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# PreColumbian Textiles in the Ethnological Museum in Berlin

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Lena Bjerregaard

# PreColumbian Textiles

in the Ethnological Museum in Berlin







The Ethnological Museum in Berlin, Germany, houses Europe's largest collection of PreColumbian textiles—around 9000 well-preserved examples. **Lena Bjerregaard**, editor and compiler of this volume, was the conservator for these materials from 2000 to 2014, and she worked with many international researchers to analyze and publicize the collection. This book includes seven of their essays about the museum's holdings – by **Bea Hoffmann**, **Ann Peters**, **Susan Bergh**, **Lena Bjerregaard**, **Jane Feltham**, **Katalin Nagy**, and **Gary Urton**. The book's second part is a 177-page catalogue, arranged by periods and styles, of 273 selected items that represent the collection as fully as possible, with more than 380 photographs. Styles or cultures include Paracas, Nasca, Lambayeque/Sican, Ychsma, Chavin, Sigwas, Tiwanaku, Wari, Chimu, Central Coast, Chancay, South Coast, Inca, and Colonial. Items include tunics, clothing, tapestry, hats, belts, headbands, samplers, borders, and khipus. Materials include camelid fibers, feathers, hair, cotton, reed, straw, and other plant fibers.

*Cover:* Tunic, 82 × 78 cm, Provincial Inca, 1450-1550 AD (V A 16289), detail

*Back cover:* Inca-style tunic, 65 × 62 cm, Pica, Chile, 1450-1550 AD (V A 4576)

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Edited by Lena Bjerregaard

Image editing by Torben Huss



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## 02 Introduction

Ethnologisches Museum in Berlin, Germany (the former Museum für Völkerkunde) has Europe's largest collection of PreColumbian textiles. Around 9000 well-preserved textiles – fragments and complete pieces – are stored in the museum. Very few of these textiles are on exhibit and/or have been published, and thus it is hard to gain access to them or find more information about them. With this e-book I endeavor to make them accessible to a wider public.

From 2000 to 2014, I worked as the conservator responsible for the PreColumbian textiles in the department of American Archaeology in the Ethnological Museum in Berlin (EM). During that time, a number of international researchers worked for shorter or longer periods with the EM's textile collection. Here, in this book, they present their work.

During my 14 years at the EM, I analyzed a large number of the textiles, entered their details into the museum's internal data base, presented them at conferences, wrote articles about them, restored some of them and exhibited a few of them.

In this e-book, I chose analyses and photos of 273 of the textiles, trying to represent the collection as best as possible. These textiles follow as a catalogue at the end of the book.

### The collection

The American Archaeology textile collection in EM was created in the beginning of the 20th century. Several of the well-known turn-of-the-century collectors (Baessler, Bolívar, Macedo, Sehler, Gretzer, Stübel, Reiss, Kluge and Gaffron) contributed to the collection by donations or sale. From Wilhelm Gretzer's collection alone 44000 objects entered the museum – about 9000 of those were textiles.

In 1923 the museum began to de-acquisition (or sell) items from the collections, and during the Second World War many objects were lost. But today approximately 9000

PreColumbian textiles (complete items and fragments) remain in the museum, making it the largest PreColumbian textile collection in Europe.

The largest parts of the textiles in EM were excavated in Pachacamac on the central coast of Peru. Pachacamac was an active ritual and pilgrimage center over thousands of years and so the excavations from Pachacamac can contain material from many different cultures. However, researchers have recently been able to define textiles of local cultures from Late Intermediate/Late Horizon in and around Pachacamac (Ychsma: Mary Frame (2012), Jane Feltham (chapter 07 this volume), and Chancay: Ann P. Rowe (2014)), so we can now recognize them within the collection. Most of the textiles in EM had a provenience recorded as they entered the museum. However the collectors also bought objects from grave robbers, whose provenience may not be so reliable. But compared to the PreColumbian textiles in private collections around the world, the EM has an impressive number of objects with secure provenience in the collection.

The EM PreColumbian textile collection does not sparkle with highlights. There are of course some exquisite pieces, but the main value of the collection is its breadth. There are many similar items, which opens up the possibility to study and determine different styles. This is for instance the case for the Central Coast Late Intermediate period tunics (ca. 50), the Inka-Ica tunics (14), the South Coast late intermediate hats (34), the Late Intermediate/Late Horizon bags (ca. 50), the Inka provincial tunics (ca. 15), the Central Coast slings (ca. 500) and hairnets (56) and the Sican textile fragments (ca. 300). A high number of standardized objects from the same time and culture enables a much more precise image of what constitutes a certain style. No two textiles are exactly alike – “doubletten” don't exist among textiles. But observing the many small varieties within groups of similar textiles makes it easier to determine a style and to integrate similar finds without provenience or from other proveniences into general groups.

## Condition

The PreColumbian textiles of South America have almost all been excavated along the Pacific coast of Peru. That stretch of land is a very dry desert – as in Egypt, where we also find well-preserved ancient textiles. The textiles are for the most part all grave finds, and have either been wrapped around mummies or placed as offerings next to them. In these dry areas it is not necessary to embalm the dead bodies – they dry out by themselves. And in an environment without humidity, light or change of air, organic material potentially lasts thousands of years. The oldest preserved textiles in the region are 9000 years old and from Chinchorro, Chile (Amy Oakland, 2008). But the ones in today's museums of the world are mostly from 500 BC - 1532 AD (date of the Spanish conquest). EM has textiles from all the cultures through this large time span, but has more Late Intermediate/Late Horizon (1200-1532 AD) textiles from the central coast.

EM has a smaller collection of Paracas/Nazca and Wari textiles, and the largest Lambayeque collection anywhere. Although the Lambayeque material consists mainly of fragments there are also complete pieces. The EM Lambayeque textiles were found in Pachacamac, and are much better preserved than the textiles that were found where the Lambayeque people actually lived (i.e. the north Peruvian coast), where there are many floods (caused by weather events attributed to El Niño and La Niña phenomena). (See p. 32.)

## The selection

As a full catalogue of the 9000 textiles in the EM collection was neither an economic nor a time-wise option, I had to make a selection of which textiles to present in this current publication. This was not an easy process, and the outcome is entirely my own choice.

When I made my selection, I chose as many complete objects as possible. Next I chose fragments that would ensure the inclusion of all cultures and techniques, and also those whose iconography was especially interesting. I avoided too many similar textiles and largely the specific textiles that had already been published in recent years, notably:

1. Strelow, Renate (1996) *Neue Folge* 61, Berlin.
2. Bjerregaard, Lena (2010) pp. 2 – 13, Copenhagen.
3. Bjerregaard, Lena (2011) pp. 39 – 51, Berlin.

Some interesting objects have been left out because they were too large to photograph under current conditions, as well as sandals, toys, and feather fans, of which EM has many. EM also has the largest collection in the world of Khipus (about 350 out of about 800 known). I have not included them because of lack of space, and have decided to let them all be represented by Gary Urton's article in this volume.

The techniques are described drawing from the definitions of Irene Emery (1966), d'Hartcourt (1962) and some with the support of Ann P. Rowe's more recent definitions ("After Emery," *Textile Museum Journal*, 1984, Vol. 23, p. 53).

I have chosen – to save space – not to reproduce these techniques graphically in this book, as they can be found in so many other books about PreColumbian textiles.

However two techniques have been defined only lately (by me) and are not in the above mentioned sources: a tatting-like technique and fist-braiding. Drawings to their techniques are therefore represented below.

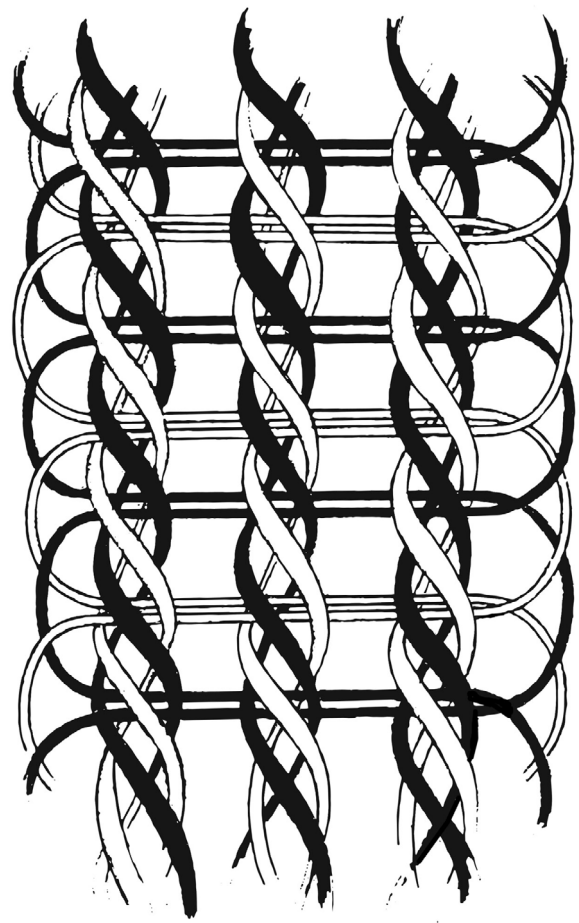


Figure 1. Fist-braiding with one twining unit on the horizontal side and 3 units on the vertical side (Bjerregaard 2011, Figure 8).



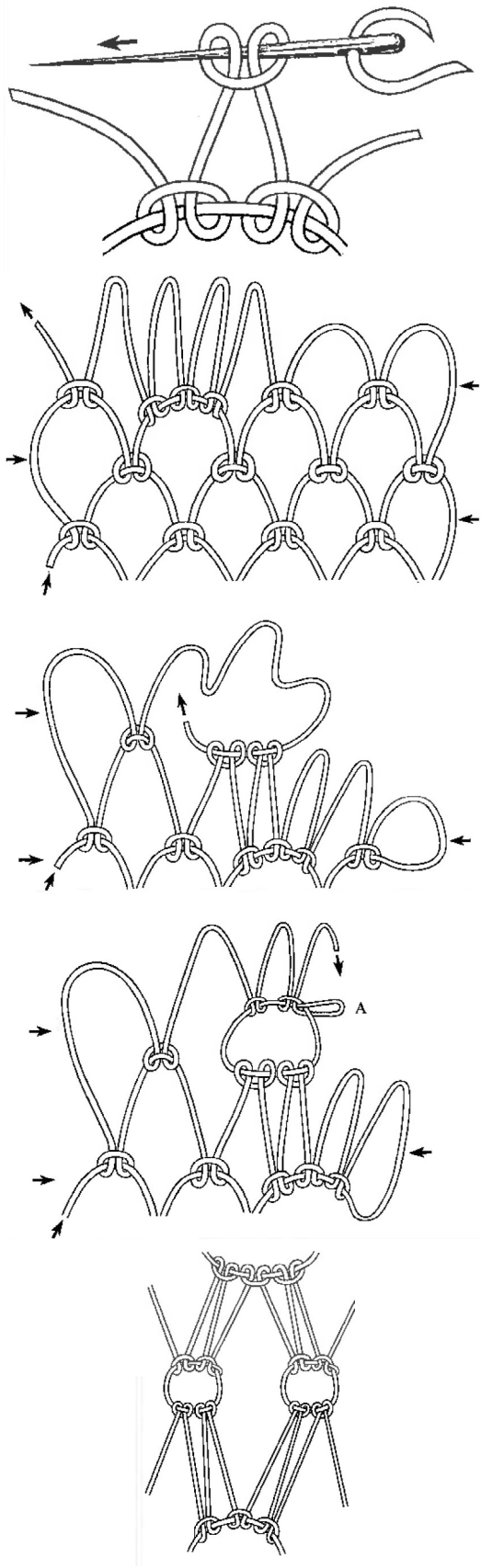


Figure 2. The Peruvian tatting technique in 5 stages (Bjerregaard 2010, Figures 18-22).

The catalogue starts with presenting the textile manufacturing accessories. EM has about 150 weaving/sewing baskets that all contain more or less the same types of objects—yarns, spindles, etc., as the ones here presented.

### Technical terms

S means single yarns spun S direction.

Z means single yarns spun in Z direction.

2S means: single spun Z yarns that are 2 plied in S direction

2Z means single spun S yarns that are 2 plied in Z direction

Paired S yarns: are two single spun S yarns next to each other, used as a double warp or weft.

Where nothing other is mentioned, the warp is vertical in the images.

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Lena Bjerregaard,  
Copenhagen, November 2016.







## 03 Wilhelm Gretzer and His Collection of Peruvian Antiquities at the Ethnological Museum in Berlin

Beatrix Hoffmann, Berlin

Today, the artifacts collected by Christian Theodor Wilhelm Gretzer (1847-1926) during the last decades of the 19th century and the first years of the 20th century constitute one of the largest collections within the Ethnological Museum Berlin, the former *Königliches Museum für Völkerkunde*. The collection comprises primarily ancient Peruvian artifacts, like ceramics, objects made of stone, wood, shell, precious metal and an impressive amount of textiles. The main part of Gretzer's collection came into the museum's possession as a donation: the first part of about 11,000 objects was donated by Arthur Baessler (1857-1907) in 1899 and the second one of about 33,000 objects by Julius van der Zypen (1843-1910) in 1907. Arthur Baessler, the son of a wealthy family, was probably the most significant patron and donator of the Ethnological Museum Berlin. During his third world tour (1895-1898) he spent some time in Lima, where he gathered an archaeological collection and met Gretzer. Van der Zypen was co-owner of the Railway Carriage Factory "Van der Zypen & Charlier" at Cologne-Deutz and donated 100,000 Mark to the museum in order to buy the second collection from Gretzer.

In 1924 a third part comprising only 164 pieces was bought by the museum itself directly from Gretzer. Some 1,200 pieces, which Gretzer kept at his house in Hannover until his death, are currently in possession of the *Niedersächsisches Landesmuseum Hannover*. Gretzer gave some smaller collections of Peruvian antiquities to other museums, such as the Roemer-Museum in Hildesheim, today the Roemer-Pelizaeus Museum and to private collectors including the Princess Therese of Bavaria (1850-1925).

The acquisition of Gretzer's collection took place in a time when European and North American ethnographic museums in search for fame and acknowledgement competed for the best and largest collections (Penny 2003: 39ff). At the beginning of the 20th century through the acquisition of more than 44,000 Peruvian antiquities gathered by Wilhelm Gretzer the museum in Berlin possessed one of the largest pre-Columbian collections worldwide,

if not the largest. It brought worldwide fame to the museum and completed its already existing collection of ancient Peruvian antiquities. After the museum's purchase of the second part in 1907 its archaeological collection from ancient Peru was essentially considered complete. Afterwards only a collection gathered by Eduard Seler (1849-1922) in 1910/11 and some smaller ones followed. But as soon as in 1908 the museum began a process of distribution of pieces from Gretzer's collection. In the beginning the objects were exchanged for artifacts from different parts of the Americas or other continents. Later, between 1922 and 1924, the museum sold a large number of pieces to gain the resources to finance the move to the new storage building in Dahlem located on the southwestern periphery of Berlin (Hoffmann 2007: 170).

### Context and early history of Gretzer's collection

While this history of the distribution of Gretzer's collection has already been extensively explored (Hoffmann 2007, 2012), only scarce details are known about its formation. Gretzer used different strategies of acquisition such as buying from antiquarians and other collectors like José Mariano Macedo (1823-1894). He was a physician living in Lima since 1845, who started to collect pre-Columbian antiquities around 1860 (Gänger 2015: 115). After some 20 years he had created a large collection primarily of ceramics, which he also made accessible at his hours to a selected public. Some smaller quantities of objects he might have received as gifts or by exchange (Hoffmann 2007: 165f). Gretzer might even have been personally involved in excavation activities, but the main part of his collection he acquired through the hiring of 'professional' excavators, *huaqueros*, whom he advised where to dig for goods. The *Niedersächsisches Landesmuseum Hannover* calls some 2,000 photographs from Gretzer's legacy its property. Several of these photographs show excavation scenes. It

is not known who took the photos, but quite probable that it was at least in some cases Gretzer himself. One photo (5\_1\_360) shows Gretzer among a group of people, the surrounding suggests that they sit near an excavation site. The *huaqueros* delivered the excavated material to Gretzer's house in Lima, where he selected the artifacts he considered worth keeping, while the rest was thrown away. As Gretzer's widow wrote, the very fragile textiles were "put on a firm pad and sprayed with poison and then stored under glass plates or in large chests" (E. Gretzer 1955: 26, translation by author). A further reconstruction of our understanding of Gretzer's formation of his collection needs to combine these facts within its historical and social context from the period of his collecting activities.

Wilhelm Christian Theodor Gretzer was born in Hannover as the son of a merchant's family. After attending the Gymnasium he followed the wishes of his family and became a merchant like his father. In 1871 he was offered a position at Montevideo, Uruguay, which he accepted. Since the company he worked for soon went bankrupt, he returned to Europe after only a few months. In 1872 Gretzer accepted a position in Lima, where shortly after, he started his own business and continued to live there until 1904. We have no extensive information about Gretzer's professional activities in Peru, so for example we don't know if he had a textile business from the beginning or if he switched later on to this field. But obviously he was quite successful, since he owned a large house in downtown Lima and a villa in Miraflores, at that time, a coastal resort. When he returned to Hannover Gretzer kept his business in Peru until the First World War, which caused its loss. On his return to Germany Gretzer was accompanied by his family: three sons and his young wife Erna (1872-1959), whom he had married in 1900 in Peru. The couple met in Barranco, near Lima sometime before 1900. Erna was born and raised in Hamburg, but it is not known when and why she came to Peru.

When Gretzer went to Peru in 1872, members of the upper class in Lima and Cuzco showed a significant enthusiasm for pre-Columbian history. This enthusiasm was expressed by some in the creation of personal archaeological collections, which were presented at social events as entertainment for the high society (Gänger 2015: 116). As Gänger (2015) pointed out, formation of archaeological collections was also a means to establish contacts to the circles of the upper social spheres and to keep them active. During the second half of the 19th century in Peru the constantly growing need to satisfy collectors' quest for new objects had led to a very well established market of antiquities and the development of the *huaquero* as a professional excavator of grave goods. Antiquarians formed large networks of such



Figure 1. Christian Theodor Wilhelm Gretzer (1847-1926) (Niedersächsisches Landesmuseum Hannover).

contacts and bought their pieces either from occasional or professional providers.

As Gretzer's widow wrote in her memories, already as a young boy, Wilhelm Gretzer was interested in history of nature and men and loved museums. So, when he came to Peru according to her, he started quite soon collecting activities, starting with natural objects like butterflies and integrated soon also archaeological pieces into his horizon of interests. One might say, that under the impression of what he had experienced in terms of nature, landscape and people there, he tried to capture this new home by collecting objects from nature and archaeological artifacts.

Considering Gretzer's economic success it should be assumed that he not only became an integral part of the German community of Lima, for instance as a member of the club Germania (Petersen, 1964: 56), but also had good relations with the Peruvian high society or at least to the important families of the capital. It can't be excluded that Gretzer's activities as a collector of Peruvian antiquities facilitated if not gained him access to these social spheres. The social function of collecting pre-Columbian artifacts at the end of the 19th century might be comparable to playing golf with business partners in our time. Besides the presentation of economic power, which was shown by the ability to purchase and maintain large collections of antiquities, collecting them was sometimes connected to group activities, for instance excavating, which was a social event (Hoffmann 2007).



## The collection's history

When exactly Gretzer began to collect archaeological artifacts is not known. According to his widow he started as early as 1874, but a definite date can be established only for 1881 as a *terminus post quem*, when he bought pieces from Macedo's collection. Evidently Macedo had not brought them to Europe in 1881, to save his collection from the War of the Pacific (1879-1883). This took place between Chile, Bolivia and Peru and affected several Peruvian regions quite severely. In January of 1881 even Lima was conquered by the Chilean Army.

In the beginning Gretzer's interest in collecting Peruvian antiquities may have been motivated by his curiosity for the things themselves and by the wish to get access to the upper social circles at Lima in order to establish the economic relations needed to develop his business. Later, when it became abundantly clear that the archaeological artifacts, besides their aesthetic and social value, also had an economic value and that selling them outside of Peru would bring high profits, he might also have collected them for economic reasons. After selling the first collection to Baessler in 1898, Gretzer intensified his collecting activities considerably, especially for the last five years of his time in Lima until his return to Germany. He commissioned extensive excavations at the burial site of Pachacamac, an ancient ritual center in the Lurín valley south of Lima. Similar to the necropolis of Ancón situated north of Lima, the burials of Pachacamac belonged to different pre-Columbian cultural phases. Apparently due to being in close proximity to Lima, and because of the tremendous number of graves and their excellent preservation, it was very lucrative to excavate there. As a result, more than 42% (ca. 14,000 pieces) of the second collection came from Pachacamac. The entire second collection also reflects Gretzer's growing interest in textiles, which comprise almost one third of the pieces: about 10,000 out of 33,000 objects in total. Aside from his strong interest in Pachacamac Gretzer extended his regional focus to the southern coast as far as Pisco, Ica, Ocucaje and even Nasca. The formation of the second collection seems to have been motivated more strongly by economic interests than the first. The fact that the textiles' light weight and lower volume made them much easier to transport in large amounts, than for instance ceramics or metal objects, seems to

support this thesis. Gretzer took the collection along with him when he went back to Germany in 1904 and offered it for sale as early as 1906. At least a sale of 140 textiles to the then Völkerkunde Museum in Berlin in 1924 for 2,000 Mark served clearly economic needs, as he asked for immediate payment and offered the rest of his collection with the comment that he would need money in these "*harsh times*" referring to the German inflation of the period and the loss of his business in Lima.<sup>1</sup>

Gretzer's archaeological collection was outstanding in terms of quantity as well as quality and was composed of the main types of artifacts found at ancient burials, but "*only the truly beautiful and artistic things were integrated into the collection*" (E. Gretzer 1955: 25). Consequently, Max Schmidt (1874-1950), at that time the curator of the South-American collection at the Museum für Völkerkunde Berlin described it as "*an abundance of priceless material [...] which surpasses our Peruvian collection by far and in many directions.*"<sup>2</sup> Schmidt realized the outstanding importance of Gretzer's collection for future research and for a better understanding of the Peruvian prehistory. Therefore in his report to the General Director of the Royal Museums of Berlin he stressed the outstanding importance of the textiles, which exceeded "*by far all I have ever seen of Peruvian textiles. Complete series of textiles belong to the collection with designs, which describe different scenes of the live[s] of the ancient Peruvians and which will be invaluable for the study and the understanding of the ancient Peruvian cultures.*"<sup>3</sup>

Although yet earlier collections reflected some interest on the part of their collectors in pre-Columbian textiles, like the ones collected by Macedo or Wilhelm Reiss (1838-1908) and Alphons Stübel (1835-1904), textiles seem to have been still not very abundant on the antiques market at the late 19th century. This may have had several reasons, as the beauty of textiles often only becomes visible after laborious cleaning and the preservation required a complicated and even dangerous treatment of the pieces with toxins – a common praxis at that time to preserve organic finds from archaeological contexts. So, only very beautiful and exceptionally well-preserved pieces would have been put on the antiques market. The original reason for collecting textiles might have been Gretzer's special interest in fabrics since he was a textile-merchant by then. Apparently he embodied a perfect combination of sense and passion for the aesthetics of ancient textiles and of professional

1 W. Gretzer to M. Schmidt, May 13, 1926 (E 343/24 EMB Archiv Acta Erwerbg. Gretzer Vol. 69).

2 M. Schmidt to the General Director of the Royal Museums Berlin, Dec. 28, 1906 (E 2158/06, Acta Erwerbg. Gretzer Vol. 69) (translation by author).

3 M. Schmidt to the General Director of the Royal Museums Berlin, Dec. 28, 1906 (E 2158/06, Acta Erwerbg. Gretzer Vol. 69) (translation by author).



Figure 2. Pieces of textile at the walls of Gretzer's house in Lima (Niedersächsisches Landesmuseum Hannover, Inv. Nr. 5\_1.\_507)

knowledge to handle and preserve them. Photographs of his house in Lima show the walls decorated with beautiful textiles (Figure 2). A whole series of photos belonging to Gretzer's legacy and representing not only his own collection but also pieces from other collectors, demonstrates his special interest in textiles. Some of these photos show Gretzer's exquisite taste (Figure 3a & 3b), others were taken to show the design or manufacturing of certain textile pieces in detail. The photos lead to the conclusion, that Gretzer also studied his textiles. They also show, how carefully he preserved them: laid out and mounted on a wooden frame. Additionally, some photos show Gretzer's special interest in entire intact mummies with all their textile wrappings, as he possessed 32 examples (E. Gretzer 1955: 26) (Figure 4).

In total the museum in Berlin received from Gretzer about 12,000 textiles. The main part was collected in Pachacamac: more than 9,000 pieces. About 70% of the other textiles came from places in the vicinity of Lima, like Marqu ez, Cajamarquilla or Chuquitanta and Anc n (see Table 1). From north Peruvian sites, like Trujillo, Chimbote or Supe, the collection contains only some 200 textiles. About 580 pieces came from the south, belonging exclusively to the second collection. Anne Paul mentions Gretzer's collection as containing "*The earliest discoveries of objects that we can associate with Paracas culture*" (1991: 2). Since Paul mentions that Bandelier described in his journal a ceramic object from Macedo's collection,<sup>4</sup> which probably belonged to Paracas culture and the transfer of a



Figure 3(a, b). Photos of beautiful textiles, demonstrating Gretzer's exquisite taste (Nieders chsisches Landesmuseum Hannover, Inv. Nr. 5\_1.\_1096 and 5\_1.\_1098)

Paracas ceramic from the Geographic Society of Lima to the Museo Nacional de Historia Lima it should rather be assumed, that like other contemporary collectors Gretzer possessed some Paracas objects, which were at this time still a rarity. As we know today, to his collection belong five painted mummy masks of cotton fabric (today at the Nieders chsisches Landesmuseum Hannover) and some textile fragments, which Dieter Eisleb (1975) identified as Paracas (V A 44829 a-d; V A 29487 a, V A 29482 – V A 29485). Like the other artifacts of Gretzer's archaeological collection, the ancient Peruvian textiles belonged to the inventory of pre-Columbian burials, which were interred as mummy bundles.

These mummies were composed of large pieces of cloth – and sometimes other artifacts – wrapped around the deceased. Depending on when and where the deceased was interred, and their social status, the mummy bundle was

<sup>4</sup> This information is somehow problematic, since Bandelier went to Peru only in 1892, but Macedo had sold his collection to the V lkerkunde Museum Berlin already in 1886.





Figure 4. Large mummy bundle (Niedersächsisches Landesmuseum Hannover, Inv. Nr. 5\_1.\_256).

prepared either as a plain unit, tied with cords, or as a living person and was dressed on the outside of the bundle with typical cloth like tunics, belts, and headcoverings. If the bundle was intended to resemble a person it was given a false head, made of wood or fabric, showing a face and often decorated with a headdress or turban.

### The fate of the collections

Today, some of the textiles from Gretzer's collection show visible traits of their history since they were excavated more than a hundred years ago. Numerous textiles were either cut into pieces or reduced to preserve only the decorative parts. While Gretzer himself had already cut some textiles, being interested primarily in the aesthetically pleasing parts, unfortunately, the curators at the museum in Berlin continued this practice to create design samples to be given to other museums or private collectors after the museum received the collection. In doing so, at that time, they were not aware of the importance of keeping the whole textile intact for research and understanding its iconographic message, social function or cultural meaning. Additionally, the museum gave away not only these cut pieces but also entire objects. Between 1908 and 1937 more than 1,400 textiles were sold or exchanged. The main part, more than 500 textiles, received the antiquarian Arthur Speyer (1858-1923),

**Table 1.** Sites where the textiles of Gretzer's collection come from. The textile pieces which belong to Paracas culture come from Ica and Ocucaje.

Sites	Baessler/Gretzer 1898	v.d.Zypen/Gretzer 1907	Gretzer 1924	Total
Ancón	56	60	—	116
Chancay	10	32	—	42
Chepén	7	—	—	7
Chimbote	4	ca. 70	—	ca. 75
Chuquitanta	730	140	—	870
Copacabana	208	10	—	218
Huacho (Norden)	—	ca. 30	—	ca. 30
Ica	—	520	—	520
Surroundings of Lima (Cajamarquilla, Corcon Trapiche near Vitarta de Lima, Oroja, Rinconada)	1	510	—	511
Magdalena	5	5	—	10
Marquéz	114	80	—	194
Matucana	5	—	—	5
Ocucaje	—	25	—	25
Pachacamac	538	8.350	140	9.028
Pisco	—	34	—	34
Sta. Rosa	177	—	—	177
Supe	—	ca. 30	—	ca. 30
Trujillo	1	ca. 70	—	ca. 70
<b>Total</b>	<b>2.000</b>	<b>9.968</b>	<b>140</b>	<b>ca. 12.100</b>

who at this time was a very active and well-known dealer of ethnographic and archaeological artifacts. Some 380 objects were sold to the National Museum of Copenhagen, Denmark as so-called “Dublettes” (created by cutting larger pieces) and more than 320 pieces to the Museum at Gothenburg, Sweden (Hoffmann 2012). Despite these losses, the actual textile collection from Gretzer stored at the Ethnological Museum Berlin still forms one of the most important collections of ancient Peruvian textiles in a public museum worldwide. The objects especially from Pachacamac give the collection an outstanding character, thanks to Gretzer: study of these pieces offers a better understanding of one of the most important pre-Columbian ceremonial centers in the Americas.

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## 04 Corpus and Context: Comparisons among Textiles from the Late Paracas and Early Nasca Traditions

Ann H. Peters

By documenting Paracas Necropolis textiles from graves archaeologically excavated by Julio C. Tello in 1927-1928, we have begun to map relationships within and between each burial assemblage. Elaborate burials in this cemetery include many styles, suggesting diverse social origins, though understanding of that social world has been limited by the scarcity of other sites in the region with preserved and documented textile associations. The Ocucaje basin of Ica and Cahuachi region of Nasca also have provided a growing corpus of textiles with site-level or tomb-level context: other islands of light in a sea of darkness.

Early 20th century collections like that of the Berlin Ethnology Museum largely predate Tello's archaeological excavations, but in some cases can be traced to particular collectors and probable origins among the ancient communities of the south coast region. Careful comparisons between these textiles and those with archaeological provenience may allow us to theorize the relative social distance expressed in representational conventions, color and other aspects of style. In some cases we can confirm a common social origin and propose the type of context in which a textile might have been interred. In other cases, we note distinctions that suggest that a textile came from producers rarely represented among the cemetery assemblages documented to date. In this process we may establish more points of light for a virtual social map of ancient communities of the south central Andes.

The Berlin Museum's archaeological collections were founded at a time when the term "proto-Nasca" was first proposed in 1901 by Max Uhle (1914) for the products of an ancient society in the Nasca region. Fieldwork by Julio C. Tello, Alfred Kroeber, and subsequent researchers defined Cahuachi as the center of an early Nasca polity that dominated the south coast, documented in recent decades by the CISRAP project (Orefici 2012). Nasca period graves at other sites provide further evidence of social hierarchy (Isla and Reindel 2006), and the dissemination of

early Nasca ceramics over a wide region suggests wide political influence (Vaughn and Van Gijseghem 2007).

The term "Paracas" was coined by Julio C. Tello, based on his research at the site of that name on the Paracas peninsula (Tello 1959; Tello and Mejía 1979). The Paracas tradition developed over the first millennium BC, interacting with Chavín and other powerful Andean polities. In its final, post-Chavín phases, the Paracas tradition interacted with the Topará tradition, which defines the Wari Kayan (Paracas Necropolis) mortuary assemblage and was a catalyst in the development of early Nasca (Menzel, Rowe and Dawson 1964; Wallace 1986; Peters 1997; Van Gijseghem 2006). Paracas tradition and Topará tradition ceramics were found together in tombs in the Ocucaje basin, best documented by Aldo Rubini (Rubini and Dawson ms. 1957-1960).

### *Figure 1*

This tunic is constructed of z-spun, s-plyed camelid yarns, dyed after spinning. The central panel is constructed in rows of simple looping, a structure (though not a process) similar to knitting that results in a warm and flexible garment. Open at the sides, it was probably worn over other garments in life or draped over a mortuary bundle constructed around a deceased man. The neck slit at the center was vertical when worn, and the red-dyed camelid hair fringe edged the garment at the shoulders and along and adjacent to the lower margins. The tunic was probably folded along the shoulder line, where most damage has occurred, or was draped to "dress" the mortuary bundle. The principle figure depicts a seated profile simian with a frontal head from which two large band-like appendages emerge. Other small "filler motifs" in red include a stepped cross, three double-headed serpents and two triangles.

A larger group of tunics, similar in techniques, color scheme and proportions, share many motifs. King first



Figure 1. Ocucaje style looped tunic depicting simian figures with 'streamers' attached to the head. A fringe of unspun camelid hair lines the shoulders and lower margin. V A 64262.

described this group, and commented on their "amazing consistency." (King 1965 p. 214). Four tunics in the collections of the Textile Museum and American Museum of Natural History have a documented collection history, ascribed to gravelot 43 (site not noted) and gravelots 59, 62 and 68 from Cerro Córdoba (Cerro Max Uhle) in the Ocucaje basin (King 1965). A tunic is in the Cleveland Museum of Art (1940.514), without documented provenance, depicts a profile simian with frontal face very like that on the Berlin tunic, though it is flanked by zigzag serpents and the fringe of unspun, red-dyed camelid hair is continuous around the garment margins.

Recent research by Isla and Reindel has documented high-altitude communities associated with late Paracas ceramics similar to those of the Ocucaje region, located in herding regions in the upper Palpa watershed, between the Ica and Nasca drainages. Their discovery of circular plazas surrounded by small semi-circular rooms (Reindel and Schaich 2013) with late Paracas ceramics, illuminates the possible origin and use of this type of camelid hair tunic. The known corpus of looped tunics present similar garment proportions, consistent color schemes and an overlapping set of motifs, defining a genre likely to be emblematic of a particular social identity. While textiles are generally not preserved in the Andean highlands, features of spatial organization and shared motifs link these tunics to tunics and other textiles created in discontinuous

warp and weft (see V A 65809, chapter 11, p. 73), allegedly from cemeteries in the Ocoña and Sihuas valleys far to the south (see Haeberli 2001, Rehl 2006). Tunics were worn by herders may also have been associated with long-distance travel, like the llama caravans of later periods.

The Berlin collection includes a number of fragments of embroidered borders from garments identical to those included in Paracas Necropolis mortuary bundles. An early Linear Mode mantle fragment (V A 65540) is identical to those documented in Early Horizon 10 contexts (see Paul 1990), such as Wari Kayan burial 114, sent by Tello to be studied by his colleagues in New York, and opened and exhibited at the American Museum of Natural History (Anonymous 1938). This type of mantle is over two meters in length and over 1.3 meters in width, and usually appears with a matching tunic with weft-patterned woven borders (Peters 2014). Fragments from a green border (V A 63324) also come from a full-sized mantle, in a slightly later style. Garments with dark green borders begin to appear in 'transitional' Paracas Necropolis mortuary bundles that also include early Block Color embroideries and Early Intermediate 1A garment styles.

Figure 2

This contemporary mantle border features a red background with feline figures in the Broad Line mode, a





Figure 2. Mantle border with Broad Line feline figures with 'streamers' or appendages from the tail, tongue and forehead. V A 63320.O

representational and stitching style (Paul 1982) also present at Ocucaje. However, this border is wider than those from Ocucaje and embroidered on a separately woven band. The row of tiny figures along the inner margin of the border is another feature only documented in the Paracas Necropolis textile assemblage. The cycle of three different color combinations is typical of this style.

Fragments from other types of garments contemporary with the Paracas-Nasca transition include a man's wrap-around skirt (V A 65537) with a light red Linear mode border depicting double-headed bird figures, a recurrent motif in both the Ocucaje and Paracas Necropolis assemblages and antecedent to the Block Color mode two-headed bird motif on the mantle discussed below. A large fragment (V A 63328, see chapter 11, p. 75) from the central panel of a small Linear Mode mantle type associated with female mortuary bundles (Tello 2012; Peters and Tomasto in press 2016) in embroidered with pairs of light red transverse bands depicting interlocking z-shaped bands that terminate in rayed heads, flanked by small feline figures. All the Linear mode designs are based on a four-color contrast of red, green, yellow, and dark blue, and the colors alternate in different areas of the figures in a cycle of four combinations.

New garment types appear in male mortuary bundles in the 'transitional' group: small open-sided tunics that have been termed 'esclavina', 'poncho' or 'unkuña') and loincloths ('wara'). A fragmentary loincloth border in the Berlin collection (V A 65543) is divided into approximately square segments in the emblematic four-color contrast and the small warrior figures are stitched in a paired contrasting color (red and green, blue and yellow), with facial details worked

in the two remaining colors. On segmented borders, image styles range from conventions typical of the Broad Line mode, as in this example, to more complex figures stitched in a larger format on mantle borders, with a wider range of colors and conventions more typical of the Block Color mode. Their presence marks the Paracas-Nasca transition.

Among textiles from later Paracas Necropolis mortuary contexts, the Linear Mode continues to evolve but the Broad Line mode disappears and the Block Color mode becomes predominant. Polychrome design includes a range of differentiated hues deployed in cycles of color repetition, including a natural gray as well as black and white. The Berlin collection includes many fragments from Block Color embroideries, including a green border with human-avian figures (V A 63999) in a distinctive style with plumage indicated by tiny semicircular elements on pastel hues. This style appears in certain Nasca-influenced Paracas Necropolis contexts, and may be emblematic of a producer group. A green embroidered band from the center of a mantle (V A 65542) depicts Block Color mode mythical figures with human and bird elements, carrying weapons.

Figure 3

This large mantle fragment (V A 63321, see chapter 11, p. 74) constitutes about  $\frac{1}{4}$  of the original garment, and other pieces are in Munich and the National Museum of Copenhagen. The mantle was collected prior to 1933 and its original context is unknown. The style is Nasca-influenced and typical of Paracas Necropolis Early Intermediate Period 1. Two panels woven of camelid hair yarns dyed a





Figure 3. Mantle fragment in a Nasca-influenced style, with blue-green central cloth and red embroidered borders. Motifs of a two-headed raptor grasping two serpents are repeated along the border, alternating four color combinations, and arrayed on a central panel woven of blue-green camelid hair. VA 63321

blue-green hue compose the central ground. Separately woven cotton bands underlie the lateral border embroidery. The border segment that 'turns the corner' at the loom-end selvage, like the center figures, is embroidered on the blue-green cloth.

Borders in the Block Color style are not accompanied by an interior row of small-scale motifs. Motifs arrayed on the central cloth are often outlined in the border color and may be placed in small rectangles, but on this mantle they have been embroidered without outlines. Figure orientations alternate in most Paracas Necropolis embroideries, creating patterns that imitate the movement of yarns in textile structures (Frame 1986). Bilaterally symmetrical figures, like this one and some of the earlier Linear figures, alternate orientation on borders by flipping vertically. In this case, the figures on the central cloth panel flip on the diagonal while maintaining horizontal and vertical rows with a consistent orientation.

The Block Color mode figures incorporate a repeating cycle of four color combinations in main areas of the

figures built around a contrast among a very dark green, a medium 'olive' green, very dark blue and yellow-gold. Details are worked in a broader range of colors, including a bright medium blue, light gray, and brown-gold. The central figures include red for the main figure areas and details vary in a more complex color cycle. The z-ply polychrome yarn fringe is separately constructed using yarns like those used in main areas of the embroidery. A light red cross-knit tubular edging covers the join between fringe and garment margins, matching the border background.

The image of a two-headed raptorial bird recurs throughout all embroidery styles and phases of the Paracas Necropolis mortuary tradition. An 'unkuña' style tunic from Wari Kayan 190 (Specimen 290-73) depicts the motif without serpents in a very similar style on rectangular segmented borders with a complex polychrome color cycle (see Aponte 2006, p. 78). On a mantle, Wari Kayan 451 sp. 6, a Block Color mode double-headed bird with a falcon eye pattern tops a serpent-headed staff held by a frontal figure wearing a large feathered headdress



and associated with other serpentine appendages and mythic elements also depicted on early Nasca ceramics, including a simian figure and a one-armed fish (Tello 1959 plates XXXV-XL). While the bird motif on V A 63321 is most closely related in style and position to these examples, other motifs depicting a falcon-eyed raptor grasping prey recur in Block Color mode imagery (see Peters 1991 p. 267, figs. 7.30 and 7.31).

While this garment designs, image styles and iconography can all be traced among certain Paracas Necropolis contexts, this does not mean that these textile fragments necessarily came from the Paracas site. The diversity of textile styles indicates that they must have come from many different producer communities, and similar garments may have formed part of mortuary assemblages at other contemporary sites in the region. Other Early Nasca textiles in the Berlin collection are unlike those recovered in the Wari Kayan cemetery and represent a different production tradition, though not very distant in time.

Figure 4

Samplers are documented in Paracas Tradition contexts on the ridge of Cerro Colorado (the Cavernas tomb area) and from early Nasca contexts at the Cabildo site, near Cahuachi (Sawyer 1997). No sampler has been recovered in the 160 Paracas Necropolis mortuary contexts described to date. The use of samplers defines an essential difference between the constantly varying design in Paracas Necropolis embroideries and the more standardized figurative imagery that characterizes early Nasca needlework.

This sampler (V A 64522, see chapter 11, p. 79) is worked on a woven panel of z-spun, s-plied cream-white cotton with a rosy tinge more pronounced in the center and areas of deterioration. Similar, rapidly produced small cloths were used for many purposes in late Paracas and early Nasca contexts, including wrapping small packages or bundles of weapons and covering the face of a deceased person. Here one was used for testing stitching patterns.



Figure 4. Detail of an early Nasca 'sampler' embroidered in polychrome camelid hair and white cotton on a woven cotton panel, demonstrating several sets of motifs that could be reproduced on different garments. V A 64522.



Models for seven different embroidery projects are now visible on the sampler, and more may have been present in deteriorated areas. The cotton yarn is also used to create a tab constructed in close-worked looping, attached by its base cord to the lower weft selvage.

Cream-white cotton like that used to weave the panel is z-plied and used (with evidence for a second color, now absent) for a tiny pair of one-armed fish facing each other and curved and straight crawfish figures worked in whipping stitch in the lower left corner. These classic early Nasca motifs are commonly painted on ceramics. The one-armed fish also appears on 'transitional' and Early Intermediate Period 1-2 Paracas Necropolis embroideries, while the crawfish is documented only on Nasca style needlework such as a headcloth worked in cross-knit looping (GEM 35.32.179) recently returned from the World Cultures Museum to Peru's Ministry of Culture (see Paul 1979 plates 30-24 39 and the "C/D" embroidered border documented in Sawyer 1997 p. 62).

Camelid hair yarns, more finely spun and dyed in several colors (some of these deteriorated) are used for a tiny pair of bird figures close to the loom end on the left and a row of tiny figures parallel to the loom end on the right. While fine dyed yarns seem inappropriate for figures worked at

this scale, the stitching could be reproduced to depict these figures on a more finely woven cloth.

Both white cotton and dyed camelid yarns are used to create versions of a motif with a pair of hummingbirds with beaks inserted into a flower, parallel to the lower weft margin. The hummingbird and flower motif is emblematic of early Nasca, as it recurs in both slip-painted ceramics and embroidered textiles, as well as in cross-knit looped fringe, discussed below. This motif, in a similar style, appears on some Block Color mode embroidered borders in Paracas Necropolis mortuary contexts, particularly Wari Kayan 262 (Peters 1991 p. 265, Figure 7.28). Like this sampler and other early Nasca textiles, many of the embroideries in the Wari Kayan 262 assemblage are associated with a bright color palette including a medium red, blue and green, purple, pink and bright yellow.

This color palette also occurs among headdress elements and other textiles in a few other Paracas Necropolis contexts designated as Early Intermediate Period 1B and 2. Paracas Necropolis male assemblages of this period also are adorned with a multitude of cords and plaited or woven bands in bright colors, rather like some pieces in the Berlin collection (V A 64507, see chapter 11, p. 76). Early



Figure 5. Edging of cross-knit looping depicting hummingbirds and flowers, stitched to the margin of a dark blue plain weave cloth. VA 65212.



Nasca style embroidered headcloths crown several Paracas Necropolis mortuary bundles ascribed to Early Intermediate Period 2.

Early Nasca headcloths were edged with a separately made polychrome band of crossed looping, constructed over cords or a narrow woven band. Usually a row of inner tabs, which may be body parts of the motifs depicted on the border, are stitched to the margin of a fine plain weave cloth. Typically this panel was woven in a dark hue of dyed camelid hair, resembling black, and the bright edging stands out in sharp contrast.

Figure 5

Independently constructed headcloth borders (see V A 29482, V A 44829 [chapter 11, p. 77], V A 64368 [chapter 11, p. 76], V A 64850) are typically stitched to a fine plain weave cloth along the inner margin of each tab. The tabs are constructed in close-set rows of looping over a weft-like element, similar to the tab in the sampler discussed above. The edgings composed of bird and flower motifs are classic examples of early Nasca 3 headcloth borders.

One fragment in the Berlin collection (V A 65212) retains part of the finely plain weave panel of dark blue camelid z-spun, s-plyed yarns, and demonstrates how the tail of each bird is stitched to the weft or warp selvage, using a similar dark blue yarn.

Figure 6

This figurative band may have been used as an independent decorative element, for instance as a headdress, but is of the type typically stitched, in this case by the feet, to the margin of a plain weave panel. In that case, the row of 'legs' (not always matching an upper body) would join the decorative band to the garment, while the z-plyed purple-black camelid 'hair' plays the role of a yarn fringe. The figures are all composed of segments of tubular cross-knit looping using z-spun, s-plyed yarns. A purple-black yarn runs through the figures at the 'neck' level, aligning them. The dark plied fringe and wide range of colors used in the figures is characteristic of a particular Nasca style described by Sawyer (1997) in textiles allegedly from the Cabillo site near Cahuachi.



Figure 6. Nasca style border in tubular cross-knit looping depicting a row of human figures joined by a perpendicular looped tube, with a plied fringe resembling hair. V A 66416.





Figure 7. Fringe on a tunic of red-dyed camelid hair, in the form of a row of human heads lining the shoulders and the lower margins. V A 64859.

#### Figure 7

This red tunic (V A 64859, see chapter 11, p. 78) with a fringe at shoulders and lower margin in the form of human heads was woven as a single panel with the warp parallel to the neck opening. The neck slit may be constructed with discontinuous wefts, but it is irregular in form and placement, with the margins covered by an edging of cross-knit looping in a heavier red yarn. The human heads are constructed in cross-knit looping in heavy polychrome yarns, and a protruding nose adds a three-dimensional element to each face. The hair is unspun fiber. The imitative use of black and white to depict hair, eyes and teeth is a diagnostic Early Nasca feature.

The original context and arrangement of this textile is unknown. While it is later than the documented Paracas Necropolis contexts, the proportions correspond to the ‘unkuña’ small tunics that appear for the first time at the Paracas-Nasca transition. The short fringe at shoulders and lower margin resembles early Nasca tunics from Cahuachi documented by O’Neale (1937), while both the distribution of

the fringe and the use of unspun fiber hearken back to Ocucaje. Fringe in the form of human heads and the eye with raised pupil have antecedents among Nasca-influenced textiles in the Paracas Necropolis assemblage. The style of the head motifs indicates its origin in the core Nasca region, probably the lower Ica valley or Nasca drainage.

South coast textile traditions during late Paracas and early Nasca times are locally diverse, yet demonstrate extensive travel and exchange among communities with distinct garment traditions, sometimes over great distances. A mortuary assemblage reflects the final point of deposition of each object, as well as the person at the core, but their origin and travel to that point may involve a complex history. Influence in textile design and imagery also appears to span considerable periods of time, a fact that may be explained in part by their preservation in mortuary bundles and recurrent display on ritual occasions. If more sites are properly documented they will inform these early collections and shed light on the social relationships that brought together each textile assemblage.



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## 05 Middle Horizon Textiles from Berlin's Ethnological Museum

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During the Middle Horizon (AD 600-1000), the relative isolation that had characterized Andean societies for several prior centuries gave way to surging inter-regional interactions. New ideas spread widely, particularly under the auspices of two highland societies: the Tiwanaku (Tiahuanaco), whose state-level polity was based on the Bolivian altiplano, and the Wari (Huari) of the central Peruvian sierra, who may have created the Central Andean region's first empire. The geographic spheres and material cultures

of these two independent superpowers apparently were distinct in most respects but, for reasons not yet comprehended, they shared a complex of traits that today functions as one of the period's signatures. The complex includes an official religion centered on a powerful deity, depicted artistically holding staffs of authority and flanked by winged attendants, along with remarkably similar tapestry-woven tunics and knotted, four-cornered hats that seem to have been worn as ensembles.



Figure 1a. The monolithic Gateway of the Sun at Tiwanaku. The relief carving on the lintel features the staff deity flanked by three rows of winged attendants. Photo: Fernando Sánchez.

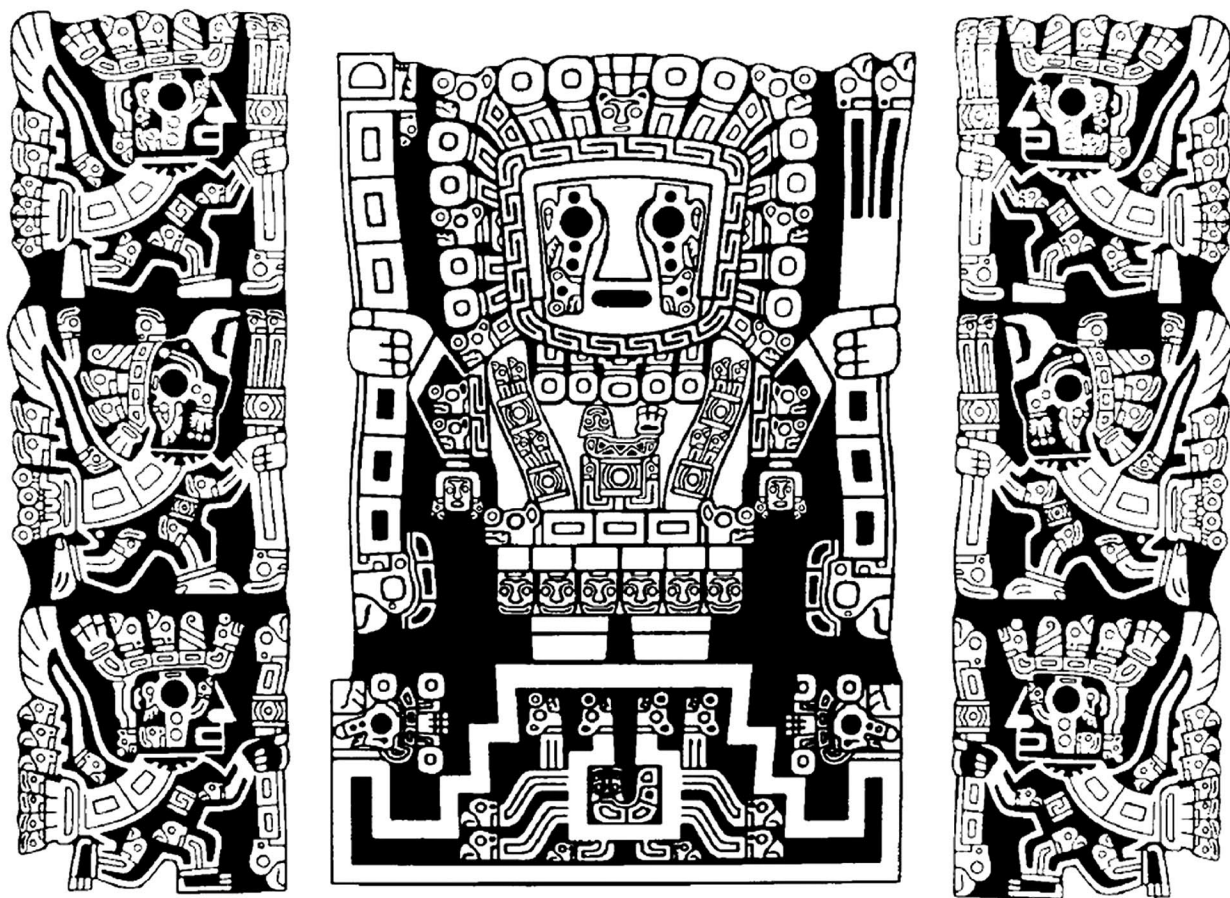


Figure 1b. Drawing of the central portion of the lintel of the Gateway of the Sun. After Donnan 1992, 83, Figure 150.

The aesthetically elaborate tunics often feature imagery related to the staff-bearing deity, suggesting that the earthly power of the rulers and other elites who wore the tunics—certainly men but perhaps also women—flowed at least in part from their affiliation with the divine.

Berlin's collection, which focuses on textile production from the Wari sphere, holds several tunic fragments that represent some of the period's finest tapestry weaving.<sup>1</sup> The largest—one of the few Wari tunics from a documented archaeological context—was excavated in the 1870s by the geologists Wilhelm Reiss and Alphons Stübel from a tomb in a cemetery at the Ancón site on Peru's central coast (V A 7468 [16], see p. 90).<sup>2</sup> Following Wari practice, the original tunic comprised two panels, each about 50 cm by 100 cm, that were joined along the garment's vertical center seam, folded in half to create the shoulder line, and stitched together at the outer edges. The result was an untailored,

square garment that measured about 100 cm on each side. The Ancón fragment represents one side of the original tunic along with one row of motifs from the opposite side of the shoulder fold, where the motifs reverse orientation. In antiquity, the fragment had been recycled from its original context and used to dress a mummy bundle that contained a packet of disarticulated, reburied human bones (Figure 2), the bundle's human-hair wig and some of the other burial textiles also remain in the collection.

The Ancón tunic follows many Wari conventions in technique and design, including its size, shape, vertical columns that alternate between patterned and plain, and repetition of a single image or set of images in all design areas. But it is also unusual in several respects. For instance, it had sleeves that were cut away in antiquity, perhaps during interment rites; in the vast majority of other tunics, simple gaps in the seams serve as openings for the head

1. Tiwanaku and Wari tapestry-woven tunics are distinguished from each other by technical traits; see Rodman and Cassman 1995: 33–39.

2. Reiss and Stübel 1880–87.



and arms.<sup>3</sup> Sleeved tunics, a small sub-group within a surviving overall corpus that numbers in the hundreds, are the most exquisite tapestry weavings that Wari fiber artists created, as measured in part by thread counts. The Ancón tunic is no exception: it packs up to 90 weft yarns per centimeter, in contrast to the 50 wefts/cm that most Wari tunics average.<sup>4</sup> In other words, the tunic contains nearly twice as much weft yarn, all of it made, dyed, and woven entirely by hand. (The wefts are the only yarns visible in tapestry; during weaving, the wefts are beaten down over the warps so densely that they cover the warps entirely.<sup>5</sup>) Another indication of sleeved tunics' high status is the fact that the staff deity seems to be depicted wearing a tunic with sleeves, which fit snugly around its upper arms

The Ancón tunic's imagery also deviates from the norm, particularly in combining two figure types that, although common in other tunics, ordinarily appear on their own. The first is a winged figure who grasps a striped, stick-like staff in its hand; this is a version of the staff deity's attendant, which may have been conceived as an intermediary between the deity and its human devotees. The other seems to represent a sacrificer, a key mythical or supernatural creature that in other media sometimes appears in the staff deity's company. It here holds an unusual bow and arrow (an axe is much more typical) as well as a short staff tipped by a schematic face that may represent a severed human head. It is known that the Wari practiced human sacrifice; in all likelihood the aim of this assuredly ritual activity was to transfer or feed life force to the cosmos in order to maintain its manifold reproductive capacity.

A second, much smaller tapestry-woven fragment also has high thread counts—up to 80 wefts/cm—and demonstrates another tell-tale sign of virtuoso weaving that is rare within the corpus (p. 92, chapter 12, V A 66028). The fragment comes from a tunic's side seam, a ridge-like remnant of which runs vertically up the center of the fragment; a gap at the top of the seam may correspond to the tunic's arm slit. The seam, executed with yarns whose colors match those of the adjacent fabric, joins the half figures woven to either side of the seam into complete figures. This kind of matching, which requires masterful control of spacing, proportions, and color, is very difficult to achieve. The weaver's job was made more challenging by the fact that, while the cloth was still on the loom, the halves of



Figure 2. Rendering of the front and back of the mummy bundle that wears the tunic shown in cat. \*\* (VA 7468 [16]). After Reiss and Stübel 1880-87, pl. 17.

any given figure could not be directly compared to each other. This is because the half figures were at opposite ends of a single panel, which, once removed from the loom, was folded in half at the shoulder and stitched to itself along the side seam. The figures so ingeniously created represent another iteration of the deity's winged attendant, which typically holds a staff in front of its body. (The sidemost columns of the Ancón fragment, discussed above, also contain half figures; just enough evidence remains to prove that, when the tunic was complete, half figures merged to form wholes along both side seams.)

Equally fine are a number of fragments from a single tapestry-woven tunic that must have been impressive when complete (V A 65862 A-D, see p. 92). The original likely comprised five horizontal fields, one twice as long

3. Renate Strelow first concluded that the tunic originally was sleeved (Eisleb and Strelow 1980: 120). For the rationale for reconstructing sleeves, see Bergh 1999: 585-612 and forthcoming.

4. Because the tunics are hand-woven, thread counts vary somewhat from place to place in any given example. The counts used here are the maximums obtained over several measurements.

5. See Emery 1966: 76-90 for further technical details on the tapestry weave; the tapestry variant used by Wari and Tiwanaku weavers is interlocked tapestry.

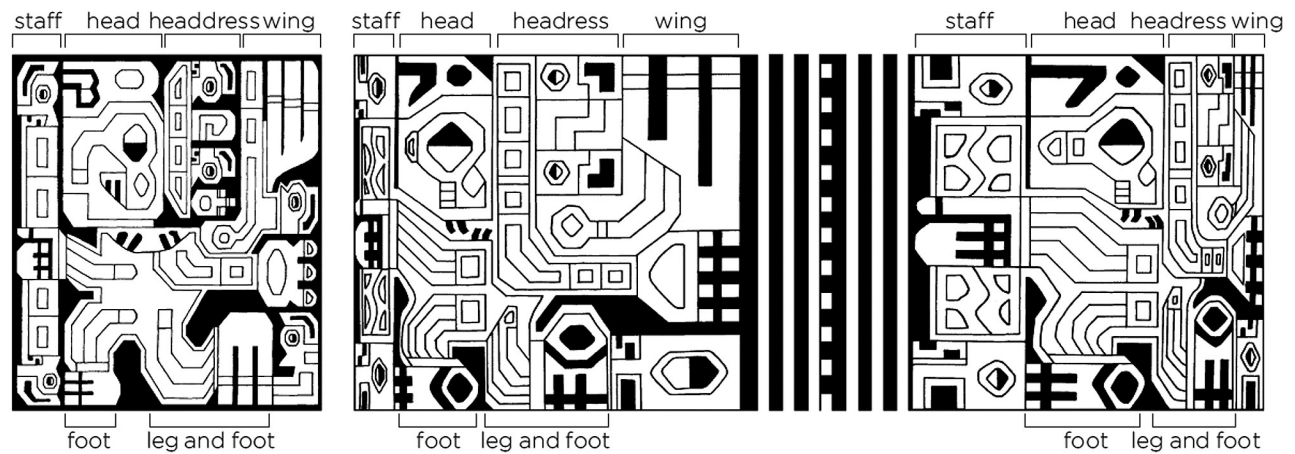


Figure 3. Drawings that illustrate lateral distortion of bird-headed figures in two tunics. Drawings: Milton Sonday; courtesy the Textile Museum, Washington, D.C.

as the others that passed over the tunic's shoulders; all were decorated with the meander and diamond motifs that the fragments partially preserve. Each field seems to have been separated from its neighbor by a narrow register patterned with a well-dressed sacrificer that repeated eight times in single file across the tunic's width.<sup>6</sup> Identified by its toothy, leering mouth, the axe it clutches in one hand, and the human prisoner it throttles by the hair, this may be the most monumental, elaborate version of the creature that the Wari depicted in cloth. It is made so, in part by an unusual notched white border that runs along the register's lower edge, jogging upward at intervals to frame a supine prisoner. Reference to the captives' fate may be found in the human head inside a bag suspended from the sacrificer's arm. One of the fragments preserves a selvedge (finished edge) that fell at the tunic's center seam; at the edge, the prisoners are woven as half figures, which probably were completed in the fabric on the other side of the seam. This and high thread counts—up to 80 wefts/cm—suggest the tunic may have been sleeved.

Two tunic fragments of more ordinary quality, each with a different version of the deity's winged attendant, demonstrate a fascinating, deliberate system that Wari tapestry artists often used to distort form: from side to side, they expanded or stretched the parts of each image closest to the garment's center and narrowed or compressed the parts proximate to the sides (Chapter 12, p. 91, V A 64377 and p. 89, V A 65521).

Figure 3 illustrates this sidewise distortion in winged, bird-headed attendants found on tunics in The Textile Museum (Washington, D.C.) The example on the left represents normal proportions; though geometricized, the

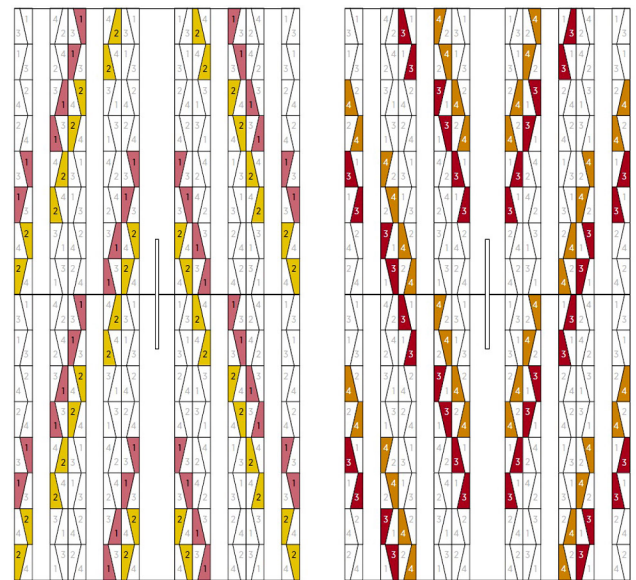


Figure 4. The color pattern of the face-fret tunic shown in cat. \*\* (VA 64374). Chevrons formed by the faces appear on the left; the fret chevrons are on the right. To improve clarity, not all chevrons are colored. Graphic: Susan E. Bergh and Amanda Mikolic; courtesy the Cleveland Museum of Art, Ohio.

figure is unaffected by lateral manipulation. The drawing on the right shows two attendants on either side of a tunic's center seam; both are subjected to fairly strong distortion. The rightmost attendant's staff expands dramatically but the three-feathered wing contracts to a sliver; in the figure to the left of the seam, the opposite is true. The meanings and motivations of distortion are unclear but its result is a figural abstraction widely admired today because of its resonance with certain strains of modernism.

6. In notes on file at the museum, Renate Strelow suggested a similar reconstruction of the tunic's original appearance.



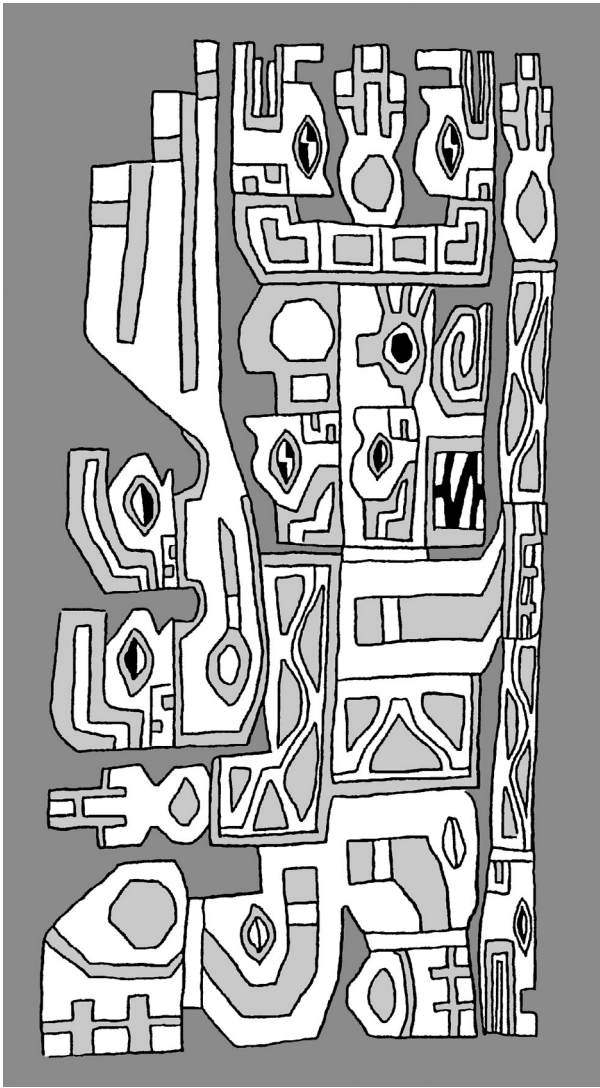


Figure 5. Tracing of the winged, staff-bearing, profile figure that repeats on V A 64377; courtesy of Susan E. Bergh.

Distortion is moderate in a Berlin fragment that, in each patterned column, preserves two complete attendant figures and remnants of a third on each side of a panel's shoulder line, where the figures' orientations reverse (p. 91, chapter 12, V A 64377). Following representational conventions, the attendant is rendered in profile with legs bent in a kneeling posture, a wing sprouting from its back, and a staff held to the front of the body; idiosyncratic is the spiral nose, which appears above a fanged mouth. The tunic's center seam occurred on the edge of the fragment defined by a plain, gold-colored column; accordingly, elements of each attendant closest to this column expand while elements on the other side of each figure contract. The fragment saw repairs in antiquity and may have been reused; its short edges are reinforced with ancient yarns that subsequently were stained and partially lost.

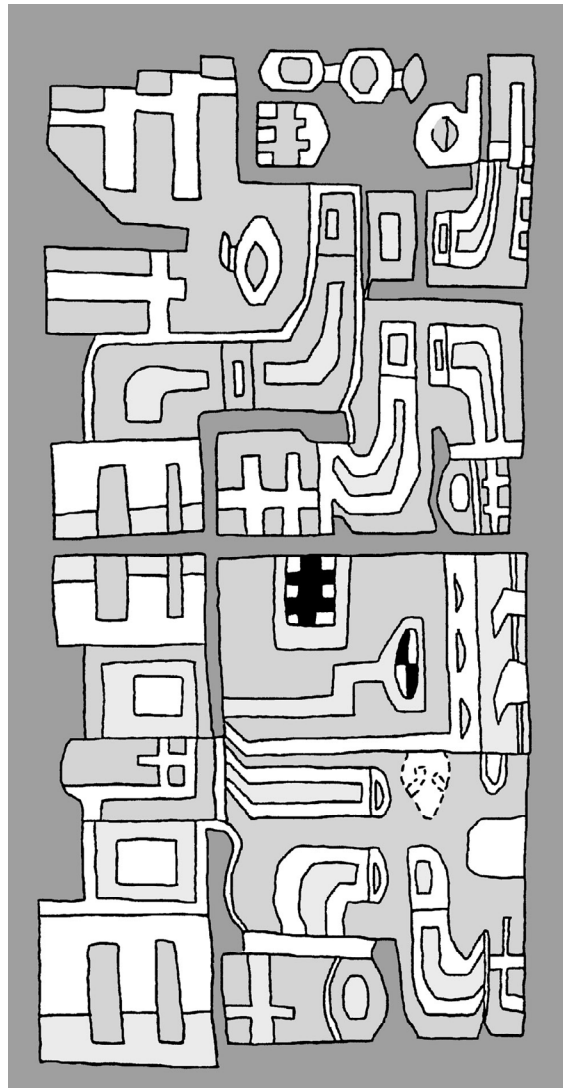


Figure 6. Tracing of two winged, staff-bearing, profile figures on V A 65521; courtesy of Susan E. Bergh. The wing is missing from the lower figure, which faces left; the upper, right-facing figure lacks a staff and its head is reduced to several abstract elements.

A smaller fragment combines winged attendants with unusual black-and-white geometric motifs (p. 89, chapter 12, V A 65521). The attendants, two of which occur in each vertical column, are so strongly distorted that they are nearly illegible. In the lower repeats, the wing is entirely eliminated; in the upper repeats, which face in the opposite direction, the staff disappears and the attendant's head is garbled. It is likely that the original tunic had a single, wide band of attendants that encircled the waist; the remainder was given over to the interlocked geometric elements.

Another Berlin tapestry-woven tunic represents a second common Wari type, which features a profile face coupled with a stepped fret and repeated across the tunic's

body with enlivening shifts in orientation and color (p. 91, chapter 12, V A 64374). The motifs' significance is unknown, although some have compared the face's vertically divided eye and sometimes-fanged mouth, both thought to signal supranormal status, to those of winged attendants or sacrificers. This tunic's more intact condition facilitates brief consideration of Wari tunics' complex color structure. Typically, motif repeats—whether winged attendants, sacrificers, the face-fret, or others—are rendered in four standardized color combinations that repeat in regular 1-2-3-4 sequences down the length of the patterned columns. In face-fret tunics, the faces are usually pink on a tan “ground” or gold on dark brown and the frets, red on gold or two shades of gold. These colors align along diagonals that, when traced over the body of the tunic, produce one of several geometric patterns; in Berlin's tunic, both the faces and the frets form pairs of chevrons, with the face pair pointing upward and the fret pair, downward (Fig. 3). Little can yet be said about the significance of the patterns or about Wari color symbolism, except that indigo-derived blue—often used to substitute for tan or other pale colors, as it is in Berlin's tunic—undoubtedly held the highest status in the Wari color hierarchy.<sup>7</sup> The elastic effects of distortion on imagery are easier to read in this tunic.

According to artistic representations, these sumptuous tapestry-woven garments were worn with four-cornered hats, so-called because of the peaks that rise from the upper corners of the box-shaped cap (pp. 86–88, chapter 12, V A 63996, V A 64271, V A 64812). Both Wari and Tiwanaku elites wore such hats, which are almost always made of a dense network of square knots.<sup>8</sup> The differences between the two cultures' hats involve other fabrication details. Tiwanaku hats are a single piece, including the triangular peaks, which rise seamlessly from the top of the hat (V A 63996). Wari hats, on the other hand, are made of several pieces stitched together; the peaks can be either triangular or cylindrical, and they often sport small tassels (V A 64271, V A 64812). Also, Wari hat-makers covered the outer surface of each hat's sides with a plush pile, created by inserting brightly colored, unspun camelid fiber into the knotted foundation; in general, Tiwanaku hats lack pile. The hats' iconography has not been studied in depth but includes both geometric designs and figural motifs, one of the most common of which appears on the two Wari hats reproduced here: a zoomorphic creature with a bird's wing

but a camelid's or deer's two-toed feet.

Tapestry-woven tunics and knotted hats are the hallmarks of Wari and Tiwanaku textile production, along with tie-dyed cloth made into tunics and perhaps mantles.<sup>9</sup> But many other kinds of cloth and garments were made by the weavers of other societies living in far-flung areas of the Andes during the Tiwanaku-Wari period. The remainder of the Middle Horizon textiles reproduced here belong to this category; all are from the Wari sphere and some manifest Wari's long reach and influence. For instance, one small double-cloth fragment features a geometricized version of the staff deity's attendant with its characteristic profile posture, wing, and staff (V A 64816). Two others—both tapestry-woven band fragments in the so-called Moche-Wari style—permit this essay to return to the topic that introduced it, for the bands may have served as borders on tunics that were sleeved (V A 65463, V A 65516). Sleeved tunics seem to have been a tradition among the Moche, an important earlier culture of Peru's north coast that lasted into the initial stages of the Middle Horizon. The Wari may have adopted the sleeved format from the Moche and endowed it with special significance as an esteemed foreign import.<sup>10</sup> The origins of the tapestry weave in the Andes are more complex; after the Wari and the Tiwanaku faded from existence, however, the technique went on to become favored by the Inka, who built on a Middle Horizon legacy in tapestry that in quality surpassed even the finest tapestry weavings of sixteenth-century northern Europe.<sup>11</sup>

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7. See Bergh 2012: 184–188 and Stone 1987 for more on color and color patterning in Wari tunics.

8. The following description relies on Frame 1990, the only publication so far devoted to Middle Horizon four-cornered hats.

9. See Rowe 2012 for Wari tie-dyed garments.

10. See Bergh forthcoming.

11. Phipps 2004: 24.



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## 06 Lambayeque/Sican Textiles in the Ethnological Museum in Berlin

Lena Bjerregaard

The Lambayeque/Sican culture was situated in the central valleys of the north coast of Peru. Lambayeque is a river on the northern coast of Peru, and the name Sican – a term in the indigenous Muchik language of the region that refers to “house or temple of the moon” was used by Izumi Shimada – director of the Sican Archaeological project to identify a distinct culture within the larger Lambayeque cultural sequence.

The Lambayeque/Sican culture that lasted approximately 600 years, succeeded the Moche from the cultural phase of Moche V. Shimada, who excavated the major sites in the region beginning in 1978 established the cultural sequence as the early Sican period from 700-900 A.D. ; the middle Sican Period from 900-1000 A.D., and the late Sican from 1100-1375 A.D., after which the Sican culture was taken over by the Chimú.

The Sican inhabited a coastal territory near the La Leche and Lambayeque rivers near the modern-day city of Chiclayo. Archeological finds uncovered extensive cultural materials, including extraordinary metalwork, ceramics and textiles. The largest in-situ documented archaeological excavation of Lambayeque textiles came from Pacatnamu, a site near the coast in the Jequetepeque Valley, where Ubelohde-Doering (later the director of the Ethnographic Museum in Munich) started excavating in 1931 (Hecker, 1995). Connan & Connan excavated and published their work from Pacatnamu in *The Pacatnamu Project* (Connan/Connan, 1986) and Ran Boytner wrote his Ph.D. dissertation on the Pacatnamu textiles (Boytner 1998).

The primary design motifs in Lambayeque/Sican art include the Sican Deity and the Sican Lord (his representative on earth). While these predominate, however, it would appear that the Sican Deity failed in his mission to mediate nature for the Sican people as around 1020 A.D., when a major drought lasting 30 years occurred, devastating the culture. Around 1100 A.D., the pyramids around Batán Grande were burnt and abandoned, probably linked

to a great flood of the valley (caused by the occurrence of El Niño). The Late Sican culture arose farther to the west (Izumi Shimada, D.O. Symp 1985).

Due to the bad condition for preservation of organic material on the northern coast of Peru in an area with regularly occurring flood events caused by recurring storms (El Niño and La Niña) a limited number of Lambayeque/Sican textiles have been preserved to this day.

Therefore, the Ethnological Museum (EM) in Berlin's extraordinary collection of about 300-500 Lambayeque/Sican textile fragments is remarkable. (The variation of the count of the textiles depends on whether you consider fragments from the same textile as one, or if you list every fragment individually). They are almost all part of the collection of Wilhelm Gretzer – a German businessman who lived 20 years in Peru around the turn of the last century. Gretzer acquired his archaeological objects mainly from illicit grave robbers, but he also did some digging himself. Most of his collected artifacts do have a provenience recorded by him. The majority of the objects came from Pachacamac, to where, as this was a major pilgrimage site, objects from all over Peru were brought. This means that while collected there, in fact, they could be from anywhere.

Recent Strontium 14 analyses (Karin Frey, University of Copenhagen) on the Lambayeque/Sican style textiles of the EM have shown that the fibres used in these textiles are NOT local (whereas the Ychsma textile fibres also found in Pachacamac are local). This confirms that the Lambayeque/Sican textiles were imported into Pachacamac, and so probably were made in the areas of modern day Chiclayo – the home of the Lambayeque/Sican people (Frey, forthcoming [2017]). Where exactly in Pachacamac the EM textiles were found we do not know – whether from the pyramids, under the main temple or in the town. The earliest scientifically documented excavation in Pachacamac was done by Max Uhle in 1896, around the time when Gretzer also gathered the objects



for his collection. Most of Uhle's objects are in the Penn Museum of the University of Pennsylvania at Philadelphia. In reviewing the online database of the Penn Museum, it is possible to see that 12 fragments of Max Uhle's Lambayeque/Sican-style textiles from Pachacamac are very similar to the ones in EM. The Uhle pieces are all from Grave-lot I or II – which was close to the main temple – according to the Penn Museum files.

EM bought approximately 40,000 pre-Columbian objects from Wilhelm Gretzer in 1906-7. Gretzer was a textile merchant and very interested in textiles, and about 9000 of the objects were in fact textiles. Today about 7,000 Gretzer textile fragments are still in the EM collection. (Bea Hoffmann, chapter 03, this volume.) The rest were sold to other museums in the 1920s-30s or disappeared during the Second World War.

The Lambayeque/Sican textiles have been identified and separated out of the museum's textile collection, and organized into 4 groups according to style and period (early Sican, Middle 1+2, Late Sican) about 30 years ago by Renate Strelow (ex-Textile Conservator in the EM) and the late Dr. Carlos Zalles, who also did wonderful drawings of the textiles. The logic for their organization of the textiles is however not quite clear, as various fragments of the same textile appear in different boxes supposedly from different time periods.

Izumi Shimada (personal communication) who worked with the Uhle collection, and lead the Sican excavations, believes the EM Sican textiles are mainly from middle Sican i.e. 900-1100 AD.

Fragments of these Lambayeque/Sican textiles – some of them from the same textile – are currently in many European museums, due to the custom of cutting up a textile and selling, or giving the fragments to other museums, which was prevalent in the beginning of the last century. Both private collectors and museum staff shared this bad habit.

### **How to recognize a Lambayeque/Sican textile**

The Lambayeque/Sican textiles share several characteristics. In short: large loosely woven cotton tunics decorated with tapestry woven bands and patches in a mixture of cotton and camelid yarns. The tapestry often has three-dimensional details, i.e. roots and flowers, spider legs and tentacles of octopuses extending from the textiles and many fringes and tassels. The warps are always cotton, and the wefts a mixture of camelid fiber and cotton. The color scheme is mostly white, brown and green – in the late period changing into the red/yellow favored by the Chimú. In the iconography we see many frontal Staff Deities with the upturned so-called "comma eyes," animals and plants,

religious and nonreligious scenes, a great deal of common people tending to their daily chores, but also intricate geometric patterns.

### **Dyes**

The Lambayeque/Sican textiles have a different color scheme than most other pre-Columbian weavings. Most of the Lambayeque/Sican textiles use natural browns, white, a little blue and massive amounts of green. This green is unique for the area. No other pre-Columbian culture used so much green in their weavings.

In 2012 Dr. Thibault Devise from the Department of Conservation and Scientific Research in the British Museum analyzed 8 green camelid fiber threads from 4 different EM Lambayeque/Sican textiles. His process involved the extraction of the dyes with 3 different acids, and he used HPLC (high pressure liquid chromatography) to identify the dye components.

In all the samples the green dye is a mixture of indigo and a yellow flavonoid-containing colorant. He also suspects a tannin-rich related substance used for a mordant. Whether it is the same plant dye in every sample, and exactly which plant it could be, can hopefully be identified with further investigations.

### **Technique and material**

The tapestry patches were woven as long narrow textiles with loose warps between the pattern areas. H. Ubbelohde-Doering, who was the first to excavate in Pacatnamu in 1931, describes ... "a fragment of a long band with multicoloured two-headed-bird-creatures. We may dismiss the idea" – he said – "that the bird figures were intended for use as the strips they were woven in (our band was found rolled up); instead they were divided between the motives and then sewn individually to mantels or covers in a chess-board pattern" (1967, p. 84).

A design on a Moche pot from Pacatnamu shows a woman weaving tapestry bands with scalloped edges (like so many Sican bands have) on a backstrap loom.

On two Lambayeque/Sican textiles, however, I see depictions of another kind of loom: the "A" loom. This type of loom is basically similar to a backstrap loom, only instead of the loom bar being attached to the weaver with a belt, the warp is stretched between two poles resting on an A-shaped construction, leaning vertically on something. EM does have a small A loom, with Central Coast provenience (V A 24344, Marquez). On an A loom a long, narrow warp also could be fixed rolled up on two sticks at the top and bottom.

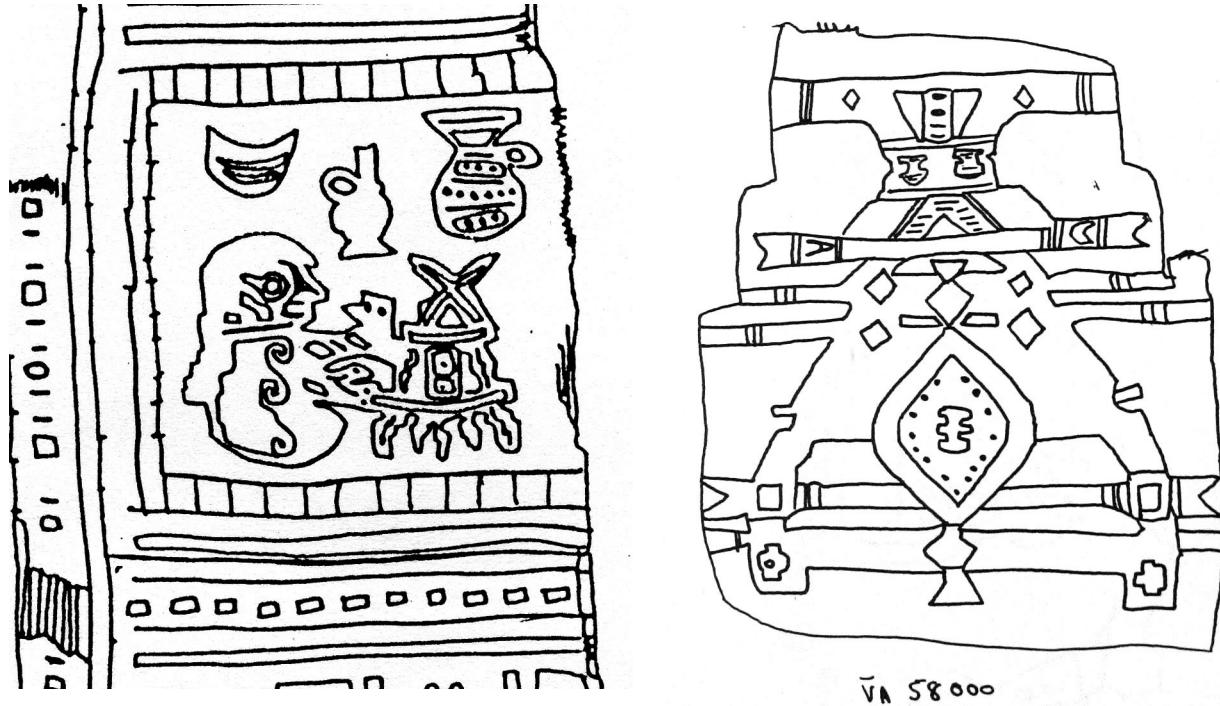


Figure 1 and 2. Woven images of the A loom. © Carlos Zalles

The warps of the Lambayeque/Sican tapestry textiles are always cotton, spun in S, Z, and plied in 2S, 2Z or even 3Z. The single S and Z spun yarns are often used paired.

The wefts are camelid fibre or cotton – often both in the same textile. The yarns seem to be chosen mostly for their colour – i.e. natural brown/beige for cottons and dyed or natural colors for camelid fibres.

The cotton wefts are single spun S or Z (often paired), 2 ply S or 2 ply Z. The camelid fibres are single spun Z, or 2 ply Z or 2 ply S.

This variety in spinning and twining is extraordinary for pre-Columbian textiles. Most cultures in ancient Peru had standardized and controlled spinning and plying. In Inca “qombi” textiles for instance, all camelid weft yarns are Z-spun and 2S plied.

### Women’s clothing

I believe to have identified both men and women in the iconography of the textiles. V A 47840, chapter 13, p. 108, is probably a depiction of a man (above-the-knee tunic) followed by a woman (over-the-knee tunic and hip-cloth).

The women are shown carrying children in a cloth around their shoulders – as women all over Latin America still do today. They wear a below-the-knees dress and a triangular hip-cloth tied in the front and often with tassels. This hip-cloth is unique for Lambayeque/Sican.



Figure 3. Women dressed in over-the-knee skirts and triangular hip-cloths and carrying children on their backs.



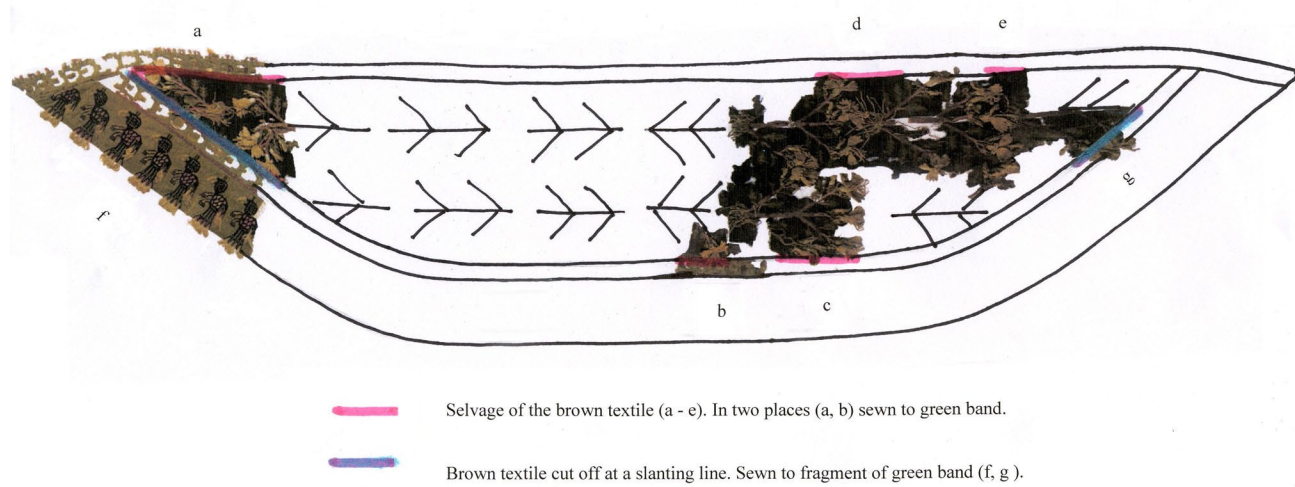


Figure 4. 3 fragments of V A 58040 placed in a drawing. Pink lines are indicating selvages on the inner cloth; blue lines are slanting, cut lines.

On the textile V A 57793 (see p. 106, Chapter 13), the women are shown wearing hip-cloths while spinning on drop spindles, and wearing below-the-knee skirts/dresses: EM has 3 fragments of such a woman's hip-cloth (Figure 4, and V A 58040 a, b and c: p. 109, Chapter 13). From the sloping sides and the selvages on the fragments, it can be determined that the two larger fragments are close to the points of the triangular-shaped garment. From the third small fragment, having a selvage sewn to a band, the width of the textile can be determined. The three-dimensional plants woven and looped into the weaving face towards the points of the triangular cloth, i.e. in opposite directions.

It would be a logical conclusion that the orientation of the plants would change their direction mid-back. If so,

the shortest the complete textile is estimated to be, would be ca. 170 cm. It could have been much longer, but not shorter. However, this shortest measurement would appear to fit wonderfully for tying around the hips. The complete textile would have been 41 cm on the short side.

In that case the complete textile may have looked like Figure 5.

Women's tunics in the Lambayeque/Sican area probably had horizontal warp (when worn), as well as horizontal arm and neck slit openings – one interesting aspect of female garments in pre-Spanish Peru, discussed by Desrosiers (1992), Boytner, p. 50, 1998, and Amy Oakland Rodman, p. 128, 1999/2005.

The EM does not have any of these rare examples of the women's tunics in the collection.



Figure 5. Suggested shape of the complete hip-cloth.

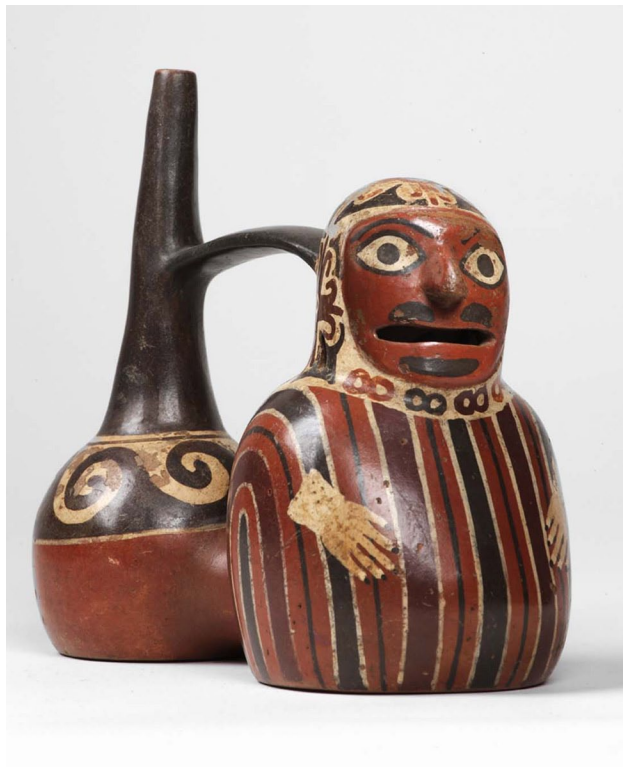


Figure 6. Wari pot showing a man in a vertically striped tunic. (Museo Larco, Lima ML031840 © )



Figure 7. Fragment of tunic V A 55641.

### Men's clothing

(Pp. 108, 105, 116, Chapter 13, V A 47840, V A 57812, V A 57632).

The Lambayeque/Sican tunics in EM all have vertical slits for the arms (one has sleeves) and necks, which indicate that they are men's tunics. The Lambayeque/Sican men wore above-the-knee tunics and at the bottom of the men's tunics was a tapestry band with a scalloped weft edge.

The large square tunics of the Lambayeque/Sican were sewn together from loosely woven plain weave cotton material, with a tapestry woven strip down the centre front, very often with a design of two flowers or two people carrying objects in their hands or on their shoulders. A scalloped tapestry woven band was sewn to the bottom edge of the tunic and at the back-side, a tapestry woven band was attached horizontally, about 25 cm from the shoulder line. Within this band and all over the front of the tunic, appliquéd patches of tapestry woven textiles were stitched to the garment. The orientation of the design on the patches changes 180° at the shoulder-line so the motifs are always correctly oriented top to bottom, when the tunic was worn.

The plain-woven men's tunics could also be decorated with painted and resist-dye motifs. They occur with and without sleeves. Another variation is that tunics may be constructed of plain woven cotton strips in varying colours, woven separately or with discontinuous wefts, and sewn together creating vertical stripes – as often seen on figured ceramics from Wari until Inca periods (see Figure 6, V A 57793, and Figure 8, V A 57812, and Figure 7, chapter 13, V A 55641).

### Iconography

Many of the tapestry fragments in EM depict the “Sican Deity” or Lord. Legend says that a person/God with the name of Naymlap came on a raft from the north and started a new reign/religion in the Lambayeque/La Leche Valleys. Naymlap was depicted as a staff deity/lord on artworks during the middle Sican period. A staff deity/lord however already appears on Chavin textiles and was also very often depicted on Wari tapestries. The style of expression was new in the Sican culture, and it could have been a new person/god that was depicted – but the image



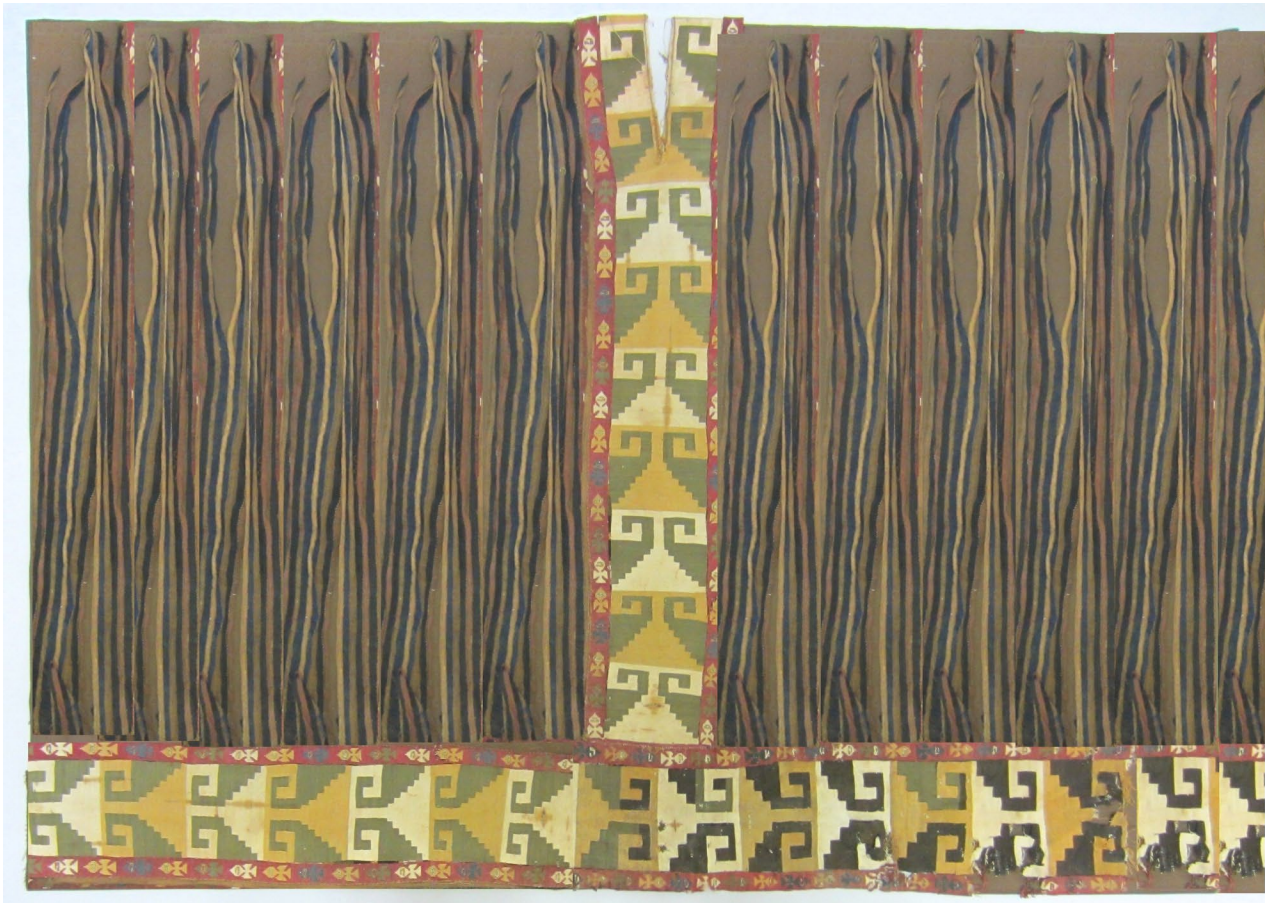


Figure 8. Suggested complete tunic VA 55641.

of power was the same as in earlier cultures (p. 98, Chapter 13, VA 1555).

This Sican Lord/God figure was always wearing a feathered headgear and he could be portrayed either fully frontal or in profile, with or without wings, more or less avian in character. Other features include the upturned or almond-shaped eyes. He was also shown carrying hanging objects – some could be plants, sacrificial knives or trophy heads. The power figure could also be depicted completely abstract as a feathered crown on a raised structure (p. 116, Chapter 13, VA 57632).

### Everyday scenes

There are many Lambayeque/Sican textiles with people seeing to their everyday lives – (pp. 108, 105, chapter 13, VA 47840, VA 62275) – tending their plants, shepherding their llama or carrying goods on their shoulders or in their hands.

On one textile (VA 30980), two fishermen are riding a boat. There are birds, fish and waves around them and they are just about to throw their fishing nets.

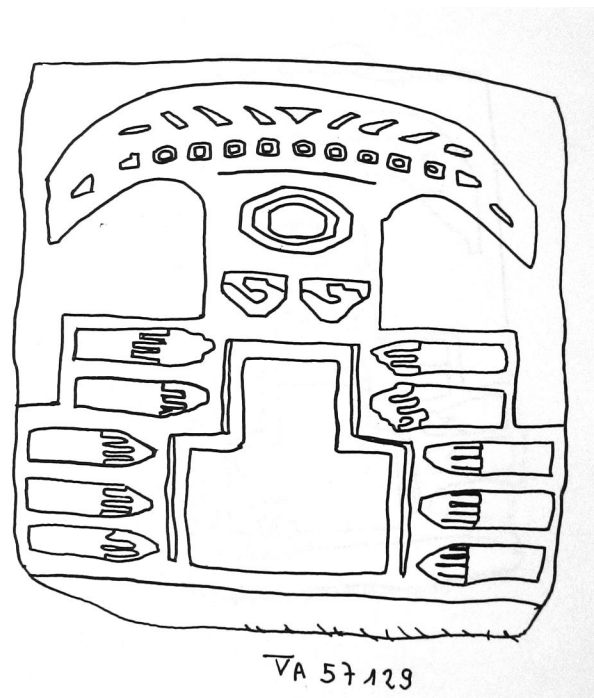


Figure 9. Abstract deity staff god/lord. © Carlos Zalles

## Religious scenes

EM has 4 different textiles that have the representation of an interesting ritual scene (p. 107, Chapter 13, V A 57818). It is a sacrificial scene: in the center a high-status person sits on a stepped throne and vomits, and his vomit is collected in a cup. Two people are holding a canopy over his head. Under him are 2-3 persons holding “kero”-like cups, and probably a trophy head. On the textile are also two animals – a turkey and possibly a llama, and the person at top right also holds a llama – probably intended for sacrifice. The fragments from other textiles with the same theme lack these extra animals. The motif could be depicting a ritual at which a priest or high status person takes *ayawashka* (a hallucinogenic brew of a native vine). We know that the ancient pre-Columbian people used many different sources of vision-inducing plants for ritual and divination purposes. A person who takes ayawashka first vomits and only afterwards has hallucinogenic visions.

The strange – and exact mirrored design – in the textile on p. 114, chapter 13, V A 30998, could be a hunting scene. The protagonist in the center is wearing a feathered headgear and is carrying a club. In front of him (also with feathered headgear) and behind him are two human beings – the one in front may be a man (wearing the above-the-knee male tunic) carrying a deceased being on his back, and the one behind him has something in his hand, either a bag or a trophy head. In the upper right corner are two individuals who may be musicians (with nose flute and conch shell trumpet?). The rest of the figures are strange creatures – all (except for the human figures described above) have a small barber-pole-like striped strip coming out of their head or neck. Could they be spirits? Could it be a spirit hunt?

## Animals

A variety of animals are also depicted in the textiles. Jaguars or birds are often shown more or less stylized (pp. 99, 96–97, chapter 13, V A 65760, V A 57540). Other animals are represented more naturally, like for instance a frog, squid, octopus, bird, jaguar or eagle (pp. 103, 112, chapter 13, V A 57735 and V A 58024).

## Plants

Many of the EM Lambayeque/Sican fragments are depicting plants and flowers. Some of these textiles show parts of the plants as three-dimensional constructions, with roots or parts of stems and flowers literally coming out of the fabric surface (pp. 110–111, chapter 13, V A 58018, V A 58021, V A 58028, V A 58026).

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## 07 Ychsma Textiles in the Gretzer Collection at the Ethnological Museum in Berlin

Jane Feltham

A detailed study of Ychsma textiles has recently been presented by Mary Frame and others (Frame et al. 2012). The present article seeks to extend the definition and corpus with particular reference to two kinds of textiles that are prevalent in the Berlin Gretzer collection. I refer to the small cotton patches, or panels, that were sewn to, or found among, funerary shrouds, and to cotton tunics or shirts worn by males, generally known by their Quechua name, *unku*.

The Ychsma were a small ethnic group who dwelt in the lower Rímac and Lurín valleys during the later periods of Peruvian prehistory (Rostworowski 1977). The extent of their territory is unclear, although it probably reached as far as the south bank of the Chillón river to the north, and as far as the Chilca quebrada to the south (Díaz 2011). The Ychsma were subdivided into smaller groups, or *ayllu*, often centred around particular irrigation channels, with each group subject to its own chieftain, or *curaca* (Eeckhout 2004). Their main administrative centre was Pachacamac, a large ceremonial centre, situated on a promontory overlooking the sea at the mouth of the Lurín river. This site has provided most of the examples under discussion here (Figs. 1–6 here; chapter 15, pp. 146–151 & 157–169). It consists of a ceremonial precinct that contains temples of different periods and an outer precinct composed of pyramids with ramps (Eeckhout 1999).

The salient characteristics of Ychsma textiles are the use of cotton as the main structural fibre, even for the decoration of a textile, and the variability in the spin and ply of the cotton fibres (Frame 2012 and Feltham & Eeckhout in press). The first feature is particularly noticeable in tapestry weave, for the Ychsma used cotton for wefts, where other coastal and highland cultures would use camelid fibres, because a wide range of colours can be obtained on such fibres with vegetable dyes. The variability in the spin and ply of the fibres at times borders on the whimsical, because one finds differently spun fibres within the wefts of

the same web. The variability of spin and ply within a single web and between different webs of a textile is a characteristic that seems to go back to the Late Middle Horizon (Feltham 2006).

The lack of camelid fibres may seem strange in view of the fact that the Pachacamac *ayllu* was rearing at least 2000 camelids in the area at the time of the conquest (Rostworowski 1999, p. 72, testimonio de Juan Cucho Guacile). One can only assume that the camelids were llamas, rather than alpacas, and were used for sacrificial purposes and transport. However, it is worth pointing out that, along with the decorated ceramic spindle whorls, usually associated with cotton spinning on the coast (see Rowe 1996), the Ychsma project has uncovered several rougher spindle whorls, made from reused potsherds similar to those illustrated by Rivera Casanovas (2014), and also found at Pachacamac by Shimada (2003) and the Ychsma project. These could well have been used for spinning a coarser yarn from camelid fibres, a yarn that would be used for cordage, halters, saddlebags and blankets, everyday items that would have continued in use after the Spanish conquest and would not necessarily be found in graves.

Of the two types of textile under discussion here the patches seem to have been made specifically for funerary shrouds. Some of the tunics were also made for interment, but others were worn, for there are wear traces around the collar and sleeve openings. Both male corpses described for Rinconada Alta and Armatambo in the Rimac Valley were actually wearing some tunics with which they were buried (Frame et al. 2004 and 2012). The soldier from the former site wore only a plain tunic, but the elite male from the latter site was wearing four tunics, one on top of the other. In both cases other tunics were uncovered within the various shrouds that were wrapped around the body of the deceased.

Twelve tunics from the Gretzer collection are illustrated. There are three variations. Seven tunics are wide



Figure 1. Burial shroud from Pachacamac, probably from the building known as *Tauri Chumpi*. The star marks the position of the patch seen close-up in Figure 2.

and short, with a decorative band and a camelid fibre fringe at their lower edge. They are made in plain-weave cotton in colours that vary from white to dark brown, with one dyed a blue-grey, presumably with indigo. Two of these seven are patterned: one has horizontal stripes in a weft-faced weave (V A 58870, p. 150) and the other shows small frogs or toads, in dark and light brown double cloth<sup>1</sup> (V A 20390, p. 151). Five of these tunics have a patterned band around the bottom, woven with supplementary wefts, either in a contrasting colour of cotton (V A 59565, p. 148, and V A 59579, p. 148) or else in camelid fibre dyed red and yellow (V A 59271 [p. 149], V A 20390 [p. 151], and V A 59408 [p. 149]). The other two tunics (V A 58870 [p. 150] and V A 20505 [p. 151]) have a band in complementary weft weave in similar colours. The shirts are all made of two webs or loom pieces, sewn along the lateral selvages, with a simple overhand stitch, to leave suitable slits for the neck and arms. The bands usually form an integral part of the web, but in one case the band has been made separately and sewn on. The differences between the tunics in the spin and ply of the cotton thread should also be noted, for it varies from Z2S for warp and weft, through warps in S singles and wefts in Z singles, to S singles for warp and weft. The fringe band, whether woven in the warp or the weft is usually yellow or cream in colour. Similar tunics can be seen in the Gretzer collections sent to Denmark (Bjerregaard 2002, pp. 53, 54) and at the Pachacamac site museum (Patrón and Ángeles Falcón 2012, pp. 34-35).<sup>2</sup>

Another type of tunic, V A 60521 (p. 147), has sleeves, which are woven separately, with separate decorative bands similar to the one at the bottom of the tunic, sewn to the edge of the sleeve. Tunics with sleeves are common on the North Coast (Rowe 1984) and the sleeved tunics found at Pachacamac may reflect North Coast influence.<sup>3</sup>

The third type of tunic has different proportions, being longer than it is wide (V A 52444 [p. 203], V A 59046 [p. 200] and V A 58335 [p. 202], Chapter 17). Like the previous examples, two tunics are made from two webs and have a vertical centre seam, which is left unsewn in the centre to provide a neck opening. The third is different, made of a single web, which has been left unwoven in the centre for the neck opening. Two tunics have narrow decorative bands around the bottom and two have narrower fringes than the first type of tunic. Two also have decorative patterns over the body of the tunic. In one case the technique, known as gauze weave, has created a maze of small squares interspersed with small supplementary weft designs in red camelid fibre and in the other case it has created horizontal bands in a lace-like aspect where the warps have crossed and recrossed. The third tunic is plain. The S spun single threads that compose the basic webs of these tunics again suggest a northern influence but S spun singles are found in Ychsma textiles that date back to the late Middle Horizon (Feltham 2006). In any case, although these three tunics are coastal in their construction, their proportions are characteristic of Inca

1. Although the provenance is given as Chuquitanta in the Ica Valley, this may be a mistake. The tunic is Ychsma in style and more likely to come from the site of Chuquitanta in the Chillón Valley, now generally known as El Paraíso.

2. See also the examples listed in Rowe 2014, footnote 18.

3. See Rowe (2014) for examples from Chancay and her footnote cited above.





Figure 2. Close-up of the patch sewn to the shroud above. There is a striking similarity between it and the patches illustrated in Uceda 2012.

style tunics (Rowe 1997) and must have been woven after the Incas had established themselves at Pachacamac. The change in proportions is most likely due to the prestige of Inca garments and a desire on the part of local people to imitate them.

These tunics were worn with loincloths of the type described by Frame et al. (2012) and also illustrated by Patrón and Angeles (2012) and Bjerregaard (2002, p. 96). Most loincloths have patterning in supplementary wefts, although discontinuous warps and wefts, tapestry and gauze weaves were used for the more elaborate ones. Other items of clothing have been dealt with by Frame et al. (2012) and, since they are not so well represented in the Gretzer collections, they will not be discussed here.

The second kind of textile is well represented in the

collection for there are at least 90 patches that were once sewn onto funerary shrouds (figures 1 and 2). They have been cut from the shroud by grave-looters and in many cases the shroud material is still extant (see V A 56886 [p. 162] and V A 56623 [p. 160]). It seems that several similar patches were sewn onto the shroud, or some sewn and some placed inside it (Frame et al. 2012, Figure 9). The patches were not necessarily identical. For example figure 3 is similar to V A 56989, except that certain colours and proportions are different. An examination of figure 18a in Frame et al. 2012 shows three such patches sewn to a mantle, all slightly different from one another. This could indicate three separate weavers, or a single weaver who wanted to make each patch individual, possibly because there was some cultural taboo about replicating objects exactly.<sup>4</sup>

4. Similar quasi-duplicates are illustrated in Reid 1991: 272-275 and repeated by Jiménez 2000: laminas 5,6,9 and 10. They come from private collections.





Figure 3. V A 56988 is similar to V A 56989 in its design and layout, but with the exception of the central figure, the colours and proportions are different and the hooks in the border face in different directions.



Figure 4. Small patch depicting parrots. The long slit between the centre panel and the border is sewn with brown thread and the slit at the end of the bird's tail with white thread. The shorter slit at the beginning of the tail feathers is left unsewn.

The majority of these patches were made in cotton tapestry weave,<sup>5</sup> which is unusual in ancient Peru, where most tapestry is produced on cotton warps with camelid fibre wefts, although in the highlands the warps are often camelid fibre. As with most coastal tapestries, the joins between the different colours are not dovetailed or interlocked, V A 56792 (p. 162) being an exception, but any long slits are usually sewn up after weaving with a simple overhand stitch (figure 4). The longest slits occur along the vertical border and most patches have at least one border. Of the examples illustrated only one patch, V A 56773 (p. 161), has no border at all. The rest have between one and three borders. One patch in the collection, with a single central figure, has six borders in different shades of brown and cream. In fact, most designs have been deliberately executed along diagonal lines in order to avoid long slits, a characteristic that is particularly evident in V A 56624 (p. 159) and V A 56623 (p. 160). It is probably for this reason that the central figures in V A 56896 (p. 163), V A 56952 (not shown) and V A 19820 (p. 160) have bent arms and legs, giving them a simian aspect. The plant in V A 57041 (p. 165), which may be maize, is also worked out along diagonal lines, giving

the maize a stylized appearance. In V A 56792 (p.162), however, long slits have been avoided by interlocking the wefts of adjacent colours between the warps, but this is an exception to the usual sewing of long slits.

In this particular type of cotton tapestry the warps are usually spun and plied Z2S.<sup>6</sup> The wefts are usually Z spun singles, i.e. un-plied, and are packed together tightly. In fact the majority of these patches exhibit these kinds of threads, but occasionally there are additional wefts in Z2S and occasionally in S2Z. An example of this can be seen in V A 56989 (p. 164), where the blue body and limbs of the central figure are woven with a Z2S thread in the weft and the smaller blue figures in Z singles.

The natural colours of indigenous Peruvian cotton were used, i.e. varying from white through cream, light, mid and dark brown, with the addition of blue, dyed from the indigo plant. Occasionally camelid fibre dyed red or yellow was used in very small quantities to provide additional colour, as in V A 19820 (p. 160),<sup>7</sup> or else cotton, which gives very pale colours when dyed with vegetable dyes, (Feltham 2007)) was dyed with cochineal, which gives a pinkish tone. The V shape and the triangles on the fish of V A 56773 (p. 161) and the serrated line with a bird in V A 56623 (p.

5. Exceptions are the tapestries sewn to the funeral shroud illustrated in figure 1 and the patches illustrated in note 4. Several of these patches have become detached from the shroud and, until recently, were exhibited in the site museum (see Uceda 2012 pp.28-31). The wefts are camelid fibre except for the colour white, which is cotton. If the Armatambo burial, with camelid fibre used for a few decorative bands, represents an elite person, access to camelid fibre for such patches may have been restricted to the burial of a very important person, or to someone with strong highland connections, such as the Inca governor of Pachacamac. The patches illustrated in note 4 are also woven with camelid fibre wefts

6. For an explanation of the spin and ply see Frame et al. 2012.

7. V A 19820 is said to be from Chancay. If the provenance is correct, it was probably an import.





Figure 5. The cut warps turned over and knotted, being concealed by a woven tubular edging. This is the right side of V A 56884, a similar patch to V A 56953.

160) show examples of the colour achieved by dyeing cotton with cochineal.

These tapestries were woven from the lower terminal selvedge to the upper one, although the actual design may be at right angles to the weaving, as in V A 56906 (p. 163), where the warps are shown horizontal and the upper terminal selvedge is at the left of the picture, with the warps concealed by the woven binding. The lower terminal selvedge often shows traces of the warp loops. The warps of the upper one were cut, turned over, interlaced or knotted, and covered by a narrow woven edging, which gives the effect of a tube (figure 5). This edging can usually be seen on the right side of the patch, most easily seen at the top of patches V A 56773 (p. 161) and V A 56989 (p. 164) and on the triangular fish head of V A 56735 (p. 161). Occasionally the warps are turned over to the wrong side of the cloth, as in V A 56792 (p. 162). However, some patches are integrated into the base cloth itself, whether this is a gauze weave, as in V A 56896 (p. 163) and V A 56886 (p. 162), or plain weave, as in V A 56624 (p. 159). This latter cloth is different from the others because it shows several tapestry patches integrated into the weave of the base cloth. There are at least three webs to this cloth and the patches are arranged in a checkerboard fashion with each web showing a zigzag column of patches. A patch would have been woven with the wefts of the base cloth dovetailing into one lateral selvedge and the other lateral selvedge being sewn to the base cloth as this was completed.

The designs on the patches fall into several categories. The main ones are the beings with a plain crescent head-dress (V A 19820 [p. 160]) or a toothed crescent head-dress (V A 56953 [p. 164]). Some of these beings have seemingly



Figure 6. Tapestry depicting a toad or frog with tadpoles inside.

avian characteristics, such as V A 56896 (p. 163) and V A 56989 (p. 164), where the figures' arms look like feathered wings or a leg turns into tail feathers. Some beings seem more animal than human (V A 56906 [p. 163] and V A 56886 [p. 162]). All these figures are surrounded by fish and sometime birds as well. Fish are another popular subject (V A 56773 [p. 161] and V A 56735 [p. 161]), for well over twenty of the patches in the collection depict fish. The images are either woven into a square patch (V A 56773 [p. 161]), or else shaped in a series of steps (V A 56735 [p. 161]). The former are depicted from above as a diamond-shaped fish with multiple fins and a triangular tail. The latter are usually shown in profile (cf. Frame et al. 2012, Figure 5). All have jaws with obvious teeth<sup>8</sup> and V A 56773 (p. 161) has a bird (a cormorant?) inside it and is surrounded by smaller fish, two of which have a long tongue that reaches out and captures another bird, a pelican? The fish seem to resemble a ray-like creature, but the conventions of this particular type of tapestry, which required diagonal rather than vertical lines, may have influenced the depiction.

Other categories are plants and agricultural scenes (V A 57041 and V A 57024 [p. 165]), animals and birds. The latter include felines, deer, rodents, and toads or frogs. Amphibians are of particular interest since their croaking heralds the advent of the rainy season in the highlands and they are recognized symbols of fertility (Polia 1999:185). The tadpoles shown in figure 5 may be repeated in borders, such as in V A 57024 (p. 165) and V A 56953 (p. 164). Other borders show the wave design (V A 56623 [p. 160], V A 56989 [p. 164] and V A 56792 [p. 162]), hooks (a more angular version of the wave design) or step frets (V A 56906 [p. 163]).

8. V A 56735 is an exception, shown from above and without teeth.

There is no evidence for such patches in the Late Intermediate Period (AD 1000-1450), and they seem related to the Late Horizon (1450-1532) occupation of the pyramids with ramps at Pachacamac, at time when many burials were made in different sectors of the pyramids. At Armatambo, the burial of an elite male discussed by Frame (Frame et al. 2012, Figure 9) had small patches depicting a similar type of animal sewn to it, with five similar patches inside the bundle. The burial can be placed in the Late Horizon from the associated ceramic material. The few fragments of panels found by the Ychsma Project are also from a Late Horizon context, i.e. the burials on the main platform of Pyramid IIIA (Eeckhout 1999) where the elite are most likely to have been interred. At the moment there are no traces of such patches among Late Horizon burials in the plazas. One wonders what impelled the Ychsma to attach such patches to the burial shrouds of the dead. There is an obvious reference to abundance and fertility, the numerous fish types in the sea, the birds who provide guano to fertilise the land and the crops in the fields. It has been suggested (Feltham, n.d.) that the scenes depicted on these patches refer to requests to ancestors for fertility and abundance, since fish are shown with smaller fish inside them, toads or frogs with tadpoles inside them. V A 56886 (p. 162) shows a female with animal and human characteristics giving birth to a hybrid child, while surrounded by birds that also give birth to a similar creature. If these patches were sewn onto, and placed within, the shroud of a revered ancestor, then the ancestor's task would be to watch over the fertility of his or her descendants' lands and to ensure abundant rainfall in the highlands in order to swell the waters of the coastal rivers. These patches represent a change in the Ychsma style, from one that concentrated on stylized depictions of birds, fish and other animals in horizontal, vertical or diagonal rows, to one that wove small scenes of anthropomorphized beings interacting with the world around them.<sup>9</sup> Northern influence has long been hypothesized for the Central coast, particularly for the Chancay culture. In particular, Keatinge (1978) has highlighted the similarity between certain textiles from Pacatnamú, excavated by Ubbelohde-Doering, and certain late textiles from Pachacamac. In addition to the examples he cites, the painted textile on page 32 of his article is laid out in squares, one of which shows a central personage holding vegetables and surrounded by the wave design. This is similar to the design of V A 56896 (p. 163), even though the personage there is not holding anything. Moreover, Sican

textiles, with their depiction of complex scenes and the winged lord with his almond-shaped eyes, also influenced the Ychsma (Shimada 2014) and such textiles have been recently excavated by the Ychsma project at Pachacamac in late contexts. Hence it seems to be the far north where we should look for inspiration for these patches.

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## 08 Ritual Headdresses from the South Coast in the Ethnological Museum in Berlin

Katalin Nagy<sup>1</sup>

The Ethnological Museum in Berlin (Ethnologisches Museum Berlin) houses an important collection of textiles from the South Coast of Peru. The collection includes items such as mantles and shawls (*lliclas*), tunics (*unkus*), and bags. Among them, the richly decorated basketry hats (*tocados*), used as ritual headdresses, are very special. The textile objects from the Region of Ica came to the museum from two collectors, Gretzer and Bolivar. Theodor Wilhelm Gretzer was a German textile merchant who, in the last decades of the 19th century, worked and lived with his family in Lima. J. M. Bolivar, a dentist from Caracas, Venezuela, however is less known. Their collections were acquired by the museum at the beginning of the 20th century, in a period when the museum was actively increasing its holdings. These textile objects were partly published for the first time in the catalog of Max Schmidt in 1929.<sup>2</sup> He was the curator who systematically documented the collection and introduced and presented the objects of different styles as legacies of each historical culture. It was in Schmidt's publication that the basketry hats, decorated with feathers, and the textiles of the Ica Culture were first mentioned.

The collection in Berlin contains archaeological samples from every culture of the pre-Columbian period. The aim of this chapter is to present some of these very unique basketry hats as important components of the costumes of the Late Intermediate Period (A.D. 1000-1476) from the South Coast of Peru. In the following I will be describing in detail the physical and technical features of these hats and then will place them into a cultural context.

The populations of the valleys from the Chincha River in the north, to the Acarí River in the south, engaged in cultural and commercial exchange. The Ica people lived next

to the Chincha some 80 km away to the southeast. While there are written historical accounts from the Early Colonial era (16th/17th centuries) about the Chincha<sup>3</sup>, this cannot be said about the Ica. What seems to be quite certain is that the Ica enjoyed particular wealth and their material culture clearly reflects that. They used all sorts of raw materials, which had already been available in the previous cultures. Animals and plants provided them with the sources to produce everyday objects and objects for feasts and rituals. The raw materials for the textile production in the middle part of the South Coast remained consistent, since the time of the Middle Horizon (A.D. 600-900). They included cotton, cultivated on the coast, and camelid hair, supplied from the animals that thrived in the highlands. Tunics and *tocados* were decorated with the colourful feathers of birds of the Amazon rainforest, and feathers of some local native birds were also used. The camelids lived in the highlands, the local birds at the coast or nearby the rivers, and the bright-coloured birds in the tropical forest. The supply of raw materials was possible through the exchange between different regions and ecological zones, and between different social groups. This process of exchange took place frequently and was enabled by political relationships and kinships.

### Work baskets

Rectangular-shaped basketry containers with matching lids were constructed like the hats, from the leaves of the hydrophytes "*Scirpus californicus*."<sup>4</sup> The collection includes some of these baskets that were found in burial contexts with their contents intact. The baskets were used to store weaving implements and different kind of threads of varying

1. email:katalin.nagy.berlin@gmail.com

2. Schmidt, M., 1929, Pl. XVIII.

3. Rostworowski, 1970

4. Material for the identification was provided by the Zentraleinrichtung Botanischer Garten und Botanisches Museum (Museum Botanicum Berolinense), Berlin, Germany.



quality and colour such as dyed threads wound as bobbins ready for creating a woven design. Also some colourful feathers of birds were found inside some of the boxes. Similar work baskets have been found in various regions of Peru.

### The conical basketry headdress

Research shows that the basketry hats can be categorized based on their form, that were made as low or high types. The base for all types was a cone-like hat braided from leaves, made in different heights, and decorated variably. All of the hats were made with the twill technique, worked in 2/2 twill, modified for patterning.<sup>5</sup> The upper part of the low hat has two different forms – either narrow or wide.<sup>6</sup> The low and the high hats together make up a very unique group, but they were used in different situations.

Feathers were used by the Ica to decorate tall head pieces. The lower *tocados* are, in turn, decorated in a simple way with a braid and a black dyed band.<sup>7</sup> Some of the smaller braided hats, although simpler in form and without additional decoration, were also made with great precision and exactness indicative of true craftsmanship. If they contain any simple motifs, they usually resemble stylized fish or birds.

The upper parts of the tall hats have two basic forms. The form that has a taper upwards is closed at the top by a round disc; the other one, that has walls of the upper section formed in parallel, has a rim at the top accented with braided and painted stripes. Here the double oblique twining technique was used.<sup>8</sup> The tall head pieces covered with the discs were decorated with a string of feathers, often covering the entire walls of the hats.<sup>9</sup>

The basketry structure is one part of the structure of the hats: additional components, including feathers, metal plaques and other textile items were important elements of their construction, and are described below.

### Feathers

One of the most valuable materials found, often still very well preserved, are feathers of various bird species whose habitat was the rainforest. These include especially various species of the *Ara* genus and other parrots. The uniqueness of these feathers, from the perspective of a craftsman, lies in their bright colours and their preservation. This fact



Figure 1. Headdress with golden ornament. ID-Nr. V A 46356. In: Max Schmidt, 1929, Plate XVIII.

is of importance in a region where cotton, being a local fabric, was available in great quantity and was commonly used but not easy to dye. Feathers were considered as luxury and were used by nearly all pre-Columbian cultures. The supply of feathers was provided by the contacts between the people of the different regions made possible thanks to the maintenance of the extensive pathways and communication routes over the Andes. The feathers that were preserved had been selected by colour and quality and were arranged and knotted on a string. The feather strings were then stitched to the *tocados*. When a fabric was to be

5. Catalogue: ID-Nr. V A 46417, chapter 16, p. 183.

6. A further description of the conical basket headdresses with focus on the various forms and the painted decoration is to be found in Katalin Nagy, 2008.

7. Catalogue: ID-Nr. V A 46417, *ibid*.

8. Emery, 1966, 65

9. Catalogue: ID-Nr. V A 15920, see p. 186.



Figure 2. Feather fan, without ID-Nr.

decorated with feathers, for tunics and other items, similar techniques were applied. The feathers were attached by knots in equal distance from each other, onto a string, which was wrapped around the hat like a spiral. It was fastened onto the surface with big stitches concealed by another row of feathers.

Only one of the hats in this collection of headpieces was decorated with a different feather technique. In this technique the feathers were attached in a far more elaborate way. Tiny feathers were attached on the hat's surface with an organic adhesive to create a picture. What we can clearly see on this hat is a face and a richly decorated neck ornament of the shirt. The ornate tunic is a sign of the high social status of the depicted person (Figure 1).<sup>10</sup>

The earliest well-preserved feathered textiles are from the Paracas culture, which flourished in the valleys of Pisco and Ica. Some of the featherworks of the Ica culture are ceremonial tassels, fans and tunics. Tunics with feathers are also known in other pre-Columbian cultures.<sup>11</sup> Feather fans are often present in Nasca iconography and their inclusion in depictions of ritual activities on ceramics became a tradition and survived for a long period of time. Some headdresses of the collection were decorated with one or two feather fans.<sup>12</sup> They are carefully made composed of fiber braids that hold the shaft of many selected feathers (Figure 2). The production of the feather fans were so highly developed that their stable and tightly worked triangular

base kept the feathers together for centuries. Gösta Montell, a Swedish anthropologist, reported on this paraphernalia in 1929, the same year Max Schmidt in Berlin published the first catalogue on the collection.<sup>13</sup> The feather fans were used as ceremonial items with symbolic meaning. They represented not only the bird itself but also their attributes and their natural habitat, the sky, the coast or the rainforest. Ethnohistorical sources provide little information on the symbolic meaning of feathered objects in a social and religious context.

### Gold and silver

The hats were decorated with all sorts of precious and luxury materials. Next to the fine textiles and rare feathers they were also decorated with gold and silver ornaments. The only photograph of a basket headdress with a golden ornament is presented in the catalogue of Max Schmidt (Figure 1).<sup>14</sup> These metal ornaments exist no longer in the collection. But original catalogue cards show sketches of these ritual headdresses – some of them decorated with silver and gold ornaments attached to the cloth (Figure 3). Silver and gold, which were processed in great quantities, were later stolen and melted down by the conquerors in the Early Colonial Period. This quest for the precious metal was also followed by the *huaqueros* who dug for pre-Columbian treasure in the various archaeological areas around the turn of the 19th century. The headpieces were, without doubt, worn during rituals and were part of the ritual attire. The precious metals such as silver and gold were a display of prestige, as were the rare tropical bird feathers, found throughout the pre-Columbian cultures of Peru.

### Textiles

The hats adorned with feathers were often also festooned with textiles. These were wrapped around the lower parts of the hats and attached with the thorns of the algarrobo tree. The items are true master pieces. The weaving techniques are clear and distinctive. The main techniques were interlocked tapestry with under floating wefts<sup>15</sup> and interlocked tapestry combined with eccentric wefts.<sup>16</sup> The main materials of the fabrics are cotton and camelid hair and

10. Catalogue: ID-Nr. V A 46356, chapter 16, p. 183.

11. The book of Ann Pollard Rowe, 1984, provides information about the pre-Columbian featherworks from the Peruvian North Coast. The descriptions of birds and their feathers written by the ornithologist John P. O'Neill in the same book are also very useful. See also Heidi King, 2012, with essays of researchers on featherworks.

12. Catalogue: ID-Nr. V A 46364, p. 184, and ID-Nr. V A 46371, p. 185.

13. G. Montell, 1929, 53, Figure 18.

14. Catalogue: ID-Nr. V A 46356, p. 183. In: M. Schmidt, 1929, Pl. XVIII.



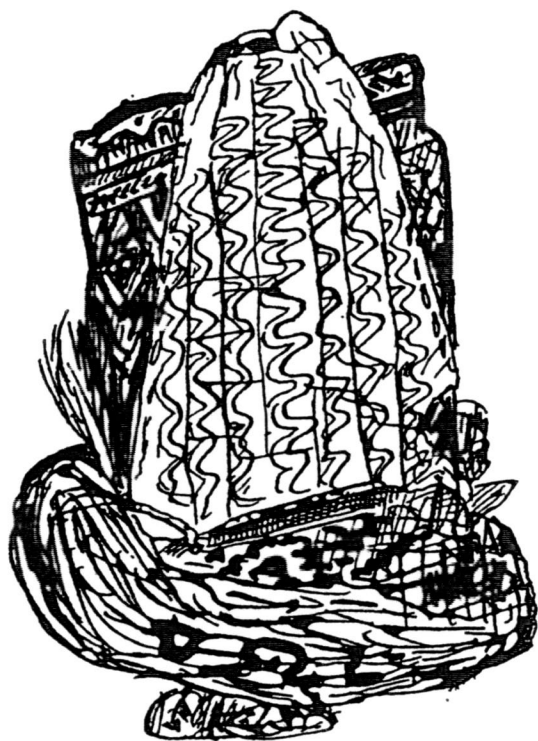


Figure 3. Headdress with golden ornament. ID-Nr. V A 46355. Sketch of a catalogue card.

they were combined in a special way, so the best attributes of the raw materials were utilized. The cotton threads were used as warp and the camelid fiber yarns were dyed, used as weft and created the design. In the Late Intermediate Period, and even much earlier, dyed camelid hair was commonly used in patterned woven fabrics.

During the present investigation of these objects an interesting phenomenon of the method of their construction was discovered: the space between the basketry structure and the textile that is wrapped around the bottom section of the hat, was filled with fibres of raw cotton. This filling no doubt stabilized the wrapping, keeping the textile in good order.<sup>17</sup>

### Motifs

Typical geometrical patterns of the Ica textiles represent fish and birds as the dominant motifs. These motifs are not realistic but are stylized using geometric shapes. In some cases the designs on the wrapping textiles used on the headdresses are not typical Ica style, but rather come

from the neighbouring coastal region, where the motifs of birds were also present. This phenomenon shows that the bird motif must have been a particularly important symbol. The influence of textile design is clearly seen on the pottery and on the wood carvings of this culture.

The Ica style colour scheme is strongly established during this period, and is an example of a well-balanced mixture of colours. The colours red and yellow are almost omnipresent throughout all pre-Columbian cultures. In the Ica culture, red and yellow are still very present, but blue and green, along with a variation of their shades, gained more importance and can be seen as frequently as red and yellow. The motifs are outlined with black or brown.

A very special feature of the Ica textiles has to do with avoiding the slits in the tapestry weaving at the border of a coloured area by using interlocking joins. This special feature is typical for Ica textile techniques. The craftsmen of the Ica, characteristically decorated their objects, be it ceramic, wood or fabric, with small-scale designs. In the textile (Figure 4), the colours are changed within very small work sections. This typical Ica design suited to the special weaving technique of the Ica people.

A number of different types of fabrics were used in the headdresses. These were not all woven with the main technique of interlocked tapestry with under floating wefts. The catalogue presents some headdresses decorated with garments with other weaving techniques, including double weave, weaving with discontinuous warp and weft,<sup>18</sup> tapestry with eccentric wefts and the technique of slit tapestry. All of these techniques were common in the Late Intermediate Period. The neighboring valleys of Ica, in areas closer to the coast, as well to the north and south were populated by ethnic groups, who utilized other weaving techniques. The presence of these foreign garments on the tall hats seems to be contradictory and the investigation about the modification of this social process of cultural exchange is still not finished yet. But it seems that the cultural interchange allowed, or better required, the common performance of selected rituals. For this reason it is not surprising that with one exception all of these textiles have a common main motif, a bird.

### Musicians and dancers with ritual headdress

Various painted scenes on ceramics and ceramic figures depict feasts and rituals of different cultures in

15. Under floating wefts: where the weft yarns not in use float at the back.

16. Catalogue: ID-Nr. V A 46361, see p. 184.

17. Catalogue: ID-Nr. V A 15920, see p. 186.

18. Catalogue: V A 46364, p. 184. In: Strelow, 1996, 40

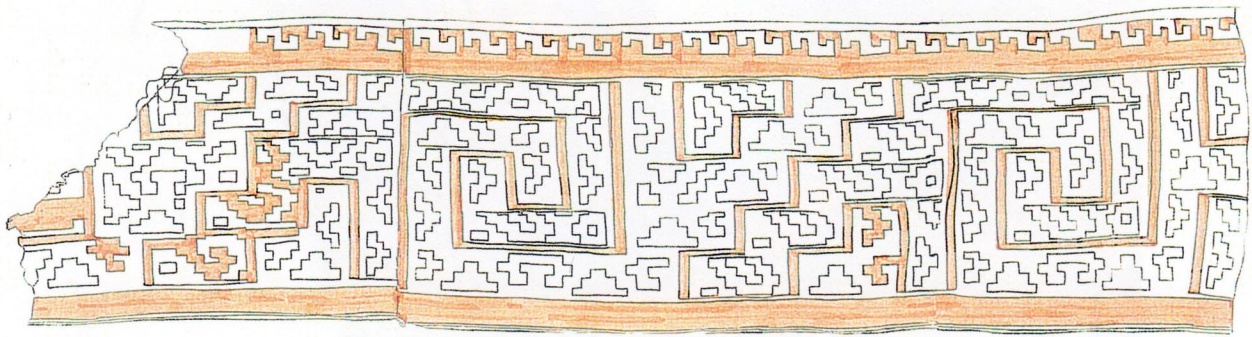


Figure 4. Design of the tapestry band of the headdress ID-Nr. VA 46369. Drawing by Katalin Nagy

pre-Colombian history. The participants in these rituals are often showed wearing masks, as well as elaborate costumes and accessories. The ritual objects were decorated with considerable effort. Various materials and skilled craftsmen were required to construct entire headdresses. These elaborate adornments demonstrate the diversity and specialized craftsmanship of the societies that lived on the southern coast before the Inca invasion.

The Andean ritual calendar was based on celestial cycles particularly for agricultural activities. The entire population was involved, in the whole region. The celebration included music and dance with a complex choreography. Costumes and music were an indispensable part of the ritual process.

Although there are not many representations of the *tocados* from the Late Intermediate Period, the few examples of anthropomorphic ceramic vessels show exact details of the decorated headdresses. Even typical details of the techniques of the productions of the basketry hats are distinguishable in these representations.<sup>19</sup> These ceramic objects belong to the Chinchic culture and do not have the design of the well-known Ica ceramic vessels.<sup>20</sup> On the basis of these anthropomorphic ceramic vessels with representations of similar headdresses and through comparing other details it was possible to realize that it must be a special occasion when these hats were worn. We can see that all ceramic figures represent musicians with flutes and drums who wore these kinds of *tocados*.<sup>21</sup>

From Ica, long wooden objects found in graves belong to the most important ritual objects and provide key information about Ica iconography and the ritual headdresses.<sup>22</sup> The carved scenes show lines of anthropomorphic figures

wearing the low type of *tocados*. It is noteworthy that both basic forms of the low caps as described above are present in these carvings. The two basic forms of the low *tocados*, the narrow and the wide one, are presented next to each other on the wooden Ica ritual objects. The anthropomorphic figures wear these *tocados* and they are placed opposite, to the top and bottom of the wooden objects. There are other scenes where the figures form a line and wear these *tocados* alternating in form, side by side. From the Chinchic ceramic figures we see that the musicians wore the high and richly decorated headdresses and here in the Ica examples, we see that the other participants of the procession, specifically the dancers, wore the lower caps.

In the worldview of the Andean people the ancient tradition of dualism is deeply embedded. This dualism is universal and present in religion and also in everyday life. Most of what we know about this primarily comes from Colonial documents about the Inca, but it is clearly visible on pre-Columbian artefacts. In Quechua terms from Inca times, the villages, *ayllus*, are also split into two parts, called *hanan* and *hurin*. The inhabitants of these two *ayllus* form two social groups. They have a special relationship with each other. The two groups form a whole unit, they cooperate with each other, they have a reciprocal relationship but they also represent this dualism. The carved scenes on the wooden ritual objects seems to depict these ideas of dualistic social structure. The inhabitants and their social position are presented accordingly on the wooden objects by depicting one group on top (*hanan*) and the other group below (*hurin*). We can propose that especially in a processional dance each of the two groups wore their own typical *tocados*.

19. For example: K. Nagy, 2008, 392, Fig. 7.a: a high *tocado* with the double oblique twining technique.

20. Cordial thanks to Manuel Francisco Merino, Museo Nacional de Arqueología Antropología e Historia del Perú, Lima, for his valuable support.

21. K. Nagy, 2008, 392f, Fig. 7. a-c, Fig. 8. a-d.

22. Earlier, based on the idea of the collectors Gretzer, they were thought to be rudders used for steering boats because of their form. The use of these objects is still today not clearly understood by archaeologists.



## Summary

Painted scenes on ceramic vessels show that the conical headdresses were used already before the Late Intermediate Period, in the late phase of the Nasca Culture. The presentations are exact, even the techniques are clearly identifiable in these ceramics. These earlier representations show that the headdresses were made with the same weaving technique, the twill, as the basketry hats of the Late Intermediate Period. From the Middle Horizon (A.D. 600-900) several feather fans were found still inserted into the interior fold of basketry headdresses that had also been woven with variations of the twill-technique but not in the conical form. They were found in the late 1990s from excavations at Huaca Malena, located in the Asia Valley, 185 kilometers north of Ica, an ancient site and important cemetery active during the Huari culture.<sup>23</sup> In the iconography of the Middle Horizon various voluminous headdresses can be observed although it seems that the use of the conical basketry hats was interrupted at that time. They appeared again with the advent of the Late Intermediate Period.

The results of the scientific analysis of the objects show that the majority of the hats belonged to the later stage of the Late Intermediate Period and beginning of the Late Horizon. Through contact with the Inca state at the time, a stylistic Inca influence became apparent. This influence was noted already 1929 by Max Schmidt. He was also the first person who identified this development on certain objects of the Late Ica material culture correctly and historically. The fabrics reflect this historical development and show the involvement of the inhabitants of the coast in commercial activities and in the political system, in which hierarchy played a major role. With the assumption of the military and political power on this coastal region the Inca have influenced the aesthetic. In the representation of their power a new style dominated. Yet again the art of the local people still survived in the region – but the change is obvious. These decorated basketry hats were obviously important components of the ritual costumes of the Late Intermediate Period (A.D. 1000-1476) from the South Coast of Peru.

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23. Heidi King, 2012, 27.

## 09 A Khipu Menagerie: Human, Animal and Bird Imagery on Khipus in the Ethnological Museum in Berlin

Gary Urton

It is a truism of the *khipu* (or *quipu*, Quechua: “knot”), the knotted string devices used for record keeping in the Inka empire of the PreColumbian Andes, that the recording of information on these devices was non-iconic in nature. By this, I mean that it is commonly thought that information was recorded only by variations in cord structure, color and the tying of knots on cords, but never in the form of conventionalized, stylized or any other species of images, or icons. However, like many (if not most) truisms, this one is not always or absolutely true – for there are exceptions. This paper will document what is known to the author in terms of iconographic elements, or features, attached to a group of a half dozen Inka khipus. This most commonly takes the form of carved figures on wooden bars to which khipus are attached (see below).

Since the existence of iconographic khipus first came to my attention during research I carried out in the 1990s in the large khipu collections of the Ethnologisches Museum, in Berlin (see Urton 1994; see also Loza 1999), I will begin with a description of those samples and then move on to two additional samples found in museums elsewhere. My objectives in this study, aside from describing as completely as possible (given the limitations of space) the examples of iconographic khipus known to me in order to make this information available to other researchers, will be to understand *what* representational iconography is found and *why* this particular imagery may have been meaningful to the khipu makers and users – the Inka officials known as *khipukamayuc* (“knot maker/organizer/animator”).

In order to understand in what form and where on these devices most iconography appears, it is essential to begin with a brief review of the structure and organization

of Inka khipus (see Ascher and Ascher, 1997; and Urton 2003). The basic structural features of khipus are shown in Figure 1. The “backbone” of a khipu is a linear cord element known as the primary cord. This is usually the thickest cord on a khipu, being constructed of many sets of plied threads, the entire bundle of which generally is given a final S-twist (see Urton and Brezine, 2011). Attached to the primary cord, usually via a lark’s head knot, is a variable number of so-called pendant strings, or cords; the latter may carry second-order cords, referred to as subsidiary cords. There are occasionally other structural features composing khipus as well (see Fig. 1); however, for our purposes here, the most important elements to note are the primary cord and pendant strings.

It is generally thought that khipus were consulted, or read, by a khipukamayuc extending the primary cord between his<sup>1</sup> hands, so that the primary cord was oriented parallel to the ground, with the pendant strings hanging vertically, as shown in Figure 1. Among other possible techniques for accessible reading, khipus may have been attached to pegs or other devices against a wall.

However, in addition to the “free” primary cords, described above, there are a number of samples (my estimate is around 12-15 samples) that have the primary cord passing through holes drilled into a wooden bar. An example of such a drilled wooden bar, shown in Figure 2, which lacks its primary cord, is found in the Pachacamac site museum.

An example of a khipu attached by its primary cord to such a drilled wooden bar is shown in Figure 3. This sample is in the Ethnologisches Museum (V A 24370 a & b).<sup>2</sup> To be clear, not every drilled wooden bar bearing a khipu contains carved images. We will consider only the latter examples here.

1. All references in the Spanish documents and chronicles, of which I am aware, to individuals who served as khipukamayucs in the Inka state are identified as men.

2. VA 24370 a & b has been studied by the Aschers; its khipu identification number is AS 106 and 107. They were restudied by Urton: UR 1106 and 1107.



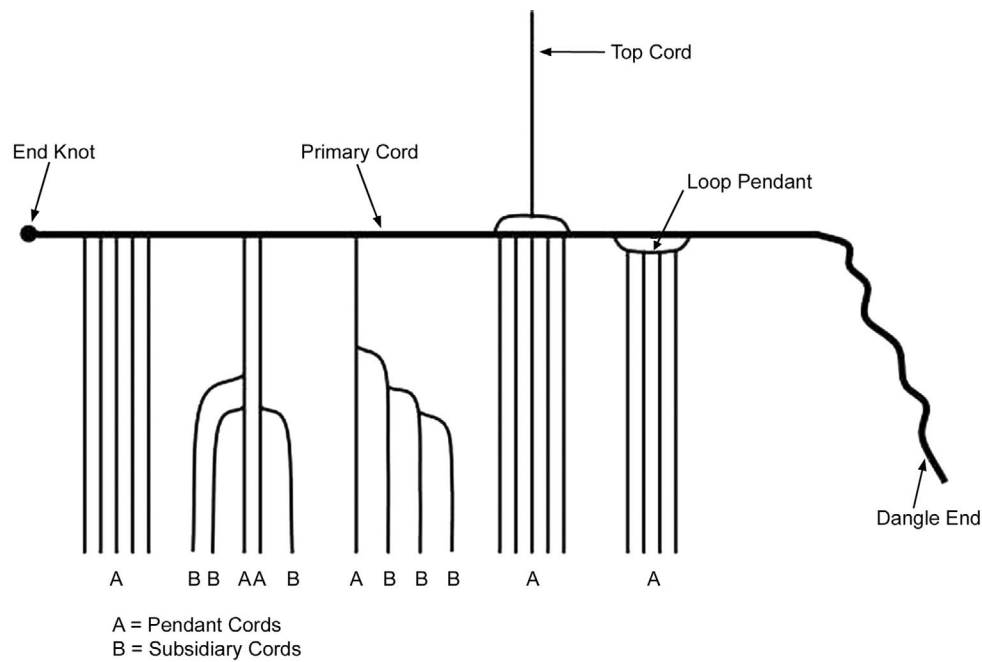


Figure 1. Common Khipu Structural Elements

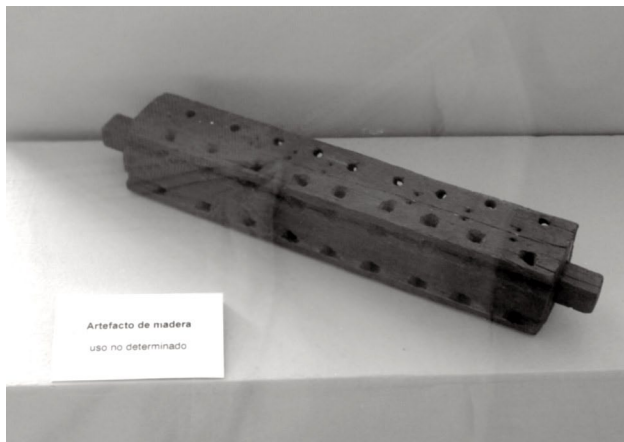


Figure 2. Drilled Wooden Bar for Holding Khipu Primary Cord

Now, when we examine this khipu bar more closely (Figure 4), we see that there is a figure carved into the center of the panel on one of the two wide sides of the rectangular-shaped wooden bar. The figure carved into the square frame on the side of the panel in Figure 4 is a bird, which appears to be diving, as the tip of the beak is just touching an uneven surface at the bottom of the square frame; I suggest this latter element is intended to represent a watery, ocean-like surface.<sup>3</sup> The bird's wings are arched and



Figure 3. Khipu Suspended on Wooden Bar (VA 24370 a & b)

3. It is possible that the bird was intended to be read as ascending, going straight up; however, it seems more likely to me that it is intended to be read as a bird that is diving, probably into water (i.e., because of the uneven, watery-like surface at the bottom of the frame into which the bird is carved).



Figure 4. "Diving Bird" Carved on Side Panel of Khipu VA 24370 a & b

pointed at the ends, and the tail feathers are divided into four sections. The eye of the bird is set into the center of its head, and the beak is open – both elements of which suggest that we are viewing the head in profile.

While khipu V A 24370 a & b is without provenance in the museum files (as is true of all the other samples discussed herein; see Loza 1999:66-67 on the general lack of good provenance information of the Berlin samples), I strongly suspect that we are viewing a khipu that was at home on the coast and that the bird carved into the khipu wooden bar may be meant to represent a diving ocean bird, perhaps a cormorant (although the bird depicted does not have the long, S-shaped neck of cormorants).

The next three samples, all from the Ethnologisches Museum, contain figures either carved integrally with the wooden bar, or (apparently) carved separately and cemented atop the bar. The first of the three samples (V A 24371; Figure 5)<sup>4</sup> shows a pair of what appear to be monkeys with downward curving tails, on opposite sides of the bar, staring at each other across the khipu cords, which emerge between them from the drilled holes of the wooden bar. The figures are carved integrally with the bar (Fig. 6).

Figure 7 shows a close-up of one of the two animals on this khipu. I believe these animals most likely represent monkeys. New World monkeys, such as the spider monkey and the howler monkey (the latter is shown in Fig. 8)

are the only monkeys with prehensile, under-curling tails, similar to those carved on the sides of the bar on Khipu V A 24371. The flat face and slightly protruding snout of the howler monkey also appears to be clearly depicted in the figure in Figure 7.

What is the possible significance of the carving of a pair of monkeys on a khipu bar? I suggest, but will only be able to argue convincingly later, that the reference here is to the drunken, monkey-like behavior induced by the excessive consumption of fermented, alcoholic drink, such as corn beer (*chicha*). In the highland village of Pacariqtambo, when I carried out fieldwork there in the 1980s, people had small vessels for drinking the powerful grain alcohol, called *trago*; these particular drinking vessels were called *kusilluq* (Quechua: "monkey"). If the figures on khipu V A 24371 do, indeed, represent monkeys, I suggest that what was being accounted for by the khipu cords that are related to these figures was the production of *chicha* for consumption at festivals and that the monkeys on the khipu bar celebrated the state of inebriation brought on by the (usually) massive consumption of *chicha* during Inka state festivals (see Allen 1982). I return to this point below.

The next khipu to be discussed combines two of the themes mentioned above: birds and drinking. The khipu shown in Figure 9 (V A 16636),<sup>5</sup> from the Berlin Ethnologisches Museum, is attached to a wooden bar on one end

4. VA 24371 was studied by the Aschers: AS 124; it was restudied by Urton: UR 1124.

5. VA 16636 was studied by the Aschers: AS 140; it was restudied by Urton: UR 1140.





Figure 5. Khipu VA 24371 with Two Monkeys on Bar



Figure 7. One of the Two Animals on this Khipu



Figure 8. Howler Monkey with Prehensile Tail and Flat Face

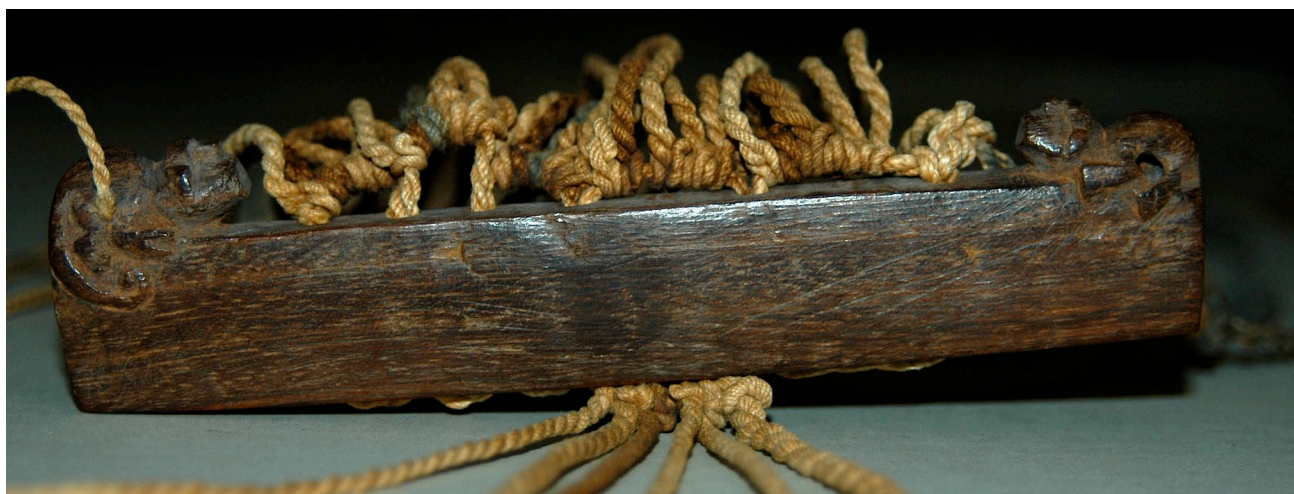


Figure 6. The Two Monkeys on Khipu VA 24371





Figure 9. Khipu VA 16636 with Man and Bird on Bar

of which is carved a bird with its large, pelican-like beak attached to the bar; on the other end sits a man wearing a pillbox-type hat and holding a *kero*, a cup for drinking chicha (Cummins 2002). The man with the *kero*, who has been cemented to the khipu bar, is shown in close up in Figure 10.

As in my above interpretation of the “two monkeys khipu,” I suggest that this sample, showing a man holding a *kero*, signifies that the khipu record attached to the wooden bar is related to chicha production, probably for state-sponsorship of festivals (Bray 2003). I do not have a suggested interpretation of the opposition of the chicha drinker with the pelican-like bird standing on the opposite end of the khipu bar – other than to note that, if this is indeed meant to depict a pelican, this would suggest a coastal provenance for the khipu.

The final iconographic khipu sample to be discussed from the Ethnologisches Museum collection – VA 16635<sup>6</sup> – is composed of a wooden bar through which the khipu primary cord passes and on top of which sit three men. Each man is attached to one of three cords from which the khipu can be suspended (Fig. 11). The three men are shown in close-up in Figure 12. They wear identical hats, which have elliptical-shaped folds of material on top of their heads and a band going around the upper part of their foreheads to which is attached a chin strap. The hats



Figure 10. Close-up of Man Holding Kero on Khipu VA 16636

have tassels hanging down to one side of the head: the tassel on the central figure hangs to the left side of his head, while those on the two end figures hang down on the right side of their heads. While head gear was said to be indicative of (what we term) ethnic identity in the Inka empire (Cobo 1979:196-7), I am unable to determine the identity of these three men.

6. VA 16635 was studied by the Aschers: AS 136; it was restudied by Urton: UR 1136.





Figure 11. Khipu VA 16635 with *Three Men on Bar*

The middle figure has his two hands clasped in front of his chest, holding a suspension cord. As for the figures on the ends of the bar, each sits on the bar holding a kero – square in cross-section – on his right knee and has his left arm held across his chest. The suspension cords on the ends of the bar protrude from inside the keros (see Fig. 13).



Figure 13. Close-up of One End Figure on Khipu VA 16635

As I suggested in terms of the possible chicha-related significance of the khipu accounts discussed earlier – one containing a kero, the other a metaphor for drunkenness (i.e., the two monkeys) – I think the sample we are discussing now, with two of the three men holding keros, may also have been an account that was related to the production of chicha. I will analyze the numerical contents of these khipus in a future publication.

The theme of drinking and drunkenness we have developed so far is found as well in the two other samples of iconographic khipus of which I am aware, one in the Krannert Art Museum, University of Illinois, Champaign-Urbana; the other in the Princeton University Museum.



Figure 12. Close-up of the *Three Men* on Khipu VA 16635





Figure 14. Krannert Art Museum Khipu on Wooden Bar

The Krannert Art Museum sample (Fig. 14) is a khipu on a wooden bar on the top of which sit, at either end, two men, very much in the posture of the men sitting on the ends of the sample shown in Figure 12. Looking closely at one of these two individuals (Fig. 15), we see that he is seated, legs apart, left hand on left knee, right hand clutching a round kero and with his lips pursed, as though whistling. The hats worn by the two men are similar to those worn by the three men in Figure 11.

The sample from the Princeton University Museum is a khipu on a wooden bar; however, in this case, the bar has



Figure 15. Close-up of Man on Krannert Art Museum Khipu on Wooden Bar

been carved into the shape of a bench, with a back and two ends. Inside, on the bench, sit three men, one on each end looking at the central figure, who sits off center, to the viewer's left (Fig. 16).

All three men hold a kero in one hand and an ear of corn in the other. The two men on the ends have the kero in their right hand (on the right knee) and the ear of corn held in the extended left hand. The central figure holds the kero in his left hand and ear of corn in the right. The three men each wear a cape-like piece of clothing over the shoulders, and all three wear hats

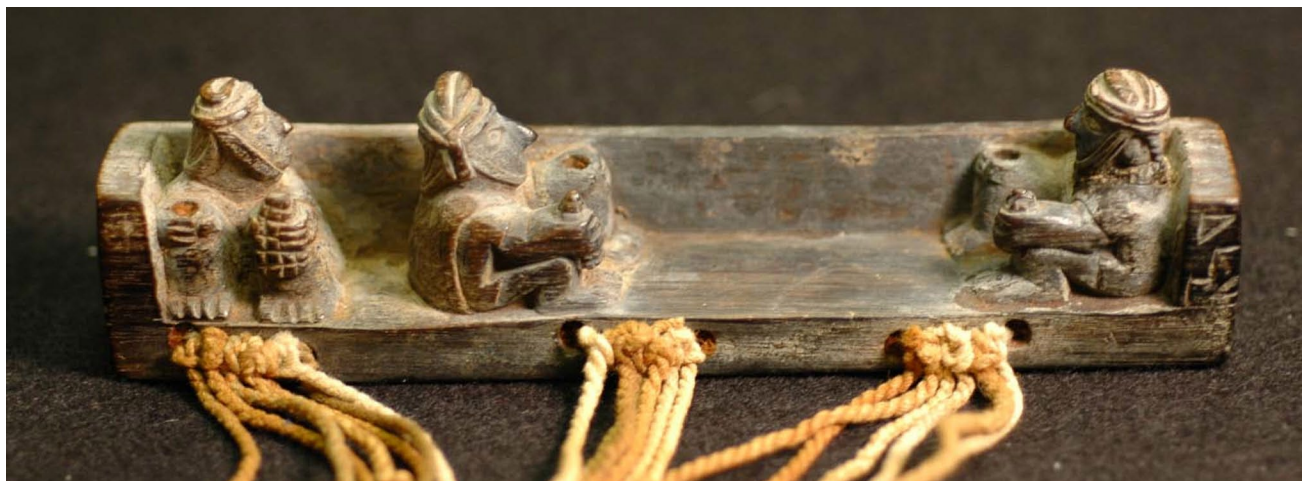


Figure 16. Three Men on Bar/Bench Khipu; Princeton University Museum





Figure 17. Central Figure on Princeton University Museum Khipu

and slings around their heads that are almost exactly like those worn by the three men in Figure 11. A close-up of the central individual (Fig. 17) shows a well-sculpted face, with a long nose, a thin, slightly opened mouth, and almond-shaped eyes.

As with the previous figural khipus on wooden bars, the Princeton sample makes abundantly clear the connection between khipus on carved wooden bars and objects and paraphernalia related to drinking corn beer – chicha. In this case, the link is quite direct, as all three figures hold an ear of corn in one hand.

## Conclusions

We have examined in this paper the examples of which I am aware of khipus mounted on wooden bars (or, in the Princeton case, a bench) into which is carved iconography or onto which sculptural figures are attached. With the exception of the first example, the diving bird, all the

other samples contain at least one figure that is shown in possession of paraphernalia related to chicha; in all cases this involves drinking cups (keros), while the last example adds ears of corn into the tableau. I think we can conclude with some confidence that, although khipus bearing figural, sculptural iconography are quite rare in the corpus of khipus, when they do occur, they are resoundingly linked to the production and consumption of chicha, the drink of choice in Inka state festivals.

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## 10 Materials

**Museum number/ID-Nr:** 1, V A 39842, 2, V A 43872, small cones have no number.

**Item:** Cotton fiber cones prepared for drawing the fiber during spinning

**Provenience:** Unknown

**Size:** 1, 46 cm length, 34 cm diameter. 2, 31 cm length, 31 cm diameter.

**Material/technique:** Raw cotton tied into cones with cotton yarns, ready for spinning.

**Collector:** Unknown

**Year of acquisition:** Unknown

**Bibliography:** none



**Camelid fiber yarns/No numbers**





**Museum number/ID-Nr.:** 1, V A 39786, 2, V A 23111, 3, V A 13332b, 4, V A 34210

**Item:** Spindles

**Provenience:** Top to bottom: 1, Lima, 2, Ancon, 3, Chimbote, 4, Puente Piedra

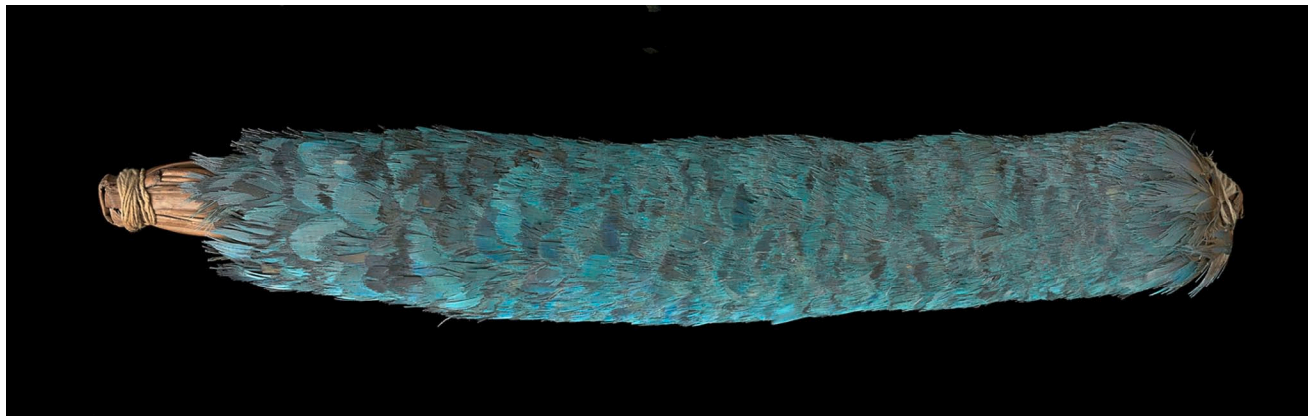
**Culture:** Central Coast, 1000-1500 AD

**Material/technique:** Wooden sticks with cotton and camelid fiber yarns.

**Collector:** Unknown

**Year of acquisition:** Unknown

**Bibliography:** none



**Museum number/ID-Nr.:** V A 20215

**Item:** Feather reel

**Provenience:** Chuquitanta

**Culture:** Nazca, 0-500 AD

**Size:** 35 x 5 cm

**Material/technique:** Reel made of cactus wood wound with blue Parrot feathers tied into a fringe with cotton yarn.  
Prepared for the making of feathered textiles.

**Collector:** Arthur Baessler

**Year of acquisition:** 1900

**Bibliography:** none





**Museum number/ID-Nr.:** V A 34588

**Item:** Feather reel

**Provenience:** Nazca

**Culture:** 0-500 AD

**Size:** 38 x 5 cm

**Material/technique:** A reel of cactus wood wound with Penguin feathers that are tied with a cotton yarn into a fringe.  
Prepared for decorating textiles with feathers.

**Collector:** Eduard Gaffron

**Year of acquisition:** 1914

**Bibliography:** none



**Museum number/ID-Nr.:** V A 42360

**Item:** Distaff with camelid fiber for spinning

**Provenience:** Peru

**Culture:** Unknown

**Size:** 21 x 8 cm

**Material/technique:** A wooden distaff with a tuft of combed camelid fibers attached and ready for spinning.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** none



**Museum number/ID-Nr.:** V A 44187

**Item:** Distaff with camelid fibers

**Provenience:** Peru

**Culture:** Unknown

**Size:** 46 cm

**Material/technique:** A wooden distaff with loose camelid fibers, spirally tied with a cotton yarn.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** none



**Museum number/ID-Nr.:** V A 24135

**Item:** Backstrap loom with partially woven textile

**Provenience:** Copacabana

**Culture:** 1000-1450, Central Coast

**Size:** Textile 50 x 32 cm, Sticks: 57 cm

**Material/technique:** This backstrap loom has warp of 2S cotton and weft of 2S and Z cotton and 2S camelid fiber. The loom is set up for 4 selvages – at the top is a few cm of plain weave and the beginning of some tapestry, and at the bottom the technique is brocading with the pattern yarns going continuously from side selvage to side selvage – lancé. At the back, the unused pattern wefts are hanging loose between the patterns. The red patterns at the bottom and the light brown top triangles are camelid fiber yarns – the rest are cotton. The weaving sword has a separate number: V A 26530.

**Collector:** Arthur Baessler

**Year of acquisition:** 1900

**Bibliography:** none





**Museum number/ID-Nr.:** V A 24813

**Item:** Backstrap loom with partially woven textile

**Provenience:** Chuquitanta

**Culture:** Chimu, 1000-1450

**Size:** 21 x 35 cm, Sticks: 57 cm

**Material/technique:** The loom carries an unfinished piece of slit tapestry.

The warp is cotton (3S) and the weft is camelid fiber (2S).

**Collector:** Arthur Baessler

**Year of acquisition:** 1900

**Bibliography:** none

**Museum number/ID-Nr.:** V A 24344

**Item:** A-loom with unfinished textile

**Provenience:** Marquez

**Culture:** Central Coast, 1000-1500 AD

**Size:** 80 x 28 cm

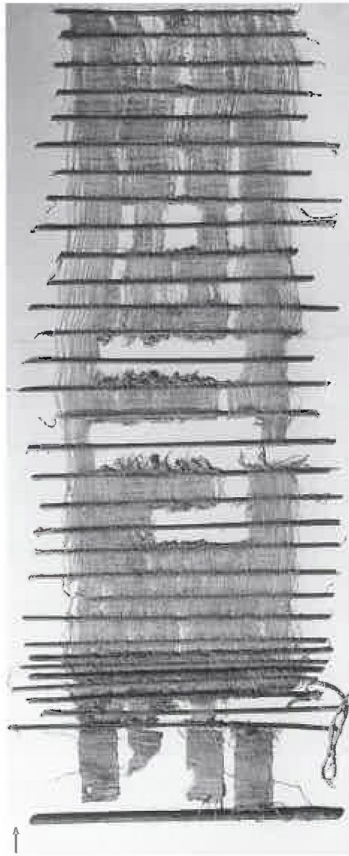
**Material/technique:** A-shaped loom with a four-selvedge textile set up. The textile has a warp of double yarns (2S) and a camelid fiber (2S) weft with weft-brocade patterning. This kind of loom is depicted on Lambayeque textiles ( V A 31003, see chapter 6, Fig. 1 & 2, p. 34) and was probably used on the central and north coast of Peru in the Late Intermediate Period to weave the patches that were used for decorating mantles and tunics.

**Collector:** Arthur Baessler

**Year of acquisition:** 1900

**Bibliography:** none





**Museum number/ID-Nr.:** V A 65666

**Item:** Loom with discontinuous warp

**Provenience:** Unknown

**Culture:** Unknown

**Size:** 116 x 43 cm

**Material/technique:** A backstrap loom set up with discontinuous warp yarns (2S) in cotton

**Collector:** Unknown

**Year of acquisition:** Unknown

**Bibliography:** "Pre-Hispanic Peruvian Textiles with Discontinuous Warp", Renate Strelow, Museum für Völkerkunde, Neue Folge 61, Berlin, 1996.

**Photo:** Dietrich Graf

**Museum number/ID-Nr.:** V A 25810

**Item:** Weaver's work basket

**Provenience:** Peru

**Culture:** 1000-1450, Central Coast

**Size:** 10 x 32 x 12 cm

**Material/technique:** Work basket of plaited reed containing wooden spindles and cotton – and camelid fiber yarns. The basket also contains two small ceramic human figures and two birdlike miniatures – covered with simple looping (2S camelid). A small woven bag (12 x 9 cm, brocaded) contains peanuts! The contents are numbered V A 25811 – 64.

**Collector:** Arthur Baessler

**Year of acquisition:** 1900







**Museum number/ID-Nr.:** V A 28140

**Item:** Weaver's work basket

**Provenience:** Pachacamac

**Culture:** 1000-1500, Central Coast

**Size:** 4,2 x 21 x 10,5 cm

**Material/technique:** Work basket containing 20 small bundles of feathers, V A 28141-60.

**Collector:** Arthur Baessler

**Year of acquisition:** 1900

**Bibliography:** none



**Museum number/ID-Nr.:** V A 38319

**Item:** Weaver's work basket

**Provenience:** Peru

**Culture:** Central Coast, 1000-1450 AD

**Size:** 10 x 32 x 15 cm

**Material/technique:** Work basket of plaited reed containing spindles, cotton yarns, camelid fiber yarns, a plant fiber net with small stones in a ceramic bowl and a pair of miniature sandals made from braided plant fiber.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** none





**Museum number/ID-Nr.:** V A 46636

**Item:** Work box

**Provenience:** Ica

**Culture:** South Coast, 1000-1500 AD

**Size:** 8 x 16 x 10 cm

**Material/technique:** Work box in tubular reed, containing yellow camelid fiber (2S) yarns and a pair of tassels in red camelid fiber yarns. At the end of every bundle of yarns are tufts of fur (camelid?). The tassels are numbered 46639 – 40.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** none



**Museum number/ID-Nr.:** V A 5816 a-t

**Item:** Sewing/weaving box

**Provenience:** Ancon

**Culture:** Wari, 650-800 AD

**Size:** 20,0 x 26,0 x 18,0 cm

**Material/technique:** A box made of coarse reeds tied together with cotton yarns. Inside are 21 small objects: a stick with a ring and small hanging balls of camelid yarn, 7 small textiles, 7 sticks/spindles with wound-up cotton yarn, 3 sticks (no yarn), 3 bundles of unspun cotton and one ball of cotton yarn.

**Collector:** Alphons Stübel; Wilhelm Reiss

**Year of acquisition:** 1882

**Bibliography:** Published in: Reiss, Wilhelm and Stübel, Alphons, 1880, pl. 16-17.  
Bergh, Susan, 2013, pp. 179-80.



## 11 Early Horizon and Early Intermediate (Chavin, Paracas, Siguas)

**Museum number/ID-Nr.:** V A 64349

**Item:** Fragment

**Provenience:** Ica

**Culture:** Chavin, BC 1000-500

**Size:** 60 x 53 cm

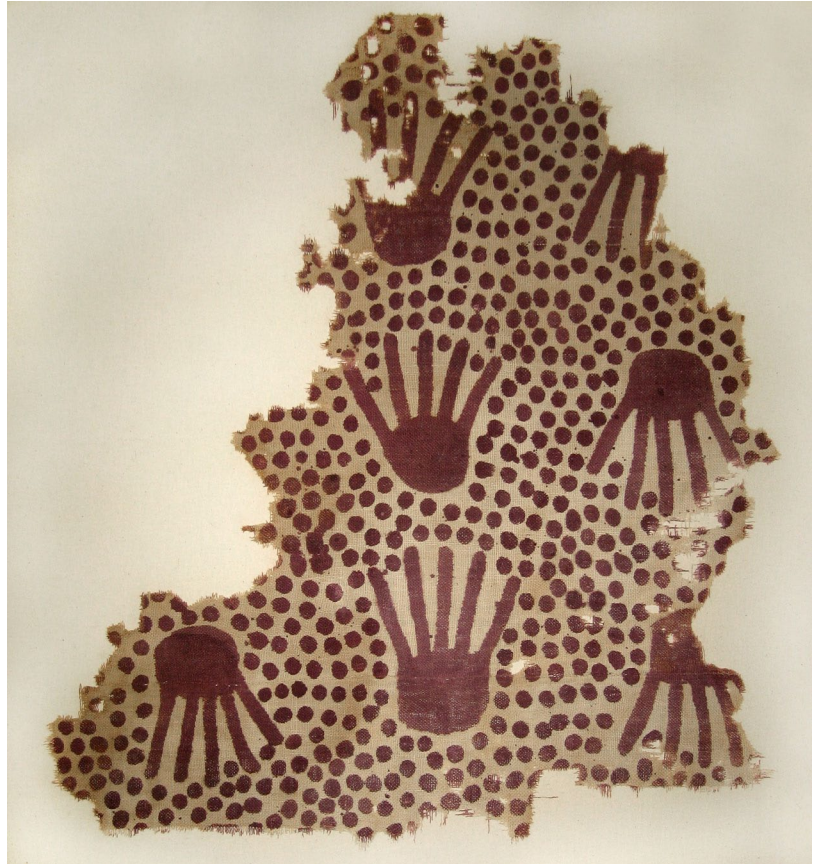
**Material/technique:** The fragment is plain weave cotton – both warp and weft are 2S. The threadcount is 8 x 10 yarns per cm. There are no selvages, so it is hard to decide what is warp and what is weft. The textile has a painted design and is likely painted with shellfish purple dye.

**Collector:** Căcilie Drumm de Orihuela

**Year of acquisition:** 1960

**Bibliography:** Published in: Eisleb, Dieter, 1975, pl. 174.

Similar to: Reid 1986, pl. 18, fig. 29.



**Museum number/ID-Nr.:**

V A 64519

**Item:** 3 bands.

**Provenience:** Paracas

**Culture:** Paracas, BC 700-0

**Size:** 35-39 x 7-10 cm

**Material/technique:** 3 plaited bands made of 2S camelid fiber yarns. The bands all have a crossknit looping embroidery at one short edge of the band.

**Collector:** bought from Heidi Albrecht

**Year of acquisition:** 1961

**Bibliography:** Published: Eisleb, Dieter, 1975, pl. 171.







**Museum number/ID-Nr.:** V A 64262

**Item:** Tunic

**Provenience:** Ocucaje

**Culture:** Paracas, BC 250-0

**Size:** 131 x 60 cm

**Material/technique:** The textile is a tunic that was originally folded along the shoulders (here shown sideways, with the vertically oriented central fragmented line). It is made in simple looping using 2S camelid fiber yarns. There are 6 rows x 6 loops per cm. At the bottom edge and along the sleeve openings are fringe-bands consisting of unspun camelid fibers.

**Collector:** Căcilie Drumm de Orihuela

**Year of acquisition:** 1959

**Bibliography:** Published in: Eisleb, Dieter, 1975, pl. 175 a+b.

Similar to: Reid, James, 1986, pl. 17, fig. 27.  
Jiménez Díaz, María Jesús, 2009, p. 43.

**Museum number/ID-Nr.:** V A 29449

**Item:** Fragment.

**Provenience:** Ica

**Culture:** Paracas Cavernas, BC 300-100

**Size:** 47 x 34 cm

**Material/technique:** Fragment of textile made in sprang technique.

The material is 2S camelid fiber. Another smaller fragment of the same textile is in E.M. The textile has fragments of selvages along the sides.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** none







**Museum number/ID-Nr.:** V A 65518

**Item:** Band

**Provenience:** Pachacamac.

**Culture:** Sigwas, BC 500-100 AD

**Size:** 114 x 4 cm

**Material/technique:** The band is made in tapestry weave, with cotton 2Z warp and camelid fiber 2S weft. The thread count is 11-13 warps x 26 wefts per cm. The fringes are made separately and attached. They have a core of camelid fiber yarns, over which camelid fiber yarns are loop stitch embroidered.

**Collector:** Martin & Ullman Artweave Textile Gallery

**Year of acquisition:** 1980

**Bibliography:** none

**Museum number/ID-Nr.:** V A 65809

**Item:** Tunic

**Provenience:** Ocona

**Culture:** Sigwas/Nazca, BC 500-500 AD

**Size:** 130 x 105 cm

**Material/technique:** Tunic woven in discontinuous warp and weft plainweave. The material is 2S camelid fiber and the thread count is 18 warps x 11 wefts per cm.

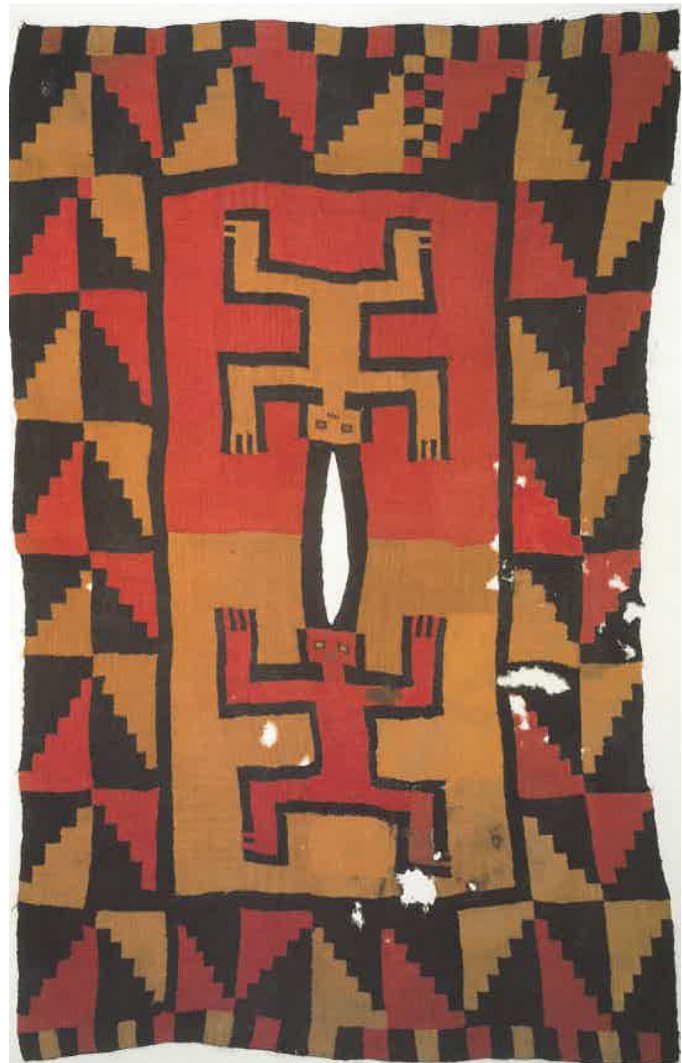
**Collector:** David M. Lautz

**Year of acquisition:** 1987

**Bibliography:** Published in: Strelow, Renate, 1996, pl. II, Abb. 3, p. 110.

Similar to: Reid, James W., 1986, pl. 42 and pl. 8.

Jiménez Díaz, María Jesús, 2009, p. 302, kat. nr. 250.





**Museum number/ID-Nr.:** V A 63321

**Item:** Mantle, fragment.

**Provenience:** Paracas

**Culture:** Paracas Necropolis, BC 150-200 AD

**Size:** 150 cm x 80 cm

**Material/technique:** 1/4 of a large Paracas mantle. It has stem stitch embroidery and fringes in camelid fiber (2S) and the foundation is plain weave cotton. Half of the mantle is in the museum in Munich and 3 fragments are in the Nationalmuseet, Copenhagen. Records indicate that the collector cut up the whole mantle and gave them as presents to the different museums in 1933. He also gave the museums a drawing of the original, whole mantle, indicating the color sequence of the embroidered figures (per the Archives of Nationalmuseet, Copenhagen).

**Collector:** Donator Heinrich Hardt

**Year of acquisition:** 1933

**Bibliography:** Published in: Eisleb, Dieter, 1975, pl. 184.

Bjerregaard, Lena, 2001, p. 189.

Bjerregaard, Lena, 2002, p. 116 (fragments from the same textile).



**Museum number/ID-Nr.:** V A 63328

**Item:** Fragment.

**Provenience:** Unknown

**Culture:** Paracas Necropolis,  
BC 150-250 AD

**Size:** 24 x 70 cm and 40,5 x 85 cm

**Material/technique:** The fragment is from a male garment, referred to as a skirt, worn with the patterned stripes vertically. Warp, weft and embroidery threads are camelid fiber 2S. The thread count of the ground weave is 12-15 warps x 11-13 wefts per cm.

The technique is plain weave with stem stitch embroidery. The photo top and bottom of the skirt are selvages.

**Collector:** Donator Heinrich Hardt

**Year of acquisition:** 1933

**Bibliography:** Published in: Eisleb, Dieter 1975, pl. 183.

Similar to: *Paracas, trésors inédits du Pérou ancien*, 2008, p. 152.







**Museum number/ID-Nr.:** V A 64507

**Item:** Band

**Provenience:** Unknown

**Culture:** Early Nazca, 250-400 AD

**Size:** 56,5 x 1 cm

**Material/technique:** A narrow band in 2S camelid fiber, set up with discontinuous warp in different colors. Each warp section has only 3 wefts, and these wefts are the loose, extended ends of the warps.

**Collector:** Bought from Heidi Albrecht

**Year of acquisition:** 1961

**Bibliography:** Published in: Strelow, Renate, 1996, p. 53; Eisleb, Dieter, 1975, pl. 169 a+b.



**Museum number/ID-Nr.:** V A 64368

**Item:** Band

**Provenience:** Unknown

**Culture:** Early Nazca, 250-400 AD

**Size:** 52,5 x 8 cm

**Material/technique:** Band with colorful hummingbirds sucking at flowers. Made in cross-knit looping from 2S camelid fiber yarns.

**Collector:** Bought from Heidi Albrecht

**Year of acquisition:** 1960

**Bibliography:** Published in: Eisleb, Dieter, 1975, pl. 125.

Similar to: Makowski, Krzysztof, et al., 2010, p. 25; Dransart, Penelope and Wolfe, Helen, 2011, p. 32.





**Museum number/ID-Nr.:** V A 44829 a-d

**Item:** Band

**Provenience:** Ocucaje

**Culture:** Early Nazca, 250-400 AD

**Size:** 58 x 5 cm

**Material/technique:** Four fragments (sewn together during conservation in the museum) of a band showing hummingbirds and flowers in all colors. The band is made in cross-knit looping and the yarns are 2S camelid fibers.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** Published in: Eisleb, Dieter, 1975, pl. 123.

Similar bands: Dransart, Penelope and Wolfe, Helen, 2011, pp. 32-33.



**Museum number/ID-Nr.:** V A 64859

**Item:** Tunic

**Provenience:** Paracas

**Culture:** Early Nazca, 250-400 AD

**Size:** 61,5 x 56,5 cm

**Material/technique:** This tunic has camelid fiber as both warp and weft, and is woven in plain weave with 25 yarns. It has 26 warps and 15 wefts per cm. The warp is vertical when worn. Along the sleeve openings and the bottom edge are trophy heads made in cross-knit looping. Their faces are 3-dimensional – with a protruding nose.

**Collector:** Hans Dietrich Disselhoff

**Year of acquisition:** 1968

**Bibliography:** Published in: Eisleb, Dieter, 1975, pl. 185.



**Museum number/ID-Nr.:**

V A 64522

**Item:** Sampler**Provenience:** Paracas**Culture:** Early Nazca,  
200-400 AD**Size:** 53 x 30 cm**Material/technique:** Thistextile is plain weave  
cotton with embroidery.

The textile is a four-selvedged piece of coarse plain weave (7 warps x 7 wefts per cm) in 2S cotton. The embroideries are made with stem stitch and running stitches in camelid fiber (2S and 2Z) and cotton (2S, 4Z (Z-2S-2Z)). At one side is a small – 1,5 cm x 2 cm – looped attachment. The textile is clearly worked as a training piece.

**Collector:** Bought from Heidi  
Albrecht**Year of acquisition:** 1961**Bibliography:** Published in:  
Eisleb, Dieter, 1975, pl. 173.





**Museum number/ID-Nr.:** V A 66667a

**Item:** Fragment

**Provenience:** Unknown

**Culture:** Late Nazca, 500-650 AD

**Size:** 42 x 24 cm

**Material/technique:** The fragment consists of two textiles sewn together: a loose plain weave and a tapestry textile. The plain weave textile has 2S camelid fiber yarns in both warp and weft, and the tapestry textile has cotton warp (2S) and camelid fiber wefts (2S). The tan wefts are a yarn blended together of camelid fiber and cotton. The thread count in the plain weave is 11 warps x 12 wefts, and in the tapestry 7 warps x 46-50 wefts per cm. The plain weave textile has one side selvage (where it is sewn to the tapestry) and the tapestry has two side selvages.

The style of the tapestry band is generally referred to as 'proliferous'.

**Collector:** Donators: Hans-Oscar and Margret Thiele

**Year of acquisition:** 1997

**Bibliography:** Similar to: Jiménez Díaz, María Jesús, 2009, pp. 99-100.







**Museum number/ID-Nr.:** V A 65592

**Item:** Tabard

**Provenience:** Chuquibamba

**Culture:** Nazca, 200-600 AD

**Size:** 140 x 93 cm

**Material/technique:** Plain weave cotton textile with rows of parrot feathers tied onto cotton yarns that are stitched to the ground cloth. The shirt is sewn together center front, from two panels. A round fragment has rotted away on the back and another archaeological textile is glued on – probably as a repair made by the dealer or at some time in the past, in the museum. Where the feathered strings are sewn on, the cotton textile has been pulled in and as a result, the unadorned part is a few cm wider than the feathered part.

The yarns are 2S cotton (including those used for tying the feathers' fringes), and the thread count is 10 warps x 4 wefts per cm.

**Collector:** Thomas Lautz

**Year of acquisition:** 1985

**Bibliography:** none







**Museum number/ID-Nr.:** V A 65807

**Item:** Head ornament

**Provenience:** Unknown

**Culture:** Nazca, 400-600 AD

**Size:** 35,5 x 22 cm

**Material/technique:** The headband is in 2S camelid fiber. The tassels are made in double oblique intertwining (sprang).

The top parts are the loose "warps" of the middle section of the sprang, which have here been covered with loop stitch embroidery. The 7,22-m-long cord connecting the sprang tassels are made in a tubular weave and have supplementary warp patterns.

**Collector:** Rüdiger May

**Year of acquisition:** 1987

**Bibliography:** Similar to: Dransart, Penelope and Wolfe, Helen, 2011, p. 31.

Similar to: Jiménez Díaz, María Jesús, 2009, p. 65.





**Museum number/ID-Nr.:** V A 29353

**Item:** Tunic

**Provenience:** Ica

**Culture:** Middle-late Nazca, 400-600 AD

**Size:** 56 x 75 cm

**Material/technique:** The tunic is woven in plain weave, and has 2S camelid fiber as both warp and weft. The thread count is 10 warps x 16 wefts per cm. The patterns are embroidered with flat stitches. The edges of the sleeve openings are covered with loop stitch embroidery, and at the lower parts of the side- and middle seams are braided bands. It is woven in two panels, and the fringes front and back are the top and bottom of the unwoven warps.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** none

## 12 Middle Horizon (Tiwanaku, Wari)



**Museum number/ID-Nr.:** V A 65522

**Item:** Headband

**Provenience:** Nazca

**Culture:** Late Nazca/Wari, 600-800 AD

**Size:** 10 (height) x 15 (Ø) cm

**Material/technique:** A headband in 2S camelid fiber for both warp and weft. The technique is tapestry and it is edged along the upper and lower sides with chain-stitch embroidery. The thread count is 10 wefts x 14 warps per cm. The headband is made of a long band stitched together along the short sides to form a tube that is roughly the same size as the Wari four-cornered hats. The headband was probably recycled from another textile with a different function, here with the design positioned vertically when worn (rather than in its original horizontal orientation). Many of these headbands were made from reused textiles.

**Collector:** Martin & Ullman Artweave Textile Gallery

**Year of acquisition:** 1981

**Bibliography:** Similar to V A 65529.

Published in: Bergh, Susan, 2012, fig. 147, p. 275.

Similar to: Stone-Miller, Rebecca, 1992, pl. 31, pp. 118-119.



**Museum number/ID-Nr.:** V A 65529

**Item:** Headband

**Provenience:** Unknown

**Culture:** Middle Horizon, 600-1000 AD

**Size:** 9 (height) x 15 (Ø) cm

**Material/technique:** This headband has a coarse 2Z double weave band inside as a lining, with a thread count of 2 warps x 4 wefts per cm. On the outside is a band woven in interlocked tapestry and with a thread count of 10 warps x 31 wefts per cm. The warps are 2Z cotton and the wefts are 2S camelid fiber yarns. Along top and bottom sides is a looped edge embroidery. The vertical design figures are positioned horizontally on the headband and the tapestry band is probably a reused textile, as often seen in these bands.

**Collector:** W. F. Hagmann

**Year of acquisition:** 1983

**Bibliography:** Published in: Bergh, Susan, 2012, fig. 149, p. 275.

Similar to: Stone-Miller, Rebecca, 1992, pl. 31, pp. 118-119.



**Museum number/ID-Nr.:** V A 5807

**Item:** Tunic

**Provenience:** Ancon

**Culture:** Wari, 600-800 AD

**Size:** 83 x 152 cm

**Material/technique:** The body of the tunic is in two panels and with separately woven panels for the sleeves. The technique is discontinuous warp and weft weave. The material is S cotton (in the warp paired S), and the design patterns are mainly 2S camelid fiber. A few are S cotton – some are mixed. The textile has 15 warps x 9 wefts per cm. The fact that the warp is paired indicates that the shirt was woven on the north coast. At the bottom of the shirt a plain weave cotton textile is stitched to the shirt.

**Collector:** Moritz Alphons Stübel; Wilhelm Reiss

**Year of acquisition:** 1882

**Bibliography:** Published in: Reiss, Wilhelm and Stübel, Alphons, 1880, first volume, plate 15.

Strelow, Renate, 1996, p. 113.



**Museum number/ID-Nr.:** V A 64812

**Item:** Four-cornered hat.

**Provenience:** Unknown

**Culture:** Wari, 600-800 AD

**Size:** 10 x 15 x 15 cm

**Material/technique:** Four-cornered hat entirely of camelid fiber made with square knots. The hat consists of a rectangular panel, 9 x 52 cm, sewn together along the short sides to form a tube that was attached along its upper edges to a separately made square of knotted fabric, 7 x 7 cm, with four triangles stitched to the corners (3 x 2.5 cm). On the rectangular panel, cut pile made of unspun camelid fiber is inserted into the knots; the square top and the four triangular peaks are without pile.

**Collector:** Elsa Wachter

**Year of acquisition:** 1967

**Bibliography:** Published in: Eisleb, Dieter and Strelow, Renate, 1980, pl. 339.

Similar to: Bergh, Susan, 2012, pp. 161, 249, 275.



**Museum number/ID-Nr.:**

V A 64271

**Item:** Four-cornered hat**Provenience:** Unknown**Culture:** Wari, 600-800 AD**Size:** 10 x 15 x 15 cm

**Material/technique:** Four-cornered hat entirely of 2S camelid fiber yarns and made with square knots, partially with cut pile inserted in the knots. The hat consists of a rectangular panel, 8 x 50 cm, sewn together on the short sides to form a tube that is attached along the upper edge to a separately made square, 7 x 7 cm, with four rolled squares of the knotted pile stitched to the corners. Cut pile made of unspun camelid fiber is inserted into the knots of the rectangular panel and the corner peaks; the top square lacks pile.

**Collector:** Julius Konietzko**Year of acquisition:** 1959

**Bibliography:** Published in: Eisleb, Dieter and Strelow, Renate, 1980, p. 340.

Similar to Berg, Susan, 2012, pp. 161, 249, 275.







**Museum number/ID-Nr.:** V A 63996

**Item:** Four-cornered hat

**Provenience:** Central Andes

**Culture:** Tiwanaku, 600-1000 AD

**Size:** 12 x 14 x 9 cm

**Material/technique:** The four-cornered hat is made in one piece with square knots in 2S camelid fiber yarns. Tiwanaku four-cornered hats are distinguished from their similar Wari counterparts by a lack of cut pile.

**Collector:** Elsa Wolter

**Year of acquisition:** 1950

**Bibliography:** Published in: Eisleb, Dieter and Strelow, Renate, 1980, p. 343.

Similar to: Young-Sánchez, Margaret, 2005, pp. 132, 166 and 173.





**Museum number/ID-Nr.:**

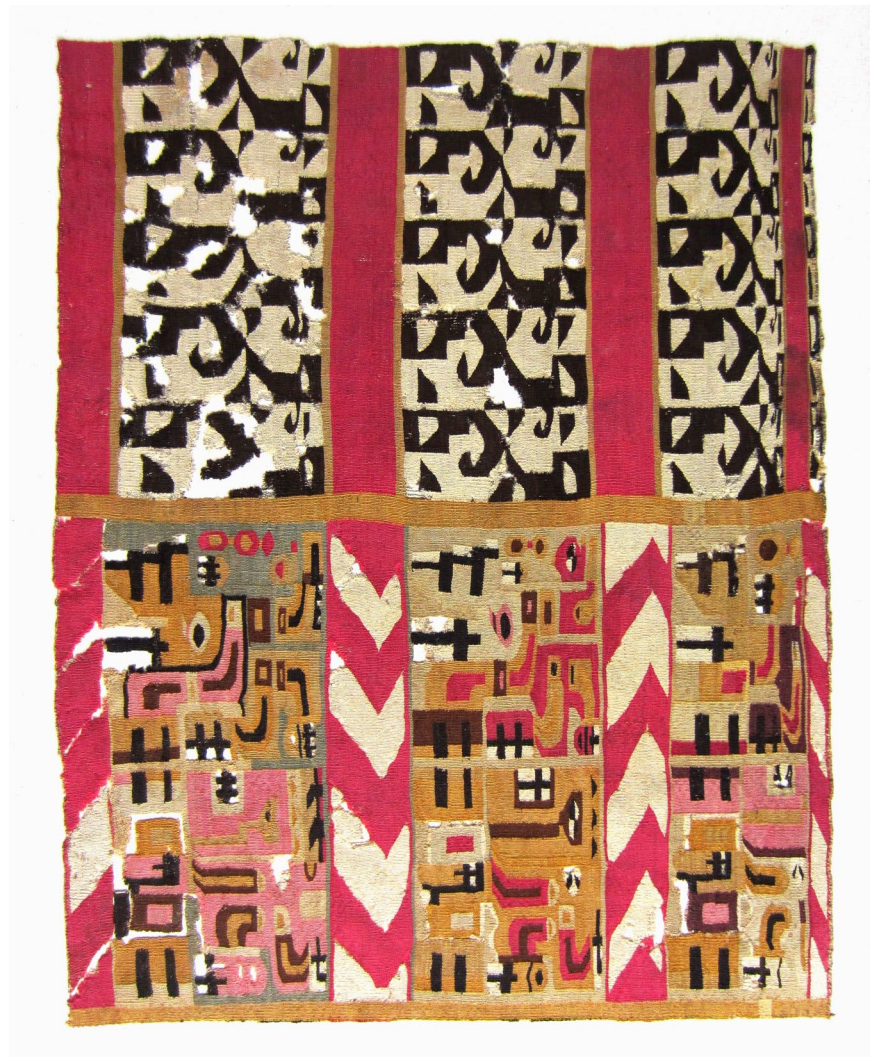
V A 28250

**Item:** Hat**Provenience:** Unknown**Culture:** Wari, 600-800 AD**Size:** 15 x 15 x 15 cm

**Material/technique:** Inside the hat is a plaited reed hat complete with the 4 points. On top of that is a cotton plain weave textile (5 paired warps x 6 paired wefts per cm), on top of which a feather mosaic has been glued. The hat is quite fragmented but a typical Wari design can still be recognized.

**Collector:** Arthur Baessler**Year of acquisition:** 1900**Bibliography:** Similar to: Bergh, Susan, 2012, p. 206.**Museum number/ID-Nr.:** V A 65521 (16)**Item:** Tunic fragment**Provenience:** Bolivia**Culture:** Tiwanaku, 600-1000 AD**Size:** 67 x 52 cm

**Material/technique:** A tunic fragment made entirely of camelid fiber with 22 warp and 25 weft. The thread count is 10 warps x 36 wefts per cm. The technique is interlocked tapestry and the warps are horizontal when worn. The warps (along the sides) are chained.

**Collector:** Martin & Ullman Artweave Textile Gallery**Year of acquisition:** 1981**Bibliography:** Similar to: Lavalle, José Antonio de and Lavalle, Rosario de Cárdenas, 1999, pl. 1, p. 415.  
Similar to: Reid, James, 1986, pl. 48.



**Museum number/ID-Nr.:**

V A 7468 (16)

**Item:** Tunic**Provenience:** Ancón**Culture:** Wari, 600-1000 AD**Size:** 118 x 104 cm

**Material /Technique:** Tunic made of two panels in interlocked tapestry with warp oriented horizontally when worn. The warp is 2S cotton; the weft is 2S camelid fiber. The thread count is 14-16 warps x 75-85 wefts per cm. When Reiss and Stübel recovered the tunic from a grave at Ancón in the late 1800s, the tunic already had large fragments missing: the sleeves as well as most of one side. The shortened tunic has been reused in a second burial and was centred over the body of a large mummy bundle which was dressed with a human-hair wig and other accoutrements.

**Collector:** Alphons Stübel and Wilhelm Reiss

**Year of acquisition:** 1882

**Bibliography:** Published in: Bergh, Susan, 2012, fig. 168, p. 178.

Reiss, Wilhelm and Stübel, Alphons, 1880, pl. 16-17.

Eisleb, Dieter and Strelow, Renate, 1980, pl. 325a-b.

Lavalle, José Antonio, et al. 1993, p. 207.

Lavalle, José Antonio, et al. 1999, pl. 6 and 7, pp. 375-77

Schmidt, Max, 1929, p. 478.

Peltz, Uwe and Zorn, Olivia (eds.), 2009, p. 151.





**Museum number/ID-Nr.:** V A 64374

**Item:** Tunic

**Provenience:** Unknown

**Culture:** Wari, 600-1000 AD

**Size:** 110 x 1105 cm

**Material/technique:** The warp yarns of this tunic are made of 2S cotton, 2S camelid fibers, or one strand of each plied together. The wefts are 2S camelid fiber. The thread count is 10-12 warps x 38-44 wefts per cm. The technique is interlocked tapestry that was woven in irregular sections defined by "lazy lines," which may have helped the weaver(s?) cope with the different tensions in the mixed-fiber warp. The tunic is woven in two panels and the warp is horizontal when worn.

**Collector:** Bought from Julius Konietzko

**Year of acquisition:** 1961

**Bibliography:** Published in: Eisleb, Dieter and Strelow, Renate, 1980, pp. 96-102.

Similar to: Reid, 1986, pl. 38, fig. 55.

Schmidt, Max, 1929, table VIII.



**Museum number/ID-Nr.:** V A 64377

**Item:** Fragment of a tunic

**Provenience:** Unknown

**Culture:** Wari, 600-1000 AD

**Size:** 127 x 55 cm

**Material/technique:** The fragment, which represents part of one panel of a two-panel tunic, has 2S cotton warps and 2S camelid fiber wefts. The thread count is 12 warps x 48 wefts per cm. The technique is interlocked tapestry; when worn, the warp was horizontal and the plain gold-color column at the right side positioned at the center of the tunic. On the left side, the colors of the yarns of the side seam, executed in a figure-8 stitch, blend with the colors of the adjacent weaving.

**Collector:** Donator B. Schreiber.

**Year of acquisition:** 1961

**Bibliography:** Published in: Eisleb, Dieter and Strelow, Renate, 1980, pl. 321 a+b.







**Museum number/ID-Nr.:** V A 65862 a

**Item:** Fragment of a tunic

**Provenience:** Unknown

**Culture:** Wari, 600-800 AD

**Size:** 50 x 28 cm

**Material/technique:** A fragment woven in interlocked tapestry. The warp is 2S cotton and the weft 2S camelid fibre. The thread count is 14 warps x 70 wefts per cm. Three additional fragments, also in Berlin's collection, likely once belonged to the same tunic. One, measuring 26 x 36 cm, has anthropomorphic figures and two of 11,5 x 9,5 cm and 11 x 10 cm, feature remnants of the geometric motif (meander and diamonds) that appears on the lower portion of this fragment

**Collector:** Donator David Bernstein

**Year of acquisition:** 1988

**Bibliography:** none

**Museum number/ID-Nr.:** V A 66028

**Item:** Tunic, fragment

**Provenience:** Unknown

**Culture:** Wari, 600-1000 AD

**Size:** 54 x 15 cm

**Material/technique:** The fragment represents part of a tunic's side seam. It is woven in interlocked tapestry and the thread count is 17 warps x 80 wefts per cm. The warp is 2S cotton and the weft 2S camelid fiber. The seam that runs up the center of the fragment joins half-figures woven on the two sides of the seam into whole figures.

**Collector:** David Bernstein

**Year of acquisition:** 1990

**Bibliography:** Published in: Bergh, Susan, 2012, fig. 165, p. 176.





**Museum number/ID-Nr.:** V A 51469

**Item:** Textile

**Provenience:** Ancon

**Culture:** Central Coast, 600-1000 AD

**Size:** 32 x 30,5 cm

**Material/technique:** Complete panel with 4 selvages. The technique is double weave.

At top and bottom is a band of supplementary weft weave. The brown warps and wefts are 2S cotton, the violet warps and wefts are paired Z cotton, and the red wefts are 2S camelid fibers. The thread count is 8 warps x 9 wefts per cm.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** Published in: Eisleb, Dieter and Strelow, Renate, 1980, p. 388.



**Museum number/ID-Nr.:**

V A 21231

**Item:** Tunic

**Provenience:** Central/North Coast

**Culture:** Central/North Coast,  
600-1000 AD

**Size:** 64 x 53 cm

**Material/technique:** A tunic made in double weave with camelid fiber yarns (2S). The thread count is 7 warps x 24 wefts per cm. The tunic has ancient repairs on the shoulders, and must therefore have been well used. It is woven in four narrow panels (vertical when worn) that are stitched together.

**Collector:** Arthur Baessler

**Year of acquisition:** 1900

**Bibliography:** Published in: Eisleb, Dieter and Strelow, Renate, 1980, pl. 383.







**Museum number/ID-Nr.:** V A 51534

**Item:** Fragment

**Provenience:** Ancon

**Culture:** Wari related, 600-1000 AD

**Size:** 49 x 28 cm

**Material/technique:** The warps and wefts are 2S camelid fiber. The technique is double-side brocade over two warp yarns over a plain weave foundation. After every 4 brocade wefts a foundation weft is pulled through the weaving. The textile consists of two panels with selvages on all sides.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** Published in: Schmidt, Max, 1929, p. 503.  
Eisleb, Dieter and Strelow, Renate, 1980, Pl. IX and Nr. 371.





**Museum number/ID-Nr.:** V A 7468 (85)

**Item:** Tunic

**Provenience:** Ancon

**Culture:** Central Coast, 800-1200 AD

**Size:** 31 x 54 cm

**Material/technique:** This tunic has 2S cotton warps and 2S camelid fiber wefts. The thread count is 8-11 warps x 40-48 wefts per cm. The technique is tapestry and weft faced plain weave. The shirt is stitched together from 6 narrow panels – three about 8 cm wide, two about 13 cm wide and to the left side, one panel 4 cm wide, which is of a much lower quality of weaving than the rest of the shirt, making it unsymmetrical. Maybe the tunic was enlarged in this way – resulting in the neck-slit no longer being in the center of the tunic. The lower edge and neck slit is embroidered with loop stitches.

**Collector:** Moritz Alphons Stübel and Wilhelm Reiss

**Year of acquisition:** 1882

**Bibliography:** Published in: Reiss, Wilhelm and Stübel, Alphonse, 1880, Vol. II, Tafel 48.



### 13 Late Intermediate (Lambayeque/Sican)





**Museum number/ID-Nr.:**

V A 57540

**Item:** Tunic**Provenience:** Pachacamac**Culture:** Lambayeque,  
900-1100 AD**Size:** 86 x 146 cm**Material/technique:** This

complete tunic with appliqué is woven in plain weave S cotton, with a thread count of 12 warps x 7 wefts per cm. The appliquéed patches, the center band and the bottom bands are woven in slit tapestry and have S cotton warps and S cotton and Z camelid fiber wefts. The patches have a thread count of 7 warps x 20 wefts per cm. The bands have thread count of 7 warps x 24 wefts per cm and a weft fringe.

**Collector:** Wilhelm Gretzer**Year of acquisition:** 1907**Bibliography:** Bjerregaard, Lena,  
this volume, chapter 06.





**Museum Number:** V A 1555

**Item:** Tunic

**Provenience:** Unknown

**Culture:** Lambayeque, 900-1100 AD

**Size:** 70 x 117 cm

**Material/technique:** The tunic has a plain weave cotton foundation and patches of tapestry woven cotton and camelid fiber appliquéd onto it. In the loosely woven foundation material the warps and wefts are S cotton. The bottom band has paired warps. In the center, side, and bottom bands the wefts are partly Z or 2S camelid fiber or paired Z cotton yarns; in the patches the wefts are S and Z spun (varying). The plain weave background has 9 x 9 yarns per cm; the center, side and bottom bands have 4 x 28, and the patches 12 x 48.

**Collector:** Adolf Bastian

**Year of acquisition:** 1878

**Bibliography:** Published in: Schmidt, Max, 1929, p. 490.





**Museum number/ ID-Nr:** V A 65760

**Item:** Half of a tunic

**Provenience:** Pachacamac

**Culture:** Lambayeque, 900-1100 AD

**Size:** 108 x 70 cm

**Material/ Technique:** The ground cloth of the tunic is plain weave, S cotton. The thread count is 6 warps x 8 wefts per cm. The appliquéd patches and the tapestry bands have 2S cotton warps and camelid fiber wefts in both S and Z. The thread count in the tapestry is 10 warps x 22-26 wefts per cm. The images represent winged jaguars with feather crowns. The fragment is the front and back half of a tunic with the fold at the shoulder line.

**Collector:** Unknown

**Year of requisition:** Unknown

**Bibliography:** none







**Museum number/ID-Nr.:** V A 60241

**Item:** Fragment of a tunic

**Provenience:** Pachacamac

**Culture:** Lambayeque, 900-1100 AD

**Size:** 70 x 154 cm

**Material/technique:** The fragment is the lower part of a tunic. It has tapestry bands in the center and at the bottom.

These bands have 2S cotton warps and Z and 2S camelid fiber wefts. The main part of the tunic is loose plain weave S cotton with resist dyed and painted motives. The thread count in the plain weave is 9 x 9 per cm. Thread count in tapestry: bottom edge: 5 warps x 9 wefts per cm; center: 6 warps x 15 wefts per cm.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** none





**Museum number/ID-Nr.:** V A 60250

**Item:** Tunic

**Provenience:** Pachacamac

**Culture:** Lambayeque, 900-1100 AD

**Size:** 70 x 101 cm

**Material/technique:** Sleeved tunic. The body part is 63 x 88 cm and the sleeve is 14 x 9 cm. The sleeve is plain weave without patterning. The body part is woven in loose plain weave Z cotton. The thread count is 6 warps x 5 wefts per cm. The tunic is resist dyed and painted. One half of the backside is 10 cm longer than the front and ends with a selvage – and no band. On the other half the back panel is the same length as on the front and is also edged with a tapestry band, as in the front. The center band and the bottom band are camelid fiber; tapestry bands (thread count 9 warps x 18 wefts per cm) and the fringes coming out from the bands are extended wefts.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** none





**Museum number:** V A 55641

**Item:** Fragment of a tunic

**Provenience:** Pachacamac

**Culture:** Lambayeque, 900-1100 AD

**Size:** 178 x 75 cm

**Material/technique:** The fragment is the central and bottom part of a tunic. The center band is folded on the photo along the shoulder line. The tunic must have been about 80 cm long. The center and bottom bands are woven in tapestry and have 2Z cotton warps and 2S camelid fiber wefts. They have 9 warps x 20-30 wefts per cm. At the top of the center band is the neck slit. The rest of the tunic probably was plain weave cotton bands, S in both warp and weft (see chapter 6, p. 37). A few of the plain weave cotton stripes attached to the center tapestry band still remain.

**Collector:** Wilhelm Gretzer

**Year of requisition:** 1907

**Bibliography:** none



**Museum number/ID-Nr.:** V A 65551 a

**Item:** Fragment

**Provenience:** Paramonga

**Culture:** Central Coast, 1000-1400 AD

**Size:** 49 x 15 cm

**Material/technique:** The textile consists of narrow (0,6-0,8 cm) stripes sewn together. They could be woven separately or together but are not interlinked. Each stripe has 15-17 warps x 12 wefts per cm and is woven with Z cotton yarns in plain weave. The warp is horizontal in the photo but was woven and worn vertically.

**Collector:** Thomas Lautz

**Year of acquisition:** 1999

**Bibliography:** Similar striped tunic on ceramic vessel, ed. Bergh, Susan, 2012, fig. 29, p. 268. See Bjerregaard, Lena, this volume, chapter 06.





**Museum number/ID-Nr.:** V A 57735

**Item:** Center band of a tunic

**Provenience:** Pachacamac

**Culture:** Lambayeque, 900-1100 AD

**Size:** 150 x 8 cm

**Material/technique:** The center band of a tunic, with a 33-cm-long neck slit woven in. The warp is 2Z cotton and the weft 2Z camelid fiber. The thread count is 13 warps x 44 wefts per cm. The tapestry design represents a squid with its tentacles formed by extending loosely twined yarns from the surface of the weaving.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** none



**Museum number/ID-Nr.:**

V A 60253 a

**Item:** Mantle**Provenience:** Pachacamac**Culture:** Lambayeque/Chimu,  
900-1300 AD**Size:** 355 x 120 cm

**Material/technique:** A large cloth consisting of two panels of different width: one is 63 cm wide the other 57 cm wide. The narrowest panel is intact with 4 selvages – the larger is only half length. It is made in a loose plain weave S cotton and the thread count is 7 warps x 7 wefts per cm. The textile is woven in stripes of different colors and has 4 stripes that are printed with little anthropomorphic figures.

The fragmented panel has stripes as follows: brown, printed, light tan, printed.

The complete panel has: yellowish, printed, brown, printed. The printed patterns are always on a light tan background.

**Collector:** Wilhelm Gretzer**Year of acquisition:** 1907**Bibliography:** none**Museum number/ID-Nr.:**

V A 57033

**Item:** Fragment**Provenience:** Pachacamac**Culture:** Lambayeque, 900-1100  
AD**Size:** 47 x 46,5 cm

**Material/technique:** Two joined tapestry woven panels – each 23-23,5 cm wide. Design may represent cotton plants. The warps are 2Z cotton and the wefts are paired Z cotton and 2S camelid fibers. The thread count is 10 warps x 22 wefts per cm.

**Collector:** Wilhelm Gretzer**Year of acquisition:** 1907**Bibliography:** none



**Museum number/ID-Nr.:** V A 62275

**Item:** Textile

**Provenience:** Pachacamac

**Culture:** Lambayeque, 900-1100 AD

**Size:** 23 x 29 cm

**Material/technique:** The warp is 2Z cotton and the weft is Z cotton and Z camelid fiber. The thread count is 11 warps x 36 wefts per cm. The tapestry panel has selvages on the sides, but at top and bottom it is cut leaving some of the original round medallions of the continued weaving attached. I believe this cutting was made by the grave robbers or art dealers in the last century. The design shows sitting people tending to their plants and one standing person – at the top right holding a stick – who may possibly represent the foreman of the garden team.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1925

**Bibliography:** none



**Museum number/ID-Nr.:** V A 57812

**Item:** Textile fragment

**Provenience:** Unknown

**Culture:** Lambayeque, 900-1100 AD

**Size:** 21 x 15 cm

**Material/technique:** The fragment has cut warps folded inwards at both ends and was probably a patch for an appliquéd tunic. The warp is 2Z cotton and the weft is S cotton for the background and camelid fiber 2S and in a few places cotton Z (paired yarns) for the design. The thread count is 12 warps x 40 wefts per cm. The technique is tapestry and has occasional eccentric wefts.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** Schmidt, Max, 1929, p. 494.





**Museum number/ID-Nr.:**

V A 57793 a,b,c

**Item:** Fragment**Provenience:** Pachacamac**Culture:** Lambayeque, 900-1100 AD**Size:** 70 x 50 cm

**Material/technique:** Four tapestry-woven band fragments partly attached to each other by stitching. The warps are white 2S and 2Z cotton, and the wefts are 2S and 2Z cotton and 2S camelid fiber. The thread count is 10 x 30 per cm. The design on the center band are women spinning on drop spindles, which are the tools used for spinning camelid fibers. They are wearing triangular back-aprons (see V A 58040, p. 109).

The people around them represented in profile are probably men, recognizable in their above-the-knee tunics.

**Collector:** Wilhelm Gretzer**Year of acquisition:** 1907

**Bibliography:** Two fragments of this textile are in the World Museum in Göteborg, and one (O.4281c) is in the National Museum in Copenhagen. The latter is published in Bjerregaard, Lena, 2002, p. 76.

Published in: Schmidt, Max, 1929, p. 493.

See also Bjerregaard, Lena, this volume, chapter 06.





**Museum number/ID-Nr.:** V A 57814

**Item:** Fragment

**Provenience:** Pachacamac

**Culture:** Lambayeque, 900-1100 AD

**Size:** 66 x 29 cm

**Material/technique:** The technique of the weaving is slit tapestry. The warps are 2Z cotton and the wefts are camelid fiber 2S and paired Z cotton. The thread count is 9 warps x 28 wefts per cm. The fragment is depicting a sacrificial scene – the high chief, sitting on a stepped throne with a canopy over his head, is sacrificing vomit that is collected in a cup. It could be representing a ceremony that included the ritual use of hallucinogenics (such as that coming from San Pedro cactus or Ayawaska, which makes the user vomit before the hallucinations come). Underneath the chief are other persons – one with a sacrificial knife and one with a trophy head. EM has fragments with the same scene depicted on 4 different textiles (V A 57818).

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** Published in: Schmidt, Max, 1929, p. 494.



**Museum number/ID-Nr.:** V A 57818

**Item:** Textile fragment

**Provenience:** Pachacamac

**Culture:** Lambayeque, 900-1100 AD

**Size:** 30 x 22 cm

**Material/technique:** Two separate fragments from the same tapestry-woven textile. The warp is 2Z cotton and the weft is 2Z and 2S camelid fiber and Z (often paired) cotton. The thread count is 11 warps x 40-44 wefts per cm. As in the previous example (V A 57814), the depicted scene is probably a ritual in which a chief sacrifices bloody vomit that is collected in a cup, perhaps showing a ritual involving hallucinogenics (San Pedro or Ayawaska, which makes the user throw up before the visions come). On the lower left are two priests with "keros," or ritual cups, and a trophy head, and on the lower right are tied-up sacrificial animals.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** none







**Museum number/ID-Nr.:** V A 57823

**Item:** Textile fragment

**Provenience:** Pachacamac

**Culture:** Lambayeque, 900-1100 AD

**Size:** 26 x 18 cm

**Material/technique:** Fragment of a longer band (warps cut and folded at the top) in slit tapestry. The warps are 2Z cotton. The wefts are 2S camelid fiber and paired S cotton (tan) and Z cotton (white). The thread count is 9 x 36.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** none



**Museum number/ID-Nr.:** V A 47840

**Item:** Fragment

**Provenience:** Pachacamac

**Culture:** Lambayeque, 900-1100 AD

**Size:** 36 x 10 cm

**Material/technique:** The fragment is probably part of the center stripe of a tunic. It is woven in slit tapestry, and the characters represented include a man (wearing his above-the-knee tunic) followed by a woman (wearing her below-the-knee tunic and hip cloth with tassels). The warps are 2Z cotton. The wefts are Z, 2S and S camelid fibers and Z, Z-paired and 2S cotton. The thread count is 10 warps x 26-36 wefts per cm.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** none



**Museum number/ID-Nr.:** V A 57898 a

**Item:** Fragment

**Provenience:** Pachacamac

**Culture:** Lambayeque, 900-1100 AD

**Size:** 32 x 52 cm

**Material/technique:** A fragment in weft-faced plain weave and slit tapestry. The fragment has 2Z cotton warps and 2S camelid fiber and Z cotton wefts. The thread count is 10 warps x 42 wefts per cm. The fragment consists of 4 panels sewn together along the warp – strangely enough, these joins are 3 cm inside the green squares. The 5 figurative motifs inside each square are birds – sitting on their behind, looking backwards with forward outstretched wings and legs. At bottom is a 1 cm wide band (weft-face plain weave, 2S camelid wefts, Z cotton wefts and 2Z cotton warps – warp diagonal with the rest of the fragment).

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** Similar to: Abegg Stiftung, Kat p. 154-155, Inv.-Nr. 471.



**Museum number/ID-Nr.:**

V A 58040 a, b, c

**Item:** 3 fragments

**Provenience:** unknown

**Culture:** Lambayeque, 900-1100 AD

**Size:** a: 39 cm x 26 cm, b: 3 cm x 1,7 cm, c: 56 cm x 24 cm

**Material/technique:** These 3 fragments were probably part of a woman's triangular wrap-around hipcloth. In V A 57793 (p. 106) is a representation of women wearing such a hip cloth. The warp is 2S cotton and the weft is 2S camelid fiber. The thread count is 11 warps x 34 wefts per cm. The technique is tapestry and three-dimensional foliage is constructed in a looping technique. See Bjerregaard, Lena, this volume, chapter 06.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** See Bjerregaard, Lena, this volume, chapter 06.





**Museum number/ID-Nr.:** V A 58026

**Item:** Textile fragment

**Provenience:** Pachacamac

**Culture:** Lambayeque, 900-1100 AD

**Size:** 60,0 x 9,0 cm

**Material/technique:** Three fragments of a textile. It consists of two bands sewn together – below 2 cm wide (with images of seeds) and above 6 cm (with plants). The roots of the plants are loose 2Z yarns twined from dark camelid fiber and cotton of two colors. The warp is 2Z cotton and the weft for the background (dark brown) is Z and for the design 2S camelid fiber or 2S cotton (tan) or Z cotton (white). The thread count is 10 x 32.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** none



**Museum number/ID-Nr.:** V A 58018

**Item:** Textile fragment

**Provenience:** Pachacamac

**Culture:** Lambayeque, 900-1100 AD

**Size:** 45 x 16 cm

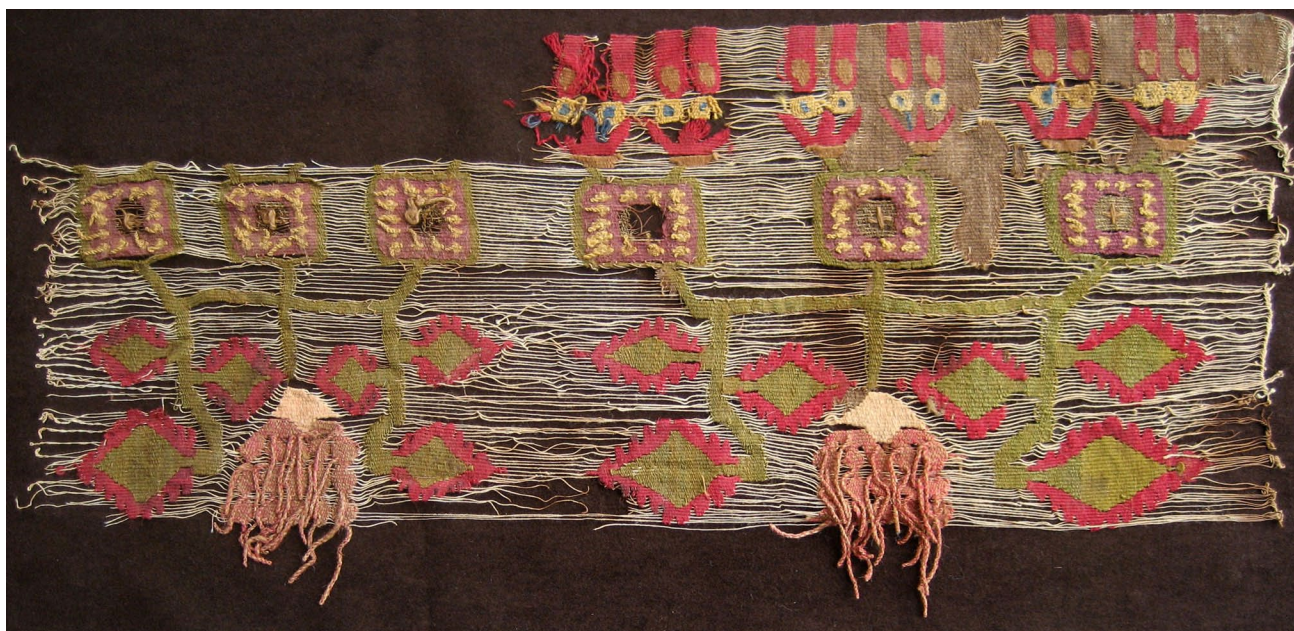
**Material/technique:** Fragment of a slit tapestry fragment with embroidery and added loops and loose yarns for the plant roots and the flowers. The warps are S cotton, and the wefts are Z camelid fibers in the design and Z cotton for the dark brown background. The thread count is 11 warps x 22 wefts per cm.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** none





**Museum number/ID-Nr.:** V A 58021

**Item:** Textile fragment

**Provenience:** Pachacamac

**Culture:** Lambayeque, 900 -1100 AD

**Size:** 43 x 19 cm

**Material/technique:** This small textile is woven in slit tapestry. The warp is 2Z cotton, and the weft is 2S camelid fiber – except for the “filling out” weft (light brown, top right corner) which is Z cotton. This light brown cotton weft that was used throughout the weaving is mostly gone – because of deterioration likely caused by some chemicals in the mordants used in dyeing that destroy the yarn. The warp (shown crosswise in photo), in contrast, is undyed and is mostly complete. The original warp loops at both ends are preserved, showing to the right, the chain-looped selvedge. The design is of two plants with loose roots (2S x 2 = 4Z yarns) and each plant has three flowers. The thread count is 9 warps x 36 wefts per cm.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** none

**Museum number/ID-Nr.:** V A 58028

**Item:** Textile fragment

**Provenience:** Pachacamac

**Culture:** Lambayeque, 900-1100 AD

**Size:** 15,0 x 14,0 cm

**Material/technique:** Textile fragment of a 13-cm-wide band (with flower motif and with the tops of the flowers extending out over the woven band) and a 2,4-cm-wide band underneath adorned with bees and stitched to the lower section of the wider band. Both woven in slit tapestry, with S cotton warp (an added fragment has Z warp). The weft for the background (dark brown) is Z cotton, while the pattern wefts are 2S camelid fibers. The loosely constructed plant roots and part of the flower tops are 4Z. The thread count is 10 warps x ca. 40 wefts per cm (looser wefts formed by the camelid fiber yarns, while the tighter wefts forming the background are cotton).

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** none







**Museum number/ID-Nr.:** V A 58024

**Item:** Textile fragment

**Provenience:** Pachacamac

**Culture:** Lambayeque, 900-1100 AD

**Size:** 38,0 x 15,0 cm

**Material/technique:** Two fragments of a band woven in slit tapestry. The motifs are spiders, whose legs are composed as 3-dimensional wrappings. The band consists of a 5 cm wide center band with two 1-cm-wide bands stitched to each side. The outer bands have weft fringes. The warps (horizontal in the photo) are 2S and Z cotton, and the wefts are 2S and Z (white) camelid fiber and S and 2Z cotton (tan).

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** none



**Museum number/****ID-Nr.:** V A 62310**Item:** Fragment**Provenience:**

Pachacamac

**Culture:** Lambayeque,  
900-1100 AD**Size:** 69 x 35 cm**Material/technique:**

This fragment is from V A 30979 stated in the archives to be 181 x 143 cm. It is no longer in the collection. The fragment is a painted, plain weave S cotton textile and the warps are paired. The thread count is 20 paired warps x 11 wefts per cm. The motif is of two men on boats fishing in the sea. Placed between the design repeat of the boats are vertical rows of what may be women spinning. They could also potentially be weaving on A-type looms.

**Collector:** Wilhelm Gretzer**Year of acquisition:** 1925**Bibliography:** Published in: Schmidt, Max, 1929, p. 514.**Museum number/****ID-Nr.:** V A 59885**Item:** Fragment**Provenience:** Peru**Culture:**Lambayeque,  
900-1100 AD**Size:** 99 x 43 cm**Material/technique:**

Fragment, maybe from a vertically striped tunic composed of multiple webs, including a tapestry band with fringe on one side, two panels (L-shaped?) of



blue and white tie-dyed cotton and a plain, undecorated plain-weave cloth. The tapestry band could be the bottom or the side of the tunic. EM has one more smaller fragment of the same textile (?) or a very similar one (V A 59884), which is 87 x 23 cm and complete with 4 selvages that include the tie-dyed strip and the camelid fiber band. The tie-dyed pieces here are 18 cm wide, both warp and weft Z-spun, and the thread count is 14 warps x 11 wefts per cm. The brown fragment is also Z cotton and has the same thread count. The tapestry band at bottom has S cotton warps and 2S camelid fiber wefts. It is 5 cm wide.

If the tapestry band is at the bottom, the tunic would be horizontally striped – which is not likely. If the tapestry band is at the side, it is a vertical band with fringe – which is also not likely. Something does not fit the normality on this fragment.

**Collector:** Wilhelm Gretzer**Year of acquisition:** 1907**Bibliography:** none





**Museum number/ID-Nr.:** V A 30998 a

**Item:** Textile fragment

**Provenience:** Pachacamac

**Culture:** Lambayeque, 900-1100 AD

**Size:** 37,5 x 18,5 cm

**Material/technique:** This textile is probably a fragment from the center band of a tunic. The technique is tapestry – in some places with eccentric wefts. The warp is 2Z cotton and the wefts are Z camelid fiber and Z cotton. The thread count is 9 warps x 40-44 wefts per cm. The design in the blue/white squares is maybe showing a spiritual hunting scene. This alternates with a square of more geometric style. The design seems very free but is mirrored and exactly copied in every alternate square.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** See Bjerregaard, Lena, this volume chapter 06.





**Museum number/ID-Nr.:** V A 55940

**Item:** Fragment

**Provenience:** Pachacamac

**Culture:** Lambayeque, 900-1100 AD

**Size:** 43 x 23 cm

**Material/technique:** This panel has tapestry woven rows of white pelicans. The textile has S cotton warps and S cotton and 2S camelid fiber wefts. The thread count is 10 warps x 40 wefts per cm. The technique is slit tapestry. The fragment is probably from the top of a shirt with the 4-cm-wide center band (here attached to the right side of the fragment). The upper part of this band is only half size, though with selvage edge, indicating that this composed the neck slit. The fragment has selvages along the sides (weft selvage). and the tunic would have been constructed with two such panels and with the warp in a vertical position, when worn.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** none



**Museum number/ID-Nr.:** V A 56519

**Item:** Fragment

**Provenience:** Peru

**Culture:** Lambayeque, 900-1300 AD

**Size:** 18 x 15,5 cm

**Material/technique:** This textile fragment has selvages on 3 sides - the top edge is cut. It has 2Z cotton warps and Z and 2S camelid fiber wefts, and – for the tan color – 2Z cotton wefts. The thread count is 11 warps x 40 wefts per cm. The motifs seem to compose a narrative scene with birds and strange, potentially human but four-legged creatures (see V A 30998 a for comparison).

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** none







**Museum number/ID-Nr.:** V A 57632,

V A 62304 and V A 57414

**Item:** Fragments of a center band of a tunic

**Provenience:** Unknown

**Culture:** Lambayeque, 900-1100 AD

**Size:** 59 x 22 cm, 32 x 22 cm, 56 x 22 cm

**Material/technique:** The band consists of a 12-13-cm-wide central band, and on either side a 4,5-cm-wide band sewn to it. These seams are (like the bottom selvedge seam on V A 57414) very coarse, and maybe not original. The warp is S cotton and the wefts are Z cotton (sometimes paired) and Z and S camelid fiber (sometimes paired). The thread count is 7 warps x 32 (center band) and 8 warps x 26-32 wefts (side bands).

V A 57632 is the top part of the band – to the left is the 20-cm-long neck slit, which has been sewn together, probably for the interment. The sewing thread seems to be handspun and ancient.

V A 62304 (32 x 22 cm) also has a sewed-up neck slit and would be the continuation of V A 57632. The designs are opposite, so they would be fragments from the back and the front of the garment with the right orientation of the designs on the tunic.

V A 57414 (56 x 22 cm) has two warp selvedges sewn together. They must have been the bottom parts of the band, sewn together for the funeral.

The design is an abstract power symbol. See chapter 06 this volume.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** See Bjerregaard, Lena, this volume, chapter 06.



## 14 Late Intermediate (Chimu)



**Museum number:** V A 1556

**Item:** Shirt/tunic

**Provenience:** Unknown

**Culture:** Chimu, 1200-1450 AD

**Size:** 62 x 113 cm

**Material/ Technique:** The shirt is woven in four panels – two for the body part, sewn together at the center, and one for each sleeve. The material is S and Z cotton, and the warp is paired and the wefts are single in plain weave stripes and paired in the tightly packed weft stripes. The thread count in the plain weave stripes is 18 (paired) warps x 12 wefts per cm. The thick stripes are weft-faced plain weave. They have four paired plain weave warps in each shed and a heavy Z spun yarn for wefts. Both sleeves and body part are adorned with a fringe (4 cm for the sleeves and 6,5 cm for the body). These fringes are woven separately, and the loose part of the fringe is 2S wefts. The warp is vertical when the shirt is worn.

**Collector:** Adolf Bastian

**Year of acquisition:** 1878

**Bibliography:** Similar to: Rowe, Ann P., 1984, pl. 13, fig. 80 and front cover.



**Museum number/ID-Nr.:** V A 58084

**Item:** Shirt/tunic

**Provenience:** Pachacamac

**Culture:** Chimu, 1200-1450 AD

**Size:** 42 x 30 cm

**Material/technique:** The textile is a small-scale (child's?) shirt. The basic fabric is gauze weave, undyed cotton woven as one piece, folded at the shoulder line and stitched down the sides. On top of that are bands woven in weft-face plain weave (warp: cotton; weft: camelid fiber) and adorned with embroidery and tassels of mainly red camelid fiber yarns. These bands are sewn to the shirt. Thread counts vary throughout the shirt.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** none



**Museum number/ID-Nr.:** V A 20114

**Item:** Mantle

**Provenience:** Marquez

**Culture:** Chimu,  
1200-1450 AD

**Size:** 285 x 180 cm

**Material/technique:** Three-panel (two of the same size, one narrower) mantle in plain weave cotton (12 warps (Z) x 10 wefts (S) per cm) with brocaded patterns in camelid fiber. The warp is horizontal in the photo. At either end are bands with tapestry-woven monkeys similar to the

brocaded designs all over the mantle. The warps are double in the tapestry borders, and the weft count in the tapestry parts are 20 per cm and in 2S camelid fiber yarns. The mantle has a tassel at each corner and a fringe at the two warp ends.

**Collector:** Arthur Baessler

**Year of acquisition:** 1900

**Bibliography:** Young-Sánchez, Margaret, 1969, p. 165.



**Museum number/ID-Nr.:** V A 66148

**Item:** Fragment

**Provenience:** Pacatnamu

**Culture:** Chimu, 1200-1450 AD

**Size:** 12 x 8,5 cm

**Material/technique:** Rare in the repertoire of Andean weaving structures, this fragment is the only twill (2/1) weave textile in the EM collection. The material is 2Z camelid fiber, and the thread count is 6 warps x 8 wefts per cm. At the right is a side selvage.

**Collector:** donator Giesela Hecker

**Year of acquisition:** 1990

**Bibliography:** Similar to: Donnan, Christopher B., 1986, p. 217.

Prümers, Heiko, 2007, pp. 255 – 324.



**Museum number/ID-Nr.:** V A 54885

**Item:** Fragment of a band

**Provenience:** Pachacamac

**Culture:** Late Lambayeque/Chimu,  
1000-1300 AD

**Size:** 52 x 4,5 cm

**Material/technique:** The warp of this tapestry band is 2Z cotton, and the weft is 2S camelid fiber. The thread count is 20 warps x 44 wefts per cm. The band has selvage at one warp end (and along the two weft sides. At both sides it was originally sewn to a middle brown cotton fabric of which tiny fragments are preserved.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** none







**Museum number/ID-Nr.:** V A 54886

**Item:** Band

**Provenience:** Pachacamac

**Culture:** Late Lambayeque/Chimu, 1000-1300 AD

**Size:** 39 x 4,5 cm

**Material/technique:** The tapestry-woven band has side selvages but is fragmented at both ends. The warps are 2Z cotton, and the wefts are S camelid fiber. The thread count is 17 warps x 52 wefts per cm.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** none





**Museum number/ID-Nr.:** V A 54888

**Item:** Band

**Provenience:** Pachacamac

**Culture:** Late Lambayeque/Chimu, 1000-1300 AD

**Size:** 25 x 7 cm

**Material/technique:** The tapestry woven band with staff-holding figures has 2Z cotton warp and S camelid fiber weft.

The thread count is 17 warps x 60 wefts per cm (warp is horizontal in the photo). The band has weft selvages on both sides, and a warp selvedge at one end. It has a cross-knit looping embroidery along the warp selvedge. EM has another fragment of this band (V A 54887) that is 39 cm long. V A 54887 also has finished warp selvedge, and maybe the two were originally composing a complete (64-cm) band.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** none



**Museum number/ID-Nr.:** V A 54946

**Item:** Band

**Provenience:** Pachacamac

**Culture:** Late Lambayeque/Chimu, 1000-1300 AD

**Size:** 66 x 2,7 cm

**Material/technique:** The tapestry band has selvages along both sides and at one end, where fragments of a cross-knit looping embroidery is preserved. The warp is 2Z cotton and the weft is 2S camelid fiber.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** none



**Museum number/ID-Nr.:** V A 59849

**Item:** Fragment

**Provenience:** Unknown

**Culture:** Chimu, 1200-1450 AD

**Size:** 68 x 17 cm

**Material/technique:** The fragment has 2S cotton warp and 2S camelid fiber weft. The technique is tapestry with nonwoven warps between the tapestry bats; i.e., the warps have 2 or 3 strands knotted together with a yarn similar to the warp yarns along the edges of the designs, with the warps left exposed. The bellies of the bats are made with extra weft-pile-loop to create a fuzzy look. The thread count in the tapestry is 9 warps x 26 wefts per cm.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** none









**Museum number/ID-Nr.:** V A 31000

**Item:** Textile fragment

**Provenience:** Pachacamac

**Culture:** Chimu, 1200-1450 AD

**Size:** 54 x 124 cm

**Material/technique:** The EM has 9 fragments (a-i) of this wonderful narrative textile. The 3 of them shown here seem to match. It is a tapestry weaving with 2S camelid fiber warps and wefts. The thread count is 8-9 warps x 11-28 wefts.

The pelicans at the lower part all have a black background, but probably due to metallic salts used as mordants, this background is missing over a wide area and only the white warps are visible, instead of being covered with the original black wefts. At the upper part of the textile square, patterned objects (textiles?) are represented. The rest of the textile depicts the staff deity/lord with two attendants with feathered headdresses.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** none



**Museum number/ID-Nr.:** V A 60096

**Item:** Fragment

**Provenience:** Peru

**Culture:** Chimu, 1200-1450 AD

**Size:** 55 x 13 cm

**Material/technique:** The fragment is a very rare example of a warp-faced plain weave cotton ikat textile of which only a few are known. The warp (horizontal in photo) is paired, and both warp and wefts are S. The warps (white cotton) are ikat dyed in shades of brown and blue with areas of white (reserved). The fragment is made in S cotton and has paired warps and single wefts. The technique is warp-faced plain weave and the thread count is 20 warps x 12 wefts per cm. One warp edge is a selvedge. Along the side, the ikat textile is sewn to another monochrome cotton fabric, of which only 0,5 cm is preserved.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** none



**Museum number/ID-Nr.:**

V A 62354

**Item:** Fragment**Provenience:** Pachacamac**Culture:** Central-North/Coast,  
1200-1450 AD**Size:** 103 x 44 cm**Material/technique:** The

fragment is woven in slit tapestry – it has 2S camelid fiber wefts and 2Z cotton warps. Part of the warps are plied two-color yarns (white and blue). The thread count is 11 warps x 48 wefts per cm. The design appears to be organized in registers, with paired figures—llamas and humans with feathered headdresses (?) depicted within architectural structures with llamas and other animals below. The belly of the llamas and the birds are made by weft loops. The fragment is probably from a tunic.

**Collector:** Wilhelm Gretzer**Year of acquisition:** 1925**Bibliography:** none



**Museum number/ID-Nr.:** V A 55394

**Item:** Fragment of a tunic

**Provenience:** Pachacamac

**Culture:** Chimu/Inca 1450-1550 AD

**Size:** 60 x 38 cm

**Material/technique:** The fragment is the shoulder part of one panel of a two-panel tunic composed of tapestry sections, with plain weave areas. Loop-stitch embroidery of the neck opening is present. The base of the fabric is plain weave S cotton and the warps are paired. The thread count is 24 paired warps x 18 wefts per cm. The tapestry weaving that composes the diamond pattern is made with 2 warps of the plain weave in each shed, and the wefts are 2S camelid fiber yarns.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** Similar to: Stone-Miller, Rebecca, 1992, p. 242.



**Museum number/ID-Nr.:** V A 41896

**Item:** Hat

**Provenience:** Pachacamac

**Culture:** Chimu, 1200-1450 AD

**Size:** 13 x 24 x 10 cm

**Material/technique:** A feathered head ornament. The feather mosaic is glued on a tabby weave (2/2) cotton fabric which is mounted on a reed structure. The fabric has paired S cotton yarns in both warp and weft and has 12 warps and 9 wefts per cm. The head ornament consists of a band (13 x 54 cm) that has been sewn together in tubular form and, diagonally across from each other, two rectangular (13 x 23 cm) boards (made in a reed structure). At the sides of these boards (1,5 cm from the edge) 6 little triangular holes (1 x 1 x 1 cm) are cut in the woven material and edged by sewing. The red, yellow and blue feathers are from the Macaw and Paradise Tanager birds from the Amazon region.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** Similar to: King, Heidi, 2012, pp. 32 and 159.







**Museum number/ID-Nr.:** V A 41895

**Item:** Headgear

**Provenience:** Pachacamac

**Culture:** Chimu, 1200-1450 AD

**Size:** 14 x 50 cm

**Material/technique:** The head ornament consists of a 14-cm high cylinder with a core of reed covered in plain weave S cotton with 14 paired warps x 11 wefts per cm. A feather mosaic is created with glued-on feathers – iridescent Tanager feathers once covered the now empty squares.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** Similar to: King, Heidi, 2012, pp. 32 and 159.

Rowe, Ann P., 1984, p. 156 and 161.



**Museum number/ID-Nr.:** V A 66712

**Item:** Fragment

**Provenience:** Unknown

**Culture:** Chimu, 1200-1450 AD

**Size:** 57 x 40 cm

**Material/technique:** The fragment (of a tunic?) with large-scale animal figures has 22 cotton warps and 25 camelid fiber wefts. The technique is slit tapestry – created in some places with eccentric wefts. The thread count is 9 warps x 34 wefts per cm. The fragment has selvages along the two sides and a lower edge fringe.

**Collector:** Unknown

**Year of acquisition:** Unknown

**Bibliography:** Similar to: Reid, James, 1986, pl. 26.



**Museum number/ID-Nr.:** V A 62335

**Item:** Fragment

**Provenience:** Pachacamac

**Culture:** Chimu, 1200-1450 AD

**Size:** 50 x 57 cm

**Material/technique:** The base of the fabric is S cotton plain weave with paired warps. Thread count of 9 (paired) warps x 11 wefts per cm. On this plain weave is a brocade (single face, under 1 over 5) in 2S camelid fiber yarns. At either side of this brocade pattern is first 4 stripes of plain weave with 3 (paired) warps in each shed and 2S camelid fiber wefts. Every other warp is crossed for this new shed. The center piece between these stripes is woven in complementary weft, where the yarns (4 colors) are inserted as complementary wefts through the fabric. The last 4 stripes are like the before-mentioned with camelid fiber wefts over a shed with 3 (paired) plain weave warps.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1925

**Bibliography:** none



**Museum Number/ ID-Nr.:** V A 56516

**Item:** Fragment

**Provenience:** Unknown

**Culture:** Chimu, 1200 – 1450 AD

**Size:** 19,5 x 14 cm

**Material/ Technique:** This small fragment has selvages on both sides and at the bottom with woven tabs. The fragment is woven in tapestry with both dovetailed and slit weft joints. The warps are 2Z cotton and the wefts are 2S camelid fibers. The thread count is 7-9 warps x 24-64 wefts per cm.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** none







**Museum number/ID-Nr.:** V A 56568 a + c

**Item:** Textile fragment

**Provenience:** Pachacamac

**Culture:** Chimú, 1200-1450 AD

**Size:** a + c , 65 x 18 cm

**Material/technique:** The fragment with spotted creatures has 2Z cotton warps and 2S camelid fiber wefts. The thread count is 12 warps x 52 wefts per cm. The technique is slit tapestry, and the long vertical slits have been stitched together after weaving. The larger fragment (a) is 40 cm long, the smaller fragment is 25 cm. The middle fragment (b) was sold to Nationalmuseet in Copenhagen (where it still is) in 1923 as "Doublette." Abegg Stiftung, Schweiz has another piece of this textile.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** Published in: Schmidt, Max, 1929, Plate XVI.

A fragment of the same textile is published in: Abegg Stiftung, 2007 p. 176, Inv.-Nr. 1082.

And one is in National Museum, Copenhagen. Bjerregaard, Lena, 2002, p. 75, mus. no. O.4277c.



**Museum number/ID-Nr.:** V A 59047

**Item:** Tunic (fragment)

**Provenience:** Unknown

**Culture:** Chimu, 1200-1450 AD

**Size:** 95 x 51 cm

**Material/technique:** The

fragment is the side edge of a tunic – at top left is a 14 cm opening for the arm. It is S cotton plain weave with paired warps. The fragment has a piece of selvedge at the bottom, thus the length of the tunic was 95 cm. The thread count is 20 (paired) warps x 15 wefts per cm. The very unusual embroidery design of rows of concentric circles is set along both side seams of the tunic; it is in 2S camelid fiber yarn and made with running stitches. The opposite side of the tunic with identical embroidery, is in the National Museum of Copenhagen – O.4141.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** Bjerregaard, Lena, 2002, p. 58.





**Museum number/ID-Nr.:**

V A 59900 a

**Item:** Fragment**Provenience:** Pachacamac**Culture:** North Coast,  
1200-1500 AD**Size:** 127 x 81 cm**Material/technique:** The fragment is plain weave cotton; both warps and wefts are paired S.

The textile is negatively painted – probably wax resist dye with the white cotton ground forming the design. The paint does not penetrate the textile, and is on one side only, indicating that it was applied to the surface. The design units represent feathers, with scattered birds.

**Collector:** Wilhelm Gretzer**Year of acquisition:** 1907**Bibliography:** none**Museum number/ID-Nr.:**

V A 56229

**Item:** Fragment**Provenience:** Unknown**Culture:** Chimú, 1200-1450 AD**Size:** 21 x 26 cm**Material/technique:** The fragment with well-preserved colors and somewhat narrative design has 2Z cotton warps and 2S camelid fiber wefts. The thread count is 10 warps x 40 wefts per cm.**Collector:** Wilhelm Gretzer**Year of acquisition:** 1907**Bibliography:** none



**Museum number:** V A 60303

**Item:** Feather tunic

**Provenience:** Pachacamac

**Culture:** Chimu, 1200-1450 AD

**Size:** 75 x 85 cm

**Material/technique:** The base textile is 2S cotton, woven in plain weave. The tabard has two panels. The thread count is 16 warps x 13 wefts per cm. Feather fringes (see pp. 48, 62, & 63) are sewn on for adornment. An extra fragment of a panel (V A 60311 – 39 x 40 cm) belongs in the opposite corner of the back side of the tunic, indicating that the pattern was the same but reversed at the back side.

**Collector:** Gretzer, Wilhelm

**Year of acquisition:** 1925

**Bibliography:** Published in: King, Heidi, 2009, pp. 130-131.



**Museum number/ID-Nr.:**

V A 21540

**Item:** Feather tunic

**Provenience:** Pachacamac

**Culture:** Chimu, 1200-1450 AD

**Size:** 105 x 90 cm

**Material/technique:** Front half of a feather tunic. The foundation textile is plain weave cotton with the warps 2S and the wefts Z. The thread count is 9 warps x 9 wefts per cm. The feather fringes (see pp. 48, 62, & 63) of red, blue and yellow Macaw feathers are stitched on.

**Collector:** Arthur Baessler

**Year of acquisition:** 1900

**Bibliography:** none





**Museum number/ID-Nr.:**

V A 20212

**Item:** Feather Tunic, front half**Provenience:** Chuquitanta**Culture:** Central Coast,  
1200-1450 AD**Size:** 65 x 65,5 cm**Material/technique:** A plain weave cotton textile, with 2S yarns as warps and 2Z yarns as wefts. The thread count is 10 warps x 9 wefts per cm. The tunic is decorated with sewn-on feather fringes (see pp. 48, 62, & 63).**Collector:** Arthur Baessler**Year of acquisition:** 1900**Bibliography:** none**Museum number/ID-Nr.:**

V A 60268

**Item:** Feather tunic**Provenience:** Huacko**Culture:** Chimu, 1200-1450 AD**Size:** 78 x 56 cm**Material/technique:** Plain weave textile of S cotton yarns. The textile had paired warps and paired wefts and is adorned with sewed-on fringes (see pp. 48, 62, & 63) of Muscovy duck feathers.**Collector:** Wilhelm Gretzer**Year of acquisition:** 1907**Bibliography:** none





**Museum number/ID-Nr.:** V A 60293

**Item:** Fragment of feather textile

**Provenience:** Pachcacamac

**Culture:** Chimu, 1200-1450 AD

**Size:** 24 x 43 cm

**Material/technique:** The fragment has selvedge at the bottom and consists of two panels: one full width with both side selvedges – 36 cm wide. The fragment is probably from a feather tabard; the two panels would together have been 76 cm wide. Along the right side selvedge are three small, added yarns – as are used for tying the feather tabard at the sides. The plain-woven cotton base textile has 16 paired warps x 11 wefts per cm. The warp is S, the weft Z.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** none

**Museum number/ID-Nr.:** V A 60305

**Item:** Back piece from a feathered headdress

**Provenience:** Peru

**Culture:** Chimu, 1200-1450 AD

**Size:** 59 x 37 cm

**Material/technique:** Plain weave cotton with sewed-on feather fringes (see pp. 48, 62, & 63) of Muscovy duck feathers. Both warp and weft of the textile are 2S cotton, and the thread count is 14 warps x 5 wefts per cm.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** Similar to: King, Heidi, 2012, pp. 160-163.





**Museum number/ID-Nr.:**

V A 41919

**Item:** Feathered head ornament**Provenience:** Pachacamac**Culture:** Chimú, 1200-1450 AD**Size:** 30 x 22 cm**Material/technique:** This head ornament is made from an inner reed construction, covered with a plain woven S cotton textile – with a thread count of 18 warps x 9 wefts per cm. A feather mosaic is glued on top of the textile.**Collector:** Wilhelm Gretzer**Year of acquisition:** 1907**Bibliography:** Similar to: Rowe, Ann P., 1984, p. 161.

King, Heidi, 2012, pp. 73-76.

**Museum number/ID-Nr.:**

V A 41927

**Item:** Feathered headgear (front plate only)**Provenience:** Pachacamac**Culture:** Chimú, 1200-1450 AD**Size:** 24 x 13 cm**Material/technique:** A rectangular reed construction covered on both sides with a plain weave, S cotton textile with 10 paired warps x 10 wefts per cm. On one side the square is covered with a glued-on feather mosaic.**Collector:** Wilhelm Gretzer**Year of acquisition:** 1907**Bibliography:** Similar to: King, Heidi, 2012, pp. 32 and 159.



## 15 Late Intermediate (Central Coast – Ychsma, Chancay)



**Museum number/ID-Nr.:** V A 60025

**Item:** Tunic fragment

**Provenience:** Pachacamac

**Culture:** Central Coast, 1000-1450 AD

**Size:** 178 x 75 cm

**Material/technique:** The textile consists of 2 panels, sewn together in the center. It was probably a tunic, and the neck slit was stitched together for the deceased.

It is woven in plain weave 2S cotton and the thread count is 12-14 warps x 7 wefts per cm. Warp is horizontal in the large photo. All sides are selvages. The pattern (deer) is painted and the direction reverses at the shoulder line for correct orientation while worn.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** none







**Museum number/ID-Nr.:** V A 52860

**Item:** Fragment

**Provenience:** Pachacamac

**Culture:** Central Coast, 1000-1500 AD

**Size:** 57 x 42 cm

**Material/technique:** The fragment is in 2S cotton yarns. The technique is doublecloth, and the thread count is 14 warps x 12 wefts per cm.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** none

**Museum number/ID-Nr.:** V A 52403

**Item:** Woven cloth

**Provenience:** Unknown

**Culture:** Central Coast, 1000-1450 AD

**Size:** 85 x 60 cm

**Material/technique:** The polychrome textile is a complete panel with 4 selvages. It is made in discontinuous warp and weft technique and the yarns are S cotton. The thread count is 10 warps x 9 wefts per cm. The warp/wefts are interlocked and the yarns are slightly overspun.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** Published in: Strelow, Renate, 1996, p. 109.





**Museum number/ID-Nr.:**

V A 51781

**Item:** Mantle**Provenience:** Around  
Lima**Culture:** Central Coast,  
1000-1500 AD**Size:** 225 x 144 cm**Material/technique:**

Doublecloth mantle consisting of 3 panels – 36, 75 and 36 cm wide. The widest is in the middle; all have 4 selvages. The yarns are 2S cotton for both warp and weft, and the thread count is 8 warps x 16 wefts per cm in each layer. At both warp ends is a weft stripe (2 cm – red, yellow, red – in 2S camelid fibers) and 2-cm warp fringes.

**Collector:** Wilhelm  
Gretzer**Year of acquisition:** 1907**Bibliography:** none



**Museum number/ID-Nr.:**

V A 4578

**Item:** Mantle**Provenience:** Ancon**Culture:** Central Coast, 1000-1500 AD**Size:** 120 x 202 cm

**Material/technique:** This large mantle (here folded in four) consists of 3 panels – 120 x 70, 120 x 62, and 120 x 70 cm (the middle one is the smallest). The basic cloth is 2S cotton plain weave, with a thread count of 18 warps x 14 wefts per cm. At the 4 corners of the cotton cloth a new warp of 9 yarns per cm is added in a step fret shape. The corner pieces have 2S cotton warp and 2S camelid fiber wefts and has 9 warps x 24 wefts per cm. They are woven in tapestry and measure 36 x 34 cm. At the bottom (warp edge) is a 2-cm-wide complementary weft weave pattern stripe, bent around the edge.

**Collector:** José Mariano Macedo**Year of acquisition:** 1884**Bibliography:** none





**Museum number/ID-Nr.:** V A 21012

**Item:** Tunic

**Provenience:** Santa Rosa

**Culture:** Central Coast, 1000-1500 AD

**Size:** 42 x 68 cm

**Material/technique:** The complete tunic is in 2S cotton, and the techniques are plain weave and brocade/supplementary weft. It is constructed with two panels, each folded along the shoulder line and stitched up the center and sides, leaving openings for neck and arms. The thread count is 14 warps x 14 wefts per cm.

**Collector:** Arthur Baessler

**Year of acquisition:** 1900

**Bibliography:** none



**Museum number/ID-Nr.:**

V A 66903

**Item:** Tunic**Provenience:** Peru**Culture:** Central Coast/North Coast,  
1000-1500 AD**Size:** 47,5 x 69 cm**Material/technique:** The tunic consists of two panels with selvages on all four sides. It is in plain weave 2S cotton. The thread count is 11 warps x 10 wefts per cm. The tunic has a double-sided complementary embroidery (i.e., same on both sides but slightly shifted in position).**Collector:** Unknown**Year of acquisition:** unknown**Bibliography:** Similar to: Prümers, Heiko, 2007, p. 270.

Rowe, Ann (1977), p. 46.

**Museum number/ID-Nr.:**

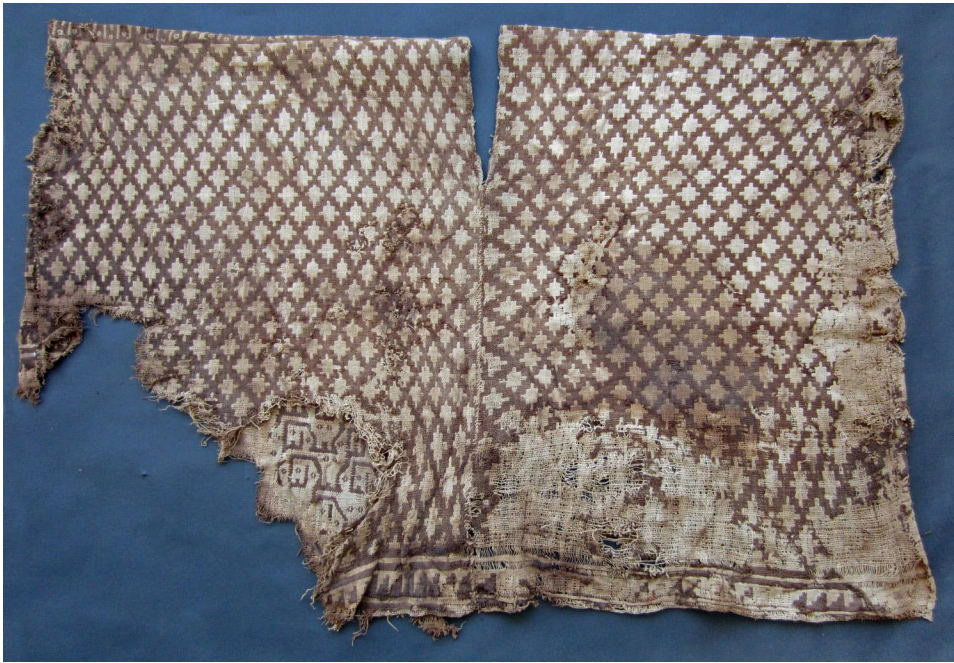
V A 65388

**Item:** Tunic**Provenience:** Unknown**Culture:** Central Coast/North Coast,  
1000-1500 AD**Size:** 62 x 74 cm**Material/technique:** The tunic consists of two panels sewn together at center. The base material is 2S cotton. The technique of the base fabric is plain weave and 4-warps' gauze, with 2S camelid fiber embroidery with repeating designs in diagonal alignment. The thread count is 10 warps x 5 wefts per cm. The lower band is 6 cm wide and with each warp shed consisting of 4 warps of the tunic. The patterning is in weft floats and with 2S camelid fiber yarns.

At the bottom is a 2,5-cm tapestry, woven (warp horizontal) camelid fiber band with a 0,5-cm weft fringe stitched to the bottom of the tunic. It has yellow/red triangles as patterning.

**Collector:** Mario Bertossi**Year of acquisition:** 1977**Bibliography:** Similar to: Prümers, Heiko, 2007, p. 270.





**Museum number/ID-Nr.:** V A 52752

**Item:** Tunic

**Provenience:** Pachacamac

**Culture:** Central Coast, 1000-1500 AD

**Size:** 75 x 51 cm

**Material/technique:** A tunic composed of two panels woven in doublecloth – with a different pattern on the front and on the back of the tunic. It is made in 2S cotton, and the thread count is 10-12 warps x 8-10 wefts per cm.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** The Textile Museum, Washington, D.C., has a fragment with similar pattern: 1961.11.36.



**Museum number/ID-Nr.:**

V A 51794

**Item:** Tunic**Provenience:** Around Lima**Culture:** Central Coast, 1000-1500 AD**Size:** 24 x 37 cm

**Material/technique:** The tunic, composed of two panels, is woven in 2S brown and white cotton yarns. The technique is doublecloth weave and the thread count is 11 warps x 16 wefts per cm. At the lower edge is a 1,5-cm-wide looped warp fringe.

**Collector:** Wilhelm Gretzer**Year of acquisition:** 1907**Bibliography:** none**Museum number/ID-Nr.:**

V A 20962

**Item:** Tunic**Provenience:** Santa Rosa**Culture:** Central Coast, 1000-1500 AD**Size:** 94 x 39 cm

**Material/technique:** The tunic composed of two panels is plain weave cotton; the warp is S, and the weft Z. The thread count is 16 warps x 13 wefts per cm. The design is painted or resist dyed after the tunic was assembled and has a different pattern on the front and on the back of the tunic.

**Collector:** Arthur Baessler**Year of acquisition:** 1900**Bibliography:** none



**Museum number/ID-Nr.:**

V A 19582

**Item:** Tunic**Provenience:** Chancay**Culture:** Chancay, 1200-1500 AD**Size:** 29,5 x 57 cm

**Material/technique:** A doublecloth tunic consisting of two panels with 2S cotton yarns. The thread count is 11 warps x 15 wefts per cm. The step-fret design is matched across the two panels and is also on the back.

**Collector:** Arthur Baessler**Year of acquisition:** 1900**Bibliography:** none**Museum number/ID-Nr.:**

V A 20053

**Item:** Tunic**Provenience:** Marquez**Culture:** Central Coast, 1200-1500 AD**Size:** 68 x 34 cm

**Material/technique:** The tunic consists of two panels. It is woven in plain weave S cotton, and the thread count is 16 warps x 18 wefts per cm. The patterning is open-work, and at the bottom is a 1-cm-wide warp fringe. It has two panels and vertical warp when worn.

**Collector:** Arthur Baessler**Year of acquisition:** 1900

**Bibliography:** Similar to: Frame, Mary, in Makowski, Krzysztof, 2010, pp. 246-8, fig 15.







**Museum number/ID-Nr.:** V A 66753

**Item:** Woman's dress

**Provenience:** Unknown

**Culture:** Ychsma, 1200-1550 AD

**Size:** 107 x 130 cm

**Material/technique:** The dress is composed of two basic parts: a skirt below, made of two long panels (130 x 59 cm, S cotton, thread count is 20 warps x 9 wefts per cm) sewn together into a cylinder (horizontal warps when worn) and an upper part. The cylindrical skirt is folded 14 cm in, at the seam and gathered. The cylinder measures 73 on the outside and 45 on the inside.

The skirt textile is woven in plain weave and has a pattern of horizontal stripes and squares in changing sizes and in various colored nondyed cotton.

The top part of the dress has two layers: on the inside a plain weave, beige S cotton textile (thread count 10 warps x 18 wefts) with a pattern of supplementary wefts in a darker tan cotton, and an outer layer, a dark brown textile.

The dark brown over-textile may be from an old mantle (S cotton, and with a thread count of 20 warps x 10 wefts per cm). It has brocaded patterns in 2S camelid fiber (red, yellow).

The dress has at either side of the center front an extra textile (S cotton, 10 warps x 18 wefts per cm) measuring 38 x 28 cm with tight folds over an 8-cm span.

The top part measures in the center 29 cm and at the sides 15 cm and is 115 cm wide. It is width-wise divided in 3 equally wide pieces: center part, 38 cm wide, and two side parts also 38 cm wide.

The neck and both arm openings created by leaving seams unstitched, are horizontally oriented. The curving top part is sewn to the skirt following the warp of the skirt – thus giving the dress shape.

**Collector:** Unknown

**Year of acquisition:** unknown

**Bibliography:** Similar to: Frame, Mary, in Makowski, Krzysztof, 2010, p. 246.





**Museum number/ID-Nr.:** V A 60521

**Item:** Tunic

**Provenience:** Pachacamac

**Culture:** Probably Ychsma, 1200-1550 AD

**Size:** 54 x 137 cm

**Material/technique:** The tunic consists of two panels woven in plain weave S cotton. The thread count is 16 warps x 14 wefts per cm. Sleeve panels are separately woven and stitched on.

An 8-cm-wide band with warps in 2Z cotton and wefts in 2S camelid fiber is sewn to the bottom of the shirt. The band has 9 warps x 40 wefts per cm and is woven in slit tapestry with eccentric wefts. On the back side some of the pattern wefts are floating from one pattern unit to another.

At the very bottom a 3,5-cm camelid fiber band is stitched on – 1 cm is woven and 2,5 cm is a looped weft fringe.

The sleeves are woven like the tapestry band. The sleeves measure 17 x 21 cm. They have a camelid fiber band sewn to the outer opening like the tapestry band of the shirt. This band is 2 cm wide – 1 cm woven and 1 cm cut weft fringe.

The tunic may have been a composite of several different Ychsma tunics (above the tapestry band the shirt has a warp fringe, which is normally the bottom edge).

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** none







**Museum number/ID-Nr.:**

V A 59579

**Item:** Tunic

**Provenience:** Pachacamac

**Culture:** Ychsma,

1200-1550 AD

**Size:** 27,5 x 56 cm

**Material/technique:**

The tunic consists of two panels and is in plain weave S cotton. The thread count is 18 warps x 15 wefts per cm. The pattern at the bottom is in negative brocade (complimentary weft). At the bottom of the tunic is a 0,5-cm warp fringe.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** none



**Museum number/ID-Nr.:**

V A 59565

**Item:** Tunic

**Provenience:** Pachacamac

**Culture:** Ychsma,

1200-1550 AD

**Size:** 36 x 70 cm

**Material/technique:** The

tunic consists of two panels. It is made in plain weave S cotton. The thread count is 15 warps x 10 wefts per cm. At the very bottom the tunic has a 1-cm warp fringe. The pattern at the bottom is negative brocade (complimentary weft); the pattern wefts are 2S cotton.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** none





**Museum number/ID-Nr.:** V A 59408

**Item:** Tunic

**Provenience:** Pachacamac

**Culture:** Ychsma, 1200-1550 AD

**Size:** 33 x 79 cm

**Material/technique:** The tunic consists of 2 panels. It is woven in plain weave S cotton and at the bottom has brocaded (negative brocade) patterns woven with 2S camelid fiber wefts. The thread count is 18 warps x 14 wefts per cm. At the very bottom a 2S camelid fiber band is stitched on. The band is 4 cm wide, half woven, half weft fringe.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** none

**Museum number/ID-Nr.:**

V A 59271

**Item:** Tunic

**Provenience:** Pachacamac

**Culture:** Ychsma, 1200-1550 AD

**Size:** 35 x 75 cm

**Material/technique:** The tunic consists of two panels. The base fabric is plain weave cotton (warp S, weft Z). The thread count is 15 warps x 14 wefts per cm.

At bottom is a 4,5-cm-wide single-face brocade pattern. The pattern wefts are 2S camelid yarns. At the very bottom is a 4-cm-wide 2S camelid fiber band woven separately, with 2 cm woven and 2 cm looped weft fringe.

At the very bottom is a 4-cm-wide 2S camelid fiber band woven separately, with 2 cm woven and 2 cm looped weft fringe.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** none





**Museum number/ID-Nr.:**

V A 58870

**Item:** Tunic**Provenience:** Pachacamac**Culture:** Possibly Chancay  
or Ychsma, 1200-1550 AD**Size:** 32 x 65 cm**Material/technique:**

The tunic consists of two panels. The main technique is balanced plain weave (12 warps x 14 wefts per cm) in 2S cotton. The dark stripes and the bottom pattern are weft-faced plain weave with one warp

from each warp layer (i.e. 2 yarns) in each shed. The bottom (5 cm wide, wefts: 2S camelid fiber) and with, a 2-cm-wide stripe of complementary-weft weave with discontinuous-weft substitution in the center. At the very bottom is a separately woven and stitched on 4-cm-wide band with 2-cm camelid fiber weft fringe, and two cm woven warps.

Warps are 2S cotton, wefts 2S camelid fiber.

**Collector:** Wilhelm Gretzer**Year of acquisition:** 1907**Bibliography:** none**Museum number/ID-Nr.:**

V A 51756

**Item:** Tunic**Provenience:** Around Lima**Culture:** Ychsma,  
1200-1550 AD**Size:** 43 x 66 cm**Material/technique:** The

textile is one side of a tunic. The material is 2S cotton and the technique is doublecloth. The shirt has 28 warps x 6 wefts per cm in each layer. At the lower edge of the tunic two separately woven bands are stitched on: a 4,5-cm-wide 2S cotton tapestry woven band with a fish

motif and a 3-cm fringe (1 cm woven, 2 cm weft loops) of yellow 2S camelid fiber yarns. The tapestry band with the fish pattern is in 2S cotton yarns. The thread count is 8 warps x 44 wefts per cm. The 2S camelid fiber fringe is plain weave and has a thread count of 7 warps x 26 wefts per cm.

**Collector:** Wilhelm Gretzer**Year of acquisition:** 1907**Bibliography:** none





**Museum number/ID-Nr.:** V A 20390

**Item:** Tunic

**Provenience:** Chuquitanta

**Culture:** Ychsma, 1200-1550 AD

**Size:** 31 x 78,5 cm

**Material/technique:** The shirt is composed of two panels in 2S cotton doublecloth. The thread count is 13 warps x 13 wefts per cm. The lower pattern has two of the shirt's warps in each shed and 2S camelid fiber wefts. It is woven in complementary-weft weave with outlining and discontinuous-weft substitution.

The bottom band is separately woven with a weft of 2S camelid fiber yarns and has looped weft fringe, which is typical for Ychsma tunics.

**Collector:** Arthur Baessler,

**Year of acquisition:** 1900

**Bibliography:** none

**Museum number/ID-Nr.:**

V A 20505

**Item:** Tunic

**Provenience:** Chuquitanta

**Culture:** Probably Chancay,  
1200-1550 AD

**Size:** 41 x 85 cm

**Material/technique:** The tunic consists of two panels. The base is 2S cotton plain weave and the thread count is 15 warps x 15 wefts per cm. At bottom is a 7-cm band sewn on to the tunic. This band has its warp in the short direction and has 2S camelid fiber wefts and 2Z cotton warps. The technique is complementary weft weave. At the very bottom is another separately woven band sewn on – it measures 2,5 cm in width and is woven over 1 cm and has 1,5 cm weft fringe. The material is 2S camelid fibers. The weft fringe is cut, which is more typical of Chancay manufacture.

**Collector:** Arthur Baessler

**Year of acquisition:** 1900

**Bibliography:** none







**Museum number/ID-Nr.:** V A 20729

**Item:** Loincloth (section)

**Provenience:** Chuquitanta

**Culture:** Ychsma, 1200-1550 AD

**Size:** 67 x 54 cm

**Material/technique:** The fragment is probably the end of a loincloth that would hang down in the back. The rest of the loincloth would have been plain weave cotton. The weaving is cotton (warp 2S and weft Z). The warp (lengthwise) is set up as discontinuous on the sides, and thus woven to shape. The weaving technique is slit tapestry and the thread count is 10 warps x 40 wefts per cm.

The red side fringes and the bottom yellow fringe are 2S camelid yarns.

**Collector:** Arthur Baessler

**Year of acquisition:** 1900

**Bibliography:** none



**Museum number/ID-Nr.:** V A 51607

**Item:** Tunic

**Provenience:** Marquez

**Culture:** Chancay, 1200-1500 AD

**Size:** 56 x 72 cm

**Material/technique:** A tunic composed of two panels stitched up the center and sides. It is in 2S cotton with 2S camelid fiber pattern wefts. The thread count is 16 warps x 28 wefts per cm. The technique is plain weave with brocaded patterns. The tunic has different brocaded patterns on the front and back sides.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** none



**Museum number/ID-Nr.:**

V A 51582

**Item:** Mantle**Provenience:** Marquez**Culture:** Central Coast,  
1200-1500 AD**Size:** 136 x 163 cm

**Material/technique:** The mantle consists of 3 panels: 48, 74, and 41 cm wide (widest in the middle). All have 4 selvages. The textile is 2S cotton, in both warp and weft. The technique is doublecloth, with 15 warps x 16 wefts per cm. The design is composed of a grid of ca. 15 x 15 cm squares with 4 different patterns alternating over the mantle.

**Collector:** Wilhelm Gretzer**Year of acquisition:** 1907**Bibliography:** none**Museum number/ID-Nr.:** V A 19734**Item:** Textile**Provenience:** Chancay**Culture:** Chancay, 1200-1500 AD**Size:** 86 x 80 cm

**Material/technique:** The textile consists of two panels – 40 x 80 cm – sewn together. The warp is along the short side. The technique is gauze weave and the material is S cotton for both warp and weft. The thread count is 20 warps x 12 wefts per cm.

Along one warp edge a cut-off panel from a larger mantle is attached. This band is 7 cm wide and is a loose cotton plain weave with negative brocade patterns. It has a triangular cornerpiece, which makes the textile somewhat misshapen. Probably the textiles don't belong together and were joined after excavation by the grave robber or art dealer.

**Collector:** Arthur Baessler**Year of acquisition:** 1900**Bibliography:** none





**Museum number/ID-Nr.:** V A 64772

**Item:** Mantle

**Provenience:** Unknown

**Culture:** Chancay, 1200-1500 AD

**Size:** 240 x 190 cm

**Material/technique:** This mantle has an unusual design of sting rays embroidered on the surface of a 2S brown cotton plain weave ground cloth. It has 8 warps x 12 wefts per cm. The sting rays are embroidered in 2S camelid fiber yarns. The two warp ends of the ground cloth are woven tapestry triangles and a band along the warp ends. Two warps of the ground cloth are used as tapestry warps, and the tapestry has 40 wefts per cm.

**Collector:** Dealer: Stopler Galleries

**Year of acquisition:** 1966

**Bibliography:** none



**Museum number/ID-Nr.:**

V A 55878

**Item:** Mantle**Provenience:** Unknown**Culture:** Chancay, 1200-1450 AD**Size:** 190 x 110 cm**Material/technique:** The

complete mantle is composed of seven strips of separately woven pieces, stitched together. It is woven in plain weave 2S cotton with brocaded patterns and at the warp ends has a band of tapestry, woven with 2S camelid fiber. The tapestry has two warps from the plain weave as warps, and the thread count is 8 warps x 40 wefts per cm. The thread count in the plain weave is 16 warps x 26 wefts per cm. The tapestry weave at either warp end has woven tabbed fringes.

**Collector:** Wilhelm Gretzer**Year of acquisition:** 1907**Bibliography:** none**Museum number/ID-Nr.:**

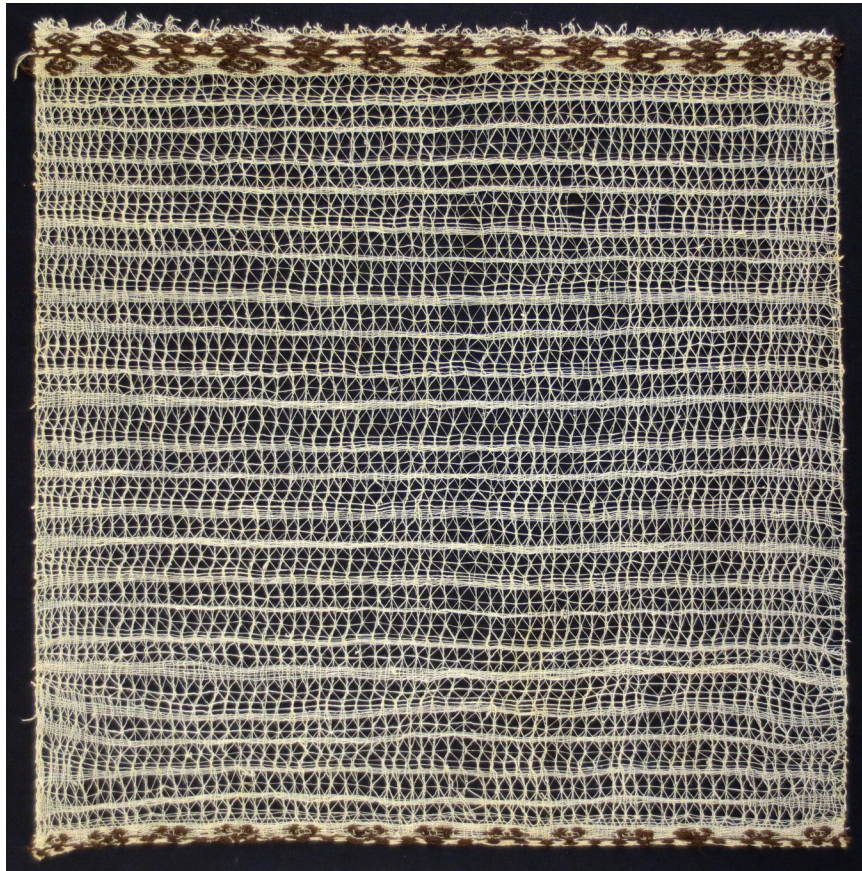
V A 51322

**Item:** Shawl**Provenience:** Huacho**Culture:** Chancay, 1200-1500 AD**Size:** 85 x 48 cm**Material/technique:** The textile is

complete with four selvages. The warp is horizontal in the photo. The larger part of the textile is made in S cotton gauze weave and the thread count is about 10 warps x 8 wefts per cm (irregular). At either end it has a 1,5-cm-wide complementary weft pattern stripe woven with 4 warps from the gauze weave in each shed and 2S camelid fiber yarns for wefts.

**Collector:** Wilhelm Gretzer**Year of acquisition:** 1907**Bibliography:** none



**Museum number/ID-Nr.:**

V A 66120 a

**Item:** Scarf**Provenience:** Unknown**Culture:** Chancay, 1200-1500 AD**Size:** 50 x 50 cm

**Material/technique:** The textile is a complete cloth with all selvages intact and has both warp and weft in S cotton, slightly over-spun. The technique of the ground cloth is gauze weave with a thread count of 5 warps per cm and varying wefts. At top and bottom is a narrow stripe of plain weave using 4 gauze weave warps in each plain weave warp and with patterns in complementary wefts (negative brocade lancé). These pattern wefts are 2S camelid fiber yarns.

**Collector:** Unknown**Year of acquisition:** Unknown

**Bibliography:** Similar to: Makowski, Krzysztof, et al., 2006, pp. 233-244.

**Museum number/ID-Nr.:** V A 64346**Item:** Net**Provenience:** Chancay**Culture:** Chancay, 1200-1500 AD**Size:** 65 x 37 cm

**Material/technique:** A net in 2Z cotton yarns made with simple knots and embroidered with white 2Z cotton and red 2S camelid fiber yarns.

**Collector:** W. L. LeMarie**Year of acquisition:** 1960

**Bibliography:** Similar to: Makowski, Krzysztof, et al., 2006, pp. 233-244.

Stone-Miller, Rebecca, pl. 49, 1992.



**Museum number/ID-Nr.:**

V A 19473

**Item:** Shawl/mantle/scarf**Provenance:** Chancay**Culture:** Chancay,

1200-1500 AD

**Size:** 200 x 150 cm

**Material/technique:** This large gauze weave textile consists of three panels – each 50 cm wide – that are sewn together. Both warps and wefts are slightly overspun S cotton yarns. The thread count is 7 wefts per cm x ca. 12 warps per cm. The textile is complete and each panel has 4 selvages.

**Collector:** Arthur Baessler**Year of acquisition:** 1900**Bibliography:** none**Museum number/ID-Nr.:**

V A 41995

**Item:** Hairnet**Provenience:** Pachacamac**Culture:** Central Coast,

1200-1500 AD

**Size:** 24 x 7 cm**Material/technique:**

The hairnet is made in 2S plant fiber yarns (Fourcra Andina) with lark's head knots in a tatting-like technique. The hairnet is painted with shellfish purple. It contains hair strands tied into bundles for adding to hairdoes or wig making.

**Collector:** Wilhelm Gretzer**Year of acquisition:** 1907

**Bibliography:** Similar to:  
Bjerregaard, Lena, 2011,  
Berlin and Barcelona.







**Museum number/ID-Nr.:** V A 42350

**Item:** Hairnet

**Provenience:** Unknown

**Culture:** Central Coast, 1200-1500 AD

**Size:** 22 x 21 cm

**Material/technique:** The hairnet is knotted (square knots) in 2S camelid fiber. Tufts of camelid fibers are stitched on for adornment. At the sides are two reed sticks which have been wrapped with camelid fiber yarns, and tassels are fixed to their tops.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** Similar to: Bjerregaard, Lena, 2011, Berlin and Barcelona.



**Museum number/ID-Nr.:** V A 42663

**Item:** Hairnet

**Provenience:** Pachacamac

**Culture:** Central Coast, 1200-1500 AD

**Size:** 20 x 6 cm

**Material/technique:** Hairnet of 2S plant fiber (Fourcrea Andina) knotted with lark's head knots in a tatting-like technique. The tying strings are added and are braided from 4-8 strands.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** Similar to: Bjerregaard, Lena, 2011 (Barcelona) pp. 297-305.



**Museum number/ID-Nr.:** V A 42672

**Item:** Hairnet

**Provenience:** Pachacamac

**Culture:** Central Coast, 1200-1500 AD

**Size:** 21 x 8 cm

**Material/technique:** Hairnet of plant fiber (Fourcrea Andina) knotted with lark's head knots in a tatting-like technique. The tying strings are added and are braided from 4-8 strands. The finished hairnet is painted around the knotted patterns with shellfish purple.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** Similar to: Bjerregaard, Lena, 2011, Berlin and Barcelona, pp. 302-4.



**Museum number/ID-Nr.:** V A 42673

**Item:** Hairnet

**Provenience:** Pachacamac

**Culture:** Central Coast, 1200-1500 AD

**Size:** 19 x 8 cm

**Material/technique:** Hairnet of 2S plant fiber (Fourcrea Andina) knotted with lark's head knots in a tatting-like technique. The tying strings are added and are braided from 4-8 strands. The finished hairnet is painted around the knotted patterns with shellfish purple.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** Published in: Bjerregaard, Lena, 2011 (Barcelona) pp. 302-304; and in Bjerregaard, Lena, 2011 (Berlin), pp. 46, 50.



**Museum number/ID-Nr.:** V A 42677

**Item:** Hairnet

**Provenience:** Pachacamac

**Culture:** Central Coast, 1200-1500 AD

**Size:** 21 x 7 cm

**Material/technique:** Hairnet of 2S plant fiber (Fourcrea Andina) knotted with lark's head knots. The tying strings are added and are braided from 4-8 strands. The hairnet is dyed with indigo.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** Similar to: Bjerregaard, Lena, 2011 (Barcelona), pp. 297-305.



**Museum number/ID-Nr.:** V A 56624

**Item:** Textile fragment

**Provenience:** Unknown

**Culture:** Ychsma, 1000-1550 AD

**Size:** 53 x 56 cm

**Material/technique:** A loose plain weave textile with tapestry woven patches woven in (not appliquéd). Probably a fragment of a shroud; the textile has stitching down the center and is made from two panels. The plain weave has 2S cotton warps and wefts. The tapestry has two of the plain weave warps joined in one tapestry warp and Z cotton wefts. The thread count is in the plain weave 16 warps x 14 wefts per cm and in the tapestry 8 warps x 40 wefts per cm.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** Feltham, Jane, this volume, chapter 07.





**Museum number/ID-Nr.:**

V A 19820

**Item:** Patch**Provenience:** Chancay**Culture:** Ychsma, 1000-1500 AD**Size:** 35 x 35 cm

**Material/technique:** This textile is a fragment from a funeral shroud. Warp and weft are 2Z cotton. A few small, red motifs are made with 2S camelid fiber wefts. The thread count is 7 warps x 42 wefts per cm. The technique is tapestry and an eccentric weft is used in many places to make sliding lines and for framing parts of motifs.

**Collector:** Arthur Baessler**Year of acquisition:** 1900

**Bibliography:** Feltham, Jane, this volume, chapter 07.

**Museum number/ID-Nr.:**

V A 56623

**Item:** Textile fragment**Provenience:** Unknown**Culture:** Ychsma, 1000-1500 AD**Size:** 22 x 21 cm

**Material/technique:** Tapestry woven cotton textile with fragments of plain woven textile around. The warps are 2S, and the wefts are Z. The thread count is 8 warps x 40 wefts per cm. The textile is probably a patch from a funeral shroud.

**Collector:** Wilhelm Gretzer**Year of acquisition:** 1907

**Bibliography:** Feltham, Jane, this volume, chapter 07.



**Museum number/ID-Nr.:** V A 56735

**Item:** Fragment

**Provenience:** Unknown

**Culture:** Ychsma, 1000-1550 AD

**Size:** 32,7 x 20 cm

**Material/technique:** The textile is a tapestry woven patch for a shroud. The material is cotton and the technique is slit tapestry. The warps are 2S and the wefts are Z and 2Z, and the thread count is 8 warps x 40 wefts per cm.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** Feltham, Jane, this volume, chapter 07.



**Museum number/ID-Nr.:** V A 56773

**Item:** Fragment

**Provenience:** Pachacamac

**Culture:** Ychsma, 1000-1550 AD

**Size:** 31 x 34 cm

**Material/technique:** Fragment of a shroud.

The material is 2S cotton for both warp and weft. Some of the weft yarns are also Z (light brown). The technique is slit tapestry and in a few places wefts are eccentric. There are also some slanting weft lines framing the design. The thread count is 8 warps x 42 wefts per cm.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** Feltham, Jane, this volume, chapter 07.





**Museum number/ID-Nr.:**

V A 56792

**Item:** Fragment**Provenience:** Unknown**Culture:** Ychsma, 1000-1550 AD**Size:** 29 x 35,5 cm

**Material/technique:** The square textile is for a shroud. The material is 2S cotton and the technique is interlocked tapestry. The warps are vertical (on photo) and the textile has 3 selvages – bottom and two sides. The top edge is cut, bent and stitched. The thread count is 9 warps x 38 wefts per cm.

**Collector:** Wilhelm Gretzer**Year of acquisition:** 1907

**Bibliography:** Feltham, Jane, this volume, chapter 07.

**Museum number/ID-Nr.:**

V A 56886

**Item:** Patch/fragment of shroud**Provenience:** Pachacamac**Culture:** Ychsma, 1000-1550 AD**Size:** 37 x 34 cm**Material/technique:** Shroud patch.

This slit tapestry woven textile has the warps crosswise to the motif. The warp continues in a gauze woven brown textile on all sides. Both warps and wefts are cotton; the warps are 2S and the wefts Z. The thread count is 13 warps x 46 wefts in the tapestry and 13 warps x 7 wefts in the gauze weaving. The dots on the stripe framing the motif at the two sides have eccentric wefts. Notice the very special design of a woman giving birth.

**Collector:** Wilhelm Gretzer**Year of acquisition:** 1907

**Bibliography:** Published in: Schmidt, Max, 1929, p. 501.

Feltham, Jane, this volume, chapter 07.



**Museum number/ID-Nr.:**

V A 56896

**Item:** Fragment**Provenience:** Unknown**Culture:** Ychsma 1000-1550 AD**Size:** 33 x 33 cm

**Material/technique:** A slit tapestry woven patch for a shroud. The warp is crosswise from the design and continues at both sides in a gauze weave. The warps are 2S cotton, and the wefts – also cotton – are in the gauze 2S, and in the tapestry Z. The thread count in the tapestry is 8 warps x 80 wefts per cm.

**Collector:** Wilhelm Gretzer**Year of acquisition:** 1907

**Bibliography:** Feltham, Jane, this volume, chapter 07.

**Museum number/ID-Nr.:**

V A 56906

**Item:** Fragment**Provenience:** Pachacamac**Culture:** Ychsma, 1000-1550 AD**Size:** 26,5 x 27 cm

**Material/technique:** Shroud patch. The textile has the motif crosswise from the warp – it has 3 selvages, along the warps and to the right of the swimmer. The side to his left is cut and sewn in pre-Columbian times. The technique is slit tapestry (with a few eccentric wefts around the eyes of the creatures); the material is 2S cotton. The thread count is 8 warps x 38 wefts per cm.

**Collector:** Wilhelm Gretzer**Year of acquisition:** 1907

**Bibliography:** Feltham, Jane, this volume, chapter 07.





**Museum number/ID-Nr.:**

V A 56953

**Item:** Fragment**Provenience:** Pachacamac**Culture:** Ychsma, 1000-1550 AD**Size:** 35,3 x 31,6 cm**Material/technique:** Shroud patch.

Cotton; slit tapestry. The warps (2S cotton) are vertical on the photo. The wefts are Z. The textile has 3 selvages – bottom and two sides – and the top edge is cut, bent and stitched down. The thread count is 9 warps x 30 wefts per cm.

**Collector:** Wilhelm Gretzer**Year of acquisition:** 1907**Bibliography:** Feltham, Jane, this volume, chapter 07.**Museum number/ID-Nr.:**

V A 56989

**Item:** Fragment**Provenience:** Pachacamac**Culture:** Ychsma, 1000-1550 AD**Size:** 23 x 26 cm**Material/technique:** Shroud patch.

The textile has 3 selvages – two along the weft-selvages and one at the bottom (under the motif, which is seen with vertical warp). The top of the textile is cut and sewn for the burial. The technique is slit tapestry. Both warp and weft are cotton. The warps are 2S, and the wefts both 2S and Z. Some wefts are slanting lines framing the motifs and the eyes are eccentric wefts. The thread count is 8 warps x 36 wefts per cm.

**Collector:** Wilhelm Gretzer**Year of acquisition:** 1907**Bibliography:** Published in:

Schmidt, Max, 1929, p. 501.

Feltham, Jane, this volume, chapter 07.



**Museum number/ID-Nr.:**

V A 57024

**Item:** Fragment**Provenience:** Pachacamac**Culture:** Ychsma, 1000-1500 AD**Size:** 38,2 x 35,1 cm**Material/technique:** Shroud

patch in cotton and interlocked tapestry. The textile has 3 selvages – at the bottom and two sides. The top edge is cut, bent and stitched. The warp is vertical (in the photo). Warps are 2S and wefts are 2S and Z and interlocked every 2-3 mm. The thread count is 10 warps x 40 wefts per cm.

**Collector:** Wilhelm Gretzer**Year of acquisition:** 1907**Bibliography:** Feltham, Jane, this volume, chapter 07.**Museum number/ID-Nr.:**

V A 57041

**Item:** Textile**Provenience:** Pachacamac**Culture:** Ychsma, 1000-1500 AD**Size:** 33 x 35 cm**Material/technique:** A slit tapestry, cotton textile patch from a funeral shroud. The warp is 2S, and the weft is Z. The thread count is 9 warps x 40 wefts per cm. The textile has selvaged edges on the sides but is fragmented top and bottom.**Collector:** Wilhelm Gretzer**Year of acquisition:** 1907**Bibliography:** Feltham, Jane, this volume, chapter 07.



**Museum number/ID-Nr.:**

V A 56725

**Item:** Fragment**Provenience:** Unknown**Culture:** Central/North Coast,  
1000-1500 AD**Size:** 35 x 39 cm**Material/technique:** This small square textile is woven in tapestry (slit and interlocked) and has 3Z cotton warps and 2S cotton wefts. The thread count is 10 warps x 40 wefts per cm. The pattern on this fragment – lobsters, plants, etc. is almost identical with V A 56031 – only the latter is much coarser and has a row of rabbits where this one has birds.**Collector:** Wilhelm Gretzer**Year of acquisition:** 1907**Bibliography:** Feltham, Jane, this volume, chapter 07.**Museum number/ID-Nr.:**

V A 56031

**Item:** Fragment**Provenience:** Pachacamac**Culture:** Central/North Coast, 1000-  
1500 AD**Size:** 37 x 40 cm**Material/technique:** This fragment of a small, square textile is woven in tapestry. The warp is Z cotton, the wefts are 2S camelid fiber and Z cotton. The thread count is 8 warps x 40 wefts per cm. This fragment has a similar design to V A 56031 (lobsters and plants).**Collector:** Wilhelm Gretzer**Year of acquisition:** 1907**Bibliography:** Feltham, Jane, this volume, chapter 07.





**Museum number/ID-Nr.:** V A 60105

**Item:** Fragment

**Provenience:** Pachacamac

**Culture:** Central Coast, 1000-1500 AD

**Size:** 24 x 10 cm

**Material/technique:** The fragment is plain weave with a slight warp effect and the thread count is 18 warps x 14 wefts per cm. Both warps and wefts are 2S cotton. The fragment has a warp selvedge at the top. It has a painted motif that might have been done with purple shellfish dye.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** none

**Museum number/ID-Nr.:**

V A 60072 + V A 62309 a, b

**Item:** 3 fragments

**Provenience:** Pachacamac

**Culture:** Central Coast, 1000-1500 AD

**Size:** 141 x 74 cm – V A 60072

28 x 58 cm – V A 62309 b

24 x 17 cm – V A 62309 a

**Material/technique:** Plain weave cotton textile (2S). Thread count: 10 warps x 11 wefts per cm. The textile is painted (the color is only on the surface). The contours of the birds seem to be printed on and then the birds filled in and the background over-painted.



**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** none





**Museum number/ID-Nr.:** V A NIs 1734

**Item:** Fragment

**Provenience:** Unknown

**Culture:** Central Coast, 1000-1500 AD

**Size:** 29 x 14 cm

**Material/technique:** This fragment has tie-dyed patterns in 4 different colors: white, blue, dark and middle brown. It has selvedge at both sides and is probably a stripe from a textile sewn together from many different narrow panels.

**Collector:** Unknown

**Year of acquisition:** Unknown

**Bibliography:** none



**Museum number/ID-Nr.:** V A 57031 a

**Item:** Fragment

**Provenience:** Pachacamac

**Culture:** Central Coast, 1000-1550 AD

**Size:** 45 x 28 cm

**Material/technique:** This textile fragment is from a tunic with horizontal warps when worn. At the bottom is a 2-cm fragment of a red camelid fiber fringe which was probably the bottom edge of the tunic. The rest of the textile is cotton (both warp and weft) – the warps are 2S and the wefts are Z. The thread count is 10 warps x 42 wefts per cm. There are two more smaller fragments of this textile in the museum (b + c).

Another piece of this textile (including 40-cm red fringe), excavated by Max Uhle, is in the Penn Museum, no. 32617. It was excavated in the town of Pachacamac. It measures 64 x 32 cm.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** none



**Museum number/ID-Nr.:**

V A 19976

**Item:** Tunic**Provenience:** Ancon**Culture:** Central Coast or Chimu,  
1200-1500 AD**Size:** 65 x 82 cm**Material/technique:** The textile is the front side of a feather tunic. It is woven in plain weave 2S cotton and has Macaw feather fringes sewn on (see pp. 48, 62, & 63). The thread count is 12 warps x 7 wefts per cm.**Collector:** Arthur Baessler**Year of acquisition:** 1900**Bibliography:** none**Museum number/ID-Nr.:**

V A 60300

**Item:** Tunic**Provenience:** Pachacamac**Culture:** Central Coast, 1200-1500  
AD**Size:** 79 x 54 cm**Material/technique:** Plain weave cotton textile with sewn-on fringes of Macaw feathers (see pp. 48, 62, & 63). The warp is 2S and the weft Z, and the thread count is 7 warps x 5 wefts per cm.**Collector:** Wilhelm Gretzer**Year of acquisition:** 1907**Bibliography:** Published in King,  
Heidi, 2012, p. 33.



## 16 Late Intermediate (South Coast)



**Museum number/ID-Nr.:** V A 29264

**Item:** Textile

**Provenience:** Ica

**Culture:** South Coast, 1200-1400 AD

**Size:** 88 x 56 cm

**Material/technique:** The textile is complete with four selvages. The design is stylized fish. It has 25 cotton warps and Z cotton wefts. The thread count is 7 warps x 44 wefts per cm. The technique is slit tapestry, and in a few places (contours of mouth and eyes of the creatures) it has eccentric wefts.

**Collector:** Wilhelm Gretzer

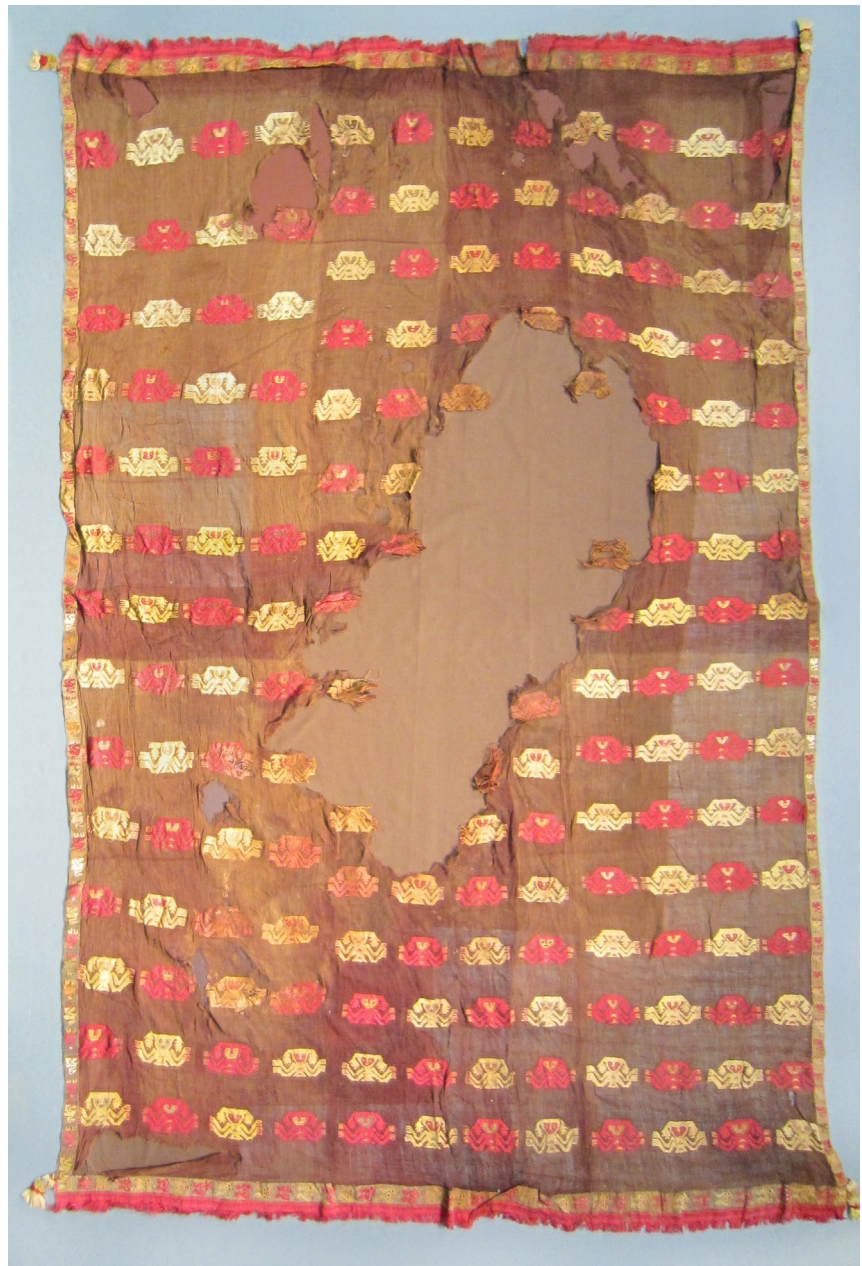
**Year of acquisition:** 1907

**Bibliography:** none



**Museum number/ID-Nr.:**

V A 29352

**Item:** Mantle**Provenience:** Ica**Culture:** Central/South Coast, 1000-1550 AD**Size:** 236 x 160 cm**Material/technique:** This large mantle is made in plain weave Z cotton, and the thread count is 8 warps x 16 wefts per cm. It is adorned with brocaded (2S camelid fiber) designs in red and yellow. The edges are tapestry weave with double plain weave warps and 52 wefts per cm.**Collector:** Wilhelm Gretzer**Year of acquisition:** 1907**Bibliography:** none



**Museum number/ID-Nr.:**

V A 64266

**Item:** Miniature woman's feather dress**Provenience:** Ocucaje**Culture:** Ica, 1100-1300 AD**Size:** 27 x 24 cm

**Material/technique:** Miniature woman's dress decorated with feathers and round silver disks (diameter: 3,5 cm), of which only 3 are left. The garment is made from a coarse 68 x 26 cm plain weave cloth in 2S cotton, folded with warp oriented horizontally as worn. The thread count is 4 warps x 5 paired wefts per cm. The textile is folded 7 cm at both sides towards the inside and 2 cm, also towards the inside, at the top and sewn together along the entire side and top (the bottom is left open). No holes are left to indicate arm and neck slit. The feather design is different front and back: the front is a step fret design; the back is made with coarser feathers arranged in 3 horizontal stripes. The feathers on the front side are Muscovy duck and various colored macaws, and on the back, Macaw and Flamingo. The feathers have been tied sequentially onto cotton yarns and stitched onto the textile (see pp. 48, 62, & 63). The Metropolitan Museum has 43 of these feathered miniature women's dresses.

**Collector:** Căcilie Drumm de Orihuela

**Year of acquisition:** 1959

**Bibliography:** Similar to: Boone, Elisabeth Hill, pp. 419 – 425. Similar to: King, Heidi, 2012, pp. 188-192.





**Museum number/ID-Nr.:** V A 34335

**Item:** Mantle

**Provenience:** Ica

**Culture:** South Coast, 1000-1500 AD

**Size:** 360 x 150 cm

**Material/technique:** A very large textile, constructed of 2 panels sewn together, each 75 cm wide. All selvages are preserved. The textile has S cotton for both warp and weft, and the thread count is 12 warps x 10 wefts per cm. The mantle is extremely well dyed for a cotton textile: a bright orange and a deep black. The mantle is shown folded in the photo.

**Collector:** Eduard and Caecilie Seler

**Year of acquisition:** 1912

**Bibliography:** none



**Museum number/ID-Nr.:**

V A 29505

**Item:** Mantle**Provenience:** Pisco**Culture:** South Coast, 1000-1450 AD**Size:** 260 x 122 cm

**Material/technique:** This cotton mantle consists of 3 panels and is woven in warp-faced plain weave and has pattern stripes in warp-faced simple alternating float weave in orange, brown and white. The thread count is 16 warps x 4 wefts per cm. The warps are S and the wefts are Z.

**Collector:** Wilhelm Gretzer**Year of acquisition:** 1907**Bibliography:** none





**Museum number/ID-Nr.:** V A 34113

**Item:** Woven cloth

**Provenience:** Unknown

**Culture:** South Coast, 1000-1400 AD

**Size:** 32 x 75 cm

**Material/technique:** A woven cloth (scarf?) with four selvages. The basic material is warp-face plain weave in 2S cotton for both warp and weft. The thread count is 24 warps x 6 wefts per cm. At the two ends are tapestry woven pattern bands, woven with 6 warps from the plainweave in each shed using 2S camelid fiber yarns as wefts.

**Collector:** Eduard and Caecilie Seler

**Year of acquisition:** 1912

**Bibliography:** none



**Museum number/ID-Nr.:**

V A 29078

**Item:** Scarf?**Provenience:** Ica**Culture:** Ica, 1000-1450 AD**Size:** 73 x 65 cm

**Material/technique:** Textile sewn together from two panels; each with four selvages. The technique is discontinuous warp and weft plain weave, with both warps and wefts interlocked. The material is 25 cotton and the warp direction is along the short side of the panels.

**Collector:** Wilhelm Gretzer**Year of acquisition:** 1907

**Bibliography:** Published in Strelow, Renate, 1996, p. 111.





**Museum number/ID-Nr.:** V A 62719

**Item:** Textile

**Provenience:** Ica

**Culture:** South Coast, 1200-1400 AD

**Size:** 129 x 83 cm

**Material/technique:** This textile is complete with selvages on all sides. It is in plain weave and the warps are S and Z cotton, and the wefts are Z cotton. The thread count is 12-14 warps x 6-11 wefts per cm. The first (or last) 10 cm has paired wefts (to the right in the photo).

The design is painted on the woven textile.

**Collector:** Donator Guillermo Schmidt y Pizarro

**Year of acquisition:** 1926

**Bibliography:** none



**Museum number/ID-Nr.:**

V A 16291

**Item:** Head cloth**Provenience:** Unknown**Culture:** South Coast,  
1200-1500 AD**Size:** 140 x 120 cm**Material/technique:** The head cloth consists of 4 squares woven separately. Two are loose plain weave S cotton, and the two patterned squares are tapestry with 2S cotton warps and 2S camelid fiber wefts.**Collector:** I. M. Bolivar**Year of acquisition:** 1908**Bibliography:** Nagy, Katalin, 2011, pp. 283-293.



**Museum number/ID-Nr.:**

V A 29190

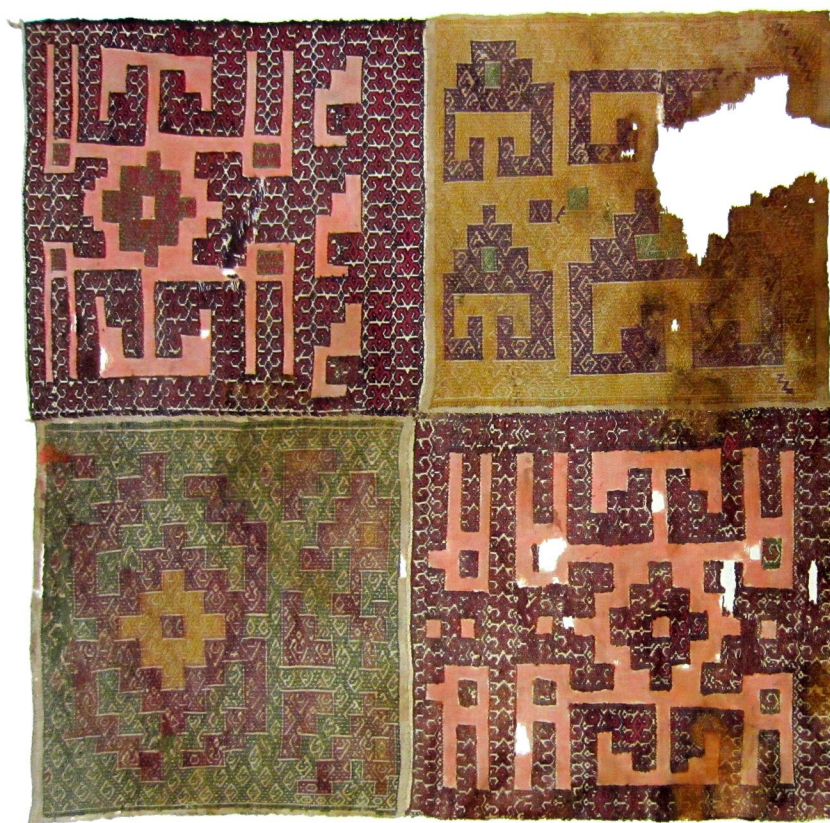
**Item:** Head cloth**Provenience:** Ica**Culture:** South Coast, 1100-1500 AD**Size:** 57 x 56 cm

**Material/ Technique:** This head cloth consists of 4 individually woven squares that are sewn together. The warps and the wefts are 2S cotton, and the pattern wefts are 2S camelid fibers. The technique is single-face brocade/supplementary weft weave.

**Collector:** Wilhelm Gretzer**Year of acquisition:** 1907

**Bibliography:** Published in: Nagy, Katalin, 2011, pp. 283-93.

Similar to: Makowski, Krzysztof, et al., 2006, Vol. I, pp. 300-301.

**Museum number/ID-Nr.:**

V A 29188

**Item:** Head cloth**Provenience:** Ica**Culture:** South Coast, 1200-1500 AD**Size:** 62 x 62 cm

**Material/technique:** The textile is a head cloth sewn together from four complete textiles, which all have four selvages. The brown/white squares are tapestry with 2S cotton as warps, and 2S camelid and 2S cotton for the weft. The green/brown squares are brocaded and have 2S cotton warp and weft in the plain weave and 2S camelid fiber wefts for the brocaded patterns.

**Collector:** Wilhelm Gretzer**Year of acquisition:** 1907

**Bibliography:** Described in: Nagy, Katalin, 2011, pp. 283-293.







**Museum number/ID-Nr.:** V A 29130

**Item:** Fragment

**Provenience:** Ica

**Culture:** South Coast, 1000-1500 AD

**Size:** 28 x 73 cm

**Material/technique:** Tapestry woven fragment (interlocked, dovetailed) with 2S cotton warp and 2S camelid fiber weft. The thread count is 27 warps x 46-64 wefts per cm. The fragment consists of two panels with warp selvedge at the bottom and with side selvedges sewed together at center. At bottom right is a small plain weave part (18 wefts per cm) in cotton, and along the right and left selvedge there is embroidery with cross-knit loops.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** Published in: Eisleb, Dieter and Strelow, Renate, 1980, pl. 336.



**Museum number/ID-Nr.:** V A 29112

**Item:** Bag

**Provenience:** Ica

**Culture:** Chuquibamba, 1300-1500 AD

**Size:** 35 x 26 cm

**Material/technique:** The bag with eight-pointed star designs has 2S cotton warps. The top part is plain weave with 2S cotton wefts, and the patterned part is tapestry with 2S camelid fiber wefts in red, green, yellow and white.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** Similar to: Frame, Mary, 1997, p. 24.



**Museum number/ID-Nr.:** V A 47049

**Item:** Bag

**Provenience:** Ica

**Culture:** South Coast, 1100-1450 AD

**Size:** 28 x 19 cm

**Material/technique:** The bag is made in 2S brown and white cotton and woven in doublecloth. At the sides are 2S camelid fiber stem stitch embroidery and red camelid fiber tassels. The top part of the bag is done in looping with many plied cotton yarns. At the very top edge is a row of loops with very coarse nondyed camelid fiber yarns. The bag has different doublecloth patterns at the reverse side and is filled with dry leaves – likely coca.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** none





**Museum number/ID-Nr.:**

V A 47185

**Item:** Sling**Provenience:** Ica**Culture:** Ica, 1000-1550 AD**Size:** 280 x 6 cm

**Material/technique:** The material used in this sling is 2S camelid fiber. The cradle is wrapped, and the flat side-bands extending from it are fist-braided with 2-span floats braiding with SZ twist. They have only one twining unit on the narrow side. The side cords are 4-strand braids at both ends with wrapping, before the thin, 4-strand braided tassels.

**Collector:** Wilhelm Gretzer**Year of acquisition:** 1907**Bibliography:** Published in:

Bjerregaard, Lena, 2010, no. 51, pp. 2-13.

**Museum number/ID-Nr.:**

V A 47195

**Item:** Headband or belt**Provenience:** Ica**Culture:** Ica, 1000-1550 AD**Size:** 137 x 4,5 cm

**Material/technique:** A flat band made in 2S camelid fiber yarns in 2- and 3-span floats using fist-braiding.

**Collector:** Wilhelm Gretzer**Year of acquisition:** 1907**Bibliography:** Published in:

Bjerregaard, Lena, 2010, no. 51, pp. 2-13.



**Museum number/ID-Nr.:**

V A 46417

**Item:** Hat**Provenience:** Ica**Culture:** Ica, 1000-1450 AD**Size:** Height 25 cm, diameter 28 cm

**Material/technique:** Plaited reed cylinder used for a hat. This reed construction could be adorned with textiles and featherwork, as we see in other related examples.

**Collector:** Wilhelm Gretzer**Year of acquisition:** 1907

**Bibliography:** General: Nagy, Katalin, in Solanilla Demestre, Victoria, *Actas IV*, 2009, pp. 383-398.

**Museum number/ID-Nr.:**

V A 46356

**Item:** Hat**Provenience:** Ica**Culture:** South Coast, 1000-1450 AD**Size:** 43 cm x 18 (diameter)

**Material/technique:** The hat is a plaited reed cylinder adorned with a feather mosaic that is glued to the cylinder. A double-woven 2S cotton cloth – blue and white with 4 selvages – is wound around the bottom part of the cylinder, and loose cotton is stuffed between the reed and the textile. The thread count in this textile is 16 warps x 12 wefts per cm. A feather tassel – made of feathers braided into a plant-fiber 3-strand braid – is inserted at the top of the hat, and another in the cloth turban. The pinkish colored feathers at the top are probably Flamingo. The feather fan in the turban is also from Flamingo feathers, but here the color has been altered by the process of tapirage, used to modify the color of feathers on the live bird.

**Collector:** Wilhelm Gretzer**Year of acquisition:** 1907

**Bibliography:** Published in: Schmidt, Max, 1929, Pl. XVIII.

Eisleb, Dieter and Strelow, Renate, 1980, p. 393.

Nagy, Katalin, in Solanilla Demestre, Victoria, *Actas IV*, 2009, pp. 383-398, and chapter 08, this volume.





**Museum number/ID-Nr.:**

V A 46361

**Item:** Hat**Provenience:** Unknown**Culture:** South Coast, 1000-1450 AD**Size:** 23 x 23 x 28 cm

**Material/technique:** The hat is a plaited cylinder (reed/straw) wrapped with strings of red and yellow feathers (from the Scarlet Macaw). The bottom part is padded with unspun cotton, which is covered with a textile. This textile is 16 x 69 cm and has selvages at top and bottom (along the side of the warp – warp horizontal in photo); it has 2S cotton warp and 2S camelid fiber wefts and is made in tapestry with many eccentric wefts in an elaborate design.

**Collector:** Wilhelm Gretzer**Year of acquisition:** 1907

**Bibliography:** General: Nagy, Katalin, in Solanilla Demestre, Victoria, *Actas IV*, 2009, pp. 383-398, and chapter 08 this volume.

**Museum number/ID-Nr.:**

V A 46364

**Item:** Hat**Provenience:** Ica**Culture:** Ica, 1000-1450 AD**Size:** 35 x 20 cm (diameter)

**Material/technique:** The hat consists of a straw/reed cylinder with a wrapping of a 2S cotton textile woven in plain weave discontinuous warp and weft. The thread count is 7 warps x 12 wefts per cm. The feather bushel at top is Flamingo. Underneath the textile the straw cylinder is wrapped with a feather string of blue *Ara* feathers. The turban is stuffed with unspun cotton, and a 0,5-cm-wide, flat, braided cotton band is circled around it.

**Collector:** Wilhelm Gretzer**Year of acquisition:** 1907

**Bibliography:** Published in: Strelow, Renate, 1996, p. 40.

General: Nagy, Katalin, in Solanilla Demestre, Victoria, *Actas IV*, 2009, pp. 383-398, and chapter 08 in this volume.



**Museum number/ID-Nr.:**

V A 46371

**Item:** Hat**Provenience:** Ica**Culture:** South Coast,  
1200-1450 AD**Size:** 45 cm x 30 cm (diameter)**Material/technique:**

The hat consists of a cylinder-shaped plaited cone made of split reeds. It is wrapped with a slit-tapestry woven cloth turban made with 2S cotton warps and 2S camelid wefts. A green feather fan/tassel is wedged into the top of the turban.

**Collector:** Wilhelm Gretzer**Year of acquisition:** 1907

**Bibliography:** General: Nagy, Katalin, in Solanilla Demestre, Victoria, *Actas IV*, 2009, pp. 383-398, and chapter 08 this volume.

**Museum number/ID-Nr.:**

V A 15918

**Item:** Hat**Provenience:** Unknown**Culture:** Ica, 1200-1450 AD**Size:** 30 x 35 cm

**Material/technique:** The hat consists of a cone-shaped plaited reed cylinder. Around this reed construction a feather textile (plain weave cotton with feather-fringes stitched on) is tied, and on top of that is another feather textile (same technique – see V A 60318) with blue feathers (from the Paradise Tanager). Wrapped around the bottom is a square, loosely woven, plain weave cotton textile.

**Collector:** I. M. Bolivar**Year of acquisition:** 1907

**Bibliography:** Nagy, Katalin, chapter 08 this volume.







**Museum number/ID-Nr.:** V A 15920

**Item:** Hat

**Provenience:** St. Ramon

**Culture:** South Coast, 1400-1500 AD

**Size:** 42 x 23 cm

**Material/technique:** The hat has a cylinder inside of plaited straw/reed. The cylinder is wrapped with feather fringes. At the bottom, wrapped over a nonspun cotton filling, is a single interlocked tapestry woven cloth (warp: 2Z cotton; weft: 2S camelid fiber) – thread count: 16 x 70 per cm.

**Collector:** I. M. Bolivar

**Year of acquisition:** 1907

**Bibliography:** none

**Museum number/ID-Nr.:** V A 60318

**Item:** Headband

**Provenience:** Peru

**Culture:** South Coast, 1000-1450 AD

**Size:** 46 x 8 cm

**Material/technique:** The headband is probably from a hat like V A 15918. It is a warp face plain weave 2S cotton textile, which is edged with red cross-knit loop stitching in 2S camelid fiber yarns. The thread count is 40 warps x 12 wefts per cm. The feathers (Paradise Tanager) are knotted into a string and sewn on to the woven band in closely set rows – 0,5 cm apart.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** none





## 17 Late Horizon (Inka)

**Museum number/ID-Nr.:** V A 42733

**Item:** Mat or shield?

**Provenience:** Unknown

**Culture:** Unknown

**Size:** 53 x 44 cm

**Material/technique:** The mat/shield is made with reeds as "warps" and interlaced 2S camelid fiber yarns as "wefts." The thread count is 2 reeds (warps) x 12 wefts per cm. The mat/shield has selvages along the two sides and is probably also finished along the "warp" ends, where the reeds are cut off in a straight line.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** none



**Museum number/ID-Nr.:** V A 42732

**Item:** Mat or shield?

**Provenience:** Unknown

**Culture:** Unknown

**Size:** 45 x 44 cm

**Material/technique:** The mat/shield is made from reeds as "warp," interlaced with 2S camelid fiber yarns. The thread count is 2 reeds (warps) x 20 wefts per cm. The mat/shield has selvages along the two sides, and the reeds are evenly cut along the "warp-ends," which indicates that the object is complete.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** none







**Museum number/ID-Nr.:** V A 4576

**Item:** Tunic

**Provenience:** Pica, Chile

**Culture:** Provincial Inca, 1450-1550 AD

**Size:** 65 x 62 cm

**Material/technique:** This Inca-style tunic with zigzag neck yoke and stylized diamond waistband is extremely finely made and well preserved. It has 2S camelid fiber weft and 2S cotton warp. The thread count is 14 warps x 80 wefts per cm. The technique is interlocked tapestry and it is woven in one panel, with the warp horizontal when worn, following Inca tradition. The tunic has chain-loop stitch embroidery along the neck slit, sleeve openings and bottom edge.

**Collector:** José Mariano Macedo

**Year of acquisition:** 1884

**Bibliography:** none



**Museum number:** V A 21367

**Item:** Tunic

**Provenience:** Unknown

**Culture:** Inca, 1450-1550 AD

**Size:** 85,5 x 75,5 cm

**Material/technique:** The Inca tunic with diamond waistband design is woven in one panel and has the warp horizontal when worn. The neck opening was made with discontinuous warps. It is entirely woven in 2S camelid fiber yarns. The technique is weft-faced plain weave and the waistband design is woven in tapestry. At bottom is an embroidered zigzag line and chain-loop stitch edge embroidery. The blue color (now with many stains that have altered the color) marks this as a special Inca tunic, as blue is rare.

**Collector:** Arthur Baessler

**Year of acquisition:** 1900

**Bibliography:** none



**Museum number/ID-Nr.:** V A 16630

**Item:** Tunic

**Provenience:** Unknown

**Culture:** Inca, 1450-1550 AD

**Size:** 87,5 x 75 cm

**Material/technique:** An Inca-style tunic made with 2S camelid fiber for both warp and weft. The thread count is 10 warps x 22-25 wefts per cm. The technique is weft-faced plain weave, tapestry and weft wrapping (in the vertical stripes in the lower section of the tunic). It is woven in one panel and has the warp horizontal when worn. At the bottom is a camelid fiber weft fringe, woven separately and stitched on.

**Collector:** I. M. Bolivar

**Year of acquisition:** 1909

**Bibliography:** Published in: Frame, Mary, in Makowski, Krzysztof, ed., 2010, p. 275.



**Museum number/ID-Nr.:** V A 16296

**Item:** Tunic

**Provenience:** Unknown

**Culture:** Inca, 1450-1550 AD

**Size:** 83,5 x 79,5 cm

**Material/technique:** An Inca tunic woven with 2S camelid fiber in both warp and weft. The thread count is 15 warps x 80 wefts per cm. The technique is weft-faced plain weave and tapestry. The tunic is woven in one panel and the warp is horizontal when worn. The lower edge has zigzag embroidery stitching.

**Collector:** I. M. Bolivar

**Year of acquisition:** 1908

**Bibliography:** Published in: Kurella, Doris and Castro Inés de, 2013, p. 252.







**Museum number/ID-Nr.:** V A 16289

**Item:** Tunic

**Provenience:** Unknown

**Culture:** Provincial Inca, 1450-1550 AD

**Size:** 82 x 78 cm

**Material/technique:** The tunic is composed of two parts: the upper part has two panels of plainweave, with vertically oriented warp and stitching down the middle; the lower part is a single panel, with horizontal warp stitched to the warp selvedge of the upper panels. All is woven in 2S camelid fiber yarns in both warp and weft. The upper part is warp-faced plain weave and the lower part is dovetailed tapestry (4 warps x 32 wefts per cm). Along the bottom edge is a 3,5-cm fringe of doubled yarns (Z-2S-4Z) and the sides are joined by a figure-eight embroidered seam.

**Collector:** I. M. Bolivar

**Year of acquisition:** 1908

**Bibliography:** none



**Museum number/ID-Nr.:** V A NIs 1385

**Item:** Tunic

**Provenience:** Unknown

**Culture:** Provincial Inca, Central Coast, 1450-1550 AD

**Size:** 68 x 71 cm

**Material/technique:** The tunic with bird and fish designs is woven in tapestry and in some places has eccentric wefts. The warp (horizontal when worn) is 2S cotton and the weft is 2S camelid fiber. The tunic was made in one panel. The thread count is 14 warps x 40 wefts per cm. The yellow bottom decorative band and fringe (woven separately) is stitched to the tunic.

**Collector:** Unknown

**Year of acquisition:** Unknown

**Bibliography:** none



**Museum number/ID-Nr.:** V A 62696

**Item:** Tunic (partial)

**Provenience:** Pachacamac

**Culture:** Provincial Inca, 1450-1550 AD

**Size:** 148 x 76 cm

**Material/technique:**

This tunic has an unusual design in the body of the garment of curvilinear and spotted elements. The tunic has 2S cotton warps and 2S camelid fiber wefts and is woven in tapestry with many eccentric wefts forming the designs. The warp is horizontal when worn, and the neck opening would have been made with a discontinuous warp. The thread count is 11 warps x 26-30 warps per cm.

**Collector:** von Diebitsch

**Year of acquisition:** 1925

**Bibliography:** none



**Museum number/ID-Nr.:** V A 56618

**Item:** Tunic fragment

**Provenience:** Pachacamac

**Culture:** Inca related, 1450-1550 AD

**Size:** 56 x 83 cm

**Material/technique:** A fragment of a 2S cotton tunic, woven in tapestry with eccentric and interlocked wefts. The design is maybe abstract animal pelt. The tunic was woven in one panel and had horizontal warp when worn. At the bottom of the tunic is a chain/loop stitch edge embroidery, and likewise on the neck slit, of which only the bottom end is preserved (the curve in the top of the photo). The thread count is 9 warps x 32 wefts per cm.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** Eisleb, Dieter and Strelow, Renate, 1980, pl. 338a-c.







**Museum number/ID-Nr.:** V A 53079 a

**Item:** Fragment

**Provenience:** Pachacamac

**Culture:** Provincial Inca/Colonial 1450-1600 AD

**Size:** 74 x 41 cm

**Material/technique:** The textile with two sets of design squares containing butterflies and birds has 2S cotton warps and 2S camelid fiber wefts. It is woven in weft-faced plain weave and tapestry (with eccentric wefts, dovetailed, interlocked and slit tapestry joins). The thread count is 10-12 warps x 44-60 wefts per cm. The fragment has no selvages but is cut on all sides.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** none





**Museum number/ID-Nr.:** V A 53062

**Item:** Tunic fragment

**Provenience:** Pachacamac

**Culture:** Central Coast, 1450-1550 AD

**Size:** 68 x 80 cm

**Material/technique:** Fragment of a tunic with designs of bats. The fragment has the side seam visible in the center, and the black and white embroidered armhole opening is positioned at the top of the photo. Two fragmentary sections of the neck opening with red embroidery can be seen on the outer edges, at left and right. The original dimensions of the complete tunic would have been 70 cm wide, 68 cm long (folded at the shoulder line and stitched down the sides.) It was woven in one panel with an S cotton warp (horizontal when worn) and a 2S camelid fiber weft in brightly preserved yellows, pinks and black/dark brown. The technique is tapestry with 12 warps and 34 wefts per cm. A fragment of this same tunic was sold to Nationalmuseet, Copenhagen, in 1923, where it is today with the accession number O.4331 b.

Berlin's V A 14278 is a part of a cotton tunic with a near-identical design of stylized bats.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** Published in: Bjerregaard, Lena, 2001, p. 191.

Fragment of the Copenhagen textile published in: Bjerregaard, Lena, 2002, p. 89.



**Museum number/ID-Nr.:**

V A 14278

**Item:** Fragment of a tunic**Provenience:** Hacienda St. Ramon**Culture:** Central Coast, 1450-1550

AD

**Size:** 133 x 63 cm

**Material/technique:** The fragment is part of a tunic with repeating design of stylized bats. It was woven in one panel and has the warp horizontal when worn. The warps are 2S and 2Z cotton and the wefts are 2S cotton, in various shades of brown, pink, and black or dark brown. The technique is tapestry – with eccentric wefts and slit and occasional interlocked joins (every 2-3 mm). The thread count is 20 warps x 50 wefts per cm. Around the neck slit is an overcast stitching. The fragment has one warp selvage along the long side, and at one end a fragment of a weft selvage. V A 53062 has a similar pattern but is woven with camelid fiber. The cotton tunic design had three bats across the width of the fabric, while the camelid fiber tunic had four. Both tunics were originally 80 cm wide.

**Collector:** I. M. Bolivar**Year of acquisition:** 1903**Bibliography:** none





**Museum number/ID-Nr.:** V A 20185

**Item:** Tunic

**Provenience:** Marquez

**Culture:** Central Highland, 1450-1550 AD

**Size:** 51 x 80 cm

**Material/technique:** The complete 2S camelid fiber tunic is one of several known, made with a unique and complex weaving process and unusual sequence. The tunic is composed of a combination of warp and weft-faced weaving with, in addition, discontinuous warps. The tunic is woven as one complete panel. The warp direction is vertical, including the brown and white sections, and is woven with discontinuous warps in the stepped black and white design below. The polychrome area would then be woven as 'tapestry' wefts. Although they follow in the warp direction, it is possible they may have been woven in a second stage, after the initial wefts were inserted, and they became the 'warp' upon which the zigzag design is then woven.

The threadcounts in the woven, upper sections are 26 warps x 4 wefts per cm, and in the lower white sections 20 warps x 5 wefts per cm.

**Collector:** Arthur Baessler

**Year of acquisition:** 1900

**Bibliography:** Published in Strelow, 1996, p. 98.

Similar to: Rowe, Ann, 2014, p. 162.





**Museum number/ID-Nr.:** V A 13549

**Item:** Headband

**Provenience:** Unknown

**Culture:** Inca, 1450-1550 AD

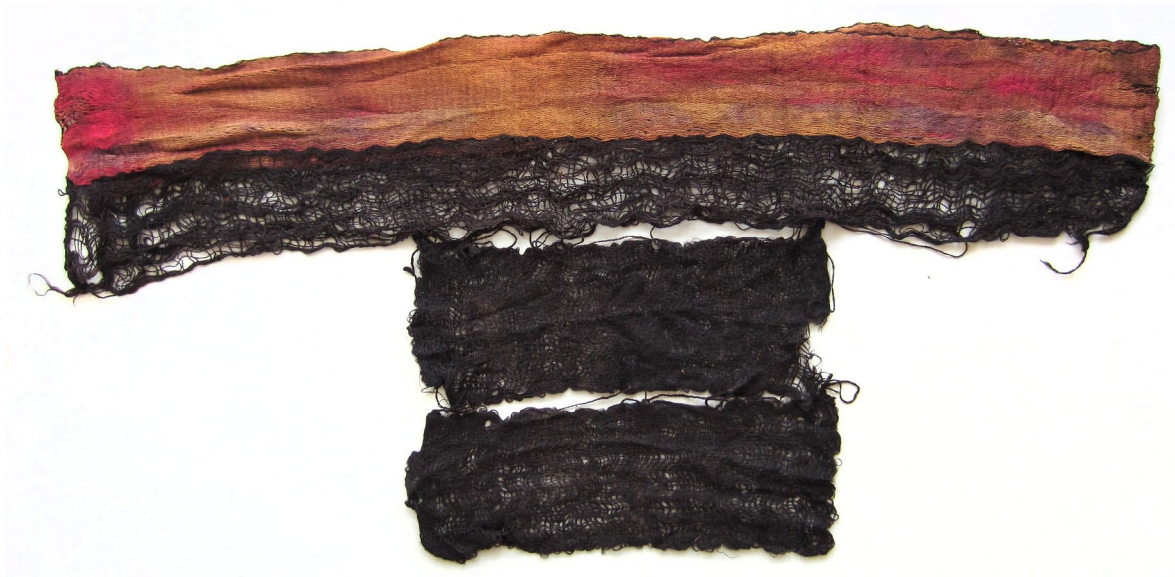
**Size:** 99 x 20 cm

**Material/technique:** A fragment of a headband in 2S camelid fiber yarns. The headband has the warps along the long side of the textile. It is woven in plain weave with very tight warps (warp-faced) in the red area and very loose warps in the brown/black area. The brown/black yarns are coarse llama fibers.

**Collector:** I. M. Bolivar

**Year of acquisition:** 1897

**Bibliography:** Published in Bjerregaard, Lena, 2006, online.  
Similar to: Phipps, Elena, 2013, pp. 54-55.



**Museum number/ID-Nr.:** V A 19544

**Item:** ?

**Provenience:** Chancay

**Culture:** Inca, 1450-1550 AD

**Size:** 52 x 130 cm

**Material/technique:** Seemingly a shirt made from woven headbands. The yarns are 2S camelid fiber (llama for the dark yarns), and the technique is warp-faced plain weave in the red stripe, and plain weave in the loose, dark brown parts. The warps are along the long side of the textiles.

The three panels are all folded at the right side and have no arm holes here. The two lower panels are attached to the one above with only a few large stitches that go through both layers of the folded panels; i.e., it is not possible to enter the shirt. Probably the shirt was never meant to wear but was a symbolic or a ritual object.

**Collector:** Arthur Baessler

**Year of acquisition:** 1900

**Bibliography:** Similar "shirt" described in: Gayton, A. H., 1955, vol 20.





**Museum number/ID-Nr.:** V A 26246

**Item:** A set of scales

**Provenience:** La Barranca

**Culture:** Inca/Colonial, 1450-1600 AD

**Size:** 46 x 53 cm

**Material/technique:** The scales are composed of two knotted nets attached to a handle, with a hanging string. The nets are made of 2S plant fiber and are knotted with single knots. They are formed by knotting a diamond shape, starting and ending at the narrow top. The edges are embroidered with red 2S camelid fiber in cross-knit loop stitching. The scales bar is carved from bone.

Scales have been found only in tombs connected with Inca objects. Whether weighing was used before the conquest or introduced with the Spaniards is uncertain.

**Collector:** Arthur Baessler

**Year of acquisition:** 1900

**Bibliography:** Kurella, Doris and Castro, Inés de, 2013, p. 291.



**Museum number/ID-Nr.:**

V A 55553

**Item:** Bag**Provenience:** Unknown**Culture:** Central Coast, 1450-1550 AD**Size:** 21 cm

**Material/technique:** The bag has 2S cotton warps and 2S camelid fiber wefts. The thread count is 9 warps x 36 wefts per cm. It is woven in dovetailed tapestry. At the sides and top there is chain-loop stitch embroidery. The two sides of the bag have different designs: the front has a repeated figure inscribed in a diamond matrix, while the back has a step fret patterning, in the same colors as the front side.

**Collector:** Wilhelm Gretzer**Year of acquisition:** 1907**Bibliography:** none



**Museum number/ID-Nr.:**

V A 4531

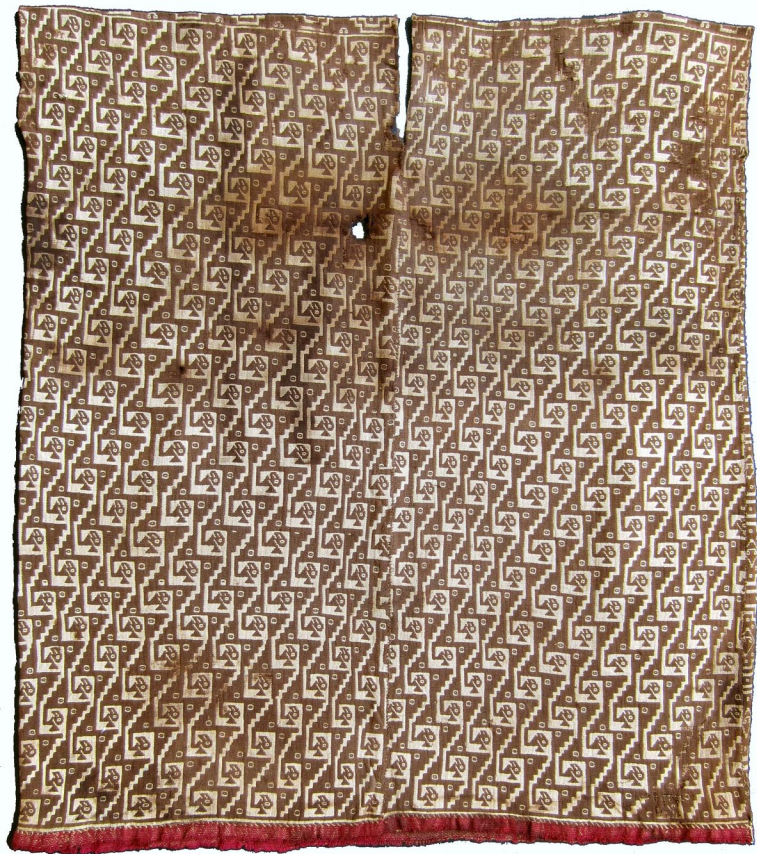
**Item:** Tunic**Provenience:** Ancon**Culture:** Central Coast, 1450-1550 AD**Size:** 76 x 68 cm

**Material/technique:** A doublecloth tunic in S cotton for both warp and weft. At the bottom is a fringe that has 2S camelid fiber weft, and S cotton warp. The fringe is woven separately and sewn on. It is not woven to the size of the tunic but cut and overlapping at one side. The tunic is composed of two panels with vertical warps when worn, and with a different pattern back and front. The thread count is 12-14 warps x 12-14 wefts per cm.

**Collector:** José Mariano Macedo

**Year of acquisition:** 1884

**Bibliography:** The Textile Museum in Washington, D.C., has a fragment with the same pattern, 1961.11.23.







**Museum number/ID-Nr.:** V A 59046

**Item:** Tunic

**Provenience:** Pachacamac

**Culture:** Ychsma/Inca, 1450-1550 AD

**Size:** 91 x 67 cm

**Material/technique:** The tunic consists of two panels sewn together at the center and at the sides. The warp is vertical when worn. The base fabric is in plain weave S cotton with patterns of 2-yarn gauze crossings and little squares in two-faced brocade in 2S polychrome camelid fiber. The thread count is 24 warps x 14 wefts per cm.

At the bottom is a 1 cm wide 2S camelid fiber band with 3 warps and 0,5-cm weft fringe.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** none



**Museum number/ID-Nr.:** V A 4355

**Item:** Tunic

**Provenience:** Unknown

**Culture:** Central Coast, 1450-1550 AD

**Size:** 80 x 95 cm

**Material/technique:** The tunic consists of two panels sewn together in the center and at the sides, with the warp oriented vertically. It is woven in plain weave (20 warps x 12 wefts per cm) S cotton. Along the bottom is a 6 cm wide patterned section woven with 2S camelid fiber wefts in complementary-weft weave with outlining and discontinuous-weft substitution. This is woven as a continuous part of the plain-weave body of the tunic, with the warps grouped in sets of 3 of the plain-weave warps.

**Collector:** José Mariano Macedo

**Year of acquisition:** 1884

**Bibliography:** none



**Museum number/ID-Nr.:** V A 20272

**Item:** Tunic

**Provenience:** Chuquitanta

**Culture:** Central Coast, 1400-1550 AD

**Size:** 82 x 76 cm

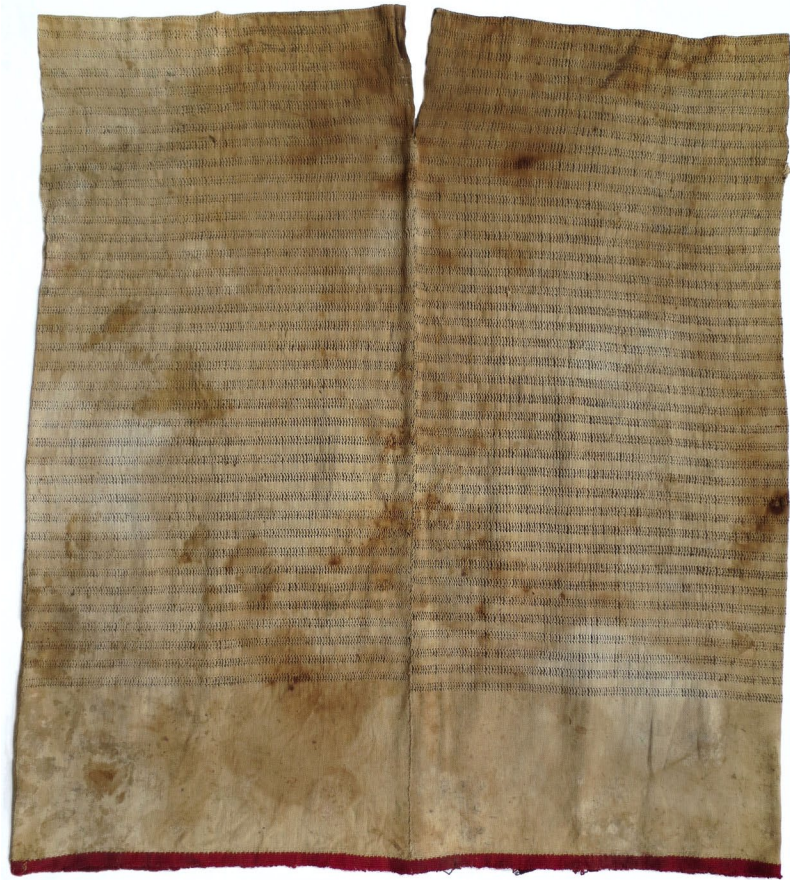
**Material/technique:** The tunic consists of two panels sewn together at center and sides and has vertical warp when worn. It is woven in S cotton plain weave with a thread count of 12 warps x 11 wefts per cm. It has horizontal rows of gauze weave with 3 yarns crossing and recrossing. The gauze areas have 3 wefts in dark brown S cotton that alternate with the white cotton plain weave between the gauze rows.

At bottom is sewn a separately woven 1-cm, 2S, camelid-fiber, red fringe. The band has 5 warps and 0,3-cm weft fringe.

**Collector:** Arthur Baessler

**Year of acquisition:** 1900

**Bibliography:** Similar tunic in Reiss, Wilhelm and Alphons Stübel, vol. II, 1880.







**Museum number/ID-Nr.:** V A 58335

**Item:** Tunic

**Provenience:** Pachacamac

**Culture:** Ychsma, 1450-1550 AD

**Size:** 53 x 48,5 cm

**Material/technique:** The tunic consists of one panel with vertical warp when worn. The neck slit is made during weaving by dividing the weft into two sections. The body of the tunic is all cotton and the warps are 2S, the wefts are S, woven in plain-weave, with a thread count of 20 warps x 13 wefts per cm. At the bottom is a tapestry stripe with 2S camelid fiber wefts – with 2 warps of the plain weave in each shed.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** none





**Museum number/ID-Nr.:** V A 52444

**Item:** Tunic

**Provenience:** Pachacamac

**Culture:** Central Coast, 1450-1550 AD

**Size:** 85 x 76 cm

**Material/technique:** The tunic is composed of two panels, sewn together at center and stitched up the sides. It is woven in plain weave and gauze: the plain weave is in S cotton and has a thread count of 14 warps x 16 wefts per cm. It is patterned with rows of gauze weave. The gauze sections have groups of 4 warps that are crossed and recrossed (4-yarn gauze).

At the ends of each of the two woven panels (now forming the lower edge of the tunic) is a 4,5-cm band of complementary weft patterning. This is continuous with the plain-weave section, woven over groups of 8 warps of the tunic. The pattern wefts are 2S camelid fiber in various colors.

A separately woven 2S camelid fiber band, which is 1,5 cm wide and consists of 4 warps and 0,5-cm weft fringe, is attached at the lower edge.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** none



**Museum number/ID-Nr.:** V A 20050

**Item:** Tunic

**Provenience:** Marquez

**Culture:** Central Coast, 1450-1550 AD

**Size:** 80 x 87 cm

**Material/technique:** The tunic consists of two panels with vertical warp, stitched together in the center and along the sides, leaving a neck opening. It is woven in plain weave 2S cotton, and the thread count is 24 warps x 24 wefts per cm. At bottom a 4,5-cm wide tapestry woven band is sewn on the bottom selvedge of the tunic. The band has 2S cotton warps (horizontal when worn) and 2S camelid fiber wefts.

**Collector:** Arthur Baessler

**Year of acquisition:** 1900

**Bibliography:** none





**Museum number/ID-Nr.:**

V A 24920

**Item:** Sling**Provenience:** Chuquitanta**Culture:** Central Coast, 1450-1550 AD**Size:** 221 x 2 cm

**Material/technique:** The sling is made of 2S *Furcraea andina* plant fiber and 2S camelid fiber. The technique is 2- and 3-span float fist-braiding with two twining units on the narrow side. Cords extending from the cradle are made in 8-strand square braiding. The finger loop, and the red yarns attaching the finger loop cord to the beginning of the cradle, are wrapped with 2S camelid fiber yarns.

**Collector:** Arthur Baessler**Year of acquisition:** 1900**Bibliography:** Published in: Bjerregaard, Lena, 2010, p. 6.**Museum number/ID-Nr.:**

V A 47216

**Item:** Sling**Provenience:** Ica**Culture:** Ica-Inca, 1450-1550 AD**Size:** 211 x 2 cm

**Material/technique:** The sling is made in 2S plant fiber (*Furcraea andina*) and 2S camelid fiber. The technique is fist-braiding with 2- and 3-span floats with two twining units on the narrow side. It has 5-cm wrapping (next to the cradle) with stem stitch (diagonally wrapped) embroidery. Extending cords are 8-strand braids. The finger loop is wrapped.

**Collector:** Wilhelm Gretzer**Year of acquisition:** 1907**Bibliography:** Published in: Bjerregaard, Lena, 2010, p. 6.



**Museum number/ID-Nr.:**

V A 37775

**Item:** Compound sling**Provenience:** Around Lima**Culture:** Inca, 1450-1550 AD**Size:** 210 x 6 cm

**Material/technique:** Five slings sewn together for a headband. It is made of 2S plant fiber (*Furcraea andina*) and 2S camelid fiber in red and black. The black camelid fiber strands have disappeared, probably because of metallic salts in the mordant used in the dyeing process. The techniques used are round fist-braiding, wrapping and square fist-braiding. The cords are 8-strand braids. The square fist-braided (colorful) parts of the band are made with 6-8 strands on the wider sides and 4-6 on the narrow sides, and therefore are more square than most slings (which have fewer strands on the narrow sides, making them more flat).

**Collector:** Wilhelm Gretzer**Year of acquisition:** 1907

**Bibliography:** Published in:  
Bjerregaard, Lena, 2010, p. 12.

**Museum number/ID-Nr.:**

V A 42096

**Item:** Compound sling**Provenience:** Pachacamac**Culture:** Inca, 1450-1550 AD**Size:** 217 x 8 cm

**Material/technique:** The slings are made of 2S plant fiber (*Furcraea andina*) and 2S camelid fiber. The headband consists of three slings sewn together along the cradles. The cradles are in 2- and 3-span float square fist-braiding (2 twining units on the narrow side). At one side of the cradle each sling has 6 cm round fist-braiding. The cords extending from the cradles are round 8-strand braids. The finger loops are wrapped.

**Collector:** Wilhelm Gretzer**Year of acquisition:** 1907

**Bibliography:** Published in:  
Bjerregaard, Lena, 2010, p. 9.





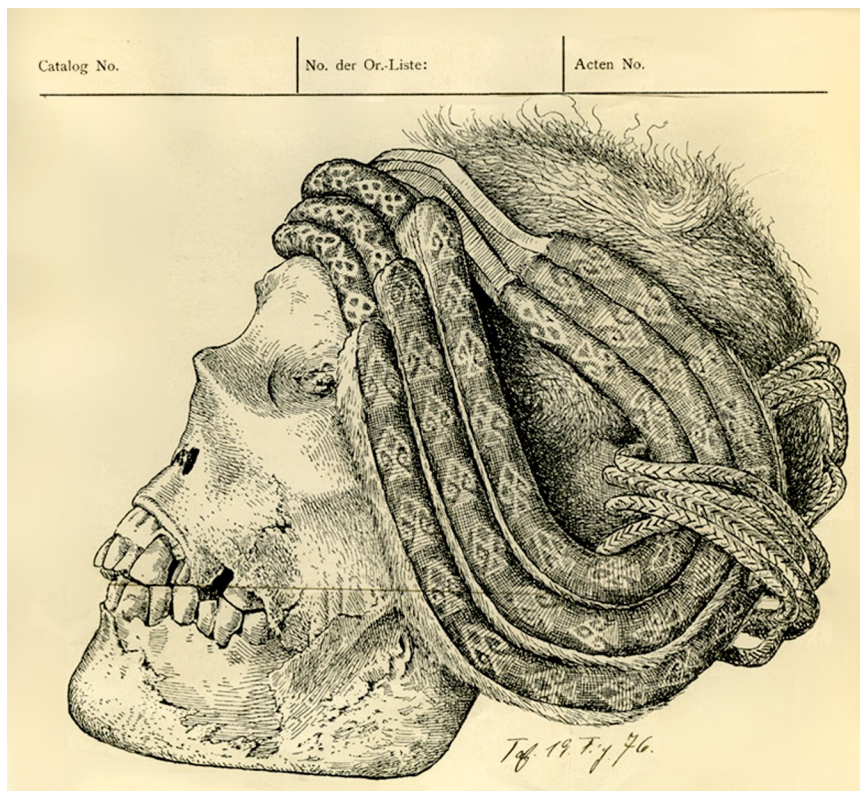
**Museum number/ID-Nr.:**

V A 42064

**Item:** Head ornament made from slings**Provenience:** Unknown**Culture:** Inca, 1450-1550 AD**Size:** Cradle in bent form: 25 x 15 cm

**Material/technique:** Four fist-braided slings made in 2S plant fiber yarns (*Furcraea andina*) are joined together. 2S camelid fiber yarn stem stitch embroidery is added and it is fixed in a curved form to create a type of head ornament worn draping down over the ear on one side of the head.

The lower figure shows a drawing of a skull wearing a curved head ornament in the EM archives. The skull no longer exists in the collection.

**Collector:** Wilhelm Gretzer**Year of acquisition:** 1907**Bibliography:** none



**Museum number/ID-Nr.:**

V A 19940

**Item:** Headband related to a compound sling**Provenience:** Unknown**Culture:** Inca, 1450-1550 AD**Size:** 60 x 4 cm (+ strings)**Material/technique:** The center part of the "sling" is made of camelid fur. The side strings are tubular braided plant fiber (*Furcraea andina*) yarns and their top parts are wrapped and embroidered with 2S camelid fiber.**Collector:** Arthur Baessler**Year of acquisition:** 1900**Bibliography:** Similar to: Bjerregaard, Lena, 2010, pp. 2-13.**Museum number/ID-Nr.:**

V A 29222

**Item:** Tunic**Provenience:** Ica**Culture:** South Coast, 1450-1550 AD**Size:** 67 x 72 cm**Material/technique:** The tunic is woven in two panels (with the warp vertical when worn) and stitched up the center and sides. It is plain weave 2S cotton, with a thread count of 15 warps x 36 wefts per cm. The polychrome tapestry-woven neck and arm ornaments are made separately in the stepped shapes (discontinuous warps) and stitched onto the tunic. They have 2S camelid fiber wefts and 2S cotton warps. The tapestry has eccentric wefts for outlining of the patterns and the thread count is 8 warps and about 46 wefts per cm.**Collector:** Wilhelm Gretzer**Year of acquisition:** 1907**Bibliography:** none





**Museum number/ID-Nr.:** V A 66009

**Item:** Tunic

**Provenience:** Unknown

**Culture:** Ica/Inca, 1450-1550 AD

**Size:** 90 x 74 cm

**Material/technique:**

The Inca-style waistband tunic is woven in tapestry and weft-face plain weave. It is made in one panel and the warp is horizontal when worn, with the uncut neck slit woven with a discontinuous warp. The upper section, above the zigzag and dot design waistband, is blue, and below the waistband the tunic is red. The material is 2S camelid fiber for both warp and weft, and the thread count is 8 warps x 30 wefts per cm. The tunic has camelid fiber embroidery along the seams and lower edge.

**Collector:** Dealer: David Bernstein

**Year of acquisition:** 1990

**Bibliography:** published by Mary Frame, in: Makowski, Krzysztof, 2010, p. 263.



**Museum number/ID-Nr.:** V A 29116

**Item:** Tunic

**Provenience:** Unknown

**Culture:** Ica/Inca, 1450-1550 AD

**Size:** 89 x 76 cm

**Material/technique:** The Inca-style waistband tunic is woven entirely in 2S camelid fiber. The thread count is 12 warps x 34 wefts per cm. The warp is white. The techniques are weft-face plain weave and tapestry, with blue/purple color above the stepped zigzag waistband and red color below. The tunic is woven in one panel and the warp is horizontal when worn, with the uncut neck slit created with discontinuous warps. At the bottom is a 2-cm-wide yellow 2S camelid-fiber fringe.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** none



**Museum number/ID-Nr.:** V A 51806

**Item:** Tunic (child size)

**Provenience:** Unknown

**Culture:** Ica/Inca, 1450-1550 AD

**Size:** 49 x 42 cm

**Material/technique:** Small (child-sized?) Inca-style diamond waistband tunic in tapestry and weft-face plain weave. It is woven in one panel and the warp is horizontal when worn (the neck slit is made with discontinuous warp). The material is 2S camelid fiber for both warp and weft and the thread count is 9 warps x 42 wefts (in the plain weave area) and 9 warps x 52 wefts (in the tapestry section). The tunic has zigzag running stitch embroidery at the bottom and chain-looped edge embroidery along the lower edge with figure-8 stitching along side seams.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** Similar to: Rowe, John Howland, 1973, figs. 9-11, pp. 254-5. Makowski, Krzysztof et al., 2006, p. 274, cat. no. 229.



**Museum number/ID-Nr.:** V A 29107

**Item:** Tunic

**Provenience:** Unknown

**Culture:** Ica/Inca, 1450-1550 AD

**Size:** 79 x 76 cm

**Material/technique:** Inca-style diamond waistband tunic woven in 2S cotton (warp and plain woven weft). The thread count is somewhat varied – about 11 warps x 46 wefts per cm. The waistband is woven in tapestry and has 2S camelid fiber wefts. The weft-faced, plain woven, cotton textile (in two shades of brown) has eccentric wefts in many places – lazy lines. It is woven in one panel and the warp is horizontal when worn (with selvedged neck slit, now covered with embroidery). Embroidery along the side seams and lower edge.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** Similar to: Kurella, Doris and Castro, Inés de, 2013, p. 252.







**Museum number/ID-Nr.:** V A 16627

**Item:** Tunic

**Provenience:** Unknown

**Culture:** Ica/Inka, 1450-1550 AD

**Size:** 95 x 79 cm

**Material/technique:** The tunic is finely woven in plain weave cotton. It is woven in two panels and has vertical warp when worn; it has 20 warps x 40 wefts per cm and the yarns are 2S. In the tapestry woven pattern bands, 4 of the cotton warps are bundled to obtain the weft-faced effect. The camelid fiber wefts in some places are slightly eccentric. The double bird designs on the breast are brocaded (supplementary weft patterning) using a 2S camelid fiber weft. EM has 14 similar tunics. See, for example, V A 29399.

**Collector:** I. M. Bolivar

**Year of acquisition:** 1909

**Bibliography:** Published in: Pease, 1999, p. 258.

Similar to: Makowski, Krzysztof et al., 2006, cat. nr. 247, 248.

Schmidt, Max, 1929, p. 481.

Similar to: American Museum of Natural History, New York, 41.2/7136.



**Museum number/ID-Nr.:** V A 29399

**Item:** Tunic

**Provenience:** Ica

**Culture:** South Coast, 1450-1550 AD

**Size:** 90 x 42 cm

**Material/technique:** The tunic is woven in plain weave 2S cotton and the thread count is 19 warps x 48 wefts. The tunic is made of two panels, stitched up the center and at the sides, and the warp is vertical when worn. The breast pattern (composed of two birds in each square – one facing up, the other facing down) are made in double-faced brocade with red camelid hair yarns. The lower pattern stripes are negative brocade and supplementary weft patterning.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** Similar to: Kurella, Doris and Castro, Inés de, 2013, p. 248.

See above.





**Museum number/ID-Nr.:** V A 44702

**Item:** Woman's belt

**Provenience:** Pisco

**Culture:** South Coast, 1450-1550 AD

**Size:** 126 cm tying cord, center part: 70 x 6,5 cm, 126 cm tying cord

**Material/technique:** The belt is made with a number of different techniques. The center section of the belt (23 cm) is made by joining thick bundles of 2S cotton yarns and wrapping them with 2S camelid fiber yarns in a manner similar to weft-faced weaving. The edges of this center piece are embroidered with stem stitch. The side panels (24 x 6 cm) are embroidered with 2S camelid fiber stem stitches perpendicular to a spiral-wrapped cotton yarn. The embroidery yarns (see V A 34394) remain flat because, in the process of creating the pattern, a yarn from the top side is exchanged with a yarn from the bottom side (of alternate colors) at intervals according to the design. Therefore the llamas come out in alternate colors at the front and back of the belt. Bag adornment pieces are also made in the same way (V A 29524). The tying cords are made in 8-strand plaiting, with the yellow and black yarns (2S camelid fiber) alternately making up the core and the outer plaiting. At the ends the loose yarns are tightly wrapped in various colors.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** Published in: Schmidt, Max, 1929, p. 523.





**Museum number/ID-Nr.:** V A 34394

**Item:** Woman's belt

**Provenience:** Ica

**Culture:** Ica/Inca, 1450-1550 AD

**Size:** Tying cord: 110 cm, center part: 70 x 10,5 cm, tying cord 110 cm (broken)

**Material/technique:** The center part of the belt (27 cm) is made by joining thick bundles of 2S cotton yarns and wrapping them with 2S camelid fiber yarns in the manner of a weft-faced weaving. The edges of this center piece are covered with stem stitch embroidery. The side panels (17 cm x 7,5 cm) are made by spirally wrapping heavy cotton yarns (paired, loosely plied 2S yarns), the adjacent turns of which are themselves joined and covered with stem stitch embroidery in 2S camelid fiber yarns in a perpendicular direction. At the end of these panels are four long cords, each consisting of 4 red and white camelid fiber yarns. The first 5 cm of these cords are spiralled with cotton yarns and covered in camelid fiber stem stitches; then they are joined together and made into round 8-strand braided tying cords. The red and yellow yarns alternately compose the inner core and the outer plaiting, thus making a striped cord. The tying bands end in red and yellow loose yarns, twined together.

**Collector:** Eduard and Căcilie Seler

**Year of acquisition:** 1912

**Bibliography:** none





**Museum number/ID-Nr.:** V A 47134

**Item:** Woman's belt

**Provenience:** Ica

**Culture:** Ica/Inca, 1450-1550 AD

**Size:** 65 cm black/white tying band, 87 x 11 cm red/yellow center 'cradle', 67 cm black/white tying band

**Material/technique:** The center 34 cm of the belt is made by joining thick bundles of 2S cotton yarns together, wrapping 2S camelid fiber yarns in the manner of a weft-faced weaving. The edges of this center piece are covered with stem stitch embroidery. The side panels (20 cm x 8 cm) are made by spirally wrapping heavy cotton yarns (paired, loosely plied 2S yarns) and the adjacent turns of which are themselves joined and covered with stem stitch embroidery in 2S camelid fiber yarns in a perpendicular direction. At the ends of these panels are 3 tubes (5 cm long) also made from the spirally wound cotton yarns, covered in stem stitch embroidery in camelid fiber yarns. These three tubes are again joined together in one and covered with stem stitch embroidery. From here a tying band protrudes to either side (65 cm and 67 cm). These round tying bands (both fragments of their original lengths) are made in round 8-strand braiding in two colors. The white and black yarns are alternatively creating the core and the covering braid.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** none





**Museum number/ID-Nr.:** V A 29524

**Item:** Bag

**Provenience:** Ica

**Culture:** South Coast/Highland, 1450-1550 AD

**Size:** 76 x 26 cm

**Material/technique:** This purse/bag is made from 4 pieces of white llama leg fur/pelt sewn together lengthwise. At the bottom is a double-sided embroidery, made with stem stitches (diagonally wrapped) over a foundation of coarse double cotton yarns in two layers. These cotton yarns are covered with stem stitch in red on one side and yellow on the other. At intervals according to the pattern the red and yellow yarns cross to the other side of the embroidery and thus create two similar designs in alternate colors. Along the edges the textile has a finer one-sided stem-stitch design, and at the bottom an 18 cm wide red camelid fiber fringe. All yarns are 2S.

According to Mary Frame, textiles with this "llama y cruz" (llama and cross) iconography from the south coast were made by a highland people who were settled in the coastal valleys by the Inca.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** Similar to: Abegg Stiftung, fig. 167, pp. 360-63.

Similar to: Schmidt, Max, 1929, p. 531.





**Museum number/ID-Nr.:** V A 29550

**Item:** Purse/bag.

**Provenience:** Ica

**Culture:** South Coast, 1450-1550 AD

**Size:** 70 x 20 cm

**Material/technique:** The pouch is made of white fur from llama leg pelt stitched together lengthwise. At the bottom of the pouch, decorated red tassels are attached. These tassels have their top 8 cm embroidered with stem stitches in 2S camelid fiber yarns made over a core of unspun cotton wrapped with a double 2S cotton yarn.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** Published in: Schmidt, Max, 1929, p. 530.



**Museum number/ID-Nr.:** V A 29523

**Item:** Purse/bag

**Provenience:** Ica

**Culture:** South Coast, 1450-1550 AD

**Size:** 83 x 23 cm

**Material/technique:** This purse/bag is made from 4 pieces of black llama leg fur sewn together lengthwise. At the bottom is a double-faced embroidery, made with stem stitch embroidery in 2S camelid fiber over a foundation of coarse double 2S cotton yarns in two layers. These cotton yarns are covered with stem stitch in red on one side and yellow on the other. At intervals according to the design the red and yellow yarns cross to the other side of the textile and thus create two similar designs in alternating colors, i.e., red llamas on yellow ground on the other side. At the bottom of the textile is a finer stem-stitched border going around the textile (not doubled). The embroidered textile is 17 x 21 cm, the fur pouch is 25 cm long and the center tassels 21 cm long. At the sides are little extra tassels – 11 cm long with decorative stitching. The “toe holes” of the llama leg have red painted underlying skin.

According to Mary Frame, textiles with this “llama y cruz” iconography from the south coast were made by a highland people settled in the coastal valleys by the Inca.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** Published in: Schmidt, Max, 1929, p. 530.

Similar to: Abegg Stiftung, fig. 167, pp. 360-63.





**Museum number/ID-Nr.:** V A 47055

**Item:** Bag

**Provenience:** Ica

**Culture:** South Coast, 1450-1550 AD

**Size:** 54 x 33 cm

**Material/technique:** The "bag" is a composite object with several parts. The pouch (the top part of the object) is woven in plain weave cotton (2S warp, double Z weft) and tapestry with 2S camelid fiber weft yarns. At the top is 4 cm looping in 5-strand 2S cotton yarns. The very top edge (2 cm) is an edging of 3 rows of plain weave with thick camelid fiber weft yarns. The bottom part of the object is an "epaulette" adornment. It is made as follows: Rather coarse cotton yarns are spiralled to make a tube. The tube is flattened and covered in stem stitch by vertical camelid fiber yarns, some of which alternate among themselves in passing from one face to the other, as in double weaving. This technique produces a thick and stiff fabric with ornamental motifs the same on the two sides, but with reversed color values. At the 2 edges of the "epaulette" are a 1-cm stripe of simple stem stitch embroidery. At the bottom of the "epaulette" are camelid fiber yarn fringes and at the corner of the tapestry bag are camelid fiber tassels.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** Similar to: Schmidt, Max, 1929, p. 531.

Abegg Stiftung, 2007, fig. 168, p. 365.

Kurella, Doris and Castro, Inés de, 2013, p. 256.



**Museum number/ID-Nr.:** V A 47247

**Item:** Headband

**Provenience:** Ica

**Culture:** Inca, 1450-1550 AD

**Size:** Diameter of band: 2,5 cm thick, 20 cm Ø

**Material/technique:** The headband consists of a cotton core that is tightly wrapped with a camelid fiber fringe, made by tying short camelid fiber tufts (or a looped continuous camelid fiber yarn, to later be cut to size) with cotton yarns. Much like the feather fringes used for decorating tabards.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** Published in: Kurella, Doris and Castro, Inés de, 2013, p. 256.



**Museum number/ID-Nr.:** V A 31526

**Item:** Tunic

**Provenience:** Chimbote

**Culture:** Inca, 1450-1550 AD

**Size:** 88 x 70 cm

**Material/technique:** The Inca so-called 'key design' tunic has 2S camelid fiber for both warp and weft. The thread count is 14 warps x 32 wefts per cm. The technique is tapestry. It is woven in one panel and the warp is horizontal when worn, with selvedged neck slit, covered with embroidery. The lower edge has double-faced running zigzag stitching and chain-looped embroidery. The side seams are joined and covered with figure-8 embroidery stitch.

**Collector:** Max Buggisch

**Year of acquisition:** 1910

**Bibliography:** Bjerregaard, Lena, in Peltz, Uwe and Zorn, Olivia, eds., 2009, pp. 150-151.

Similar to: Reid, James, 1986, pl. 38, fig. 56.

Rowe, John Howland, 1973 fig. 4-6, pp. 248-9.

Makowski, Krzysztof, 2010, pl. XXIX.



**Museum number/ID-Nr.:** V A 29080

**Item:** Tunic

**Provenience:** Ica

**Culture:** Inca, 1450-1550 AD

**Size:** 89 x 76 cm

**Material/technique:** The Inca black and white checkerboard tunic with red neck yoke is entirely made in 2S camelid fiber yarns – both for warp and weft. The weaving is interlocked tapestry with 10 warps and 44 wefts per cm. The warp direction is horizontal when worn and the selvedged neck slit was made with discontinuous warps. At the bottom is a stem stitch embroidery zigzag line and the edge is covered in chain-looped embroidery. Along the two sides are 8-shaped embroidered seams. EM has one more similar tunic, V A 16621, and a miniature version (see next).

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** Similar to: Rowe, John Howland, 1979, figs. 1-3, pp. 246-7.

Phipps, Elena, 2013, p. 50.







**Museum number:** V A 55462

**Item:** Tunic

**Provenience:** Pachacamac

**Culture:** Inca, 1450-1550 AD

**Size:** 12,8 x 10 cm

**Material/ technique:** A miniature Inca black and white checkerboard tunic, made entirely in 2S camelid fiber yarns. The warps are horizontal when "worn", as would be a tunic of full size. It is woven in interlocked tapestry and has stem stitch zigzag embroidery at the bottom and chain-looped embroidery around the lower edge of the tunic and the neck opening. Figure- 8 embroidery stitching is used for the side joins.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** Published in: Kurella, Doris and Castro, Inés de, 2013, p. 303.

Similar to: Rowe, John Howland, 1979, fig. 1-3, pp. 246-7.

American Museum of Natural History, New York (C. Morris and A. Von Hagen).



**Museum number/ID-Nr.:** V A 20046

**Item:** Tunic

**Provenience:** Inca, 1450-1550 AD

**Size:** 91,5 x 81 cm

**Material/technique:** The tunic is entirely in brown 2S camelid fiber yarns. The thread count is 16 warps x 36 wefts per cm. The technique is weft-faced plain weave with edge embroidery in running stitch and cross-looped embroidery. It is woven in one panel and has the warps horizontal when worn. The tunic is in a very good state of preservation.

**Collector:** Arthur Baessler

**Year of acquisition:** 1900

**Bibliography:** none



**Museum number/ID-Nr.:** V A 28352 b

**Item:** Tunic, miniature

**Provenience:** Pachacamac

**Culture:** Inca, 1450-1550 AD

**Size:** 15,8 x 16 cm

**Material/technique:** A miniature brown Inca tunic entirely in 2S camelid fiber. The thread count is 9 warps x 40 wefts per cm. The warp is also dark brown. The technique is weft-faced plain weave and edge embroidery (cross-looped embroidery and double-running stitch for the zigzags). Polychrome figure-8 stitching along the seams and the selvaged neck opening is covered with embroidery that matches the body of the tunic. The tunic is woven in one panel, and the warp is horizontal when "worn", as is the case for the larger tunics. EM has another similar miniature uncut, V A 28915 b.

**Collector:** Arthur Baessler

**Year of acquisition:** 1900

**Bibliography:** Published in: Kurella, Doris and Castro, Inez de, 2013, p. 315. V A 28915 b, is published *idem*, p. 303.



**Museum number/ID-Nr.:** V A 29071

**Item:** Fragment of a woman's dress

**Provenience:** Ica

**Culture:** Inca, 1450-1550 AD

**Size:** 93 x 100 cm

**Material/technique:** The fragment is a rare piece from a woman's very fine wrap-around dress, *anacu*. It is white, purple and grey and made in weft-faced plain weave with weft stripes. Both warp and weft are 2S camelid fiber. The thread count is 14 warps x 70 wefts per cm. The fragment has a seam along the chained warp selvedge in the white part, with 1 cm to the dark purple and 16 cm to the outer edge of the fragment, meaning that the textile was not symmetrically patterned around the seam – which is typical for these special large dresses that are usually made in 3 parts. The seam is in the white area just above the purple. Along the weft selvedge is a white cross-loop stitch binding – 6 mm wide. The full size of the Inca woman's dress was originally about 150 x 160 cm.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** Similar to: Rowe, Ann P., 1995-96, p. 13.







**Museum number/ID-Nr.:** V A

16317

**Item:** Fragment

**Provenience:** Ica-Pisco

**Culture:** South Coast, 1450-1550 AD

**Size:** 87 x 51 cm

**Material/technique:** The fragmented textile with alternating rows of llama and crosses consists of two panels – stitched together with yellow yarns with a figure-8 embroidered seam joining two warp selvages (horizontal in photo). The fragmented blue stitching does not seem to have any purpose. The textile is woven in weft-faced plainweave and tapestry and has 2S cotton warps and 2S camelid fiber wefts. The thread count is 16 warps x 48 wefts per cm.

According to Mary Frame, textiles with this “llama y cruz” iconography from the south coast were made by a highland people settled in the coastal valleys by the Inca.

**Collector:** I. M. Bolivar

**Year of acquisition:** 1908

**Bibliography:** Frame, Mary, in Makowski, Krzysztof, 2010, p. 254-255.



**Museum number/ID-Nr.:** V A 52463

**Item:** Textile fragment

**Provenience:** Pachacamac

**Culture:** South Coast, 1450-1550 AD

**Size:** 82,9 x 45,2 cm

**Material/technique:** This textile is made with 2S camelid fiber. The technique is 2-color complementary warp weave (warp horizontal in photo) with 3-span floats in alternating alignment with alternating color bands of the two-color pairs of red and blue, and red and yellow. The thread count is 16 warps x 8 wefts per cm. The selvaged warp and weft edges are covered with chain-looped embroidery.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** Another fragment of this same textile is in National Museum of Copenhagen, O4301a. It is published in: Bjerregaard, Lena, 2002, p. 83.



**Museum number/ID-Nr.:** V A NIs 1726

**Item:** Woman's mantle (miniature)

**Provenience:** Unknown

**Culture:** Inca, 1450-1550 AD

**Size:** 16 x 16 cm

**Material/technique:** The textile is probably a miniature of an Inca woman's mantle. It has the symmetry in the design bands of what is normally considered to be a mantle (or *llicla*) but has the monochrome edge embroidery associated with the wrap-around dress (*anacu*). In either case, it has the stripes horizontal when worn (and the warp vertical). The material is 2S cotton warps and 2S camelid fiber wefts. The thread count is 14 warps x 60 wefts per cm. The technique is weft-faced plain weave and complimentary weft weave. The textile has chained warps and all 4 selvages are intact. It is embroidered with cross-looped stitches along the short sides and around the corners, and with overcast stitches along the rest of the long sides (warp selvages). These miniature garments are generally associated with Inca ritual.

**Collector:** Unknown

**Year of acquisition:** Unknown

**Bibliography:** Published in: Kurella, Doris and Castro, Inés de, 2013, p. 311

Similar to: Pease, 1999, p. 283.

See: Rowe, Ann P., 1995-96.



**Museum number/ID-Nr.:** V A 21670

**Item:** Head band (*llautú*)

**Provenience:** Pachacamac

**Culture:** Inca, 1450-1550 AD

**Size:** 535 x 1 cm

**Material/technique:** The brown headband (*llautú*) is made in 3S camelid fiber yarns. The technique is 2-span float fist-braiding (forming a square braid). The band has 60 strands all together. The band is 0,5 cm thick, with one finished end worked in red, and the other end knotted.

Supposedly these monochrome, brown/black *llautús* with red fingerloop were sported by the Inca nobility.

**Collector:** Arthur Baessler

**Year of acquisition:** 1900

**Bibliography:** Published in: Bjerregaard, Lena, 2010, p. 3.





**Museum number/ID-Nr.:**

V A 42023

**Item:** Helmet**Provenience:** Pachacamac**Culture:** Inca, 1450-1550 AD**Size:** Height of helmet: 26 cm,  
diameter: 31 cm

**Material/technique:** The helmet is made from reeds interwoven with 2S camelid fiber yarns. The two side fringed "flaps" are plain weave, warp-faced 2S camelid fiber with camelid fiber embroidery. The flaps are attached inside the helmet.

**Collector:** Wilhelm Gretzer**Year of acquisition:** 1907

**Bibliography:** Published in: Kurella, Doris and Castro, Inés de, 2013, p. 272.

Similar to: Guaman Poma de Ayala, *Nueva corónica y buen gobierno* (1615), p. 151; <http://www.kb.dk/permalink/2006/poma/151/es/text/>

**Museum number/ID-Nr.:**

V A 44652

**Item:** Wig**Provenience:** Unknown**Culture:** Inca, 1450-1550 AD**Size:** Hat: 14 x 14 cm; Braids: 60 cm**Material/technique:**

The cap is made in 3 doubled, 2Z cotton for the white stripes, and 2Z camelid fiber for the brown stripes. The technique is simple looping. The braids are 3-strand and of coarse camelid (llama?) fibers, probably mixed with human hair.

**Collector:** Wilhelm Gretzer**Year of acquisition:** 1907**Bibliography:** Published in:

Bjerregaard, Lena, 2006.

Schmidt, Max, 1929, p. 525.

Kurella, Doris and Castro, Inés de, 2013, p. 272.



**Museum number/ID-Nr.:**

V A 61140

**Item:** Wig**Provenience:** Unknown**Culture:** Inca or Middle Horizon,  
probably South Coast**Size:** Hat: 14 x 14 cm; Braids: 65 cm**Material/technique:**

The cap is made of 2Z cotton. The technique is simple looping.

The braids are 4-strand and of coarse camelid (llama?) fibers, probably mixed with human hair. The wrappings are made with 2S camelid fiber yarns, using each braid as a warp.

**Collector:** Unknown**Year of acquisition:** Unknown**Bibliography:** none





**Museum number/ID-Nr.:** V A 15906 a,b

**Item:** Coca bag (ritual offering)

**Provenience:** St. Ramon

**Culture:** North Coast/Inca, 1450-1550 AD

**Size:** 21,7 x 9,5 x 12 cm

**Material/technique:** The object is constructed of multiple components. The inner bag is made of plain weave cotton – warp S, wefts paired S with a thread count of 14 warps x 16 wefts per cm. This pouch is stuffed with coca leaves. The outside layer consists of two pieces of feathered textiles, cut and reused from another textile. One fragment is folded over the bottom of the pouch and the other around the pouch. They part about  $\frac{3}{4}$  down, and are held together, tied with a cord that is actually a complete sling. The sling has round fist-braiding on the sidepieces (black and white 2S camelid fiber), and on 8 cm at each side of the cradle is stem stitch embroidery over wrapping (all 2S camelid fiber). The cradle itself (13 cm) is done with 8-strand wrapping. The feather textile consists of a plain weave S cotton (paired warps, paired wefts with a thread count of 9 warps x 9 wefts per cm). It is adorned with orange feathers tied into feather fringes and sewn onto the cotton cloth in rows (see pp. 48, 62, & 63).

**Collector:** I. M. Bolivar

**Year of acquisition:** 1907

**Bibliography:** Published in: Kurella, Doris and Castro, Inés de, 2013, p. 308.

Similar to: King, Heidi, 2012, pp. 192-193.



**Museum number/ID-Nr.:** V A 52329

**Item:** Miniature bag

**Provenience:** Pachacamac

**Culture:** Inca, 1450-1550 AD

**Size:** 5 x 5 cm and 1 x 11 cm band

**Material/technique:** This miniature Inca coca bag has 2S camelid fiber warps and wefts. It is woven in warp-faced plain weave, folded at the bottom, and stitched together along the sides with cross-loop stitching, and has a simple looping embroidery along the top. The band is in complementary warp weave. It is nearly identical to larger Inca bags of this type.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** none



**Museum number/ID-Nr.:** V A 52549

**Item:** Bag

**Provenience:** Pachacamac

**Culture:** Inca, 1450-1550 AD

**Size:** 21 x 21 cm and 92 x 4 cm band

**Material/technique:** This striped bag is made in 2S camelid fiber yarns. It is woven in warp-faced, 2-color, diagonal 2-span floats, complementary weave. The strap is made in double-woven, 3-color, complementary warp weave with diagonal 2-span floats, outlining and warp substitution. The bag is folded at the bottom and was originally sewn up along the sides, but this stitching is now missing. The top edge has an overcast embroidery. The thread count has 60 warps x 10 wefts per cm, and the band has 8 warps x 40 wefts per cm.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** none





**Museum number/ID-Nr.:** V A 52563

**Item:** Bag

**Provenience:** Pachacamac

**Culture:** Inca, 1450-1550 AD

**Size:** 18 x 27 cm and 71 x 3 cm band

**Material/technique:** The bag and strap are made of 2S camelid fiber. The bag is in warp-faced plain weave and 3-color complementary warp weave with 3-span floats aligned in alternate pairs. The strap is in 4-color, double-woven complementary-warp weave with diagonal 2-span floats and warp substitution and outlining. The thread count of the bag is 24 warps x 8 wefts per cm in the plain weave – the strap has 28 warps x 6 wefts per cm. Along the sides the bag is stitched together and adorned with a stem stitch embroidery.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** none





**Museum number/ID-Nr.:** V A 58567

**Item:** Bag

**Provenience:** Pachacamac

**Culture:** Inca, 1450-1550 AD

**Size:** 20 x 23 cm

**Material/technique:** The bag is in 2S camelid fiber yarns and is missing most of the strap. It is weft-faced (warp is horizontal in photo) with 3Z cotton warps and 2S camelid fiber wefts. The patterning is plain weave, tapestry and 2-color complementary weft weave in 3-span floats aligned in pairs and weft substitution. The thread count is 9 warps x 60 wefts per cm. The remaining strap is only a small fragment of the original (1,4 cm wide, 8 cm long) and is a 2-color warp-faced double weave in complementary warp-weave with warp substitution. Both warps and wefts are 2S camelid fiber. It has 48 warps x 5 wefts per cm.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** none





**Museum number/ID-Nr.:** V A 29141

**Item:** Tocapu band, fragment

**Provenience:** Ica

**Culture:** Inca, 1450-1550 AD

**Size:** 35,5 x 15,3 cm

**Material/technique:** The fragment is part of a tocapu band from an Inca tunic, with a series of designs inscribed within squares. It is finely woven in interlocked tapestry and it has 2S cotton warp and 2S camelid fiber wefts. The thread count is 14 warps x 80 wefts per cm. Some of the designs have curved lines, which are woven with eccentric wefts.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** Similar to: Frame, Mary in Makowski, Krzysztof, 2010, p. 260.



**Museum number/ID-Nr.:** V A 29295

**Item:** Tocapu fragment

**Provenience:** Ica

**Culture:** Inca, 1450-1550 AD

**Size:** 16 x 30 cm

**Material/technique:** The tocapu fragment includes a part of a side seam from an Inca-style tunic, with the typical figure-8 stitching. It was made of finely woven tapestry, created on an upright loom (warp horizontal in photo) and has 2S cotton warps and 2S camelid fiber wefts. The thread count is 16 warps x 90 wefts per cm. Each tocapu is 3,2 x 3,2 cm. The fragment is from a tunic – either a very wide tocapu band or maybe even from a tunic all covered with tocapu, the type to be worn by the Inca king. The distribution of the tocapu designs is unusual.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** none



**Museum number/ID-Nr.:** V A 19954

**Item:** Feather textile

**Provenience:** Chimbote

**Culture:** Inca, 1450-1550 AD

**Size:** 32 x 24 cm

**Material/technique:** The textile fragment with feather designs of stepped diamonds, appears similar to an Inca waistband tunic. It is composed of a plain weave 2S cotton fabric with rows of feathers tied with cotton yarns into feather fringes that are stitched onto the ground fabric (see pp. 48, 62, & 63).

**Collector:** Arthur Baessler

**Year of acquisition:** 1900

**Bibliography:** none



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**Museum number/ID-Nr.:** V A 60274

**Item:** Feather tunic (fragment)

**Provenience:** Around Lima

**Culture:** Inca, 1450-1550 AD

**Size:** 60 x 80 cm

**Material/technique:** Half restored (for exhibition purposes) this feather textile is the front half of a feather tabard. The base material is a plain weave, S cotton fabric. On top of this textile are feather patterns created with stitched-on lengths of tied feather fringes (see pp. 48, 62, & 63), and appliquéd fur patches (deer or pampas hare) in a step-fret pattern. Below is a wave design in feathers.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** Published in: Bjerregaard, Lena, 2009, pp. 224-225.







**Museum number/ID-Nr.:** V A 21584

**Item:** Feather ornament for a miniature figure

**Provenience:** Pachacamac

**Culture:** Inca, 1450-1550 AD

**Size:** 16,5 x 12,5 cm

**Material/technique:** The miniature feathered headdress is woven in plain weave 2S camelid fiber. The thread count is 5 warps x 30 wefts per cm. A 2-cm-wide fringe of brownish-colored camelid is added at the bottom. The feathers are tied into fringes and stitched onto the base textile. The headdress has a braided 2S camelid fiber string for tying.

**Collector:** Arthur Baessler

**Year of acquisition:** 1900

**Bibliography:** Published in: Kurella, Doris and Castro, Inés de, 2013, p. 311.

Similar to: King, Heidi, 2012, p. 83.





## 18 Colonial

**Museum Number:** V A 4577

**Item:** Tunic

**Provenience:** Ancon

**Culture:** Colonial, probably late 16th century

**Size:** 82 cm x 73 cm

**Material/ technique:** A tunic with tocapu designs in the waistband and throughout the garment. It has 3S cotton warps and 2S camelid fiber wefts. The thread count is 11 warps x 50 wefts per cm. One side of the tunic is red (probably cochineal dye) and the other side is blue (probably indigo). The technique is tapestry and the tunic is woven as one panel, having the warp horizontal when worn. Traces of imported silk embroidery clearly indicates that this tunic was made (or at least used) after the conquest. Traces of embroidery are along the bottom of the tunic on the blue side and scattered between the tocapu designs on both sides.

**Collector:** José Mariano Macedo

**Year of acquisition:** 1884

**Bibliography:** Published in: Tax, Sol and Bennet, Wendell, 1951.

Disselhoff, Hans Dietrich and Linné, Sigvald, 1961, p. 225.

Pillsbury, Joanne, 2002, p. 90, fig. 26.

Phipps, Elena, et al., 2004, pp. 167-168.

Kurella, Doris and Castro, Inés de, 2013, p. 258.

Bjerregaard, Lena in Peltz, Uwe and Zorn, Olivia, eds., 2009, p. 151.







**Museum number/ID-Nr.:** V A 8840

**Item:** Tunic

**Provenience:** Cuzco

**Culture:** Colonial, late 1500 AD

**Size:** 79 x 62 cm

**Material/technique:** The tunic is all 2S camelid fiber, and the thread count is 9 warps x 10-22 wefts per cm. The white background has the least number of wefts per cm; the tocapu along the waistband and lower edge have the highest count. The technique is tapestry. The tunic is woven in one panel and has the warp horizontal when worn.

**Collector:** Donna Maria Centeno

**Year of acquisition:** 1889

**Bibliography:** Published in: Young-Sánchez, Margaret and Simpson, Fronia W., 2006, p. 256.

Published in: Kurella, Doris and Castro, Inés de, 2013, p. 33.



**Museum number/ID-Nr.:** V A 16618

**Item:** Tunic

**Provenience:** unknown

**Culture:** Inca-Colonial, 1500-1600 AD

**Size:** 94 x 73 cm

**Material/technique:** This highly unusual tunic with geometric and figurative designs has 3Z cotton warps and 2S camelid fiber wefts. The thread count is 9 warps x 40 wefts per cm. It is finely woven in tapestry and as one panel, with the warp horizontal when worn. The motifs were woven standing up but lie on their side in the finished tunic. This is very unusual. The tunic has a narrow weft fringe at the bottom and embroidery along the selvedged neck slit and armholes. The tunic is likely from the south coast.

**Collector:** I. M. Bolivar

**Year of acquisition:** 1909

**Bibliography:** Published in: Montell, Gösta, 1929, p. 195, fig 87.

Schmidt, Max, 1929, Plate X.



**Museum number/ID-Nr.:** V A 51536

**Item:** Tunic

**Provenience:** Ancon

**Culture:** Colonial, 1600-1800 AD

**Size:** 90 x 72 cm

**Material/technique:** The tunic is woven in two panels and has the warp vertical when worn. It is in plain weave 2S cotton and has cross-stitch embroidery in black and red silk. The black silk is almost gone because of the high content of metal salts in the mordant used when dyeing black, which causes deterioration of the fibers.

The thread count of the weaving is 10 warps x 13-14 wefts per cm. There was no cross-stitch embroidery in Peru before the conquest, so this tunic is a typical PreColumbian style design worked with imported technique and silk threads from the Colonial era.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** none



**Museum number/ID-Nr.:** V A 53035/36

**Item:** Bag

**Provenience:** Pachacamac

**Culture:** Colonial, 1550-1650 AD

**Size:** 22 x 20 cm

**Material/technique:** Both warp and weft of this tapestry-woven bag with butterfly designs are 2S camelid fiber. The thread count is 15 warps x 80 wefts per cm. The bag has horizontal warps when worn over the shoulder. The strap is in triple-cloth with edges in tubular weave, also with butterflies. The bag – its form, intact strap and brilliant colors – is in an excellent state of preservation.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** Published in: Kurella, Doris and Castro, Inés de, 2013, p. 252.

Phipps, Elena, et al., 2004, p. 147.







**Museum number/ID-Nr.:** V A 53037

**Item:** Tunic fragment

**Provenience:** Unknown

**Culture:** Inca/Colonial, AD 1500 – 1600

**Size:** 88 x 34 cm

**Material/technique:** This very fine half tunic with diamond neck yoke with butterflies is made in 2S camelid fiber. The technique is tapestry and the warps are horizontal when worn. The thread count is 22 warps x 100 wefts per cm, and because of its fineness, the fiber could be vicuña. The side seam, in figure-8 stitching, is visible along the right edge in the photo as well as in a small fragment on the opposite side of the tunic.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** none





**Museum number/ID-Nr.:** V A 19839

**Item:** Fragment with tocapu

**Provenience:** Chancay

**Culture:** Colonial, 1550-1650 AD

**Size:** 21 x 11,5 cm

**Material/technique:** A fragment of a band of two rows of tocapu with geometric and floral designs, woven in dovetailed and interlocked tapestry. The warp is 2S cotton, and the weft is 2S camelid fiber. The thread count is 15 warps x 44 wefts per cm. The warp is horizontal in the photo, and the upper and lower edges are side selvages.

**Collector:** Arthur Baessler

**Year of acquisition:** 1900

**Bibliography:** none



**Museum number/ID-Nr.:** V A 65589

**Item:** Woman's belt

**Provenience:** Unknown

**Culture:** Colonial, late, 1500-1600 AD

**Size:** 67,5 x 9,5 cm

**Material/technique:** A modified tocapu belt with designs of felines, birds and other geometric figures, woven in 2S camelid fiber. The technique is tapestry (interlocked joins and eccentric wefts), and the warp is horizontal in photo. The thread count is 7 warps x 30 wefts per cm. The edges are embroidered with cross-knit loop stitching, and the two cords are 8-strand square braids.

**Collector:** Martin & Ullman Artweave Textile Gallery

**Year of acquisition:** 1985

**Bibliography:** none



**Museum number/ID-Nr.:**

V A 65531

**Item:** Tocapu band**Provenience:** unknown**Culture:** Colonial, late,  
1500-1600 AD**Size:** 64,5 x 12 cm

**Material/technique:** The tocapu band is in tapestry weaving with two rows of elaborate tocapu designs (made with interlocked joins and eccentric wefts). It is woven with 2S camelid fiber wefts. The piece is the center part (the waistband) of a one-panel, plain weave, 2S cotton tunic that had the warps oriented horizontally when worn. A fragment of the plain weave remains along the bottom edge of the photo. The thread count in the tapestry is 18 warps x 50 wefts per cm.

**Collector:** Unknown**Year of acquisition:** Unknown**Bibliography:** none





**Museum number/ID-Nr.:** V A 29315

**Item:** Tocado band

**Provenience:** Ica

**Culture:** Inca/Colonial, 1450-1600 AD

**Size:** 70,5 x 14 cm

**Material/technique:** This is a tocapu band from a plain weave 2S cotton tunic. Fragments of the monochrome tunic are still present around the tapestry-woven waistband. The wefts of the tocapu are 2S camelid fiber yarns. The thread count of the two-row tocapu section is 20 warps x 50-60 wefts per cm. The band is the center piece (waistband) of a tunic. The warp loops of the selvedge are chained along the sides, and the warp was horizontal when worn. The complex tocapu designs are woven in interlocked tapestry with eccentric wefts. The red zigzag embroidery (visible at the left of the photo) is from the side seam of the tunic.

**Collector:** Wilhelm Gretzer

**Year of acquisition:** 1907

**Bibliography:** none



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