

**Paracas & Nasca**  
Stone Chapter 3

**Key Terms**

- Mantle
- Transparency
- Warp
- Weft
- Discontinuous warp and weft technique
- Slip paint technique

**Key Images**

- Oculate Being. Paracas. Early Intermediate Period.
  - Mummy Bundle. Paracas. Early Intermediate Period.
  - Flying Shaman Mantle. Paracas. Early Intermediate Period.
  - Flying Shaman Ceramic. Nasca. Early Intermediate Period.
  - Hummingbird Line. Nasca. Early Intermediate Period.
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- Where did the Paracas culture develop? When did it exist?
  - How is the Early Intermediate Period characterized?
  - How is the Paracas style characterized?
  - How did Paracas burial methods develop over their history?
  - How were Paracas ceramics created and painted?
  - Describe the Paracas mummy bundle. How did the mummy bundles of the elite differ from those of lower-status individuals?
  - How did Paracas artisans learn embroidery and weaving techniques?
  - What are some explanations for the fact that we find unfinished and 'training' textiles used in mummy bundles?
  - What are the two main styles of Paracas embroidery? Describe each. How do they differ from each other?
  - How are Paracas embroidery techniques 'non-efficient'?
  - Describe the 'discontinuous warp and weft' weaving technique. Where else in the world is this weaving technique found?
  - Where did the Nasca culture develop? When did it exist?
  - How are Nasca ceramics characterized?
  - Why are Nasca ceramics described as "the high point of Central Andean creativity in clay?"
  - How were Nasca ceramics painted?
  - Describe slip painting. What advantages does it have over post-fire painting?
  - When were the Nasca lines first discovered by westerners?
  - What kinds of images are depicted in the Lines?
  - What purposes may the Lines have served?
  - How do the Nasca Lines related to the Andean concept of essence?