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THE JOHN WISE COLLECTION OF
ANCIENT PERUVIAN ART

WADSWORTH ATHENEUM

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ANCIENT PERUVIAN ART


LENT BY JOHN WISE, ESQ., NEW YORK

AN EXHIBITION OF THE

WADSWORTH ATHENEUM

OPENING MARCH 3, 1937

HARTFORD, CONNECTICUT



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Introduction

THE PRE-COLUMBIAN ART OF PERU

Peruvian textiles represent one of the outstanding achievements in the weaving art of the world. For fineness of thread, complexity and variety of techniques, and harmonious design compositions, they are unsurpassed. The interest in these textiles is enhanced by the realization that they represent the pre-Spanish archæological periods of Peru, and consequently were developed without dependence on either Asia or the Old World.

The present exhibition of pre-Columbian art of Peru has been loaned by Mr. John Wise of New York. Mr. Wise has spent years assembling this collection and its excellence is due in large part to his long experience with pre-Columbian art objects from all parts of the Americas. It is unique in many ways, not only for the gamut of techniques and designs represented, but also for the amazing preservation of many of the pieces. Outstanding in the textile section are the complete, embroidered ponchos and shawls of the Paracas Period, the elaborate tapestries of the Tiahuanaco Period, the four-pointed hats of "velvet", the tie-dye patchwork ponchos, and many other pieces of unusual merit. The collection is augmented by unique examples of silver figure bowls, some fine pottery of the Early Nazca and Tiahuanaco Coast Periods, wooden goblets of lacquer work, and various ornaments of gold, copper, and stone. As works of art the textiles in this exhibit speak for themselves. It is unnecessary to elaborate on the range and harmony of colors, the arrangement of designs, and the subtle modifications of figure patterns to meet the demands of the technique. It seems appropriate, however, to present a brief résumé of the materials used in weaving, of the pre-Spanish loom, and of the conditions under which these textiles are found. A short summary of the known archæological periods and their estimated duration is essential to full appreciation of the material.

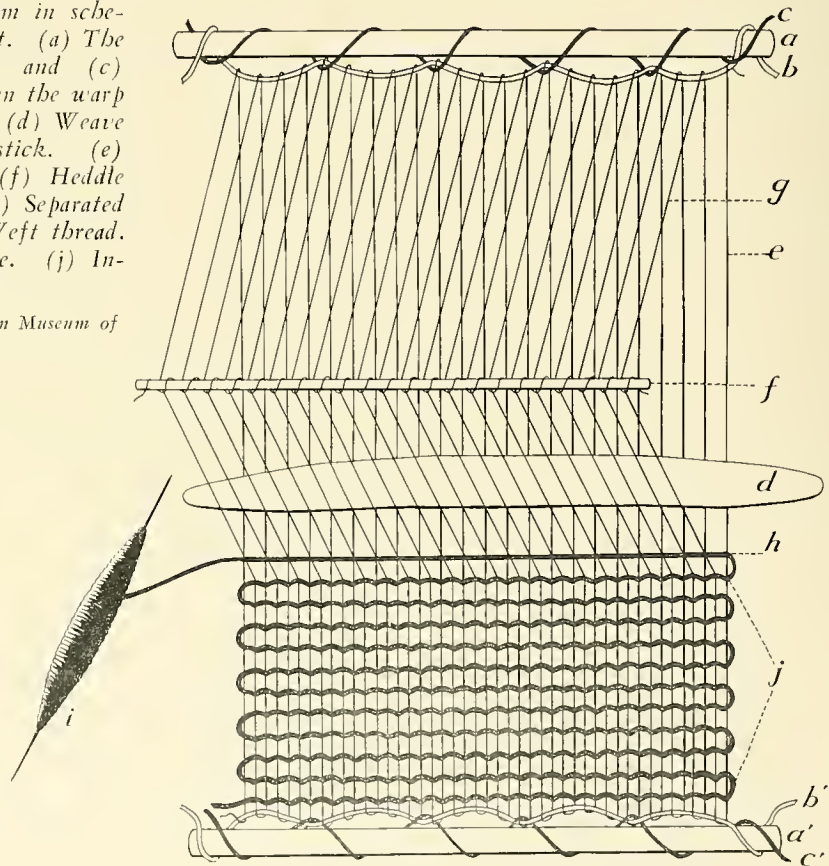
Cotton and wool were the basic fibers available in old Peru as well as a bast fiber, probably from maguey, of minor importance. Both a white and a brown cotton were cultivated, and the wool from llamas, alpacas, and vicuñas includes many natural colors such as white, various shades of brown, and black. Vegetable and some mineral dyes furnished many other colors, and it is not uncommon to find a textile employing nine or ten colors

in its design. The fibers, having been cleaned and carded, were spun on slender shaft spindles weighted with whorls of clay, stone, or metal. The finest thread was virtually twisted by hand and wound on the spindle. Single threads were rarely used in weaving, but were twisted together into two to nine-ply yarns. In spite of the simple implements employed in spinning, many of the resulting yarns are finer than our machine yarns today, spun from comparable material. One textile authority, William S. Murphy, has been quoted as stating in reference to Peruvian spinning: "The perfect thread is not to seek; it has been made."

The textiles were woven on a "girdle-back" loom. It is so named because one loom-bar was attached to a post or tree and the other to a girdle-belt which encircled the back of the weaver. Such looms have been found in ancient graves and similar ones are still used by the present-day Peruvian Indians. Recent evidence suggests that a wide frame loom was also known. However, examination of most of the fabrics indicates that few are over the girdle-back loom width of thirty inches, with the exception of wider pieces which show evidence of having been loom-joined. The warp threads were stretched between the two loom bars, and the shedding was accomplished with a flat weave-sword and a simple stick and looped string heddle. The weft thread, passed through the sheds in the weaving process, was wrapped on bobbins which in many cases are the same as the spindles.

The Peruvian loom in schematic arrangement. (a) The loom bar. (b) and (c) Cords which fasten the warp to the loom bar. (d) Weave sword or shed stick. (e) One warp set. (f) Heddle or beald rod. (g) Separated warp set. (h) Weft thread. (i) Bobbin-spindle. (j) Inserted wefts.

(Courtesy of American Museum of Natural History)



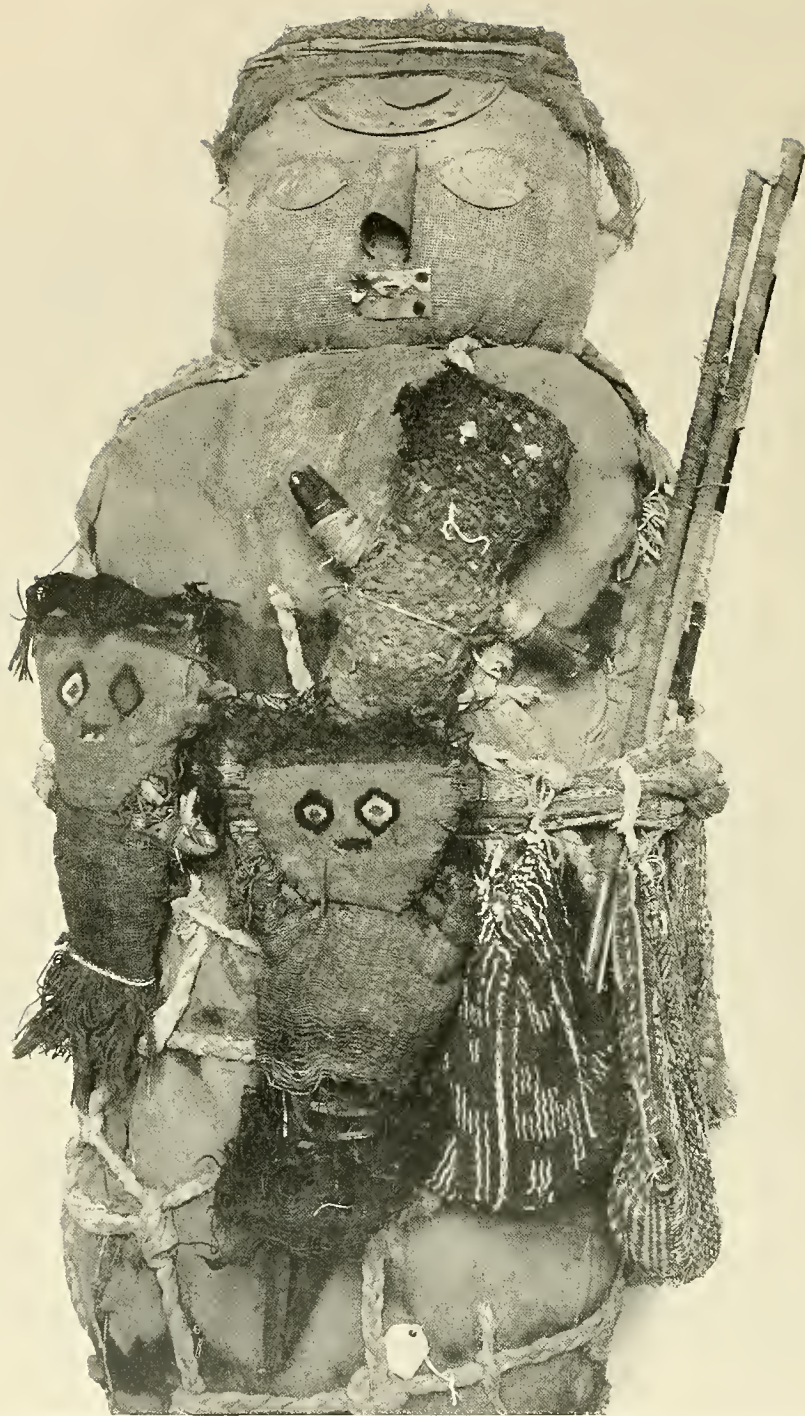
It is impractical to describe in detail all the weaving techniques known to the Peruvians, but a glossary of the principal ones is included at the end of this introduction. Almost every weaving technique known in the world is represented in the John Wise Peruvian collection, as well as a few which are not found elsewhere. Interlocking warp and weft fabrics, and tubular weave might be cited as techniques limited to Peru. The fineness of the weaving of some of the tapestries has amazed textile authorities. One tapestry examined by Mr. M. D. C. Crawford had 42 three-ply cotton warps per inch and 260 to 280 two-ply vicuña wool wefts per inch, making it much finer than comparable Gobelin and Kelim weaves. Furthermore Peruvian tapestries are commonly two-faced, which means that the designs are equally well finished on both sides of the fabrics.

The preservation of these delicate textiles, all of which are from 500 to over 1,500 years old, is due both to the exceptional dryness of the Peruvian coast and to the fact that they are found in graves. The ancient Peruvian Indians buried their dead with great care. The body of the deceased was tied in a flexed position and wrapped with cloth, including clothing and specially woven fabrics. The bundle was then placed in a prepared grave or tomb in the hot sands at the sides of the valley. Some of the tombs were subterranean chambers, covered with logs and sand. Under the heat of the sun the tomb was a veritable oven which dried the corpse into a natural mummy and preserved the cloth wrapping. In the mountains of Peru where this dryness does not prevail no cloth has been preserved.

The textiles are, then, accoutrements of burial. Many pieces represent garments, such ponchos, breech-cloths, shawls, caps, and woven bags, which are in reality part of the costume. Other pieces represent the cloth used for the outer bundle wrappings. A few may have been used as mats or hangings, in view of the fact that some chamber-tombs have been found with tapestry hangings on the walls. Other pieces represent belts, headbands, slings, carrying straps, and small garments which may have been made for the effigy dolls so often placed in the graves.

Early descriptions, examination of pottery designs, and the woven pieces of cloth themselves, indicate that the typical costume of the man consisted of breech-cloth and poncho, and a large cape-like shawl. He wore hide sandals on his feet and one of a number of types of headband or cap. No costume was complete without a belt and a bag in which coca, medicines, and various other odds and ends were carried. The woman of the period wore a cloth mantle from beneath the shoulders to the knees, secured at the waist with a belt. Headband, shawl and sandals completed her costume.

The designs on the textiles were primarily ornamental, but undoubtedly they were symbolic as well. It is futile to speculate on the symbolism without more definite confirming evidence. Furthermore, the designs are



A MUMMY BUNDLE FROM THE COAST OF PERU

The dessicated body, in flexed position, is wrapped in fine cloth inside the large bundle. The false head on top is for decorative purposes. Dolls, woven bags, and ceremonial sticks decorate the bundle. Most of the Peruvian cloth is found as mummy wrappings.

(Courtesy of American Museum of Natural History)

not limited to textiles. A comparison of Early Nazca pottery designs and the Paracas textile figures shows the two groups to be virtually identical. Tiahuanaco Coast Period designs on textiles can be found on stone carved figures in the Bolivian highlands, homesite of that civilization. Late Chimú textile patterns were applied as arabesques on clay walls. The textile designs, before they became stylized to the point of being purely geometric, represented such common local figures as cats (pumas), monkeys, fish, birds, and human figures, and elaborations of these motifs. More detailed study of all Peruvian design may eventually lead to interpretation of some of the symbolism.

A résumé of Peruvian archaeological periods requires a brief description of the terrain. The country is one of great environmental contrasts. The coast is actually a desert crossed at intervals by river valleys which provide water and rich soil for the maintenance of life. From the north of Peru down the coast to the south the intervalley areas become more arid, any direct rainfall is less frequent, and the valleys themselves are narrower. Behind the coastal strip rise the Andes mountains with great snow-covered peaks, high plateaus, and sufficient rainfall to supply the coastal streams. Unattractive as this description may seem, both river flats and high plateaus supported abundant agriculture, especially under controlled irrigation, and the mountain passes and the desert stretches provided natural protection. Consequently the Spaniards, in 1532, encountered a great empire with well integrated economy, organized society, large populations, and highly developed arts. This empire of the Incas covered not only all of Peru but also large parts of Ecuador, Colombia, Bolivia, Chile, and even part of the Argentine Republic. Both contemporary historical accounts and identifiable remains indicate that the Inca Empire achieved this vast expanse but a short time before the coming of the Spaniards. The coast of Peru, in fact, had been subjugated for less than a hundred years. Archaeological evidence demonstrates that several civilizations preceded the Inca domination on the coast and in other parts of the Andean region.

Peruvian archaeological remains can be divided both geographically and chronologically. Along the coast are three major sections, the north, central and south, each with distinct development. The highlands, north, central and south, form other geographic divisions. The earliest civilizations as yet found are the Early Chimú on the north coast, the Early Nazca on the south coast, and the Tiahuanaco on the high plateau of Bolivia. The first two remain isolated in their respective areas, but the Tiahuanaco in time spread to the central coast of Peru where it is the first major civilization found. From the central coast it spread both south and north, incorporating many new elements and supplanting, or amalgamating, with the Early Chimú and the Early Nazca. The Tiahuanaco coast period endured for some time but

eventually the connection with the Bolivian highland homesite was broken and differentiation again appears along the long coastal stretch. The period following the Tiahuanaco decline on the south coast is called the Middle Nazca (Ica) period, and on the central and north coasts merely the Middle periods, although the two are distinguishable in details. The Late Nazca, Late Central Coast, and Late Chimu are again independent regional developments. Still a fourth late period is the Late Chincha, a local development much like Late Chimu, but located between Nazca and the Central coast region. Finally the Inca civilization united the whole region once more.

Because of the absence of writing or any form of recorded dating absolute chronology for these periods is difficult to determine. Mr. Philip Ainsworth Means has devoted much time and study to the analysis of Peruvian archæology, as his masterful volumes on the subject demonstrate, so that it is appropriate to include his estimates of the centuries covered by the coast periods.

Early Periods on the Coast	B. C. to 600 A. D.
Tiahuanaco Coast Period	600 to 900 A. D.
Middle Periods on the Coast	900 to 1100 A. D.
Late Periods on the Coast	1100 to 1400 A. D.
Inca Period on the Coast	1400 to 1532 A. D.

Periods in Peru are distinguished largely on pottery shapes and designs, on architectural styles, on burial types, on stone carving, and the like. Textiles are less reliable because of the great gaps in the material due to conditions unfavorable for their preservation. In the highland regions textiles are not preserved because of the rainfall. The North coast sand contains so much saltpetre that textiles from the Early Chimu period are not preserved, and relatively few from the Middle periods. Consequently the majority of the textiles come from all periods on the central and south coast, and from the late period on the north coast.

The outstanding study of textile periods of Peru has been made by Drs. O'Neale and Kroeber of the University of California. This study, based on the Uhle collections which designate locality, grave, and ceramic association, has shown that almost every technique was known from the earliest to the last period. The earliest period, the Early Nazca, is obviously a highly developed civilization and must not be confused with any concept of primitive or archaic. In other words the evolution of weaving has not yet been discovered in Peru. The difference between periods is, therefore, one of preference of technique and selection of color range, rather than any marked change in skill or type of loom.

Mr. Means initiated the task of analyzing technique and determining period for the pieces in this collection. The present catalogue follows Means' classification in so far as possible. Many of the pieces are readily assigned to known archæological periods. Thus the elaborately embroidered ponchos and shawls are definitely identified with the Early Nazca (Paracas) period;

the complex tapestries with designs comparable to the pottery and stone carving of Bolivia are clearly of the Tiahuanaco Coast period. The late periods are in many ways distinct from the early ones in such details as the arrangement of design elements, and the predilection for small bird designs in every form. The O'Neale-Kroeber study illustrates many pieces which are almost identical with pieces in this collection, and thus provides a basis for classifying them. Comparison of textile design with pottery decoration from well known periods furnishes still more evidence. Finally accumulated experience in classifying and cataloguing museum textile collections gives a basis for further identification. However, there are some textiles, essentially simple in design and technique, which defy classification into periods, and one must bear in mind that no undocumented collection can be classified with absolute authority.

WENDELL C. BENNETT,
New York, N. Y., Feb., 1937.

Acknowledgment

The painstaking work of cataloguing and mounting the Peruvian exhibition was accomplished by Dr. Wendell C. Bennett of the American Museum of Natural History assisted by Miss Isabel H. Guernsey of the Peabody Museum of Natural History. The Wadsworth Atheneum wishes to acknowledge their invaluable assistance.

GLOSSARY OF WEAVING TECHNIQUES

WARP: The structural base threads of a fabric which run vertically between two bars of the loom.

WEFT: The cross threads laced into the warp by the bobbin.

PLAIN WEAVE: A loosely beaten up fabric of individual or group combinations of wefts and warps. Plain weaves are the basis of several other techniques.

TIE-DYE: Plain weave cloth bunched and tied with dye resisting cord. When the piece is dyed the tied areas are unaffected, resulting in light design areas on a solid color background.

PAINTED CLOTH: Design painted on a plain weave fabric, either free hand or with stamps or stencils.

INTERLOCKING WARPS: A plain weave in which color changes are effected by interlocking new warps of a different color. Weft threads are the same colors as the warps in the various areas and sometimes interlock too. The technique requires a special loom set-up with structural threads which are withdrawn as the weaving progresses.

FEATHER MOSAIC: Feathers sewn in strips onto a plain weave background. The rows of feathers overlap and colored feathers are arranged in the strips in accordance with a preconceived design. After sewing, the tips of the feathers are clipped to give sharper edges to the design.

DOUBLE-CLOTH: A fabric produced with two warp and weft sets of different colors, commonly brown and white. The two webs are distinct except where they interlock to produce the design. Consequently both sides of the finished fabric have the same design, but in reversed colors.

EMBROIDERY: Decorative needle-work on an already woven fabric. Plain weave generally forms the base for embroidery, but some needle-work is seen on tapestries and other weaves.

Outline Embroidery: Needle-work outlining a design figure.

Allover Embroidery: Solidly embroidered design figures which completely cover the base fabric.

Embroidery following weave pattern: Needle-work following the weft lines of a fabric. In these pieces it is difficult to determine whether the design was inserted during or after the weaving. Incorporated embroidery has been suggested as a name for needle-work inserted during the weaving.

Needle-knitting: An embroidery stitch used to finish edges.

WARP-FACED WEAVE: A fabric in which thick warps completely cover fine wefts.

WARP-STRIPE: Plain color bands of warp threads brought out by warp-faced weave.

WARP-PATTERN: Various colored warp threads which are brought to the surface to form designs by special shedding. Both single-faced and double-faced designs are produced. Belts and bags are commonly decorated in this technique.

Double-faced warp-pattern with concealed floats: A complex design produced by warp manipulation in which colors are concealed within the fabric when not required for the design.

WEFT-STRIPE: Color bands produced by several consecutive picks of colored wefts.

GINGHAM: A checkered pattern produced with both warp and weft stripes.

WEFT-PATTERN: A design stripe or pattern produced by inserting the bobbin yarn over and under groups or series of warps. Both single-faced and double-faced designs are produced. Since the yarn is inserted by bobbin manipulation regardless of the regular weave sheds the technique is also called "bobbin" weave.

BROCADE: The insertion of an extra ornamental weft or wefts during the weaving.

Brocade-embroidery: Since in some pieces it is virtually impossible to distinguish between brocade and embroidery which follows the weave pattern the combined term is employed.

TAPESTRY: Any plain weave in which the wefts are beaten up so as to completely cover the warps. The wefts are generally wool and the warps cotton. Design is produced by inserting a colored yarn back and forth over the determined areas on the warps. The juxtaposition of two color areas requires some method of joining to avoid a slit. The various methods of joining color areas form subdivisions of tapestries.

Kelim-type: The slits between color areas are intentionally left open and form an intrinsic part of the design.

Warp-locked: Each weft pick in a color area crosses one more warp than the preceding one, and the wefts of the adjacent area cross one less. Consequently the division line is oblique and the slits, but one weft long, are unnoticeable.

Interlocking: Alternate picks of wefts from adjacent color areas interlock with each other, pass around a common warp, or do both.

With limning weft: An additional weft which literally sews the two color areas together. This is commonly a thread of contrasting color which outlines the design.

With structural weft: A weft of the same size and quality as the warp threads is inserted across the whole fabric after every three or four picks of wool weft in the color areas. The colored wefts completely cover the fine thread which serves, none-the-less, to unite the areas.

Eccentric: Interlacing of wefts and warps at other than right angles. Used to produce slightly curved designs.

Incorporated tapestry-embroidery: Some pieces show a plain weave of fine warps and wefts with designs produced by additional colored wefts which cover the base fabric in the same manner that regular tapestry wefts cover warps. The effect is tapestry, but the design is undoubtedly needle-work inserted during the weaving. The compound name for this technique is in reality a description in lieu of a more specific term.

Pile-knot (velvet): Tufts of colored fiber caught into the knots of a knitted base and evenly trimmed after the fabric is finished. Headbands, four-pointed hats, and rope were made in this technique.

Wrapped weave. Weft threads wrapped around single or grouped warps.

Gauze: A weave in which alternating warps are twisted one half turn about each other before each insertion of weft. The twisted warps distinguish gauze, not merely sheerness.

Tubular weave: Double-faced warp pattern weave in the round with warp floats carried in the center.

Braid: Square braid of eight strands and round braid of four strands are common.

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W. C. B.

CATALOGUE

Pottery

- 1 POTTERY FIGURE JAR
Spout and flat bridge to head type.
Human figure with sling design on headband. Spear thrower in one hand, darts in the other.
Early Nazca Period, South Coast of Peru.
- 2 POTTERY FIGURE JAR
Spout and flat bridge to head type.
Birds, cat-demon, and human heads as design motifs.
Early Nazca Period, South Coast of Peru.
- 3 POTTERY FIGURE JAR
Spout and flat bridge to head type.
Row of front view faces around back, and row of profile heads around base.
Early Nazca Period, South Coast of Peru.
- 4 POTTERY FIGURE JAR
Spout and flat bridge to head type.
Figure holding fruits in hands. Cape has cat head elements for design.
Early Nazca Period, South Coast of Peru.
- 5 POTTERY FIGURE JAR
Spout and flat bridge to head type.
Hands of figure hold small objects. Designs of cat-demon heads at back.
Early Nazca Period, South Coast of Peru.
- 6 POTTERY FIGURE JAR
Open mouth jug type.
A modeled and painted headband forms the mouth of the vessel. The figure holds a sling with thumb loop.
Early Nazca Period, South Coast of Peru.
- 7 POTTERY HEAD JAR
Open mouth bowl type.
The headband design is two slings.
Early Nazca Period, South Coast of Peru.
- 8 DOUBLE-SPOUTED JAR with Flat Bridge
Probably represents cactus.
Early Nazca Period, South Coast of Peru.
- 9 GLOBULAR JAR with Constricted Mouth
Cat-demon head motif holding human figures.
Early Nazca Period, South Coast of Peru.
(Note: The designs of the elaborately embroidered (Paracas) shawls and ponchos are copied from pottery designs such as these.)
- 10 GLOBULAR JAR with Constricted Mouth
Cat-head design.
Early Nazca Period, South Coast of Peru.
- 11 BELL-SHAPED ROUND BOTTOM BOWL
Elaborate cat-demon figure holding two trophy figures in one hand and a trophy head in the other. Still another figure is held in the mouth of the cat and bands attached to this figure hold another cat-demon and a bird-demon figure.
Early Nazca Period, South Coast of Peru.
- 12 SHALLOW POTTERY BOWL
Step design.
Early Nazca Period, South Coast of Peru.

- 13 DOUBLE-SPOUTED JAR with Flat Bridge
Stylized human head design.
Tiahuanaco Period, South Coast of Peru.
(*Note:* The change of design is obvious although the shape is still Early Nazca. The same head design can be seen on some of the tapestry ponchos from the South Coast Tiahuanaco Period. The designs from both ceramics and textiles of this period are derived from the Tiahuanaco civilization which had its center in the Highlands of Bolivia.)
- 14 CONSTRICTED NECK JAR
Stylized design of puma and snake.
Tiahuanaco Period, South Coast of Peru.
- 15 GOBLET OF KERO-SHAPE
Decorated with puma head with still other puma heads as appendages.
Tiahuanaco Period, South Coast of Peru.
- 16 SAME AS "15"
(*Note:* Both shape and design are from Highland proto-types.)
- 17 HIGH TAPERING COLLAR WATER JAR
Painted face on collar. Body design of two anthropomorphic puma figures each holding a puma-headed snake.
Tiahuanaco Period, South Coast of Peru.

WOODEN KEROS (GOBLETS)

- 18 WOODEN KERO of Lacquer Work
Old patch of copper plate and gum, and copper ring around rim.
Design: Top band of warriors and women figures interspersed with birds, flowers, and sun faces.
Middle band of step geometric design.
Lower band of flower designs.
Inca Period, Cuzco, Central Highlands of Peru.
ca 16th Century, A.D.
- 19 WOODEN KERO with Ridge at Center, of Lacquer Work
Old silver and copper patches
Design: Top half a battle scene, probably of Incas with spears and shields, against jungle Indians with bows and arrows.
Bottom half of flower designs.
Inca Period, Cuzco, Central Highlands of Peru.
ca 16th Century, A.D.
- 20 WOODEN KERO of Lacquer Work
Old copper ring around rim
Design: Top band a double row of human figures engaged in daily activities, such as plowing, drinking, etc.
Middle band of geometric step design.
Bottom band of flower designs.
Inca Period, Cuzco, Central Highlands of Peru.
ca 16th Century, A.D.
- 21 WOODEN KERO of Lacquer Work
Design: Top half of Inca warrior with shield and female figure (or perhaps a Spanish priest), interspersed with flower and sun face designs.
Bottom half of flower and geometric designs.
Inca Period, Cuzco, Central Highlands of Peru.
ca 16th Century, A.D.
- 22 WOODEN KERO with Incised Design
Old repair with grass cord.
Design of diagonally bisected squares and cross-hatch.
Inca Period, Cuzco, Central Highlands of Peru.
ca 16th Century, A.D.
- 23 WOODEN KERO of Lacquer Work
Old patch of copper.
Design: Central panel of faded flower designs.
Upper and lower panel of incised triangles and perpendicular lines.
Inca Period, Cuzco, Central Highlands of Peru.
ca 16th Century, A.D.
- 24 SMALL WOODEN KERO of Lacquer Work
Design: Top half of geometric step pattern.
Bottom half of flower designs.
Inca Period, Cuzco, Central Highlands of Peru.
ca 16th Century, A.D.
- 25 WOODEN KERO of Lacquer Work
Carved in Form of Puma Head
Design: At back is a row of five Spaniards, one carrying a flag, one blowing a trumpet, and one beating a drum or cymbal.
Auxiliary motifs of flowers, monkeys, and animals.
Post-Spanish Inca Period, Cuzco, Central Highlands of Peru.
ca 16th Century A.D.
- (Note: Good example of the carry-over of Inca art into Colonial Spanish times.)

SILVER HUACOS (ALL RARE)

- 26 SILVER FIGURE JAR with Stirrup-Spout
Hammered and soldered silver work. (Made in at least two parts. Solder line can be traced horizontally across the back and shoulders of the figure and across the lower part of the pipe bar.)
Represents seated figure playing pan-pipes.
Early Chimu Period, North Coast of Peru.
- 27 SILVER HEAD JAR with Stirrup-Spout
Hammered and soldered silver work. (A horizontal solder line can be traced around back of head and along upper part of eyebrow groove.)
Anthropomorphic Jaguar God.
Early Chimu (Chavin-influenced) Period, North Coast of Peru.
- 28 SILVER FIGURE JAR with Stirrup-Spout
Hammered and soldered silver work. (A solder line can be distinctly seen around collar, and perhaps another around the knees. The spout is made of two pieces, each a half of the tube and spout. The jar appears to have been painted.)
Represents seated individual, possibly a prisoner, who has his upper lip mutilated.
Early Chimu Period, North Coast of Peru.
- 29 SILVER PORTRAIT JAR with Stirrup-Spout
Hammered and soldered silver work. (A horizontal solder line can be traced around base of headband.)
Headband with embossed puma heads. A triple band runs from the headband under the chin. The man represented has a mutilated lip, perhaps from punishment, and perhaps from disease.
Early Chimu Period, North Coast of Peru.
- 30 HEAVY SILVER SKULL
Hammered and soldered silver work. (A solder line bisects the skull vertically, parallel to the face. The incised lines representing sutures are independent of the solder line. Insets in the eye-sockets were once filled with inlaid stones or shells.
Possibly Early Chimu Period, North Coast of Peru.

MISCELLANEOUS OBJECTS

of Gold, Silver, Stone, Wood, Etc.

- | | |
|---|--|
| <p>31 SMALL GOLD BELLS from Necklace
Mixtec Civilization(?), Monte Alban,
Oaxaca, Mexico.</p> | <p>51 SILVER CUT-OUT Representing Animal
Mouth to be Sewn as Ornament on Cloth
Late Chimu Period, North Coast of Peru.</p> |
| <p>32 SEATED FIGURINE — Idol of Jade
Probably Toltec Civilization, Valley of
Mexico.</p> | <p>52 SILVER CUT-OUT PENDANTS
In form of crested human figure with tassels of wool and feathers attached. Probably intended to be sewn on cloth as ornament.
Late Chimu Period, North Coast of Peru.</p> |
| <p>33 LLAMA OF CAST COPPER
Inca Period, Cuzco, Central Highlands of Peru.</p> | <p>53 CARVED WOOD BAR OF BALANCE-BEAM
Low relief step and bird design.
Probably Late Chimu Period, North Coast of Peru.</p> |
| <p>34 CAST COPPER FIGURINES
Inca Period, Cuzco, Central Highlands of Peru.</p> | <p>54 WOODEN BAR OF BALANCE-BEAM
Row of cut-out birds.
Probably Late Chimu Period, North Coast of Peru.</p> |
| <p>35 CAST COPPER DOUBLE FIGURINE
Inca Period, Cuzco, Central Highlands of Peru.
<i>(Note: Authenticity doubtful.)</i></p> | <p>55 STRING OF STONE BEADS with Shell
Pendant with Gold Head
The beads have been strung in modern times and include a variety of stones. Such miscellaneous assortments have actually been found intact. The shell pendant is inlaid with small green-stone beads. The cap of gold has a relief cat face design.
Early Nazca Period, South Coast of Peru.</p> |
| <p>36 DECORATED STONE BALANCE-BEAM
Two holes at end for attaching weighing bags, and hole in center for balancing cord.
Late Nazca Period, South Coast of Peru.</p> | <p>56 ASSEMBLED ASSORTMENT OF STONE AND GOLD BEADS
Probably Early Nazca Period, South Coast of Peru.</p> |
| <p>37-44 SILVER AND COPPER SHAWL PINS
Probably Inca Period, Central Highlands of Peru.</p> | <p>57 SILVER STAFF HEAD
Represents double figurine with inlaid shell headdress.
Late Chimu Period, North Coast of Peru.</p> |
| <p>45-48 SILVER SHAWL PINS (TOPO) with Hammered Disc Head
Probably Inca Period, Central Highlands of Peru.</p> | |
| <p>49 SILVER CUT-OUT to be Sewn on Cloth
Late Chimu Period, North Coast of Peru.</p> | |
| <p>50 SAME AS "49"</p> | |

- 58 GOLD NOSE ORNAMENT
Decorated with cut-out snake heads and embossed faces.
Early Nazca Period, South Coast of Peru.
(*Note:* Type ornament is represented on some of the embroidered cat-demon figures on the Paracas Mantos.)
- 59 HAMMERED GOLD CUT-OUTS to be Sewn on Cloth
Decorated with embossed faces and appendages.
Early Nazca Period, South Coast of Peru.
- 60 HAMMERED GOLD STRIPS to be Sewn on Cloth
Period Unknown, Coast of Peru.
- 61 GOLD BREAST ORNAMENT
Row of cast gold bird heads as ornament.
Quimbaya Culture, Colombia.
- 62 DECORATED GOLD BANGLES to be Sewn on Cloth
Embossed design of cat-demon.
Early Nazca Period, South Coast of Peru.
- 63 HAMMERED GOLD STRIPS to be Sewn on Cloth
Probably Late Chimu Period, North Coast of Peru.
- 64 HAMMERED GOLD MASK
Sewn on false-head of mummy bundle.
Late Chimu Period, North Coast of Peru.
- 65 COLLECTION OF SELECTED WHITE STONE BEADS with Original Stringing
Period Unknown, Coast of Peru.
- 66 GOLD STAFF HEAD
Zoomorphic figure in cast gold.
Probably Chiriqui Culture, Panama.

TEXTILES

- 67 WOOL PONCHO, Decorated Neck and Border
Allover embroidery with needle-knitted fringed border edge.
Cat-demon figure holding staff and beans (?)
Early Nazca (Paracas) Period, South Coast of Peru.
(Note: Forms set with 265. Exceptionally fine piece.)
- 68 PART OF PONCHO of Wool on Cotton
Interlocking tapestry technique.
Stylized puma head design.
Tiahuanaco Period, Central Coast of Peru.
- 69 WOOL ON COTTON PANEL
Interlocking tapestry technique.
Alternating squares of puma heads and scrolls.
Tiahuanaco Period, Central Coast of Peru.
- 70 DECORATIVE SHAWL of Wool and Cotton
Double-faced brocade technique.
One-half has interlocking bird design, and the other half has an interlocking fish design.
Late Nazca Period, South Coast of Peru.
- 71 PONCHO of Cotton and Wool.
Double-cloth weave with eccentric tapestry border.
Conventionalized fish heads and geometric designs on upper part, and interlocking bird heads on border.
Middle Nazca (Ica) Period, South Coast of Peru.
- 72 COMPLETE PONCHO of Wool on Cotton
Interlocking tapestry weave.
Stylized puma head motif.
Tiahuanaco Period, Central Coast of Peru.
- 73 COTTON PONCHO
Warp-faced weave with painted design, probably made with stencil.
Bird design.
Late Period, Central Coast of Peru.
- 74 TAPESTRY STRIP of Wool and Cotton with Tassels
Kelim tapestry technique.
Human figure motif with auxiliary figures.
Late Period, Central Coast of Peru.
- 75 PART OF COTTON PONCHO
Painted design on cloth.
Bird and human figure design.
Late Period, Central Coast of Peru.
- 76 BORDER FRAGMENT OF MANTO.
Wool and Cotton
Allover embroidery.
Conventionalized cat-demon design.
Early Nazca (Paracas) Period, South Coast of Peru.
- 77 PIECE OF COTTON MANTO with Wool Design
Plain weave brown cotton cloth with all-over embroidered border.
Conventionalized cat-demon design.
Early Nazca (Paracas) Period, South Coast of Peru.
- 78 WOOL WAISTBAND OR CARRYING STRAP
Warp pattern weave.
Geometric motifs from stylized zoomorphic figures.
Late Period, Central Coast of Peru.



Apron-like Square of Wool on Cotton. Interlocking and warp locked tapestry with needle-knitted border. Stylized condor design in center with border stripe of two-headed lizard design. Tiabuanaco Period, South Coast of Peru.



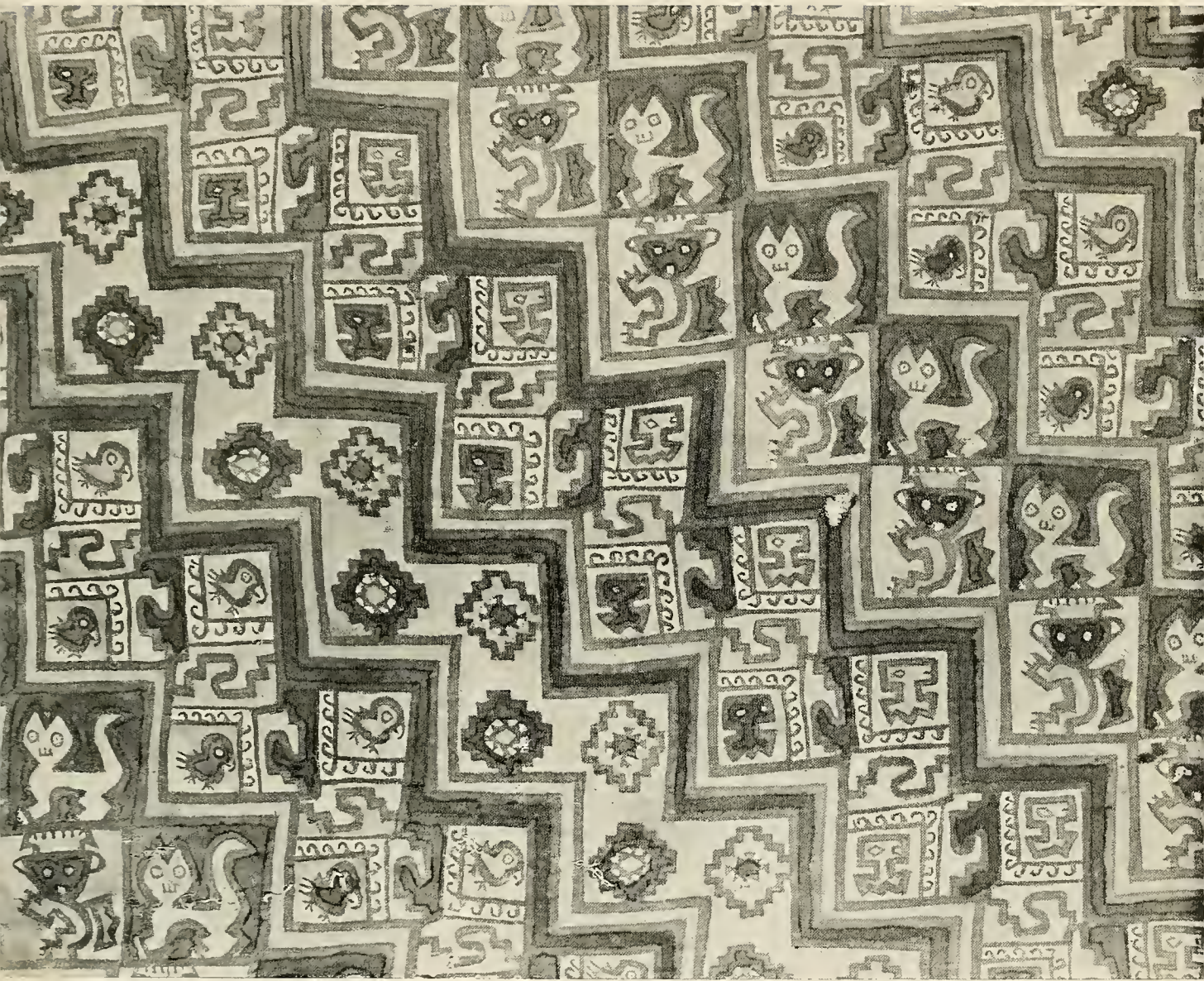
Bags of wool and cotton in the interlocking tapestry technique. Tiabuanaco Period, Central Coast of Peru. Used principally for coca leaves — a substitute for chewing tobacco — but sometimes contain charms and medicinal herbs.



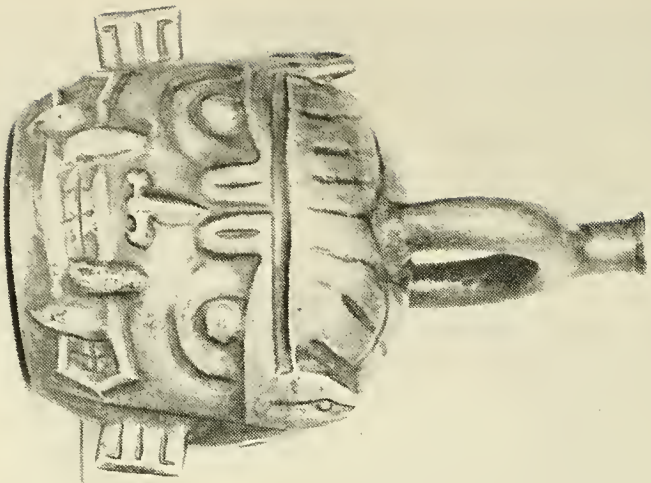
Tapestry Border of Wool and Cotton. Kelim tapestry technique. Diagonal rows of scroll alternating with rows of small tapestry medallions and fringe. Crested bird design on border. Later Period, Central Coast of Peru.



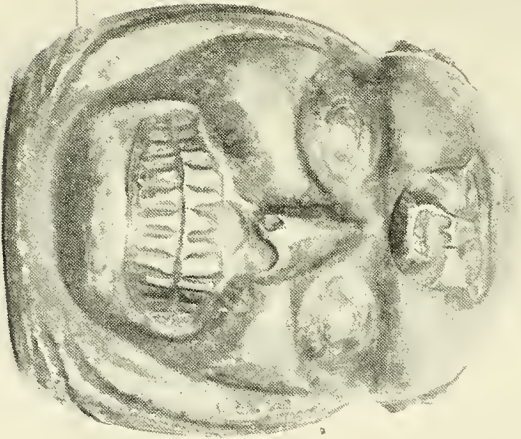
Square, Four-Pointed Hat of Wool. Cut pile — knot on knitted base (velvet). Bird design. Tiabuanaco Period, South Coast of Peru. Worn by Peruvian chiefs for ceremonial functions. See Catalogue Nos. 136 to 143.



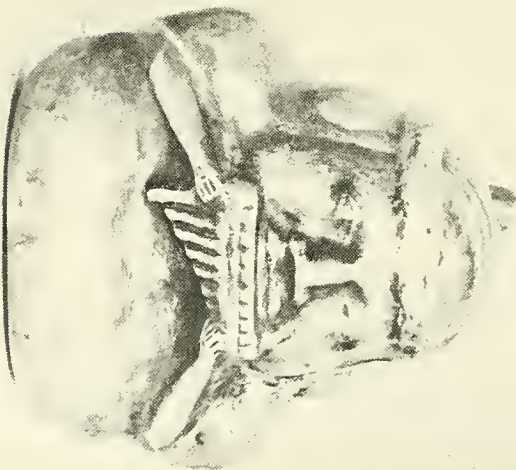
Part of cotton poncho. Painted design on cloth with birds, pumas, and human figures in the design. Late Period, Central Coast of Peru. Ponchos were part of the regular costume of the ancient Peruvian Indians.



1

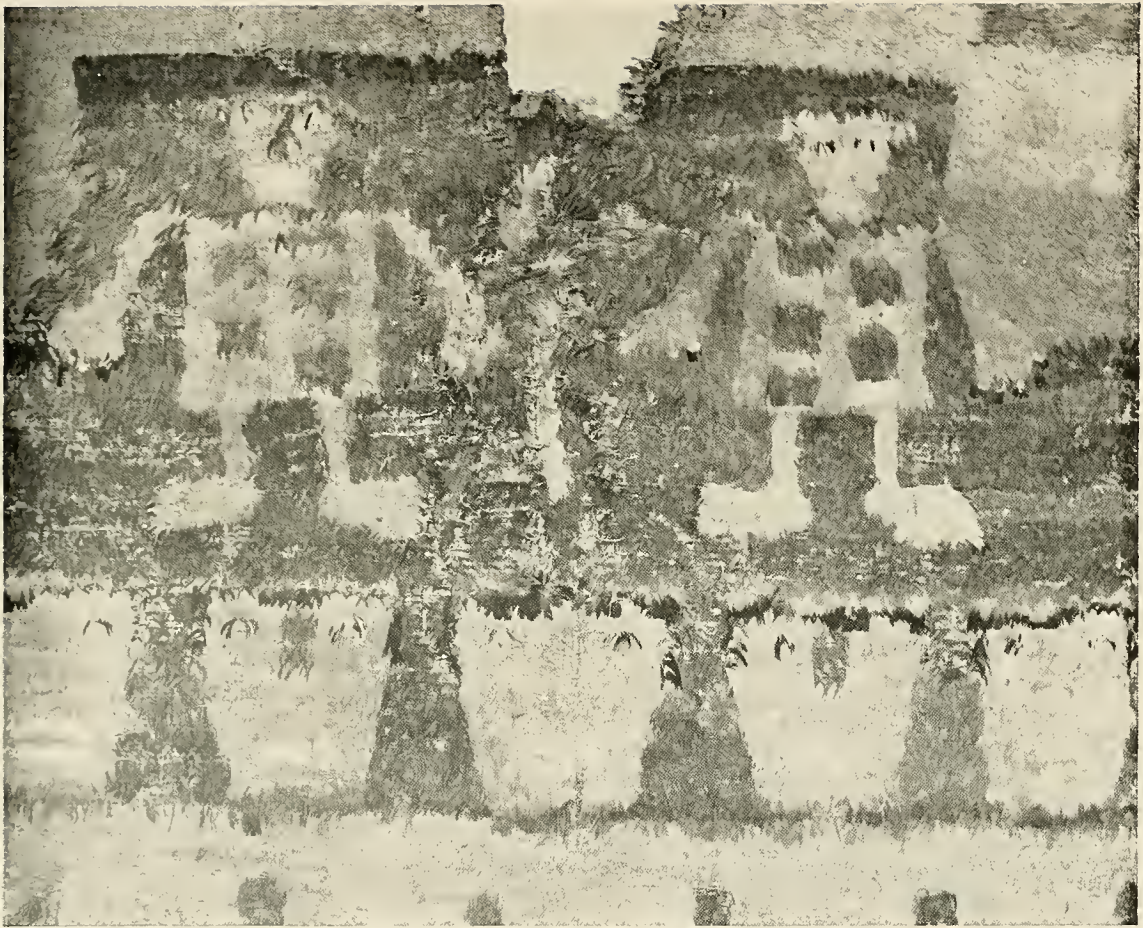


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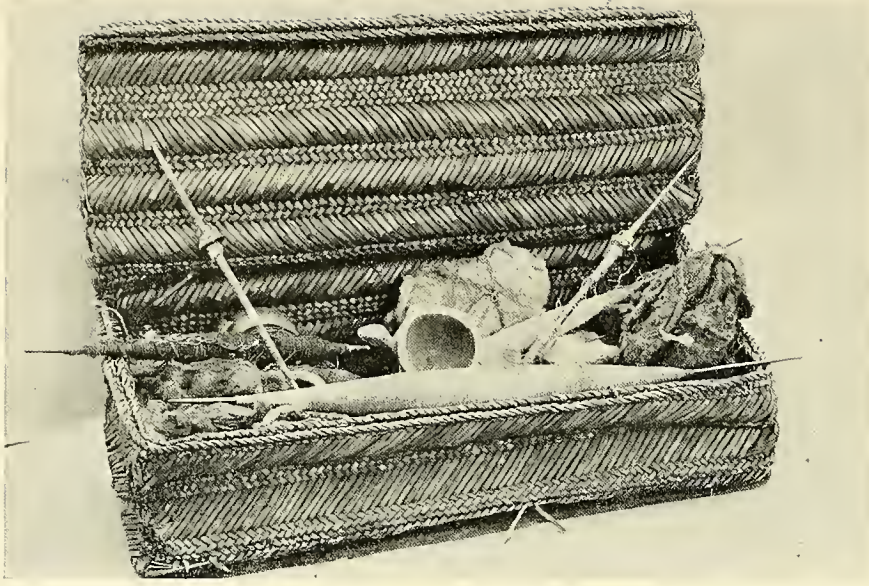


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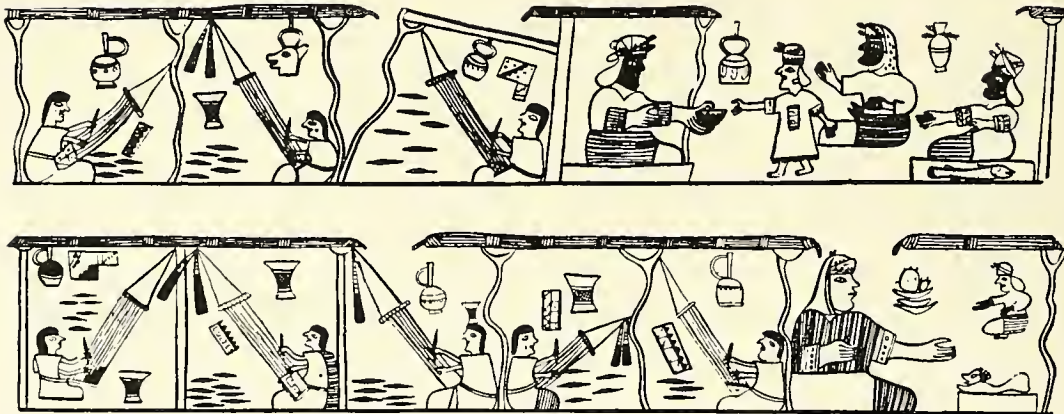
1. Silver beaded jar with stirrup-spout. Hammered and soldered silver work representing anthropomorphic jaguar god. Early Chimú (Cahuin-influenced) Period, North Coast of Peru.
2. Silver portrait jar with stirrup-spout. Headband has embossed puma beads. A triple band runs from the bead-band under the chin. The man represented has a mutilated lip. Early Chimú Period, North Coast of Peru.
3. Silver figure jar with stirrup-spout. Represents seated figure playing pan-pipes. Early Chimú Period, North Coast of Peru.



Cotton Poncho of Feather Mosaic. Human figure, face, and step designs. Late Period, Central Coast of Peru. (Note: Feathers are sewn on in evenly spaced strips. Colored feathers are attached to the strips to form the design and trimmed into final shape after being attached.)



*A woman's work basket containing spindles, bobbins, carded fiber, and other materials for spinning and weaving. See No. 366 in catalogue.
(Courtesy of American Museum of Natural History)*



*Designs from an Early Chimu vessel which is now on exhibit in the British Museum. Here weavers with "girdle-back" looms, bobbin-spindles, water jugs, and design patterns are depicted.
(Courtesy of American Museum of Natural History)*

- 79-80 **KNOTTED STRING RECORDS, OR QUIPUS** of Cotton, Wool, or Bast Fiber. *Quipus* are the knotted string records used by the pre-Spanish inhabitants of Peru for counting. To a base cord many strings are attached, each representing one number in the account. Knots of half-hitch type are made, each hitch corresponding to one unit. Generally, knots near the ends of the strings are digits, those near the center are tens and those near the base cord are hundreds. Thus a single strand can record a number from one to 999. Cotton, wool, and bast fiber strings are used. Difference in braid or color of the string distinguished type objects counted.
- 81 **PONCHO** of Wool on Cotton
Interlocking and warp locked tapestry technique.
Step and hook design.
Tiahuanaco Period, Central Coast of Peru.
- 82 **COTTON SQUARE** with Flat Braided Tassels at Each Corner
Double-cloth weave
Geometric design.
Middle Nazca (Ica) Period, South Coast of Peru.
- 83 **COTTON PANEL** with Wool Border
Painted design, probably stenciled.
Geometric design.
Late Chincha Period, South Coast of Peru.
- 84 **WOOL ON COTTON SQUARE**
Kelim tapestry varied with warp locked technique.
Stylized human figure with supplementary designs of birds and flowers.
Middle Period, Central Coast of Peru.
- 85 **SHEER COTTON SHAWL**
Tie-dye technique.
Late Chincha Period, South Coast of Peru.
(*Note:* Fine Example of tie-dye.)
- 86 **PART OF WOOL PONCHO**
Tie-dye patchwork technique. (Individual pieces woven and tie-dyed and then attached together by joining warp selvages with supplementary threads and sewing up the weft selvages.)
Circle and arc design.
Late Nazca Period, South Coast of Peru.
- 87 **CEREMONIAL PENDANT-BAG OF WOOL**
Upper portion of interlocking tapestry with cross design. Central part a double-faced wrapped weave with concealed floats.
Long twisted fringe at the bottom.
Late Nazca Period, South Coast of Peru.
- 88 **COTTON AND WOOL BAG** with Netted Top and Tassels along Bottom
Warp pattern weave.
Two-headed puma-snake and stylized fish designs.
Late Nazca Period, South Coast of Peru.
- 89 **HEADBAND** of Wool and Cotton
Braiding and crocheting technique. (*Note:* Red border of bird heads.)
Probably Early Nazca Period, South Coast of Peru.
- 90 **BAND OF WOOL**
Brown base with colored embroidery.
Probably Early Nazca Period, South Coast of Peru.
- 91 **NARROW BAND OF WOOL**
Warp pattern weave with braided fringe.
Late Nazca Period, South Coast of Peru.
- 92 **WOOL BAND** with Long Fringe.
Warp pattern weave.
Late Period, Central Coast of Peru.
- 93 **BAND OF WOOL**
Warp pattern weave.
Late Nazca Period, South Coast of Peru.

- 94 BAND OF WOOL
Needle-knitting.
Fish design.
Early Nazca Period, South Coast of Peru.
- 95 BAND OF WOOL
Diagonal weave with needle-knitted hand at one end.
Early Nazca (Paracas) Period, South Coast of Peru.
- 96 NARROW BAND OF WOOL
Tubular weave.
Geometric design.
Late Nazca Period, South Coast of Peru.
- 97 NARROW BAND OF WOOL
Tubular weave.
Late Nazca Period, South Coast of Peru.
- 98 BAND OF WOOL
Kelim tapestry with wrapped warp fringe.
Stylized human-figure design.
Tiahuanaco Period, Coast of Peru.
- 99 NARROW BAND OF WOOL
Warp pattern weave with braided warp ends.
Late Nazca Period, South Coast of Peru.
- 100 NARROW BAND OF WOOL
Tapestry technique.
Tiahuanaco Period, Coast of Peru.
- 101 BAND OF WOOL
Diagonal weave over braided warps with needle-knitted hand at one end.
Early Nazca (Paracas) Period, South Coast of Peru.
- 102 BAND OF WOOL
Needle-knitting.
Conventionalized design.
Early Nazca Period, South Coast of Peru.
- 103 CEREMONIAL FAN (?) of Cane Splints
Wrapped with Wool
(*Note:* Many such objects are found attached to mummy bundles.)
Probably Late Period, Central Coast of Peru.
- 104 BAND OF WOOL
Diagonal weave over braided warps.
Feathers attached to one end.
Early Nazca (Paracas) Period, South Coast of Peru.
- 105 NARROW BAND OF WOOL
Diagonal weave with needle-knitted four-finger hand at both ends.
Early Nazca (Paracas) Period, South Coast of Peru.
- 106 (Two halves) COTTON AND WOOL
PONCHO with Fringe
Composed of narrow strips sewn together, alternating a monochrome tapestry strip with a strip of tapestry areas interlocked with double-faced weft pattern weave.
(*Note:* The zigzag pattern weave wefts are most unusual, and were probably inserted with a needle.)
Late Nazca Period, South Coast of Peru.
- 107 PONCHO OF WOOL ON COTTON
Eccentric and interlocking tapestry technique.
Tiahuanaco style human heads and puma heads form the design.
Tiahuanaco Period, Central Coast of Peru.
(*Note:* Excellent example of Tiahuanaco coast-style.)
- 108 COTTON PONCHO OF FEATHER
MOSAIC
Human figure, face, and step designs.
Late Period, Central Coast of Peru.
(*Note:* Feathers are sewn on in evenly spaced strips. Colored feathers are attached to the strips to form the design and trimmed into final shape after being attached.)

- 109 COTTON PONCHO
Colored feathers sewn on in strips in geometric design.
Late Period, Central Coast of Peru.
- 110 COTTON PONCHO OF FEATHER MOSAIC
Llama Motif
Late Period, Central Coast of Peru.
- 111 FEATHER MOSAIC PONCHO
Feathers sewn in strips to a plain cloth background.
Late Period, Central Coast of Peru.
- 112 COMPLETE WOOL PONCHO (shirt)
Tie-dye patchwork technique, with individual squares interlocked and sewn with supplementary thread.
Circle and arc design.
Late Nazca Period, South Coast of Peru.
(*Note:* Rare specimen.)
- 113 PONCHO OF WOOL ON COTTON
Interlocking tapestry technique.
Stylized design of puma head elements alternating with step and scroll.
Tiahuanaco Period, Central Coast of Peru.
- 114 FEATHER MOSAIC ON COTTON CLOTH
Polychrome step design.
Late Period, Central Coast of Peru.
- 115 BAG OF WOOL AND COTTON
Interlocking tapestry technique.
Stylized mythological puma design.
Tiahuanaco Period, Central Coast of Peru.
- 116 SMALL BAG OF WOOL ON COTTON
Interlocking tapestry technique.
Stylized puma head design.
Tiahuanaco Period, Central Coast of Peru.
- 117 BAG OF WOOL ON COTTON
Tapestry technique.
Stylized human figure design.
Late Period, Central Coast of Peru.
- 118 SMALL BAG OF WOOL ON COTTON
Interlocking tapestry technique.
Stylized puma head design.
Tiahuanaco Period, Central Coast of Peru.
- 119 BAG OF WOOL AND COTTON
Interlocking tapestry technique.
Stylized human head, puma head, and geometric designs.
Tiahuanaco Period, Central Coast of Peru.
- 120 SMALL BAG OF WOOL ON COTTON
Interlocking tapestry technique.
Stylized puma head design.
Tiahuanaco Period, Central Coast of Peru.
- 121 SMALL BAG OF WOOL ON COTTON
Interlocking tapestry technique.
Stylized puma head design.
Tiahuanaco Period, Central Coast of Peru.
- 122 DECORATED CORNER OF PONCHO, OF WOOL ON COTTON
Incorporated tapestry-embroidery with stitched border. A narrow band of weft pattern weave runs along the base.
Elaborated human figure designs in the two bottom rows; and elaborated condor designs flanked by puma heads in the upper two rows.
Tiahuanaco Period, South Coast of Peru.
- 123 SMALL WOOL BAG WITH FRINGE
Embroidery.
Geometric design.
Middle Nazca (Ica) Period, South Coast of Peru.
- 124 PIECE OF COTTON BAG
Kelim tapestry technique.
Human figure design.
Late Period, Central Coast of Peru.

- 125 CORNER OF PONCHO OF WOOL ON COTTON
 Incorporated tapestry-embroidery with stitched edges. A narrow stripe of weft pattern weave runs along the base. Design of elaborated human heads with headdress composed of three puma heads. Double scroll, and two-headed puma-snakes as secondary designs.
 Tiahuanaco Period, South Coast of Peru.
- 126 COMPLETE WOOL PONCHO with Tapestry Fringe along the Bottom and Twisted Fringe at the Sleeves
 Allover embroidered design. Double-headed mythological bird design. Early Nazca (Paracas) Period, South Coast of Peru.
(Note: Excellent piece and part of set with 127 and 143.)
- 127 LARGE WOOL MANTO, measuring 109 by 58 inches
 Allover embroidery borders and center design, and needle-knitted edges with fringe. Elaborated double-headed mythological bird design with supplementary cat and geometric figures. The bird motif repeats within itself. Early Nazca (Paracas) Period, South Coast of Peru.
(Note: Part of set with 126 and 143. Exceptional piece and set.)
- 128 HEADBAND OF WOOL AND COTTON
 Weft pattern weave on groups of three twisted, two-ply warps. Human figure design. Middle Period, Central Coast of Peru.
- 129 CEREMONIAL HEADGEAR
 Knotted base of cotton cord with strands of colored llama hair attached to each knot. Probably Later Period, Central Coast of Peru.
- 130 PAIR OF LLAMA HIDE SANDALS with Llama Wool Lacings
 Late Nazca Period, South Coast of Peru.
- 131 PAIR OF LEG ORNAMENTS LIKE "SHIN-GUARDS"
 Constructed of cane splints wrapped with colored wools. This is padded at the back with llama wool and cloth, and capped at each end with vicuña skin. Plaited string is used for attaching to the leg.
 Late Nazca Period, South Coast of Peru.
(Note: Rare and perhaps unique specimens.)
- 132 LLAMA SKIN BAG with Tubular Weave Wool Tassels
 Late Nazca Period, South Coast of Peru.
- 133 LLAMA SKIN BAG with Tubular Weave Wool Tassels
 Late Nazca Period, South Coast of Peru.
- 134 COTTON HEADBAND
 Weft pattern weave on grouped warps. Middle Period, Central Coast of Peru.
- 135 PLAITED PALM FIBER HEADBAND
 Late Period, Central Coast of Peru.
- 136 SQUARE, FOUR-POINTED HAT OF WOOL
 Cut pile-knot on knitted base (Velvet) Stylized design of puma head elements. Tiahuanaco Period, South Coast of Peru.
- 137 SQUARE, FOUR-POINTED HAT OF WOOL
 Cut pile-knot on knitted base (Velvet) Geometric design. Tiahuanaco Period, South Coast of Peru.
- 138 SQUARE, FOUR-POINTED HAT OF WOOL
 Cut pile-knot on knitted base (Velvet) Stylized puma design. Tiahuanaco Period, South Coast of Peru.

- 139 SQUARE, FOUR-POINTED HAT OF WOOL
Cut pile-knot on knitted base (Velvet)
Geometric design of steps, squares and crosses.
Tiahuanaco Period, South Coast of Peru.
- 140 SQUARE, FOUR-POINTED HAT OF WOOL
Cut pile-knot on knitted base (Velvet)
Three vertical panel design, the center plain, the flanking panels of stylized design.
Tiahuanaco Period, South Coast of Peru.
- 141 SQUARE FOUR-POINTED HAT OF WOOL
Cut pile-knot on knitted base (Velvet)
Bird design
Tiahuanaco Period, South Coast of Peru.
- 142 SQUARE, FOUR-POINTED HAT OF WOOL
Cut pile-knot on knitted base (Velvet)
Design of lozenges built up of triangles.
Tiahuanaco Period, South Coast of Peru.
- 143 SQUARE, FOUR-POINTED HAT OF WOOL
Cut pile-knot on knitted base.
Rows of human heads for design.
Tiahuanaco Period, South Coast of Peru.
- 144 NEEDLE-KNITTED WAIST BAND of Wool Ending in Five-Fingered Hand
Double-headed bird design
Early Nazca (Paracas) Period, South Coast of Peru.
(Note: Part of set with 126 and 127.)
- 145 COTTON BANDS with Feather Decoration
Late Period, Central Coast of Peru.
- 146 FEATHER FAN, Probably Part of Head-dress
Feathers attached to bast fiber base
Late Nazca Period, South Coast of Peru
(Note: Similar fans are still used by primitive tribes of Interior Peru.)
- 147 FEATHER FAN, Probably Part of Head-dress
Feathers attached to bast fiber base
Late Nazca Period, South Coast of Peru.
(Note: Similar fans are still used by primitive tribes of Interior Peru.)
- 148 FEATHER FAN, Probably Part of Head-dress
Feathers attached to bast fiber base
Late Nazca Period, South Coast of Peru.
(Note: Similar fans are still used by primitive tribes of Interior Peru.)
- 149 NETTED LACE CAP OF BAST FIBER
Feather and wool ornaments are attached to sticks on each side of the cap.
Late Nazca Period, South Coast of Peru.
- 150 OPENWORK CAP
Tassels of wool are attached to sticks at each side of the cap. Netting technique is supplemented with wrapped wool rectangles.
Late Nazca Period, South Coast of Peru.
- 151 STUFFED, FEATHER-WORK TASSEL
Cotton weave bag, solidly stuffed, and covered with attached feathers.
Period unknown, Coast of Peru.
- 152 STUFFED, FEATHER-WORK TASSEL
Cotton weave bag, solidly stuffed, and covered with attached feathers.
Period Unknown, Coast of Peru.
- 153 LONG BELT OF WOOL AND COTTON
Single-faced kelim tapestry. Four cane tubes wrapped with wool are attached to one end of the belt on a flap with a border of four overlapping tapestry weave fringe strips.
Bird designs.
Late period, Central Coast of Peru.

- 154 RAG DOLL ON TOY CRADLE-RACK
The rack of cane splints is a miniature of the cradle-racks used by the women to carry their babies. The doll is attached to the front side. Cotton and wool cloth are used in making the doll, supplemented with sticks, feathers, and human hair. Probably Late Period, Central Coast of Peru.
(*Note:* Unusual specimen.)
- 155 LONG BELT with Decorated Pad at One End
Kelim tapestry belt with needle-knitted pad stuffed with wool and encircled with fringe.
Bird designs on belt and human figure design on pad.
Late Period, Central Coast of Peru.
- 156-157 WOOL TASSELS with Long Fringe
Needle-knitted tassel with human figure design.
Early Nazca (Paracas) Period, South Coast of Peru.
- 158 WOOL BAG with Fringe
Tapestry technique.
Middle Period, Central Coast of Peru.
- 159 WOOL PONCHO with Fringe
Warp-faced weave with warp pattern stripes.
Probably Late Nazca Period, South Coast of Peru.
- 160 WOOL BORDER STRIP
Allover embroidery.
Bird design. Four different color combinations are used.
Early Nazca (Paracas) Period, South Coast of Peru.
- 161 FRAGMENT OF WOOL AND COTTON
Double-faced brocade.
Bird with curled tail design
Late Nazca Period, South Coast of Peru.
- 162 BAG with Netted Top and Two Tassels at Corners
Tapestry weave in zigzag pattern.
Late Nazca Period, South Coast of Peru.
- 163 WOOL BAG with Fringe
Warp-faced weave with embroidered border following weave pattern.
Geometric trident design.
Middle Nazca (Ica) Period, South Coast of Peru.
(*Note:* 372 and 163 are a set.)
- 164 FRAGMENT OF BORDER
Eccentric and interlocking tapestry technique.
Double step design.
Inca Period, South Coast of Peru.
- 165 PONCHO OF WOOL ON COTTON
Interlocking tapestry technique.
Design of vertical panels.
Middle Period, Central Coast of Peru.
- 166 COTTON PANEL
Tie-Dye technique.
Circle and crescent design.
Late Period, Central Coast of Peru.
- 167 WOOL ON COTTON RECTANGLE OF STRIPS SEWN TOGETHER
Eccentric tapestry with liming weft and needle-knitted borders.
Bird and geometric figures.
Late Nazca Period, South Coast of Peru.
- 168 PART OF SMALL PONCHO (Borders)
Allover embroidery technique.
Anthropomorphic cat-demon design.
Early Nazca (Paracas) Period, South Coast of Peru.
- 169 PART OF COTTON PONCHO
Painted design on cloth.
Birds, pumas, and human figures in design.
Late Period, Central Coast of Peru.

- 170-171. WOOL BORDER STRIPS
 Allover embroidery technique.
 Multiple-headed cat-demon design.
 Early Nazca (Paracas) Period, South Coast of Peru.
- 172 FRAGMENT OF WOOL AND COTTON
 Double-faced brocade technique.
 Conventionalized puma and human figure designs.
 Middle Nazca (Ica) Period, South Coast of Peru.
- 173 BORDER FRAGMENT OF WOOL ON COTTON
 Interlocking tapestry technique.
 Running condor-headed figure with staff design.
 Tiahuanaco Period, Central Coast of Peru.
- 174 FRAGMENT OF WOOL ON COTTON
 Outline embroidery technique.
 Bird and geometric design.
 Late Nazca Period, South Coast of Peru.
- 175 FRAGMENT OF WOOL ON COTTON
 Kelim tapestry technique.
 Running human figure with staff.
 Tiahuanaco Period, Central Coast of Peru.
- 176 PART OF COTTON AND WOOL BAND
 Double-cloth weave.
 Curled tail cat design.
 Middle Nazca (Ica) Period, South Coast of Peru.
- 177 COTTON MUMMY CLOTH
 Painted design on cloth.
 Crested human figure design. The crest is formed of a *raya* fish with head at each end. Two more fish are at the feet.
 Late Period, Central Coast of Peru.
- 178 SQUARE OF WOOL AND COTTON
 Interlocking tapestry technique.
 Stylized puma figure.
 Tiahuanaco Period, South Coast of Peru.
- 179 WOOL ON COTTON PANEL with Fringe
 Kelim tapestry technique.
 Double-headed bird design.
 Late Nazca Period, South Coast of Peru.
- 180 WOOL BORDER OF LARGE MANTO
 Allover embroidery technique.
 Cat-demon design.
 Early Nazca (Paracas) Period, South Coast of Peru.
- 181-182. WOOL BORDER STRIPS
 Allover embroidery technique.
 Interlocking face design.
 Early Nazca (Paracas) Period, South Coast of Peru.
- 183-4 WOOL BORDER STRIPS with Fringe
 Allover embroidery technique.
 Elaborated human figure design.
 Early Nazca (Paracas) Period, South Coast of Peru.
- 185 WOOL PENDANT with Cord for Hanging and Fringe
 Interlocking tapestry with needle-knitted border.
 Human figure design.
 Tiahuanaco Period, South Coast of Peru.
- 186 WOOL ON COTTON RECTANGLE with Needle-knitted Border
 One hand of single-faced interlocking tapestry. Three bands of single-faced weft pattern weave. One band of double-faced brocade.
 Step design and stylized human figure.
 Late Nazca Period, South Coast of Peru.
- 187 PART OF PONCHO OF WOOL ON COTTON
 Kelim tapestry with spaced warps. The tapestry front is backed with a double-layer of fine cotton gauze weave.
 Geometric design.
 Middle Nazca (Ica) Period, South Coast of Peru.
 (Note: Unusual Specimen.)

- 188 FRAGMENT OF WOOL AND COTTON
Incorporated tapestry-embroidery technique.
Double-headed puma-snake design.
Tiahuanaco Period, South Coast of Peru.
- 189 BAND OF WOOL ON COTTON
Pile-knot technique (velvet).
Bird and puma head designs.
Tiahuanaco Period, South Coast of Peru.
(*Note:* Same technique is used in the four-pointed caps.)
- 190 THREE FRAGMENTS OF EMBROIDERY
Cat-demon design.
Early Nazca (Paracas) Period, South Coast of Peru.
- 191 BAND OF WOOL ON COTTON
Tapestry with structural wefts.
Snake, and human face design.
Tiahuanaco Period, South Coast of Peru.
- 192 BAND OF WOOL ON COTTON
Interlocking tapestry technique.
Human figure and bird design.
Tiahuanaco Period, South Coast of Peru.
- 193 BAND OF WOOL ON COTTON
Tapestry with structural wefts.
Mythological human figure with staff design.
Tiahuanaco Period, South Coast of Peru.
- 194 SMALL BAG OF WOOL AND COTTON
Weft pattern weave.
Late Nazca Period, South Coast of Peru.
- 195 BAG OF WOOL AND COTTON
Warp-faced weave with warp pattern design stripes.
Late Nazca Period, South Coast of Peru.
- 196 WOVEN BAG with Three Flaps on Each Side Forming Six Inner Pockets
Interlocking tapestry technique.
Middle Period, Central Coast of Peru.
- 197 SMALL COTTON BAG
Double-cloth weave.
Llama, human figure, and step-fret designs.
Inca Period, South Coast of Peru.
- 198 SKIRT OF A DOLL (?) (*Note:* A wooden idol in the collection wears a similar garment.) White Cotton and Red Wool
Double cloth technique.
Llama and human figure designs with supplementary geometric elements.
Inca Period, Central Coast of Peru.
- 199 SMALL BAG CONTAINING COCA LEAVES
Brocade technique.
Snake head (?) design.
Late Chincha Period, South Coast of Peru.
- 200 WOVEN SKIRT (?) of Unusual Shape.
Wool and Cotton.
Eccentric tapestry technique.
Scroll design.
Late Nazca Period, South Coast of Peru.
- 201 BAND OF WOOL ON COTTON
Single-faced tapestry with structural wefts.
Stylized human figure and staff design.
Tiahuanaco Period, South Coast of Peru.
- 202 BAND OF WOOL ON COTTON
Interlocking tapestry technique.
Human figure design.
Tiahuanaco Period, South Coast of Peru.
- 203 BAND OF WOOL ON COTTON
Interlocking tapestry with structural wefts.
Human figure with staff design.
Tiahuanaco Period, South Coast of Peru.
- 204 BAND OF WOOL ON COTTON
Tapestry with structural wefts.
Bird, double-headed puma-snake, and zomorphic figure designs.
Tiahuanaco Period, South Coast of Peru.

- 205 WOOL AND COTTON BORDER with Flat Fringe
Kelim and warp-locked tapestry technique.
Stylized fish head design.
Late Nazca Period, South Coast of Peru.
- 206 BORDER STRIP OF WOOL AND COTTON with Flat Fringe
Kelim and eccentric tapestry technique.
Bird design.
Late Nazca Period, South Coast of Peru.
- 207 WOOL ON COTTON BORDER with Flat Fringe
Eccentric tapestry technique.
Interlocking bird head design.
Late Nazca Period, South Coast of Peru.
- 208 THREE DIMENSIONAL NEEDLE-KNITTED BAND
Bird and flower motif.
Early Nazca Period, South Coast of Peru.
- 209 BAND OF WOOL ON COTTON
Tapestry with structural wefts.
Mythological figure with staff design.
Tiahuanaco Period, South Coast of Peru.
- 210-12 BANDS OF WOOL ON COTTON
Tapestry with structural wefts.
Human figure and staff design.
Tiahuanaco Period, South Coast of Peru.
- 213 FRAGMENT OF WOOL BELT
Double-faced warp pattern weave with concealed floats.
Bird design.
Tiahuanaco Period, South Coast of Peru.
- 214 BAND OF COTTON AND WOOL
Incorporated tapestry-embroidery technique.
Anthropomorphic puma design.
Tiahuanaco Period, South Coast of Peru.
- 215 WOVEN BAG OF WOOL ON COTTON
Warp lock tapestry technique.
Curled tail puma design.
Tiahuanaco Period, South Coast of Peru.
- 216 BORDER FRAGMENT OF WOOL
Allover embroidery.
Human figure holding spears and spear-thrower.
Early Nazca Period, South Coast of Peru.
- 217 FRAGMENT OF COTTON CLOTH
Double-faced brocade technique.
Geometric variations of human figure design.
Late Nazca Period, South Coast of Peru.
- 218 BAND OF WOOL ON COTTON
Single-faced brocade technique.
Joined birds' heads design.
Late Chincha Period, South Coast of Peru.
- 219 BORDER FRAGMENT OF WOOL
Double-faced warp pattern weave.
Bird, snake, cat, and monkey designs.
Late Nazca Period, South Coast of Peru.
- 220 BORDER FRAGMENT OF WOOL
Double-faced warp pattern weave.
Bird, snake, cat, and monkey designs.
Late Nazca Period, South Coast of Peru.
- 221 FRAGMENT OF PANEL OF WOOL ON COTTON
Eccentric tapestry with limning weft.
Combined bird and cat head design.
Late Nazca Period, South Coast of Peru.
- 222 BAG with Netted Top and Two Tassels at Corners
Tapestry weave in zigzag pattern.
Late Nazca Period, South Coast of Peru.
- 223 BAG with Netted Top and Two Tassels at Corners
Tapestry weave in zigzag pattern.
Late Nazca Period, South Coast of Peru.
- 224-25 BORDER STRIPS OF WOOL AND COTTON
Single-faced weft pattern weave.
Bird and geometric designs.
Late Nazca Period, South Coast of Peru.

- 226 PIECE OF PONCHO OF WOOL ON COTTON
Fine eccentric and interlocking tapestry technique.
Geometric motifs.
Inca Period, South Coast of Peru.
- 227 BOTTOM OF PENDANT BAG OF COTTON AND WOOL with Fringe
Kelim tapestry over grouped warps.
Stylized zoomorphic design.
Middle Nazca (Ica) Period, South Coast of Peru.
- 228 PART OF PENDANT BAG OF WOOL AND COTTON
Kelim and wrapped weave tapestry.
Human figure with elaborated bird head-dress design.
Middle Nazca (Ica) Period, South Coast of Peru.
- 229 BAG OF WOOL AND COTTON
Eccentric tapestry weave with stitched edges.
Geometric design.
Late Nazca Period, South Coast of Peru.
- 230 BAG OF WOOL AND COTTON
Warp pattern weave and needle-knitted seams.
Late Chincha Period, South Coast of Peru.
- 231 WOOL ON COTTON BAG with Braided Strap
Embroidery technique.
Inca Period, South Coast of Peru.
- 232 COTTON AND WOOL BAG with Netted Top and Fringe
Warp pattern weave.
Geometric design.
Late Nazca Period, South Coast of Peru.
- 233 RECTANGLE OF WOOL AND COTTON
Double-cloth technique in brown and white cotton with pink wool bands.
Human figure and geometric designs.
Late Chincha Period, South Coast of Peru.
- 234 TAPESTRY BORDER OF WOOL AND COTTON
Kelim tapestry technique.
Diagonal rows of scroll alternating with rows of small tapestry medallions and fringe. Crested bird design on border.
Late Period, Central Coast of Peru.
- 235 BAG OF WOOL AND COTTON with Netted Top and Corner Tassels
Tapestry technique.
Cat design.
Middle Period, Central Coast of Peru.
- 236 WOOL ON COTTON FRAGMENT with Corner Tassels
Interlocking tapestry technique.
Double step design.
Inca Period, South Coast of Peru.
- 237 FRAGMENT OF WOOL AND COTTON
Eccentric tapestry with limning weft.
Interlocking cat head design.
Middle Nazca (Ica) Period, South Coast of Peru.
- 238 PART OF PENDANT BAG OF WOOL with Fringe.
Double-faced warp pattern weave.
Late Nazca Period, South Coast of Peru.
- 239 FRAGMENT OF WOOL AND COTTON
Embroidered design with needle-knitted edge.
Geometric pattern.
Late Nazca Period, South Coast of Peru.
- 240 FRAGMENT OF COTTON MUMMY CLOTH
Painted design on cloth.
Confused design of snake heads, birds, and geometric figures.
Late Period, Central Coast of Peru.
- 241 FRAGMENT OF MUMMY CLOTH
Painted design on cloth.
Interlocking fish, frets, birds, puma, human figure, and various geometric designs combined.
Late Period, Central Coast of Peru.

- 242 WOOL BORDER OF LARGE MANTO
Allover embroidery technique.
Cat-demon design.
Early Nazca (Paracas) Period, South Coast
of Peru.
- 243-4 BORDERS OF LARGE MANTO
Allover embroidery technique.
Cat-demon design.
Early Nazca (Paracas) Period, South Coast
of Peru.
- 245 WOOL BORDER OF LARGE MANTO
Allover embroidery technique.
Human figure design.
Early Nazca (Paracas) Period, South Coast
of Peru.
- 246 WOOL PANEL with Decorated Border
and Fringe
Allover embroidered border and needle-
knitted edge.
Warrior and cat-demon design.
Early Nazca (Paracas) Period, South Coast
of Peru.
- 247 WOOL BORDER OF LARGE MANTO
Allover embroidery technique.
Cat-demon design.
Early Nazca (Paracas) Period, South Coast
of Peru.
- 248 WOOL PANEL with Decorated Border
Allover embroidered border.
Cat-demon design.
Early Nazca (Paracas) Period, South Coast
of Peru.
- 249 WOOL BORDER OF MANTO
Allover embroidered border.
Lizard (?) design.
Early Nazca (Paracas) Period, South Coast
of Peru.
- 250-52 WOOL BORDERS OF LARGE
MANTOS
Allover embroidery technique.
Elaborated human figure design.
Early Nazca (Paracas) Period, South Coast
of Peru.
- 253-254 WOOL BORDERS OF LARGE
MANTOS
Allover embroidery technique.
Cat-demon design.
Early Nazca (Paracas) Period, South Coast
of Peru.
- 255 BORDER STRIP OF WOOL
Allover embroidery (unfinished).
Incomplete cat-demon design.
Early Nazca (Paracas) Period, South Coast
of Peru.
(*Note:* It is interesting to note that the
design was so familiar to the weaver
that it could be inserted a section at a
time throughout the whole border.)
- 256 WOOL SKIRT WITH DECORATED
BORDER
Allover embroidered border.
Human head and cat designs.
Early Nazca (Paracas) Period, South Coast
of Peru.
(*Note:* The skirt is complete. It measures
about 9 feet 6 inches in length and 17
and one-half inches in width. Note that
one end is not finished with a border.
This is the inside end. The skirt was
wrapped around the body many times.
The yard long straps attached to the
skirt are nicely arranged for fastening
it.)
- 257 PONCHO OF WOOL AND COTTON
Warp-faced weave with vertical stripes of
warp pattern weave.
Crab (?) and double-headed serpent motif.
(*Note:* The sling is here used as a design
motif in red and white.)
Late Nazca Period, South Coast of Peru.
- 258 WOOL DANCING SKIRT with Straps
and Tassels
Weft pattern weave.
Double-headed bird design.
Middle Nazca (Ica) Period, South Coast
of Peru.

- 259 COTTON CLOTH with Wool Border
Plain weave cloth and kelim tapestry border.
Bird design within borders of step-scroll.
Late Chincha Period, South Coast of Peru.
- 260 LARGE COTTON MANTO
Double-cloth weave.
Geometric step design and small llamas.
Middle Nazca (Ica) Period, South Coast
of Peru.
- 261 COTTON SHAWL with Wool Design
Double-faced brocaded corner designs and
border strip of weft pattern weave.
Late Nazca Period, South Coast of Peru.
- 262 PART OF PONCHO OF WOOL ON
COTTON
Warp-locked tapestry technique.
Diamond design in diamond-shaped area.
Middle Period, Central Coast of Peru.
- 263 PONCHO OF WOOL
Interlocking tapestry technique.
Design of hexagons and bars.
Late Period, Central Coast of Peru.
- 264 PONCHO OF WOOL ON COTTON
Single-faced brocaded center. Border of
tapestry with weft pattern design stripe.
Bird motifs.
Late Chincha Period, South Coast of Peru.
- 265 COMPLETE WOOL MANTO with Deco-
rated Borders and Center Design, measur-
ing 100½ by 59 inches.
Allover embroidery technique.
Anthropomorphic cat-demon design with
staff in one hand and string of beans (?)
in the other.
Early Nazca (Paracas) Period, South Coast
of Peru.

(Note: Part of set with 67. Exception-
ally fine example.)
- 266 LARGE MANTO of Wool Wefts on Cot-
ton Warps, measuring 93 by 38½ inches.
Two halves: One a monochrome tapestry
with two bands of polychrome interlock-
ing tapestry. A composite design of
feather tridents and condor heads in
designed stripes. A wavy design band
with discs on each side of the design
areas.
The other half is a warp-faced weave
with needle-knitted edges and small rec-
tangular design areas of conventionalized
bird figures.
Tiahuanaco Period, South Coast of Peru.

(Note: Very rare piece.)
- 267 LARGE WOOL MANTO with Decorated
Borders and Central Figures, measuring
98 by 44 inches
Allover embroidery with needle-knitted
edge with fringe.
Anthropomorphic cat-demon holding axe
and trophy heads as design.
Early Nazca (Paracas) Period, South Coast
of Peru.

(Note: Exceptional Piece.)
- 268 COMPLETE WOOL MANTO, Measuring
110 by 52 inches
Allover embroidery borders and central
figures.
Anthropomorphic cat-demon design with
elaborate headdress with embroidered
imitation of gold ornaments in front.
The long tongue of the cat ends in a
head. One hand holds a trophy head and
the other holds a jagged sided fish. A
long double-headed animal is attached to
the headdress and many trophy heads are
attached to various parts of the figure.
Early Nazca (Paracas) Period, South Coast
of Peru.

(Note: Red background color is rare.
Exceptional piece.)

- 269 DECORATED PANEL OF WOOL AND COTTON
The base fabric is brown with white warp and weft stripes and embroidered bird and human figure designs. The cross strips are of tapestry with stripes of single-faced brocade. These strips are edged with overlapping bands of tapestry-base fringe sewn onto the cloth.
Late Period, Central Coast of Peru.
- 270 SHEER COTTON MANTO with Wool Border Design
Warp pattern border strips with fringe. Tassels at each corner with human face design.
Scroll and human figure motifs.
Late Period, Central Coast of Peru.
(Note: Excellent example of sheer weave.)
- 271 SMALL WOOL PONCHO
Embroidery technique.
Step and fret outline embroidery in the center and all-over embroidery border of anthropomorphic cat-demon design.
Early Nazca (Paracas) Period, South Coast of Peru.
(Note: Head and nose ornaments are the same as some of the gold ornaments in this collection.)
- 272 COTTON SHAWL with Wool Design.
Two corners of double-faced brocade, and two corners of incorporated tapestry-embroidery technique. Narrow border of weft pattern weave.
Geometric designs of triangles and hooks.
Late Nazca Period, South Coast of Peru.
- 273 COTTON SHAWL with Wool Design
One corner of double-faced brocade, and one corner of incorporated tapestry-embroidery.
Geometric designs of triangles and hooks.
Late Nazca Period, South Coast of Peru.
- 274 SHEER COTTON SHAWL with Wool Corner Decorations
Single-faced brocaded corners and border band of weft pattern weave.
Geometric design.
Late Nazca Period, South Coast of Peru.
- 275 SMALL COTTON PONCHO
Brocade-embroidery border.
Late Chincha Period, South Coast of Peru.
- 276 SMALL COTTON PONCHO
Brocaded border.
Bird design.
Late Chincha Period, South Coast of Peru.
- 277 TWO-PIECE COTTON SHAWL with Colored Wool Corner Designs.
Two corners of double-faced brocade, and two corners of incorporated tapestry-embroidery technique. A narrow border of weft pattern weave.
Mythological birds and llama designs.
Late Nazca Period, South Coast of Peru.
- 278 PART OF COTTON SHAWL with Wool Design
Embroidered designs.
Geometric figures.
Late Nazca Period, South Coast of Peru.
- 279 COTTON SHAWL with Wool Design
Embroidery (unfinished).
Geometric and stylized cat figure.
Probably Early Nazca Period, South Coast of Peru.
(Note: Single strands inserted which may have served as guide lines for the embroidery.)
- 280 COTTON SHAWL with Wool Design
Single-faced weft pattern weave stripes.
Geometric and bird motifs.
Late Nazca Period, South Coast of Peru.

- 281 PART OF COTTON SHAWL with Wool Design
Embroidered designs.
Geometric figures.
Late Nazca Period, South Coast of Peru.
- 282 COTTON SHAWL with Wool Design
Embroidery technique (unfinished).
Double, conventionalized human figure designs.
Probably Early Nazca Period, South Coast of Peru.
- 283 BELT OF WOOL AND COTTON
Interlocking tapestry technique.
Double step design.
Inca Period, South Coast of Peru.
- 284 ALL-WOOL BORDER STRIP
Interlocking tapestry with designed squares of single-faced, weft pattern weave.
Alternating designs of interlocking birds and conventionalized fish.
Late Nazca Period, South Coast of Peru.
- 285 NARROW BELT OF WOOL AND COTTON
Kelim tapestry technique.
Stylized *raya* fish design.
Middle Period, Central Coast of Peru.
- 286 FRAGMENT OF WOOL AND COTTON
Eccentric tapestry with limning weft and needle-knitted border.
Interlocking *raya* fish design.
Middle Nazca (Ica) Period, South Coast of Peru.
- 287 WOOL PONCHO with Sleeves and Pellet Fringe
Warp stripe weave with sleeves of eccentric tapestry. An embroidered square is at the neck.
Late Nazca Period, South Coast of Peru.
- 288-89 TWO PANELS OF PONCHO OF WOOL ON COTTON
Eccentric tapestry with limning wefts around design areas.
Zoomorphic designs.
Late Nazca Period, South Coast of Peru.
- 290 PART OF PONCHO OF WOOL ON COTTON
Kelim tapestry with the longer slits sewn together.
Double-bird design.
Late Period, Central Coast of Peru.
- 291 PART OF PONCHO OF WOOL ON COTTON
Tapestry with limning weft outlining color areas.
Bird Motif.
Late Nazca Period, South Coast of Peru.
- 292 CEREMONIAL WOOL SLING
Tubular and wrapped weave center with braided ends.
Late Nazca Period, South Coast of Peru.
(Note: Early Nazca pottery shows slings used as headbands. Sling-like woven cords were used as carrying straps and also for fastening packs on llamas.)
- 293 CEREMONIAL BELT with Tassels of Wool
Coarse tubular weave.
Late Nazca Period, South Coast of Peru.
- 294 CARRYING STRAP OF WOOL
Tubular and wrapped weave center with braided ends.
Late Nazca Period, South Coast of Peru.
- 295-6 SLINGS OF WOOL
Tapestry center with round braided ends.
Double-step design in center.
Late Nazca Period, South Coast of Peru.

- 297 CEREMONIAL SLING OR CARRYING STRAP OF WOOL
 Wrapped weave center augmented with pads of warp pattern weave with hidden floats. Braided ends.
 Late Nazca Period, South Coast of Peru.
- 298 CARRYING STRAP OF WOOL
 Five center strands of wrapped weave with embroidered birds over the wrapping threads. Braided ends.
 Late Nazca Period, South Coast of Peru.
- 299 FRAGMENT OF COTTON CLOTH
 Interlocking warps and wefts technique. Step design.
 Middle Nazca (Ica) Period, South Coast of Peru.
- 300 PLAITED WOOL SLING
 Bast fiber netted center and wool thumb loop.
 Late Nazca Period, South Coast of Peru.
- 301 SMALL COTTON BAG
 Warp stripe technique.
 Late Period, Central Coast of Peru.
- 302 PATCHWORK WOOL SHAWL with Attached Fringe
 Interlocking warp and weft technique. Alternating colored square.
 Early Nazca Period, South Coast of Peru.
- 303 PATCHWORK COTTON SHAWL
 Interlocking warp and weft technique. Alternating squares.
 Early Nazca Period, South Coast of Peru.
- 304 WOOL SHAWL
 Vertical plain weave bands sewn together.
 Early Nazca Period, South Coast of Peru.
- 305 SMALL WOOL PONCHO with Fringe
 Warp-faced weave with stitched seams. Weft pattern stripe at border.
 Late Nazca Period, South Coast of Peru.
- 306 PADDED BAND OF WOOL AND COTTON
 Single-faced brocade technique. Interlocking bird and fish heads.
 Late Chincha Period, South Coast of Peru.
- 307 HEADDRESS OF WOOL
 Crocheted band with red and yellow strands of wool attached.
 Probably Late Period, Central Coast of Peru.
- 308 NET OF BAST FIBER
 Period unknown, Coast of Peru.
- 309 KNITTED CAP OF LLAMA WOOL
 Coarse knitting with long braids at the back wrapped at ends with colored wools.
 Late Period, Central Coast of Peru.
- 310 COTTON SHAWL with Decorated Wool Border
 Monochrome tapestry border with stripe of incorporated tapestry-embroidery. Puma with curled tail, and snake-like animal with two puma heads, in design.
 Tiahuanaco Period, South Coast of Peru.
- 311 COTTON PANEL with Wool Border
 Monochrome tapestry border with stripe of incorporated tapestry-embroidery. Stylized puma and condor design.
 Tiahuanaco Period, South Coast of Peru.
- 312 COTTON SHAWL with Wool Border
 Monochrome tapestry border with stripe of incorporated tapestry-embroidery and stripe of single-faced weft pattern weave. Design of human heads, double-headed puma-snakes, and condor heads.
 Tiahuanaco Period, South Coast of Peru.
- 313 COTTON PONCHO with Wool Border
 Monochrome tapestry border with stripe of incorporated tapestry-embroidery. Design of running condor-headed figure holding staff. Also row of stylized heads.
 Tiahuanaco Period, South Coast of Peru.

- 314 COTTON SHAWL with Wool Border
Monochrome tapestry border with stripe of incorporated tapestry-embroidery. Puma and condor designs. Tiahuanaco Period, South Coast of Peru.
- 315-16 PAIR OF NET BAGS for Balance Beam
Bast fiber net bags with needle-knitted wool borders. Late Nazca Period, South Coast of Peru.
- 317 BAND OF WOOL
Polychrome needle-knitting. Lizard or snake motif with three dimensional heads and feet. Early Nazca (Paracas) Period, South Coast of Peru.
(*Note:* Rare Specimen.)
- 318 SMALL COMB OF PALM SPLINTS WRAPPED WITH COLORED WOOL
Probably Late Nazca Period, South Coast of Peru.
- 319 WOOL TASSEL with Long Fringe
Needle-knitted tassel has cat-demon design. Early Nazca (Paracas) Period, South Coast of Peru.
- 320 WOOL TASSEL with Long Fringe Attached to Belt
Needle-knitted tassel with anthropomorphic cat-demon design. Early Nazca (Paracas) Period, South Coast of Peru.
- 321 WOOL BELT with Face Medallion
Warp pattern weave belt and tapestry pad for face. Diagonal lines of interlocking cat heads. Late Period, Central Coast of Peru.
- 322 WOOL TASSEL with Long Fringe
Needle-knitted tassel with human figure design. Early Nazca (Paracas) Period, South Coast of Peru.
- 323 RECTANGLE OF WOOL ON COTTON
Kelim tapestry technique. Human figure, monkey, and bird designs. Late Period, Central Coast of Peru.
- 324 FRAGMENT OF WOOL AND COTTON
Eccentric tapestry with limning wefts. Alternating plain and decorated squares of interlocking fish design. Late Nazca Period, South Coast of Peru.
- 325 BORDER FRAGMENT OF WOOL ON COTTON
Interlocking tapestry technique. Stylized designs derived from human figure. Middle Period, Central Coast of Peru.
- 326 BAND OF WOOL ON COTTON
Double-faced warp pattern weave with hidden floats. Stylized human figure and staff design. Tiahuanaco Period, South Coast of Peru.
- 327 BAND OF WOOL ON COTTON
Single-faced tapestry with structural wefts. Stylized human figure with staff design. Tiahuanaco Period, South Coast of Peru.
- 328 BORDER STRIP OF WOOL AND COTTON with Flat Fringe
Kelim and eccentric tapestry technique. Bird design. Late Nazca Period, South Coast of Peru.
- 329 WOOL AND COTTON BORDER FRAGMENT with Flat Flaps for Fringe
Eccentric tapestry with limning wefts. Stylized human figure design. Middle Nazca (Ica) Period, South Coast of Peru.
- 330 STRIP OF WOOL ON COTTON
Monochrome tapestry with decorated panel of incorporated tapestry-embroidery. Mythological bird and llama design. Late Nazca Period, South Coast of Peru.

- 331 BORDER FRAGMENT OF WOOL ON COTTON
Single-faced weft pattern weave.
Bird design.
Late Nazca Period, South Coast of Peru.
- 332 WOOL ON COTTON BELT with Braided straps for attaching
Interlocking and eccentric tapestry.
Stylized puma design.
Tiahuanaco Period, South Coast of Peru.
- 333 BAND OF WOOL ON COTTON
Tapestry with structural weft.
Human figure and staff design.
Tiahuanaco Period, South Coast of Peru.
- 334 BAND OF WOOL ON COTTON
Interlocking and eccentric tapestry.
Conventionalized human figure and snake designs.
Tiahuanaco Period, South Coast of Peru.
- 335 BORDER FRAGMENT OF WOOL ON COTTON
Tapestry with design stripe of incorporated tapestry-embroidery.
Human figure design.
Tiahuanaco Period, South Coast of Peru.
- 336 BORDER FRAGMENT OF WOOL AND COTTON
Single-faced weft pattern weave.
Geometric design.
Late Nazca Period, South Coast of Peru.
- 337 PANEL FRAGMENT OF WOOL ON COTTON
Tapestry with design strip of incorporated tapestry-embroidery.
Human figure design.
Tiahuanaco Period, South Coast of Peru.
- 338 BAND OF WOOL ON COTTON
Tapestry with structural weft.
Human figure and staff design.
Tiahuanaco Period, South Coast of Peru.
- 339 BELT OF WOOL ON COTTON
Tapestry technique.
Geometric design.
Late Nazca Period, South Coast of Peru.
- 340 JOINED BAND OF WOOL AND COTTON
Double-faced warp pattern weave with concealed floats.
Two-headed puma-snake, cat, and bird designs.
Tiahuanaco Period, South Coast of Peru.
- 341 BORDER FRAGMENT OF WOOL ON COTTON
Tapestry with design stripe of incorporated tapestry-embroidery.
Human figure design.
Tiahuanaco Period, South Coast of Peru.
- 342 BAND OF WOOL AND COTTON
Double-faced warp pattern weave with concealed floats.
Human figure with staff, and snake design.
Tiahuanaco Period, South Coast of Peru.
- 343 HEADBAND OF WOOL AND COTTON
Inner band of grouped cotton warps. Outer band of incorporated tapestry-embroidery.
Bird and human figure with staff design.
Tiahuanaco Period, South Coast of Peru.
- 344 HEADBAND OF WOOL AND COTTON
Inner band of grouped cotton wefts. Outer band of tapestry with structural wefts.
Human figure and staff design.
Tiahuanaco Period, South Coast of Peru.
- 345 HEADBAND OF WOOL AND COTTON
Inner band of coarse wool weave. Center band of plain cloth. Decorated outer band of tapestry with structural wefts.
Stylized birds, and puma head designs.
Tiahuanaco Period, South Coast of Peru.

- 346 JOINED BAND OF WOOL ON COTTON
Double-faced warp pattern weave with concealed floats.
Human figure with staff and snake designs.
Tiahuanaco Period, South Coast of Peru.
- 347 JOINED BAND OF WOOL ON COTTON
Double-faced warp pattern weave with concealed floats.
Human figure with staff and snake designs.
Tiahuanaco Period, South Coast of Peru.
- 348 JOINED BAND OF WOOL ON COTTON
Double-faced warp pattern weave with concealed floats.
Human figure with staff and snake designs.
Tiahuanaco Period, South Coast of Peru.
- 349 JOINED BAND OF WOOL AND COTTON
Double-faced warp pattern weave with concealed floats.
Bird, and human figure designs.
Tiahuanaco Period, South Coast of Peru.
- 350 BELT OF WOOL ON COTTON with Braided Strands for Attaching
Double-faced pattern weave with concealed floats.
Cat and geometric designs.
Middle Nazca (Ica) Period, South Coast of Peru.
- 351 WOOL BORDER FRAGMENT with Fringe
Allover embroidery with needle-knitted edge.
Elaborated human figure, bird, and monkey design.
Early Nazca (Paracas) Period, South Coast of Peru.
- 352 PART OF SMALL PONCHO (Borders)
Allover embroidery technique.
Anthropomorphic cat-demon design.
Early Nazca (Paracas) Period, South Coast of Peru.
- 353 SMALL WOOL PONCHO
Warp-faced weave with saddler's stitch seams.
Late Period, Central Coast of Peru.
- 354 LARGE SHAWL OF COTTON
Double-cloth weave with embroidered corner flaps.
Block human figures, step, and puma designs.
Middle Nazca (Ica) Period, South Coast of Peru.
- 355 COTTON AND WOOL BAG with Netted Top and Tassels along Bottom
Warp pattern weave.
Geometric design.
Late Nazca Period, South Coast of Peru.
- 356 WOVEN BAG CONTAINING COCA LEAVES
Interlocking tapestry technique.
Late Nazca Period, South Coast of Peru.
- 357 BAG with Netted Top and Two Tassels at Corners
Tapestry weave in zigzag pattern.
Late Nazca Period, South Coast of Peru.
- 358 WOOL BAG with Fringe
Warp pattern weave.
Late Nazca Period, South Coast of Peru.
- 359 BAG with Netted Top and Two Tassels at Corners
Tapestry weave in zigzag pattern.
Late Nazca Period, South Coast of Peru.

- 360 WOVEN BAG CONTAINING BALLS OF THREAD
Warp pattern weave.
Probably Late Nazca Period, South Coast of Peru.
- 361 WOVEN BAG CONTAINING COCA LEAVES
Interlocking tapestry technique
Combined zoomorphic design.
Middle Period, Central Coast of Peru.
- 362 SMALL WOOD PONCHO with Fringe
Embroidered border following weave pattern.
Geometric design of tridents.
Middle Nazca (Ica) Period, South Coast of Peru.
- 363 WOODEN EFFIGY DOLL
A doll with painted face dressed in specially woven garments. The headdress has a bird design in a weft pattern weave. The cotton waistband is embroidered with wool with human figure design in front, hand has a brocaded geometric design in back. The skirt is brocaded with a top border of weft pattern weave.
Late Period, Central Coast of Peru.
(Note: Dolls of this type are found in graves attached to the mummy bundles. This particular doll possibly signifies that the deceased died in childbirth as the doll is represented as giving birth to a child. Many of the complete small pieces in the collection may have been made from similar dolls.)
- 364 WOOL BAG with Fringe
Embroidered design with needle-knitted edges.
Early Nazca Period, South Coast of Peru.
- 365 NARROW BELT OF WOOL
Wrapped weave tapestry technique.
Stylized puma and bird design.
Middle Nazca (Ica) Period, South Coast of Peru.
- 366 WOMAN'S WORK BASKET
The basket contains a number of spindles with decorated clay whorls and remnants of spun thread; various odds and ends of yarns; balls of thread; and a small rag doll. On these simple spindles the fine threads for the textiles were spun by hand. Some baskets contain small clay bowls in which one end of the spindle rested during the twisting process.
Late Period, Central Coast of Peru.
- 367 SMALL SQUARE OF WOOL AND COTTON
Kelim tapestry with needle-knitted edge.
Human figure design with small birds as secondary element.
Late Period, Central Coast of Peru.
- 368 WOODEN BASE OF PENDANT BAG with Fringe Attached
The wooden base is carved with geometric designs which once had copper inlays. It is pierced along the top edge for the attachment of the bag itself. The fringe is composed of strands of yarn attached to a needle-knitted cord. Bands of silver hold the yarns in position and serve as ornaments.
Late period, Central Coast of Peru.
- 369 WOOL SKIRT with Decorated Borders and Straps at Each End
Allover embroidery technique.
Cat-demon design.
Early Nazca Period, South Coast of Peru.

- 370 SMALL WOOL PONCHO with Fringe
Embroidered border at sides and needle-knitted border at base.
Geometric designs.
Middle Nazca (Ica) Period, South Coast of Peru.
- 371 ALL WOOL PONCHO with Fringe
Needle-knitting embroidered border.
Geometric hook design.
Middle Nazca (Ica) Period, South Coast of Peru.
- 372 WOOL PONCHO with Fringe
Warp-faced weave with embroidered border following weave pattern.
Geometric trident design.
Middle Nazca (Ica) Period, South Coast of Peru
- 373 SMALL WOOL PONCHO with Fringe
Warp-faced weave.
Period unknown, Coast of Peru.
- 374 WOOL PONCHO
Interlocking tapestry technique with saddler's stitch seam.
Geometric design.
Inca Period, South Coast of Peru.
- 375 APRON-LIKE SQUARE OF WOOL ON COTTON
Interlocking and warp locked tapestry with needle-knitted border.
Stylized condor design in center with border stripe of two-headed lizard design.
Tiahuanaco Period, South Coast of Peru.





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