman "aña-aña" (aña: 'espíritu', 'muerto', 'demonio'), según M. Roc-

ca, representan caras humanas pintadas de blanco. Si son jóvenes, tienen una alta pantalla sobre la cara, con decoraciones: un sol, para la máscara que se usa por la mañana; una pequeña visera para la del mediodía; en cambio, las que se usan al caer la tarde dibujadas o caladas figuras asociadas con la noche, murciélagos, estrellas, etc. Los últimos días de la fiesta aparecen otros dos tipos de máscaras: unas representan a los viejos, y son similares a las anteriores, pero sin la pantalla; otras a animales, y tienen forma de cara de perro, loro, burro, etc.

En el resto del país, se producen sobre todo objetos de uso diario; algunos, verdaderas artesanías por su refinamiento estético, otros, simples objetos utilitarios; como las tranqueras, postigos de ventanas, etc. Entre los más artísticos se destacan los estribos denominados "baúl" o "trompa de chanco" de La Rioja, ricamente decorados con grabados incisos. Mucho más sencillas son las bateas —cavadas en un tronco— que se utilizan para lavar la ropa y amasar la harina para el pan; o los platos y cucharas de "palo", como se llama en el norte a todo implemento de madera, o más precisamente de "árbol", cuando se trata del algarrobo, el árbol por antonomasia en el noroeste. Además suelen hacer muebles muy sencillos, baúles, cajas, morteros, etc. En ciertas provincias prolifera la talla de animalitos para vender, tal es el caso de los mbyá de Misiones, o los mataco de Formosa.



INSTRUMENTOS MUSICALES

Curiosamente, los instrumentos que trajeron los españoles a América, no eran precisamente los más populares. Aquí no se encuentra, dice C. Vega, ni la gaita gallega, ni la pandereta.

Uno de los centros donde más se difundió la música europea fue en las misiones jesuíticas. Allí enseñaron grandes artistas y sabios entre los siglos XVII y XVIII. En particular, en el área guaraní, los misioneros estaban sorprendidos por la aptitud musical de estos indígenas. Decía el jesuita Antonio Sepp, uno de los músicos cultos que vinieron de Europa, "Son por naturaleza (...) como hechos para ella; aprenden a tocar con sorprendente facilidad y destreza toda clase de instrumentos y eso en muy poco tiempo". En Yapeyú, en la actual provincia de Corrientes, funcionaba un taller donde se fabricaban órganos, arpas, violines, trompetas, cornetas, chirimías, etc., que se exportaban a las demás reducciones jesuíticas y a las ciudades de los españoles en la Colonia. Dos siglos después, en 1974, hemos visto que entre los aborígenes mbyá de Misiones, todavía se toca un violín de confección doméstica. Y lo mismo sucede entre otros grupos en el área chaqueña.

El instrumento europeo que mayor difusión tuvo, fue la guitarra. Con su técnica de rasgueo para el acompañamiento, la guitarra se difundió en América después del 1600. Tenía entonces cinco cuerdas. A partir del 1800 se le agregó la sexta. En el interior, aun en pueblos no muy grandes, hubo siempre fabricantes de guitarras. Quedan muy pocos, seguramente por no haber podido competir con las fábricas de las ciudades.

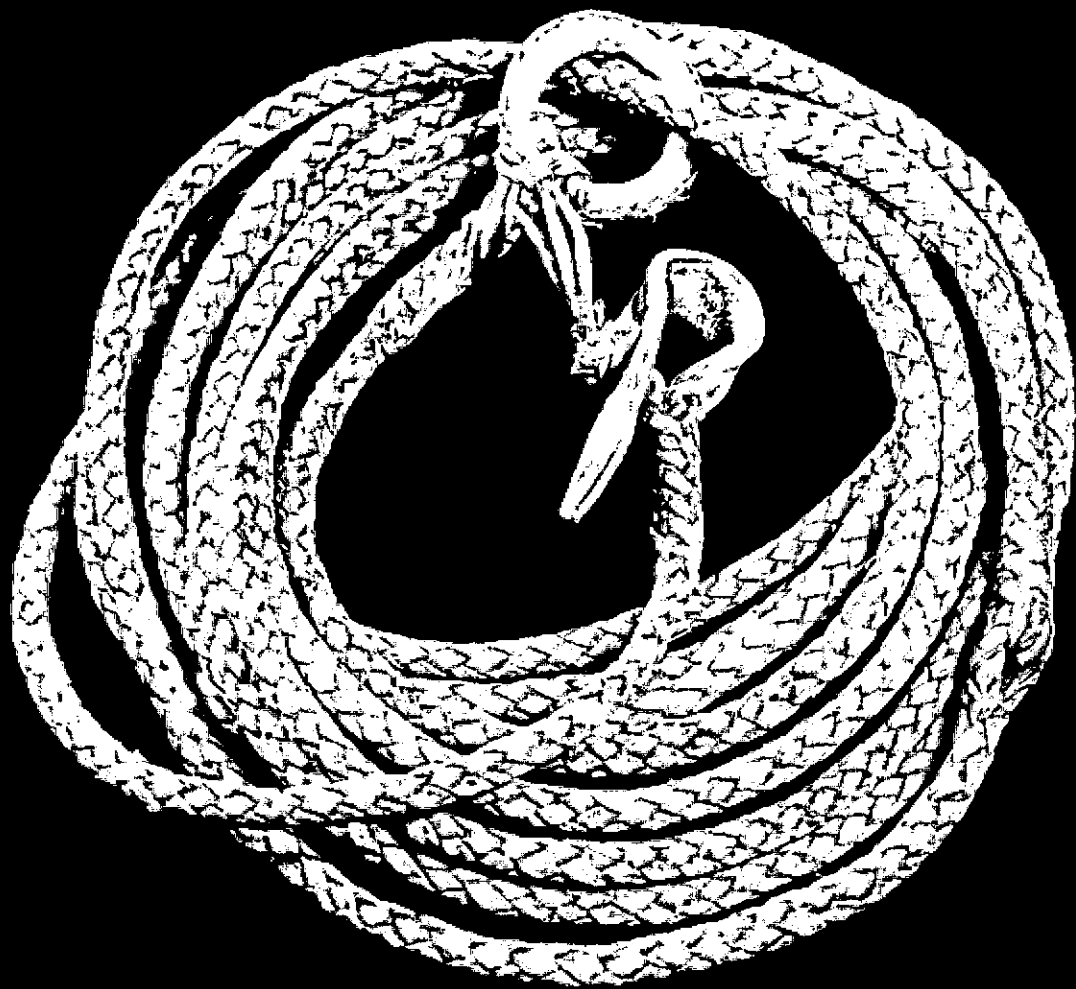
Dentro de la misma familia, se encuentra el charango, el único cordófono criollo, con su típica caja hecha con un caparazón de armadillo. Curiosamente cuando la caja es de madera, se toma el trabajo de tallarla imitando la forma del caparazón, lo que representa mucho más trabajo que si se hiciera una caja de guitarra. Excepto este rasgo, es como una guitarra española, pero de tamaño reducido. Además tiene las cuerdas dobles, como el mandolín. Su difusión en la Argentina está restringida a la provincia de Jujuy, y parte de Salta. Aparentemente habría sido introducida bastante recientemente, a fines del siglo pasado, a través de inmigrantes bolivianos.

Otros instrumentos de gran difusión en el área andina en la actualidad, son la caja y el bombo, dos

membranófonos. Se caracterizan por tener dos parches, uno de cada lado de un marco angosto en el caso de la caja, y en los extremos de un tubo más largo, para el bombo. A este último a veces lo califican de "legüero", pues dicen que su sonido se escucha desde leguas a la redonda. En tiempos prehispánicos aparentemente sólo había membranófonos con un solo parche, razón por la cual se abre un interrogante acerca de su posible origen peninsular, puesto que allí tienen una amplia difusión. Incluso los nombres "caja", "tambor", "bombo", son españoles. Posiblemente se trate de una reelaboración de un concepto prehispánico, con elementos y modificaciones coloniales y modernos. El cuerpo está hecho con un tronco ahuecado, y los parches son de cuero de oveja. La caja se ejecuta con una sola mano, golpeando con un pañillo, sobre todo en el extremo noroeste. A medida que nos desplazamos hacia el sur, se hace más frecuente la técnica de las dos manos, y es exclusiva en Tucumán, Santiago del Estero, Córdoba, Catamarca, La Rioja y San Juan.

El bombo se encuentra desde Jujuy hasta La Rioja, y en Tucumán, y Santiago del Estero. Es el infaltable acompañante de las orquestas folklóricas, pues comunica una animación indescriptible.

Al hablar de estos instrumentos no hay que olvidar el substrato indígena sobre el cual se asentaron, que persiste aún en algunas áreas. Por ejemplo, entre los aborígenes chaqueños: los sonajeros de uñas, los de calabaza y los silbatos; entre los mapuche de Patagonia: el "kultrún", parecido a un tambor semiesférico, o los instrumentos de viento como la "pifilka" y la "trutruka".



CUERO

No era muy alentador el panorama que ofrecía la mayor parte de nuestro país cuando llegaron los conquistadores hispánicos: un territorio desprovisto de grandes riquezas metalíferas y carente de demasiados atractivos. En cuanto a la ganadería, sólo existía la llama como animal de carga y la alpaca y otros camélidos por su carne y su vellón. Y esto únicamente en el noroeste, entre los pueblos agro-alfareros.

En cambio, en la llanura pampeana, a pesar de ser uno de los territorios más fértiles del mundo, no existía ni agricultura ni ganadería. Y es justamente en estas interminables pampas, donde se habría de producir una radical transformación, que incluso alguien sugirió llamarla la "cultura del cuero". Los 72 ó 76 equinos llegados con Pedro de Mendoza en 1536, más algunos bovinos y cerdos, al encontrarse en región tan propicia, se multiplicaron en tal forma que dieron lugar a una situación totalmente desconocida en la vieja Europa. Félix de Azara, calculó que a fines del siglo XVII había entre el ganado doméstico del Paraguay y de Buenos Aires, 18.000.000 de vacunos y 3.000.000 de equinos. Suponía que el ganado silvestre era de unos 40.000.000 de cabezas de vacunos cimarrones.

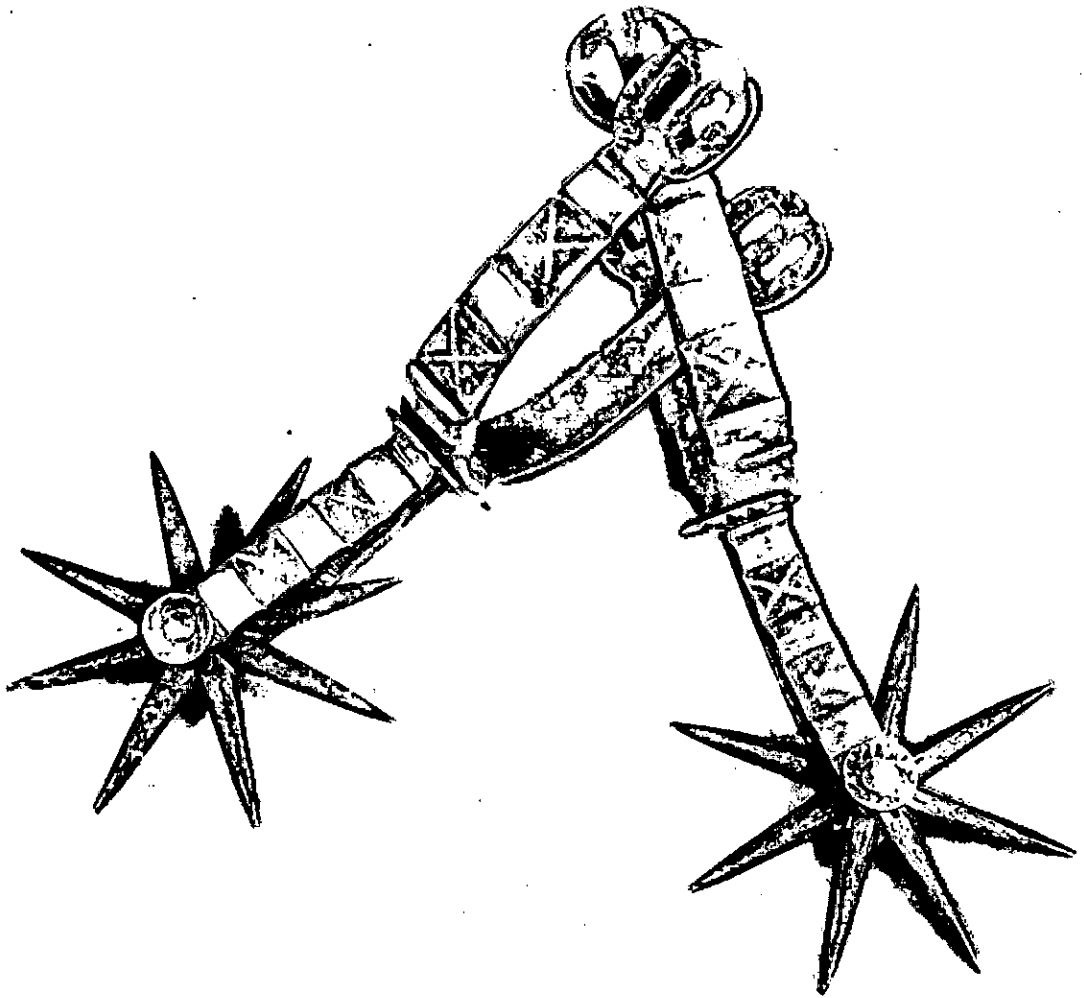
Quizás un poco exageradamente, Azara describió así la vida de los pobladores de campo de Buenos Aires, sur de Santa Fe y Córdoba de aquellos tiempos:

"Apenas nace un niño entre los campestres, le toma su padre o hermano, y le lleva delante a caballo en el campo, hasta que llora y le vuelven para que le den de mamar. Esto dura hasta que pueden dejarle ir solo en un caballo viejo".
(...)

"Son inclinados a domar caballos y les repugna tanto caminar a pie que casi no lo saben hacer, aun para pasar una calle montan y casi todo lo hacen a caballo. No reparan montar cualquier potro, aunque de los silvestres y seguros están (de que no los derribarán) ni que pierdan el equilibrio. Cuando cae el caballo, se quedan sin lesión de pie a un lado, con las riendas en la mano para que no se les escape. Es increíble el conocimiento de los caballos: basta ver a doscientos o más por dos minutos paciendo en el campo, para que digan al día siguiente si falta uno y de qué color es".

A pesar que hoy las cosas han cambiado radicalmente, en las zonas ganaderas el hombre de campo sigue conservando su sabiduría tradicional. Dice L. A. Flores que: "En aquellos tiempos de las vaquerías, luego, cuando se fueron poblando las estancias, y aún hoy en nuestros días, quien más, quien menos, todo hombre de campo conoce, como mínimo, los rudimentos de la artesanía del cuero y confecciona, por sí mismo, los más necesarios trabajos en sogas o en guascas; pero entonces hubo, y por fortuna los hay todavía, diestros artesanos dedicados con exclusividad o de modo primordial a esta actividad. Estos, llamados "sogueros" en la región pampeana, "guasqueros" en las provincias litorales y en algunas de las mediterráneas, "trenzadores" en otras, y a veces, y con falta de propiedad, "talabarteros" (estos son quienes trabajan cuero curtido), surgen donde está en plena vigencia el empleo del caballo, y esto sucede, prácticamente, en todo el país y por excelencia en las zonas ganaderas y donde se rinde culto a la destreza y a nuestras tradiciones ecuestres.

Entre las zonas más destacadas por sus trabajos en cuero, los "sogueros" bonaerenses ocupan un lugar de primer orden por la finura de sus obras. Corrientes y Entre Ríos, se caracterizan por la gran variedad de trenzados. En Salta son notables las "guascas" que combinan labores de platería como así también las numerosas prendas que utilizan para proteger al jinete y al caballo al introducirse en los montes espinosos. No olvidemos a Santiago del Estero, con sus mentados centros productores de lazos, donde en algunos casos prácticamente toda la población rural en cierta época del año está dedicada a esta actividad.



METALES

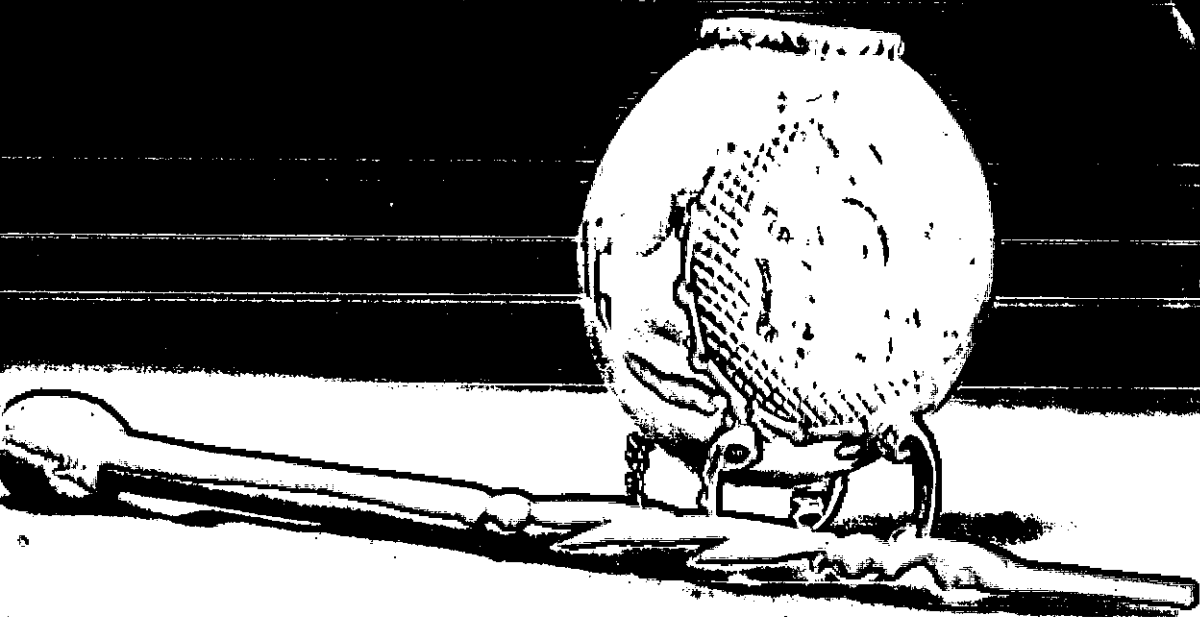
Cristóbal Colón, impregnado de las creencias propias del hombre medieval europeo, comunicándose por señas con los nativos, entendía que había oro infinito, minas de oro, ríos de oro... Creía que estaba cerca de la isla "donde nace el oro" e interpretaba el calor que padecía en aquellas latitudes, como una prueba que en estas Indias debía haber mucho oro. ¿Cuántas expediciones infructuosas dignas de titanes emprendieron los Conquistadores para tratar de hallar la legendaria Ciudad del Dorado?

Los españoles que llegaron al Alto Perú, tuvieron mejor suerte, pues se encontraron con la civilización Inca que hacía mucho tiempo venía explotando el oro y la plata. Cuando Francisco Pizarro tomó prisionero al cacique Atahualpa, éste ofreció para recuperar su libertad, llenar una habitación con objetos de oro y plata. Aceptó el conquistador la propuesta. Pero, a pesar que el Inca había cumplido con su promesa, Pizarro lo mandó matar, y envió a España el tesoro.

En cambio, en la Argentina, con su Río de la Plata, a pesar de su nombre, no fue un territorio muy rico en metales preciosos. Por el norte, y por to-

da la Patagonia, se buscó, desde el siglo XVI y durante tres centurias, una misteriosa ciudad de los Césares, cuyas puertas siempre cerradas escondían palacios y templos suntuosos, revestidos de plata. Sus moradores, los Césares, hacían todos sus utensilios de plata, incluso los arados. Todavía hoy hay quienes no se dan por vencidos y salen a buscar esta fabulosa ciudad.

A pesar de la carencia de estos metales en los comienzos de la Colonia —pues fueron hallados mucho después los yacimientos de La Rioja—, hubo desde los primeros tiempos una artesanía de los metales preciosos. En efecto, siendo Buenos Aires un pequeño ranchario durante todo el siglo XVII y XVIII, fueron llegando españoles y portugueses que trabajaron la plata y en menor medida, el oro. El estilo de los lusitanos tendría una fuerte influencia en todo el Litoral. Además se agregaban las piezas importadas de Europa y del Alto Perú, siendo este último un importantísimo centro de difusión de la platería. Los artesanos altoperuanos fueron maestros en el repujado y el cincelado, dos técnicas ampliamente vigentes actualmente en la platería folklórica argentina.



De este centro vinieron varios plateros que se instalaron en Jujuy, Salta, Tucumán y Córdoba. La plata era traída en lingotes desde Potosí, y más tarde, desde las minas de Famatina, en La Rioja, Argentina.

Hacían obras encargadas por las iglesias y por particulares. En cuanto a las piezas religiosas hoy se reducen a una gran profusión de medallas, cruces y "promesas": colgantes de plata que reproducen la forma del órgano enfermo por el cual se rezó pidiendo su curación, por ejemplo. La "promesa" o ex-voto se ofrenda al santo en agradecimiento por su mediación.

La gente de campo encargaba piezas para lucir los días de fiesta: el "chapeado" del apero del caballo; y prendas para su vestimenta de gaucho: el "facón" o cuchillo con empuñadura y vaina de plata y oro, sostenido en la cintura con el "tirador" o cinturón ancho que termina adelante en una "rastra" con monedas de plata, monogramas, representaciones de gauchos a caballo, guitarras, o marcas de animales para el estanciero. En el área pampeana, en la actualidad, hay muchas instituciones que cultivan el tradicionalismo gau-

chesco y que nuclean a la gente de campo los días de fiesta. ¡Hay que ver con qué orgullo e hidalguía llegan a la fiesta con sus mejores "pilchas"! Van montados en su mejor caballo, recién "tusado" y cepillado, con el apero de fiesta cuya plata brilla bajo el sol. Lo sigue una yegua madrina al frente de una tropilla de caballos que él mismo está domando, todos del mismo pelo. Son los "lujos" del hombre de campo, que ha ido heredando, comprando y haciendo él mismo, poco a poco.

Elementos indispensables son el "mate" y la "bombilla", con los cuales toma la bebida nacional: el "mate". Aun cuando la plata es el metal preferido para las bombillas, incluso a veces con decoraciones en oro, también las hay más ordinarias, en estaño, antimonio, etc. En cuanto al mate, los más corrientes son de calabaza. Los más lujosos están recubiertos total o parcialmente con plata. Los aficionados al mate amargo, sin azúcar, o "cimarrón", prefieren el mate "galleta", así llamado por su forma panzona, como la galleta de campo.



ASTA Y HUESO

Junto con el ganado vacuno, el español trajo la costumbre de utilizar su cornamenta como recipiente. Siguiendo el pintoresco cuadro descripto por Félix de Azara, durante el siglo XVIII, "en las casas pastoriles es general no haber más muebles que un barril para llevar agua, un cuerno para beberla, asadores de palo para la carne y una chocolatera para calentar el agua del mate. Para hacer caldo a un enfermo, he visto poner carne en un cuerno y rodearle de rescoldo, hasta que hervía".

Las "astas", "aspas", "guampas", o "cachos" como también se los llama, siguen utilizándose como simples recipientes. En enero de 1978, en General Madariaga, localidad bonaerense, tuvimos oportunidad de observar cómo unos hombres que estaban cortando pasto con la guadaña, guardaban la piedra de afilar en un cuerno que cada uno de ellos llevaba atado a la cintura. Aquí no

se trataría de artesanías, sino de objetos sin intención estética, sólo funcionales.

En cambio, aparece una marcada intención artística en los 'chiffles', cuernos con una base en su extremo más ancho, y en la punta, una abertura que se cierra con un tapón, para contener líquidos. La superficie pulida muchas veces tiene decoraciones en relieve, con motivos pastoriles, e incluso chapas y cadenas de plata, o trenzados con finos tientos de potro.

Los vasitos, hechos con parte del cuerno, y provistos de una base, son los "chambaos" o "cachos" del noroeste.

Con este material hacen también botones, e incluso los no tradicionales —pulséras, anillos y cruces, en Corrientes.

Es notable el escaso uso que se da al hueso. Sólo algunos cabos de cubiertos, en Entre Ríos; a veces algunas tallas de San La Muerte, ese curioso personaje del devocionario popular del Litoral...

FUENTES BIBLIOGRAFICAS -

La Cerámica:

Para los aspectos de la cronología prehispánica nos hemos basado en la obra del arqueólogo **Alberto Rex González, Arte precolombino de la Argentina**, publicado en Buenos Aires, por Filmediciones Valero, en 1977. En los temas técnicos más generales, hemos seguido a **Antonio Serrano**, en su **Manual de la cerámica indígena**, Córdoba, Asandri, 1966. Nos ha sido muy útil la síntesis de **Ana María Dupey, La Alfarería**, publicada por el Centro Editor de América Latina, en Buenos Aires, en noviembre de 1975, en la colección Arte popular argentino, Nº 18.

El Tejido:

Para este tema hemos seguido la detallada introducción del catálogo de la reciente exposición **Mil años de tejido en la Argentina**, redactada por Diana Rolandi y Ricardo Nardi, del Instituto Nacional de Antropología, en Buenos Aires, en mayo de 1978. Algunos puntos han sido ampliados gracias a un artículo anterior de **R. Nardi**, **Los tejidos tradicionales**, que el Centro Editor de América Latina publicó en la colección ya citada, N° 22, de noviembre 1975. La **Forma y significación de los motivos ornamentales de las "llicas" chaguenses** fueron tomados del artículo homónimo de **Delia Millán de Palavecino**, en la revista *Relaciones* N° IV, 1944, de la Sociedad Argentina de Antropología de Buenos Aires.

La Cestería:

Para esta artesanía nos ha sido muy útil la síntesis de **Susana Chertrudi**, **Cestería**, publicada en la obra sobre Arte popular y artesanías tradicionales de la Argentina, del Centro Editor de América Latina, Buenos Aires, 1964; como asimismo la de **Mecha Carman**, con el mismo título, que hiciera para el catálogo de la Exposición de Artesanías Tradicionales Argentinas, en 1967, ya citado.

Artesanía de la madera:

Para los aspectos más generales nos hemos guiado por el artículo sobre **Artesanías de la madera, el hierro y el asta**, que **Julián Cáceres Freyre** escribió para el catálogo de la Exposición de Artesanías Tradicionales Argentinas, realizada en Buenos Aires por los Amigos del Instituto Nacional de Antropología, en 1967, y en el censo efectuado por ese Instituto y publicado con el nombre **Artesanías tradicionales de La Rioja**, en 1970. Los datos acerca de las máscaras chané, nos fueron gentilmente proporcionados por Sara Newbery y Manuel Rocca, en su estudio inédito sobre **El Carnaval chiriguano-chané**, que aparecerá próximamente en los Cuadernos N° 8, del mencionado Instituto.

Instrumentos musicales:

Aquí hemos seguido al maestro **Carlos Vega**, en su obra **Los instrumentos musicales aborígenes y criollos de la Argentina**, publicado en Buenos Aires, por Ediciones Centurión, en 1946. Hemos ampliado las noticias acerca de las Misiones Jesuíticas, con la obra del Padre **Guillermo Furlong**, **Misiones y sus pueblos de guaraníes**, editado en Buenos Aires, por la Imprenta Balmes, en 1962. Tiene un capítulo especialmente dedicado a **La música y el canto en la vida misionera**.

Artesanía del cuero:

La cita de **Félix de Azara**, procede de su **Descripción e historia del Paraguay y Río de la Plata**, de 1847, Madrid. (Cit. en: Palavecino, E. *Áreas de cultura folk en el territorio argentino*. Buenos Aires, Humanior, Nova, 1959). En cuanto a los detalles específicos sobre la artesanía del cuero, nos hemos remitido a **Luis Alberto Flores** en su artículo sobre **Cuero Crudo** que publicó en el catálogo de la exposición de artesanías, de 1967, ya mencionado.

La Platería:

Los datos acerca de la mentalidad con la cual llegaron los españoles a América, están basados en **Angel Rosemblat**, **La primera visión de América**, editado en Caracas, Venezuela, por el Ministerio de Educación, 1965. La clásica obra **Platería sudamericana**, de **A. Taillard**, Buenos Aires, Peuser, 1947, nos fue muy útil, así como el **Catálogo de platería**, que realizó **Adolfo Luis Ribera**, para el Museo Municipal de Arte Hispanoamericano Isaac Fernández Blanco, de Buenos Aires, en 1970.

Asta y hueso:

La cita de **Rafael Jijena Sánchez** es de su artículo **El Asta**, del folleto **Arte popular y artesanías tradicionales de la Argentina**, de Eudeba, de 1964. Tres años después, **J. Cáceres Freyre** escribió sobre este tema, en el citado catálogo de la exposición de Amigos del Instituto Nacional de Antropología.



NOMINA DE PIEZAS

La nómina de piezas se presenta por provincia —ordenadas alfabéticamente—, y la descripción de las mismas guarda el

siguiente orden: nombre de la pieza, materia prima, influencia cultural (en artesanías indígenas) y localización.

PROVINCIA DE CATAMARCA

TEJIDO:

Colcha bordada; lana.
Pullos; pelo de llama.
Colcha rayada; lana.
Pullo cardado; lana.
Pullo; pelo de llama y lana.
Chal; pelo de llama.
Ponchito de "alpaca"; lana (hilado industrial).
Poncho de "alpaca" con atado; lana (hilado industrial).
Poncho de "alpaca" con guarda; lana (hilado industrial).
Poncho para niño; pelo de llama.
Chal rayado; pelo de llama.
Bufanda; pelo de llama.
Bufanda; pelo de llama y lana.
Tapiz; lana.
Alforja rayada; lana.
Faja; lana.
Tapiz; Escudo de Catamarca (nudo ghiordes); lana; calidad 30 x 30. No tradicional. Ciudad de Catamarca.
Tapiz; Escudo Nacional (nudo ghiordes); lana; calidad 30 x 30. No tradicional. Ciudad de Catamarca.
Alfombra (nudo ghiordes); lana; calidad 30 x 30. No tradicional. Ciudad de Catamarca.
Alfombra; (nudo ghiordes); lana; calidad 14 x 15. No tradicional. Ciudad de Catamarca.

CESTERIA:

Canastos; simbol.
Tipa; simbol.

PROVINCIA DE CORRIENTES

TEJIDO:

Manta; lana; no tradicional; loc. Uguay.
Chalina; lana; no tradicional; loc. Mercedes.
Alfombra; lana; loc. Capí Baú.
Jerga; lana; loc. Solarí.

CUERO

Aparejo trenza yacaré lomo; loc. Paraje Oratorio.
Guacha trenzado abati-güé; loc. Mercedes.
Guacha enana; loc. Concepción.
Guacha botella; cuero crudo; loc. Mercedes.
Cintos trenzados; cuero; loc. Boquerón.
Cinto con canilla de ñandú; cuero y hueso; loc. Mercedes.
Rosario con coco; cuero y semillas; loc. Mercedes.
Collar y cruz; cuero; loc. Mercedes.
Contador con canilla ñandú y mbocayá; cuero, hueso y carozos; loc. Mercedes.
Contador con palo jabón y canilla ñandú; cuero, frutos y hueso; loc. Mercedes.
Collares de tiento y plata; cuero y plata; loc. Mercedes.
Collares de tiento y mbocayá; cuero y carozos; loc. Mercedes.
Contador de tiento; cuero crudo; loc. Boquerón.
Pulsera triple con canilla ñandú; cuero y hueso; loc. Mercedes.
Pulsera de tiento y plata; cuero y plata; loc. Mercedes.
Cinto trenzado con palo jabón y canilla de corderito; cuero, frutos y hueso; loc. Mercedes.
Pulsera de tiento trenzado con palo jabón y canilla de corderito; cuero, hueso y frutos; loc. Curupicay.
Contador de tientos; cuero; loc. Mercedes.
Pulsera de tiento trenzado con mbocayá y ubajay; cuero y semillas; loc. Mercedes.
Collar de tiento trenzado con carozo y canilla de ñandú; cuero, hueso y semillas; loc. Mercedes.
Pulsera trenzada con plata y palo jabón; cuero, plata y frutos; loc. Mercedes.
Llavero trenzado; cuero crudo; loc. Paso Pucheta.
Pulsera de tiento y coco; cuero y semillas; loc. Mercedes.
Pulseras de tiento, lisas y yacaré lomo; cuero; loc. Mercedes.
Collar de tiento y coco; cuero y semillas; loc. Mercedes.
Rosario con palo jabón; cuero y frutos.
Collar de tiento con plata y mbocayá; cuero, plata y carozos; loc. Mercedes.
Llavero mbocayá; cuero y carozos; loc. Mercedes.
Llavero de caracú, palo jabón y tiento; cuero, hueso y frutos; loc. Esquina.
Bolso de tiento; cuero; loc. Boquerón.
Lazo de 12 brazadas; cuero; loc. Uguay.

CESTERIA

Bolso; palma; loc. Boquerón.
Posa vaso; palma; loc. Boquerón.
Individuales; palma; loc. Boquerón.
Platito para pan; palma.
Canastos; palma; loc. Goya.
Bolso con manijas; palma; loc. Goya.
Costurero "Isipó"; palma; loc. Itá Ibaté —Ciudad de Corrientes.
Sombrero con barbijo; palma; cuero y fruto de palo jabón.

ASTA Y HUESO

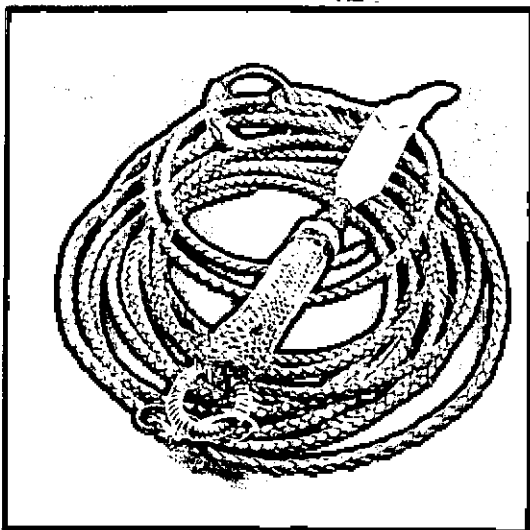
Pulsera; asta; loc. Mercedes.
Cruz; hueso; loc. Esquina.
Anillos; asta; loc. Mercedes.
Anillo; hueso; loc. Mercedes.
Botones; hueso.

METAL

Bombilla; plata; loc. Mercedes.
Llavero "marca estancia"; plata; loc. Mercedes.

OTROS

Anillo de la suerte mbocayá; semillas; loc. Mercedes.



PROVINCIA DE CHACO

TEJIDO

Poncho toba; lana; El Colchón.
Yicas; chaguar; mataco; Sauzalito.

CERAMICA

Adornos (botijos pequeños); arcilla; toba; Colonia Chaco.
Adorno (recipiente); arcilla; toba; Colonia Chaco.
Ceniceros; arcilla; toba; Colonia Chaco.
Adornos (vasija); arcilla; toba; Colonia Chaco.
Adornos (vasos chicos); arcilla; toba; Colonia Chaco.
Tatú; arcilla; mataco; Sauzalito.
Adornos (jarrita); arcilla; mocoví; Colonia Chaco.
Adorno; arcilla; toba; Colonia Chaco.
Adorno (vaso con cuerda); arcilla; toba; Colonia Chaco.
Adornos (vasos y vasijas); arcilla; toba; Colonia Chaco.
Adornos (vasos con cuerda); arcilla; mocoví; Matheu.
Adorno (vaso chico con dos bocas); arcilla; toba; Colonia Chaco.
Adorno (florerito); arcilla; toba; Colonia Chaco.
Adorno (jarrita); arcilla; toba; Colonia Chaco.
Adorno (vaso); arcilla; toba; Colonia Chaco.
Adorno (jarra); arcilla; mocoví; Pastoril.
Adorno (vaso); arcilla; mocoví; Pastoril.
Adorno (vaso) arcilla; mocoví; La Tigra.
Adornos (florero con cadena); arcilla; toba; Colonia Chaco.
Adorno (jarra); arcilla; toba; Roque Sáenz Peña.
Adorno (vaso con cabeza zoomorfa); arcilla; toba; Aguará.
Adorno (vaso con dos bocas); arcilla; toba; Colonia Chaco.
Adorno (ollita); arcilla; toba; Aguará.
Adorno (figura zoomorfa); arcilla; mocoví; Colonia Chaco.
Adorno (bollo tradicional); arcilla; toba; Aguará.
Adorno (florero doble boca); arcilla; mocoví; San Bernardo.
Adorno (florero); arcilla; toba; La Matanza.
Adorno (florero); arcilla; toba; Colonia Chaco.
Collares; arcilla; toba; Resistencia.
Collares; arcilla; toba; Roque Sáenz Peña.
Rosario; arcilla; toba; Roque Sáenz Peña.
Rosarios; arcilla; toba; Nam Quam.
Adorno (jarra con cadena); arcilla; toba; Nam Quam.
Adorno (máscara); arcilla; toba; Nam Quam.
Adorno (florero con cadena); arcilla; toba; Nam Quam.

CESTERIA

Cestos; palma; toba; Miraflores.
Sombrero con sujetador; totora; Nam Quam.
Sombreros; totora; Nam Quam.
Bolso pequeño; totora; toba; Nam Quam.

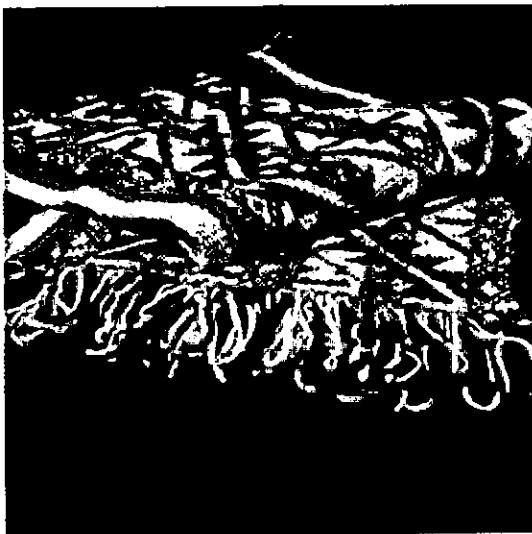
OTRAS

Adornos (arcos y flechas); madera y cuero; toba; Nam Quam.

PROVINCIA DE CHUBUT

TEJIDO

Camino de labor; lana; araucano; loc. Lago Rosario.
Tapiz de labor; lana; araucano; loc. Lago Rosario.
Alfombra lisa; lana; araucano; loc. Lago Rosario.
Alfombra de labor; lana; araucano; loc. Esquel.
Par de carpetitas; lana; araucano; loc. Lago Rosario.
Carpeta de labor; lana; araucano; loc. Esquel.
Bolso; lana; araucano; loc. Lago Rosario.
Matra de labor; lana; araucano; loc. Lago Rosario.
Camino; lana; araucano; loc. Esquel.
Par de carpetitas de peinecilla; lana; loc. Lago Rosario.



PROVINCIA DE ENTRE RIOS

METAL

Mate forma galleta; plata; loc. San José.
Hebilla; plata; loc. San José.
Cuchillo con cabo de plata; loc. San José.

CUERO

Montura; cuero crudo y madera de ceibo; dpto. La Paz.
Guachas chifle con tapón; cuero crudo y botella de vidrio; dpto. L. Rebenques; cuero crudo; dpto. La Paz.
Manea; cuero; dpto. La Paz.
Boleadoras ñanduceras; cuero crudo; dpto. La Paz.
Botella torrada; cuero crudo y botella de vidrio; dpto. La Paz.
Bozal; cuero crudo; loc. San José, dpto. Colón.
Contador para ganado; cuero crudo; loc. San José, dpto. Colón.

CESTERIA

Sombrero; paja de trigo; loc. Colonia 1º de Mayo, dpto. Concepción del Uruguay.
Bolso; paja de trigo; loc. Colonia 1º de Mayo, dpto. Concepción del Uruguay.
Flores; paja de trigo; loc. Colonia 1º de Mayo, dpto. Concepción del Uruguay.
Bandeja; chala de maíz y madera; dpto. Villaguay.
Sombrero; espadaña; dpto. Nogoyá.
Bolso; espadaña; dpto. Nogoyá.
Cesto con tapa; palma caranday; loc. San Gustavo, dpto. La Paz.
Cesto con asa; palma caranday; loc. San Gustavo, dpto. La Paz.

ASTA Y HUESO

Chifle con tapón tallado; asta dpto. Colón.
Cuchara; asta; dpto. Colón.
Cabo tenedor; hueso; dpto. Colón.
Bombilla; hueso y madera; dpto. Colón.
Cuchillo; hueso; dpto. Colón.

TEJIDO

Manta; lana; loc. San José, dpto. Colón.
Cincha doble; hilo de algodón mercerizado; dpto. La Paz.

INSTRUMENTOS MUSICALES

Guitarra; raulí, pino, cedro y algarrobo; dpto. Nogoyá.

PROVINCIA DE FORMOSA

TEJIDO

Manta; lana; pilagá; loc. Ingeniero Juárez.
Tapiz; lana; toba; loc. Sombrero Negro.
Poncho; lana; toba; loc. Sombrero Negro.
Poncho; lana; toba; loc. Ingeniero Juárez.
Poncho de niño; lana; pilagá; loc. Las Lomitas.
Tapices; lana; toba; loc. Vaca Perdida.
Bolso; lana; pilagá; loc. Las Lomitas.
Fajas; lana; pilagá; loc. Pozo del Tigre.
Faja; lana y algodón; pilagá; loc. Pozo del Tigre.
Tapiz; chaguar; mataco; loc. El Chorro.
Tapiz; chaguar; pilagá; loc. Pozo del Tigre.
Yica; chaguar; mataco; loc. Las Lomitas.
Yica; chaguar; pilagá; loc. Las Lomitas.

CESTERIA

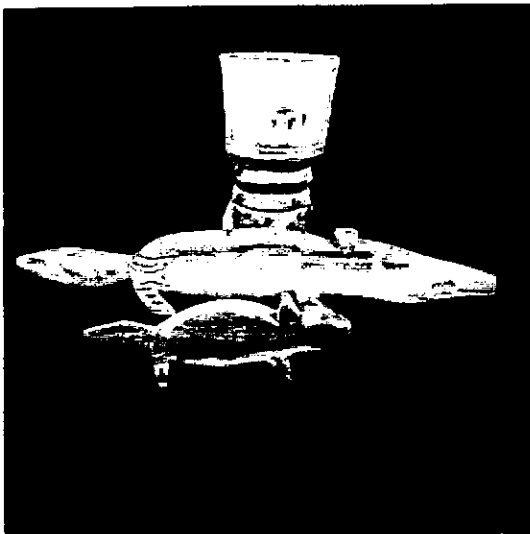
Panera; paja y palma; mataco; loc. Laguna Yema.
Canasto; totera; toba.

CERAMICA

Botijo para agua; arcilla; mataco; loc. Laguna Yema.

MADERA

Animalitos; palo santo; mataco; loc. El Chorro.
Mortero; palo santo; mataco; loc. El Chorro.
Jarro; palo santo; mataco; loc. Ingeniero Juárez.
Tenedor; palo santo; mataco; loc. El Chorro.
Cuchara; palo santo; mataco; loc. Ingeniero Juárez.
Cucharita; palo santo; mataco; loc. Ingeniero Juárez.



PROVINCIA DE JUJUY

METAL

Pulsera filigrana; plata; loc. San Salvador de Jujuy.
Dije filigrana; (farolito); plata; loc. San Salvador de Jujuy.
Dije filigrana; (osfera); plata; loc. San Salvador de Jujuy.
Dije filigrana; (medalla); plata; loc. San Salvador de Jujuy.
Dije filigrana; (corazón); plata; loc. San Salvador de Jujuy.
Pulsera filigrana; (flor redondeada grande); plata; loc. San Salvador de Jujuy.
Pulsera filigrana; (flor redondeada pequeña); plata; loc. San Salvador de Jujuy.
Pulsera filigrana; (flor alargada); plata; loc. San Salvador de Jujuy.
Pulsera filigrana; (romboidea); plata; loc. San Salvador de Jujuy.
Pulsera filigrana; (rectangulares); plata; loc. San Salvador de Jujuy.
Pulsera filigrana; (eslabones pequeños ovalados); plata; loc. San Salvador de Jujuy.
Prendedor filigrana; (lirio); plata; loc. San Salvador de Jujuy.
Prendedor filigrana; (roseta); plata; loc. San Salvador de Jujuy.
Prendedor filigrana; (mariposa); plata; loc. San Salvador de Jujuy.
Prendedor filigrana; (coya); plata; loc. San Salvador de Jujuy.
Anillo filigrana; (flor); plata; loc. San Salvador de Jujuy.
Anillo filigrana; (cinta); plata; loc. San Salvador de Jujuy.
Cucharita filigrana (pequeña); plata y aleación; loc. San Salvador de Jujuy.
Cucharita martillada (grande); aleación de plata y otros metales; loc. La Quiaca.
Cucharita martillada (pequeña, redonda); aleación de plata y otros metales; loc. La Quiaca.
Cucharita martillada (pequeña ovalada); aleación de plata y otros metales; loc. La Quiaca.
Cucharita martillada (grande, fig. llama); aleación de plata y otros metales; loc. La Quiaca.

TEJIDO

Bufanda blanca; lana; loc. Abdón Castro Tolay.
Bufanda tricot; pelo de llama; loc. Abdón Castro Tolay.
Fajas; lana; loc. Suripugio.
Tapiz pequeño; lana; loc. Inti Cancha.
Cartera-Chuspa; lana; loc. Suripugio.
Chuspa; lana; loc. Inti Cancha.
Chuspa bordada; lana; loc. Abdón Castro Tolay.
Almohadones; lana; loc. Abdón Castro Tolay.
Guaraca; lana; loc. Suripugio.
Guata; lana; loc. Suripugio.
Tuímas; lana; loc. Suripugio.
Cinta; lana; loc. Abdón Castro Tolay.
Guantes tricot; lana; loc. Abdón Castro Tolay.
Gorro; lana; loc. Abdón Castro Tolay.
Medias; lana; loc. Abdón Castro Tolay.
Hilado manual de pelo de llama; loc. Suripugio.
Frazada; lana; loc. Inti Cancha.
Frazada; lana; loc. Suripugio.
Frazadas; lana; loc. Abdón Castro Tolay.
Poncho; llama; loc. El Moreno.
Barracán; lana; loc. La Quiaca.
Barracán; lana; loc. Suripugio.
Poncho tricot; pelo de llama; loc. Suripugio.
Tapices; lana; loc. Abdón Castro Tolay.
Tapiz; lana; loc. Suripugio.

Pelero; lana; loc. El Moreno.
Chal liso con flecos; lana; loc. El Moreno.
Chal a cuadros; pelo de llama; loc. Abdón Castro Tolay.

CERÁMICA

Pastora; arcilla; loc. San Salvador de Jujuy.
Pastora Negra; arcilla; loc. San Salvador de Jujuy.
Incensario; arcilla; loc. Inti Cancha.
Ollita con cabeza de chivo; arcilla; loc. Inti Cancha.
Ollita "materera"; arcilla; loc. Inti Cancha.

PIEL

Quillango; corderito; loc. La Quiaca.
Zapatones; corderito; loc. San Salvador de Jujuy.

INSTRUMENTOS MUSICALES

Charango; caparazón de mulita y madera; loc. San Salvador de Jujuy.



PROVINCIA DE LA PAMPA

TEJIDO

Matrón con labor atada; lana; loc. Puelches.
Matra listada; lana; loc. Emilio Mitre.
Matrita con labor atada; lana; loc. La Amarga.
Pelero; lana; loc. Telén.
Pelero-alfombra con peinecilla; lana; loc. Puelches.
Pelero; lana; loc. Puelches.
Poncho teñido con raíz de piquillín; lana; loc. Emilio Mitre.
Maleta; lana; loc. Santa Isabel.
Caronilla; lana; loc. Algarrobo del Aguila.
Faja con peinecilla; lana; loc. Santa Isabel.
Faja con labor atada; lana; loc. Santa Isabel.

CUERO

Billetera bordada; cogote de avestruz; loc. Santa Isabel.
Tabaquera bordada; cogote de avestruz; loc. La Pastori.
Juego de sogas (cabestro, rienda y pretal); cuero vacuno; loc. Telén.
Lazo con trenza de 8 tientos; cuero vacuno; loc. Toay.
Rebenque; cuero vacuno tejido con tientos de potro; loc. Telén.
Estribos; cuero vacuno; loc. Unanue.
Manea; cuero vacuno; tejido con tientos de potro; loc. Telén.
Boleadoras; cuero sobado y trenzado; loc. General Acha.
Botas de potro con ataderas; cuero de potro, lana y algodón; loc. Telén.
Cincha; cuero y algodón; loc. La Humada.
Llavero contador trenzado; tientos de potro; loc. Santa Rosa.
Culero con rastra; cuero vacuno y tientos de potro; loc. Santa Rosa.

ASTA

Chifle; cuerno de vacuno y cuero; loc. Santa Rosa.

METAL

Espuelas; hierro y bronce; loc. Puerto San Antonio-Chos Malal.

OTRAS

Huevo de avestruz decorado; loc. La Amarga.
Tabaquera bordada; paño de lana y algodón; loc. Santa Isabel.

PROVINCIA DE LA RIOJA

TEJIDO

Frazada con labor; lana; loc. Vinchina, depto. Sarmiento.
Frazada de cuchillas; lana; loc. Vinchina, depto. Sarmiento.
Puyo listado y bordado; lana; loc. Bella Vista, depto. Gobernador Gordillo.
Jerga listada; lana; loc. Bella Vista, depto. Belgrano.
Colcha bordada; lana; tradición hispánica; Ciudad de La Rioja.
Jerga listada; lana; loc. Cortaderas, depto. Belgrano.
Jerga listada; lana; loc. Bella Vista, depto. Gobernador Gordillo.
Jergas natural; lana sin teñir; loc. Bella Vista, depto. Gobernador Gordillo.
Sobrecama atada; lana; loc. Santa Bárbara, depto. Belgrano.
Poncho natural; lana sin teñir; loc. Cortaderas, depto. Belgrano.
Poncho natural, lana sin teñir; loc. Olta, depto. Belgrano.
Pelero; lana sin teñir; loc. Olta, depto. Belgrano.
Caronilla; lana; loc. Tolaral, depto. R. Vera Peñaloza.
Caronilla; lana; loc. Santa Bárbara, depto. Gral. Belgrano.

MADERA

Platos; algarrobo; loc. San Antonio Norte, depto. Arauco.

CESTERIA

Cesto; poleo; loc. Anjullón, depto. Castro Barros.
Canastos; poleo y membrillo; loc. Anjullón, depto. Castro Barros.
Costurero; paja y lana; loc. Villa Casana, depto. R. Vera Peñaloza.

CUERO

Petaquitas; cuero vacuno; loc. El Cantadero, depto. Capital.



PROVINCIA DE MENDOZA

TEJIDO

Juego de alfombras con labor de peinecillo y geométrica; lana; loc. Villa Malargüe.
Frazada bordada; lana; loc. Lagunas del Rosario, depto. Lavalle.
Ristro; lana; loc. El Alambrado; depto. Malargüe.
Alforja con labor de lista y peinecillo; lana; loc. Villa Malargüe.
Faja con labor de lista y peinecillo; lana; loc. Coiheco Sur, depto. Malargüe.
Faja con labor de listas; lana; loc. Malargüe.
Cinturón; lana; loc. Los Sauces, San Miguel, depto. Lavalle.
Pelero simple; lana; loc. Las Lagunitas, depto. Mavalle.
Maleta-Alforja; lana; loc. Los Sauces, depto. Lavalle.
Pelero con labor de ojo; loc. Lagunas de Colpolauquen.
Chal con labor de lista; pelo de cabra; loc. Villa Malargüe.
Pelero de labor; lana; loc. El Rozudo, depto. Lavalle.
Ristro con labor de lista; lana; loc. Villa Malargüe.
Poncho; lana sin teñir, loc. Malargüe.
Chalina bordada; lana; loc. El Forzudo, depto. Lavalle.
Chalina; pelo de cabra; loc. Villa Malargüe.
Chalina; pelo de guanaco; loc. Río Grande, depto. Malargüe.
Jergón con labor de lista y peinecillo; lana; loc. Los Sauces - San Miguel, depto. Lavalle.
Faja con labor de ramo y labor de peinecillo; lana; loc. El Alambrado, depto. Malargüe.
Faja con labor geométrica; lana; loc. El Alambrado, depto. Malargüe.
Ataderas de botas de potro con labor geométrica y borlas de felpa; lana; loc. Villa Malargüe.
Ristro con labor de lista y peinecillo; lana; loc. Calmuco, depto. Malargüe.

CUERO Y PIEL

Lazo con trenza y yapa de 6 tientos y argolla forrada; cuero vacuno y liebre; loc. Lagunas del Rosario, depto. Lavalle.
Cabestro con trenza de 6 tientos, yapa de 8, sortija de 5 y botón de labor; cuero vacuno; loc. Bardas Blancas, depto. Malargüe.
Fusta con cabo trenza de 18 y lonja con costura de 3; cuero vacuno; loc. La Junta, depto. Malargüe.
Arriador con cabo de trenza de 12 tientos; cuero vacuno y lonja de potro; loc. El Chacay, depto. Malargüe.
Botas de potro; cuero sobado; loc. Agua de Toro, depto. Malargüe.
Juego de cinchas con tejido de labor; lonja de potro; loc. Villa Malargüe.
Juego de bozal y cabestro con frentera y botón de labor; cuero vacuno; loc. Arroyito, depto. Malargüe.
Par de boleadoras potreras; cuero de vaca y lonjas de potro; loc. Villa Malargüe.
Bozal con trenza de 12 tientos; cuero vacuno; loc. Villa Malargüe.
Manea; cuero vacuno; loc. El Peralito, depto. Malargüe.
Riendas con botones de labor; cuero vacuno; loc. Villa Malargüe.
Alfombra; piel de cabra; loc. Villa Malargüe.

PROVINCIA DE MISIONES

CESTERIA

Canasta grande con tapa; tacuaruzú y guaembepí; Colonia Aborigen de Santo Pipo.
Canasto mediano con tapa; tacuaruzú y guaembepí; Colonia Aborigen 25 de Mayo.
Canasto chico con tapa; tacuapí y guaembepí; Colonia Aborigen 25 de Mayo.
Canasto grande sin tapa; tacuaruzú; Colonia Aborigen 25 de Mayo.
Canasto mediano sin tapa; tacuaruzú; Colonia Aborigen 25 de Mayo.
Canasto rectangular mediano s/tapa; tacuapí; Colonia Aborigen 25 de Mayo.
Canasto chico sin tapa; tacuapí y guaembepí; Colonia Aborigen 25 de Mayo.
Canasto chico sin tapa; tacuarembó con guaembepí; Colonia Aborigen 25 de Mayo.
Cedazo; tacuapí y guaembepí; Colonia Aborigen 25 de Mayo.
Sombrero; tacuarembó y guaembepí; Colonia Aborigen de Yacutinga.
Bastón; guaembepí y tacuarembó; Colonia Aborigen 25 de Mayo.
Pulsera; guaembepí y tacuarembó; Colonia Aborigen 25 de Mayo.
Anillo; tacuapí y guaembepí; Colonia Aborigen 25 de Mayo.
Servilletero; guaembepí y tacuarembó; Colonia Aborigen 25 de Mayo.

MADERA

Tallas (animalitos); maderas blandas; Colonia Aborigen Perutí-Santo Pipó.
Tallas; maderas blandas; Colonia Aborigen Perutí-Santo Pipó.
Cruz; madera y fibras de guaembepí y tacuapí; Colonia Aborigen Perutí-Santo Pipó.

OTRAS

Collar aborigen; Frutos y/o semillas silvestres; Colonia Aborigen Perutí-Santo Pipó.

PROVINCIA DE NEUQUEN

METAL

Pulsera cincelada; loc. Neuquén - Capital.
Pectoral; plata; loc. Neuquén - Capital.
Cuchillo; plata; loc. Neuquén - Capital.
Anillo cincelado; loc. Neuquén - Capital.
Cuchillo oro y plata; loc. Neuquén - Capital.
Mate calabaza y plata; loc. Neuquén - Capital.
Bombilla; plata; loc. Neuquén - Capital.

TEJIDO

Faja de labor; lana; mapuche; loc. Ruca Choroy.
Fajas de labor; lana; mapuche; loc. La Angostura.
Faja rayada; lana; loc. Las Lajas.
Fajitas de labor; lana; mapuche; loc. La Angostura.
Fajita de labor; lana; mapuche; loc. Neuquén - Capital.
Cincha; lana; mapuche; loc. JunIn de los Andes.
Cincha; lana; mapuche; loc. Atreuco.
Cincha; lana; mapuche; loc. La Angostura.
Medias; lana; loc. Colipilli.
Medias; lana; loc. Chos Malal.
Carpetitas de labor; lana; loc. Las Lajas.
Carpetitas de labor; lana; loc. Neuquén - Capital.
Bolso de labor; lana; loc. Neuquén - Capital.
Bolso de labor; lana; loc. Zapala.
Bolso de labor; lana; loc. Mallo.
Chalina peinada; lana; loc. Neuquén - Capital.
Chalina; lana; loc. Neuquén - Capital.
Maleta de Labor; lana; mapuche; loc. Colipilli.
Tapiz grande; lana; mapuche; loc. La Angostura.
Tapices de labor; lana; mapuche; loc. Neuquén - Capital.
Matrón de labor; lana; mapuche; loc. Neuquén - Capital.
Camino de peinecillo; lana; mapuche; loc. Loncopué.
Caminos de labor; lana; mapuche; loc. Las Lajas.
Caminos de labor; lana; mapuche; loc. Ruca Choroy.
Matrones de labor; lana; mapuche; loc. Ruca Choroy.

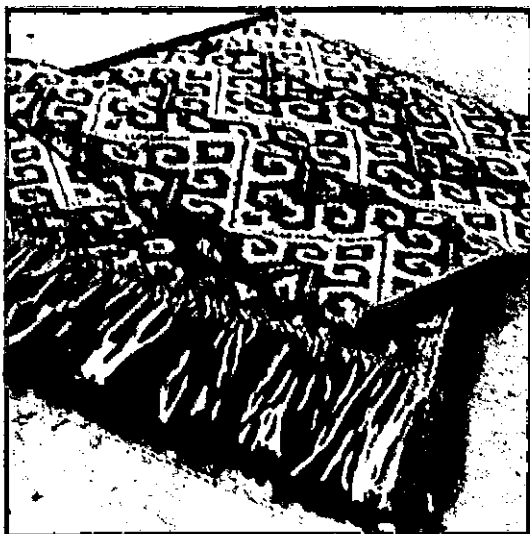
CUERO

Pellón; chivo; loc. Neuquén - Capital.

PROVINCIA DE RIO NEGRO

TEJIDO

Matrón; lana; araucano; loc. Ing. Jacobacci.
Tapiz de labor; lana; araucano; loc. Sierra Colorada.
Matra de labor; lana; araucano; loc. Ing. Jacobacci.
Alfombra listada; lana; araucano; loc. Río Chico.
Camino laboreado; lana; araucano; loc. Ing. Jacobacci.
Bolso laboreado; lana; araucano; loc. Sierra Colorada.



PROVINCIA DE SALTA

TEJIDO

Barracón; lana; loc. San Antonio de los Cobres.
Tapices; lana y algodón; loc. Cafayate.
Alforja; lana; loc. Ciudad de Salta.
Frazadas; lana; loc. San Antonio de los Cobres.
Tapiz; lana; loc. Seclantás.
Poncho; lana; loc. Molinos.
Peleros; lana; loc. San Antonio de los Cobres.
Bolso; algodón; mataco; loc. Mosconi.
Yica; chaguar; mataco; Misión Santa María.
Alforja bordada; lana; loc. Ciudad de Salta.
Tapiz mataco; lana; mataco; Misión Santa María.
Gorros; lana; loc. San Antonio de los Cobres.
Medias; lana; loc. San Antonio de los Cobres.
Guantes; lana; loc. San Antonio de los Cobres.
Chuspa; lana; mataco; loc. Mosconi.
Chuspa; algodón; loc. Ciudad de Salta.
Cinto; chaguar; Misión Santa María.
Vincha; algodón; loc. Ciudad de Salta.
Vincha; algodón; mataco; loc. Mosconi.
Hamaca; chaguar; mataco; loc. Alto La Sierra.

CESTERIA

Canasto; simbol; loc. Cafayate.
Espuerta; simbol; loc. Cafayate.
Espuerta; simbol; loc. Animaná.
Panera; simbol; loc. Cafayate.
Canasto; palma; mataco; loc. Embarcación.

MADERA Y MASCARA

Mate; palo santo; loc. Ciudad de Salta.
Plato; palo santo; loc. Ciudad de Salta.
Mortero; palo santo; loc. Ciudad de Salta.
Animalito; palo santo; mataco; Misión Santa María.
Máscaras chané; palo borracho; ("yuchan"); loc. Tuyunti.

ASTA

Chifle; loc. Ciudad de Salta.
Peine; loc. Ciudad de Salta.
Chambao; loc. Ciudad de Salta.
Calzador; loc. Ciudad de Salta.
Fosforera; loc. Ciudad de Salta.

CERAMICA

Animalito; arcilla; chané; loc. Tuyunti.
Sapo; arcilla; chané; loc. Tuyunti.
Gallinita; arcilla; chané; loc. Tuyunti.
Jarrita; arcilla; loc. Cafayate.

CUERO

Guardacalzón; cuero vacuno; loc. Ciudad de Salta.
Ojotas, cuero vacuno; loc. Ciudad de Salta.
Chicote; cuero vacuno; loc. Ciudad de Salta.

PROVINCIA DE SAN LUIS

TEJIDO

Chalina teñida con albaricoque; lana; loc. Leandro N. Alem; depto. Ayacucho.
Maleta; lana; loc. El Señuelo, depto. Ayacucho.
Manta con labor atada; lana.

CUERO

Bozal de ocho correones; cuero crudo; loc. Luján; depto. Ayacucho.
Juego completo de bozal con trabajo de ocho; cuero vacuno; loc. Luján, depto. Ayacucho.
Lazo de ocho tientos; cuero vacuno; loc. Luján, depto. Ayacucho.

METAL

Mates y bombillas de una pieza; madera de algarrobo y plata; loc. San Francisco, depto. Ayacucho.

NO TRADICIONALES

TAPICERIA

Allombra (nudo ghiordes); lana; loc. San Luis - Capital.

ONIX

Moja dedo; loc. La Toma, depto. Pringles.
Caballo; loc. La Toma, depto. Pringles.
Fuente redonda; loc. La Toma, depto. Pringles.
Fuente ovalada; loc. La Toma, depto. Pringles.
Rosa; piedra imitación onix; loc. La Toma, depto. Pringles.
Tablero de ajedrez con 32 piezas; loc. La Toma, depto. Pringles.
Venado con base; loc. La Toma, depto. Pringles.
Alhajero con tapa; loc. La Toma, depto. Pringles.
Racimo de uvas; loc. La Toma, depto. Pringles.
Gaucho; loc. La Toma, depto. Pringles.
Prensa-libros; loc. La Toma, depto. Pringles.
Rosa; loc. La Toma, depto. Pringles.
Margarita; loc. La Toma, depto. Pringles.
Escena criolla; loc. La Toma, depto. Pringles.
Figura de animal; loc. La Toma, depto. Pringles.
Pera; loc. La Toma; depto. Pringles.
Mandarina; loc. La Toma, depto. Pringles.
Manzana; loc. La Toma, depto. Pringles.
Banana; loc. La Toma, depto. Pringles.
Huevo; loc. La Toma, depto. Pringles.
Cenicero; loc. La Toma, depto. Pringles.
Guitarra con base cenicero; loc. La Toma, depto. Pringles.

PROVINCIA DE SANTIAGO DEL ESTERO

TEJIDO

Faja; lana teñida con vegetales; loc. Ojo de Agua.
Camino pallado; lana; loc. Brea Pozo; depto. San Martín.
Caronilla; lana; loc. Ojo de Agua.
Baeton; lana; loc. Santo Domingo, depto. Moreno.
Pelero; lana; loc. Sumampa, depto. Quebrachos.
Baetoncito; lana; loc. San Felipe, depto. Figueroa.
Poncho Kary; lana natural; loc. Sumampa, depto. Quebrachos.
Sobrecama pallada; lana; loc. Atamisqui, depto. Brea Pozo.
Alfombras palladas; lana; loc. Brea Pozo, depto. San Martín.
Sobrecama atada; lana; loc. El Sauzal, depto. Río Hondo.
Sobrecama común; lana; loc. Brea Pozo, depto. San Martín.

CESTERIA

Portatermo; paja brava; chala y unquillo; loc. Cañada de la Costa, depto. Río Hondo.
Costurero de dos manijas; paja brava y unquillo; loc. Los Décima, depto. Río Hondo.
Costurero; paja brava y chala; loc. Los Décima, depto. Río Hondo.
Panera; paja brava; unquillo y chala de maíz; loc. Zolelos, depto. Río Hondo.
Canasto pic-nic grande; paja brava y unquillo; loc. Cañada de la Costa, depto. Río Hondo.
Canasto bombo; unquillo y paja brava; loc. Los Décima, depto. Río Hondo.

CUERO

Lazo trenzado de 8 tientos; cuero vacuno; loc. Sumampa, depto. Quebrachos.

INSTRUMENTOS MUSICALES

Bombo legüero; madera y piel de oveja.

PROVINCIA DE TUCUMAN

TEJIDO

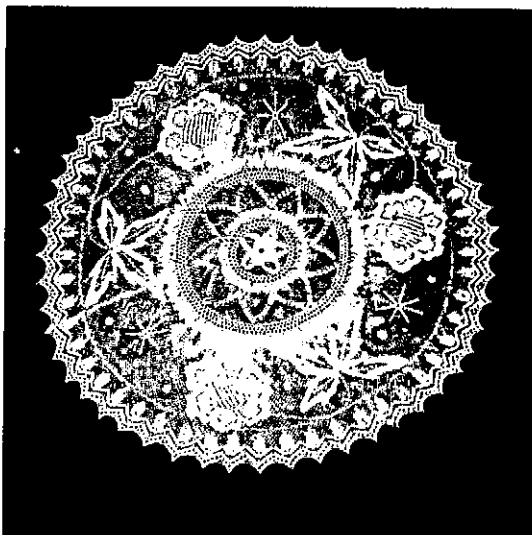
Randa; hilo de algodón; loc. Monteros.
Alforja; lana; loc. Amaicha del Valle.
Bolso; lana; loc. Amaicha del Valle.
Tapices lana; loc. Amaicha del Valle.
Alfombra-Tapiz; lana; loc. Amaicha del Valle.
Pullo; pelo de llama; loc. Amaicha del Valle.
Frazada; lana; loc. Amaicha del Valle.
Poncho fino; lana; loc. Amaicha del Valle.
Poncho grueso; lana.
Pelero; lana.

CUERO Y PIEL

Pellón; piel de oveja; loc. Quilmes.
Guardabarro; cuero vacuno; loc. Tafí del Valle.
Fusta trenzada; cuero vacuno; loc. Aguilares.
Rebenque trenzado (talero); cuero vacuno; loc. Graneros.
Estribo; cuero vacuno; loc. Tafí del Valle.

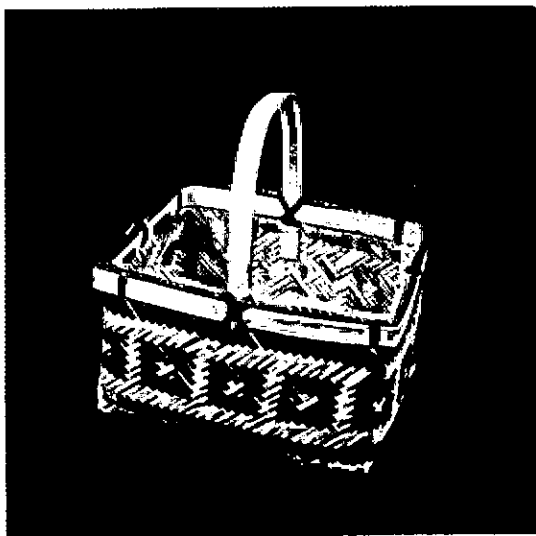
CESTERIA

Panera; simbol; loc. Amaicha del Valle.
Canasto; poleo; loc. Quilmes.



CATALOGO DE ARTESANIAS TRADICIONALES ARGENTINAS

BUENOS AIRES
ARGENTINA



SECRETARIA DE ESTADO DE PROMOCION Y ASISTENCIA SOCIAL
SECRETARIA DE ESTADO DE DEPORTES Y TURISMO
CONSEJO FEDERAL DE INVERSIONES



CATALOGUE OF TRADITIONAL ARTS AND CRAFTS OF ARGENTINA

**SECRETARIA DE PROMOCION Y ASISTENCIA SOCIAL
SECRETARIA DE DEPORTES Y TURISMO
CONSEJO FEDERAL DE INVERSIONES**

**SAN MARTIN 871
BUENOS AIRES
ARGENTINA**

INTRODUCTION

1. Introduction
2. Ceramics
3. Weaving
4. Basketry
5. Woodcrafts
6. Musical instruments
7. Leather crafts
8. Metal working
9. Horn and bone handicraft
10. Reference list
11. List of pieces

Doña Ana Romero comes walking down the slopes of the Neuquen mountains, among the "pehuenes", "ñires" and "len-gas", with her "matra" (a bedspread). She has just finished weaving it, following the best traditions of her ancestors: the Mapuche indians. The smell of newly sheared wool and smoke give proof of its authenticity. Don Victor Llanes is also coming, bringing his baskets made of "simbol". The green shades of this grass will darken on the way to Buenos Aires, where they will tell their tale of the Tucumán Valleys, where "simbol" grows.

Thus do the artisans from all over the country send us their messages, as true ambassadors of Argentine folk arts. Each speaks the language of a craft: leather, ceramics, musical instruments, bone and horn, wood masks, silver, woven-fabrics and baskets.

These handicrafts represent a haven for the city man. They reunite him with the simple things, bring him close to nature. These objects take him back to times past, to "very ancient times", as somebody in Neuquen once said.

CERAMICS

The simplicity of handcraft pieces is only apparent. Thousands of years were needed to achieve them. Ceramics is no exception to this rule. These pieces of ware are so rustic one would think they are just lumps of moist clay dried by the fire. Earth, water, fire... natural elements. Hardly can the presence of the artisan be divined in the marks his fingers have left on the moist clay! Yet in Argentina, although the area was inhabited since a good two thousand years, the first earthenware appeared only around the year 500 B.C. Twenty centuries later, when the Spanish conquerors arrived, they found a mosaic of traditions in pottery, each belonging to a different culture. But that had not been achieved in a single day.

There is a long standing tradition underlying each step of the process. It is not a question of tempering any type of earth. It must be plastical, and clay, a universally found material, is the most adequate one. But one must know where to look for it: according to Antonio Serrano, the Araucano Indians extract it from beds they know since long ago and in which they have excavated large caves. Others obtain it from the river beds, where it is deposited when the waters go down, as mud. Clay must not be too pure, because in that case cracks appear when it is fired. In the Argentine North-East a common solution is adding crushed ware to very pure clay. In the Andean area, on the other hand, sand and crushed ware are used, whereas the Toba Indians use bone ashes. All these make clay less plastic, therefore they are technically known as "antiplasticizers". They prevent brittleness during firing.

It is interesting to note that the procedure of erection of the sides of a piece is similar throughout the continent. Although it is not the simplest one, the most common way of modeling consists in tempering the clay in the form of rolls which are lapped to obtain a wall. The coils are flattened with the fingertips and the joints smoothed with an object. Thus, the Pilagá Indians, from Formosa, manufacture spherical jugs to carry water, using this procedure. They are characterized by having two handles and an horizontal narrowing in the center with a string. The Pilagá carry these jugs on their backs during their long walks, holding them with the string which they bear on their forehead. The other typical groups from the Chaco (the Northeast area in the border with Paraguay),

the Mataco, Toba and Mocoví Indians originally had, as the Pilagá, their rudimentary pottery, with little artistic development. But at present, under the influence of the missions, many have produced new forms: zoomorphic and antropomorphic figures, flower vases with necks and mouths.

Among the different Indian groups, the Chané make the most remarkable ceramics because of their decorations. This group is of Arawak origin and is based on the East of Salta. Their pottery was influenced by Andean Indians and that explains its difference with other Chaco groups. Their ware is glazed with a yellowish-white engobe. Engobe is a thin layer of clay which is smeared on the piece before firing it. Then it is polished and acquires a very typical lustre. This surface is painted red, yellow or black, with vegetal or mineral dyes. As for shapes, globular containers are the most frequently found. But most remarkable are the animal shapes.

Ceramists can also be found among the "criollo" (natives). According to Ana M. Dupuy, pots, flower pots, and "virques" (large earthen jugs used to ferment "aloja" a drink obtained from the fruit of a local tree) can be found in the North West. These pieces have simple patterns engraved on them. In the West, on the other hand, the pieces are painted with dyes obtained using local vegetables and earths.

In the Córdoba hills region, there is a distinct type of pottery, of a dark grey colour and very glossy surface. The colour is the result of the manner in which the pieces are fired: in an open fire, using cow or goat manure as fuel. The ware is then carefully polished while still fresh, with a small stone, and acquires a characteristic lustre.

WEAVING

The tired traveller, after crossing great distances in a monotonous landscape, such as the barren Patagonia steppes or the dusty bushlands of Santiago del Estero, will have a pleasant surprise when he arrives to the hut of weaver: in the open, under the shade of a tree (if it is a "criollo" loom) or placed against the walls of the hut, he will see the weaver working on a colourful fabric, con-

trasting with the shades of the surrounding landscape. As if the flowers which do not bloom in that arid land were recreated in the cloth.

We shall never forget that once, while travelling in the North of the Province of Neuquen, studying the traditional weaving, we found our car (which we had left outside the house of a weaver) covered by a blanket displayed by a neighbour, foreseeing our visit. It was a large red rectangle covered with small spots of wool, a mosaic in red, blue, yellow, violet . . . framed against the pacific landscape of green hills where we stood. The effect was really impressive.

Weaving is, doubtlessly, the country's most extended handicraft. It was widely known in Pre-Columbian times. It must be noted that it appears in much earlier archeological sites than those where the most ancient pottery was found.

The first woven materials appeared in 2130 B.C. in Inca Cueva, Jujuy (North of Argentina). They were made out of a single thread, knitted by means of a needle, forming a mesh of stitches, with or without knots. In that manner caps, bags and nets were made, as the catalog of the exhibition "One thousand years of weaving in Argentina" explains.

The present situation is the result of the confluence of European culture with Indian traditions. In some areas this mixture is more remarkable while in others the Indian influence is so predominant that even 'criollos' (natives) weave with the local looms, as is the case in Chaco and Patagonia.

The great influence of the Spanish weaving traditions is not surprising, as in all the towns founded in the times of the Spanish colonies, the indians were forced to spin, weave, make clothes and collect two things used to dye the yarn: kermes (a cactus parasite insect) and indigo, a herb used to produce the most important vegetal dyestuff.

The most widely used dyes were of vegetal origin. Ricardo Nardi points out that "in the National Agriculture Exposition in Cordoba (1918) a collection of samples was presented with 150 different colours and shades obtained from the flora of Catamarca". In present times, however, industrial dyes are being used in an increasing extent.

There is a very common dying technique in the Anden region. It is what internationally is known as "ikat" and locally, as "tied fabric". It consists in covering part of the threads before weaving, tying, tying them strongly to prevent them from being dyed by the dye. When these threads are weaved they result in a "staging" of colour, which provides the typical decoration of the "Pampa

ponchos", or of the "tied threads coverlets" of La Pampa or the "tied bedspreads" of La Rioja.

The fabrics are woven using vicuña, guanaco and llama wool. The latter is what the Spaniards called "carnero de la tierra" (ram). Sheep, introduced by the Europeans, is now the most common source of wool.

In Formosa and Chaco different types of vegetal fibres are used: the "chaguar" or "caraguatá" is the most common among the Toba and Mataco Indians of those provinces. "When one sees the inside of a Chaco hut — says Delia Millán de Palavecino — what first catches one's eye are the caraguatá or cháguar bags hanging from the roof or from a beam, containing wild fruits or domestic ware". The indians use the fibres of the leaves of this plant to make a strong yarn, which they knit using a single thick wooden needle. They make bags ("llicas" or "ylicas") knitting with the loop technique. They combine the naturally brown yarn with others dyed with a great variety of barks, seeds and resins, and obtaining different shades of brown, grey, blue, red, black, yellow, etc. The decorations consist in extremely symbolic geometrical representations of the local plants and animals. According to the afore quoted author, continuous stripes represent the back of the "quirquincho" or the carob tree seed; on the other hand, discontinuous stripes stand for the skin of the "yará" (Argentine viper); diamond shapes are the fruit of "tuna" (a type of cactus) or the fox paw or even tiger spots or a whole pipe; pentagons on the other hand, mean the face of the tiger or of the iguana and sometimes also the paw of the fallow deer ("corzuela"), among other things.

According to the summary presented at the exposition "One Thousand years of Weaving in Argentina" there are now six types of looms of indian origin. All have manual harnesses. This is a device used to separate the threads of the warp in layers, thus allowing for the passage of the weft which advances perpendiculary. There are also two looms of European origin: the "pedal" loom and the small loom to weave edges.

These looms are used to make some clothing. The Puna region (North West) is the only area in the country were it is still possible to see whole families dressed in clothing made on domestic looms. In the other regions, only scarves, ponchos and belts are manufactured. Instead, there is a very large variety of bedspreads. Catamarca and La Rioja, for example, are remarkable for their magnificent coverlets and bedspreads, embroidered with flowers, in the Spanish tradition.

To place on the saddle "peleros", "caronillas", "jerguillas", etc. are made. These are different names give to something more or less similar in function, a type of pad used on the saddle seat to make it more comfortable. Most of these are made in very simple frames. In the area of Mapuche influence, the Patagonia, La Pampa and South of Mendoza, "matras" are made. These are small blankets which are carried folded on the saddle and serve to cover the rider when he sleeps under the sky. There are also "matras de labor", blankets decorated with geometrical patterns characteristic of the Mapuche indians.

Lace is also found: the most typical are the "randas" from Tucumán and the "ñanduti" of the North East. "The randa is a mesh with knots made with a sewing needle and then embroidered with a great variety of stitches; it is made on a frame. Ñanduti is an embroidery made on radial stretched threads and on square or triangular grids" representing flowers, fruits, birds, etc. It is made using a frame or some device to affix the threads forming the base. It is derived from the Spanish "soles" of the Sixteenth and Seventeenth Centuries, from Tenerife.

BASKETRY

Basketry, the name by which the handicraft of basket weaving with vegetal fibres is known, is found in nearly all the latitudes of Argentine.

There are two techniques, thousands of years old. One is spiral weaving and the other one is interlacing.

In spiral weaving laps are formed and sewed to each other. In the international technical language this is known as "coiled weaving". The basketry of Rio Hondo, in Santiago del Estero belongs to this type. Coils of "unquillo" are made and sewed with palm top. The surface is decorated with corn leaves dyed with anilin, or with roots of unquillo, which are brown. Whole families earn their living in the West of Santiago with this craft, that is transmitted from father to son. They produce "bombos" (very large baskets with a cover and two handles), sewing boxes, bread baskets, etc.

This technique is also used in the baskets made

in Santo Tomé and Itatí, in the province of Corrientes, using the raw material provided by the large palm groves.

A variation of the same technique is applied in the baskets and hats made in Entre Ríos, where the coils are made of ribbons of flat braids, following the Swiss traditions brought by immigrants from that country during the last century.

A second type of basketry is that where series of elements are interlaced, as in knitting. That is the case of the basketry made by the Mbyá (or caingúá) Indians of Misiones. These indians look for their materials in the jungle: tacuapí and taquarembó canes, of light colours, which are interlaced with others dyed with "catigüá" (the bark of this bush is used to produce a red dye). Sometimes they also interlace dark brown stripes made with the fine bark of the roots of "güembé" a type of philodendron which grows high on the trees of Misiones.

Also comprised in this group is a very different type of basketry, from the point of view of its cultural origin: that of "simbol" and "cadillo", grasses which grow in the provinces of Córdoba, La Rioja, Catamarca and Salta. There "tipas" (a type of basket) are manufactured. These baskets have a small base and a large opening and are made with the blades of grass placed obliquely around the base and fastened together with wool and cotton threads of bright colours and at present, very frequently, with synthetic threads. They are used to clean the seed.

The Toba basketweavers, in Resistencia, Chaco, weave the "tatora" (a type of reed), from the marshes forming checkers. They manufacture different items as bags, baskets, carpets, hats, etc. adapted to the taste of city dwellers. In Miraflores, artisans of this same tribe manufacture very different baskets, with the "coiled" weaving technique.

WOODCRAFT

In Pre-Columbian times, woodcraft had a lesser artistic development as compared to other handicrafts, like weaving or ceramics. Indians employed it to manufacture containers, glasses, ceremonial plates decorated with malachite stones used to

grind medicinal or magic herbs, spoons and some dolls or idols, as Julian Caceres Freyre very accurately points out.

Among the Chané (indians of the East of Salta), a very interesting type of woodcraft can be found: wooden masks made of "yuchán" (a local tree) which they wear in Carnival. According to a myth analyzed by S. Newbery, the Chané tell that Jesus and the devil had decided to make a competition to see who had greater power. They decided to see who could stand the weather better. So they both left on horseback: God rode a white horse with leather trappings and the devil a dark mule with silver plates. They rode on and on. The devil complained: "Hey, my mule will be killed by the heat". But Jesus continued riding. His horse did not suffer because. He was riding it. And thus they continued until the devil, defeated by the rain and cold, trembling and shivering, could not stand any more. Then Jesus stopped before a large "yuchán" and made a cavity inside it so that the devil could step inside and live there. The devil went in and Jesus covered the opening with the bark of the tree. The devil asked Him not to forget he was there. Some time went by and people came to look for the devil and banged on the door. "Hey you, now it is your turn to go out, so go and enjoy yourself! And the devil came out from inside the "yuchán" with a mask on his face, because it was Carnival time.

According to the Chané traditions, once the Carnival is over, the masks are thrown into the river, so it will carry everything away. Here it should be remembered that water was the decisive element which defeated the devil in his competition with God. Since some years ago, as a result of the increase in the sales of this craft, the Chané not only do not throw the masks away: some of them even manufacture masks all the year round. However, the masks still retain their original shapes.

These masks, called "aña-aña" by the Chané (aña: "ghost", "dead", "devil"), according to M. Rocca, represent human faces painted white. If they are young they have a high screen on the face, with decorations: the sun for the masks worn in the morning; a small eyeshade for the ones used at noontime, while those worn in the evening are decorated with drawings of images associated with the night, as bats, stars, etc. or with these same decorations in open work.

On the last days of the festival, two other types of masks appear: one represents the elders, and are similar to the ones already described, but without the screen; the second type represents animals and are shaped to resemble the face of dogs, parrots, donkeys, etc.

In the rest of the country, most of the production consists in daily ware; some of them are highly refined from the esthetic point of view; also, common items as gates, window blinds, etc. are manufactured. Among the most remarkable we may note the stirrups, of the type called "trompa de chancho" (pig's snout) made in La Rioja, richly decorated with carved figures. Much simpler are the troughs — carved in a tree trunk — used to wash and make bread; or the plates and spoons of "palo", as everything made of wood is called in the North, or more specifically, when something is made of algarrobo, the tree by definition in the North West. They also manufacture very simple furniture, trunks, boxes, mortars, etc. In some provinces it is very frequent to find carved animals, which are sold, as the ones made by the Mbyá indians from Misiones or the Mataco from Formosa.

MUSICAL INSTRUMENTAL

It must be noted that the instruments brought by the Spaniards were not, precisely, the most popular ones. As. C. Vega says, we do not find here bagpipes or tambourines.

One of the centers which contributed more to the spreading of European music was the Jesuit missions. Great artists and scholars who came from Europe taught in them during the period of the Sixteenth to Eighteenth centuries, specially in the area of the Guaraní culture and the missionaries were surprised at the musical skill of the indians. Antonio Sepp, a learnt Jesuit musician who came from Europe noted: "It is as if they had been naturally endowed... they learn to play with amazing ease and that in a very short time". In Yapeyú (Corrientes Province) there was a workshop where organs, harps, violins, trumpets, horns, etc. were manufactured and then exported to the other Jesuit reductions and to the Spanish cities of the colony. Two centuries later, in 1974, we have seen that among the Mbyá indians of Misiones, a homemade violin is still played. And the same thing happens among other indian groups of the Chaco area.

The European instrument which became more widely spread in America was the guitar. It became very popular after 1600 and was played by

strumming, as accompaniment. It then had five strings. The sixth was added in the Eighteenth century.

There were guitar manufacturers in almost every town of the provinces, even in small ones. Now there are very few left, surely because they could not compete with city factories.

In the same family of instruments we find the "charango", the only criollo string instrument. Its sound box is made with the carapace of the armadillo. It must be noted that some charangos have a wooden sound box, but then it is carved to imitate the armadillo carapace, which represents a lot more work than would be needed to make the box of a guitar. Except for this characteristic, it is similar to the Spanish guitar, but of a smaller size. Also, it had double strings, as the mandoline. In Argentina, it is only found in the provinces of Jujuy and Salta. Apparently, it was introduced rather recently, at the end of the last century, by Bolivian immigrants.

Other instruments found in the Andean region at present are the "caja" and "bombo", two types of drum. They are characterized by having two drumheads, one of each side of a narrow frame in the case of the "caja", and at the ends of a longer tube, in the case of the "bombo". The sound produced by the latter can be heard from very far away. It is apparent that in Pre-Columbian times, there were only drums with one membrane: this leads to speculations on their likely Spanish origin, as this type of instrument is very popular in Spain. Even the names: "caja", "tambor" and "bombo" are Spanish. It is probably a case of development of a Pre-Columbian concept, with colonial and modern elements and changes. The body is made with a hollow trunk and the membranes are made with sheepskin. The "caja" is played with one hand, beating with a stick, specially in the North East. Towards the South, the technique of playing with both hands becomes more frequent, and is the only one found in Tucumán, Santiago del Estero, Cordoba, Catamarca, La Rioja and San Juan.

Bombos can be found from Jujuy to La Rioja and in Tucumán and Santiago del Estero. It is the unending accompaniment of folk orchestras, because of its extremely animated beat.

While speaking about these instruments, one must not forget the indian substratum on which they were based, still persisting in some areas. For example, among Chaco indians: nail rattles, pumpkin rattles and whistles; among the Patagonian Mapuche: the "kultrún" resembling a semi-spherical drum, or wind instruments as the "pifilka" and "trutruka".

LEATHERCRAFTS

When the Spanish conquerors arrived to our country, the situation in most of its extension was not too encouraging. A territory devoid of important metal wealth and lacking attractions. As for cattle-breeding, there was only the llama as beasts of burden and alpaca and other animals of the genus *Camelus*, used as a source of wool and meat. And this only in the North west, among agricultural and pottery producing peoples.

On the other hand, in the Pampa plains, in spite of it being one of the most fertile territories of the world, there was no agriculture or cattle breeding. And it is precisely there, in the endless Pampas, where a radical transformation was to take place, to the degree that it has been suggested it might be called the "leather culture". The 72 or 76 horses brought by Pedro de Mendoza in 1536 plus some bovines and pigs, finding such favourable conditions, multiplied in such a manner that a situation totally unknown in Europe resulted. Felix de Azara calculated that by the end of the Eighteenth century the number of heads of domestic cattle in Paraguay and Buenos Aires amounted to 18 million cows and 3 million horses. It was estimated that wild cattle amounted to approximately 40 million heads.

Azara described the life of the inhabitants of the Buenos Aires country, South of Santa Fe and Cordoba in those times, perhaps exaggerating a little, in these terms:

"As soon as a child is born among country people, his father or brother take him on horse back to the country, until he cries. Then they take him back to be fed and this continues until he can ride alone on an old horse". (...)

"They are very good horse tamers and so much dislike walking that they very nearly do not know how to, even to cross a street they mount their horses and they do nearly everything on horseback. They are not afraid of mounting any horse, even wild ones, and they are sure (they won't be thrown) and won't loose their balance. If the horse falls, they land on their feet and holding the reins so the horse won't run away. Their knowledge of horses is unbelievable. It is enough that they see two hundred horses grazing in the coun-

try, and look at them for a few minutes, to be able to say, on the following day, if one is missing and what is its colour".

Even though things have changed greatly since then, in the cattle breeding areas people still retain this traditional knowledge. L. A. Flores says that "In those times and also later, when the "estancias" (ranches) were formed, every inhabitant knew at least the basics of the leather craft and everybody could make the most necessary items with rope or leather; but there also were, as there are today, skilled artisans dedicated full time or most of the time to this craft. They are called "sogueros" (rope weavers) in the Pampa regions, "guasqueros" (from "guasca", rawhide) in the Eastern provinces and in the center of the country, "trenzadores" (braid-makers) in some others and also, incorrectly, "talabarteros" (harness maker or saddler) (these work with tanned leather). They can be found wherever horses are still commonly used and that is the case in practically the whole country, but more so in the wheat growing areas, and in the regions where horsemanship is cherished.

Among the most remarkable pieces of leather craft, the "sogueros" from Buenos Aires occupy the first place because of their skill. Corrientes and Entre Ríos are characterized by the great variety of braiding techniques. In Salta there are remarkable pieces combining raw hide with silver as well as many items used to protect rider and horse from the thorns of the bushes. And we cannot forget Santiago del Estero, with the famous lasso production centers, where during certain seasons, nearly all the rural population works in this craft.

METAL HANDICRAFTS: SILVER

Cristopher Columbus, holding the beliefs natural to the Europeans in the Middle Ages, communicating with the Indians through signs, understood there was infinite gold, gold mines, gold rivers... He believed he was near the island "where gold is born" and construed from the heat of which he suffered in those latitudes, that there should be a lot of gold in the Indies. Hoy many unsuccessful expeditions, worthy of titans, were launched by the Spanish conquerors in their hope of finding the legendary El Dorado?

The Spaniards who reached the Upper Peru area had better luck, because they found the Inca civilization, which had been mining gold and silver since a long time. When Francisco Pizarro made the Indian chief Atahualpa a prisoner, he offered Pizarro to fill a room with gold and silver objects in exchange for his freedom. The conqueror accepted this, but in spite of the fulfillment of the promise, he had Atahualpa killed and sent the treasure to Spain.

As opposed to this, Argentina with its River Plate was not, in spite of its name, a territory rich in precious metals. Since the Sixteenth century and for three hundred years, the Spaniards looked for the mysterious city of the Cesars. The legend said that behind the closed doors of this city were luxurious temples and palaces plated in silver. Its inhabitants, the Cesars, had all their tools and ware made of silver. And to this day, there are still adventurers who continue the search for this fabulous city.

In spite of the lack of these metals during the first years of the Colony (because they were found, but much later on in the province of La Rioja), a handicraft of precious metals was developed. In effect, while Buenos Aires was just a small village throughout the Seventeenth and Eighteenth centuries, Spanish and Portuguese silver and goldsmiths arrived. The style of the Portuguese silversmiths had an important influence in the area of the Paraná and Uruguay rivers. To this must be added that pieces were imported from Europe and from the Upper Peru area, a very important silver center. The artisans of that origin were masters of chiselling and repoussé, two techniques which are still widely used in Argentine silver working. Artisans from that origin settled in Jujuy, Salta, Tucumán and Cordoba. Silver was brought in ingots from Potosi (Bolivia) and later on, from the Famatina mines (La Rioja, Argentina).

They made pieces for the Church and for patrons. The only remaining religious pieces are medals, crosses and "promises": silver pendants in the shape of a sick organ for the healing of which prayers were made, for example. The "promise" was presented to a saint, as recognition of his intervention.

Country folks used to buy pieces to wear on holidays: the "chapeado" (plating) of the horse pad and different items like the "facón", a knife with grip and sheath of silver and gold, worn on a wide belt ("tirador") held in the front by a "rastra" (piece of leather with silver coins and emblems, like gauchos on horseback, guitars or cattle marks). In the Pampa area there still are

many institutions which hold festivals in the gaucho traditions. Country folk attend these festivals wearing their best clothes full of pride, mounting their best horses, with their saddles decorated with silver, shining bright. These are the "luxuries" of the country men, which they have inherited, made themselves or bought throughout the years.

What they never lack are a "mate" and "bombilla" (small tube with a strainer at one end, used to drink mate). Even though silver is the favourite material for "bombillas", sometimes even decorated with gold, there are also more ordinary ones, made of tin, antimonium, etc. As for the "mate", the most common ones are made with a hollow pumpkin of small size. The most luxurious ones are plated total or partially with silver. People who like to drink "mate" without sugar prefer a type of flat mate, called "galleta" (hardtack) because of its shape.

HORN AND BONE HANDICRAFT

Together with cattle, the Spaniards brought their habit of using cow horns as containers. According to the picturesque image described by Felix de Azara, during the Eighteenth century "In general, in the house of shepherd there are no other items than a bucket for water, a horn to drink, roasting sticks for meat and a chocolate pot to heat water for mate. To make broth for somebody sick, I have seen them put meat inside a horn and surround it with hot embers until it boiled".

The horns continue being used as simple containers. In January, 1978, in General Madariaga, a town in the Province of Buenos Aires, I had the chance of seeing how a group of men who were mowing grass with scythes, kept their sharpening stones in a horn each one of them had tied to the waist. In this case, the horn would not be a piece of handicraft, but just a useful object, with no esthetic intention.

As opposed to this, the "chiffles", horns fitted with a base over the widest end and an opening in the other closed with a plug, used to contain liquids, have an obvious artistic intention. Their

polished surface is frequently decorated with country scenes, or plated with silver, or decorated with chains or fine braids of hide.

In the Northeast glasses are made out of horns, fitted with a base, they are the "chambaos" or "cachos".

This material is also used for buttons, and also bracelets, rings and crosses. Bones, on the other hand, are not used. The only items made in this material are some cutlery handles, and some carvings of San La Muerte (Saint Dead), a curious character of the Litoral region.

REFERENCE LIST

Ceramics:

For the aspects connected with the Pre-Columbian chronology we have taken *Arte Precolombino de la Argentina*, by Alberto Rex González and published in Buenos Aires by Filmediciones Valero in 1977 as a basis. In the more general technical aspects, we have followed Antonio Serrano in his *Manual de la Cerámica Indígena*, Córdoba, Assandri, 1966. The summary by Ana María Dupey, La Alfarería, published by Centro Editor de América Latina, in Buenos Aires, November 1975, in the collection *Arte Popular Argentino* N° 18, was also used.

Weaving:

On this subject we have followed the detailed introduction of the catalog of the recent exposition *Mil Años de Tejido en la Argentina*, written by Diana Rolandi and Ricardo Nardi, of the Instituto Nacional de Antropología, Buenos Aires, May 1978. Some points have been clarified thanks to a previous article by A. Nardi. *Los Tejidos Tradicionales*, published in the above mentioned collection by Centro Editor de América Latina, N° 22, November 1975. The shape and meaning of the decorations of Chaco "llicas" were taken from the article of the same name by Delia Millán de Palavecino, published in the journal *Relaciones* N° IV, in 1944, of the Argentine Society of Anthropology, in Buenos Aires.

Basketry:

The summary of Susana Chertudi, Cestería, included in a book on popular art and traditional handicrafts of Argentina published by Centro Editor de América Latina, Buenos Aires, 1964 proved very valuable, as well as the summary by Mecha Carman, with the same title, made for the catalogue of the Exposition of Traditional Argentine Handicrafts, 1967.

Woodcraft:

On the most general aspects we have followed the article Artesanías de la madera, el hierro y el asta, written by Julian Cáceres Freyre for the catalogue of the Exposition of Traditional Argentine Handicrafts, organized by Amigos del Instituto Nacional de Antropología in Buenos Aires, 1967 and the census carried out by the same Institute and published under the title Artesanías Tradicionales de la Rioja, in 1970. The information on Chané masks was supplied by Sara Newbery and Manuel Rocca, in their unpublished paper on Carnaval Chiriguano-Chané, which will shortly appear in Cuadernos Nº 8, of the same Institute.

Musical Instruments:

On this subject we have followed the scholar Carlos Vega and his book Los Instrumentos Musicales Aborígenes y Criollos de la Argentina, published in Buenos Aires, by Ediciones Centurion in 1946. We have further enlarged the information on the Jesuit Missions on the basis of Misiones y sus Pueblos de Guaraníes, by Father Guillermo Furlong, published in Buenos Aires by Imprenta Balmes, in 1962. There is a chapter in that book on Music and Singing in Missionary Life.

Leather crafts:

The paragraph by Felix de Azara was taken from his book Descripción e Historia del Paraguay y Río de la Plata, 1847, Madrid (Quoted in Palavecino, E. Areas de Cultura Folk en el Territorio Argentino, Buenos Aires, Humanior, Nova, 1959). As for the specific details on leather crafts, we have followed Luis Alberto Flores in his article Cuero Crudo, published in the catalogue of the aforementioned exposition of handicrafts, in 1967.

Silverwork:

The data on the outlook of the Spaniards at the time of their arrival in America, were based upon Angel Rosemblat, La Primera Visión de América, published by the Ministry of Education of Venezuela in Caracas, 1965. The classical Platería Sudamericana by A. Taillard, Buenos Aires, Peuser,

1947 was very useful as well as the Silverwork Catalogue, prepared by Adolfo Luis Ribera for the Municipal Museum of Spanish-American Art Isaac Fernández Blanco, Buenos Aires, 1970.

Horn and Bone handicrafts

The paragraph by Rafael Jinema Sanchez was taken from his article El Asta, included in Arte Popular y Artesanías Tradicionales de la Argentina, published by Eudeba, in 1964. Three years later, J. Cáceres Freyre wrote on this subject for the aforementioned exposition organized by the Institute of Anthropology.

Arrangement of the Descriptions:

The list of pieces is arranged by province, in alphabetical order and their description follows this order: name of the piece, material, cultural influence (for Indian crafts) and origin.

LIST OF PIECES

PROVINCE OF CATAMARCA

WEAVING:

Embroidered bedspread, wool
"Pullo" (saddle pad), llama hair
Striped bedspread, wool
Spun "pullo" (saddle pad), wool
"Pullo", llama hair and wool
Shawl, llama hair
"alpaca" poncho, wool (industrial yarn)
"alpaca" poncho with "tied" yarns, wool (industrial yarn)
"alpaca" poncho with fringe, wool (industrial yarn)
Child's poncho, llama hair
Striped shawl, llama hair
Scarf, llama hair
Scarf, llama hair and wool
Tapestry, wool
Striped bag, wool
Sash, wool
Tapestry; Catamarca Emblem (ghiorde knot); wool; quality 30 x 30. Not traditional. City of Catamarca
Tapestry; National Emblem (ghiorde knot) wool, quality 30 x 30. Not traditional. City of Catamarca
Carpet (ghiorde knot); wool; quality 30 x 30. Not traditional. City of Catamarca
Carpet; (ghiorde knot) wool, quality 14 x 15. Not traditional. City of Catamarca.

BASKETRY:

Baskets, simbol
"Tipa", simbol

PROVINCE OF CORRIENTES

WEAVING

Blanket, wool, not traditional; orig. Uruguay.
Shawl, wool, not traditional, orig. Mercedes
Carpet; wool, orig. Capí Baú
Coarse fabric, wool, orig. Solari

LEATHER

Trappings, braided "yacaré" skin; orig. Paraje Oratorio
"Guacha" (short whip), abati-gué braided, orig. Mercedes
Small "gaucha"; orig. Concepción
"Guacha botella", rawhide, orig. Mercedes
Braided belts, leather, orig. Boquerón
Belt with "ñandú" (type of ostrich) bone, leather and bone.
orig. Mercedes
Rosary with coconut seeds; leather and seeds; orig.
Mercedes
Necklace and cross; leather; orig. Mercedes
Abacus with ñandú bones and mbocayá; leather, bone and
fruitstones; orig. Mercedes
Abacus made of "palo jabón" and ñandú bones; leather,
fruits and bone; orig. Mercedes
Necklace made rawhide strips and silver; leather
and silver, orig. Mercedes
Necklaces made of rawhide strips and mbocayá; leather
and fruitstones, orig. Mercedes
Abacus of rawhide strips; rawhide; orig. Boquerón
Triple bracelet with ñandú bones; leather and bone;
orig. Mercedes
Bracelet of rawhide strips and silver; leather and silver
orig. Mercedes
Belt braided with "palo jabón" and lamb bones; leather,
fruits and bone, orig. Mercedes
Bracelet made of braided rawhide strips with "palo jabón"
and lamb bones; leather, bone and fruits, orig. Curupicay
Abacus made of rawhide strips, leather, orig. Mercedes
Bracelet made of braided rawhide strip with mbocayá and
ubajay; leather and seeds; orig. Mercedes
Necklace of braided rawhide strips with fruitstones and
ñandú bones; leather, bones and seeds, orig. Mercedes
Bracelet of braided rawhide strips with silver and palo
jabón; leather, silver and fruits; orig. Mercedes
Keyholder made of braided rawhide strips; rawhide, orig.
Paso Pucheta
Bracelet of rawhide strips and coconut; leather and seeds,
orig. Mercedes
Bracelets of rawhide strips, "lisas" and back of yacaré
(alligator); leather, orig. Mercedes
Necklace of rawhide strips and coconut; leather and seeds,
orig. Mercedes
Rosary with "palo jabón", leather and fruits
Necklace of rawhide strips with silver and mbocayá, leather,
silver and fruitstones; orig. Mercedes
Keyholder of mbocayá; leather and fruitstones; orig. Mercedes
Keyholder of "caracú" (bone), "palo jabón" and rawhide
strips, leather, bone and fruits, orig. Esquina
Bag made of rawhide strips, leather, orig. Boquerón
Lasso of 12 "brazadas" of length; leather, orig. Uruguay

BASKETRY

Bag made of rawhide strips, leather, orig. Boquerón
Small mats for glasses; palm leaves, orig. Boquerón
Mats; palm leaves, orig. Boquerón
Bread plate; palm leaves
Baskets, palm leaves, orig. Goya
Bag with handles, palm leaves, orig. Goya
Sewing box "Isipó", palm leaves, orig. Itá Ibaté - Corrientes
City
Hat with chinstrap; palm leaves, leather and "palo jabón"
fruits

HORN AND BONE

Bracelet, horn, orig. Mercedes
Cross, bone, orig. Esquina
Rings, bone orig. Mercedes
Rings, horn, orig. Mercedes
Buttons, bone.

METAL

"Bombilla" (narrow tube with strainer at one end), silver,
orig. Mercedes
Keyholder, cattle brand, silver, orig. Mercedes

MISCELLANEA

Ring charm of mbocayá; seeds, orig. Mercedes

CHACO PROVINCE

WEAVING

Toba poncho; wool, El Colchón
Yicas, chaguar (textile plant), Mataco, Sauzalito

CERAMICS

Ornaments (small earthen jars), clay, Toba, Colonia Chaco
Ornaments (container); clay, Toba, Colonia Chaco
Ashtrays, clay, Toba, Colonia Chaco
Ornaments (jug), clay, Toba, Colonia Chaco
Ornaments (small glasses), clay, Toba, Colonia, Chaco
Tatú, clay, Mataco, Sauzalito
Ornaments (small jug), clay, Mocoví, Colonia Chaco
Ornament, clay, Toba, Colonia Chaco
Ornament (glass with string); clay, Toba, Colonia Chaco
Ornament (glasses and jugs) clay, Toba, Colonia Chaco
Ornaments (glasses with string) clay, Mocoví, Matheu
Ornament (small glass with two openings); clay, Toba,
Colonia Chaco
Ornament (flower vase) clay, Toba, Colonia Chaco
Ornament (small jug) clay, Toba, Colonia Chaco
Ornament (jug) clay, Mocoví, Pastoril
Ornament (glass), clay, Mocoví, Pastoril
Ornament (glass), clay, Mocoví, La Tigra
Ornaments (flower vase with chain) clay, Toba, Colonia Chaco
Ornament (jug), clay, Toba, Roque Sáenz Peña
Ornament (glass with animal head), clay, Toba, Aguari
Ornament (glass with two openings) clay, Toba, Colonia
Chaco
Ornament (small pot), clay, Toba, Aguará
Ornament (animal figure), clay, Mocoví, Colonia Chaco
Ornament (traditional botijo, earthen jar), clay, Toba, Aguará
Ornament (flower vase with two openings), clay, Mocoví, San
Bernardo
Ornament (flower vase) clay, Toba, La Matanza
Ornament (flower vase), clay, Toba, Colonia Chaco
Necklaces, clay, Toba, Roque Sáenz Peña
Necklaces, clay, Toba, Resistencia
Rosary, clay, Toba, Roque Sáenz Peña
Rosary, clay, Toba, Nam Quam
Ornament (jug with chain) clay, Toba, Nam Quam
Ornament (mask), clay, Toba, Nam Quam
Ornament (flower vase with chain), clay, Toba, Nam Quam

WEAVING

Basquet, palm leaves, Toba, Miraflores
Hat with chinstrap, "totora" (reed), Nam Quam
Hats, "totora", Toba, Nam Quam

MISCELLANEA

Ornaments (bows and arrows); wood and leather, Toba,
Nam Quam

PROVINCE OF CHUBUT

WEAVING

Embroidered mat; wool, Araucano, orig. Lago Rosario
Embroidered tapestry, wool, Araucano, orig. Lago Rosario
Plain carpet, wool, Araucano, orig. Lago Rosario
Embroidered carpet, wool, Araucano, orig. Esquel
Pair of mats; wool, Araucano, orig. Lago Rosario
Embroidered mat, wool, Araucano, orig. Esquel
Bag; wool, Araucano, orig. Lago Rosario
Embroidered "matra" (blanket), wool, Araucano, orig. Lago Rosario
Mat, wool, Araucano, orig. Esquel
Pair of small combed wool mats, wool, orig. Lago Rosario

PROVINCE OF ENTRE RIOS

METAL

Mate shaped as a biscuit, silver, orig. San José
Buckle, silver, orig. San José
Knife with silver handle, orig. San José

LEATHER

Saddle, rawhide and "ceibo" wood, orig. La Paz
"Guachas chifle" (container), rawhide and glass bottle, orig. Los Rebenques, rawhide, orig. La Paz
Whips, raw hide, orig. La Paz
Hobble, leather, orig. La Paz
Boleadoras (or "bofas") for hunting ñandú, rawhide, orig. La Paz
Leather covered bottle, rawhide and glass bottle, orig. La Paz
Muzzle, rawhide, orig. San José, Colón Dept.
Abacus to count cattle, rawhide, orig. San José, Colón Dept.

BASKETRY

Hat, wheat chaff, orig. Colonia 1º de Mayo, Concepción del Uruguay Dept.
Bag, wheat chaff, orig. Colonia 1º de Mayo, Concepción del Uruguay
Flowers, wheat chaff, orig. Colonia 1º de Mayo, Concepción del Uruguay Dept.
Tray, corn husk and wood, Villaguay dept.
Hat, reed mace, Nogoyá dept.
Bag, reed mace, Nogoyá dept.
Basket with cover, caranday palm leaves, San Gustavo, La Paz dept.
Basket with handle, caranday palm leaves, San Gustavo, La Paz dept.

BONE AND HORN

Chifle (container) with carved plug, horn, Colón dept.
Spoon, horn, Colón dept.
Fork handle, bone, Colón dept.
Bombilla (tube with strainer at one end), bone and wood, Colón dept.
Knife, bone, Colón dept.

WEAVING

Blanket, wool, San José, Colón dept.
Double belly band, mercerized cotton yarn

MUSICAL INSTRUMENTS

Guitar, raulf, pine, cedar, algarrobo, Nogoyá dept.

PROVINCE OF FORMOSA

WEAVING

Blanket, wool, Pilagá, orig. Ingeniero Juárez
Tapestry, wool, Toba, orig. Sombrero Negro
Poncho, wool, Toba, orig. Sombrero Negro
Poncho, wool, Toba, orig. Ingeniero Juárez
Child's poncho, wool, pilagá, orig. Las Lomitas
Tapestry, wool, Toba, orig. Vaca Perdida

Bag, wool, Pilagá, orig. Las Lomitas
Sash, wool, Pilagá, orig. Pozo del Tigre
Sash, wool and cotton, Pilagá, orig. Pozo del Tigre
Tapestry, chaguar, mataco, orig. El Chorro
Tapestry, chaguar, Pilagá, orig. Pozo del Tigre
Yica, chaguar, Mataco, orig. Las Lomitas
Yica, chaguar, Pilagá, orig. Las Lomitas

BASKETRY

Bread basket, straw and palm leaves, Mataco, orig. Laguna Yema
Basket, totora (reed), Toba

CERAMICS

Botijo (jar) for water, clay, Mataco, orig. Laguna Yema

WOOD

Small animal figures, palo santo wood, Mataco, orig. El Chorro
Mortar, palo santo wood, Mataco, orig. El Chorro
Jug; palo santo wood, Mataco, orig. Ingeniero Juárez
Fork, palo santo wood, Mataco, orig. El Chorro
Spoon, palo santo wood, Mataco, orig. Ingeniero Juárez
Coffee spoon, palo santo wood, Mataco, orig. Ingeniero Juárez

PROVINCE OF JUJUY

METAL

Filigree bracelet, silver, orig. San Salvador de Jujuy
Filigree charm, (small lamp), silver, orig. San Salvador de Jujuy
Filigree charm (sphere), silver, orig. San Salvador de Jujuy
Filigree charm (medal), silver, orig. San Salvador de Jujuy
Filigree charm (heart), silver, orig. San Salvador de Jujuy
Filigree bracelet (large rounded flower), silver, orig. San Salvador de Jujuy
Filigree bracelet (small rounded flower), silver, orig. San Salvador de Jujuy
Filigree bracelet (long flower), silver, orig. San Salvador de Jujuy
Filigree bracelet (diamonds), silver, orig. San Salvador de Jujuy
Filigree bracelet (rectangular), silver, orig. San Salvador de Jujuy
Filigree bracelet (small oval links) silver, orig. San Salvador de Jujuy
Filigree Brooch (lily), silver, orig. San Salvador de Jujuy
Filigree brooch, (rosette), silver, orig. San Salvador de Jujuy
Filigree brooch (butterfly), silver, orig. San Salvador de Jujuy
Filigree brooch (coya) silver, orig. San Salvador de Jujuy
Filigree ring (flower), silver, orig. San Salvador de Jujuy
Filigree ring (ribbon), silver, orig. San Salvador de Jujuy
Filigree spoon (small); silver and alloy, orig. San Salvador de Jujuy
Hammered spoon (large), silver alloy and other metals, orig. La Quiaca
Hammered spoon (small, rounded), silver alloy and other metals, orig. La Quiaca
Hammered spoon (small, oval shape), silver alloy and other metals, orig. La Quiaca
Hammered spoon (large, llama figure), silver alloy and other metals, orig. La Quiaca

WEAVING

White scarf, wool, orig. Abdón Castro Tolay
Knitted scarf, llama hair, orig. Abdón Castro Tolay
Sashes, wool, orig. Suripugio
Small tapestry, wool, orig. Inti Cancha
Bag (chuspa), wool, orig. Suripugio
Chuspa, wool, orig. Inti Cancha
Embroidered chuspa, wool, orig. Abdón Castro Tolay.
Cushions, wool, orig. Abdón Castro Tolay
Guaraca (sling), wool, orig. Suripugio

Guata (cotton blanket), wool, orig. Suripugio
Tulma, wool, orig. Suripugio
Ribbon, wool, orig. Abdón Castro Tolay
Knitted gloves, wool, orig. Abdón Castro Tolay
Cap, wool, orig. Abdón Castro Tolay
Socks, wool, orig. Abdón Castro Tolay
Llama hair manually spun yarn, orig. Suripugio
Blanket, wool, orig. Inti Cancha
Blanket, wool, orig. Suripugio
Blanket, wool, orig. Abdón Castro Tolay
Poncho, llama, orig. El Moreno
Barracón (fabric), wool, orig. La Quiaca
Barracón (fabric) wool, orig. Suripugio
Knitted poncho, llama hair, orig. Suripugio
Tapestry, wool, orig. Abdón Castro Tolay
Tapestry, wool, orig. Suripugio
Pelero (type of saddle pad), wool, orig. El Moreno
Plain shawl with fringes, wool, orig. El Moreno
Checked shawl, llama hair, orig. Abdón Castro Tolay

CERAMICS

Shepherdess, clay, orig. San Salvador de Jujuy
Shepherdess, black, clay, orig. San Salvador de Jujuy
Incensory, clay, orig. Inti Cancha
Small pot with goat head, clay, orig. Inti Cancha
Small pot for "mate", clay, orig. Inti Cancha

SHEEPSKIN

Quillango (bedspread), lamb, orig. La Quiaca
Shoes, lamb, orig. San Salvador de Jujuy

MUSICAL INSTRUMENTS

Charango (small guitar), mulita (armadillo) caparace and wood, orig. San Salvador de Jujuy

PROVINCE OF LA PAMPA

WEAVING

Matrón (blanket) with tied threads, wool, orig. Puelches
Stripped matra (blanket), wool, orig. Emilio Mitra
Small matra (blanket) with tied threads, wool, orig. La Amarga
Pelero, (saddle pad), wool, orig. Telén
Pelero-carpet, wool, orig. Puelches
Pelero, wool, orig. Puelches
Poncho dyed with piquillín root, wool, orig. Emilio Mitra
Bag, wool, orig. Santa Isabel
"Caronilla" (saddle pad), wool, orig. Algarrobo del Aguila
Sash, wool, orig. Santa Isabel
Sash with tied threads, orig. Santa Isabel

LEATHER

Embroidered wallet, ostrich neck, orig. Santa Isabel
Embroidered tobacco pouch, ostrich neck, orig. La Pastoril
Set of ropes (halter, reins and breastplate), cowhide, orig. Telén
Lasso with 8 string braid, cowhide, orig. Toay
Whip, cowhide weaved with horsehide, orig. Telén
Stirups, cowhide, orig. Unanue
Hobble, cowhide, weaved with horsehide strips, orig. Telén
Baleadoras (bolas) softened and braided hide, orig. General Acha
Horsehide boots with straps, horse hide, wool and cotton, orig. Telén
Belly band, leather and cotton, orig. La Humada
Braided keyholder and abacus, horsehide strips, orig. Santa Rosa
Diaper with ornated belt, cowhide and horsehide, orig. Santa Rosa

HORN

Chifle (container), cow horn and leather, orig. Santa Rosa

METÁL

Spurs, iron and bronze, orig. Puerto San Antonio-Chos Malal

MISCELLANEA

Ornamented ostrich egg, orig. La Amarga
Embroidered tobacco pouch, wool fabric and cotton, orig. Santa Isabel

PROVINCE OF LA RIOJA

WEAVING

Embroidered blanket, wool, orig. Vinchina, Sarmiento dept.
Blanket, wool, orig. Vinchina, Sarmiento dept.
Puyo, striped and embroidered, wool, Bella Vista, Gobernador Gordillo dept.
Coarse striped fabric, wool, orig. Bella Vista, dpt. Belgrano
Embroidered bedspread, wool, Spanish tradition, La Rioja City
Striped coarse fabric, wool, orig. Cortaderas, Belgrano dept.
Striped coarse fabric, wool, orig. Bella Vista, Gobernador Gordillo dept.
Natural colour coarse fabric, undyed wool, orig. Bella Vista, Gobernador Gordillo dept.
Bedspread with tied threads, wool, orig. Santa Barbara, Belgrano dept.
Natural colour poncho, undyed wool, orig. Cortaderas, Belgrano dept.
Natural colour poncho, undyed wool, orig. Olta, Belgrano dept.
Pelero, (saddle pad), undyed wool, orig. Olta, Belgrano dept.
Caronilla (saddle pad), wool, orig. Totoral, R. Vera Peñaloza dept.
Caronilla, wool, orig. Santa Bárbara, General Belgrano, dept.

WOOD

Plates, algarrobo wood, orig. San Antonio Norte, Arauco dept.

BASKETRY

Basket, poleo (pennyroyal), orig. Anjullón, Castro Barros dept.
Basket, poleo (pennyroyal) and quince, orig. Anjullón, Castro Barros dept.
Small sewing box, straw and wool, orig. Villa Casana, R. Vera Peñaloza dept.

LEATHER

Small flask, cowhide, orig. El Cantadero, Capital dept.

PROVINCE OF MENDOZA

WEAVING

Set of carpets with geometrical ornaments, wool, orig. Villa Malargüe
Embroidered blanket, wool, orig. Lagunas del Rosario, Lavalle dept.
Ristro, wool, orig. El Alambrado, Malargüe dept.
Striped and ornamented bag, wool, orig. Villa Malargüe
Striped and ornamented sash, wool, orig. Coiheco Sur, Malargüe dept.
Striped sash, wool, orig. Malargüe
Belt, wool, orig. Los Sauces, San Miguel, Lavalle dept.
Simple "pelero" (saddle pad), wool, orig. Las Lagunitas, Lavalle dept.
Bag, wool, orig. Los Sauces, Lavalle dept.
Ornamented pelero, wool, orig. Lagunas de Coipotaquén
Striped shawl, goat's hair, orig. Villa Malargüe
Ornamented pelero, wool, orig. El Rozado, Lavalle dept.
Striped "ristro", wool, orig. Villa Malargüe
Poncho, undyed wool, orig. Malargüe
Embroidered shawl, wool, orig. El Forzudo, Lavalle dept.
Shawl, goat hair, orig. Villa Malargüe
Shawl, guanaco hair, Rio Grande, Malargüe dept.
Blanket with stripes and ornaments, wool, orig. Los Sauces, San Miguel Lavalle dept.
Ornamented sash, wool, orig. El Alambrado, Malargüe dept.
Sash with geometric decorations, wool, orig. El Alambrado, Malargüe dept.

Horsehide boots straps with geometric ornaments and plush tassels, wool, Villa Malargüe
"Ristro" with ornaments, wool, orig. Calmuco, Malargüe dept.

LEATHER AND SKIN

Lasso with braid and 6 strings and lined ring; cowhide and rabbit fur, orig. Lagunas del Rosario, Lavalle dept.
Halter with 6 braided strings, extension of 8 strings and decorated button, cowhide, orig. Bardas Blancas, Malargüe dept.
Whip with braided handle made of 18 strings and sewed strip of 3, cowhide, orig. La Junta, Malargüe dept.
Whip with braided handle of 12 strings, cowhide and horsehide orig. El Chacay, Malargüe dept.
Horsehide boots, softened leather, orig. Agua de Toro, Malargüe dept.
Set of strappings with ornaments, horsehide, orig. Villa Malargüe
Muzzle and halter set with frontpiece and ornamented button, cowhide, orig. Arroyo, Malargüe dept.
Pair of boleadoras, cowhide and horsehide, orig. Villa Malargüe
Braided muzzle of 12 strips of hide, cowhide, orig. Villa Malargüe
Hobble, cowhide, orig. El Peralito, Malargüe dept.
Reins with ornamented buttons, cowhide, orig. Villa Malargüe
Carpet, goatskin, orig. Via Malargüe

PROVINCE OF MISIONES

BASKETRY

Large basket with cover, tacuarazú and guaembepí, Indian Colony of Santo Pipó
Medium sized basket with cover, tacuarazú and guaembepí, Indian Colony of 25 de Mayo
Small basket with cover, tacuapí and guaembepí, Indian Colony of 25 de Mayo
Large basket without cover, tacuarazú, Indian Colony of 25 de Mayo
Medium sized basket without cover, tacuarazú, Indian Colony of 25 de Mayo
Rectangular medium sized basket without cover, tacuapí Indian Colony of 25 de Mayo
Small basket without cover, tacuapí and guaembepí, Indian Colony of 25 de Mayo
Sieve, tacuapí and guaembepí, Indian Colony of 25 de Mayo
Hat, tacuarembó and guaembepí, Indian Colony of Yacutinga
Cane, guaembepí and tacuarembó, Indian Colony of 25 de Mayo
Bracelet, guaembepí and tacuarembó, Indian Colony of 25 de Mayo
Ring, tacuapí and guaembepí, Indian Colony of 25 de Mayo
Napkin ring, guaembepí and tacuarembó, Indian Colony of 25 de Mayo

WOOD

Carving (small animals); soft woods, Indian Colony of Peruti-Santo Pipó
Carvings; soft woods, Indian Colony of Peruti-Santo Pipó
Cross, wood and guaembepí and tacuapí fibres, Indian Colony of Peruti-Santo Pipó

MISCELLANEA

Indian necklace; fruits and/or wild seeds; Indian Colony of Peruti-Santo Pipó

PROVINCE OF NEUQUEN

METAL

Engraved bracelet, orig. Neuquén, Capital
Breast plate, silver, orig. Neuquén, Capital

Knife, silver, orig. Neuquén, Capital
Engraved ring, orig. Neuquén, Capital
Gold and silver knife, orig. Neuquén, Capital
Pumpkin and silver "mate", orig. Neuquén, Capital
"Bombilla" (tube with strainer at one end), silver, Neuquén Capital

WEAVING

Ornamented sash, wool, Mapuche, orig. Ruca Choroy
Ornamented sashes, wool, Mapuche, orig. La Angostura
Striped sash, orig. Las Lajas
Ornamented small sashes; wool, Mapuche, orig. La Angostura
Ornamented small sash, wool, Mapuche, orig. Neuquén, Capital
Belly band, wool, Mapuche, orig. Junin de los Andes
Belly band, wool, Mapuche, orig. Atreuco
Belly band, wool, Mapuche, orig. La Angostura
Socks, wool, orig. Colipilli
Socks, wool, orig. Chos Malal
Embroidered mats, wool, orig. Las Lajas
Embroidered mats, wool, orig. Neuquén, Capital
Embroidered bag, wool, orig. Neuquén, Capital
Embroidered bag, wool, orig. Zapala
Embroidered bag, wool, orig. Malleo
Combed wool shawl; wool, Mapuche, orig. Neuquén, Capital
Shawl, wool, orig. Neuquén, Capital
Embroidered bag, wool, Mapuche, orig. Colipilli
Large tapestry, wool, Mapuche, orig. La Angostura
Ornamented tapestries, wool, Mapuche, orig. Neuquén, Capital
Ornamented blanket, wool, Mapuche, orig. Neuquén, Capital
Ornamented narrow mat, wool, Mapuche, orig. Loncopué
Ornamented narrow mat, wool, Mapuche, orig. Loncopué
Ornamented narrow mats, wool, Mapuche, orig. Las Lajas
Ornamented narrow mats, wool, Mapuche, orig. Ruca Choroy
Ornamented blankets, wool, Mapuche, orig. Ruca Choroy

LEATHER

Long pelisse, goat, orig. Neuquén, Capital

PROVINCE OF PROVINCE OF RIO NEGRO

WEAVING

Blanket, wool, Araucano, orig. Ing. Jacobacci
Ornamented tapestry, wool Araucano, orig. Sierra Colorada
Ornamented blanket "matra", wool, Araucano, orig. Ing. Jacobacci
Striped carpet, wool, Araucano, orig. Río Chico
Embroidered narrow mat, wool, Araucano, orig. Ing. Jacobacci
Embroidered bag, wool, Araucano, orig. Sierra Colorada

PROVINCE OF SALTA

WEAVING

Barracán (fabric), wool, orig. San Antonio de los Cobres
Tapestries, wool and cotton, orig. Calayate
Bag, wool, orig. City of Salta
Blankets, wool, orig. San Antonio de los Cobres
Tapestry, wool, orig. Selantías
Poncho, wool, orig. Molinos
Pelisses, wool, orig. San Antonio de los Cobres
Bag, cotton, Mataco, orig. Mosconi
Yica, chaguar, Mataco, Santa María Mission
Embroidered bag, wool, orig. City of Salta
Tapestry, wool, Mataco, Santa María Mission
Caps, wool, orig. San Antonio de los Cobres
Socks, wool, orig. San Antonio de los Cobres
Gloves, wool, orig. San Antonio de los Cobres
Chuspa (bag), wool, Mataco, orig. Mosconi
Chuspa (bag), cotton, orig. City of Salta
Belt, chaguar, Santa María Mission

Head band, cotton, orig. City of Salta
Head band, cotton, Mataco, orig. Mosconi
Hammock, chaguar, Mataco, orig. Alto de la Sierra

BASKETRY

Basket, symbol, orig. Cafayate
Basket (two handled, for fruit), symbol, orig. Cafayate
Basket (two handled, for fruit), symbol, orig. Animaná
Bread basket, symbol, orig. Cafayate
Basket, palm leaves, Mataco, orig. Embarcación

WOOD AND MASKS

Mate, palo santo wood, orig. City of Salta
Plate, palo santo wood, orig. City of Salta
Mortar, palo santo wood, orig. City of Salta
Animal figurine, palo santo wood, Mataco, Santa María
Mission
Chané masks, palo borracho wood ("yuchán"), orig. Tuyunti

HORN

Chille (container), orig. City of Salta
Comb, orig. City of Salta
Chambao (glass), orig. City of Salta
Shoahorn, orig. City of Salta
Matchbox, orig. City of Salta

CERAMICS

Animal figurine, clay, chané, orig. Tuyunti
Frog, clay, Chané, orig. Tuyunti
Small hen, clay, Chané, orig. Tuyunti
Small jug, clay, orig. Cafayate

LEATHER

Legging, cowhide, orig. City of Salta
Sandals, cowhide, orig. City of Salta
Small whip, cowhide, orig. City of Salta

PROVINCE DE SAN LUIS

WEAVING

Narrow shawl dyed with apricot, wool, orig. Leandro N. Alem
Ayacucho dept.
Bag, wool, orig. El Señuelo, Ayacucho, dept.
Blanket with tied threads ornament, wool

LEATHER

Muzzle with eight straps, rawhide, orig. Luján, Ayacucho dept.
Complete set of muzzle with ornaments, cowhide, Luján,
Ayacucho dept.
Lasso of eight strips, cowhide, Luján, Ayacucho dept.

METAL

Mates and "bombillas" (long tube with strainer) in one piece,
algarrobo wood and silver, orig. San Francisco, Ayacucho
dept.

NON TRADITIONAL

BASKETRY

Carpet (ghiordes knot), wool, orig. San Luis, Capital

ONIX

Ornament, orig. La Toma, Pringles dept.
Horse figurine, orig. La Toma, Pringles dept.
Round dish, orig. La Toma, Pringles dept.
Oval dish, orig. La Toma, Pringles dept.
Rose, imitation onix stone, orig. La Toma, Pringles dept.
Chess board with 32 pieces
Venissoon with base, orig. La Toma, Pringles dept.
Jewelry box with cover, orig. La Toma, Pringles dept.
Bunch of grapes, orig. La Toma, Pringles dept.
Gaucho, orig. La Toma, Pringles dept.
Book holders, orig. La Toma, Pringles dept.
Rose, orig. La Toma, Pringles dept.
Daisy, orig. La Toma, Pringles dept.
Criollo scene, orig. La Toma, Pringles dept.

Animal figurine, orig. La Toma, Pringles dept.
Pear, orig. La Toma, Pringles dept.
Mandarine, orig. La Toma, Pringles dept.
Apple, orig. La Toma, Pringles dept.
Bananna, orig. La Toma, Pringles dept.
Egg, orig. La Toma, Pringles dept.
Ashtray, orig. La Toma, Pringles dept.
Guitar with ashtray, orig. La Toma, Pringles dept.

PROVINCE OF SANTIAGO DEL ESTERO

WEAVING

Sash, wool dyed with vegetals, orig. Ojo de Agua
"pallado" mat, wool, orig. Brea Pozo, San Martín dept.
"Caronilla" (saddle pad), wool, Ojo de Agua
"Baetón", wool, orig. Santo Domingo, Moreno dept.
"Pelero" (saddle pad), wool, orig. Sumampa, Quebrachos
dept.
"Baetoncito", wool, orig. San Felipe, Figueroa dept.
Kary Poncho, undyed wool, orig. Sumampa, Quebrachos
dept.
Ornamented bedspread, wool, orig. Atamisqui, Brea Pozo
dept.
Ornamented carpets, wool, orig. Brea Pozo, San Martín dept.
Bedspread with tied threads ornamentation, wool, orig.
El Sauzal, Río Hondo dept.
Plain bedspread, wool, orig. Brea Pozo, San Martín dept.

BASKETRY

Holder for thermos bottle, straw, corn husk and "unquillo",
orig. Cañada de la Costa, Río Hondo dept.
Two handled sowing box, straw and "unquillo", orig. Las
Décimas, Río Hondo dept.
Sewing box, straw and corn husk, Las Décimas, Río Hondo
dept.
Bread basket, straw, "unquillo" and corn husk, orig. Zótelos,
Río Hondo dept.
Picnic basket, straw and "unquillo", orig. Cañada
de la Costa, Río Hondo dept.
Cylindrical gasket, "unquillo" and straw, orig. Las Declmas,
Río Hondo dept.

LEATHER

Braided whip of 8 hide strips, cowhide, orig. Sumampa,
Quebrachos dept.

MUSICAL INSTRUMENTS

"Bombo legüero" (drum), wood and sheepskin

PROVINCE OF TUCUMAN

WEAVING

"Randa" (lace work), cotton thread, orig. Monteros
Bag, wool, orig. Amaicha del Valle
Bag, wool, orig. Amaicha del Valle
Tapestries, wool, orig. Amaicha del Valle
Carpet-tapestry, wool, orig. Amaicha del Valle
"Pullo", llama hair, orig. Amaicha del Valle
Blanket, wool, orig. Amaicha del Valle
Fine poncho, wool, orig. Amaicha del Valle
Coarse poncho, wool
Pelero (saddle pad) wool

LEATHER AND SHEEPSKIN

Pellón (saddle pad), sheepskin, orig. Quiúmes
Mud fender, cowhide, orig. Tafí del Valle
Braided whip, cowhide, orig. Aguilares
Braided whip, cowhide, orig. Graneros
Stirrup, cowhide, orig. Tafí del Valle

BASKETRY

Bread basket, symbol, orig. Amaicha del Valle
Basket, pennyroyal, orig. Quiúmes



**CATALOGO
DE ARTESANIAS
TRADICIONALES
ARGENTINAS**

BUENOS AIRES
ARGENTINA

CATALOGO DE ARTESANIAS TRADICIONALES ARGENTINAS

**SECRETARIA DE PROMOCION Y ASISTENCIA SOCIAL
SECRETARIA DE DEPORTES Y TURISMO
CONSEJO FEDERAL DE INVERSIONES**

**SAN MARTIN 871
BUENOS AIRES - ARGENTINA**

PROVINCIA DE CATAMARCA
PROVINCIA DE CORRIENTES
PROVINCIA DE CHACO
PROVINCIA DE CHUBUT
PROVINCIA DE ENTRE RIOS
PROVINCIA DE FORMOSA
PROVINCIA DE JUJUY
PROVINCIA DE LA PAMPA
PROVINCIA DE LA RIOJA
PROVINCIA DE MENDOZA
PROVINCIA DE MISIONES
PROVINCIA DE NEUQUEN
PROVINCIA DE RIO NEGRO
PROVINCIA DE SALTA
PROVINCIA DE SAÑ LUIS
PROVINCIA DE SANTIAGO
DEL ESTERO
PROVINCIA DE TUCUMAN

CATALOGO DE ARTESANIAS TRADICIONALES ARGENTINAS

BUENOS AIRES
ARGENTINA

INDICE

1. Introducción.
2. La Cerámica.
3. El Tejido.
4. Cestería.
5. Artesanía de la madera.
6. Instrumentos musicales.
7. Artesanía del cuero.
8. Artesanía de los metales: platería.
9. Artesanía del asta y el hueso.
10. Fuentes bibliográficas.
11. Nómina de piezas.

INTRODUCCION



Desde el fondo de la Cordillera de Neuquén, cubierta con bosques de pehuenes, ñires, lengas, viene bajando Doña Ana Romero, con su "matra". Acaba de terminar de tejerla siguiendo la mejor tradición de sus ancestros: los mapuche. El olor a lana recién esquilada y a humo, son el mejor certificado de autenticidad. Ya viene llegando también Don Víctor Llanes, con sus cestos de simbol. Los tonos aún verdes de esta gramínea madurarán ya llegando a Buenos Aires hablándonos de los valles tucumanos donde hasta ayer crecía.

Y así, artesanos de los lugares más di-

versos del país, nos traen su mensaje a modo de verdaderos embajadores del arte popular argentino, cada uno expresándose en su lenguaje: la cerámica, el cuero, los instrumentos musicales, el hueso y el asta, la madera, las máscaras, la platería, el tejido y la cestería.

Estas artesanías tradicionales representan para el hombre de la ciudad, un remanso donde se reencuentra con las cosas simples, cercanas a la naturaleza. Son objetos que le hablan de tiempos pasados, de "la antigüedad antigüísima", como nos dijera un poblador de Neuquén,

LA CERAMICA

La sencillez de las piezas de artesanía es sólo aparente. Fueron necesarios milenios para lograrlas. La cerámica no es una excepción a esta regla. Estos tiestos tan rústicos, parecerían ser un simple montoncito de "greda" húmeda, y secada al fuego. Tierra, agua, fuego... Todos elementos naturales. ¡Si apenas se adivina la presencia del artesano a través de las huellas que sus dedos han dejado en la pasta! Sin embargo, en Argentina, por ejemplo, a pesar de haber estado poblada desde hace una buena decena de milenios, hubo que esperar hasta unos cinco siglos antes de Cristo para que aparecieran los primeros tiestos de alfarería. Veinte siglos después, cuando llegaron los Conquistadores, se encontraron con un mosaico de tradiciones alfareras diferentes, cada una respondiendo a otra cultura. Pero esto no se había logrado de un día para el otro.

En efecto, toda una tradición sustenta cada paso del proceso. Es que no es cuestión de amasar cualquier tierra. Esta debe ser plástica, para ello, lo más adecuado son las arcillas, un tipo de roca universalmente distribuida. Pero, hay que saber dónde buscarla. Según Antonio Serrano, los araucanos, por ejemplo, la extraen de yacimientos que conocen desde muy antiguo, y en los cuales han socavado grandes cuevas para su extracción. Otros la obtienen del lecho de los ríos, donde se deposita cuando baja su caudal, bajo la forma de limo. Si es demasiado pura, tampoco es lo más conveniente, pues se resquebraja al cocinarse. En esos casos, en el litoral argentino es común agregarle tiestos triturados. En la zona andina, lo más frecuente para estos casos es el uso de arenas y tiestos molidos. Los tobas, en cambio, le adicionan cenizas de huesos. Estos elementos vuelven menos plástica la arcilla, por eso técnicamente se los conoce como "antiplásticos". Evitan los resquebrajamientos durante la cocción.

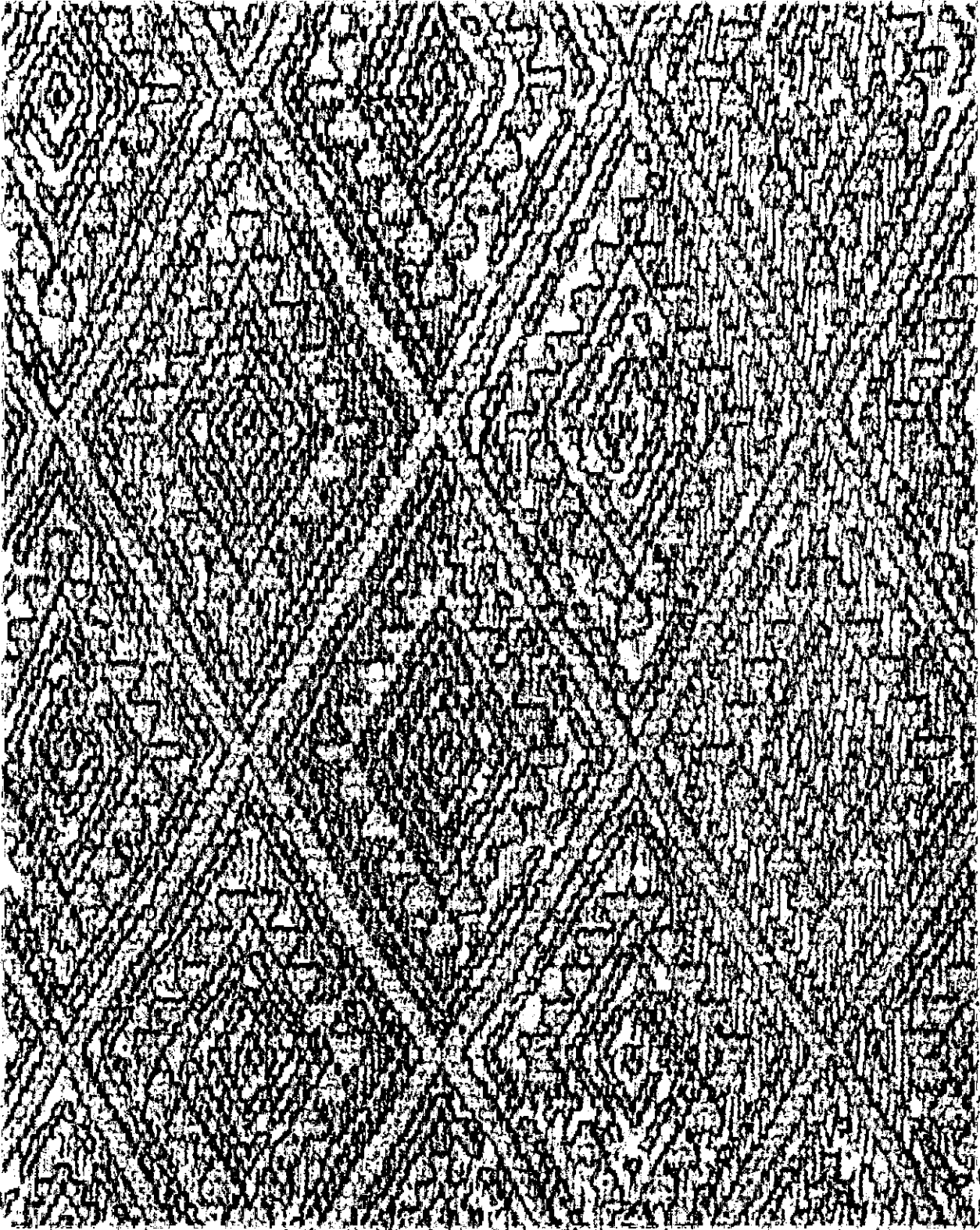
Es curioso ver cómo el procedimiento para levantar las paredes de las piezas tiene un aire de familia en todo el continente. A pesar de no ser aparentemente el más sencillo, el modelado más difundido es aquel que consiste en amasar la arcilla en forma de chorizos que se van superponiendo para formar la pared. Los rodetes se van aplanando con los dedos y las uniones se alisan

con algún objeto. Así, por ejemplo, los indígenas pilagá de Formosa, siguiendo este procedimiento, fabrican botijos esferoidales para transportar agua. Se caracterizan por tener dos asas y un estrangulamiento horizontal en la parte central con una cuerda. En sus largas caminatas llevan el recipiente en la espalda, sosteniéndolo con la cuerda que pasa por la frente. Los demás grupos chaqueños típicos, tales como los matabaco, toba, mocoví, al igual que los pilagá, originariamente tenían sus cerámicas más o menos rudimentarias, con poco desarrollo artístico. Pero, actualmente bajo la influencia de misiones catequísticas, muchos núcleos han desarrollado nuevas formas: figuras zoomorfas y antropomorfas, floreros con cuellos y vertederos.

Entre los grupos indígenas, la cerámica que más se destaca especialmente por sus motivos decorativos, es la de los chané. Este grupo, de origen arawak e instalado en el este salteño, recibió en su cerámica las influencias de grupos andinos, razón que explica la gran diferencia que tiene con los demás grupos chaqueños. Los tiestos presentan un engobe blanco amarillento. El engobe es una capa fina y desleída de arcilla que se echa sobre la pieza antes de realizar la cocción. Luego se la pule, lo que le da un brillo muy característico. Sobre esta superficie se pintan en rojo, amarillo o negro, con tintes minerales o vegetales. En cuanto a las formas, predominan los recipientes globulares. Pero sobre todo llama la atención la gracia con la cual modelan toda clase de animales.

Entre los criollos también hay ceramistas. Siguiendo la síntesis de Ana M. Dupey, en los Valles Calchaquíes se hacen ollas, macetas, "virques", grandes tinajas donde se fermenta la "aloja", bebida derivada de la algarroba. Tienen decoraciones incisas sencillas. En La Rioja y Catamarca en cambio, algunos pintan las piezas con colores obtenidos de tierras y sustancias vegetales locales.

En la región serrana de Córdoba, hay una cerámica que se destaca por su color gris oscuro, de superficie muy lustrada. El color se debe a la forma de cocinar la pieza: en un fogón con "leña" de vaca o cabra. El pulido minucioso de la vasija aún fresca, con una piedrita, le confiere ese lustre satinado tan característico.



TEJIDO

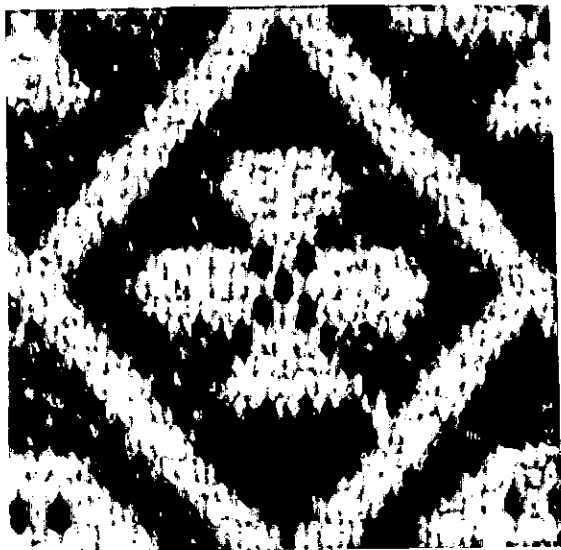
El viajero que después de recorrer grandes distancias de monótono paisaje, tal como las yermas estepas patagónicas o el interminable monte santiagueño cubierto de polvo, cansado de ver siempre el mismo color, se encontrará con una grata sorpresa al llegar al rancho de una tejedora: al aire libre, con el telar criollo bajo la sombra de un algarrobo, o bien con el telar mapuche apoyado contra las paredes de la choza, estarán tejiendo una manta de brillantes colores en vivo contraste con la naturaleza que la rodea. Parece ser el jardín lleno de flores que la aridez de la zona no permite crecer.

Nunca olvidaremos cuando en una oportunidad que recorriamos el norte de la provincia de Neuquén, estudiando sus tejidos tradicionales, al salir de un "puesto" donde vivía una "tejendera", nos encontramos con nuestro vehículo que habíamos dejado en medio del campo, cubierto por una manta que una tejedora vecina había desplegado, anticipándose a nuestra visita. Era un gran rectángulo rojo cubierto con pequeños cuadrados de motas de lana, como un mosaico de manchas rojas, azules, amarillas, violetas... todo ello contra el pacífico paisaje de colinas verdes de la zona de Las Ovejas, donde nos encontrábamos. El efecto era impactante.

La tejeduría es, sin lugar a dudas, la artesanía de mayor vigencia en el país. Ya desde épocas prehispánicas era ampliamente conocida. Curiosamente, aparece en yacimientos arqueológicos muy anteriores a aquellos donde se ha encontrado la cerámica más vieja.

Los primeros tejidos aparecen en el 2130 antes de Cristo, en Inca Cueva, en Jujuy. Fueron realizados con un solo hilo que se enlaza sobre sí mismo, con la ayuda de una aguja, formando mallas enlazadas, con o sin nudo. Así se confeccionaron gorros, bolsas y redes, tal como se explica en el catálogo de la exposición Mil Años de Tejido en la Argentina.

El panorama que se puede observar en la actualidad es el resultado de la convergencia de la corriente cultural europea con la indígena. Hay zonas de gran mestizaje, como la Puna, donde mientras la mujer teje fajas con el telar indígena de cintura, su marido hace mantas en el telar de pedales, de origen español. En otras áreas, en cambio, el predominio indígena es tal, que hasta los criollos sólo tejen con los instrumentos de los



aborígenes locales, como sucede en el Chaco y en la Patagonia.

No es de extrañar la gran influencia de la tejeduría peninsular, puesto que en todos los pueblos fundados durante la Colonia se obligaba a los indios a hilar, tejer, confeccionar prendas y a recoger dos elementos con los cuales se teñían los hilos: la grana, un insecto parásito de los cactus, y el añil o indigo, una hierba con la cual se producía la más importante de las tinturas vegetales. Los colorantes más empleados eran de origen vegetal. Ricardo Nardi señala que "en la Exposición Nacional de Agricultura de Córdoba (1918) se presentó una colección de muestras con 150 tonos y matices diferentes obtenidos de la flora catamarqueña". En cambio, hoy, cada vez más, se utilizan las anilinas de origen industrial.

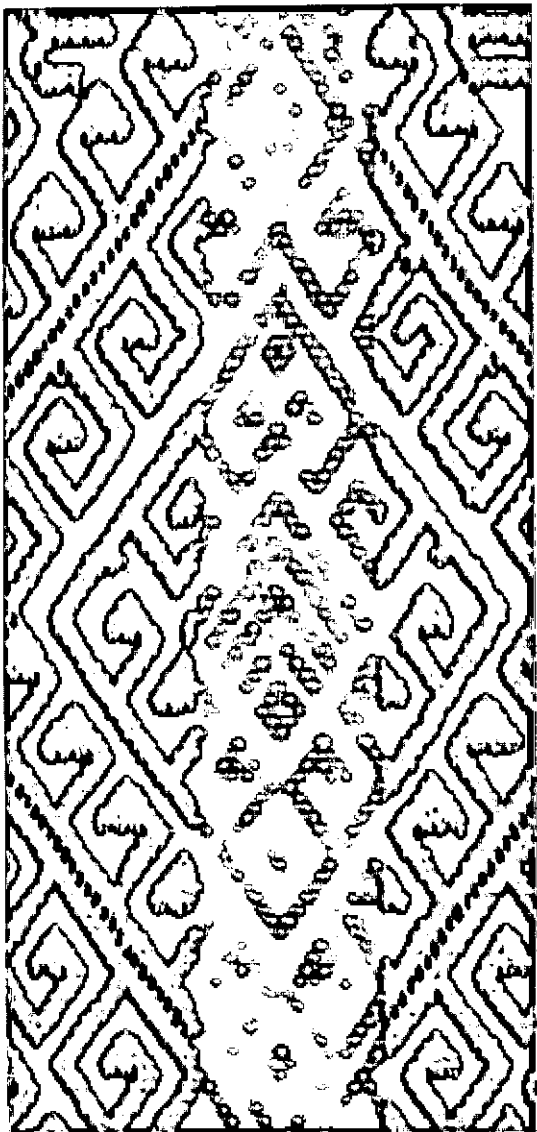
Hay una técnica tintórea muy difundida en el área andina. Es el "amarrado" o "lista atada" o "labor atada", según las voces regionales, y conocido en la jerga técnica internacional como "ikat". Consiste en cubrir parte de los hilos antes de tejerlos, atándolos fuertemente para impedir que la "tinta" los tiña. Al tejerlos, se obtienen decoraciones de trazos más o menos escalonados, tan característicos de los ponchos "pampa", o de los "matrones con labor atada" de La Pampa, o de la "sobrecama atada" de La Rioja.

Los tejidos se hacen con pelo de vicuña, guanaco y llama. Este último era el "carnero de la tierra" de los españoles. La oveja, introducida por los europeos, hoy domina todos los tejidos.

En Formosa y Chaco se utilizan diferentes tipos de fibras vegetales. El "cháguar" o "caraguatá", es el más utilizado entre los toba y mataco de estas provincias. "Al contemplar el interior de una choza chaqueña —dice Delia Millán de Palavecino—, lo primero que llama la atención son las bolsas de caraguatá o cháguar pendientes del techo o de un horcón, conteniendo frutas silvestres o enseres domésticos". Con las fibras de las hojas de esta planta hacen un hilo resistente que tejen con una sola aguja gruesa, de madera. Confeccionan bolsas o "llicas" o "yicas", con la técnica de malla. Combinan hilos de color pardo natural, con otros teñidos con una gran variedad de cortezas, semillas y resinas, obteniendo así distintos tonos de marrón, gris, azul, rojo, negro, amarillo, etc. Los motivos decorativos consisten en representaciones geométricas extremadamente simbólicas de la fauna y la flora local. Según la autora ya citada, las bandas continuas representan el lomo del quirquincho o la semilla del algarrobo; las bandas discontinuas, al contrario, simbolizan al cuero de la víbora yarará; los rombos: el fruto de la tuna o la pata del zorro, o incluso la mancha del tigre, o una pipa entera; los pentágonos, en cambio, significan la cara del tigre o de la iguana, y a veces también la pezuña de la corzuela, entre otros motivos.

Siguiendo la síntesis presentada en Mil años de tejido en la Argentina, en la actualidad hay seis tipos de telares de origen indígena. Todos poseen lizos movidos a mano. Este es un dispositivo para separar en capas los hilos de la urdimbre, permitiendo así el paso de la trama que va avanzando perpendicularmente. Además hay que agregar dos telares de origen europeo: el de pedales y el pequeño telar "peinecito" o "flequero", para tejer ribetes.

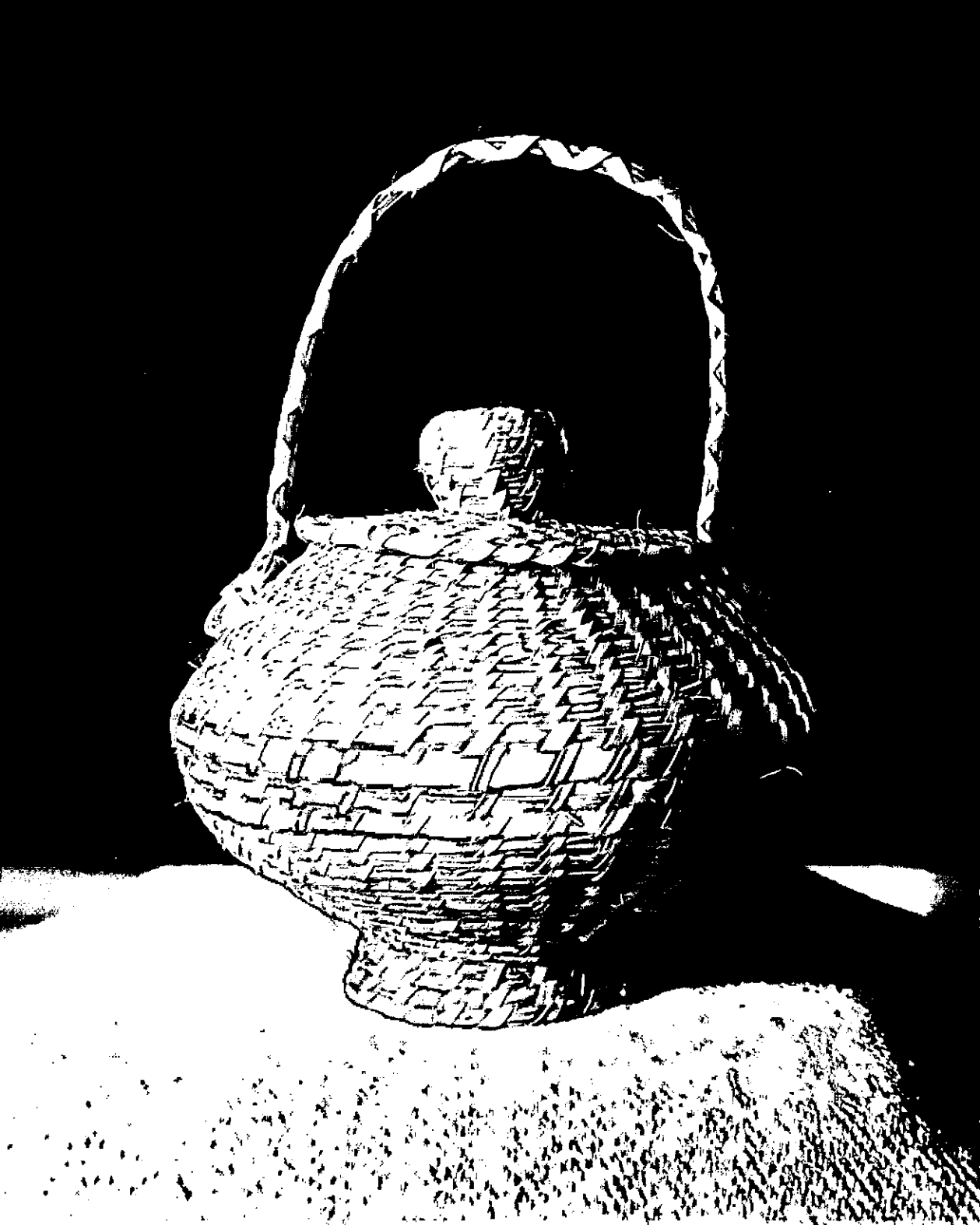
Con estos aparatos se tejen algunas prendas de la vestimenta. La Puna es el único lugar en el país donde todavía se pueden ver familias enteras vestidas con ropas hechas en los telares caseros. En las demás regiones, sólo hacen bufandas, fajas y ponchos. En cambio son numerosas las prendas de abrigo para la cama. Catamarca y La Rioja, por ejemplo, se destacan por sus magni-



ficas colchas y sobrecamas bordadas con flores, de raigambre hispánica.

Para hacer más mullida la "monta" se hacen "peleros", "caronillas", "jerguillas", etc., diferentes nombres regionales para piezas más o menos similares en cuanto a su función. La mayoría están hechas en bastidores muy sencillos. En el área de influencia mapuche, en Patagonia, La Pampa y sur de Mendoza, se hacen "matras", pequeñas mantas de lana que se llevan dobladas como parte del apero de montar, y que sirven de abrigo cuando el jinete duerme a la intemperie. Las llaman "matras de labor" cuando están decoradas con los dibujos geométricos tan característicos de los mapuche.

Las técnicas de encaje a la aguja tienen sus representantes más conocidos en las "randas" tucumanas y el "ñanduti" del Litoral. "La randa consiste en una malla con nudos hecha con aguja de coser y luego bordada con una gran variedad de puntos; se elabora en un bastidor. El ñanduti es un bordado realizado sobre hilos radiales tensados y sobre reticulados cuadrangulares y triangulares", con representación de flores, frutos, aves, etc. Se hace con un bastidor o algún dispositivo para fijar los hilos de base. Deriva de los "soles" españoles de los siglos XVI y XVII llegados a través de Tenerife.



CESTERIA

La cestería, nombre con el que se designa a la artesanía de cestos o canastos de fibra vegetal, está presente en casi todas las latitudes.

Hay dos técnicas básicas, milenarias. Por un lado la espiralada y por el otro la tejida por entrecruzamiento.

En la espiralada un elemento va enrollándose sobre sí mismo, uniendo cada vuelta a la anterior, con una costura. En la jerga técnica internacional se la conoce como "coiled". Dentro de este grupo se encuentra la cestería de Río Hondo, en Santiago del Estero. Un "cordón" de "unquillo" gira en espiral, cosido con cogollo de palma. La superficie está decorada con chala de maíz teñida con anilinas, o con la raíz de unquillo, de color tostado. En el oeste santiagueño familias enteras viven de este trabajo que se transmite de padres a hijos. Con esta técnica producen "bombos" (canastos muy grandes con tapa y dos asas), costureros, paneras, posa fuentes, etc.

Otra cestería espiralada es la de Santo Tomé e Itatí, de la provincia de Corrientes, utilizando los materiales de sus extensos palmares.

Una variante de este tipo sería la de cintas de trenza plana que se van espiralando, en los canastos y sombreros de ciertas localidades de Entre Ríos, en algunas de las cuales está aún vigente la tradición cestería de origen suizo, traída por una colonia de pobladores helvéticos, en el siglo pasado.

El segundo tipo de cestería, es aquélla que en-

treceza series de elementos, en forma similar al tejido. Tal es el caso de la cestería con dibujos asargados de los indígenas byá (o caingú) de Misiones. Allí los aborígenes se internan en el "monte" en busca de la materia prima necesaria: caña tacuapí y tacuarembó de color claro, que se entrecruzarán con otras teñidas con "catigüá", una bromeliácea cuya corteza da un color rojizo. A veces también van alternadas con las cintas marrón oscuro de la fina corteza de las raíces aéreas del "güembé", una especie de filodendro que crece en lo alto de los árboles misioneros.

Dentro de este grupo técnico se encuentra una cestería muy diferente —por cierto—, en cuanto a su origen cultural, la del simbol y del cadillo, unas gramíneas que crecen en Córdoba, La Rioja, Catamarca y Salta. Allí se hacen las "tipas", de base pequeña y boca muy ancha, con gramíneas rígidas dispuestas en forma oblicua alrededor de la base, y sujetadas entre sí con hilos de lana y algodón de colores vivos, y hoy, a menudo, con hilos de material sintético de colores estridentes. Se utilizan para aventar los cereales.

Los cesteros indígenas toba, de Resistencia, Chaco, trabajan la "totora" de los esteros con la técnica del entretejido en damero. Hacen una cestería de formas utilitarias y de marcado gusto ciudadano, bolsos, cestos, carpetas, sombreros, portabotellas, etc. En Miraflores, artesanos de este origen, confeccionan cestos muy diferentes, de palma, con la técnica del espiral.



MADERA

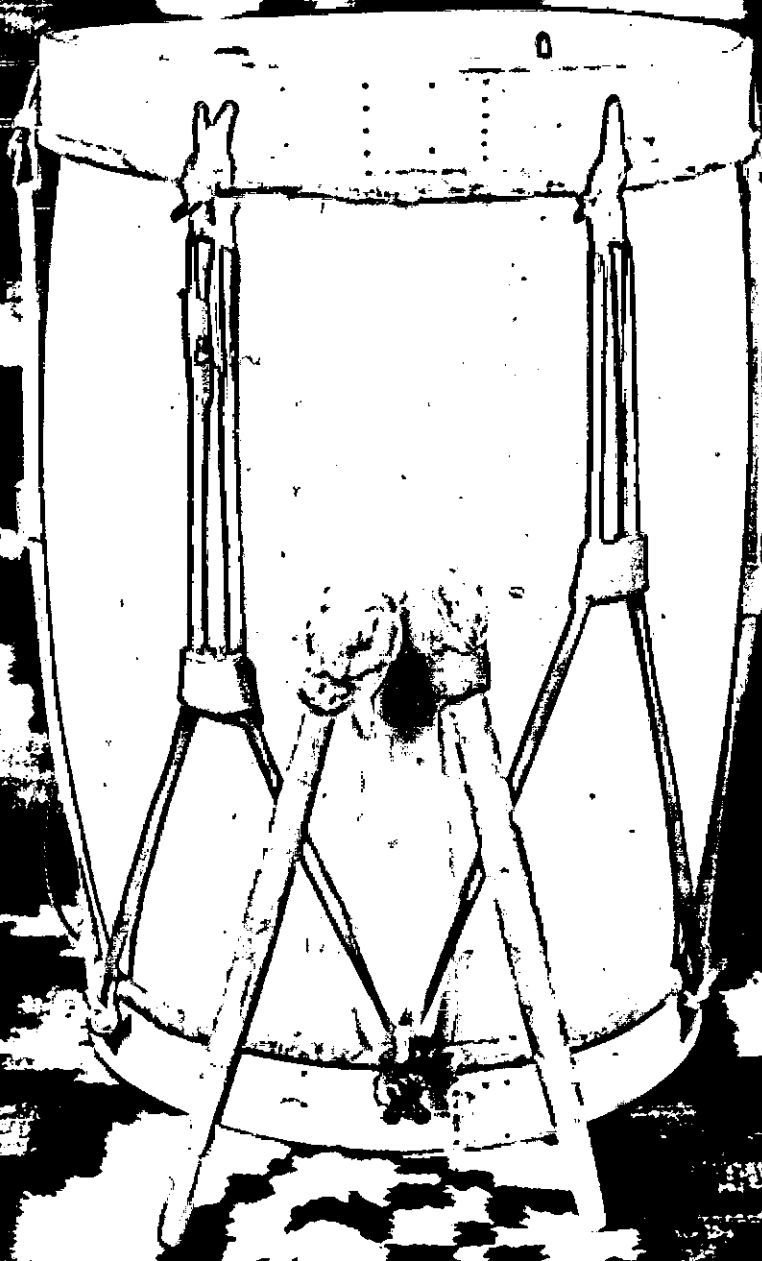
La artesanía de la madera en tiempos prehispánicos tuvo un desarrollo artístico menos importante que otras, como el tejido o la cerámica. Los aborígenes la utilizaron para confeccionar recipientes, cucharas, vasos, tabletas ceremoniales adornadas con piedras de malaquita —donde molían hierbas medicinales y mágicas—, o torteros para sus husos de hilar y algunos muñecos o idólos, como bien señala Julián Cáceres Freyre. Entre los chané, aborígenes del este de Salta, encontramos un tipo de artesanía de la madera sumamente interesante: las máscaras de madera del "yuchán" o palo borracho, que se hacen para el Carnaval. Según un mito analizado por S. Newbery, cuentan todavía hoy los chané, que Jesús y el diablo habían decidido hacer una competencia para verificar cuál de los dos tenía más poder. Querían ver cuál de los dos soportaría mejor las inclemencias del tiempo. Salieron los dos montados: Dios en un caballo claro con arneses de cuero y el diablo en un mulo oscuro enchapado de plata. Caminaron y caminaron. El diablo protestaba: —"Ché, diz que dice, mi mulo ya se va a morir de calor". Pero Jesús seguía caminando. Su caballo no sufría nada porque El iba. Y así siguieron hasta que el diablo, vencido por la lluvia y el frío, temblando y tiritando, ya no aguantaba más. Entonces Jesús se detuvo frente a un gran árbol palo borracho o "yuchán" y le cavó un hueco como para que el otro pudiera entrar en posición de pie y vivir dentro. Entró el demonio y Jesús tapó el hueco con la corteza que había arrancado. El demonio le pidió que se acordara de él, que no lo olvidara ahí dentro. Pasó el tiempo y vinieron a buscarlo. Le golpearon la puerta: —"Ché, que ahora te toca salir a vos, así que salí a divertirme". Y el diablo salió del interior del yuchán con la máscara ya puesta, porque era tiempo de Carnaval.

Cuando termina el Carnaval, según la tradición chané, se arrojan las máscaras al agua, para que ésta se lleve todo. Recordemos que el agua fue el elemento decisivo que venció al demonio en la competencia con Dios. Desde hace unos años, con el incremento de las ventas de artesanías, los chané no sólo ya no las arrojan al agua sino que algunos las fabrican todo el año. No obstante, siguen conservando sus formas originales.

Estas máscaras que los chané llaman "aña-aña" (aña: 'espíritu', 'muerto', 'demonio'), según M. Roc-

ca, representan caras humanas pintadas de blanco. Si son jóvenes, tienen una alta pantalla sobre la cara, con decoraciones: un sol, para la máscara que se usa por la mañana; una pequeña visera para la del mediodía; en cambio, las que se usan al caer la tarde dibujadas o caladas figuras asociadas con la noche, murciélagos, estrellas, etc. Los últimos días de la fiesta aparecen otros dos tipos de máscaras: unas representan a los viejos, y son similares a las anteriores, pero sin la pantalla; otras a animales, y tienen forma de cara de perro, loro, burro, etc.

En el resto del país, se producen sobre todo objetos de uso diario; algunos, verdaderas artesanías por su refinamiento estético, otros, simples objetos utilitarios, como las tranqueras, postigos de ventanas, etc. Entre los más artísticos se destacan los estribos denominados "baúl" o "trompa de chancho" de La Rioja, ricamente decorados con grabados incisos. Mucho más sencillas son las bateas —cavadas en un tronco— que se utilizan para lavar la ropa y amasar la harina para el pan; o los platos y cucharas de "palo", como se llama en el norte a todo implemento de madera, o más precisamente de "árbol", cuando se trata del algarrobo, el árbol por antonomasia en el noroeste. Además suelen hacer muebles muy sencillos, baúles, cajas, morteros, etc. En ciertas provincias prolifera la talla de animalitos para vender, tal es el caso de los mbyá de Misiones, o los mataco de Formosa.



INSTRUMENTOS MUSICALES

Curiosamente, los instrumentos que trajeron los españoles a América, no eran precisamente los más populares. Aquí no se encuentra, dice C. Vega, ni la gaita gallega, ni la pandereta.

Uno de los centros donde más se difundió la música europea fue en las misiones jesuíticas. Allí enseñaron grandes artistas y sabios entre los siglos XVII y XVIII. En particular, en el área guaraní, los misioneros estaban sorprendidos por la aptitud musical de estos indígenas. Decía el jesuita Antonio Sepp, uno de los músicos cultos que vinieron de Europa, "Son por naturaleza (...) como hechos para ella; aprenden a tocar con sorprendente facilidad y destreza toda clase de instrumentos y eso en muy poco tiempo". En Yapeyú, en la actual provincia de Corrientes, funcionaba un taller donde se fabricaban órganos, arpas, violines, trompetas, cornetas, chirimías, etc., que se exportaban a las demás reducciones jesuíticas y a las ciudades de los españoles en la Colonia. Dos siglos después, en 1974, hemos visto que entre los aborígenes mbyá de Misiones, todavía se toca un violín de confección doméstica. Y lo mismo sucede entre otros grupos en el área chaqueña.

El instrumento europeo que mayor difusión tuvo, fue la guitarra. Con su técnica de rasgueo para el acompañamiento, la guitarra se difundió en América después del 1600. Tenía entonces cinco cuerdas. A partir del 1800 se le agregó la sexta. En el interior, aun en pueblos no muy grandes, hubo siempre fabricantes de guitarras. Quedan muy pocos, seguramente por no haber podido competir con las fábricas de las ciudades.

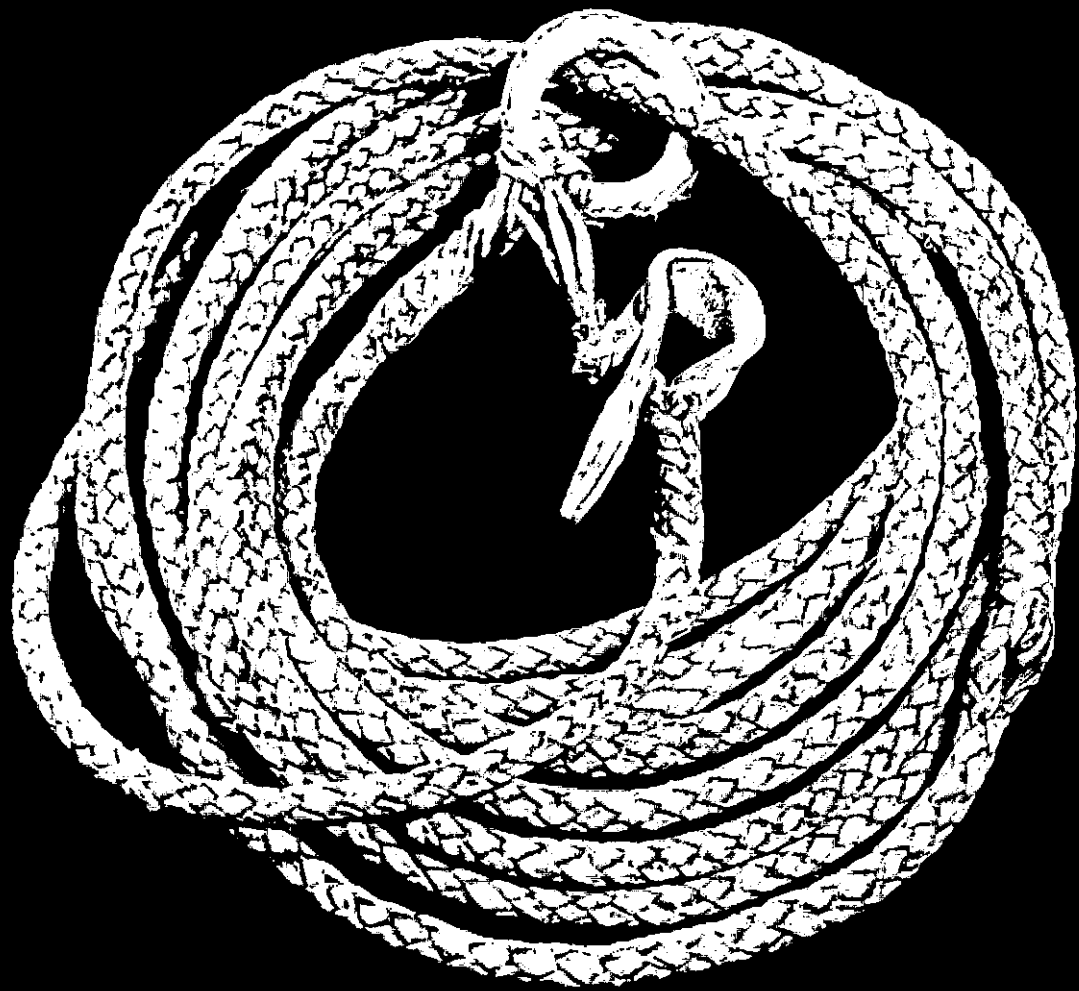
Dentro de la misma familia, se encuentra el charango, el único cordófono criollo, con su típica caja hecho con un caparazón de armadillo. Curiosamente cuando la caja es de madera, se toman el trabajo de tallarla imitando la forma del caparazón, lo que representa mucho más trabajo que si se hiciera una caja de guitarra. Excepto este rasgo, es como una guitarra española, pero de tamaño reducido. Además tiene las cuerdas dobles, como el mandolín. Su difusión en la Argentina está restringida a la provincia de Jujuy, y parte de Salta. Aparentemente habría sido introducida bastante recientemente, a fines del siglo pasado, a través de inmigrantes bolivianos.

Otros instrumentos de gran difusión en el área andina en la actualidad, son la caja y el bombo, dos

membranófonos. Se caracterizan por tener dos parches, uno de cada lado de un marco angosto en el caso de la caja, y en los extremos de un tubo más largo, para el bombo. A este último a veces lo califican de "legüero", pues dicen que su sonido se escucha desde leguas a la redonda. En tiempos prehispánicos aparentemente sólo había membranófonos con un solo parche, razón por la cual se abre un interrogante acerca de su posible origen peninsular, puesto que allí tienen una amplia difusión. Incluso los nombres "caja", "tambor", "bombo", son españoles. Posiblemente se trate de una reelaboración de un concepto prehispánico, con elementos y modificaciones coloniales y modernos. El cuerpo está hecho con un tronco ahuecado, y los parches son de cuero de oveja. La caja se ejecuta con una sola mano, golpeando con un palillo, sobre todo en el extremo noroeste. A medida que nos desplazamos hacia el sur, se hace más frecuente la técnica de las dos manos, y es exclusiva en Tucumán, Santiago del Estero, Córdoba, Catamarca, La Rioja y San Juan.

El bombo se encuentra desde Jujuy hasta La Rioja, y en Tucumán, y Santiago del Estero. Es el infaltable acompañante de las orquestas folklóricas, pues comunica una animación indescriptible.

Al hablar de estos instrumentos no hay que olvidar el substrato indígena sobre el cual se asentaron, que persiste aún en algunas áreas. Por ejemplo, entre los aborígenes chaqueños: los sonajeros de uñas, los de calabaza y los silbatos; entre los mapuche de Patagonia: el "kultrún", parecido a un tambor semiesférico, o los instrumentos de viento como la "pifilka" y la "trutruka".



CUERO

No era muy alentador el panorama que ofrecía la mayor parte de nuestro país cuando llegaron los conquistadores hispánicos: un territorio desprovisto de grandes riquezas metalíferas y carente de demasiados atractivos. En cuanto a la ganadería, sólo existía la llama como animal de carga y la alpaca y otros camélidos por su carne y su vellón. Y esto únicamente en el noroeste, entre los pueblos agro-alfareros.

En cambio, en la llanura pampeana, a pesar de ser uno de los territorios más fértiles del mundo, no existía ni agricultura ni ganadería. Y es justamente en estas interminables pampas, donde se habría de producir una radical transformación, que incluso alguien sugirió llamarla la "cultura del cuero". Los 72 ó 76 equinos llegados con Pedro de Mendoza en 1536, más algunos bovinos y cerdos, al encontrarse en región tan propicia, se multiplicaron en tal forma que dieron lugar a una situación totalmente desconocida en la vieja Europa. Félix de Azara, calculó que a fines del siglo XVII había entre el ganado doméstico del Paraguay y de Buenos Aires, 18.000.000 de vacunos y 3.000.000 de equinos. Suponía que el ganado silvestre era, de unos 40.000.000 de cabezas de vacunos cimarrones.

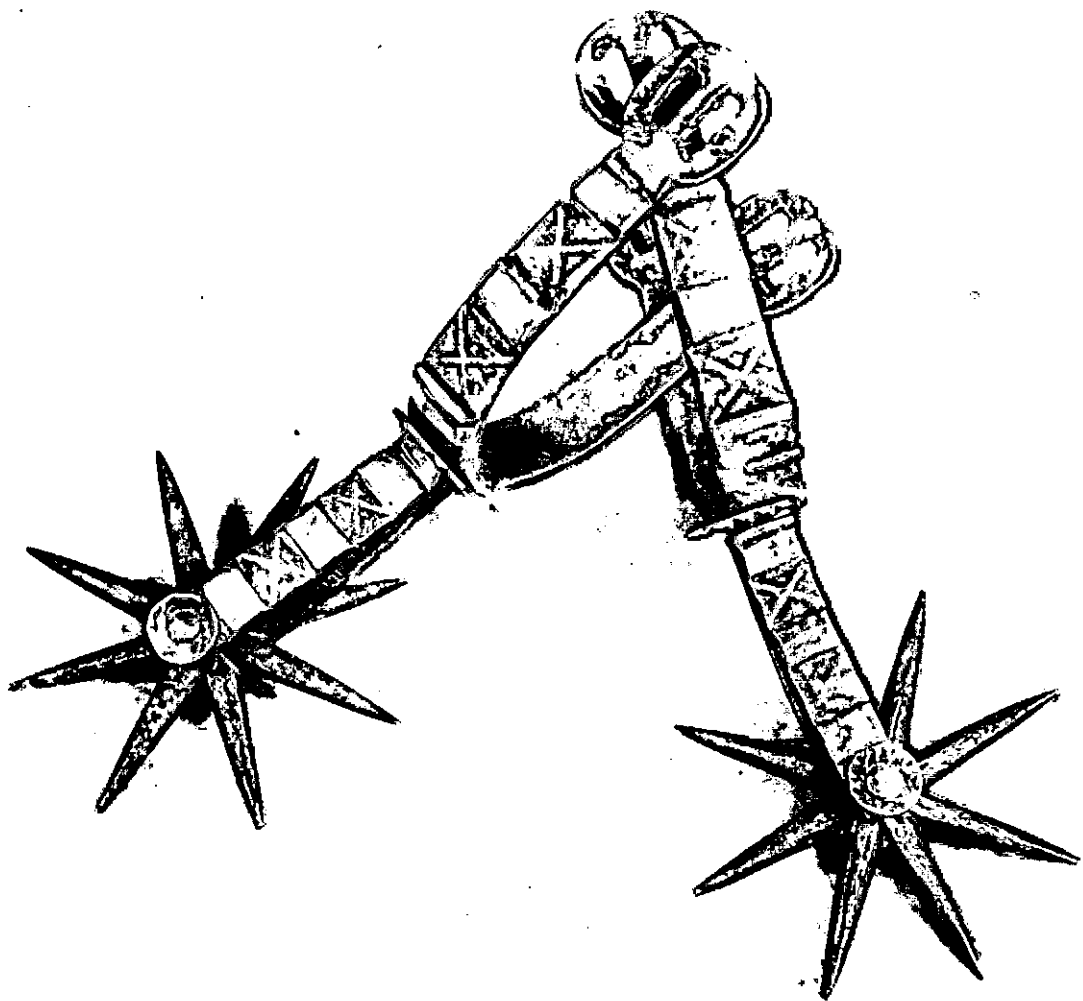
Quizás un poco exageradamente, Azara describió así la vida de los pobladores de campo de Buenos Aires, sur de Santa Fe y Córdoba de aquellos tiempos:

"Apenas nace un niño entre los campestres, le toma su padre o hermano, y le lleva delante a caballo en el campo, hasta que llora y le vuelven para que le den de mamar. Esto dura hasta que pueden dejarle ir solo en un caballo viejo".
(...)

"Son inclinados a domar caballos y les repugna tanto caminar a pie que casi no lo saben hacer, aun para pasar una calle montan y casi todo lo hacen a caballo. No reparan montar cualquier potro, aunque de los silvestres y seguros están (de que no los derribarán) ni que pierdan el equilibrio. Cuando cae el caballo, se quedan sin lesión de pie a un lado, con las riendas en la mano para que no se les escape. Es increíble el conocimiento de los caballos: basta ver a doscientos o más por dos minutos paciendo en el campo, para que digan al día siguiente si falta uno y de qué color es".

A pesar que hoy las cosas han cambiado radicalmente, en las zonas ganaderas el hombre de campo sigue conservando su sabiduría tradicional. Dice L. A. Flores que: "En aquellos tiempos de las vaquerías, luego, cuando se fueron poblando las estancias, y aún hoy en nuestros días, quien más, quien menos, todo hombre de campo conoce, como mínimo, los rudimentos de la artesanía del cuero y confecciona, por sí mismo, los más necesarios trabajos en sogas o en guascas; pero entonces hubo, y por fortuna los hay todavía, diestros artesanos dedicados con exclusividad o de modo primordial a esta actividad. Estos, llamados "sogueros" en la región pampeana, "guasqueros" en las provincias litorales y en algunas de las mediterráneas, "trenzadores" en otras, y a veces, y con falta de propiedad, "talabarteros" (estos son quienes trabajan cuero curtido), surgen donde está en plena vigencia el empleo del caballo, y esto sucede, prácticamente, en todo el país y por excelencia en las zonas ganaderas y donde se rinde culto a la destreza y a nuestras tradiciones ecuestres.

Entre las zonas más destacadas por sus trabajos en cuero, los "sogueros" bonaerenses ocupan un lugar de primer orden por la finura de sus obras. Corrientes y Entre Ríos, se caracterizan por la gran variedad de trenzados. En Salta son notables las "guascas" que combinan labores de platería como así también las numerosas prendas que utilizan para proteger al jinete y al caballo al introducirse en los montes espinosos. No olvidemos a Santiago del Estero, con sus mentados centros productores de lazos, donde en algunos casos prácticamente toda la población rural en cierta época del año está dedicada a esta actividad.



METALES

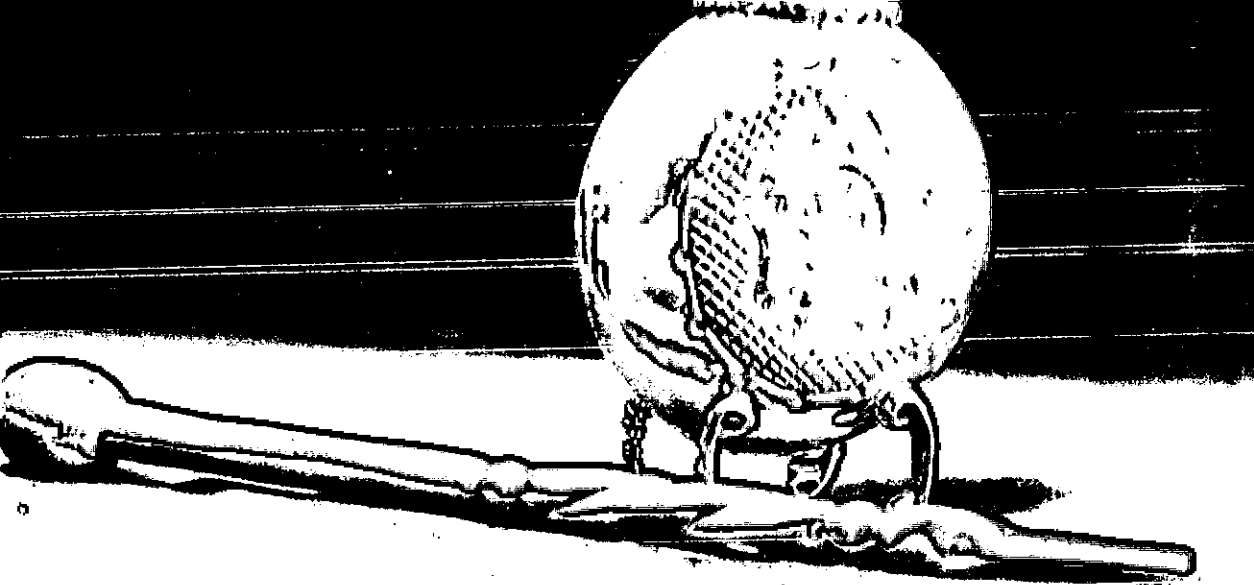
Cristóbal Colón, impregnado de las creencias propias del hombre medieval europeo, comunicándose por señas con los nativos, entendía que había oro infinito, minas de oro, ríos de oro... Creía que estaba cerca de la isla "donde nace el oro" e interpretaba el calor que padecía en aquellas latitudes, como una prueba que en estas Indias debía haber mucho oro. ¿Cuántas expediciones infructuosas dignas de titanes emprendieron los Conquistadores para tratar de hallar la legendaria Ciudad del Dorado?

Los españoles que llegaron al Alto Perú, tuvieron mejor suerte, pues se encontraron con la civilización Inca que hacía mucho tiempo venía explotando el oro y la plata. Cuando Francisco Pizarro tomó prisionero al cacique Atahualpa, éste ofreció para recuperar su libertad, llenar una habitación con objetos de oro y plata. Aceptó el conquistador la propuesta. Pero, a pesar que el Inca había cumplido con su promesa, Pizarro lo mandó matar, y envió a España el tesoro.

En cambio, en la Argentina, con su Río de la Plata, a pesar de su nombre, no fue un territorio muy rico en metales preciosos. Por el norte, y por to-

da la Patagonia, se buscó, desde el siglo XVI y durante tres centurias, una misteriosa ciudad de los Césares, cuyas puertas siempre cerradas escondían palacios y templos suntuosos, revestidos de plata. Sus moradores, los Césares, hacían todos sus utensilios de plata, incluso los arados. Todavía hoy hay quienes no se dan por vencidos y salen a buscar esta fabulosa ciudad.

A pesar de la carencia de estos metales en los comienzos de la Colonia —pues fueron hallados mucho después los yacimientos de La Rioja—, hubo desde los primeros tiempos una artesanía de los metales preciosos. En efecto, siendo Buenos Aires un pequeño ranchario durante todo el siglo XVII y XVIII, fueron llegando españoles y portugueses que trabajaron la plata y en menor medida, el oro. El estilo de los lusitanos tendría una fuerte influencia en todo el Litoral. Además se agregaban las piezas importadas de Europa y del Alto Perú, siendo este último un importantísimo centro de difusión de la platería. Los artesanos altoperuanos fueron maestros en el repujado y el cincelado, dos técnicas ampliamente vigentes actualmente en la platería folklórica argentina.



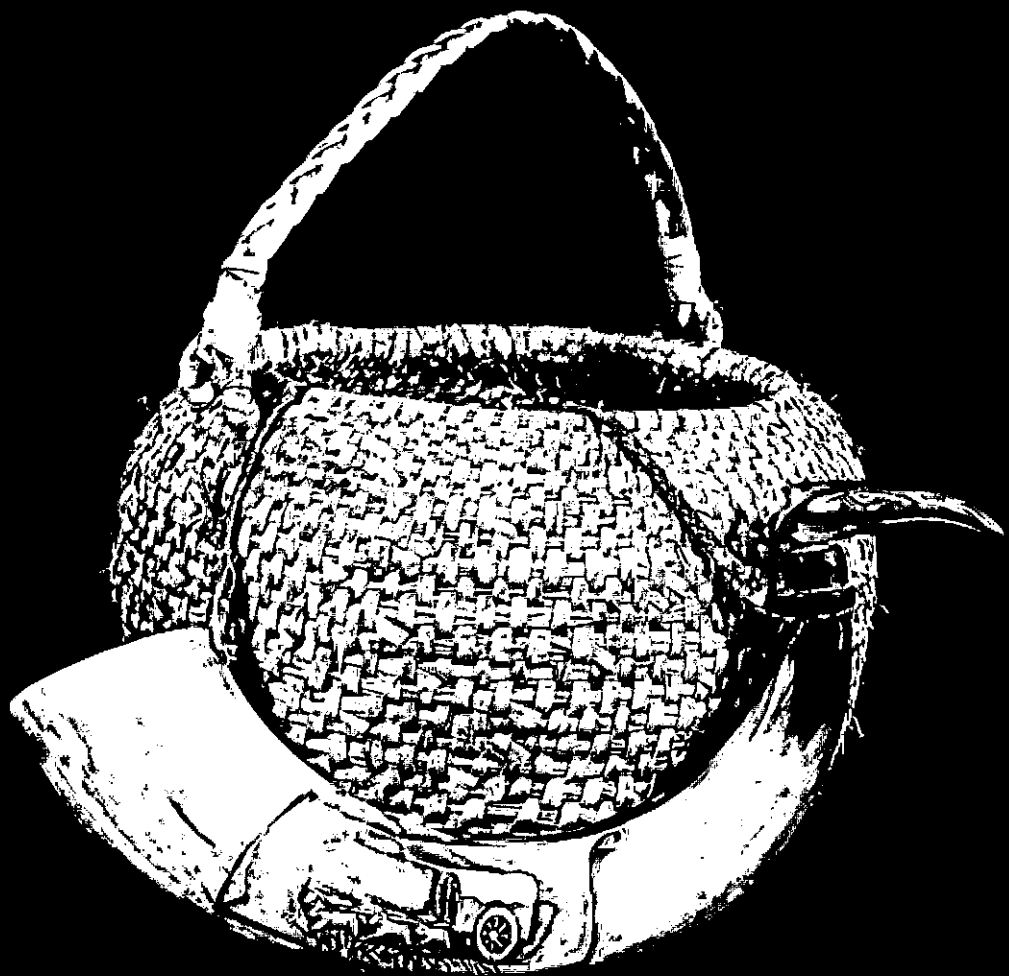
De este centro vinieron varios plateros que se instalaron en Jujuy, Salta, Tucumán y Córdoba. La plata era traída en lingotes desde Potosí, y más tarde, desde las minas de Famatina, en La Rioja, Argentina.

Hacían obras encargadas por las iglesias y por particulares. En cuanto a las piezas religiosas hoy se reducen a una gran profusión de medallas, cruces y "promesas": colgantes de plata que reproducen la forma del órgano enfermo por el cual se rezó pidiendo su curación, por ejemplo. La "promesa" o ex-voto se ofrenda al santo en agradecimiento por su mediación.

La gente de campo encargaba piezas para lucir los días de fiesta: el "chapeado" del apero del caballo; y prendas para su vestimenta de gaucho: el "facón" o cuchillo con empuñadura y vaina de plata y oro, sostenido en la cintura con el "tirador" o cinturón ancho que termina adelante en una "rastra" con monedas de plata, monogramas, representaciones de gauchos a caballo, guitarras, o marcas de animales para el estanciero. En el área pampeana, en la actualidad, hay muchas instituciones que cultivan el tradicionalismo gau-

chesco y que nuclean a la gente de campo los días de fiesta. ¡Hay que ver con qué orgullo e hidalguía llegan a la fiesta con sus mejores "pilchas"! Van montados en su mejor caballo, recién "tusado" y cepillado, con el apero de fiesta cuya plata brilla bajo el sol. Lo sigue una yegua madrina al frente de una tropilla de caballos que él mismo está domando, todos del mismo pelo. Son los "lujos" del hombre de campo, que ha ido heredando, comprando y haciendo él mismo, poco a poco.

Elementos indispensables son el "mate" y la "bombilla", con los cuales toma la bebida nacional: el "mate". Aun cuando la plata es el metal preferido para las bombillas, incluso a veces con decoraciones en oro, también las hay más ordinarias, en estaño, antimonio, etc. En cuanto al mate, los más corrientes son de calabaza. Los más lujosos están recubiertos total o parcialmente con plata. Los aficionados al mate amargo, sin azúcar, o "cimarrón", prefieren el mate "galleta", así llamado por su forma panzona, como la galleta de campo.



ASTA Y HUESO

Junto con el ganado vacuno, el español trajo la costumbre de utilizar su cornamenta como recipiente. Siguiendo el pintoresco cuadro descrito por Félix de Azara, durante el siglo XVIII, "en las casas pastoriles es general no haber más muebles que un barril para llevar agua, un cuerno para beberla, asadores de palo para la carne y una chocolatera para calentar el agua del mate. Para hacer caldo a un enfermo, he visto poner carne en un cuerno y rodearle de rescoldo, hasta que hervía".

Las "astas", "aspas", "guampas", o "cachos" como también se los llama, siguen utilizándose como simples recipientes. En enero de 1978, en General Madariaga, localidad bonaerense, tuvimos oportunidad de observar cómo unos hombres que estaban cortando pasto con la guadaña, guardaban la piedra de afilar en un cuerno que cada uno de ellos llevaba atado a la cintura. Aquí no

se trataría de artesanías, sino de objetos sin intención estética, sólo funcionales.

En cambio, aparece una marcada intención artística en los 'chifles', cuernos con una base en su extremo más ancho, y en la punta, una abertura que se cierra con un tapón, para contener líquidos. La superficie pulida muchas veces tiene decoraciones en relieve, con motivos pastoriles, e incluso chapas y cadenas de plata, o trenzados con finos tientos de potro.

Los vasitos, hechos con parte del cuerno, y provistos de una base, son los "chambaos" o "cachos" del noroeste.

Con este material hacen también botones, e incluso los no tradicionales —pulseras, anillos y cruces, en Corrientes.

Es notable el escaso uso que se da al hueso. Sólo algunos cabos de cubiertos, en Entre Ríos; a veces algunas tallas de San La Muerte, ese curioso personaje del devocionario popular del Litoral...

FUENTES BIBLIOGRAFICAS -

La Cerámica:

Para los aspectos de la cronología prehispánica nos hemos basado en la obra del arqueólogo **Alberto Rex González**, **Arte precolombino de la Argentina**, publicado en Buenos Aires, por Filmediciones Valero, en 1977. En los temas técnicos más generales, hemos seguido a **Antonio Serrano**, en su **Manual de la cerámica indígena**, Córdoba, Asandri, 1966. Nos ha sido muy útil la síntesis de **Ana María Dupey**, **La Alfarería**, publicada por el Centro Editor de América Latina, en Buenos Aires, en noviembre de 1975, en la colección Arte popular argentino, Nº 18.

El Tejido:

Para este tema hemos seguido la detallada introducción del catálogo de la reciente exposición **Mil años de tejido en la Argentina**, redactada por Diana Rolandi y Ricardo Nardi, del Instituto Nacional de Antropología, en Buenos Aires, en mayo de 1978. Algunos puntos han sido ampliados gracias a un artículo anterior de **R. Nardi**, **Los tejidos tradicionales**, que el Centro Editor de América Latina publicó en la colección ya citada, N° 22, de noviembre 1975. La **Forma y significación de los motivos ornamentales de las "llicas" chaceñas** fueron tomados del artículo homónimo de **Delia Millán de Palavecino**, en la revista *Relaciones* N° IV, 1944, de la Sociedad Argentina de Antropología de Buenos Aires.

La Cestería:

Para esta artesanía nos ha sido muy útil la síntesis de **Susana Chertrudi**, **Cestería**, publicada en la obra sobre Arte popular y artesanías tradicionales de la Argentina, del Centro Editor de América Latina, Buenos Aires, 1964; como asimismo la de **Mecha Carman**, con el mismo título, que hiciera para el catálogo de la Exposición de Artesanías Tradicionales Argentinas, en 1967, ya citado.

Artesanía de la madera:

Para los aspectos más generales nos hemos guiado por el artículo sobre **Artesanías de la madera, el hierro y el asta**, que **Julián Cáceres Freyre** escribiera para el catálogo de la Exposición de Artesanías Tradicionales Argentinas, realizada en Buenos Aires por los Amigos del Instituto Nacional de Antropología, en 1967, y en el censo efectuado por ese Instituto y publicado con el nombre **Artesanías tradicionales de La Rioja**, en 1970. Los datos acerca de las máscaras chané, nos fueron gentilmente proporcionados por Sara Newbery y Manuel Rocca, en su estudio inédito sobre **El Carnaval chiriguano-chané**, que aparecerá próximamente en los Cuadernos N° 8, del mencionado Instituto.

Instrumentos musicales:

Aquí hemos seguido al maestro **Carlos Vega**, en su obra **Los instrumentos musicales aborígenes y criollos de la Argentina**, publicado en Buenos Aires, por Ediciones Centurión, en 1946. Hemos ampliado las noticias acerca de las Misiones Jesuíticas, con la obra del Padre **Guillermo Furlong**, **Misiones y sus pueblos de guaraníes**, editado en Buenos Aires, por la Imprenta Balmes, en 1962. Tiene un capítulo especialmente dedicado a **La música y el canto en la vida misionera**.

Artesanía del cuero:

La cita de **Félix de Azara**, procede de su **Descripción e historia del Paraguay y Río de la Plata**, de 1847, Madrid. (Cit. en: Palavecino, E. Areas de cultura folk en el territorio argentino. Buenos Aires, Humanior, Nova, 1959). En cuanto a los detalles específicos sobre la artesanía del cuero, nos hemos remitido a **Luis Alberto Flores** en su artículo sobre **Cuero Crudo** que publicó en el catálogo de la exposición de artesanías, de 1967, ya mencionado.

La Platería:

Los datos acerca de la mentalidad con la cual llegaron los españoles a América, están basados en **Angel Rosemblat**, **La primera visión de América**, editado en Caracas, Venezuela, por el Ministerio de Educación, 1965. La clásica obra **Platería sudamericana**, de **A. Taullard**, Buenos Aires, Peuser, 1947, nos fue muy útil, así como el **Catálogo de platería**, que realizó **Adolfo Luis Ribera**, para el Museo Municipal de Arte Hispanoamericano Isaac Fernández Blanco, de Buenos Aires, en 1970.

Asta y hueso:

La cita de **Rafael Jijena Sánchez** es de su artículo **El Asta**, del folleto *Arte popular y artesanías tradicionales de la Argentina*, de Eudeba, de 1964. Tres años después, **J. Cáceres Freyre** escribió sobre este tema, en el citado catálogo de la exposición de Amigos del Instituto Nacional de Antropología.



NOMINA DE PIEZAS

La nómina de piezas se presenta por provincia —ordenadas alfabéticamente—, y la descripción de las mismas guarda el

siguiente orden: nombre de la pieza, materia prima, influencia cultural (en artesanías indígenas) y localización.

PROVINCIA DE CATAMARCA

TEJIDO:

Colcha bordada; lana.
Pullos; pelo de llama.
Colcha rayada; lana.
Pullo cardado; lana.
Pullo; pelo de llama y lana.
Chal; pelo de llama.
Ponchito do "alpaca"; lana (hilado industrial).
Poncho de "alpaca" con atado; lana (hilado industrial).
Poncho de "alpaca" con guarda; lana (hilado industrial).
Poncho para niño; pelo de llama.
Chal rayado; pelo de llama.
Bufanda; pelo de llama.
Bufanda; pelo de llama y lana.
Tapiz; lana.
Alforja rayada; lana.
Faja; lana.
Tapiz; Escudo de Catamarca (nudo ghiordes); lana; calidad 30 x 30. No tradicional. Ciudad de Catamarca.
Tapiz; Escudo Nacional (nudo ghiordes); lana; calidad 30 x 30. No tradicional. Ciudad de Catamarca.
Alfombra (nudo ghiordes); lana; calidad 30 x 30. No tradicional. Ciudad de Catamarca.
Alfombra; (nudo ghiordes); lana; calidad 14 x 15. No tradicional. Ciudad de Catamarca.

CESTERIA:

Canastos; simbol.
Tipa; simbol.

PROVINCIA DE CORRIENTES

TEJIDO:

Manta; lana; no tradicional; loc. Uguay.
Chalina; lana; no tradicional; loc. Mercedes.
Alfombra; lana; loc. Capi Baú.
Jerga; lana; loc. Solari.

CUERO

Aparejo trenza yacaré lomo; loc. Paraje Oratorio.
Guacha trenzado abati-gué; loc. Mercedes.
Guacha enana; loc. Concepción.
Guacha botella; cuero crudo; loc. Mercedes.
Cintos trenzados; cuero; loc. Boquerón.
Cinto con canilla de ñandú; cuero y hueso; loc. Mercedes.
Rosario con coco; cuero y semillas; loc. Mercedes.
Collar y cruz; cuero; loc. Mercedes.
Contador con canilla ñandú y mbocayá; cuero, hueso y carozos; loc. Mercedes.
Contador con palo jabón y canilla ñandú; cuero, frutos y hueso; loc. Mercedes.
Collares de tiento y plata; cuero y plata; loc. Mercedes.
Collares de tiento y mbocayá; cuero y carozos; loc. Mercedes.
Contador de tiento; cuero crudo; loc. Boquerón.
Pulsera triple con canilla ñandú; cuero y hueso; loc. Mercedes.
Pulsera de tiento y plata; cuero y plata; loc. Mercedes.
Cinto trenzado con palo jabón y canilla de corderito; cuero, frutos y hueso; loc. Mercedes.
Pulsera de tiento trenzado con palo jabón y canilla de corderito; cuero, hueso y frutos; loc. Curupicay.
Contador de tientos; cuero; loc. Mercedes.
Pulsera de tiento trenzado con mbocayá y ubajay; cuero y semillas; loc. Mercedes.
Collar de tiento trenzado con carozo y canilla de ñandú; cuero, hueso y semillas; loc. Mercedes.
Pulsera trenzada con plata y palo jabón; cuero, plata y frutos; loc. Mercedes.
Llavero trenzado; cuero crudo; loc. Paso Pucheta.
Pulsera de tiento y coco; cuero y semillas; loc. Mercedes.
Pulseras de tiento, lisas y yacaré lomo; cuero; loc. Mercedes.
Collar de tiento y coco; cuero y semillas; loc. Mercedes.
Rosario con palo jabón; cuero y frutos.
Collar de tiento con plata y mbocayá; cuero, plata y carozos; loc. Mercedes.
Llavero mbocayá; cuero y carozos; loc. Mercedes.
Llavero de caracú, palo jabón y tiento; cuero, hueso y frutos; loc. Esquina.
Bolso de tiento; cuero; loc. Boquerón.
Lazo de 12 brazadas; cuero; loc. Uguay.

CESTERIA

Bolso; palma; loc. Boquerón.
Posa vaso; palma; loc. Boquerón.
Individuales; palma; loc. Boquerón.
Platito para pan; palma.
Canastos; palma; loc. Goya.
Bolso con manijas; palma; loc. Goya.
Costurero "Isipó"; palma; loc. Há Ibaté —Ciudad de Corrientes.
Sombrero con barbiljo; palma; cuero y fruto de palo jabón.

ASTA Y HUESO

Pulsera; asta; loc. Mercedes.

Cruz; hueso; loc. Esquina.

Anillos; asta; loc. Mercedes.

Anillo; hueso; loc. Mercedes.

Botones; hueso.

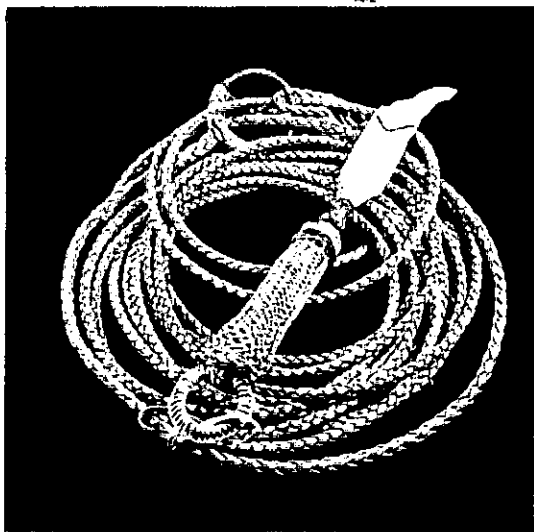
METAL

Bombilla; plata; loc. Mercedes.

Liavero "marca estancia"; plata; loc. Mercedes.

OTROS

Anillo de la suerte mbocayá; semillas; loc. Mercedes.



PROVINCIA DE CHACO

TEJIDO

Poncho toba; lana; El Colchón.

Yicas; chaguar; mataco; Saualito.

CERAMICA

Adornos (botijos pequeños); arcilla; toba; Colonia Chaco.

Adorno (recipiente); arcilla; toba; Colonia Chaco.

Ceniceros; arcilla; toba; Colonia Chaco.

Adornos (vasija); arcilla; toba; Colonia Chaco.

Adornos (vasos chicos); arcilla; toba; Colonia Chaco.

Tatú; arcilla; mataco; Saualito.

Adornos (jarrita); arcilla; mocoví; Colonia Chaco.

Adorno; arcilla; toba; Colonia Chaco.

Adorno (vaso con cuerda); arcilla; toba; Colonia Chaco.

Adornos (vasos y vasijas); arcilla; toba; Colonia Chaco.

Adornos (vasos con cuerda); arcilla; mocoví; Matheu.

Adorno (vaso chico con dos bocas); arcilla; toba;

Colonia Chaco.

Adorno (florerito); arcilla; toba; Colonia Chaco.

Adorno (jarrita); arcilla; toba; Colonia Chaco.

Adorno (vaso); arcilla; toba; Colonia Chaco.

Adorno (jarra); arcilla; mocoví; Pastoril.

Adorno (vaso); arcilla; mocoví; Pastoril.

Adorno (vaso) arcilla; mocoví; La Tigra.

Adornos (florero con cadena); arcilla; toba; Colonia Chaco.

Adorno (jarra); arcilla; toba; Roque Sáenz Peña.

Adorno (vaso con cabeza zoomorfa); arcilla; toba; Aguará.

Adorno (vaso con dos bocas); arcilla; toba; Colonia Chaco.

Adorno (ollita); arcilla; toba; Aguará.

Adorno (figura zoomorfa); arcilla; mocoví; Colonia Chaco.

Adorno (botijo tradicional); arcilla; toba; Aguará.

Adorno (florero doble boca); arcilla; mocoví;

San Bernardo.

Adorno (florero); arcilla; toba; La Matanza.

Adorno (florero); arcilla; toba; Colonia Chaco.

Collares; arcilla; toba; Resistencia.

Collares; arcilla; toba; Roque Sáenz Peña.

Rosario; arcilla; toba; Roque Sáenz Peña.

Rosarios; arcilla; toba; Nam Quam.

Adorno (jarra con cadena); arcilla; toba; Nam Quam.

Adorno (máscara); arcilla; toba; Nam Quam.

Adorno (florero con cadena); arcilla; toba; Nam Quam.

CESTERIA

Cestos; palma; toba; Miraflores.

Sombrero con sujetador; totora; Nam Quam.

Sombreros; totora; Nam Quam.

Bolso pequeño; totora; toba; Nam Quam.

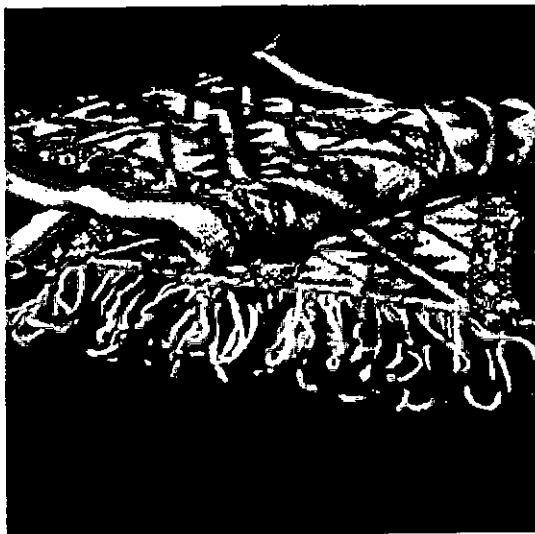
OTRAS

Adornos (arcos y flechas); madera y cuero; toba; Nam Quam.

PROVINCIA DE CHUBUT

TEJIDO

Camino de labor; lana; araucano; loc. Lago Rosario.
Tapiz de labor; lana; araucano; loc. Lago Rosario.
Alfombra lisa; lana; araucano; loc. Lago Rosario.
Par de carpetitas; lana; araucano; loc. Esquel.
Carpeta de labor; lana; araucano; loc. Esquel.
Bolso; lana; araucano; loc. Lago Rosario.
Matra de labor; lana; araucano; loc. Lago Rosario.
Camino; lana; araucano; loc. Esquel.
Par de carpetitas de peinecilla; lana; loc. Lago Rosario.



PROVINCIA DE ENTRE RIOS

METAL

Mate forma galleta; plata; loc. San José.
Hebilla; plata; loc. San José.
Cuchillo con cabo de plata; loc. San José.

CUERO

Montura; cuero crudo y madera de ceibo; dpto. La Paz.
Guachas chifle con tapón; cuero crudo y botella de vidrio; dpto. L. Rebenques; cuero crudo; dpto. La Paz.
Manea; cuero; dpto. La Paz.
Boleadoras ñanduceras; cuero crudo; dpto. La Paz.
Botella forrada; cuero crudo y botella de vidrio; dpto. La Paz.
Bozal; cuero crudo; loc. San José, dpto. Colón.
Contador para ganado; cuero crudo; loc. San José, dpto. Colón.

CESTERIA

Sombrero; paja de trigo; loc. Colonia 1º de Mayo, dpto. Concepción del Uruguay.
Bolso; paja de trigo; loc. Colonia 1º de Mayo, dpto. Concepción del Uruguay.
Flores; paja de trigo; loc. Colonia 1º de Mayo, dpto. Concepción del Uruguay.
Bandeja; chala de maíz y madera; dpto. Villaguay.
Sombrero; espadaña; dpto. Nogoyá.
Bolso; espadaña; dpto. Nogoyá.
Cesto con tapa; palma caranday; loc. San Gustavo, dpto. La Paz.
Cesto con asa; palma caranday; loc. San Gustavo, dpto. La Paz.

ASTA Y HUESO

Chifle con tapón tallado; asta dpto. Colón.
Cuchara; asta; dpto. Colón.
Cabo tenedor; hueso; dpto. Colón.
Bombilla; hueso y madera; dpto. Colón.
Cuchillo; hueso; dpto. Colón.

TEJIDO

Manta; lana; loc. San José, dpto. Colón.
Cincha doble; hilo de algodón mercerizado; dpto. La Paz.

INSTRUMENTOS MUSICALES

Guitarra; raulí, pino, cedro y algarrobo; dpto. Nogoyá.

PROVINCIA DE FORMOSA

TEJIDO

Manta; lana; pilagá; loc. Ingeniero Juárez.
Tapiz; lana; toba; loc. Sombrero Negro.
Poncho; lana; toba; loc. Sombrero Negro.
Poncho; lana; toba; loc. Ingeniero Juárez.
Poncho de niño; lana; pilagá; loc. Las Lomitas.
Tapices; lana; toba; loc. Vacá Perdida.
Bolso; lana; pilagá; loc. Las Lomitas.
Fajas; lana; pilagá; loc. Pozo del Tigre.
Faja; lana y algodón; pilagá; loc. Pozo del Tigre.
Tapiz; chaguar; mataco; loc. El Chorro.
Tapiz; chaguar; pilagá; loc. Pozo del Tigre.
Yica; chaguar; mataco; loc. Las Lomitas.
Yica; chaguar; pilagá; loc. Las Lomitas.

CESTERIA

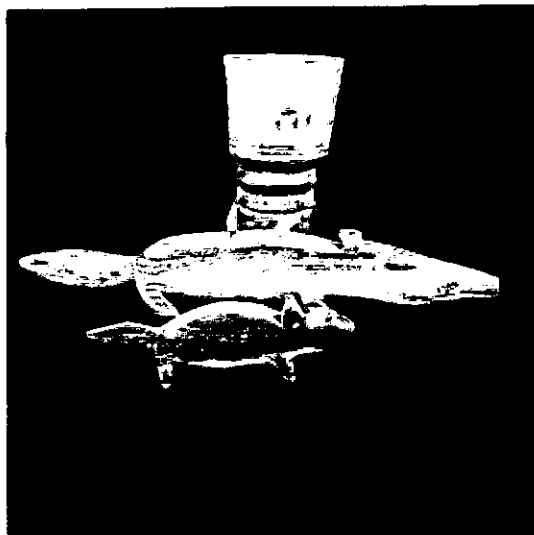
Panera; paja y palma; mataco; loc. Laguna Yema.
Canaato; tolorá; toba.

CERAMICA

Botijo para agua; arcilla; mataco; loc. Laguna Yema.

MADERA

Animafitos; palo santo; mataco; loc. El Chorro.
Mortero; palo santo; mataco; loc. El Chorro.
Jarro; palo santo; mataco; loc. Ingeniero Juárez.
Tenedor; palo santo; mataco; loc. El Chorro.
Cuchara; palo santo; mataco; loc. Ingeniero Juárez.
Cucharita; palo santo; mataco; loc. Ingeniero Juárez.



PROVINCIA DE JUJUY

METAL

Pulsera filigrana; plata; loc. San Salvador de Jujuy.
Dije filigrana; (tarolito); plata; loc. San Salvador de Jujuy.
Dije filigrana; (esfera); plata; loc. San Salvador de Jujuy.
Dije filigrana; (medalla); plata; loc. San Salvador de Jujuy.
Dije filigrana; (corazón); plata; loc. San Salvador de Jujuy.
Pulsera filigrana; (flor redondeada grande); plata; loc. San Salvador de Jujuy.
Pulsera filigrana; (flor redondeada pequeña); plata; loc. San Salvador de Jujuy.
Pulsera filigrana; (flor alargada); plata; loc. San Salvador de Jujuy.
Pulsera filigrana; (romboides); plata; loc. San Salvador de Jujuy.
Pulsera filigrana; (rectangulares); plata; loc. San Salvador de Jujuy.
Pulsera filigrana; (eslabones pequeños ovalados); plata; loc. San Salvador de Jujuy.
Prendedor filigrana; (lirio); plata; loc. San Salvador de Jujuy.
Prendedor filigrana; (roseta); plata; loc. San Salvador de Jujuy.
Prendedor filigrana; (mariposa); plata; loc. San Salvador de Jujuy.
Prendedor filigrana; (coya); plata; loc. San Salvador de Jujuy.
Anillo filigrana; (flor); plata; loc. San Salvador de Jujuy.
Anillo filigrana; (cinta); plata; loc. San Salvador de Jujuy.
Cucharita filigrana (pequeña); plata y aleación; loc. San Salvador de Jujuy.
Cucharita martillada (grande); aleación de plata y otros metales; loc. La Quiaca.
Cucharita martillada (pequeña, redonda); aleación de plata y otros metales; loc. La Quiaca.
Cucharita martillada (pequeña ovalada); aleación de plata y otros metales; loc. La Quiaca.
Cucharita martillada (grande, fig. llama); aleación de plata y otros metales; loc. La Quiaca.

TEJIDO

Bufanda blanca; lana; loc. Abdón Castro Toley.
Bufanda tricot; pelo de llama; loc. Abdón Castro Toley.
Fajas; lana; loc. Suripugio.
Tapiz pequeño; lana; loc. Inti Cancha.
Cartera-Chuspa; lana; loc. Suripugio.
Chuspa; lana; loc. Inti Cancha.
Chuspa bordada; lana; loc. Abdón Castro Toley.
Almohadones lana; loc. Abdón Castro Toley.
Guaraca; lana; loc. Suripugio.
Guata; lana; loc. Suripugio.
Tulmas; lana; loc. Suripugio.
Cinta; lana; loc. Abdón Castro Toley.
Guantes tricot; lana; loc. Abdón Castro Toley.
Gorro; lana; loc. Abdón Castro Toley.
Medias; lana; loc. Abdón Castro Toley.
Hilado manual de pelo de llama; loc. Suripugio.
Frazada; lana; loc. Inti Cancha.
Frazada; lana; loc. Suripugio.
Frazadas; lana; loc. Abdón Castro Toley.
Poncho; llama; loc. El Moreno.
Barracán; lana; loc. La Quiaca.
Barracán; lana; loc. Suripugio.
Poncho tricot; pelo de llama; loc. Suripugio.
Tapices; lana; loc. Abdón Castro Toley.
Tapiz; lana; loc. Suripugio.

Pelero; lana; loc. El Moreno.
Chal liso con flecos; lana; loc. El Moreno.
Chal a cuadros; pelo de llama; loc. Abdón Castro Tolay.

CERAMICA

Pastora; arcilla; loc. San Salvador de Jujuy.
Pastora Negra; arcilla; loc. San Salvador de Jujuy.
Incensario; arcilla; loc. Inti Cancha.
Ollita con cabeza de chivo; arcilla; loc. Inti Cancha.
Ollita "materas"; arcilla; loc. Inti Cancha.

PIEL

Quillango; corderito; loc. La Quiaca.
Zapatones; corderito; loc. San Salvador de Jujuy.

INSTRUMENTOS MUSICALES

Charango; caparazón de mullita y madera; loc. San Salvador de Jujuy.



PROVINCIA DE LA PAMPA

TEJIDO

Matrón con labor atada; lana; loc. Puelches.
Matra listada; lana; loc. Emilio Mitre.
Matrita con labor atada; lana; loc. La Amarga.
Pelero; lana; loc. Telén.
Pelero-alfombra con peinecilla; lana; loc. Puelches.
Pelero; lana; loc. Puelches.
Poncho teñido con raíz de piquillín; lana; loc. Emilio Mitre.
Maleta; lana; loc. Santa Isabel.
Caronilla; lana; loc. Algarrobo del Aguila.
Faja con peinecilla; lana; loc. Santa Isabel.
Faja con labor atada; lana; loc. Santa Isabel.

CUERO

Billetera bordada; cogote de avestruz; loc. Santa Isabel.
Tabaquera bordada; cogote de avestruz; loc. La Pastoral.
Juego de sogas (cabestro, rienda y preta!); cuero vacuno; loc. Telén.
Lazo con trenza de 8 tientos; cuero vacuno; loc. Toay.
Rebenque; cuero vacuno tejido con tientos de potro; loc. Telén.
Estribos; cuero vacuno; loc. Unanue.
Manca; cuero vacuno; tejido con tientos de potro; loc. Telén.
Boleadoras; cuero sobado y trenzado; loc. General Acha.
Botas de potro con ataderas; cuero de potro, lana y algodón; loc. Telén.
Cincha; cuero y algodón; loc. La Humada.
Llavero contador trenzado; tientos de potro; loc. Santa Rosa.
Cuero con rastra; cuero vacuno y tientos de potro; loc. Santa Rosa.

ASTA

Chifle; cuerno de vacuno y cuero; loc. Santa Rosa.

METAL

Espuelas; hierro y bronce; loc. Puerto San Antonio-Chos Malal.

OTRAS

Huevo de avestruz decorado; loc. La Amarga.
Tabaquera bordada; paño de lana y algodón; loc. Santa Isabel.

PROVINCIA DE LA RIOJA

TEJIDO

Frazada con labor; lana; loc. Vinchina, depto. Sarmiento.
Frazada de cuchillas; lana; loc. Vinchina, depto. Sarmiento.
Puyo listado y bordado; lana; loc. Bella Vista, depto. Gobernador Gordillo.
Jerga listada; lana; loc. Bella Vista, depto. Belgrano.
Colcha bordada; lana; tradición hispánica; Ciudad de La Rioja.
Jerga listada; lana; loc. Cortaderas, depto. Belgrano.
Jerga listada; lana; loc. Bella Vista, depto. Gobernador Gordillo.
Jergas natural; lana sin teñir; loc. Bella Vista, depto. Gobernador Gordillo.
Sobrecama atada; lana; loc. Santa Bárbara, depto. Belgrano.
Poncho natural; lana sin teñir; loc. Cortaderas, depto. Belgrano.
Poncho natural, lana sin teñir; loc. Olta, depto. Belgrano.
Pelero; lana sin teñir; loc. Olta, depto. Belgrano.
Caronilla; lana; loc. Totoral, depto. R. Vera Peñaloza.
Caronilla; lana; loc. Santa Bárbara, depto. Gral. Belgrano.

MADERA

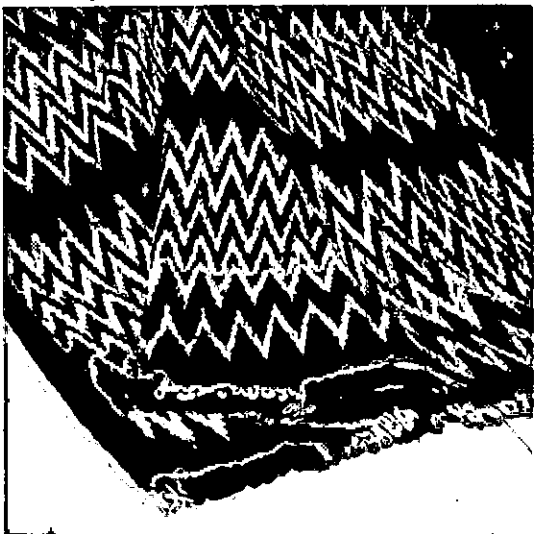
Platos; algarrobo; loc. San Antonio Norte, depto. Arauco.

CESTERÍA

Cesto; poleo; loc. Anjullón, depto. Castro Barros.
Canastos; poleo y membrillo; loc. Anjullón, depto. Castro Barros.
Costurerito; paja y lana; loc. Villa Casana, depto. R. Vera Peñaloza.

CUERO

Petaquitas; cuero vacuno; loc. El Cantadero, depto. Capital.



PROVINCIA DE MENDOZA

TEJIDO

Juego de alfombras con labor de peinecillo y geométrica; lana; loc. Villa Malargüe.
Frazada bordada; lana; loc. Lagunas del Rosario, depto. Lavalle.
Ristro; lana; loc. El Alabrado, depto. Malargüe.
Alforja con labor de lista y peinecillo; lana; loc. Villa Malargüe.
Faja con labor de lista y peinecillo; lana; loc. Coiheco Sur, depto. Malargüe.
Faja con labor de listas; lana; loc. Malargüe.
Cinturón; lana; loc. Los Sauces, San Miguel, depto. Lavalle.
Pelero simple; lana; loc. Las Lagunitas, depto. Mavalle.
Maleta-Alforja; lana; loc. Los Sauces, depto. Lavalle.
Pelero con labor de ojo; lana; loc. Lagunas de Coipolauquen.
Chal con labor de lista; pelo de cabra; loc. Villa Malargüe.
Pelero de labor; lana; loc. El Rozudo, depto. Lavalle.
Ristro con labor de lista; lana; loc. Villa Malargüe.
Poncho; lana sin teñir; loc. Malargüe.
Chalina bordada; lana; loc. El Forzudo, depto. Lavalle.
Chalina; pelo de cabra; loc. Villa Malargüe.
Chalina; pelo de guanaco; loc. Río Grande, depto. Malargüe.
Jergón con labor de lista y peinecillo; lana; loc. Los Sauces - San Miguel, depto. Lavalle.
Faja con labor de ramo y labor de peinecillo; lana; loc. El Alabrado, depto. Malargüe.
Faja con labor geométrica; lana; loc. El Alabrado, depto. Malargüe.
Ataderas de botas de potro con labor geométrica y borlas de felpa; lana; loc. Villa Malargüe.
Ristro con labor de lista y peinecillo; lana; loc. Calmuco, depto. Malargüe.

CUERO Y PIEL

Lazo con trenza y yapa de 6 tientos y argolla forrada; cuero vacuno y liebre; loc. Lagunas del Rosario, depto. Lavalle.
Cabestro con trenza de 6 tientos, yapa de 8, sortija de 5 y botón de labor; cuero vacuno; loc. Bardas Blancas, depto. Malargüe.
Fusta con cabo trenza de 18 y lonja con costura de 3; cuero vacuno; loc. La Junta, depto. Malargüe.
Arriador con cabo de trenza de 12 tientos; cuero vacuno y lonja de potro; loc. El Chacay, depto. Malargüe.
Botas de potro; cuero sobado; loc. Agua de Toro, depto. Malargüe.
Juego de cinchas con tejido de labor; lonja de potro; loc. Villa Malargüe.
Juego de bozal y cabestro con frentera y botón de labor; cuero vacuno; loc. Arroyito, depto. Malargüe.
Par de boleadoras potreras; cuero de vaca y lonjas de potro; loc. Villa Malargüe.
Bozal con trenza de 12 tientos; cuero vacuno; loc. Villa Malargüe.
Manea; cuero vacuno; loc. El Peralito, depto. Malargüe.
Riendas con botones de labor; cuero vacuno; loc. Villa Malargüe.
Alfombra; piel de cabra; loc. Villa Malargüe.

PROVINCIA DE MISIONES

CESTERIA

Canasta grande con tapa; tacuaruzú y guaembepí; Colonia Aborigen de Santo Pipo.
Canasto mediano con tapa; tacuaruzú y guaembepí; Colonia Aborigen 25 de Mayo.
Canasto chico con tapa; tacuapí y guaembepí; Colonia Aborigen 25 de Mayo.
Canasto grande sin tapa; tacuaruzú; Colonia Aborigen 25 de Mayo.
Canasto mediano sin tapa; tacuaruzú; Colonia Aborigen 25 de Mayo.
Canasto rectangular mediano s/tapa; tacuapí; Colonia Aborigen 25 de Mayo.
Canasto chico sin tapa; tacuapí y guaembepí; Colonia Aborigen 25 de Mayo.
Canasto chico sin tapa; tacuarembó con guaembepí; Colonia Aborigen 25 de Mayo.
Cedazo; tacuapí y guaembepí; Colonia Aborigen 25 de Mayo.
Sombrero; tacuarembó y guaembepí; Colonia Aborigen de Yacutinga.
Bastón; guaembepí y tacuarembó; Colonia Aborigen 25 de Mayo.
Pulsera; guaembepí y tacuarembó; Colonia Aborigen 25 de Mayo.
Anillo; tacuapí y guaembepí; Colonia Aborigen 25 de Mayo.
Servilletero; guaembepí y tacuarembó; Colonia Aborigen 25 de Mayo.

MADERA

Tallas (animalitos); maderas blandas; Colonia Aborigen Peruti-Santo Pipó.
Tallas; maderas blandas; Colonia Aborigen Peruti-Santo Pipó.
Cruz; madera y fibras de guaembepí y tacuapí; Colonia Aborigen Peruti-Santo Pipó.

OTRAS

Collar aborigen; Frutos y/o semillas silvestres; Colonia Aborigen Peruti-Santo Pipó.

PROVINCIA DE NEUQUEN

METAL

Pulsera cincelada; loc. Neuquén - Capital.
Pectoral; plata; loc. Neuquén - Capital.
Cuchillo; plata; loc. Neuquén - Capital.
Anillo cincelado; loc. Neuquén - Capital.
Cuchillo oro y plata; loc. Neuquén - Capital.
Mate calabaza y plata; loc. Neuquén - Capital.
Bombilla; plata; loc. Neuquén - Capital.

TEJIDO

Faja de labor; lana; mapuche; loc. Ruca Choroy.
Fajas de labor; lana; mapuche; loc. La Angostura.
Faja rayada; lana; loc. Las Lajas.
Fajitas de labor; lana; mapuche; loc. La Angostura.
Fajita de labor; lana; mapuche; loc. Neuquén - Capital.
Cincha; lana; mapuche; loc. Junín de los Andes.
Cincha; lana; mapuche; loc. Atreuco.
Cincha; lana; mapuche; loc. La Angostura.
Medias; lana; loc. Colipilli.
Medias; lana; loc. Chos Malal.
Carpetitas de labor; lana; loc. Las Lajas.
Carpetitas de labor; lana; loc. Neuquén - Capital.
Bolso de labor; lana; loc. Neuquén - Capital.
Bolso de labor; lana; loc. Zapala.
Bolso de labor; lana; loc. Malileo.
Chalina peinada; lana; loc. Neuquén - Capital.
Chalina; lana; loc. Neuquén - Capital.
Maleta de Labor; lana; mapuche; loc. Colipilli.
Tapiz grande; lana; mapuche; loc. La Angostura.
Tapices de labor; lana; mapuche; loc. Neuquén - Capital.
Matrón de labor; lana; mapuche; loc. Neuquén - Capital.
Camino de labor; lana; mapuche; loc. Loncopué.
Camino de peinecillo; lana; mapuche; loc. Loncopué.
Caminos de labor; lana; mapuche; loc. Las Lajas.
Caminos de labor; lana; mapuche; loc. Ruca Choroy.
Matrones de labor; lana; mapuche; loc. Ruca Choroy.

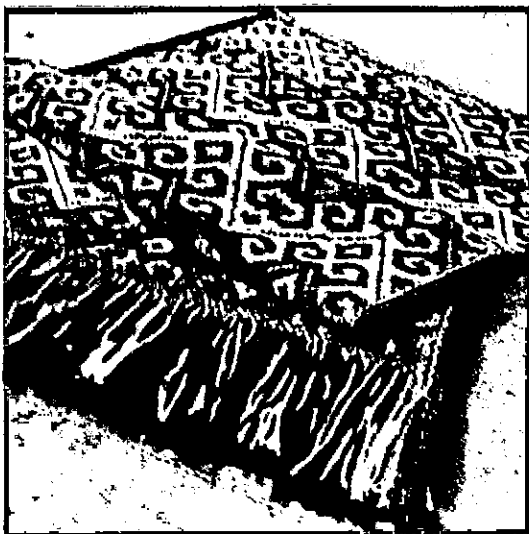
CUERO

Pellón; chivo; loc. Neuquén - Capital.

PROVINCIA DE RIO NEGRO

TEJIDO

Matrón; lana; araucano; loc. Ing. Jacobacci.
Tapiz de labor; lana; araucano; loc. Sierra Colorada.
Matra de labor; lana; araucano; loc. Ing. Jacobacci.
Alfombra listada; lana; araucano; loc. Río Chico.
Camino laboreado; lana; araucano; loc. Ing. Jacobacci.
Boiso laboreado; lana; araucano; loc. Sierra Colorada.



PROVINCIA DE SALTA

TEJIDO

Barracán; lana; loc. San Antonio de los Cobres.
Tapices; lana y algodón; loc. Cafayate.
Alforja; lana; loc. Ciudad de Salta.
Frazadas; lana; loc. San Antonio de los Cobres.
Tapiz; lana; loc. Seclantás.
Poncho; lana; loc. Molinos.
Peleros; lana; loc. San Antonio de los Cobres.
Boiso; algodón; mataco; loc. Mosconi.
Yica; chaguar; mataco; Misión Santa María.
Alforja bordada; lana; loc. Ciudad de Salta.
Tapiz mataco; lana; mataco; Misión Santa María.
Gorros; lana; loc. San Antonio de los Cobres.
Medias; lana; loc. San Antonio de los Cobres.
Guantes; lana; loc. San Antonio de los Cobres.
Chuspa; lana; mataco; loc. Mosconi.
Chuspa; algodón; loc. Ciudad de Salta.
Cinto; chaguar; Misión Santa María.
Vincha; algodón; loc. Ciudad de Salta.
Vincha; algodón; mataco; loc. Mosconi.
Hamaca; chaguar; mataco; loc. Alto La Sierra.

CESTERIA

Canasto; simbol; loc. Cafayate.
Espuerta; simbol; loc. Cafayate.
Espuerta; simbol; loc. Animaná.
Panera; simbol; loc. Cafayate.
Canasto; palma; mataco; loc. Embarcación.

MADERA Y MASCARA

Mate; palo santo; loc. Ciudad de Salta.
Plato; palo santo; loc. Ciudad de Salta.
Mortero; palo santo; loc. Ciudad de Salta.
Animalito; palo santo; mataco; Misión Santa María.
Máscaras chané; palo borracho; ("yuchan"); loc. Tuyunti.

ASTA

Chifle; loc. Ciudad de Salta.
Pelne; loc. Ciudad de Salta.
Chambao; loc. Ciudad de Salta.
Catzador; loc. Ciudad de Salta.
Fosforera; loc. Ciudad de Salta.

CERAMICA

Animalito; arcilla; chané; loc. Tuyunti.
Sapo; arcilla; chané; loc. Tuyunti.
Gallinita; arcilla; chané; loc. Tuyunti.
Jarrita; arcilla; loc. Cafayate.

CUERO

Guardacalzón; cuero vacuno; loc. Ciudad de Salta.
Ojotas, cuero vacuno; loc. Ciudad de Salta.
Chicote; cuero vacuno; loc. Ciudad de Salta.

PROVINCIA DE SAN LUIS

TEJIDO

Chalina teñida con albaricoque; lana; loc. Leandro N. Alem; depto. Ayacucho.
Malleta; iana; loc. El Señuelo, depto. Ayacucho.
Manta con labor atada; lana.

CUERO

Bozal de ocho correones; cuero crudo; loc. Luján; depto. Ayacucho.
Juego completo de bozal con trabajo de ocho; cuero vacuno; loc. Luján, depto. Ayacucho.
Lazo de ocho tientos; cuero vacuno; loc. Luján, depto. Ayacucho.

METAL

Mates y bombillas de una pieza; madera de algarrobo y plata; loc. San Francisco, depto. Ayacucho.

NO TRADICIONALES

TAPICERIA

Alfombra (nudo ghiordes); lana; loc. San Luis - Capital.

ONIX

Moja dedo; loc. La Toma, depto. Pringles.
Caballo; loc. La Toma, depto. Pringles.
Fuente redonda; loc. La Toma, depto. Pringles.
Fuente ovalada; loc. La Toma, depto. Pringles.
Rosa; piedra imitación onix; loc. La Toma, depto. Pringles.
Tablero de ajedrez con 32 piezas; loc. La Toma, depto. Pringles.
Venado con base; loc. La Toma, depto. Pringles.
Alhajero con tapa; loc. La Toma, depto. Pringles.
Racimo de uvas; loc. La Toma, depto. Pringles.
Gaucho; loc. La Toma, depto. Pringles.
Prensa-libros; loc. La Toma, depto. Pringles.
Rosa; loc. La Toma, depto. Pringles.
Margarita; loc. La Toma, depto. Pringles.
Escena criolla; loc. La Toma, depto. Pringles.
Figura de animal; loc. La Toma, depto. Pringles.
Pera; loc. La Toma, depto. Pringles.
Mandarina; loc. La Toma, depto. Pringles.
Manzana; loc. La Toma, depto. Pringles.
Banana; loc. La Toma, depto. Pringles.
Huevo; loc. La Toma, depto. Pringles.
Cenicero; loc. La Toma, depto. Pringles.
Guitarra con base cenicero; loc. La Toma, depto. Pringles.

PROVINCIA DE SANTIAGO DEL ESTERO

TEJIDO

Faja; lana teñida con vegetales; loc. Ojo de Agua.
Camino pallado; lana; loc. Brea Pozo; depto. San Martín.
Caronilla; lana; loc. Ojo de Agua.
Baeton; lana; loc. Santo Domingo, depto. Moreno.
Peñero; lana; loc. Sumampa, depto. Quebrachos.
Baetoncito; lana; loc. San Felipe, depto. Figueroa.
Poncho Kary; lana natural; loc. Sumampa, depto. Quebrachos.
Sobrecama pallada; lana; loc. Atamisqui, depto. Brea Pozo.
Alfombras palladas; lana; loc. Brea Pozo, depto. San Martín.
Sobrecama atada; lana; loc. El Sauzal, depto. Río Hondo.
Sobrecama común; lana; loc. Brea Pozo, depto. San Martín.

CESTERIA

Portatermo; paja brava; chala y unquillo; loc. Cañada de la Costa, depto. Río Hondo.
Costurero de dos manijas; paja brava y unquillo; loc. Los Décima, depto. Río Hondo.
Costurero; paja brava y chala; loc. Los Décima, depto. Río Hondo.
Panera; paja brava; unquillo y chala de maíz; loc. Zotelos, depto. Río Hondo.
Canasto pic-nic grande; paja brava y unquillo; loc. Cañada de la Costa, depto. Río Hondo.
Canasto bombo; unquillo y paja brava; loc. Los Décima, depto. Río Hondo.

CUERO

Lazo trenzado de 8 tientos; cuero vacuno; loc. Sumampa, depto. Quebrachos.

INSTRUMENTOS MUSICALES

Bombo legüero; madera y piel de oveja.

PROVINCIA DE TUCUMAN

TEJIDO

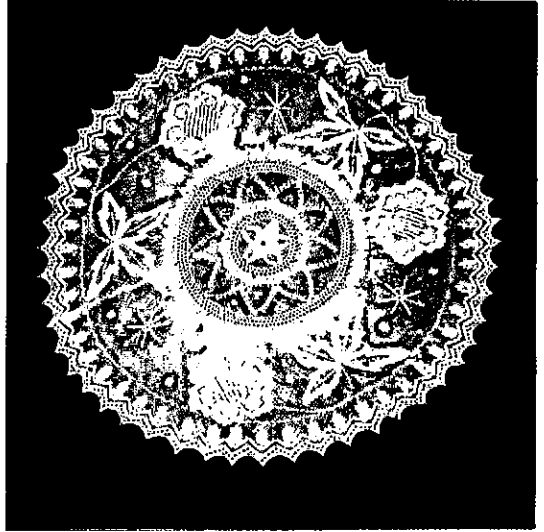
Randa; hilo de algodón; loc. Monteros.
Alforja; lana; loc. Amaicha del Valle.
Bolso; lana; loc. Amaicha del Valle.
Tapicos lana; loc. Amaicha del Valle.
Alfombra-Tapiz; lana; loc. Amaicha del Valle.
Pullo; pelo de llama; loc. Amaicha del Valle.
Frazada; lana; loc. Amaicha del Valle.
Poncho fino; lana; loc. Amaicha del Valle.
Poncho grueso; lana.
Pelero; lana.

CUERO Y PIEL

Pellón; piel de oveja; loc. Quilmes.
Guardabarro; cuero vacuno; loc. Tafi del Valle.
Fusta trenzada; cuero vacuno; loc. Aguilares.
Rebenque trenzado (talero); cuero vacuno; loc. Graneros.
Estribo; cuero vacuno; loc. Tafi del Valle.

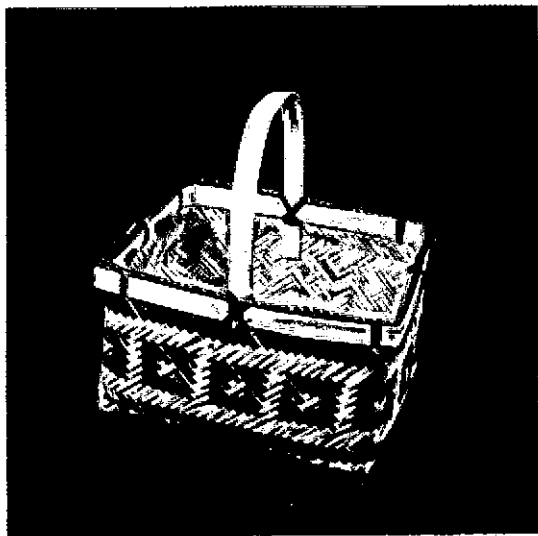
CESTERIA

Panera; simbol; loc. Amaicha del Valle.
Canasto; poleo; loc. Quilmes.



CATALOGO DE ARTESANIAS TRADICIONALES ARGENTINAS

BUENOS AIRES
ARGENTINA



SECRETARIA DE ESTADO DE PROMOCION Y ASISTENCIA SOCIAL
SECRETARIA DE ESTADO DE DEPORTES Y TURISMO
CONSEJO FEDERAL DE INVERSIONES

Las provincias muestran sus artesanías



FERIA-EXPO DE ARTESANIAS TRADICIONALES ARGENTINAS

SECRETARIA DE PROMOCION Y ASISTENCIA SOCIAL
SECRETARIA DE DEPORTES Y TURISMO
CONSEJO FEDERAL DE INVERSIONES

DEL 1-6-78 AL 31-7-78
SAN MARTIN 871
BUENOS AIRES
ARGENTINA

SECRETARIA DE PROMOCION Y ASISTENCIA SOCIAL
SECRETARIA DE DEPORTES Y TURISMO
CONSEJO FEDERAL DE INVERSIONES



CATAMARCA

El tiempo se ha detenido en Catamarca para contemplar la belleza de sus montañas, cuevas, ríos y quebradas. Algarrobos, cactus, chañares, mistoles, pichanillas, garabatos... salpican de colores el espacio.

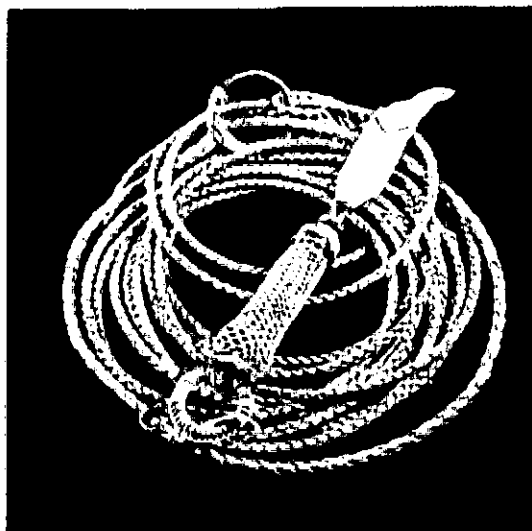
Silencio que sólo interrumpe el murmullo de los husos, peines y palas de la "telera".

Luz, color e historia en los tejidos de sus pueblos: en las decoraciones indígenas de sus ponchos "belenistas", en las hispánicas flores y "rejas" de las sobrecamas bordadas de Tinogasta, en los "frezadones" tejidos en Santa María y Valle Viejo, así como en tantos "pullos", peleros, caronillas y chales de recónditos lugares de la provincia.

Time has stopped in Catamarca in order to contemplate the beauty of her mountains, hillsides, rivers and quebradas (ravines). Carob trees, cactuses, "chañares", "mistoles", "pichanillas" and creepers... color the landscape.

The reigning silence is interrupted only by the hum of the spindles, combs and instruments of the weaver.

Light, color and History are reflected in the woven fabrics made by the different peoples: in the Indian decorations of the "Bethlehem" ponchos, in the Spanish flowers and imitation ironwork embroidered on bedspreads from Tinogasta, in the woven blankets from Santa María and Valle Viejo, as well as in the many "pullos", capes saddle paddings, and shawls from far off places of the countryside.



CORRIENTES

El alma guaraní cubre con un aire de misterio la provincia de Corrientes. Ubicada en el corazón de la Mesopotamia argentina, sus inmensos esteros y lagunas han sido llamados "Iberá", es decir "agua brillante", en guaraní.

Fuera de los esteros, las tierras altas de esta provincia ya habían sido consagradas por los Jesuitas de épocas coloniales, como campo de pastoreo para sus rebaños. En la actualidad, la excelencia de la artesanía del cuero habla claramente de la vigencia de la ganadería correntina.

En los campos todavía se pueden encontrar tejedoras que saben hacer rústicas mantas y piezas del apero de montar, con lana hilada a mano. En los palmares, hay notables artesanos que saben transformar estas hojas en cestos y sombreros.

The heart and soul of the Guaraní people nestles down in the province of Corrientes, giving it an air of mystery. Located in the heart of the Argentine Mesopotamia, it is covered by marshes and small lakes of "brilliant water" known as "Iberá" in the Guaraní language.

The higher regions, outside the swampy land offer excellent pasture ground for cattle grazing. The jesuits discovered these lands way back in the Colonial times, and they let their herds graze over these wide flat open spaces. Today, excellent handicraft work in hides and leather are proof of and important cattle raising industry.

Weavers can still be found in this country making rustic blankets and saddle trappings with hand spun wool. Important handicraft work is done by the artisans living in the palm groves weaving their baskets and hat with palm leaves.



CHACO

"Chaco", palabra quechua que significa cacería. Inmensa llanura cubierta por montes espinosos al oeste: territorio de caza de maticos y pilagás, compartido con obrajeros y ganaderos. Chaco húmedo al este, donde las manadas de cebúes pastan bajo la sombra del jacarandá cubierto de flores violeta, de ceibos rojos, de lapachos rosa. De las manos de tobas, pilagás, maticos y mocovíes, brotan los botijos de arcilla para acarrear el agua; las "yicas" de fibras del "caraguatá" que crece en el monte; las fajas y ponchos tejidos con la lana y el algodón que les proveen los chacareros.

"Chaco" is the quechua word for a hunt. An extensive plain covered with thorny woodlands to the West; the hunting ground of the Matico and Pilagá Indians, but shared with labourers and cattle breeders. To the East, the humid lands of the Chaco province: land of zebu cattle grazing under the shade of jacarandá trees covered in violet flowers, red celbos and pink lapachos.

Straight from the hands of the Tobas, Maticos and Mocovíes come these clay "botijos" —round earthen jars with a spout and a handle— used for drawing water; "yicas" made of "caraguatá" fibers, brought down from the monte; sashes and ponchos handloomed with wool and cotton provided by the "chacareros" (farm owners).



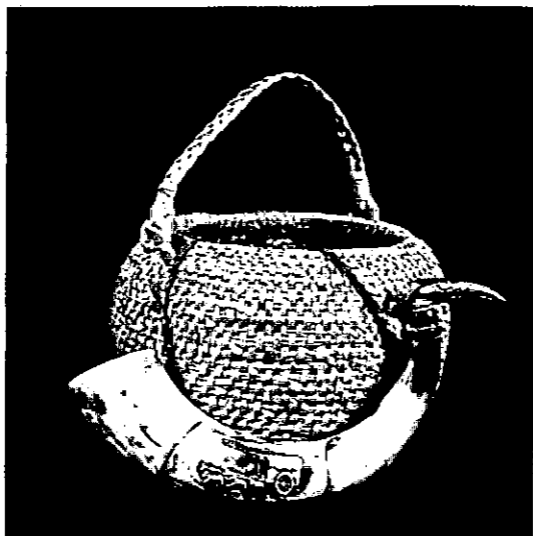
CHUBUT

Desde lo alto de una "barda", se oyen los cantos de la "machi" araucana, acompañada por su tambor: el "cultrún". De vez en cuando irrumpen la "trutruca", larga trompeta, y la "pifilca", como una flauta. Mientras tanto, bailan los jóvenes imitando al avestruz, al compás de la música. Primero el polluelo dentro del huevo, luego saliendo y finalmente, corriendo en el campo. Es el baile del avestruz o "choique". Están haciendo la máxima celebración anual, la gran rogativa del "nguillatún", en la cual se pide un buen año, que las majadas se multipliquen, que no haya enfermos, que las cosechas sean abundantes...

Para esta celebración cada uno viene con sus mejores "pilchas": la faja más "laboreada", el poncho que más lo honra, el caballo con el apero mejor arreglado, las mujeres con sus aros antiguos. De este modo todos hacen honor a tan solemne acontecimiento.

From the top of a "barda" (flat topped hill) come the sounds of the Araucanian "machi" (priest-doctor) singing to the beat of her "cultrún" drum. Once in awhile there is the sound of the "trutruca" trumpet and of the "pifilca" reed pipe. Meanwhile, the youngsters dance around imitating the ostrich, to the beat of that same music. First it is the chick in the egg pecking its way out and then running across the open country. It is the ostrich or "choique" dance. At this yearly feast long prayers are said for the "nguillatún", asking for a good year, an ever increasing flock, no sick ones, plentiful crops...

To this celebration everyone wears his best clothing, the flashiest sash, the poncho one is most proud of, the horse decked with the best trappings and the women wearing antique earrings. They are gathering together to celebrate.



ENTRE RIOS

Tierra donde el criollo se hermana con el suizo, italiano, francés, ruso, belga, sin olvidar al alemán. Sus cuchillas se van cubriendo de arrozales, cultivos de lino, plantaciones de citrus y granjas avícolas. Como antaño, hoy todavía las vacas y yeguas comparten el paisaje con los carpinchos, perdices, nutrias, vizcachas, garzas, cigüeñas, flamencos, patos espátula y cotorras.

La paja del trigo, la espadaña de los bañados, la palma "caranday" se va entretejiendo en los hermosos cestos de San Gustavo, Nogoyá, Colonia 1º de Mayo y San José. En manos de hábiles "guasqueros", el cuero cobra forma de lazos, cabezadas, "guachas" y bozales.

This is a land of immigrants, Swiss, Italian, French, Russian, Belgian and German. The mountain ridges are covered with rice fields, flax crops, plantations of citrus fruit and poultry farms. Just like yesterday, the catt'e and the mares share the landscape with capybaras, partridges, nutrias, vizcachas, herons, storks, flamingoes, ducks and parrakeets. The straw from the wheat, the cattail from the marshes, the "carnauba" fan palm leaves are all interwoven in beautiful baskets at San Gustavo, Nogoyá, Colonia 1º de Mayo and San José. The rawhide "guasquero" handicraftsmen work on braided lassoes, headgear for harnesses, rawhide whips and muzzles.



FORMOSA

La cálida blancura de los algodones y el lento balanceo de los árboles tropicales de las chacras del este formoseño, ofrecen un notable contraste con los montes achaparrados del espinillo y del vinal del oeste.

Fuerte influencia paraguaya en el oriente, mientras predomina la ascendencia salteña y santiagueña en el occidente. En los montes de este último se internan los ganaderos, obreros del carbón vegetal e indígenas maticos y pilagás.

La vida del monte se refleja en la talla de animalitos en la perfumada madera del palo santo; en los dibujos geométricos de las "yicas", las bolsas de fibra vegetal que esconden en sus decoraciones la mancha del tigre, el cuero de la víbora yarará, el fruto de la tuna, la pata del loro, el nido de la avispa, las alas del cardenal...

Eastern Formosa is covered with warm white cotton plantations and the tropical trees on the small farms bow slowly in the wind offering a noticeable contrast with the shrub-covered "montes" (woodlands) of "espinillo" (hawthorn) and "vinal" (algarrobo) on the Western edge of this province.

There is a strong Paraguayan influence in the Eastern regions but the influence in the West comes from the provinces of Salta and Santiago del Estero. The woodlands on the West are the land of cattle raisers, labourers working on charcoal sites and the Matico and Pilagá Indians. Life on the "monte" is reflected in the wood carvings of little animals in palosanto perfumed wood, in the geometric design of the "yicas", the vegetable fiber bags hiding tiger skin decorations, the "yarará" viper, the prickly pear fruit, the parrot's claw, the wasp's nest, and the cardinal's wing.



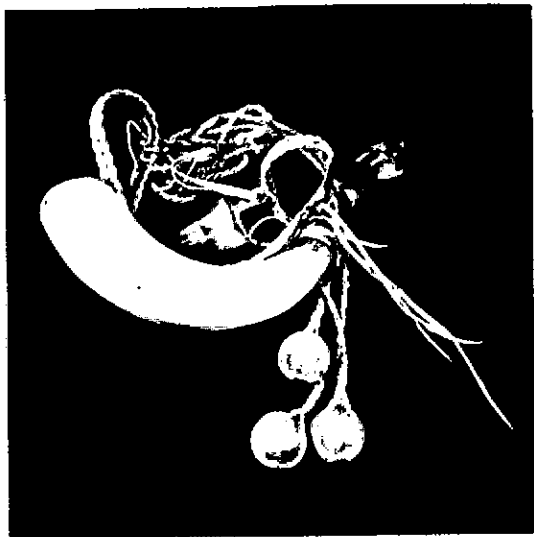
JUJUY

Con sus cerros de diferentes tonos de cepia, rojo, blanco y lila, la Quebrada de Humahuaca ofrece un magnífico escenario a los pueblitos que se van desgranando a lo largo del valle del río Grande, marco de numerosas fiestas tradicionales.

La arcilla plasma en manos de artistas populares, los actores que dan vida a esta pintoresca región. Al oeste, se yerguen las alturas imponentes del altiplano de la Puna. El silencio y la soledad de la región se vitalizan a través de los brillantes colores de las "collas", con sus faldas de "picote" verde, sus rebozos rosa intenso, las "chuspas", esas bolsitas tan decoradas, para guardar las hojas de coca, las "guaracas" o cordones para sujetar sus trenzas renegridas. Esta meseta esconde la única zona del país donde aún familias enteras se visten con prendas hechas con los telares domésticos.

The different hues of sepia, red, white and lilac of the Quebrada (Ravine) of Humahuaca offer a magnificent background to the small towns appearing all along the valley of the Río Grande. Traditional celebrations are held in these surroundings.

Clay, worked by the expert hands of the popular artists comes to life and portrays this pntoresque region. To the West, the imposing heights of the Puna plateau frame the silence and loneliness of this area underscored by brilliant colours in the "colla" (inhabitant of the meseta) clothes. Their green "picote" (goat's hair cloth) and their "chuspas" or decorated bags for keeping coca leaves, their pink shawls stand out against the black braids tied with "guaracas" or laces. This meseta hides the only area of this country where entire families still dress with hand-loomed clothes.



LA PAMPA

Inmensa llanura que abarca desde la húmeda y fértil pampa "gringa", al oriente, hasta el "desierto" del oeste, encerrando en el centro los montes de caldén, chañar, alpataco y jarilla. Montes donde se refugian el jabalí y el puma.

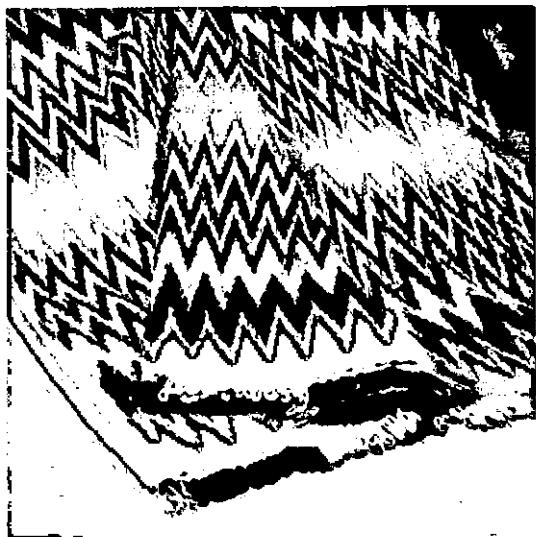
Mundo agreste donde el "puestero" lucha día a día para dar agua a su ganado. Para ayudarse en sus tareas, soba tientos de cuero que trenza en fuertes lazos, riendas, cabezadas, boleadoras para cazar ñandúes y atrapar potros.

Mientras tanto, en los medanales del sudoeste, se tejen con el telar indígena mantas y ponchos para abrigo del paisano.

This extensive plain runs from the humid and fertile "pampa gringa" on the East to the desert on the West, surrounding woodlands covered in "caldén", "chañar", "alpataco" and "jarillo". This is the home of the wild boar and the puma cat.

This is wild country where the posthouse keeper fights day after day in order to get enough water to his cattle. He works on rawhide, making braided lassos, reins, headgear for the harness, and "boleadoras" to hunt down ostriches and ponies.

Meanwhile, on the southwestern dunes, blankets and ponchos are woven as protection against the cold.



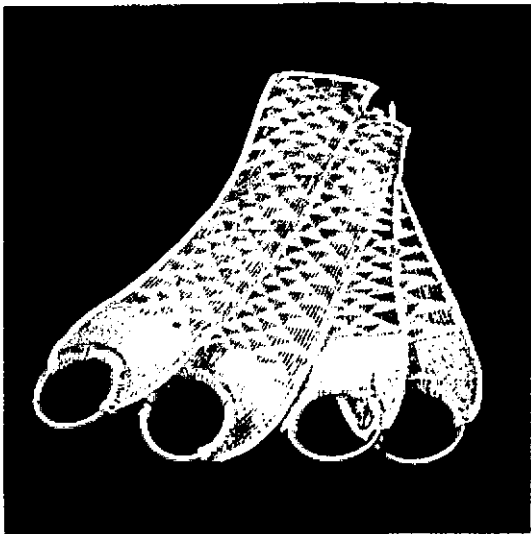
LA RIOJA

Bajo la fresca sombra del parral de una finca, el viajero podrá disfrutar de la grata cordialidad de los riojanos. Mientras le convidan con unos buenos mates, la tejedora de la casa le mostrará la frazada de "cuchillas" que acaba de terminar. El dueño de casa, para atenderlo mejor, habrá dejado a un lado los tientos de cuero que estaba trenzando para un lazo.

Si se acerca hasta un pueblo vecino, quizás tenga la suerte de encontrar algún viejo platero, quien después de lamentar el costo del noble metal, le mostrará algunas de sus obras: mates, bombillas, "promesas", "bombas" para las riendas de su caballo...

Seeking refuge from the heat under the cool dark shade of the grapovine, the traveller will enjoy the pleasant friendliness of the people of La Rioja. While he sips at the "maté" (an aromatic beverage of stimulant properties) offered him, the weaver, his host, will show him the blanket of "cuchillas" she has just finished working on. Her husband, in order to take better care of the traveller will leave his work on the lasso he is braiding out of rawhide.

If the traveller is lucky he may find a silversmith in the next town who will show him some of his silverwork: "matés" (the gourd with a silver worked collar that holds the beverage), "bombillas" (a small tube with a strainer at the bottom for drinking maté delicately worked in silver) "promesas" (pious offerings worked in silver), and "bombas" for his horses reins...



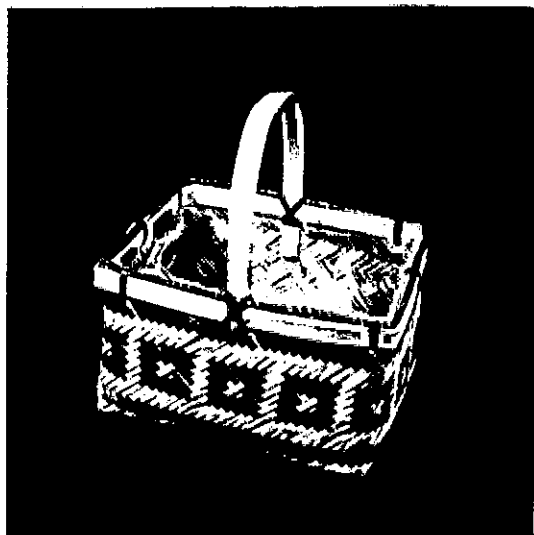
MENDOZA

La presencia imponente de los Andes, con sus picos que alcanzan los 7000 m de altura, sobrecoge el ánimo del viajero. A sus pies los valles con viñedos, olivares, manzanares, bordeados por inmensas alamedas.

Más al sur, se abren los campos de pastoreo de los "piños" de ovejas, anunciando las estepas patagónicas, con su característica artesanía del tejido araucano, conviviendo con los trabajos en cuero, de origen criollo.

The imposing presence of the Andes mountains, with peaks reaching a height of 7000 m, impresses most any traveller. At his feet the valleys covered in grapevines, olive groves, apple orchards, spread out before him bordered by poplar trees.

Further to the south, the traveller will find pasture lands for the "piños" of sheep, and the first signs of the Patagonian steppes. This is the land of the Araucanian woven handicrafts and leatherwork of "criollo" origin.

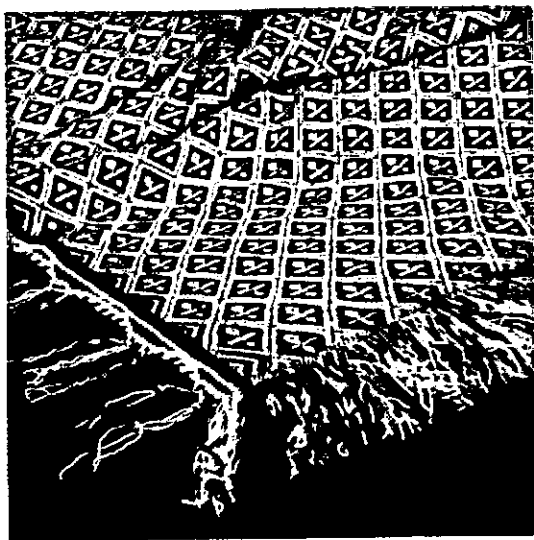


MISIONES

Las cataratas del Iguazú son el broche de oro que ha brindado la naturaleza a esta provincia, llena de sorpresas insólitas. En un claro de la selva, el rubio polaco cría cebúes asiáticos. El japonés abre surcos en la tierra roja para transplantar su soja natal. El ucraniano levanta en medio de los yerbales las plateadas cúpulas de su iglesia católica del rito ruteno. Un poco más allá, en medio de los "tesales", el campanario puntiagudo de la capilla de madera de los protestantes alemanes. Mientras tanto, el fugitivo aborigen 'mbyá' trata de retener su monte tejiendo sus cañas y cortezas de lianas en hermosos cestos y reproduciendo en la madera del bosque los animalitos silvestres.

Nature has provided Misiones with multiple and incredible surprises but none can compare with the Iguazu Falls. In a clearing in the jungle, a blonde pole raises zebu cattle. Close by a Japanese labourer plows the red earth to transplant his native soybean. Further on a Ukrainian builds his church with silver domes according to the Ruthenian rites of the Uniate Church. In the midst of the "tesales" a pointed belfry indicates the presence of the wooden chapel of the German Protestant Church.

Meanwhile, the "mbyá" native works on his baskets weaving the bark of the woody lianas and the reeds and also carving little wild animals out of wood from the forest.

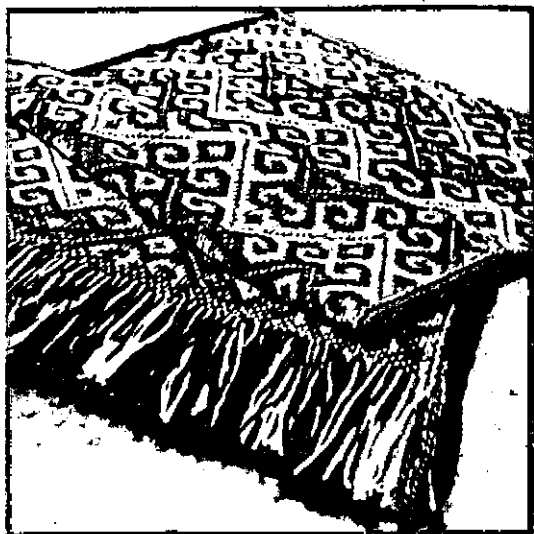


NEUQUEN

Provincia que nace en la extrema aridez de la estepa patagónica, donde el hombre ha sembrado sus chacras a fuerza de riego y donde ha hecho brotar ciudades nuevas, alrededor del petróleo. Provincia que se abre como un abanico hacia la Cordillera húmeda, cubierta de praderas en el norte, y de inmensos bosques y lagunas en el sur. Su artesanía por excelencia es el tejido en telar mapuche, en manos no sólo de aborígenes sino también de numerosos criollos. Más indígena en el sur, con sus dibujos geométricos blanco y negro; más criollo en el norte, con sus bordados multicolores, influencia de colegios religiosos de otras épocas.

In this extremely arid country bordering the Patagonian steppe, Man has had to build up his farms by continuous irrigation. He has also given birth to many new towns by discovering oil. The land then opens out towards the humid Andes Mountains, and becomes a fertile prairie in the North and covered in dense forests and large open lakes in the South.

This is the land of the Mapucho handloomed fabrics, woven by natives and by criollos (born and raised here but of Spanish descent). The designs in the South are more influenced by the Indians, with black and white geometrical designs; to the North by the criollos with many colored embroidery work, a religious influence from other times.



RIO NEGRO

Río Negro: profundo tajo verde de álamos y frutales, en medio de la estepa patagónica. Conviene hacer un alto, allí, bajo la sombra de un manzano, y refrescarse con un "artesanal" jugo de frutas o vaso de vino que se preparan con maestría en las chacras.

Una vez renovado, salga a descubrir los secretos del desierto espinoso. Estepa que nace en el océano y viene a beber sedienta en los lagos que esconde la Cordillera cubierta de bosques. Se verá sorprendido por las 79 agrupaciones indígenas que pueblan esta provincia. Allí, apoyado contra las paredes de un rancho que se confunde con el paisaje, podrá apreciar los vivos colores del "matrón" que se está tejiendo, decorado con la "labor" de dibujos geométricos, tan característico de la tejeduría araucana.

Río Negro is a deep green gash in the countryside covered in alamos and fruit trees, in midst of the Patagonian steppe. Under the shade of an apple tree, the traveller can stop to have a refreshing fruit drink or a glass of home made wine.

Once refreshed by his drink, the traveller may then proceed to discover the secrets of the thorny dessert. The steppe begins at the oceanside and spreads West until the land drinks thirstily at the lakes hidden by the forested slopes of the Andes mountains. The traveller will be surprised to find 79 different indian peoples in this province. The lively colors of the "matrón" (saddle pad) handloomed by local weavers and hanging outside a hut, blending into the landscape will no doubt catch his attention. This geometrical design he sees is characteristic of the Araucanian woven fabrics.



SALTA

Salta, provincia multifacética. Al oeste, la Puna desolada, con inmensos salares blancos. Sus escasos pobladores conservan antiquísimas costumbres.

Más al este, los Valles Calchaquies, donde los ríos serpentean regando fértiles cultivos. Zona pródiga en tejedoras, alfareros y cesteros.

En el oriente, la zona de la Frontera, donde el hombre ha desarrollado una rica artesanía del cuero para protegerse de las espinas del monte. los "guardamontes" como dos grandes orejas de elefante que cuelgan a ambos lados del caballo, cubriendo las piernas del jinete; el "coletó", gran sobretodo de cuero; el sombrero "retobao", de ala ancha, de cuero también.

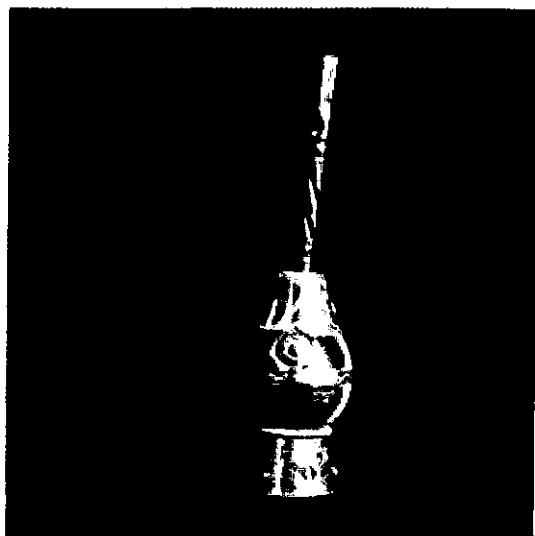
En el norte, sobre el flanco de las húmedas montañas que miran hacia la gran llanura chaqueña, la región indígena de los chiriguano y chané, fabricantes, estos últimos, de las famosas máscaras para su Carnaval, y de la alfarería pintada con colores naturales.

Salta, a province with many faces. To the West, the desolate Puna covered in white salines. The few inhabitants of this area ho'd fast to very ancient customs.

To the East, the Calchaquian Valleys, where rivers run their winding courses through fertile valleys. This is the land of weavers, potters and basket makers.

In the East, on the border, the traveller finds expert leatherwork born of the need to protect the body from the thorns of the monte.

Up North, bordering with the humid mountains that look on to the Chaco plain, the land of the Chiriguano and Chané indians, who make elaborate masks for their carnival celebrations and pottery work painted with natural colors.



SAN LUIS

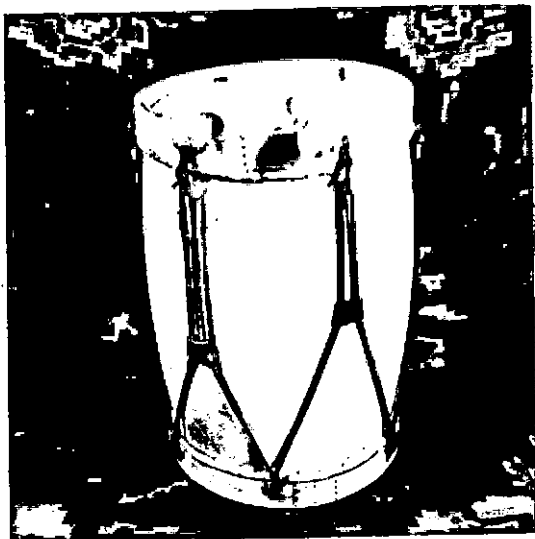
**"Va, volando mi pañuelo
tras un galope serrano,
por el caminito que va pa'l norte
allá en el confín puntano . . ."**

Así canta la zamba sanluiseña describiendo paisajes de sierras coloridas de ónix, con reflejos de oro y mica; de aire transparente, oliendo a menta, peperina, poleo y jazmines. Paisaje impregnado del recuerdo de actos heroicos de hombres que acudieron en defensa de la Patria y de laboriosas mujeres que tejieron ponchos y mantas para el Ejército de los Andes.

Hoy, sus descendientes perpetúan la tradicional labor, tejendo "pulos", "chuses", caronillas, "jergones", mantas y finas sobrecamas decoradas con "labores" y listas; artesanos del cuero fabricando piezas de la "monta"; plateros cincelando mates y bombillas. Mientras tanto, va tomando forma una nueva artesanía: la del verde ónix de La Toma.

The local songs describe the colorful sierras, land of the onyx, of gold and mica; the air is pure and smells of mint leaves, peppermint, poleo and jasmine. The landscape still rings with the shouts of the heroes who defended this land from the Spanish and of their women who wove ponchos and blankets to protect them from the cold when they crossed the Andes mountains.

Today, the new generations keep up the old customs and weave "pulos" (blankets), "chuses", caronillas (saddle covering), "jergones" (straw beds), blankets and delicate bedspreads decorated with embroidery work and stripes; make saddle trappings for their horses or burros; and do silverwork on their "matés" and "bombillas". Meanwhile a new craft is developing: stonework with onyx in La Toma.



SANTIAGO DEL ESTERO

Desde el fondo de los montes, late el corazón de esta provincia, al son del repiqueteo de los bombos, marcando el compás alegre de una chacarera, la reina de las danzas santiagueñas. Esta misma alegría es la que salta a los ojos desde las mantas "palladas" que tejen las mujeres en sus telares, con hermosas combinaciones de rojo, amarillo, negro, naranja.

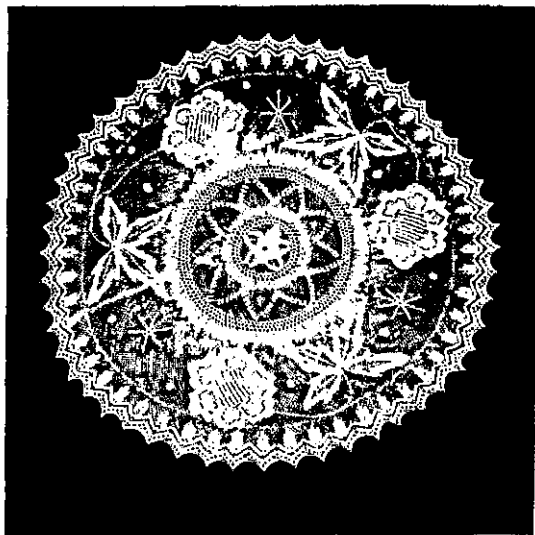
¡Y qué decir de sus famosos canastos de Río Hondo, donde hasta el "bombo" ha dejado de ser un instrumento musical para transformarse en el más grande de los cestos!

No olvidemos a los sogueros, si hasta hay pueblos donde toda la población se dedica parte del año a trabajar el cuero.

From deep in the heart of Santiago, comes the beat of the "bombo" (drum with a cactus wood case and leather drumheads) marking the rhythm of a "chacarera" (local dance) queen of the Santiago folklore. The rejoicing spirit of the people of this province is captured in the colorful "pallada" blankets handloomed in red, yellow, black and orange.

The baskets woven in Río Hondo are very famous, and even the "bombo" drum has been left aside as a musical instrument and has become the biggest of baskets.

Leatherworkers work rawhide for harnesses for their horses. In some towns the entire population spends at least part of the year working hides.



TUCUMAN

La más pequeña de las provincias, está flanqueada al oeste por el imponente cordón montañoso del Aconquija, cubierto por una densa selva que culmina en las cimas más altas, en abiertas praderas alpinas. Al este, se funde en una verde llanura, donde la caña de azúcar madura bajo el tibio sol del invierno. Aquí late la actividad febril de los ingenios. Todo es movimiento constante. Los hombres hormiguean en los surcos, volteando a fuerza de machete, la dulce caña.

Más al este, la estampa viril del hombre a caballo se recorta en un paisaje hostil de vegetación espinosa. Allí se interna el jinete con sus piernas protegidas con el "guardamonte" de cuero, para buscar su ganado.

Además de la artesanía del cuero, los tucumanos tienen magníficos trabajos en telar y en encaje a la aguja, conocidos como "randas".

The smallest province of them all, it is flanked to the West by the imposing Aconquija range, covered by a dense jungle and spotted here and there at the summit with alpine prairies. On the East lies a green plain where the sugar cane ripens under the soft winter sunshine. This is the home of the feverish activity of the sugar mills. There is constant movement, labourers working like an it in the furrows knocking down the sweet sugar cane with their "machetes" —large heavy knife for cutting down cane—. To the East a rider is silhouetted against the hostile landscape of thorny vegetation. He rides into the brush, his legs covered by leather leggings, to recover stray cattle. The people of the province of Tucumán are well known for their leatherwork, their magnificent woven fabrics and their needlepoint lace, known as "randas".