

THE SYMBOLISM OF PARACAS TURBANS:
A CONSIDERATION OF STYLE, SERPENTS, AND HAIR

Anne Paul

The leaders of the ancient south coast Peruvian culture called Paracas were wrapped with many splendid garments before burial in their graves. These garments, some of which undoubtedly were worn in life, were decorated with a wide range of images that conveyed information about the social obligations and supernatural affiliations of the wearer within Paracas society. Images were stitched in different styles of embroidery. Although previous scholarship has indicated that the different styles of formal construction facilitated the presentation of dissimilar kinds of information, the nature of this information has been sketched out only in broad terms. In this paper I shall present a more detailed interpretation of the way in which one group of Paracas garments functioned symbolically. To do this, I shall examine one style of embroidery, one garment type, and one iconographic group, focusing on the correlations among these three aspects of the textiles.

The material that forms the basis of this study comes from funerary bundles excavated in 1927-28 from a cemetery called the Necropolis on the Paracas Peninsula.¹ The total number of decorated garments from those bundles that have been opened is 883.² Of these, 395 (45% of the total) have images that are embroidered in a style of formal construction called the block color style, 302 (34% of the total) have images executed in the linear style, and 118 (13% of the total) are decorated with broad line style images.³ Sixty-eight garments (eight percent of the total) have structurally-created rather than embroidered designs, and do not fall within one of these three stylistic groups. This last group comprises primarily headbands with designs such as sinuous intertwining lines (for example, fig. 3). These 883 decorated garments were among the contents of 41 large and medium-sized Paracas Necropolis funerary bundles which spanned a chronological period that started with the Early Horizon Epoch 10A and terminated during Early Intermediate Period Epoch 2 (approximately 450-150 B.C.). I have noted elsewhere that both the block color and the linear styles of embroidered decoration were present in nearly seventy percent of the opened bundles, indicating that these two styles of embroidery were employed simultaneously throughout most of the culture sequence on the Paracas Peninsula (Paul, 1982). The broad line style had an entirely different and more limited distribution; I have suggested that it may have been associated with a particular family (Paul, 1982). The 68 garments which have structurally-created designs that are not described by any of the 3 styles produced by embroidery were found in bundles that date from Early Horizon 10B through Early Intermediate Period 2, most of the cultural sequence represented in the Necropolis.

The garments that concern me in this paper are those that are embroidered with linear style images. Linear style images are created with a series of straight, thin horizontal, vertical and diagonal lines that emphasize the geometric form of the figures. Lines which are parallel to each other are closely spaced, separated by embroidery stitched in the ground color. The ground color is also the dominant color of the head and body of figures. For example, the contours of the heads and body of the serpent image in fig. 10 are outlined in dark blue thread; the body has yellow and green lines running down its center; facial features are stitched in yellow, green, and dark blue;

and the background color red is used to fill in the body and head. Because the ground color is both the background color and the color of major portions of the figure, the distinction between figure and ground is minimized as the two become interlocked on the same color plane. The transparency of the figure, in conjunction with the fact that the multitude of narrow lines prevents the eye from focusing on any detail, produces an image that is visually illusive.

Linear style figures are incorporeal iconographically as well as formally. For example, anthropomorphic figures do not wear the garments and adornments actually found in Paracas funerary bundles and depicted in block color style figures. They are shown, instead, with no suggestion of attire, and are usually empty-handed. And zoomorphic images, such as felines, are not identifiable by species, unlike the accurately detailed animals embroidered in the block color style. The meaning of a linear style image is contained in both its formal and iconographic components. Viewed together, the formal and iconographic characteristics of the linear style suggest that it was a style used to represent abstractions rather than physically real objects.

What might these "abstractions" be? This question can be approached by first determining which garments were favored as carriers of images embroidered in the linear style. An examination of the distribution of the linear style among garment types provides clues to its use. The Paracas wardrobe included headbands, turbans, mantles, ponchos, tunics, skirts, and loincloths.⁴ When the 302 garments which carry images in the linear style are subdivided into these garment types, a strong correlation between this style of embroidery and certain items of dress becomes apparent:

Headband	12
Turban	118
Mantle	77
Poncho	30
Tunic	20
Skirt	19
Loincloth	1
Unidentified	5 25

In order to determine whether the correlation between the linear style and a specific garment type is statistically significant, the data can be subjected to a chi-square test. This simple statistical analysis shows that there exists an overwhelmingly strong correlation between the linear style of embroidered images and turbans.⁶

In addition to the fact that turbans are much more likely to be carriers of the linear style than any other garment type, seventy percent of turbans in the entire sample of Paracas Necropolis garments are embroidered with images in this style. In brief, when a Paracas artist embroidered images on a turban, chances were extremely high that those images would be executed in the linear style. Can this correlation between the intangible, illusive linear style and an item of dress worn on the head provide clues to the meaning of some linear style images? To answer this question I shall narrow my focus to the turbans that are decorated with this style of imagery.

A Paracas turban is a long rectangular woven textile that was wrapped around the head with one end hanging free. The anthropomorphic figure in fig. 1 illustrates how the turban was worn. Its sheer ground cloth, which is

much lighter than the ground cloth of the other garment types, gives the garment the flexibility needed to drape it over the head. The long edge of each garment is embroidered with a border that continues around each corner of the turban for part of the width but never for the complete width. The images which I shall discuss below were embroidered in turban borders.

Although the linear style in general is strongly associated with turbans, certain images are more common designs than others on this type of headdress. Linear style images can be divided into five broad iconographic groups: serpentine, feline, bird, fish, and anthropomorphic. Of these, only one correlates strongly with turbans.⁷ This is the group of serpentine figures, illustrated in figs. 4 through 30. While this affinity may be related to the long, narrow shape of the turbans, there are other possible reasons for this strong correlation which will be set forth later in this study.

All serpentine images have long narrow bodies with a head at each end. Heads are not always snakes' heads; they can also be feline or anthropomorphic. In most examples, the long meandering body interlocks or links with another image of the same type, creating a continuous undulating design along the border of the garment seeming to imitate the natural locomotion of a snake. The external or internal edges of each body have short projections that are either straight lines, curled lines, or triangular forms, and the background spaces around the serpentine bodies are filled with small embroidered images of snakes, felines, birds and anthropomorphs.

This group of serpentine images can be divided into six types. The definition of these types is based on two formal traits, one of which is the orientation of the axis of the heads relative to the border edge, although the specific characteristics of the heads may vary from specimen to specimen within a type. The second formal trait is the compositional relationship of images within a single garment. The border design comprises either discrete but interlocking images, linked images, or separate discontinuous images. In the first, the heads of a serpentine image interlock with the heads of other images of the same type, creating a continuous design along the border. In the second, the tail of one image is linked to the head of the contiguous image, creating one continuous design. In the third, the design unit is composed of either one image or two images placed parallel to each other. Here a figure is repeated along the border, but it does not interlock or link with contiguous figures. Thus, the composition of the border is not continuous. Each of these types is described below.

Type A (figs. 4-10; see Appendix)

In Type A, the heads of contiguous images interlock, with the axes of the heads parallel to the edge of the garment. The bodies of the images in figs. 4-7 and 10 terminate in serpents' heads, which can be identified by the open jaws. The top part of the head is rectangular, while each jaw is triangular. The images in figs. 8 and 9 have heads which conjoin snake and human features. These heads have a truncated triangular or trapezoidal shape commonly associated with serpent heads, but facial features are like those found in anthropomorphic figures.

Type B (figs. 11-15; see Appendix)

In Type B, the body of each serpent is connected to the head of the

next. Thus, although each image has only one head, it appears to be double-headed because the tail bends around and terminates in the head of the adjacent figure, creating a continuous design. Heads are triangular or roughly triangular in shape, with the jaws open.

Type C (figs. 16-21; see Appendix)

The axes of heads on images in Type C are placed at right angles to the edge of the garment rather than parallel to it as in the two groups described above. The interlocking serpentine bodies are laid out in a gentle "S" or reversed "S" curve. The heads of images on two specimens in this type have the open jaws characteristic of serpents, plus small triangular ears on either side of the head (figs. 16, 17). Within the conventions of Paracas textile iconography, triangular ears set at the sides of the head are human attributes. The head on this image, then, may be a composite of serpent-human features. The bodies on another specimen in Type C terminate in feline heads (fig. 18). The identifying characteristics of feline heads in the linear style are pointed ears on top of the head and a tongue and/or whiskers. Finally, three garments have serpentine bodies that terminate at each end with anthropomorphic heads (figs. 19-21).

Type D (figs. 22-25; see Appendix)

The design unit in Type D consists of two identical serpentine images running alongside of each other in opposite directions. Each image terminates at both ends in a human head, one of which is larger than the other and has arms emerging from its sides.

Type E (figs. 26, 27; see Appendix)

The heads on each end of the serpentine bodies in this type are human. Each head has a snake appendage (note the bipartite heads) emerging from either side of the face. A pair of human arms is attached to the serpentine body behind each human head, and the body contains a row of hexagonal spots.

Type F (figs. 28-30; see Appendix)

The twisting serpentine body of the image in Type F terminates in a human head at each end. One of these heads has four appendages emerging from its sides.

Most, although not all, of the images described above are embroidered on turbans. In some cases where the garment is not a turban, that article is part of a set of clothing that includes a turban. For example, in Type A all items with the bundle number 438 are matching in design and colors, suggesting that they were worn together as a suit of clothing. The same is true of the two garments from bundle 421 with Type B images. I suggest that in these cases nonheaddress items were subordinate to the turban; that is, they were woven and embroidered to match the turban, the primary vehicle of serpentine imagery. I cannot explain the presence of the three other nonturban specimens in this group (figs. 4, 10 and 26). However, these items do not alter the fact that there is a strong correlation between linear style serpentine images and turbans.

The association of serpentine figures and headgear is corroborated by the imagery on another Paracas garment type: long narrow headbands. Headbands were coiled around and around the head, binding the hair underneath, with the two loose ends forming a knot that dangled above the forehead. A Paracas ceramic fragment illustrates how the headband looked when in place, and an actual headband that was removed intact from a Paracas Necropolis bundle shows how it was coiled around the head (figs. 2 and 3).

The most common imagery on headbands is a series of snakelike undulating lines that either run parallel to each other or intertwine. These sinuous lines symbolize serpents, a fact that is clarified by a Paracas Necropolis headband that actually has tiny serpent heads projecting up at regular intervals along the center of the band (Banco de Crédito, 1977, fig. 68). The intertwining serpent imagery of these headpieces is strikingly similar to the twisted headband on a modeled Chavin vessel that depicts an anthropomorphic feline figure. In this ceramic depiction, the twisted band is composed of two intertwined snakes whose heads can be seen in relief above the ears (Lapiner, 1976, figs. 15, 16). Snakes are also shown coiled around the head as headbands in examples of Paracas art (see, for instance, the figures on Paracas mantle 41.01500 in the American Museum of Natural History illustrated in Stafford, 1941, pl. IX; and those on embroidered border fragment number SA3524 in the University Museum, University of Pennsylvania).

To recapitulate the major points presented so far, there is an indisputable reciprocal relation between the linear style of embroidery and turbans. Furthermore, there is a particularly strong correlation between these headdresses and linear style serpentine images. What is the probable significance of these correlations? I have suggested above that the linear style was especially appropriate, both formally and iconographically, for the communication of abstract information. But what is abstract about snake imagery, and why are such images associated with garments worn on the head? In order to answer these questions, a word must be said about the use of metaphoric language in Paracas art.

In Paracas art, certain representational details are sometimes expressed figuratively rather than literally. Long thin bodily or garment appendages, such as head hair, whiskers, tongues, tails and skirt or loincloth ties, may be depicted as serpents or as human heads hanging from hair or long necks. For example, cloth mummy masks from early Paracas, Ocucaje funerary bundles are decorated with painted anthropomorphic figures who are shown with hair either streaming from the top of the head or issuing from the eyebrows or chin (Dawson, 1979, figs. 2, 4, 6, 7, 9-11 and 13; Lapiner, 1976, figs. 162, 168). A close examination of the strands of hair reveals that many terminate in serpents' heads.⁸ One type of serpentine image described above has whiskers depicted as snakes (figs. 26, 27). And hair is also represented as serpents in early Paracas ceramic vessels from Coyungo and in ceramic masks from Chongos (Lapiner, 1976, p. 439 and figs. 146, 148, 150).

In his illuminating discussion of figurative expression in Chavin art, John Rowe (1967) observes that many of the representational details in Chavin iconography are visual comparisons to other forms. A Chavin stone carving identified as the Smiling God, for example, has twisted serpents flowing from its head, and south coast Chavinoid textiles have anthropomorphs with snakes sprouting from or covering their heads (Rowe, 1967, fig. 21; Lapiner, 1976, p. 439 and fig. 116). Rowe likens these comparisons by

substitution to a literary device called "kenning" used in the highly metaphoric language of old Norse court poetry. He clarifies the use of kennings with a literary example:

if we say of a woman that "her hair is like snakes," we are making a direct comparison (simile). If we speak of "her snaky hair" we are making an implied comparison (metaphor). We can go even further, however, and simply refer to "her nest of snakes," without using the word hair at all, and in this case we are making a comparison by substitution. In order to understand our expression the hearer or reader must either share with us the knowledge that hair is commonly compared to snakes or infer our meaning from the context. (Rowe, 1967, p. 78)

Although it has been suggested that kennings are not used after the end of the Chavin style (Lyon, 1979, p. 125), there are numerous examples in Paracas art. In the Ocucaje painted cloth mummy masks and in the Coyungo and Chongos ceramics, we infer from the context in which serpents are shown, issuing from the tops of heads and sides of faces, that they are kennings for head or facial hair. Based on our knowledge that, in Paracas art, hair is often compared to snakes, we can read the serpentine images on Paracas turbans as kennings, or visual metaphors, for hair. Such metaphoric expressions seem particularly appropriate for designs embroidered on garments that came into direct physical contact with hair.⁹

Nearly half of the linear style images that comprise the serpentine group have anthropomorphic heads. These images warrant further discussion. I have noted that many Paracas anthropomorphic images are shown with long, undulating appendages emanating from their heads. These strands of hair are often represented as serpents. But an alternate way of depicting hair is to show it terminating in small human heads (Paul, 1982, figs. 3, 7, 9, 10, 17). The hair growing from the head or face of the principal figure is also the hair of the smaller terminating head. Thus, two heads are connected by common hair. The serpentine images in figs. 19 through 30 can be viewed as abbreviations of larger figures, specifically as condensations of the portion of the figure including the principal head, hair, and terminating head. The reading of these images, then, is fluid. As serpentine images they are kennings for hair, and as abbreviated forms of anthropomorphic figures they are actual representations of hair. These two readings are linked together by their common allusion to hair.

The group of linear style figures presented in this paper undoubtedly operated simultaneously on several symbolic levels. On the one hand we have depictions of serpentine figures. But on the other we have images that are visual metaphors for hair. Snakes and hair are comparable in several ways. Most obviously, they share a body shape that is long, thin and sinuous. This form lends itself to similar compositional treatment: the braided images on Paracas headbands are symbols of serpents, but they also suggest one of the ways in which hair was dressed. Finally, serpents have the ability to slough off old skins and regenerate new ones, and hair is capable of restoring itself. In other words, both possess impressive self-regenerative powers.

A discussion of the supernatural powers of hair is crucial to the formulation of conclusions about the meaning of the serpentine images embroidered on Paracas turbans. Head hair is universally regarded as magical

stuff.¹⁰ Constantly growing, and capable of regenerating itself even after having been cut, hair is considered to be potent in itself. Imbued with its own life, head hair is often viewed as a point of concentration of the vital energy of the whole person.

The concept that a person's strength of life force resides in his hair has a world-wide distribution. The story of Samson and Delilah (Judges 16:4-20), for example is familiar to readers who are from the Judaeo-Christian tradition.¹¹ More germane to this discussion is the fact that this belief is reported from the oral traditions of many people, including some North American groups.¹² A similar notion that magic strength resides in the hair may be reflected in combat scenes on Moche ceramics from the north coast of Peru (Newsweek/Kodansha, 1981, p. 44; Donnan, 1976, figs. 22, 96). In these scenes, the victor grasps tightly the long, loose hair of his subjugated opponent. Victory, then, may be symbolized by an action that grabs or seizes the strength of the enemy.

We have other evidence from the early seventeenth century Spanish chronicles that hair was symbolically important among pre-Hispanic Andean Indians. Licentiate Rodrigo Hernandez reported that "in the house of the parents of a leading Indian they had hidden the hair of a great-grandfather, an Indian idolater. These locks of hair were displayed, respected, and worshipped in his memory. Friar Francisco burned this mummy, because they had greatly respected him in life as one of the advisers of the Inca" (Arriaga, chap. 10; 1968, p. 86). These observations indicate that hair, or the powers inherent in the hair of an important ancestor, could be the object of great veneration.

Hernandez's account points to a belief that hair which has been cut from the head retains its spiritual strength. This belief is prevalent today among Indians of the Andes, as this recently recorded story indicates:

Josefa Waque . . . was suspected of cursing me. This tough, seventy-year-old lady had been trampled by horses, severely damaging her coronal bone. She was dying when they brought her to be cured. After I shaved her head, I cleansed and bound the bone together with a bandage. She recovered in a month and came to me requesting her hair. When I explained that I had burned it, she angrily departed and suspected me of using her hair in witchcraft against her. (Bastien, 1978, p. 163)

Numerous other accounts in the Spanish chronicles and in recent reports testify to Andean beliefs in the magical powers of hair. For example, among Indians living in the Andes prior to the Spanish conquest, the first haircutting ceremony was an important event in the life of a child. Arriaga described this ritual in the early seventeenth century, noting that "in some places they make an offering of this hair or send it to the huaca or dangle it in front of it. In other places, the hair is kept in the house as a sacred object" (chap. 6; 1968, p. 54). The first haircutting ceremony remains an important ritual in the Andes today, following the same outlines of the event recorded by Arriaga (see, for example, Bastien, 1978, pp. 111-114; Mayer, 1977, p. 66). Even the association of hair with snakes is still to be found, as shown in the information provided to Anne Marie Hocquenghem by H. Aguilar, referring to a belief that when a person's hair is lost in the water "it is said to transform itself into 'serpents'" (Hocquenghem, ms.).

In Paracas art we do not have combat scenes showing the victor clutching the hair of his defeated opponent. Nor, of course, do we have early written accounts of first haircutting or other ceremonies that might reveal beliefs about hair. However, there is evidence that the members of Paracas society regarded hair as something special. At least nine of the large Paracas Necropolis mummy bundles contained human hair wigs, caps, or braids, as well as hanks of loose hair (e.g., Banco de Crédito, 1977, p. 83). One of these bundles alone (no. 319) had 17 different items made of human hair. Furthermore, in the block color style of embroidery, that style which focuses on the careful depiction of such tangibles as the garments, headgear and ritual paraphernalia of figures, only trophy heads and shamans are depicted with long, unbound hair (for shaman figures see Banco de Crédito, 1977, pp. 56, 57). With few exceptions, all other figures in this style are depicted with the hair braided, covered, or bound, suggesting that precautions must have been taken to counteract the inherent vulnerability of the spiritual concentrations in hair (fig. 1).

Thus, we can safely argue that hair was considered to be a powerful, magical substance among the people of Paracas. This paper suggests that the ornamentation on turbans was related to the symbolic meaning of hair. The metaphysical abstractions likely symbolized by hair, such as personal strength or potency, spiritual essence, and libidinous energy, were made manifest in the embroidered images on turbans. Linear style serpentine images made intangible and illusive concepts related to hair tangible and visible, and in turn the headpieces on which they were embroidered clothed with authority the individual who wore them.

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APPENDIX

Textile Sample by Image Type

Type	Figure #	Bundle	Garment	EH Epoch	EIP Epoch
A	4	91-94	Loincloth		1A
A	10	190-5	Mantle		1A
A	7	243-28	Turban		1A
A	5	290-56	Turban		1B
A	6	290-64	Turban		1B
A	8	310-40	Turban		1B
A		438-15	Unidentified		1A
A	9	438-18	Turban		1A
A		438-25	Poncho		1A
B	12	190-54	Turban		1A
B	15	290-89	Turban		1B
B	11	310-54f	Turban		1B
B	14	410-75	Turban	10B	
B	13	421-60	Poncho		1A

Type	Figure #	Bundle	Garment	EH Epoch	EIP Epoch
B		421-72	Turban		1A
C	19	94-28	Turban		1A
C	20	290-41	Turban		1B
C	21	290-80	Turban		1B
C	17	290-91	Turban		1B
C	18	382-76	Turban		1B
C	16	421-69	Turban		1A
D	24	190-35	Turban		1A
D	22	290-79	Turban		1B
D	25	290-84	Turban		1B
D	23	382-82	Turban		1B
E	26	49-43	Skirt		1A
E	27	290-77	Turban		1B
F	28	94-46	Turban		1A
F	29	410-36a	Turban	10B	
F	30	421-67	Turban		1A

NOTES

¹The Paracas cemeteries were excavated by Julio C. Tello and Toribio Mejía Xesspe in 1925-30. For details about their work see Tello and Mejía Xesspe (1979).

²This is the number of decorated garments that I was able to locate and photograph in the Museo Nacional de Antropología y Arqueología, Lima, in 1977-78; in the Museo de la Universidad, Cuzco, in 1978; and in the American Museum of Natural History, New York, in 1981. Garments without embroidered or structural decoration are not included in this number.

³See Paul (1982) for a definition of these styles.

⁴See Paul (1979, pp. 16-21) for a definition of these garment types.

⁵The "unidentified" category includes garments that are either in such fragmentary condition as to be unidentifiable by type, or are items that could not be viewed by the author in their entirety because of their fragile condition, thus precluding positive identification of garment function.

⁶I would like to thank professors Henry Sharp and Pierre Vuillermot for their help with the statistical analysis used in this paper.

⁷One of these iconographic groups, anthropomorphic figures, comprises over 15 different types of images, and one of these types correlates strongly with turbans (57 out of 81 examples are embroidered on this type of headpiece). This type of anthropomorph will not be discussed in this paper.

⁸For a good discussion of the formal development of the serpent motif in Ocucaje art, see Dawson (1979, pp. 83-104).

⁹The interpretation of serpentine images as kennings for hair is reinforced by some Paracas headbands that have intertwining serpentine imagery. I have seen examples that have strands of human hair woven into the band along its entire length; hair and serpentine imagery are literally brought together.

¹⁰For discussions and bibliography on the symbolic meanings of hair, see Leach (1967) and Rivière (1969).

¹¹Delilah tries several times, unsuccessfully, to persuade Samson to reveal the source of his strength. After persistent pestering she finally succeeds in extracting his secret: Samson's strength lies in his hair that has not been cut since birth. Having learned the secret Delilah lulls Samson to sleep, at which point a Philistine is summoned to shave his head. When Samson awakes he finds himself defenseless, the vital strength that was concentrated in his hair having left his body.

¹²See Thompson (1955-58), motifs D1813, "Magic strength resides in hair"; and motifs D991, "Magic hair."

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- Fig. 22. Detail of turban, bundle 290, specimen 79. Type D.
 Fig. 23. Detail of turban, bundle 382, specimen 82. Type D.
 Fig. 24. Detail of turban, bundle 190, specimen 35. Type D.
 Fig. 25. Detail of turban, bundle 290, specimen 84. Type D.

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- Fig. 26. Detail of skirt, bundle 49, specimen 43. Type E.
 Fig. 27. Detail of turban, bundle 290, specimen 77. Type E.

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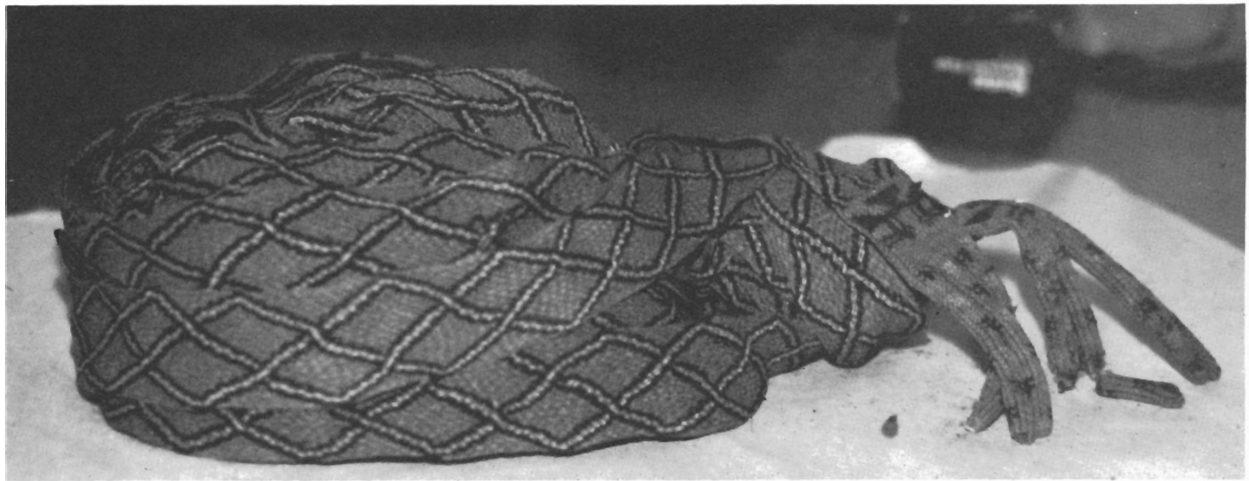
- Fig. 28. Detail of turban, bundle 94, specimen 46. Type F.
 Fig. 29. Detail of turban, bundle 410, specimen 36a. Type F.
 Fig. 30. Detail of turban, bundle 421, specimen 67. Type F.



1

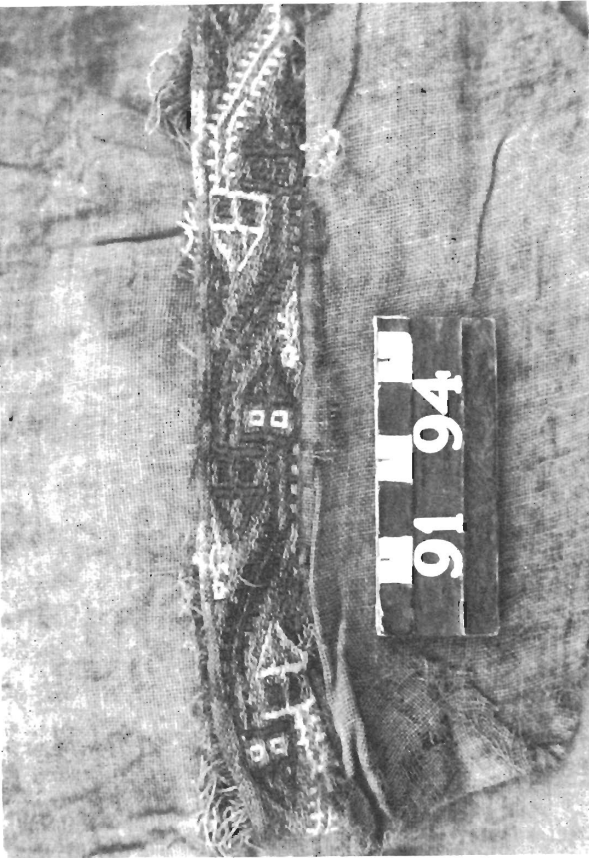


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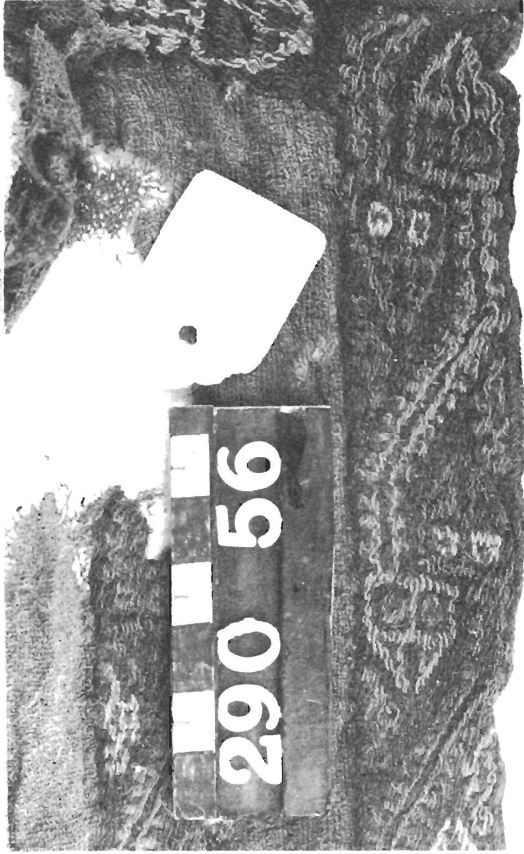


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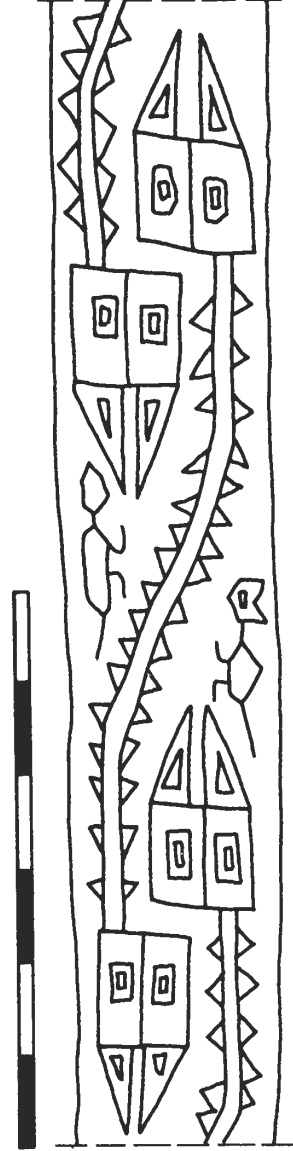
Fig. 1, embroidered Paracas figure showing garb; fig. 2, Paracas ceramic fragment showing use of turban; fig. 3, Paracas turban; see Key to Illustrations.



4

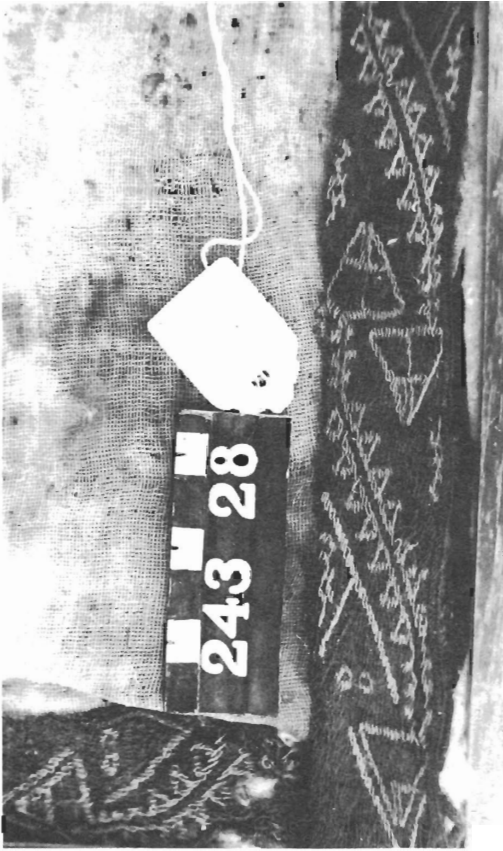


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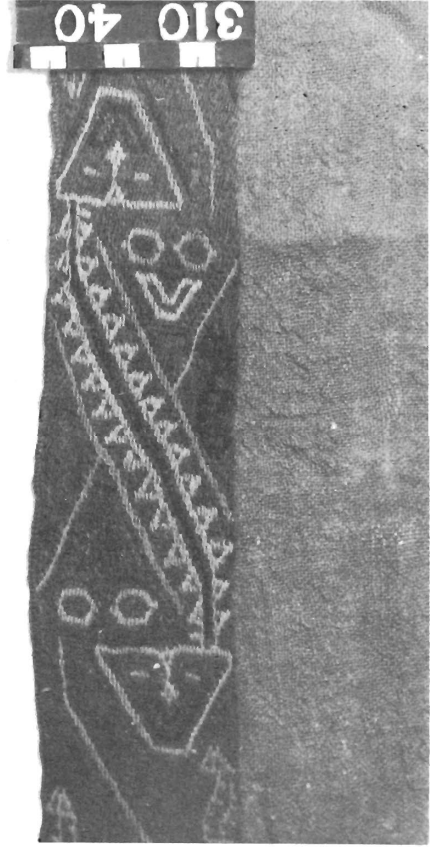


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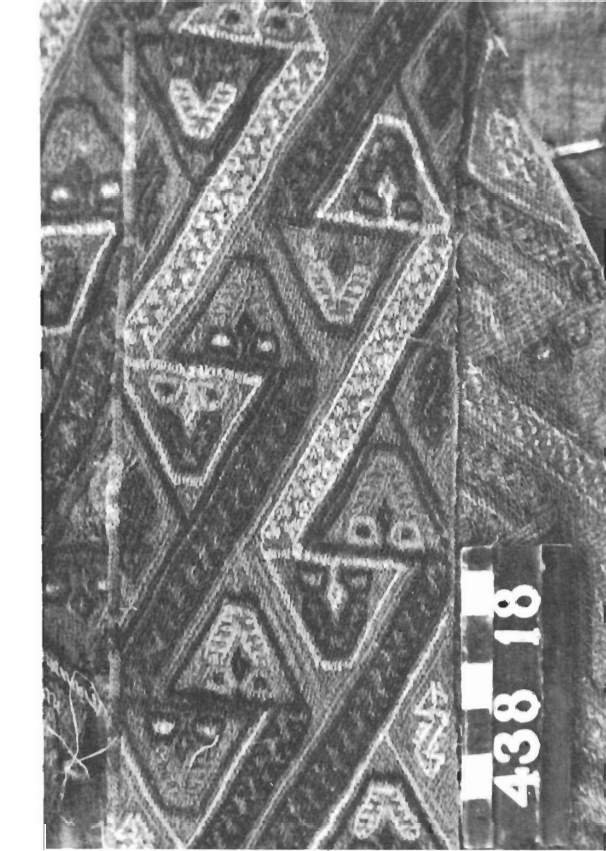
Figs. 4-6, Type A serpentine images; see Key to Illustrations.



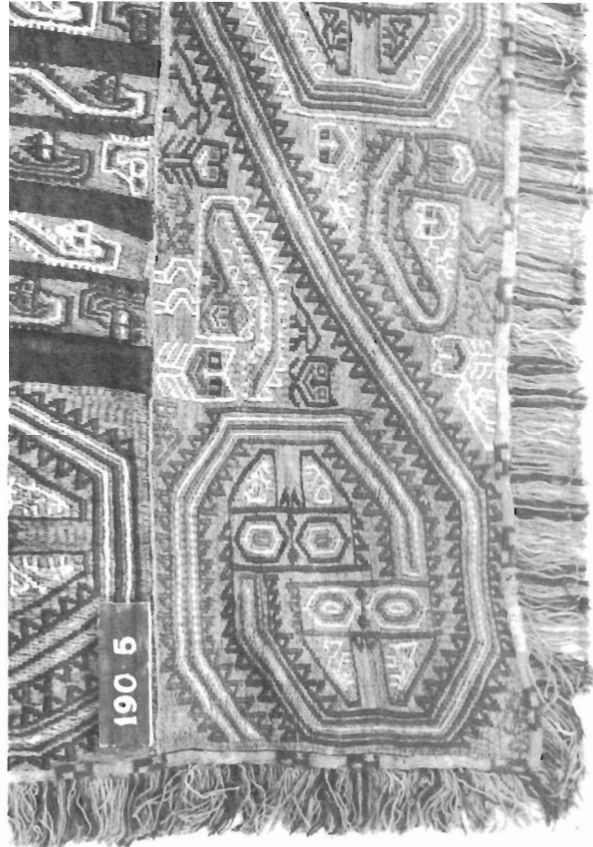
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8

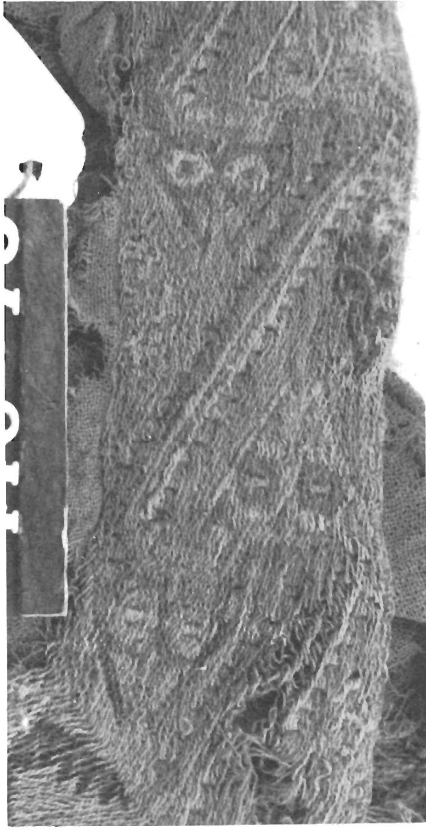


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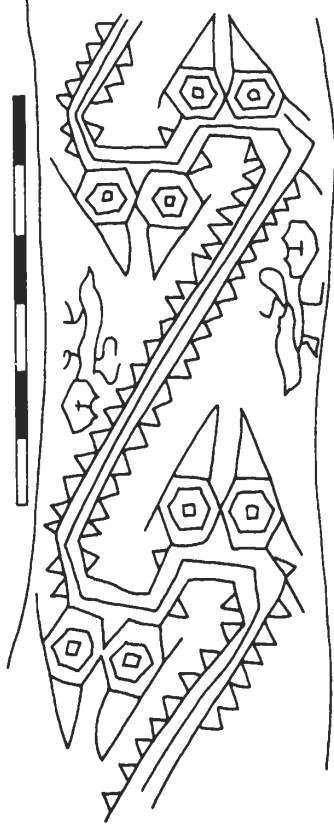


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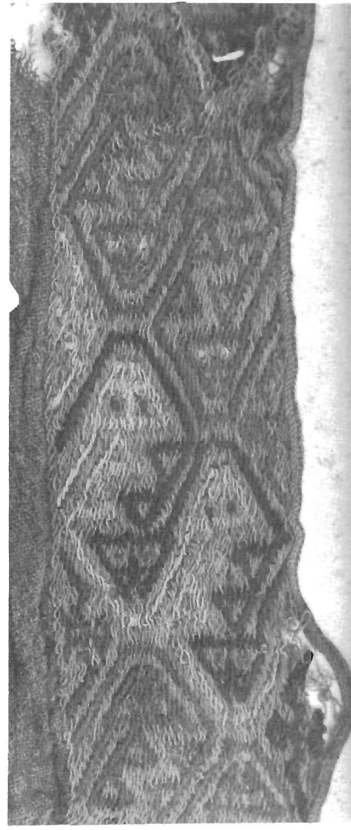
Figs. 7-10, Type A serpentine images; see Key to Illustrations.



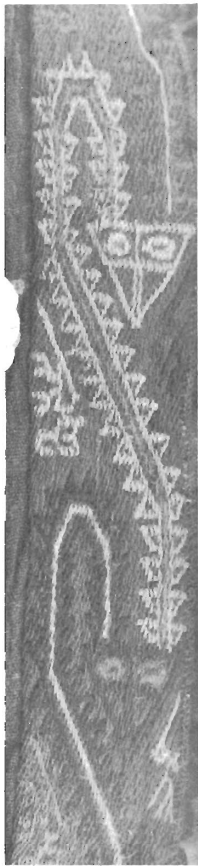
14a



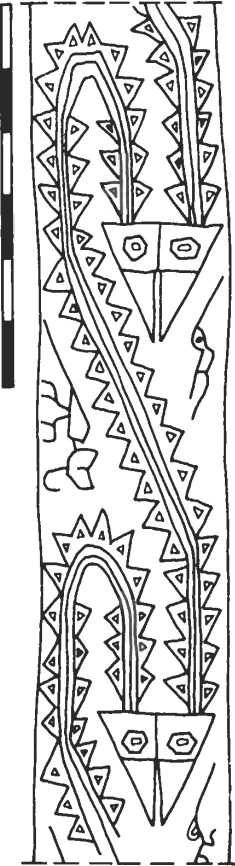
14b



15



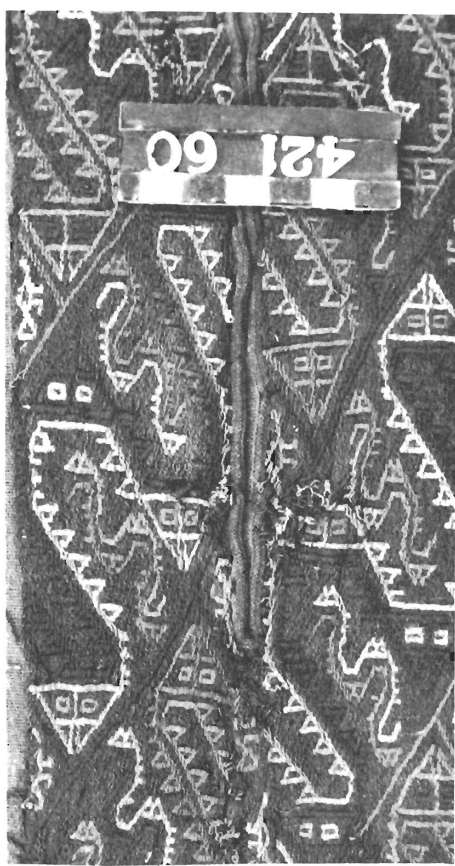
11a



11b



12

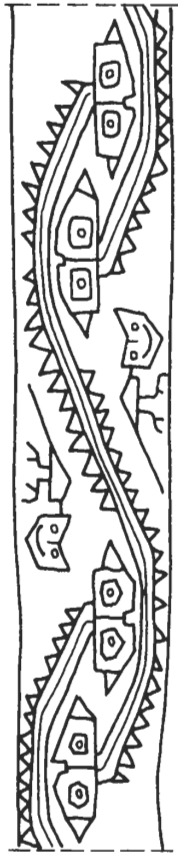


13

Figs. 11-15, Type B serpentinite images; see Key to Illustrations.



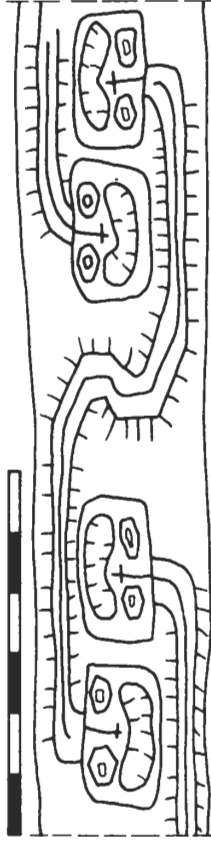
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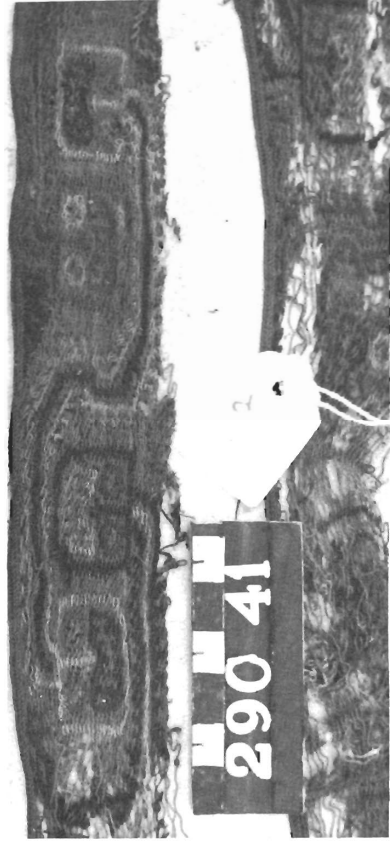
17



19a



19b



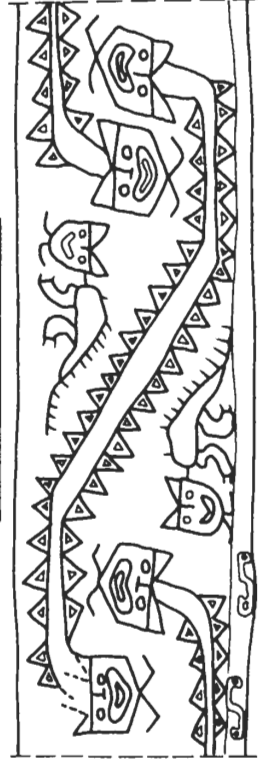
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21

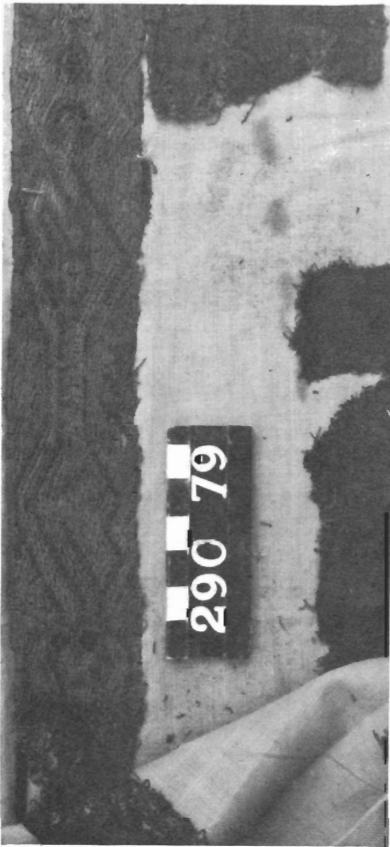


18a

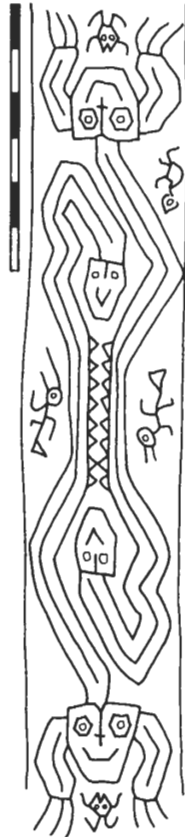


18b

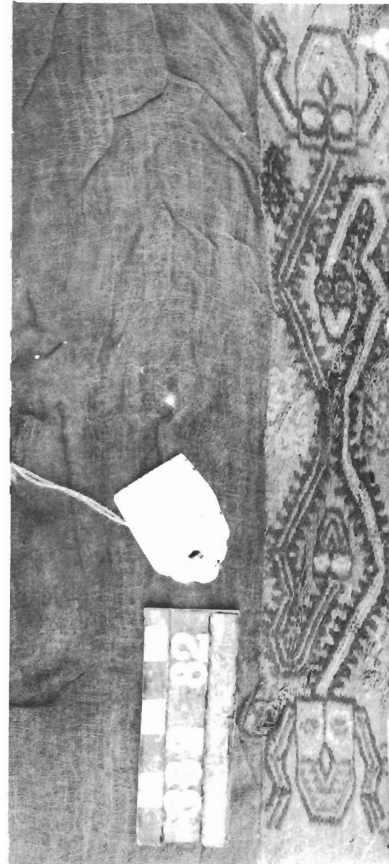
Figs. 16-21, Type C serpentine images; see Key to Illustrations.



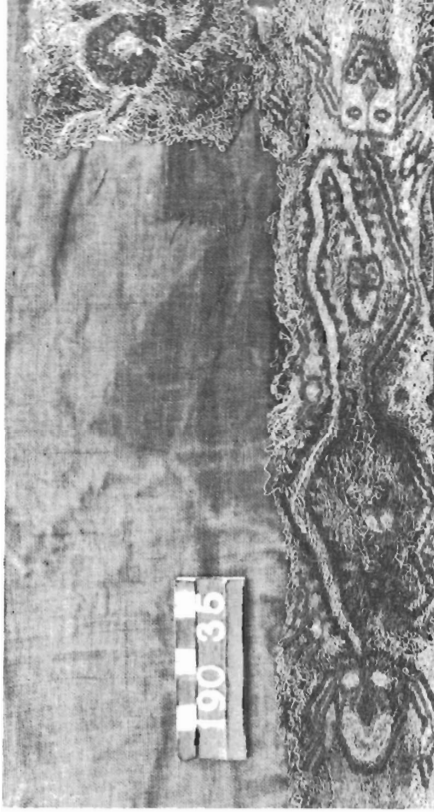
22 a



22 b



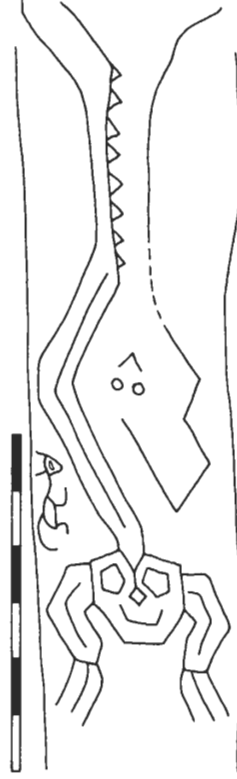
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24

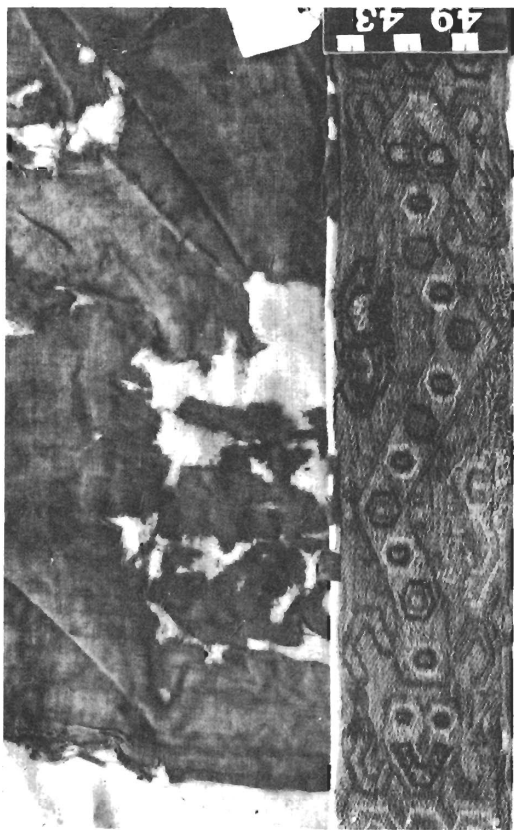


25 a

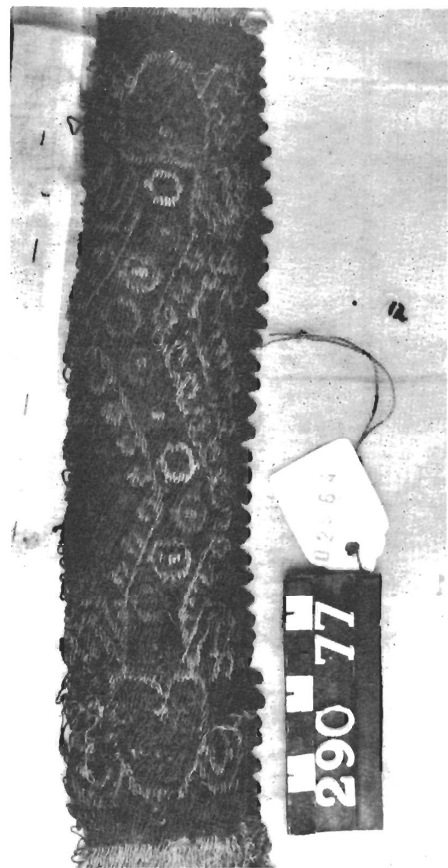


25 b

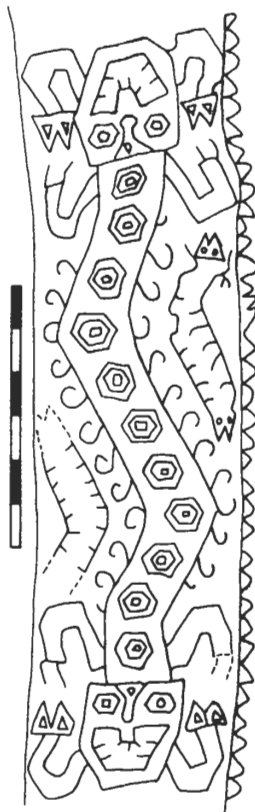
Figs. 22-25, Type D serpentine images; see Key to Illustrations.



26

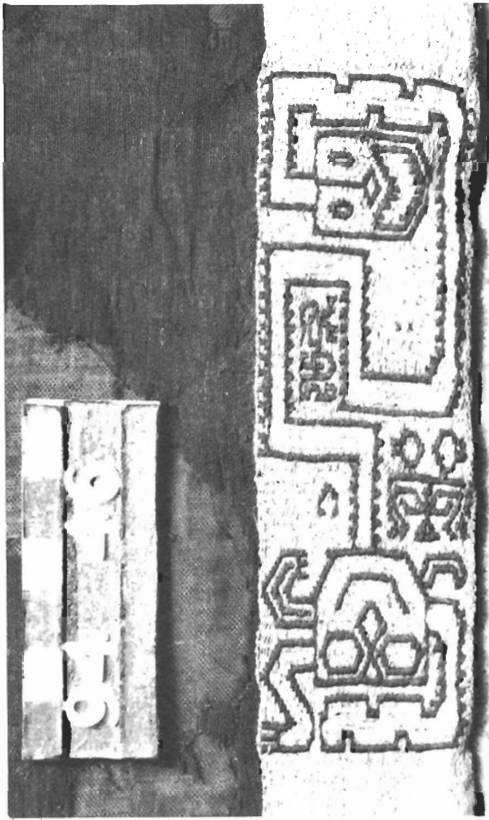


27a

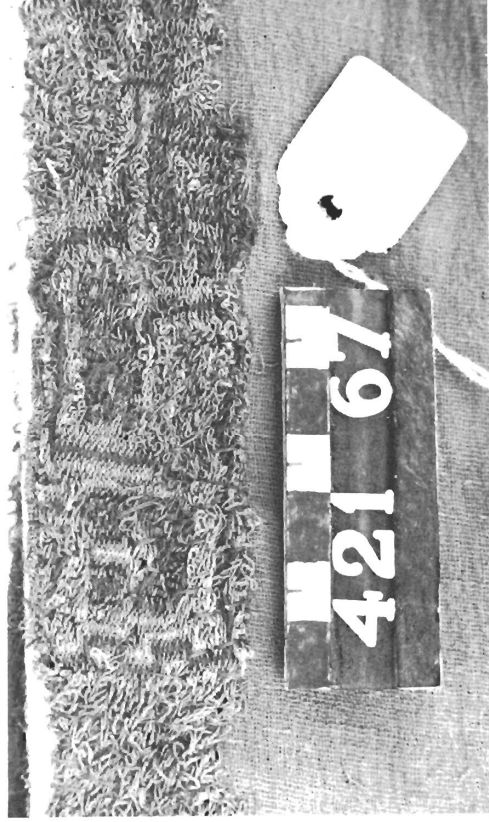


27b

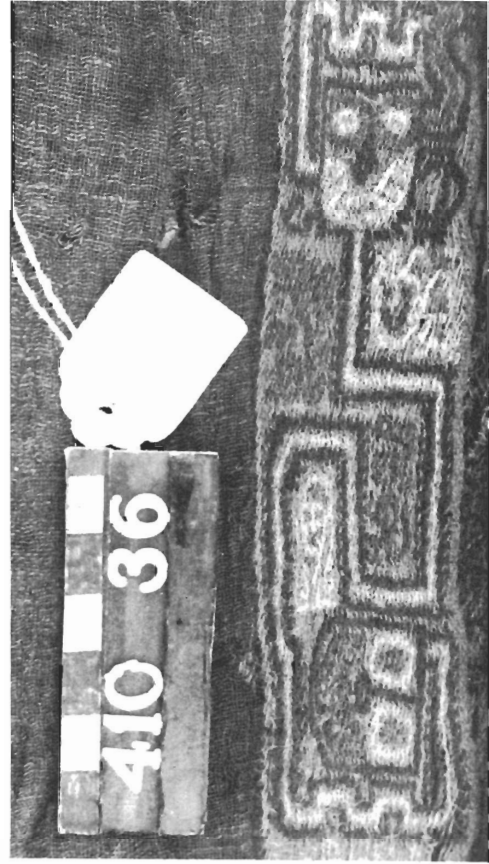
Figs. 26-27, Type E serpentine images; see Key to Illustrations.



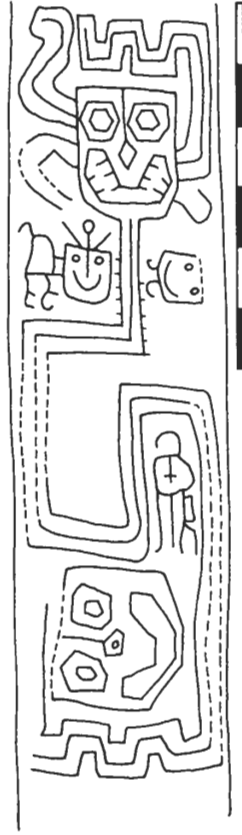
28



30a



29



30b

Figs. 28-30, Type F serpentine images; see Key to Illustrations.