COLAISTE NAISIUNTA EALAINE IS DEARTHA

THE ANCIENT PERUVIAN TEXTILES OF PARACAS AND NASCA

A THESIS SUBMITTED TO:
THE FACULTY OF HISTORY OF ART AND DESIGN & C.S.
IN CANDIDACY FOR THE DIPLOMA.

FACULTY OF DESIGN

DEPARTMENT OF VISUAL COMMUNICATION

BY

DORCAS MARY O'TOOLE

APRIL, 1979

TABLE OF CONTENTS

ILLUSTRATION.

Map of the South Coast of Peru.

1. Woolen headband with anthropomorphic figures.
2. A specimen of cotton embroidery from the Paracas peninsula.
3. Detail from Paracas Necropolis woven textile.
4. Detail of woven textile from Paracas Necropolis.
5. Detail from Paracas woven textile.
6. Early Nasca vase shaped in the form of a human figure with a foxskin headdress and stylised snake decorations.
7. A nut - shaped vessal of the Nasca culture.
8. An example of the pottery work found in the desolate Paracas peninsula. The decoration is resin paint and was applied after firing. First centory. B.C.
9. Gauze with feline symbols.
10. Polychrome pottery jar from Pachacemac, showing Tiahuanaco influence.
11. Woven tapestry with interlocking bird designs.
12. A brightly decorated poncho from the region of Lake Titicaco. Inca period.
13. Twilled weaving showing alternations of patterns.
14. Peruvian designs.
15. Design from Peruvian textile.
16. Peruvian borders of vicuna wool.
17. Embroidery. Huichol Indians. Mexico.
18. A representation of a man with a bow and head dress. From a Ica Cloak.
19. Ornaments of the Aneto Brazil.
20. Design a silver bracelet, representing (from the top) a beacer, a sea - monster, and a hawk.
21. Fabric with continuous warp and weft, equally visible.
22. Checkerboard grid.
23. Warp and weft continuous, one of the two elements concealed.
24. Twill fabric.
25. Supplementary decorative warp or weft yarns.
26. Lozenge - shaped open spaced fabric.
27. Gauze.

28. Wrapped warp fabric.

29. Fabric made of twisted Warp or Weft.

30. Plaiting.

31. Network.

32. Featherwork.

33. Featherwork.

INTRODUCTION

The Peruvian textiles of South America have always been of great interest because of their quality of design, colour and technique. The aim of this thesis is to give a comprensive study of these textiles examining their abstract and symbolic design motifs and techniques of production.

The Paracas and Nasca works have been selected as these cultures have produced the best examples of Peruvian textiles.

Initially a knowledge is needed of the Geographical area involved in this study and a background history to the cultures chosen. The Paracas and Nasca periods will be discussed including the influences they absorbed from other cultures in surrounding areas.

In the following chapters the textiles themselves will be discussed and their associated crafts where appropriate. In this study there is a particular emphasis on the origins of art in the South coast of Peru and of the mythology of these people.

Unfortunately the ancient people of Peru had not developed a written language. Because of this there is a certain lack of information on aspects of their lives. This may prevent deeper discussion in certain areas of this study.

CHAPTER 1

The Geographic area under consideration in this study is situated on the South coast of Peru. It includes the Paracas Pensinsula, the Ica valley and the area around the system of rivers flowing into the Ria Grande. (see map figure 1)

The area is mostly desert and has very sparse vegetation, only the river bed and irrigated areasare suitable for plant growth. Today occuption is restricted to the upper valley although in ancient times the lower valley was inhabited. The valley floor is cut by mountain ridges and consists of stony plains. Rain is very infrequent, occurring at 3 - 15 year intervals. The area is sunny and warm all year round. The south west tradwinds blow in the afternoon and increase in the hot summer months. There winds are locally called the Paracas.

The warm dry climate in the area was responsible for preserving the textiles and keeping them in the excellent condition in which they remain today.

The history of the area can be divided into five stages.

1) Preceramic (before 1400 B.C.)
2) Early Horizon (1400 - 400 B.C.)
3) Early Intermediate Period (400 B.C. - 550 A.D.)
4) Middle Horizon (550 - 900 A.D.)
5) Late Intermediate Period (900 - 1476 A.D.)

PRECERAMIC (before 1400 B.C.)

The only evidence known of this period was found in Huacu Prieta in 1946. At the mouth of Chicang in the northern coast of Peru. Forty settlements were found here, an area which now has a very dry climate. These people mostly relied on sea - lions, fish and shell fish for food. They also cultivated a few plants including cotten.

Some textiles and small carved gourds are the only remains found belonging to these people. One of the gourds is very skilfully decorated. It has four very abstract faces carved symmetrically around the sides, which are regarded as a form of cat. There are also abstract human figures, two birds sharing one neck and snakes in profile on the lid.

The textiles were distinguished by their manual methods as the loom had not yet been invented. Darning was used as a form of plain weave. Twinning was also used and this was most popular method. Warps were set up in pairs of two different colours. Then by transposing these in opposite directions (for example red to the right and blue to the left) a reversable fabric was produced with red on one side and blue on the other.

The fibers spun were cotten and a wild bast, probably milk weed. The colours used were the natural colours of the fibers, white and brown, red, blue, yellow and orange were got by rubbing dry coloured powder into the yarn. Garments were also made from feathers by knotting the ends into a half hitch.

This would have produced very brightly coloured items but nothing is know of what patterns were used.

The design on these textiles are similiar to these on the carved gourds: distorted birds, recognizable by their powerfull hooked beaks, abstract snakes, rock crabs and highly stylised human beings.

CHAPTER 2

In this chapter the textile history of the south coast of Peru will be discussed. This helps to understand the different cultures that arose in the area, how they effected each other and in turn effected the production of textiles.

Because of the great amount and imperishablity of the ceramics found on the southern coast of Peru, it is pottery which has been used by archacologists to define cultural changes. It is now possible to begin to correlate the textiles with this ceramic chronology. This helps to understand the cultural changes since the fabrics are sometimes finer and more elaborate than the ceramics with which they may be centemperary.

EARLY HORIZEN (1400 - 400 B.C.)

During this period Peru was domonated by the art and religion of Chavin. This was when the incised and polchrome resin - painted ceramics of the Paracas style were produced. The Early Horizen is divided into ten epochs each corresponding to a stylistic phase in the paracas pottery of Ica.

Textile preservation is spotty for the first eight epochs, but it is enough to imply that during this time ancient Peruvian technology became fully developed. It is certain that by epoch 9, every textile technique subsequently used in this traditionwas fully exploited. Also Alpaca wool was being imported into the area from the highlands to supplement the local cotten, and so was important in expressing the polychrome art in the textile medium.

A large group of textiles have been preserved from epoch 9. The most important ones come from Cavernas and other sites in the Cerro Colorado area of the Paracas Peninsula and sites in the Ocucaje basin of the Ica valley. At this time a new religious cult, originating in the Ocucaje in epoch 8 was rapidly expanding. The chief figure in this cult was an anthropomorphic being having big circular eyes and broad upturned mouth, with several long serpent - like appendages with jagged edges extending from his head or body. Because of his large eyes, this figure is conventiently referred to as the Oculate being. It remains a prominent motif through many stylistic changes to the end of the Nasca tradition in the middle horizon. (see figures 1 and 2).

The presence of heavily fortified towns on hilltops dating to epoch 9 suggests the prevalence of fighting at this time and is supposed to be related to the representation of the Oculate being with trophy heads and triangular halved knives in his hands. In ceramics moreanaturalistic style than this was previously used. The figures are no longer drawn with their shapes conforming to the edges of rectangular compartments but are floating free with space around them. The new ceramics style is not transfered to textiles until epoch 1 of the early intermediate period. The textile style of epoch 9 is liner with predominantly striaght, horizontal, vertical and diagonal lines, rather than curved ones. The lines vary in thickness and colour to produce the design effect (see figure 3). Felines, a motif centinuing from the earlier tradition and figures relating to the Oculate being are the most common motifs.

In epoch 10, the cult of the Oculate being continued to expand. Now humans wearing Oculate being masks are more frequently depicted. It can be assumed that the Oculate being has some kind of religious meaning and that it is lightly that the symbols of humans wearing such masks are associated with ritualistic practices, but because there is no written account of such happenings or no reference to it in the mythology or folklore of the area the assumption cannot be proved. A great variety of unusual instruments from this time have been preserved including pottery, drums, panpipes trumpts and gourd rattles.

In the ceramic style relatively naturalistic representations of different kinds of birds became common and supplemented feline and the Oculate being motifs.

A new ceramic style called Topara originated in the Canete or Chincha valley to the north, becomes popular at this time. This is a thin unpainted ware often modelled in naturalistic shapes such as vegetables, fruit or nuts. The influence of this less elaborate style spread to Pisco including the Paracas area and Ica. This influence lasted for the last epoch of the succeeding early intermediate period.

Textiles dating to epoch 10 have been found chiefly in Ocucaje in the Ica valley and at various sites on the Paracas Peninsula. Earlier pieces come mainly from Cavernas and the later ones from Necropolis of Cerro Colorado and Cabeza Larga. Embroidery becomes the prodominant technique although other techniques are still used to some extent (see figure 4 and 5). Patterning is still linear but instead of thick and thin lines the motifs are frequentely defined by a series of narrow lines of uniform thickness. Sometimes the outlined figure is placed within another, each in a different colour. The designs in this epoch show a morenaturalistic representation of birds, feline motifs and the Oculate being. These are represented in solid areas of colour - block colour.

EARLY INTERMEDIATE PERIOD (400 B.C. - 550 A.D.)

During this time the andean area was not culturally unified and the art styles were localized. Parts of the south coast absorbed the Nasca style while other areas continued in the traditional Paracas style. But after a time the Nasca style became very strong and its influence spread throughout the region. The division between the use of Paracas and Nasca style is arbitrary, there is no definate date to account for this change. Archaeology defines it by the change from the use of post - fire resin paint in pottery to slip in the Nasca style used in the pottery of Ica. There is no real cultural change. The 8 numbered phases of the Nasca style corresponds to the 8 epochs of the Early Intermediate Period. The most impressive Peruvian pottery is found of this period. This work demonstrates a high standard of craftsmanship. The pottery produced in phase 1 was plain as a result of the Topara style. In contrast to this the textiles used a broader range of colours and a greater amount of design motifs. Curved lines are used which give a more naturalistic effect. Birds and animals are used as well as humans (usually warriers), the Oculate being and other mythical figures. (see figures 6, 7, & 8) The use of block colour became more popular in this phase although the conservative linear mode was also used. The mythical figures used were depicted clothed, and with gold jewelery, often a forhead ornament. This was derived from the shape of a bird with outstreched wings and a series of disks attached to the locks of hair next to the face. Examples of this image is found in sheet gold. Embroidery in stem stitch is still very popular.

The works of phase 2 are an elaboration of phase 1 the most frequent designs are a composite of the Oculate being, feline and bird images and killer - whale features. The figures are more detailed, they have gold headdresses, necklaces of shell pendants and gold mouth masks held in place by prongs at the nose, apparently derived from the whiskered feline snout. The most elaborate works were produced when design elements were used out of their original context. For example,forehead ornments were sometimes used on the arms and legs, or wing and tail feathers used in the form of snakes or shell pendents. At this time the Oculate being is associated with cultivated food plants such as beans and starchy tubers like jiguima and manoic These plants are shown in the hand of the being. Presumably this was part of a religious cult to secure crop fertility. The fabrics produced at this time are of excellant quality.

In phase 3 the Nasca culture became very strong and it spread its influence over the entire south of Peru.

A large terraced temple was built at Cahuachi on the Nasca River. It was one of the largest centres of the Nasca culture. It had a group of at least 6 stepped pryamids, each with courts. They were natural hills terraced and faced with conical adobes.

This culture had an ability to delinete outline figures on a vast scale, this is shown by markings seen from the air in the desolate pampas around the Nasca valley. They were formed by removing the dark brown pebbles which cover the yellow sandy soil. The animal forms are simuliar to those on the Nasca pots. A radio carbon date of about 500 A.D. measured on a pot associated with them, connects them to the Nasca period. Their use is uncertain, probably of ceremonial importance.

There were no Nasca pieces of textile work later than phase 2 found at the Paracas sites. In phase 3 textiles became more simplified with embroidery still being used for mythical and represential work. Embroidered borders were worked on plain cotten, wool shirts or mantles. The embroidery was done in stem stitch or in block colour. In the latter part of phase 3 beans and bird motifs were most common on painted fabric.

Other techniques used at this time were supplementary warp and weft, warp wrapping, twining, gause and tapestry. (see figure 9)

There is almost a complete lack of ceramics of this phase which indicates a slight decline in the prestige of the Nasca style. Apart from this, there is very little difference between phase 3 and 4.

The finest cermics of phase 5 are decorated in an innovating style called the proliferous strain The most characteristic feature of this is the addition of many small projections or rays to various elements of mythical designs. In textiles the new strain is reflected in the use of slit tapestry technique on edges of large striped mantles. Designs are angular and outlined in black. Primary colours predomenate. The symbol of the Oculate being is still being used.

Phase 6 is not precisely defined. The proliferous strain becomes more standerized and is still the main style. The data of phase 7 and 8 is also scanty. In phase 7 mythical figures and human warriors are commonly depected. The proliferious strain is further developed but in phase 8 it becomes more simplified and abstracted.

MIDDLE HORIZON (550 - 900 A.D.)

Epoch 1 of the Middle Horizon continues on in the Nasca tradition apart from this the middle horizon marks a time when the Andean area was influenced under the Huari and Tiohuanaco empires. The city of Huari was engaged in military expansion and conquest. A northern culture, the Mochican was also affected by Huari. The empire streached from Cajamarca and the upper Piara valley and Ocana in the south. Both the art of Huari and Tiohuanaco were religious in nature. The styles were closely similiar without being identical, a situation which sugests derivation from a common source in the early intermediate period. The Nasca culture gained prestige in the Huari empire and borrowed some design elements from Huari and example of this is the cnivron band and the humped animal and some of the Nasca designs from phase 5, 6, and 9.

In epoch 2 fine interlocking on dovetail tapestris were produced. These were simuliarin texture to Huari style. The colour scheme used is of the Nasca style: three primary colours, black and white. The motifs are peculiar animals of uncertain derivation. The Huari empire fell at the end of epoch 2 and marked the end of urban settlement in the south. Subsequently there is evidence of severe economic depression in the area.

The ceramicsof epoch 3 and 4 shows poor workmanship and nearly a total lack of representational design. The improverishment of the Nasca culture is more complete than that of Ica because Nasca had closer connections with Huari and in epoch 3 Ica affiliated itself with the religious centre at Pachacamac on the central coast . (see figure 10).

The textiles of epoch 3 and 4 are difficult to place because there is no design on the pottery of the time. Simple textiles were made over a very long period of time, in general these textiles were more decorative than the ceramics. They included motifs of birds or animals or modifications of Huari mythical design. (seefigure 11) Many square pile caps were made by inserting the wool fibers in a cotten knotted foundation, they were made in a square form and originate from the Huari style.

LATE INTERMEDIATE PERIOD (900 - 1476 A.D.)

During this time there was great regional diversity in the Andean area. The textiles and ceramics are of poor condition due to the nature of the burial customs. Also the presence of intrusive pieces from the central coast styles, including thimu which mades information of this time very indefinite. There are ten epochs in this period, the earlier epochs produced pottery of the Ica style The 9th epoch marks the domination of the Inca empire and epoch 10 the colonial period.

The Inca textiles were made by many processes. There was a revival of tapestry which produced the best work. There was a tendency to standardise typical Inca poncho shirts have a v - shaped area around the neck which is treated differently from the rest of the garment. The main part may be of checker board pattern, adorned with geometric figures or may have a repeated design like rows of feathers. The v - shaped area could be boarded with small squares. (see figure 12)

This Inca empire was noted for its milatary strength and its conquests were extensive. The empire originated in Guzco and its religion was that of a sun - God. In 1476 the spanierods landed in South America and marked the beginning of the colonial period.

The Paracas and Nasca cultures attained their peak in the coastal region. Their textiles are of outstanding quality and unequal in south America. The best of the textiles are from the graves of Paracas Necropolis. Representations of birds, fish and Jaguar cover these textiles along with the oculate being and mythical figures. These representations are considered to be connected with their religion which was sprimary one of an afterlife.

The Paracas and Nasca textile were found in various burial sites, some of these sites included textiles of both the coastal cultures. In the following section of this chapter the burial sites of the Paracas and Nasca will be discussed and also the purposes of the textiles.

Ocucaje is situated 2.35 km south of the city of Ica and south west of the Pan - American highway. There are three sites involved. Cerro max Uhle, Cerro de la Cruz and Pinilla. The majority of the textiles found there are belonging to the Paracas era with the exception of a few related to the Nasca era.

The Ocucaje represents a considerable time period. The early Ocucaje textiles belong to the Chavin times. The majority of the textiles are Paracas textiles, these are mostly of Geo metric design with strong trophy - head symbolism. In recent years styles related to the Ocucaje paracas were found in canete, Chincha.

Palpa and Yanea although information conserning these textiles has not been published yet.

Julio Tello was the principle excavater of the sites of Paracas. His work began in 1925, he was responsible for the finding of Paracas, Cavernas and Paracas Necropolis. The sites of Paracas Necropolis consisted of five subterranean tombs found in the saddle between the peaks of Cerro Colorado. The tombswere made of stone and adobes and varied in size. It has been recorded that 429 mummies were found there.

Lower in the slopes of the same hill mass graves were found. These consisted of rectangular pits constructed of porphyry and whalebone. These are known as the Paracas Cavernas. There is no definite record of the number of mummies found there.

From Preceramic times until spanish conquest burials were usually flexed and wrapped in textiles or matting. This practice reached its peak with the Paracas Necropolis burials where one bundle might contain up to 150 textiles. The Neocropolis textiles, are of outstanding quality and design. These textiles seldom show any kind of wear, sometimes they were unfinished. Individual items of a set of textiles were found in different bundles which suggest that garments were made especially for burial and may have been accumulated during life for this purpose.

In the burial sites of Necropolis only old or mature males were buried. This supports the idea that Necropolis was a burial site for Chiefs and priests of some religious cult.

The burial bundles found in Cavernas are less elaborate than Necropolis. There are no sequential wrappings and no impression of wealth or ceremony. Those buried there include women, adolescents and babies, indicating a cross section of the community.

The textiles of the ancient peruvians were always made for a specific purpose. They were usually made for clothing, sandles and ropes. The peruvian costume for the male included a poncho - shirt, a breechcloth, a mantle, or turban, a hat or headband. Women wore a wrap - around dress, a headcloth, a square manta or shawl. Belts and sandals were worn by both male and female, small bags were used instead of pockets and some hoods were found. The most common garment found was the mantle. Examples of all these were found in the burial sites of paracas. It is assumed that only the more rich and powerful people of the community wore these garments.

It is interesting to note that length of cloth once woven as never cut. Each piece of cloth was woven with a particular garment in mind.

There are certain fundemental traits in the Peruvian texiles. Some of these traits are basic and are relevant to primative art in general. These fundemental traits include, symmetry, rythem, emphais, delimitation of form and style. A discussion of these elements enable a clearer understanding of the formal aspects in the design of the Peruvian textiles.

CHAPTER 3

THE FORMAL ELEMENT

The study of mechanical skill of the Peruvians in chapter 3 shows they had a very high standard of workmanship. There is a close relation between technicial skill and artistic development. This can be seen by examining the art of tribes with onesided industries for example the basketry of the Californian Indians. Their Chief industry supplied all of their household goods; receptacles for storage, working vessels, mortars and childrens cradles. As compared to this industry, others employed for the manufacture of weapons and tools are insignificent. Their building building of houses and boats, were only slightly developed. A great deal of time was therefore given to the manufacture of baskets and an unusual degree of virtuosity is found among the basket makers. The baskets are elaborately decorated with a variety of geometric design or by the addition of shells and feathers.

Another example of a onesided industry is the dominant pottery industry of the Pueblo Indians of the southern United States. In many villages of this region the expression of art is found in their pottery.

These examples demonstrate that there is a close connection between the development of skill and artistic activity. Productive artists are found among these who have mastered a technique. And these who have mastered the technique can concentrate on regularity of form and surface pattern. For example in the making of a piece of fabric the warp is set up according to the yarn been used and these are evenly spaced side by side. When the weft is introduced a certain pattern is followed, for example in plain weave the weft goes under and over each consective warp and unless this pattern is strictly adhered to and an even tension is applied a proper piece of fabric will not be produced.

Then apart from any esthetic consideration, it is believed in a situation where a technique is perfected the artist feels a gread satisfaction in acheving the results. There are many examples of work which illustrate that the artist had not preconceived the visual effect of his work but was stimulated by the pleasure of making a complex form. An example of this would be in the matting of Vancouver Island. The weaver alternated the direction of the strands in squares without any attempt to set off the surface in colours (see figure 13). When the matting is new these patterns would have been seen in reflected light, but after a very short time they would disappear almost completely.

How did earlier civilixation produce such abstract forms such as straight lines, circles, spirals and regular curves. Apart from curves which can be seen on shells, bubbles and smooth pebbles, theseother formsrarely occur in nature. Technical experience and the acquisition of virtiosity would have probably led to the prevalence of these forms. If the weaver after setting up the warp changes colour in the weft a straight line will be produced. Similarly in the making of baskets or pottery, perfectly controlled coiling will produce spirals.

Another feature which can be observed in the art of all people is that of symmetry. The causes that have led to its widespread use is difficult to understand. Symmetrical motions of the arms and legs are physiologically determined. The right and left move symmetrically and the motions of the same arm or of both arms are often preformed rhythmically and symmetrically from right to left and left to right. Although in the majority of cases symmetrical arrangements are to the right and left of a vertical axis and horizontal symmetry is rare, even though in nature it is the other way around.

It is interesting to note that the special kind of symmetry in our heraldic design had already been used in ancient Peru. It has animals rampant on each side of a central field. It was used on the lions gate of Mycenae. (see illustration 14A

Apart from symmetry, decorative patterns resulting from rotation are common. It is frequent in Peruvian textiles. On these fabrics, patterns consist of diagonal arrangment of squares or rectangles. In each diagonal the same design is repeated, while the next diagonal has another type. In each diagonal line the design is shown in varying positions. If one faces right the next faces left. At the same time there is an alteration of colours, so even when the form is the same, the tints and colour values are different. (see illustration 15).

Here there are eight rectangular fields with two designs (1 and 2) those right and left of the middle line and those above and below the horizontal middle line are symmetrical in regard to form.

Number 1 corresponds in colour to 1B similarly number 1A corresponds to IC, 2 to 2B and 2A to 2C.

The colours are reversed in all these cases. Section 1, 2, 1B and 2B have a yellowish background and a red field surrounding the tree shaped design.

Another important feature in ancient art forms is the use of rythem. This is very frequent in the non representational designs in Peruvian textiles. An example being the border design of vicuna wool. (illustration 16 and 16A).

Like symmetry, rhythmic repetitions generaly run in horizontal levels to the right or left. Even though in nature vertical rythem is the most common. For example the vertical sucession of leaves, piles of stones and ranges of mountains rising behind one another.

The rhythmic repetitions used are horizontal bands of simple arrangements of single strokes in rows or complicated sucessions of series of varied figures that recur in regular order.

It follows from what has just been discussed that this type of form is not expressive of specific emotional states and in that sence significant. But the treatment of form is not solely controlled by technical processes. Marginal patterns is one of the most common method used in textiles and other forms of art. When the surface of the textile itself is decorated the lines or ornamental bands serve the purpose of limiting and closing the decorative field. In certain cases Peruvian textiles already completed are bordered by an additional technique. However in some cases the decoration is so closely adapted to the form of the object that the stimulus for developing a closing outline is not felt.

Another characteristic trait of decorative art is the tendency to emphasise natural devisions by arranging distinct fields of decoration. A good example being the shirts of the Inca period (see illustration 12). Here a distinction is made between the prominent area, (the area that lies flat across the shoulders, the centre back and centre front) and the area that hangs loose from the body.

So we can conclude from our discussion that art in its simple forms is not necessarily expressive of purposeive action but is based upon our reactions to forms that develope through mastery of technique. Although the formal aspect of art that has been discussed is dominant in decorative art and there fore not expressive. The formal element is also important in representative art as it determines certain aspects of a characteristic style.

REPRESENTATIVE ART

The term representative implies that the work does not affect us by its form alone but also by its content. The combination of form and content gives to representative art an emotional value entirely apart from the purely formal esthetic effect. The more attempt to represent something, for example to communicate an idea graphically cannot be claimed to be art. It is likely that an artistic concept may sometimes be present in the mind of the maker, but it becomes a work of art only when it is technically perfect or when it shows striving after a formal pattern.

There is a contrast between representation for the sake of representation and representation as a work of art. Take for example the textile work of the Indians of the mountains of north western Mexico who produce beautiful clothing. Apart from these, small embroidered rags were found which were attached to arrows and serve the purpose of representing a prayer to a deity. A roughly outlined figure of a child expresses a prayer for the health of the child. It was not intended as a work of art but as a representation to serve a temporary purpose. (see illustration 17).

In primitive art there are two points of view in representing an object. It may be considered essential that all the characteristic features be shown, or the object may be drawn as it appears at any given moment. In the former case our attention is directed primarily towards these permanent traits that are most striking and by which we recognise the object. While others that are not characteristic are considered as irrelevant. In the latter case the interest is solely in the visual picture that we receive at any given moment. This method is more realistic than the other only if we claim that the essence of realism is the reproduction of a single momentary visual image and if the selection of what appears a prominent feature to us is given a paramount value. In the former case, since the essential parts are symbols of the object this method is called the symbolic one. In general Peruvian representation is symbolic. (see illustration 18).

Representations that are intended to have artistic value are made in the most highly developed technique, it is not surpresing that the formal style of the technique gains influence over the form of the representation. The angular lines of weaving with coarce materials and the step like forms of diagonals which are determined by this technique impress themselves often upon representation and become part and parcel of a local style.

Then there developes an intimate relationship between the formal and representative elements that bring about representation which also holds a formal value. These facts are very relavent to the textiles of the south coast of Peru (see illustration 3).

SYMBOLISM

It has already been proven that representative art may be and generally is strongly influenced by technical form, so much so that in many cases the natural prototype is not readily recognized. In the art of many tribes the world over, what appears as formal art is associated with meaning. (see illustration 19). The top illustration represents bats, indicated by the black triangles. The figure below it represents the uluri, a small object of clay used by women in place of a breech cloth. The third figure represents a fish, the large scales of which are indicated by diamonds. The fourth and fifth figures also represent fish, while the last one is called young bees.

Another cause in bringing about modification in design is the application of patterns to a restricted decerative field. The artist is not satisfied with representing part of his subject to fit the decorative field. He will rather distort and adjust the part in such a way that the entire representation will fit into the field at his disposal. The northwest coast Indians of North

America always take the greatest liberties with the outer forms of animals. They do not hesitate to distort them in a way that allows the artist to adjust the animal to the decorative field. (see illustration 20) So it can be concluded that in symbolic art, there are tendencies to abbreviate the work becuase of the necessity to adjust to formal limitations.

STYLE

Having already discussed the general form elements in primitive art namely symmetry, rythem, emphasis and delimitation of form, the question of specific style still remains. The principals of symbolic selection and the methods of composition help to individualise representative art forms, but besides these, many formal elements are integral parts of every art style and these give it its most specific character.

In Peruvian clothing and pottery certain specific rules have been adheared to within each culture, take for example the poncho - shirt. The design of the shirt itself effects the shape available to decorate. It has been mentioned in chapter 2 that lengths of woven cloth were not cut up to make clothes. Therefore the purpose of the cloth was in the mind of the weaver and was an influence in the treatment of space. This brings another point to light. The design of the shirt was such for specific reasons; it was simple in its construction and was loose in the heat of the day and not restrictive in movement. Because the design proved appropriate, there is very little deviation from this style. Because of this the shape of the shirt itself became a distinctive aspect of the culture.

Apart from the influence of technique there must be other causes that determine the individual style of each area. It is very difficult to give an explanation of the origin of these styles, just as little as we can discover all the psychological and historical conditions that determine the development of language, social structure, mythology or religion.

In the textiles of the south coast of Peru, it is the very distinctive style that makes them so special. When we take into consideration their desolate and inferile land, it remains a wonder that these people could produce such textiles of quality and beauty.

CHAPTER 4

In this chapter the techniques of the Peruvian textiles will be discussed. Also the yarns used and the methods of dying. From this, it can be seen that the Peruvian weavers developed their craft to a very high standered of workmanship even though they had very primative means by which to work.

YARNS

The yarns used by the ancient Peruvians were twisted by hand and were usually evenly and tightly twisted, often excessively so. Yarns were used in single form or in several joined strands. Double or two - ply yarns were most popular. These were of even thickness and smother and stronger than single yarns. The intrinsic qualities of wool and cotten were recognised and used judiciously by weavers. Woven cloths might be made entirely of cotten or wool but when the two fibers were used in the same fabric the warps were never of wool. There is no exception to this rule.

DYES

Peruvians used a very extensive range of colours. The materials used for dying and their methods of use is virtually still unknown. Peruvians knew how to prepare a bath of light or deep indigo by prolonged immersion and also reduction by fermentation of leaves of various shrubs which contained colouring matter. When a fabric is taken from an indigo bath it is yellow the oxidizing action of the air turns it blue. Indians knew how to obtain a range of very fast blues, fromcelestial blue to deep blue. Reds came from an animal sources. The principal one comes from the insect Cochineal, which gives a beautiful carmine red. Cochineal are gatheredfrom the leaves of the opuntia, it produces red or black. To-day the Indians of Cajamerca dye black in this manner.

A type of shellfish was used as a dye Concholepas peruviana, they were collected and "milked" for its dye. The dye as it comes from the animal is ready for use. The dye is a *dibranoindege, like indigo it is a vat dye and it does not requirea mordant. This shellfish was also gathered for food. It produces a purple dye and was only used in the later eriods The dye was not used in the textiles found in ecropolis or Cavernas.

Yellow dyes were produced from the false pepper tree(Chunies inolus) other substances used are still unknown Violet and green came from successive dying of blue and red or blue and yellow. The natural colours of the fibers were also used.

Wool is easily dyed the richest colours are in this fiber. Cotten need *mortands which the Peruvians did not have. Their looms were rudementary, basically two parallel bars between which the yarns of the warp were streached. Usually one of the bars were attached by cord to the branch of a tree, beam or rafter while the other was held firm by means of a strap passing around the lower back. The weaver could then by a single bodily movement increase or diminish the tension of the warp. The width of their fabrics did not exceed the space within which a woman could pass the bobbin from one hand to another. When a large cloth was required, two smaller pieces were sown together or a common yarn was connected. Instead of darning torn pieces of cloth, the material was streached and rewoven where torn. Only ordinary needles were used these were made from fishbone, wood and thorns. In the coastal graves small plainted baskets containing weavers or embroideresses accesseries had boxes of carved pelican bone filled with cactus thorns not yet transformed into true meedles.

WOVEN FABRICS

Peruvians made fabric from fine muslin to thick and coarse fabric that formed the protective armor for warriors or the external wrapping for mummies.

The weave of Peru, has several variants. Instead of passing over and under a single warp yarn, the weft may pass over and under two each time. Instead of comprising of a single yarn the weft is sometimes formed of two adjacent yarns (see figure 21).

STRIPED AND PLAID FABRICS

By varying the colour of the warp yarns or the weft at intervals, a striped fabric is obtained or two different colours in the warp and weft used to produce various patterns.

GRIDS.

For the checkerboard effect, the warp is made up of a series of brown and white yarn in equal numbers in regular sequences. This will be established at the top of the first row of squares. In order to form the seemed row of squares, a new portion of the warp, like the first but with the order of the colours reversed, will be interlocked yarn by yarn to the short warps of the preceding squares. (see figure 22)

WARP AND WEFT CONTINUOUS, WITH ONE OF THE TWO ELEMENTS CONCEALED

If the yarns of these elements are unequal in thickness or in flexibility, if their spacing and compactness vary, the fabric changes, one element may disappear or be concealed. If only the weft is visable a cotten warp and a wool weft was used. If the warp was only visable, usually the warp and weft were the same fabric but of different thickness. (see figure 22, 23).

REVERSIBLE FABRICS - TAPESTRY

This type of fabric was made of a warp of cotten yarn, the weft was made of fine flexible wool. The warp concealed the weft. The two faces of the fabric were simular , the end of the yarn where the colour changes were hidden in the thickness of the tapestry.

Sometimes sectional wefts were not exactly perpendicular to the warp. That allows the weft to form curved lines but in general the peruvians prefered deep ridges and clear lines.

SLITS

These are often considered a defect, but were used in Peru for decorative purposes. The adjacent surfaces of the woven sections were not joined together.

BORDER OF DECERATIVE MOTIFS

This was done to deliniate more exactly the boundries of different fields of colour.

LOOPED - PILE FABRICS

Although this is a simple type of tapestry, the Peruvians did not understand the full use of the technique. Their looped - pile fabrics were achieved by sucessively letting the weft yarns made a loop between each warp.

FABRICS OF TWILL STRUCTURE

This was produced by passing over two yarns and under one or passing over one yarn and under two. For this purpose the weaver first used a weft of a different colour from that used for the warp. Then for the area required by the chosen design, the order of the crossing of the elements is reversed. Leaving visable twice as many warp yarns as weft yarns or vicè versa.
(see illustration 24)

SUPPLEMENTARY WARP AND WEFT YARNS FORMING FLOATS ON THE REVERSE OF THE FABRIC.

The unused portions of the supplementary yarns were left visable forming floats on the reverse of the fabric. These supplementary yarns were all incorporated into the fabric. the weft yarns at the lateral selbages, the warp yarns at the initial and terminal selvages.

FABRICS WITH SUPPLEMENTARY DECORATIVE WARPS OR WEFT YARNS

The supplementary yarns were introduced in the course of the weaving itself, making each face of the fabric different. This is known as brocading selvage-to - selvage. Supplementary warp yarns were used and also supplementary warp and weft in the same fabric (see illustration 25).

DOUBLE CLOTH

In this the two warps and wefts are equally visable. The weaving of the two superimposed fabrics began simultaneously in plain - weave, the only difference being colour. At the end of each row the two wefts interlock at the point where they make the return loop. In this way the two fabrics are joined at lateral selvages. In this way double cloth is produced which has two faces of the same appearance and design but are reversed in colour.

TUBULAR WEAVING

In this technique a single weft procèe; spirally to weave upper and lower of two double - cloth warps. This was used for narrow fabrics, double straps, cylindrical cords for strength and for under girths for Lamas. Such fabrics were also used to encircle mummy heads like a turban and served to hold the hair and its accessories in place.

GAUZES.

The principle of parallelism of warp yarn was not followed in gauzes. The weft is inserted in the usual way, passing under the warps of the odd rows and over the yarn of the even row. The second weft will pass under the first two warps, back over the odd yarn and under the even yarn and will return towards the following two warp yarns. This method (with normal tens in) regular crossing of one warp yarn over another. The third row will travel the crossed passage of the second row in a reverse direction.

These Gauzes were usually made of meduim to fine cotten yarn. The yarn was sometimes overtwisted which gives fabric a crepe appearance.

OPEN WORK

This was achieved by omission of the warp end weft yarns at regular intervals. To avoid looseness the material was secured with a yarn, probably run through with a needle. This fastened the warp to the weft with a knot.

OPEN WORK IN A LOZENGE FORM

By dividing the warp into calculated sections and by useing the weft to weave separated sections. These sections joined at the centre with a tight tension to produce a lozenge effect .(see illustration 26).

ALTERNATE CROSSING OF THREE WARP YARNS GAUZE

This method consisted of crossing alternately a warp yarn with its neighbors, to the right and left respectively, row after row. (see illustration 29)

FABRICS WITH WRAPPED WARP

This was used instead of localised dying. The warp yarns were wrapped with the suitable colour (see illustration 28)

FABRICS MADE OF TWISTED WARP OR WEFT

In this method, the warp yarns were twisted around each other in pairs, with regular alteration of the direction of twisting. That is a pair twisted from right to left is followed by a pair twisted from left to right. At each spiral the weft glides between the two yarns, thus holding the crossing form and fastening the pairs of yarns to each other. The soles of sandals were often made of Lama skin or of vegetable fibers and were made in this technique.

DYED OR TIE-DYED WOVEN FABRICS

This was done either before or after the weaving.

PAINTING

The paint was applied locally to one face of the fabric by brush or tuft of hair as in the batick method. It is not known what was used to prevent the penetration of paint, possably clay or wax. Dye applied between the warping and weaving. (Ikat).

The assembly of warp yarns were immersed in the baths of dye after some sections of them had been carefully reserved at various points by being covered with a waterproof matural. After dying the yarns were drieud and the protective covering removed. The yarn was then ready to be restreached and woven.

PLAITING OR BRAIDING

This is formed by the regular intersection of two sections of warp in a chosen plain, these proceedfirst in opposing directions and then meet to form an angle usually about 45^{o} from the perpendicular. The yarn sections cross each other at approximately right angles. The sections in relation to each other, have the reciprocal function of warp and weft. Because of their oblique direction the yarns reach the lateral selvages sucessively, they are folded over and begin once more, making an angle with the perpendicular that is complementary to the first one. There are many variations of this technique. (see illustration 44).

NETWORK

This is made with only one element. The yarn first forms a series of loops or twists around a fixed support, usually another yarn. Having reached the end, it returns on the reverse side, forming a new series of loops, which are threaded through the corresponding loops of the first row. The third row will be threaded through the second and so on. Again there are many variations of this technique. (see illustration 31).

EMBROIDERIES

This presupposes the existence of a foundation fabric into which decorative stitches can be incorporated.

FLAT STITCHING

This consists of covering a given surface of a fabric on both sides with parallel yarns placed as close to each other as possible. The work is the same on both side of the cloth, but one side is a little more carefully

executed than the other.

Chain stitch, stem stitch and loop stitch were used in embroidery.

FEATHERS TO FABRICS.

The feathers were selected for their size form and colour and were folded in the quile section, side by side over a cord. Each quill is then secured below the initial cord by a fastening yarn knotted as in either of the methods shown in the illustration 32.

From what has been said, it can be concluded that the ancient Peruvians had developed a great peresentage of textile techniques. And it is a fact that the technical skill of these handcraft produced textiles have never yet been surpassed.

* mordant: any substance that fixes dyes

CHAPTER 3.

MYTHOLOGY OF PARACAS AND NASCA.

Symbolism is a very important part of the textiles of Peru. Therefore it is important to study the Mythology of the cultures involved in an effort to uncover the meaning of these symbols. And it has been priviously mentioned in the introduction, the early cultures of the Paracas and Nasca did not have any written language so unfortunately there is very little recorded of their culture.

In ancient Peru, tribal history and the background of mythology were preserved by word of mouth and among the more organised people special classes of professional historians and reciters were fostered. As the Incas extended their conquests they obliterated the mythology of some cults and accepted others as their own. Because of this, the Chavin, Paracas, Nasca and Tiahuanaco culture has for the most part disappeared. The only source of knowledge on the subject are the records of the Chroniclers written in the early decades after the conquest. In general they lacked an objective and scientific interest. Some of thses writers were genuine but in general they shuned anything which conflicted with Christian dogma.

The few indian or half - indian chroncler wrote under a strong impulse to assent their christian orthodoxy and were inclined to emphasise experts of native mythology which seemed to parallel christian doctrine.

JAJUAR CULTS

Archaeological evidence tells over whelmingly in support of a widespread religion based on a feline duty - probably a jajuar or a mountain cat, from the cultist period (850 B.C.) onwards. The feline motif dominates the Chaven culture and is common on early Paracas textiles.

(1) Mason states that in this period "A religious cult in which a feline deity, puma or jajuar played the most prominent role, was the common element, for otherwise the small villages had no political bond and the local cultural variations from valley to valley were considerable." But because of the absence of written records, the supposition of an organised religion featuring a jajuar - God must remain speculative.

In the early and classical periods of Tiahuanaco art the head of the puma (south american lion) was a frequent motif. There have been found at Tiahuanaco zoomorphic stone figures, called locally Chacha - puma or lion - man, representing a man with a feline head often with an expression of exaggerated ferocity. These are usually about 3 ft. high and sometimes carry a cudgel in the right hand and a human head in the left.

Garcilaso Inea de la Vega has written in his writtings that the indians of the Bolivian Altiplano worshipped the tiger and the lion among many other animals during the naturalistic animism stage. And if they met any of these animals they would offer no resistance but fall down before it. (2) Cieza de lion mentions sacrifical worship of the tiger. In eastern bolivia where the Jajuar is indigenous, men still go but to kill the jajuar single - handed and armed only with a wooden spear in order to win the status of warriors.

To this day in the traditional dances performed at Carnival throughout the Altiplano the tiger mask is prominent.

MYTHOLOGY AND CULT OF THE DEAD

Few people anywhere in the world have been given evidence of such a care of the dead as the tribes of the Central Andean region. While it is thought to have existed from very early times, the cult of the dead became more elaborate and more highly organised as civilation progressed. By analogy with what is known about similear practices elsewhere, it is generally presumed that this complex ceremenial care of the dead points towards a well - developed belief in the after - life. Yet in the recorded mythology the life after death plays so insignificant a part that one can but wonder wheather the Indians withheld from the spanish this most cherished secter of their belief or wheather the spanish chroniclers were uninterested in recording belief which differed from the orthodox christian picture of the afterlife. The only piece of information that has survived on this matter is from (3) "Cronica de Peru".

"I am frequently mentioned in this history that in the greater part of this kindom of Peru it is a custom much practised and cherished by the Indians to bury with the bodies of the dead, all their most prized possessions. From the lofty and magnificant tombs they have made adorned with tiles and valted roofs, from the fact that they place with the dead all their goods and their women and servants, and ample store of provisions and numerous jars of Chicha (that is their drink) and also their weapons and personal adornments, one can gather that they had understanding of the immorality of the soul and knew that there was more to a man than a mortal body.

Decieved by the devils, they accomplished his commands, for he gave them to belive (as thy themselves say) that after death they would return to life in another place which he had made ready for them and there they would eat and drink at their pleasure as they had done before they died. And in order that they might believe what he told them was true and not a lie and deceit, from time to time, when the will of God is served by giving him the power and allowing it, he would take the form of one of the chiefs who was dead and showing himself in the chiefs true shape and figure with the appearance he bore during life, ornaments, decorations and all. He gave them to believe that this chief lived in an another world, happy and at peace, just as they saw him. Thus from what I have related it was the general opinion of these indians of the valleys and even those of the highlands of Peru that the spirits of the dead do not die but live on forever and that they would all come together again in the other world and there they believed they would live at ease eating and drinking which is their chief delight".

Apart from the Jajuar the Paracas and Nasca textiles frequently use such representations as fish, birds, killer - whale and monkey. These are natural represtation there are also mythical figures and the very prominent. Oculate being. In later stages the Oculate being was depieted with sources of food in his hand, perhaps conserning a ritual for the fertility of crops.

But in the recorded mytholoty and folklore of the Paracas and Nasca such as it is there is no mention of these representations whatsoever.

FOOTNOTES

(1) John Alden Mason, The Ancient Civilations of Peru,
(Penquin Books, Harmondsworth, 1957)

(2) Pedro de Cieza de Leon, The Travels of Pedro de Cieza de Leon,
Contained in the First Part of his Chronicle of Peru, A.D. 1532 - 1550.
Hakluyt society WO 33 Hendon 1865.

(3) Ibit Part 1 ch. 62

CONCLUSION

The textile history of the south coast of Peru reveals that from Preceramic times to the colonial period the south coast produced two cultures, the Paracas and Nasca. Apart from these cultures the area was influenced by cultures surrounding them. These were the Chavin culture from the North, The Huari and Tiohuanaco from the highlands and finaly the Inca Empire. The Paracas and Nasca textiles are by far the best of the region. The Paracas textiles are of the early Horizon 1400 -400 B.C. and the Nasca are belonging to the Early Intermediate Period 400 - 550 A.D.. The textiles are of a very high technical skill. They are covered in representation of animals and birds and other dieties such as the Oculate being and other mythical figures. These textiles were found in mass graves they were the wrappings of mummified bodies. The amount of care taken with the dead indicates a strong belif in afterlife.

The quality of the textiles indicate that the Paracas and Nasca cultures had attained great hights. Cultures which are fighting to provide daily food do not have the time to engage themselves in producing such high quality crafts. So we can assum that the culture had sufficient agricultural produce to provide food all year round. This may not seem extroidinary but when we take in to consideration the area in which they lived, it is a great feat.

In the discussion of the fundimental traits of Peruvian art it can be concluded that the formal element plays a very important role. Representation is also bery important but since there is little information as to what they mean, we cannot discuss the point fully.

It is obvious that the Peruvian textiles have a very distinctive style of their own. But because we have no record of the background of the Peruvian culture or their mythology or folklore it is difficult to have a completely comprehensive understanding of the style.

Although there are so many unanswered questions conserning the Paracas and Nasca textiles, it must be taken into account that we only begin to uncover them in the late 1920's and that there is still a long way to go in excavating and studing these ancient works of art.

BIBLOGRAPHY

Boas Franz. Primitive Art. New York Dover Publications Tne, First Publication 1955.

Josephy Jr Alvin M. The Indian Heritage of America. Penguim Boods Ltd. Harmondsworth. 1975

Bushnell G.H.S. Ancient Arts of the Americas London Thames and Hudson 1965.

Clabburn Pamela. The Needleworks Dictionary. Pitman Press, bath

Gostellow Mary. A world of Embroidery. Mills and Boon Ltd., London W I A. 1975

d Harcourt Hoaul. Textiles of Ancient Pern and Their Techniques. University of Washington Press. 1962.

King M.E. Textiles and Basketry of the Paracas Tea Valley, Peris. Published on demand on microfilm, Annarbor Michigan, U.S.A.

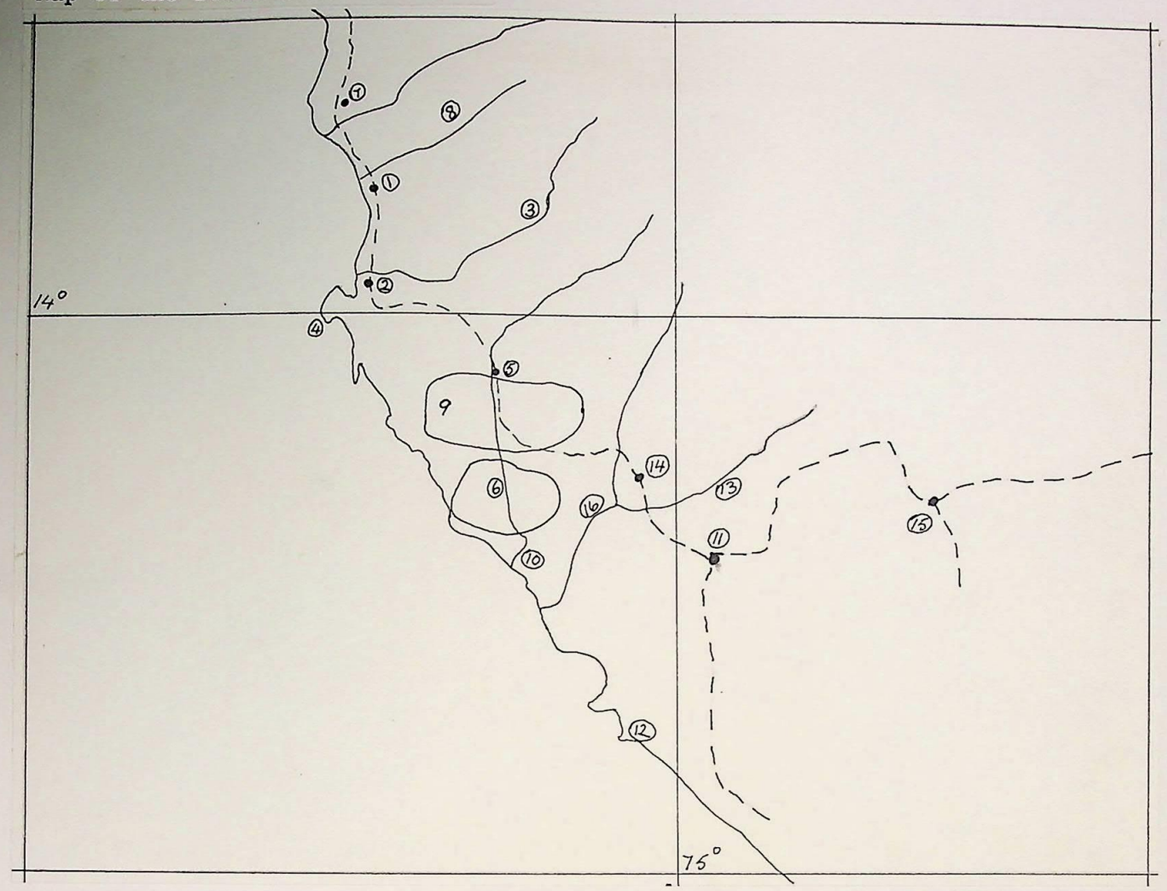
Rowe. P. "Textiles Traditions of the South Coast of Peru. Published by the Textile Museum. Washington.

Osborne Harold. South American Mythology. The Hamlyn Publishing Group Ltd 1968.

Editors of American Fabrics Magazine Encyclopedia of Textiles (second Edition)

Prentice - Hall Inc Englewood Cliffs N.T. 07632. U.S.A.

Map of the South Coast of Peru.



1. Chincha Alta
2. Piso
3. Piso River
4. Paracas Peninsula
5. Ica
6. Pampa de Huayure
7. Canete
8. Topara
9. Ica Area
10. Ica River
11. Nasca
12. San Juan
13. Ingenio
14. Palpa
15. Puguio
16. Rio Grande

Highway

Fig. 13. Twilled weaving showing alternation of patterns.

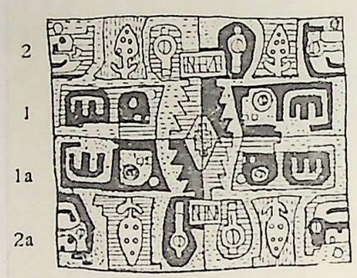


Fig. 14. Design from Peruvian textile.

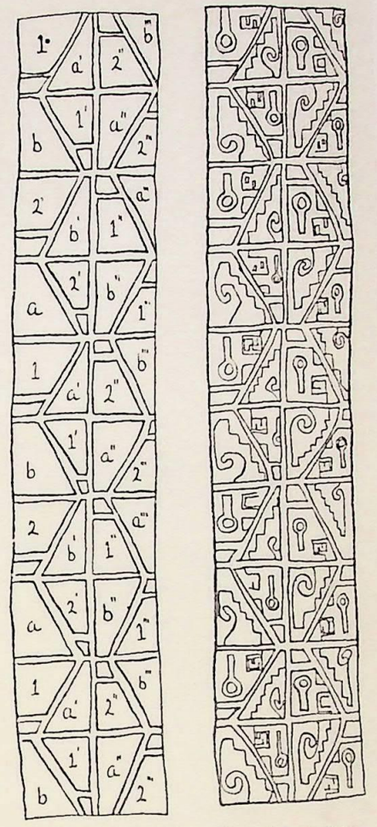
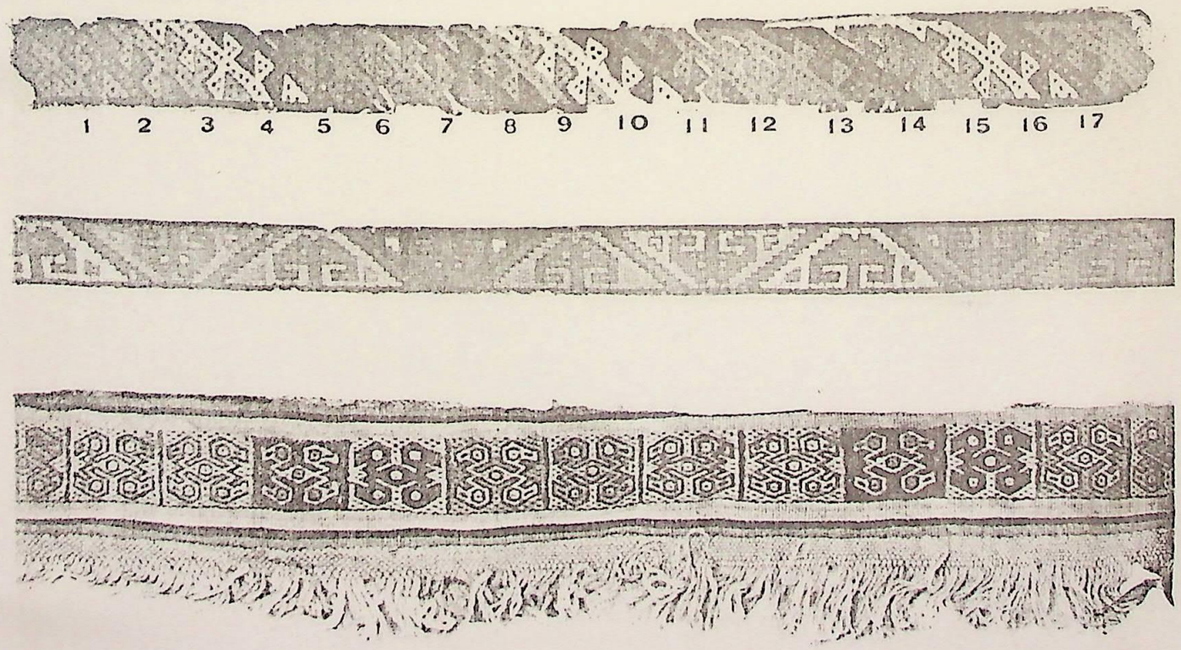
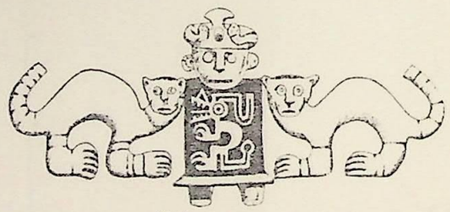


Fig. 15. Designs from Peruvian textile.



Peruvian Textiles. Fig 16



14A
Fig. 14A. Peruvian designs.

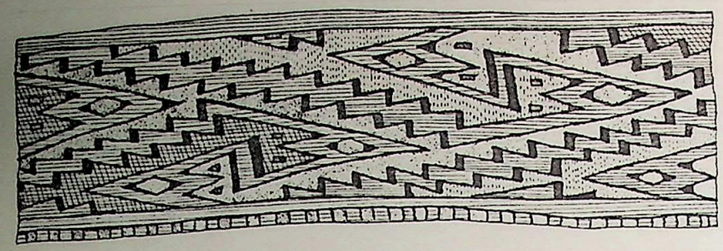


Fig. 14. Peruvian fabric.

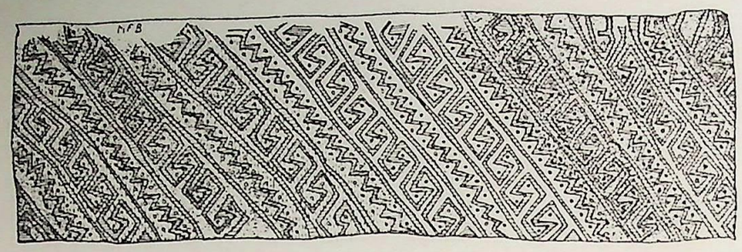


Fig. 15. Peruvian fabric.

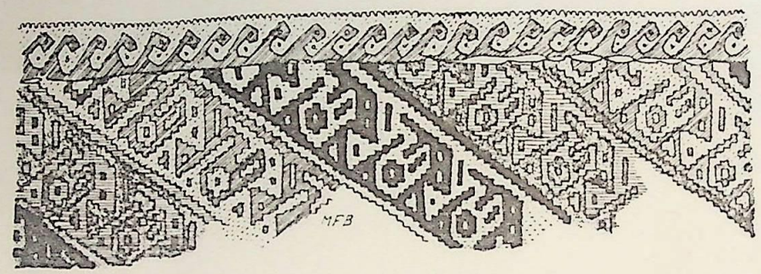


Fig. 16. Peruvian fabric.
16A.

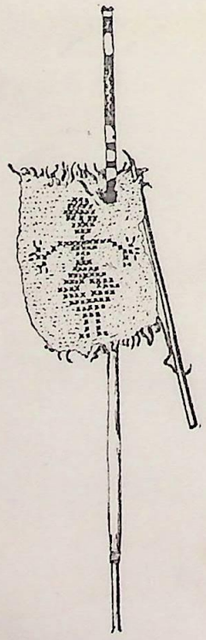


Fig. 17 Embroidery, Huichol Indians, Mexico.

Fig. 18 Peruvian embroidery from Ica.

Fig. ~~218~~. Desisn on a silver bracelet representing a beaver, Haida.

Fig. ~~219~~. Design on a silver bracelet representing a sea-monster, Haida.

Fig. ~~220~~ 20. Design on a silver bracelet representing a hawk, Haida.

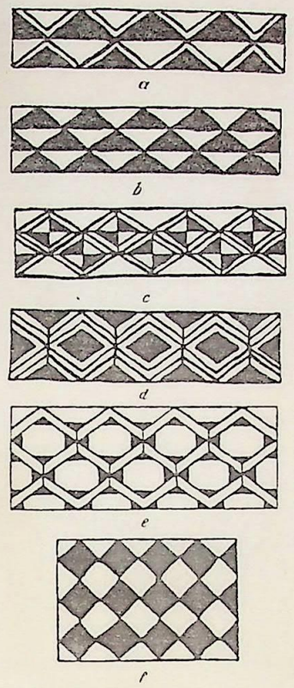


Fig. ~~33~~ 19. Ornaments of the Auetö Brazil.

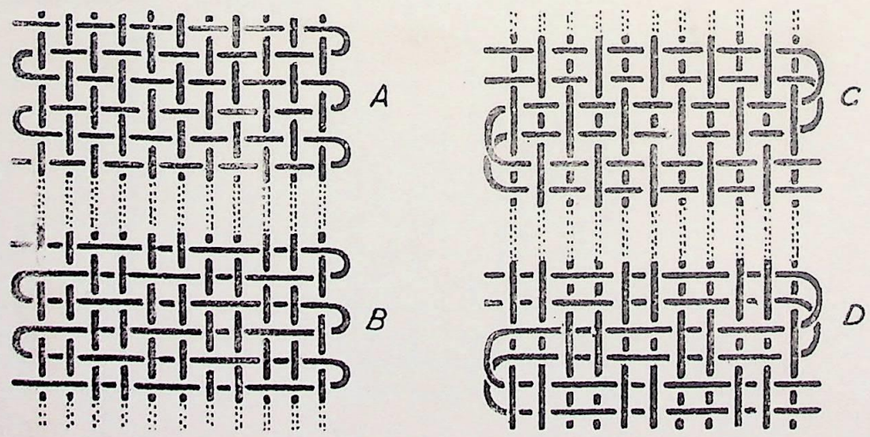
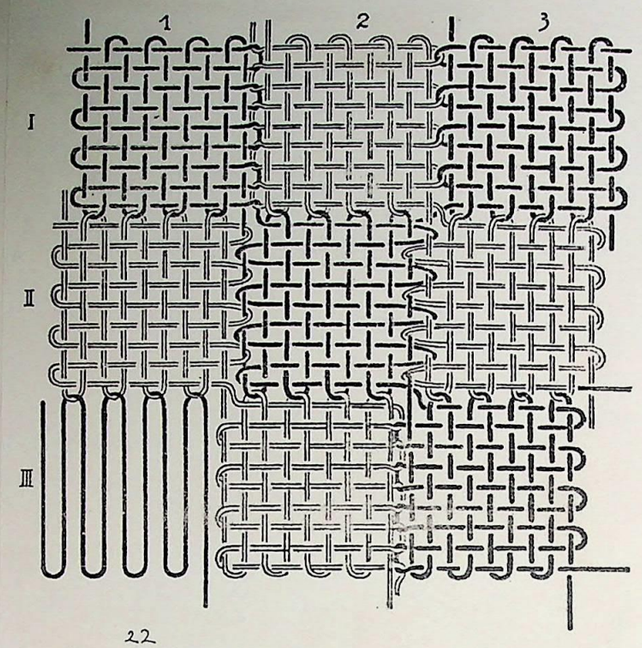
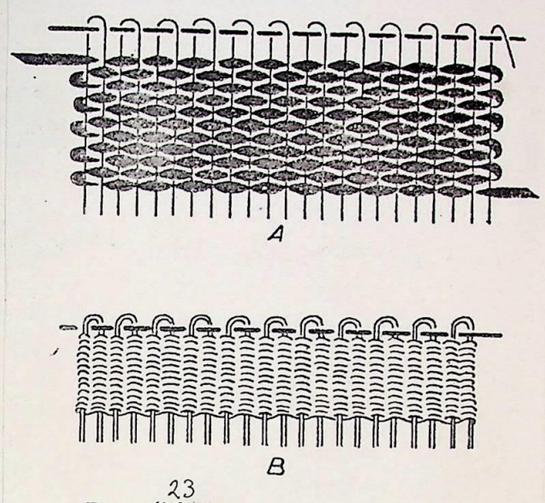


Figure ~~21~~ 21 Plain weave. A: single wefts pass over and under single warps; B: single wefts pass over and under two warp yarns; C: double wefts pass over and under single warps; D: double wefts pass over and under two warp yarns



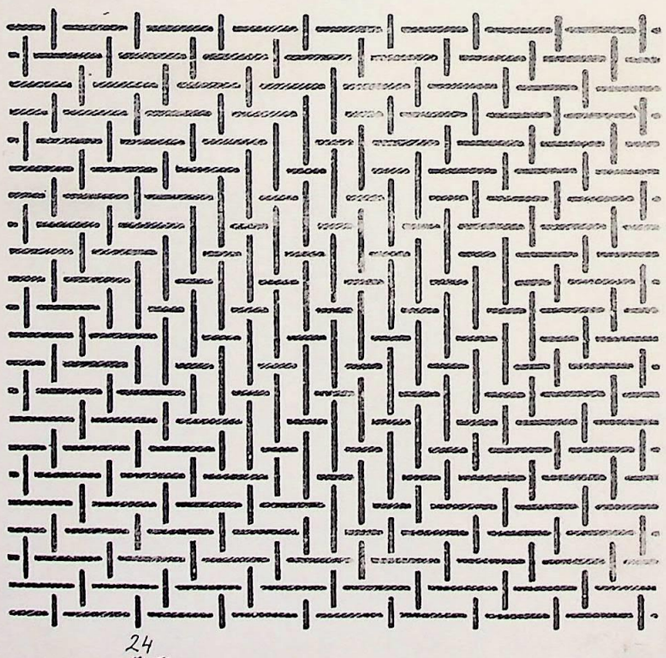
22

Figure 22. Fabric in squares of two colors, having discontinuous warp and weft yarns interlocked according to different methods



23

Figure 23. Plain weave, rep. A: fabric in which the warp yarn is fine and the weft yarn is coarse; B: fabric in which the warp yarn is coarse and the weft yarn is fine and supple



24

Figure 24. Twill 2/1; the order of the crossings is reversed in the central part, which is in the form of a lozenge

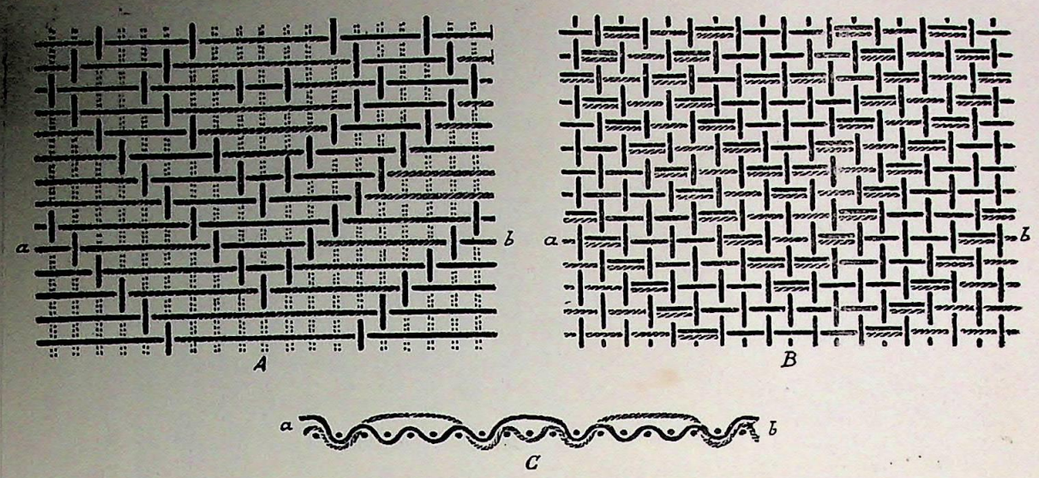


Figure 25. Construction of fabric shown in Plate 21, B. A: right side; B: reverse; C: cross section perpendicular to the warp at *a–b*

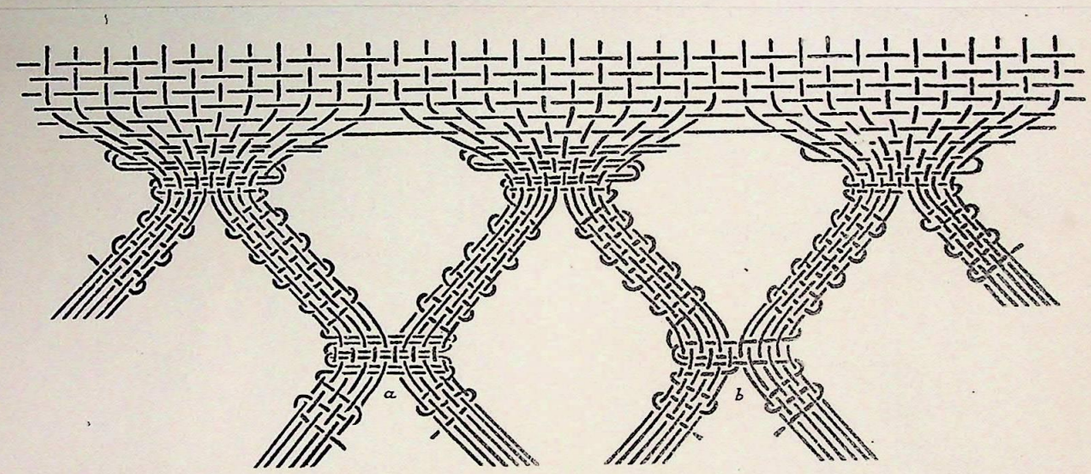
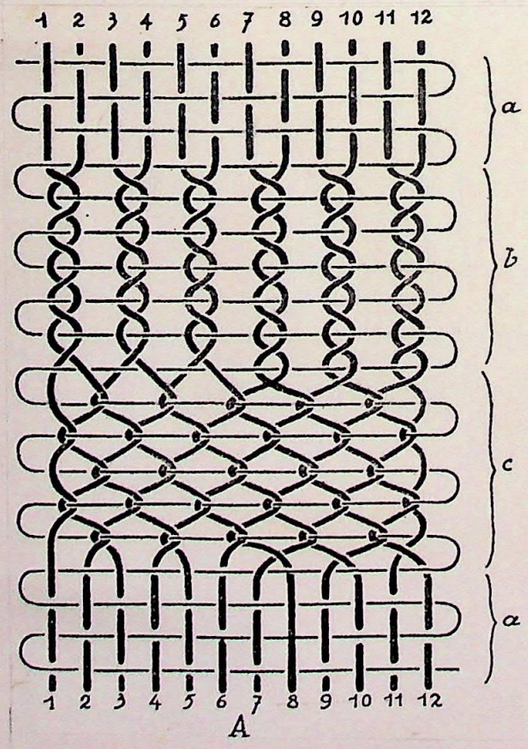


Figure 26. Arrangement of yarn in a fabric with lozenge-shaped open spaces; *a*, fastening secured by the reciprocal crossing of two weft yarns; *b*, fastening secured by a single weft yarn



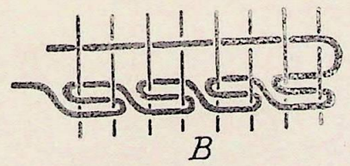


Figure 27. A: principal rules of crossing of warp yarns in gauze; *a*, plain weave; *b*, simple gauze (two yarns); *c*, complex gauze (three yarns); B: chart of the directional route of the bobbin in simple gauze (first and second passage)

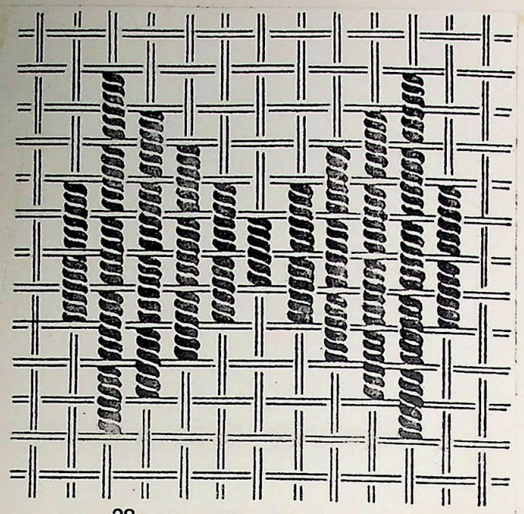


Figure 28. Plain-weave fabric in which the warp yarns are wrapped locally prior to the passage of the weft

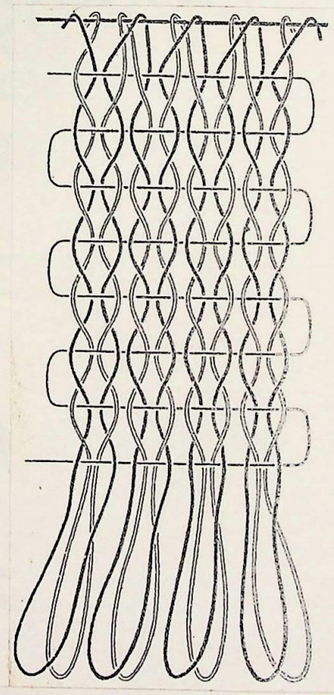


Figure 29 Arrangement of yarns of a band in which warp yarns twisted in pairs are held by the weft; warps left free at one end during weaving

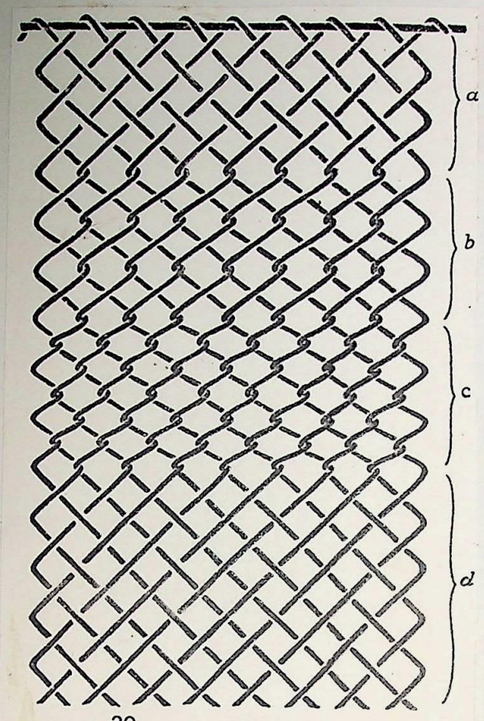


Figure 30. Draft of ordinary plaiting in which the yarns cross each other (*a*, *d*) or interlock (*b*, *c*)

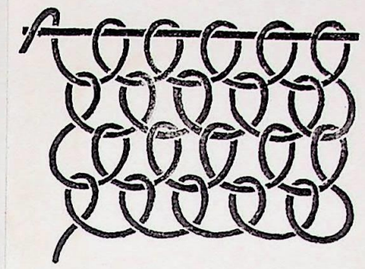


Figure 68. Network made with simple looping

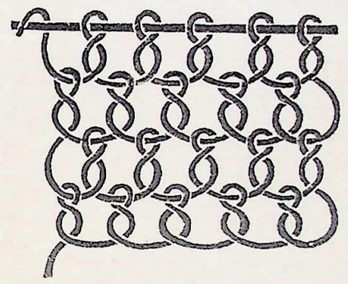


Figure 31. Network made with simple looping in which the yarn makes a twist around the side of the mesh it has just formed

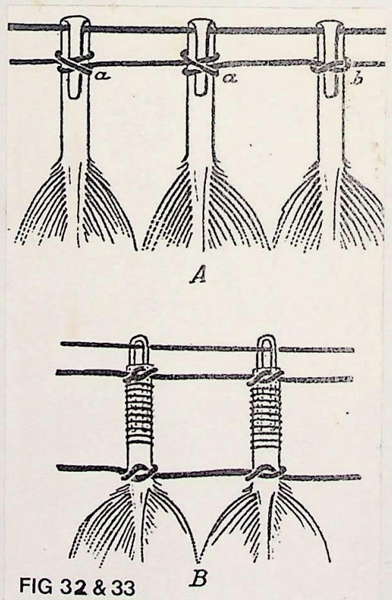


FIG 32 & 33