

## **Shapes and designs of ancient Peru : Elvehjem Art Center, Mayer Gallery, April 29-June 12, 1977.**

Elvehjem Art Center

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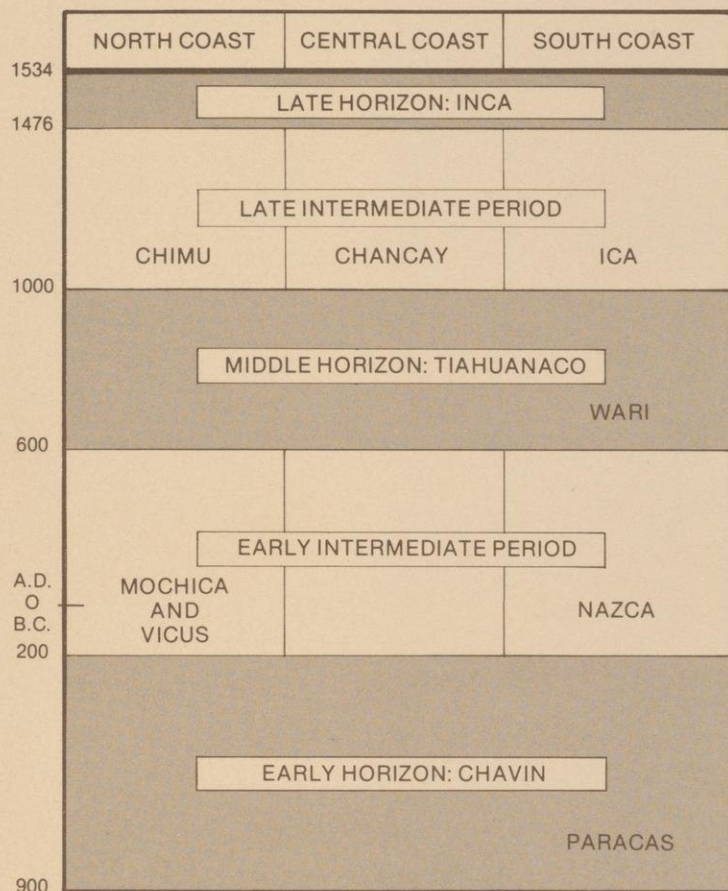
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# SHAPES AND DESIGNS OF ANCIENT PERU

Elvehjem Art Center  
Mayer Gallery  
April 29 - June 12, 1977





THE CENTRAL ANDES: CHRONOLOGY AND OUTLINE OF PRE-COLUMBIAN CULTURES

For over 2000 years before the arrival of Columbus, a wide variety of cultures occupied the fertile mountain basins of the Andes and the river valleys leading to the Pacific. This region of rugged mountains, tropical rain forests, and arid coast, now known as Peru, was the scene of distinctive cultural developments, resulting in varied artistic and technological achievements. The art of these diverse peoples, as manifested in the creation of textiles and ceramics, is evidence of this great artistry and technology.

A relative time scale, based on changes in ceramic styles over the years, is used for chronological designations of Pre-Columbian cultures. In spite of physical barriers to communication and transportation, there were three different times when civilizations originating in the Andean highlands were powerful enough to spread their influence over large areas including the coastal desert. These were the Chavin, Tiahuanaco, and Inca cultures, and their time spans are identified as "Horizons."

The dominance of the Chavin religion and a vigorous art style featuring a fanged feline motif characterized the Early Horizon (ca. 900-200 B.C.). The Middle Horizon (ca. 600-1000 A.D.) was dominated by the Tiahuanaco culture, and a staff God figure is depicted on their ceramics, textiles, and architecture. The Inca Empire reached into most of the Andean and coastal regions during the Late Horizon (ca. 1476-1534 A.D.) influencing or adopting from localized artistic styles.

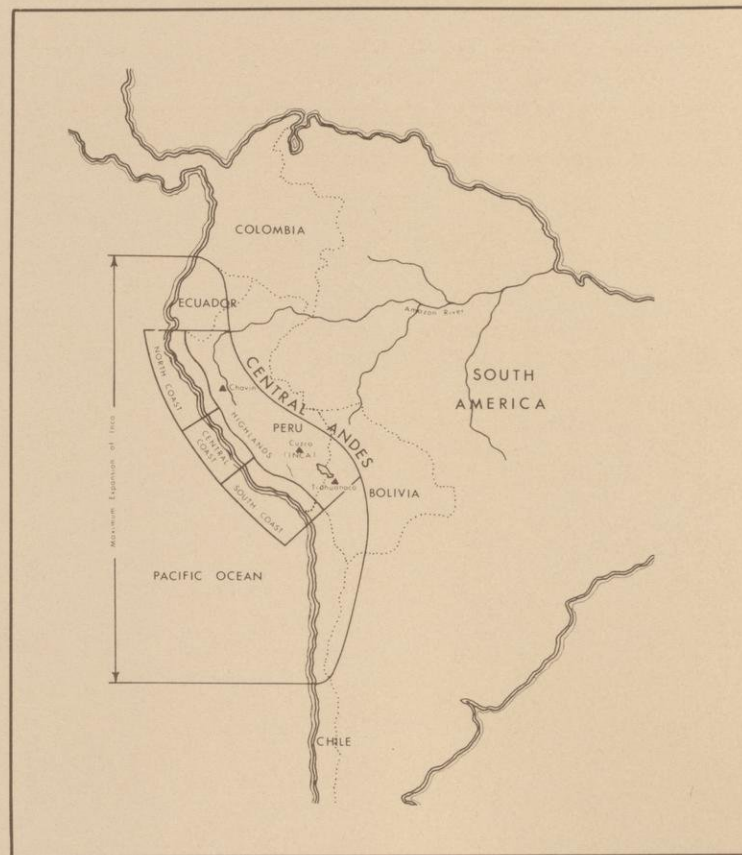
The time spans that separate "Horizons" are referred to as "Intermediate Periods." Cultures confined to specific locales developed at various times and can be identified by distinct artistic or technological styles. The Nazca on the south coast and Mochica on the north coast were important cultures during the Early Intermediate Period (ca. 200 B.C. -600 A.D.). Both are characterized by a diversity of ceremonial art and refined technology. The Chimú Kingdom on the north coast

and the Chancay and Ica cultures to the south were important during the Late Intermediate Period (ca. 1000-1476 A.D.) carrying on and/or modifying ceramic and textile traditions of earlier peoples.

Pre-Columbian Peruvian textiles are a remarkable blend of technical virtuosity and exciting design. Fragments, whole garments, and accessories preserved by a fortunate combination of dry climatic conditions and burial customs exhibit amazing variety and complexity of technique. Finely spun cotton and wool from vicuna, alpaca, and llama are the basic fibers. Minerals and plants were used by dyers to create more than one hundred different shades for the textile craftsman. Weaving was established as early as 2000 B.C. Double weave, twill, several tapestry techniques, supplementary weft and warp, brocades, and gauzes were all done on a simple backstrap loom. Some techniques, such as three dimensional needle knitting and featherwork, have been lost. Ornamentation was also added by tie dyeing, embroidery, and painting.

Pre-Columbian textile design presents a picture of both the real and fantasy world of the craftsman. Some motifs came from the direct observation of the weaver's world. Cats, birds, fish, and other animals were abstracted and arranged in endless combinations. Human beings also provided subject matter for textile designs, as in the recording of the exploits of warriors and chiefs. Geometric designs were an important part of the designer's repertoire. Demons and gods, in both animal and human form, were often depicted. Bold color combinations add to the striking sophistication of these textiles.

Pre-Columbian pottery was as accomplished and varied in its forms, designs, and motifs as were the textiles. Without benefit of the wheel, Peruvian potters produced hand-built vessels remarkable for the thinness of their walls, the quality



MAP OF THE CENTRAL ANDES REGION





No. 89  
Pacai effigy vessel—Chimu

of the polychrome decoration and surface polish, and the intricacy of design. In later cultures mold-made pottery was practically mass-produced and therefore often diminished in quality.

The south coast Nazca culture used highly complex and stylized decorative patterns showing fertility demons, animals in great variety, trophy heads and geometric designs which were painted in polychrome on very basic and always round-bottomed shapes. The modeling of the form was secondary to the rich color decoration. The Mochica and the closely related Vicus cultures concentrated on elaborate modeling of redware and occasional blackware vessels into shapes ranging from realistic human portraits to all types of animal and vegetable forms. The most common has a stirrup-shaped handle and a protruding spout attached to the vessel body. Many vessels are believed to be "whistle pots", used to produce tones for ceremonies and rituals by blowing air into the spout and through holes made in the vessel body. The north coast Chimu craftsmen dealt mostly with mold-made blackware vessels, occasionally decorated with pressed relief and incised lines. The three shapes most often found are a double-gourd whistle pot, a stirrup-spout vessel with a molded animal placed at the spout base, and a vessel with two angled spouts connected with a bridge handle.

Pottery was prominent among the luxury items of all kinds which were offered to the dead and buried with them. To this practice we owe the preservation of many of the finest textiles and ceramics. Since the peoples of the Andes had no written language, their art has served as a communication link to the present. Through abstract images and symbolic content in both textiles and ceramics, an art of great emotional and conceptual force was achieved.

# CATALOGUE OF THE EXHIBITION

## TEXTILES

L = Warp length W = Weft length

### Early Horizon—900-200 B.C.

#### 1. Border strip with fringe and tabs

Late Paracas, South Coast  
Plain weave with stem stitch embroidery and needleknit tabs.  
Wool.  
L. 1" plus  $\frac{1}{2}$ " tabs and  $2\frac{1}{4}$ " fringe  
W.  $2\frac{3}{4}$ "  
Bird and flower motifs embroidered in shades of red, yellow, blue, and green on a red background. Red tabs, fringe of red, blue, green, and yellow.  
Lent by Helen Louise Allen Textile Collection

#### 2. Heads

Late Paracas, South Coast  
Needleknit. Wool.  
a.  $2\frac{1}{2}$ " x 1" Blue headdress with yellow face, red and black features, brown beard.  
b. 1" x 1" Red face with yellow features.  
c. 1" x 1" Blue and red face with pink features and yellow central stripe.  
d. 1" x 1" Green face with pink features.  
Lent by Milwaukee Public Museum

### Early Intermediate Period—200 B.C.-600 A.D.

#### 3. Border pieces

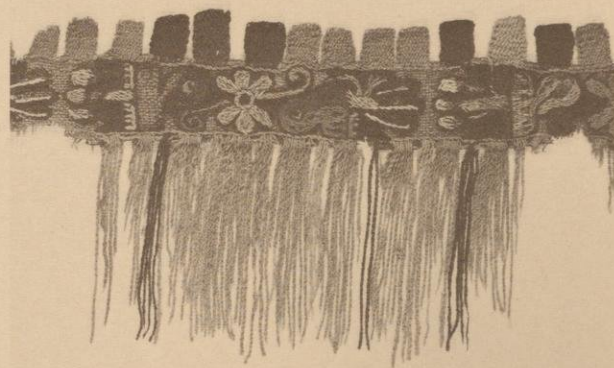
Nazca, South Coast  
Needleknit three dimensional construction. Wool.  
L. 1" to 2" W.  $\frac{1}{4}$ " to  $\frac{1}{2}$ "  
Flower, leaf, and stem forms and bird head in yellow, brown, red, green, blue, and gold.  
Lent by Larry Edman

#### 4. Pair of tassels

Nazca, South Coast  
Wool embroidery on cotton foundation.  
L. 5" W.  $2\frac{3}{4}$ "  
Embroidery stitching over a foundation of cotton warps forms a double-faced fabric with reverse colors on the opposite side. The design consists of anthropomorphic figures in yellow on red (red on yellow) with brown accents and red fringe.  
Lent by Larry Edman

#### 5. Fragment

Late Nazca, South Coast  
Slit and interlocking tapestry, weft face slit openwork. Cotton warp, wool weft.  
L.  $8\frac{1}{2}$ " W.  $4\frac{1}{2}$ "  
Geometric stylized anthropomorphic motif in shades of blue, brown, and natural with an area of weft face slit openwork.  
Lent by Larry Edman



No. 1  
Embroidered border strip—Late Paracas



## Middle Horizon—600-1000 A.D.

### 6. Band

Wari-Tiahuanaco, South Coast  
Slit and interlocking tapestry,  
weft face slit openwork. Cotton  
warp, wool weft.  
L. 17½" W. 4½"  
Units of stylized anthropomorphic  
figures in shades of red, blue,  
brown, and white separated by  
areas of weft face slit openwork  
in the red background color.  
Lent by Larry Edman

### 7. Fragment

Wari-Tiahuanaco, South Coast  
Interlocking tapestry. Cotton  
warp, wool weft.  
L. 5¼" W. 6"  
Stylized anthropomorphic  
representation in red, yellow,  
brown, and pink.  
Lent by Larry Edman

## Late Intermediate Period—1000-1476 A.D.

### 8. Patchwork fragment

Ica, South Coast  
Plain weave with discontinuous  
warp and weft patterned with  
tie dye. Wool warp and weft.  
L. 12" W. 7½"  
Geometric blocks of color—green,  
red, and dark blue, patterned with  
dots of natural, pink, or yellow.  
Lent by Larry Edman

### 9. Fragment

Ica, South Coast  
Plain weave with discontinuous  
and interlocked yarns. Wool warp  
and weft.  
L. 36" W. 16"  
Square units of blue, red, and  
two shades of gold have  
interlocked warp edges and are  
sewed together on the weft edges  
to form a patchwork textile with  
the colors running in diagonal  
bands.  
Lent by Helen Louise Allen Textile  
Collection

### 10. Fragment

Chancay, Central Coast  
Plain weave with tie dye. Cotton  
warp and weft.  
L. 20" W. 9¼"  
Geometric design of dots in blue,  
light brown, and natural.  
Lent by Helen Louise Allen Textile  
Collection

### 11. Wall Hanging

Chancay, Central Coast  
Painted plain weave. Cotton warp  
and weft.  
L. 87½" W. 30"  
Stylized cat motifs within  
geometric units.  
Lent by Otto Thieme



No. 7  
Interlocking tapestry—Wari-Tiahuanaco

**12. Fragment**

Chimu, North Coast  
Painted plain weave and resist  
dyeing. Cotton warp and weft.  
L. 22" W. 27"  
Design of a man with headdress,  
trophy heads, and monkey border,  
in blue, natural, and brown.  
Lent by Barry Heyman

**13. Fragment**

Chancay, Central Coast  
Painted plain weave. Cotton warp  
and weft.  
L. 13½" W. 7½"  
Interlocking bird motifs in brown/  
yellow, brown, and green with  
dark brown and natural outlines  
and eyes.  
Lent by Helen Louise Allen Textile  
Collection

**14. Fragment**

Chancay, Central Coast  
Gauze (leno) weave with  
embroidery. Cotton warp and  
weft.  
L. 8" W. 30"  
Repeat fish motif on natural open  
weave ground.  
Lent by Larry Edman

**15. Fragment**

Chancay, Central Coast  
Knotted net with embroidery.  
Cotton warp and weft.  
L. 24" W. 29"  
Monkey and cat motifs on natural  
colored mesh ground.  
Lent by Barry Heyman

**16. Fragment**

Culture unknown  
Knotted netting with knotted  
motif. Cotton.  
L. 9½" W. 5½"  
Geometric stepped hook motif  
formed by areas of dense knotting  
on an open mesh background.  
Natural color.  
Lent by Larry Edman

**17. Fragment**

Culture unknown  
Open space fabric with plain  
weave intersections and slit  
tapestry band. Cotton warp and  
weft.  
L. 9½" W. 6½"  
Rectangular ½" x ¾" units of  
light brown plain weave are  
separated by groups of unwoven  
warp and weft threads. ½" wide  
tapestry band with a design of  
interlocking stepped hooks in  
red and brown is attached to one  
end of the piece.  
Lent by Larry Edman

**18. Doll**

Chancay, Central Coast  
Plain weave, weft face weave,  
wrapping, embroidery, sewing  
Wool, cotton, and woody fiber.  
L. 15" W. 5"  
White plain weave head with red  
and brown embroidered features,  
brown plain weave dress with  
fringed border. Woody fibers  
wrapped with red and brown wool  
for hands and legs. Dolls usually  
have woven facial features.  
Lent by Milwaukee Public  
Museum

**19. Band or Border**

Chancay, Central Coast  
Double weave. Cotton warp and  
weft.  
L. 29¼" W. 6½"  
Bands of stylized birds in brown  
on natural separated by geometric  
meander in natural on brown.  
Lent by Barry Heyman

**20. Fragment**

Chancay, Central Coast  
Double weave. Cotton warp and  
weft.  
L. 6" W. 7"  
Monkey and bird motifs in brown  
and natural with zigzag parallel  
bands.  
Lent by Barry Heyman

**21. Fragment**

Chancay, Central Coast  
Slit and interlocking tapestry.  
Cotton warp, wool weft.  
L. 12½" W. 7¼"  
Geometric design in magenta,  
black, gold, and lavender.  
Lent by Helen Louise Allen Textile  
Collection

**22. Border fragment**

Chancay, Central Coast  
Slit tapestry with eccentric wefts,  
weft face tabs. Cotton warp, wool  
weft.  
L. 4¼" W. 21½"  
Bird motifs in shades of yellows,  
pinks, and reds, with contrasting  
outlines and details on a red  
background. Border stripes of  
repeat stepped hook motif in  
darker yellow on light yellow  
background.  
Lent by Helen Louise Allen Textile  
Collection



**No. 21**  
Slit tapestry fragment—Chancay





No. 31  
Slit and interlocking tapestry — Chancay

### 23. Fragment

Chancay, Central Coast  
Slit tapestry with weft face tabs.  
Cotton warp, wool weft.  
L. 12" W. 16"  
Stylized interlocking cat head  
motif in shades of red and pink  
with yellow eyes, borders of  
interlocking stepped fret design  
in yellow and red. Tabs of yellow,  
pink, and red.  
Lent by Barry Heyman

### 24. Border piece

Chancay, Central Coast  
Slit tapestry with weft face tabs.  
Cotton warp, wool weft.  
L. 4 1/2" W. 19"  
Repeat pattern of  
anthropomorphic figures with  
white headdresses in red, green,  
and tan on a gold background  
with outlining in red or black.  
Black and white bead design  
border and yellow tabs.  
Lent by Barry Heyman

### 25. Border piece

Chancay, Central Coast  
Slit tapestry, weft face tabs.  
Cotton warp, wool weft. Cotton  
plain weave.  
L. 8" W. 10 1/2"  
Bird and stylized frog motifs in  
shades of green, blue, and red  
with outlining and black and white  
details on a gold background.  
Black and white bead design  
border stripes. Tapestry weave is  
done on a continuation of warps  
that form the plain weave.  
Lent by Barry Heyman

### 26. Five small fragments

Chancay, Central Coast  
Slit tapestry weave. Cotton warp,  
wool weft.  
a. L. 6" W. 5"  
b. L. 3 1/2" W. 5"  
c. L. 3" W. 3 1/2"  
d. L. 5" W. 5 1/2"  
e. L. 3" W. 4"  
Stylized cat and bird motifs.  
Shades of reds, greens, and pinks  
on yellow grounds.  
Lent by Barry Heyman

### 27. Doll face

Chancay, Central Coast  
Slit tapestry with fringe. Cotton  
warp, wool weft  
L. 6" W. 3 3/4"  
Geometric, stylized red, green,  
and natural color face with  
natural color warp fringe forming  
hair and beard.  
Lent by Barry Heyman

### 28. Band

Chancay, Central Coast  
Slit and interlocking tapestry with  
applied fringe. Cotton warp, wool  
weft.  
L. 13 1/2" W. 17 1/2"  
A four selvedge piece of very fine  
tapestry weave with gold cat  
motifs spotted with yellow, white,  
and red on a white ground. Cats  
are separated by gold rectangles  
containing red and white frets.  
The border stripes have abstract  
creatures in gold on a white  
ground.  
Lent by Barry Heyman

### 29. Border with corner piece

Chancay, Central Coast  
Slit tapestry with weft face tab  
border in cotton warp and wool  
weft. Cotton plain weave.  
L. 14 1/2" W. 21 1/4"  
Border has repeat  
anthropomorphic figures with  
white headdresses in red, green,  
or blue with outlining and black  
and white details on a gold  
background. Smaller figures are  
arranged in diagonal bands in the  
corner section. The tapestry weave  
is done on a continuation of  
warps that form the plain weave.  
Lent by Barry Heyman

### 30. Border with corner piece.

**Fragment**  
Chancay, Central Coast  
Slit tapestry with weft face tabs.  
Cotton warp, wool weft.  
Border: L. 12 1/4" W. 26 1/4"  
Fragment: L. 5" W. 10"  
Border: Interlocked fishhead  
motif in green, gold, and brown  
with red outlining on a yellow  
background, yellow tabs.  
Fragment: Red, green and gold  
bird motifs with black or red  
outlining on a yellow background,  
supplementary weft border stripe.  
Lent by Barry Heyman



**31. Fragment**

Chancay, Central Coast  
 Slit and interlocking tapestry, slit and interlocking tapestry tabs, in cotton warp and wool weft. Cotton plain weave.  
 L. 12" W. 8 1/4"  
 A repeat diagonal pattern of interlocked cat head motifs of yellow, blue, purple, and black on a red background. The motifs are outlined in black and have contrasting color outlined eyes. The tabs have outlined elongated cat figures in the above colors on red background and these have outlined eyes and mouths. The tapestry section with a stepped edge is woven on a continuation of paired warps from the plain weave checkered fabric.  
 Lent by Helen Louise Allen Textile Collection

**32. Fragment**

Ica, South Coast  
 Dovetailed tapestry. Cotton warp, wool weft.  
 L. 5" W. 16"  
 Geometric motifs in blue/green on gold background with red outlining. Small red geometric figures within the major motifs and small blue and red figures fill the background.  
 Lent by Barry Heyman

**33. Collar piece**

Ica, South Coast  
 Slit tapestry with eccentric wefts, buttonhole stitch on edges. Cotton warp, wool weft.  
 L. 3" W. 15"  
 Gold background, brown interlocking geometric design with red eccentric weft outlining.  
 EAC 69.32.20; Gift of Mrs. Malcolm K. Whyte.

**34. Fragment**

Ica, South Coast  
 Interlocking tapestry weave. Cotton warp, wool weft.  
 L. 6" W. 8"  
 Geometric motifs in blue and red outlined with dark blue on a red background.  
 EAC 69.32.19; Gift of Mrs. Malcolm K. Whyte.

**35. Fragment**

Ica, South Coast (?)  
 Eccentric weft tapestry, weft face stripes and tabs in cotton warp and wool weft. Cotton plain weave.  
 L. 11 1/4" W. 8 3/4"  
 An interlocked repeat diagonal geometric design in shades of blue, purple, and yellow/green outlined with shades of red on a background of yellow. The tapestry section forms a stepped edge and is woven on a continuation of paired warps from the plain weave section.  
 Lent by Helen Louise Allen Textile Collection

**36. Border and corner piece**

Chancay, Central Coast  
 Plain weave with supplementary weft pattern, weft face stripes, and slit tapestry. Wool supplementary weft, cotton warp and weft plain weave.  
 L. 9 3/4" W. 16"  
 Black, red, and yellow weft faced areas outline three sides of the piece. Pattern of black and red pelican motifs with white eyes within a black diamond gridwork, border of smaller black and red bird motifs, natural plain weave background.  
 Lent by Barry Heyman

**37. Pieces of bands**

Ica, South Coast  
 Slit tapestry. Cotton warp, wool weft.  
 a. L. 13" x W. 2"  
 b. L. 15 1/2" x W. 2"  
 c. L. 15 1/2" x W. 2"  
 d. L. 20 1/2" x W. 2"  
 Red, yellow, black, and natural colored geometric motifs in tapestry weave over thick warps.  
 Lent by Barry Heyman

**38. Fragment**

Chancay, Central Coast  
 Supplementary weft pattern weave with attached eccentric weft tapestry border and tabs. Cotton warp, wool and cotton weft.  
 L. 18" W. 9 1/2"  
 Brown and red diagonal bands of interlocking geometric supplementary weft design sewed onto a border of tapestry which has diagonal bands of stylized bird motifs in brown, blue, and green outlined in red on a yellow background. Tapestry tabs also have bird motifs on a yellow background.  
 Lent by Larry Edman

**39. Band**

Culture unknown  
 Warp face stripes and warp float pattern weave. Wool warp, cotton weft.  
 L. 12 1/4" W. 3 3/4"  
 Brown and yellow repeat stylized bird motifs on red background.  
 Lent by Larry Edman

**40. Two fragments**

Chancay, Central Coast  
 a. Weft face stripes and supplementary weft pattern weave with attached slit tapestry border. Cotton warp and weft, wool supplementary weft.  
 L. 20" W. 3 3/4"  
 Brown cat head and interlocked snake head motifs on natural ground. Tapestry stepped geometric pattern.  
 b. Supplementary weft pattern on plain weave. Cotton warp and weft.  
 L. 4 1/2" to 6 1/4" W. 16"  
 Brown supplementary weft pattern of stylized geometric cat motifs on natural ground.  
 Lent by Helen Louise Allen Textile Collection

**41. Fragment**

Chancay, Central Coast  
 Supplementary weft design on plain weave. Cotton warp and weft. Wool supplementary weft.  
 L. 16 1/2" W. 3" to 6"  
 Repeat pattern of red/brown cat head motifs in diagonal bands separated by serrated lines, bold brown and red/brown geometric stepped edge, natural background.  
 Lent by Helen Louise Allen Textile Collection

**42. Fragment**

Chancay, Central Coast  
 Warp float pattern weave. Cotton warp and weft.  
 L. 16" W. 12"  
 Brown interlocking stylized snake head motifs in diagonal bands on natural background.  
 Lent by Helen Louise Allen Textile Collection

**43. Band**

Chancay, Central Coast  
 Weft float pattern weave, weft face stripes and tabs. Cotton warp, wool weft.  
 L. 4 3/4" W. 22 1/4"  
 Red and yellow lattice work design with flower motif in center of each diamond.  
 Lent by Larry Edman

**44. Manta**

Chancay, Central Coast  
 Plain weave with supplementary weft trim. Cotton warp and weft, wool supplementary weft.  
 L. 11 1/4" W. 11 1/4"  
 Natural color loose plain weave with black repeat bird-like motifs on two ends.  
 Lent by Helen Louise Allen Textile Collection

**45. Border Fragment**

Chancay, Central Coast  
 Weft pattern weave, weft face stripes, supplementary weft pattern weave. Cotton warp, wool weft.  
 L. 7 1/2" W. 16"  
 A center portion of gold supplementary weft pattern weave of cat head motifs on brown is bordered by weft face stripes of red and two shades of gold, and a pattern stripe of brown, gold, and red geometrics with black outlines.  
 Lent by Barry Heyman



**46. Unfinished piece**

Chancay, Central Coast  
Weft pattern weave stripes,  
supplementary weft patterns,  
unwoven warps. Cotton warp and  
weft.  
L. 13½" W. 8"  
Upper end—bird and interlocking  
cat head motifs in blue on natural  
background. Center—unwoven  
warp ends. Lower end—brown  
interlocked bird motifs and frets  
on natural background.  
Lent by Barry Heyman

**47. Child's poncho**

Culture unknown  
Plain weave with weft float  
pattern weave, weft face stripes.  
Cotton.  
L. 24½" W. 11¼"  
Brown plain weave with vertical  
slit woven into center for neck  
opening. Geometric pattern band  
in pink, blue, and shades of yellow  
on one end, and in pink and  
shades of yellow on the other end.  
Lent by Helen Louise Allen Textile  
Collection

**48. Five small bags**

Chancay, Central Coast  
a. Exposed weft with warp face  
stripes. Cotton and wool.  
L. 5½" W. 6¼"  
Brown, gold, black, and white  
b. Brocade. Cotton and wool.  
L. 5" W. 5"  
Bird motif in red, gold, and tan.  
c. Weft face stripe and  
supplementary weft float stripe.  
Cotton and wool.  
L. 6½" W. 5"  
Red, gold, white, and dark dull  
gold.  
d. Warp stripe. Cotton.  
L. 4½" W. 4½"  
Brown and white.  
e. Slit tapestry. Cotton warp, wool  
weft.  
L. 4½" W. 5¼"  
Bird motif in red, black, white,  
tan, and yellow.  
f. Supplementary weft pattern  
weave. Cotton.  
L. 5" W. 5"  
Diagonal stepped geometric  
interlocking cat head motifs in  
blue and white.  
Lent by Barry Heyman

**49. Three belts and one border strip**

Chancay, Central Coast  
a. Warp pattern weave. Wool  
warp and weft.  
L. 14½" W. 1"  
Red, brown, natural and black  
geometric design.  
b. Warp pattern weave. Wool  
warp, cotton weft.  
L. 15" W. 1"  
Red, pink, yellow, and gold with  
repeat bird motif.  
c. Weft pattern weave with weft  
face stripes. Cotton warp, wool  
and cotton weft.  
L. 2" W. 15¼"  
Red, pink, black, brown, and blue  
geometric design.  
d. Warp pattern weave. Cotton  
and wool warp, cotton weft.  
L. 20½" W. 1½"  
Stylized cat motif, red, yellow,  
and brown.  
Lent by Barry Heyman

**50. Belt**

Culture unknown  
Warp face pattern weave. Wool  
warp, cotton weft.  
L. 29" W. 1¼"  
Units of small geometric repeat  
motifs in blue, red, white, and  
gold with brown weft.  
Lent by Barry Heyman

**51. Sling**

Chancay, Central Coast  
Braiding, weft face weaving,  
embroidery. Wool.  
L. Approx. 98"  
Natural, brown and natural  
pattern braid with red and yellow  
embroidered trim on weft face  
woven center.  
Lent by Barry Heyman

**52. Three spindles**

Chancay, Central Coast  
Wood spindles with painted  
incised whorls.  
Lent by Barry Heyman

**53. Feather fan**

Culture unknown  
Individual feathers are sewed to  
braided strands of fiber that are  
held with stitching to form the  
handle.  
L. 12" W. 9½"  
Feathers of gradation of color  
from brown to blue, green, orange,  
and yellow.  
EAC 69.32.21; Gift of  
Mrs. Malcolm K. Whyte

# POTTERY

## Early Intermediate Period—200 B.C.-600 A.D.

**54. Polychrome double-spout and bridge bottle**

Early Nazca, South Coast

H. 6"

Killer whale or sea demon motif on dark brown ground with red, buff and white.

EAC 69.32.9; Gift of

Mrs. Malcolm K. Whyte

**55. Polychrome double-spout and bridge bottle**

Early Nazca, South Coast

H. 4 1/4"

Feline mask motif with mouth mask, snake and cactus decoration.

Dark brown, orange, and dark red.

Lent by Milwaukee Public Museum

**56. Polychrome round-bottom bowl**

Early Nazca, South Coast

H. 3"

Painted in red inside, white outside. The decorative motif represents leather bags tied with cords. Red, orange, buff, white and grey.

EAC 69.32.7; Gift of

Mrs. Malcolm K. Whyte

**57. Polychrome single-spout and flat-bridge bottle with molded head**

Early Nazca, South Coast

H. 4 1/4"

This vessel is painted to represent a swimming fisherman (who may be floating on a seal skin) with net and two fish. Brown, red and orange on white ground.

EAC 69.32.12; Gift of

Mrs. Malcolm K. Whyte

**58. Polychrome round-bottom bowl**

Early Nazca, South Coast

H. 2 1/4"

The outside rim, decorated with naturalistic birds on a white ground, contrasts with the brick red of the inside. Grey, black orange, red and white.

EAC 69.32.8; Gift of

Mrs. Malcolm K. Whyte

**59. Polychrome round-bottom bowl**

Early Nazca, South Coast

H. 3"

The outside rim is painted with four birds on a red ground.

Orange, black, white and red.

EAC 69.32.13; Gift of

Mrs. Malcolm K. Whyte

**60. Polychrome round-bottom vessel**

Early Nazca, South Coast

H. 6 1/2"

Fish motif (sharks?) on a buff ground with red rim, grey, red and brown.

Lent by Milwaukee Public Museum

**61. Polychrome round-bottom bowl**

Middle Nazca, South Coast

H. 3"

The trophy head motif is continued under the bottom of the vessel. The lips are fixed together with thorns or spines. Buff, red, brown, orange and grey.

Lent by Milwaukee Public Museum

**62. Polychrome round-bottom jar with neck**

Middle Nazca, South Coast

H. 6"

The decorative motif is a feline demon with mouth mask, necklace, bangle on forehead, trophy heads and staff. Dark red, buff, orange, grey and white.

Lent by Milwaukee Public Museum



No. 57

Fisherman effigy vessel—Nazca





No. 66  
Geometric beaker—Nazca

**63. Polychrome single-spout and flat-bridge face effigy bottle**  
Middle Nazca, South Coast

H. 5"  
This decorated face effigy may represent a man or a woman with pin or needle motif on the shoulders. Pins like these were used to fasten mummy wrappings. Dark brown, red, white and buff. Lent by Milwaukee Public Museum

**64. Polychrome round-bottom vessel**

Nazca, South Coast  
H. 4 1/4"  
Decorative band of trophy heads dangling upside down on upper rim, with decorative design in white on the bottom (perhaps based on textile patterns). Brown, buff, orange, grey, white and red. EAC 69.32.6; Gift of Mrs. Malcolm K. Whyte

**65. Polychrome round-bottom bowl**

Nazca, South Coast  
H. 2 1/2"  
Star pattern on a white ground with black, orange and red. EAC 69.32.10; Gift of Mrs. Malcolm K. Whyte

**66. Polychrome round-bottom beaker**  
Nazca, South Coast  
H. 6"

Geometric step design on upper rim, alternating conical forms on the mid-section and geometric pattern continued on the bottom. White ground with grey, brown, red and buff. EAC 69.32.11; Gift of Mrs. Malcolm K. Whyte

**67. Double-gourd whistling vessel**

Mochica (?), North Coast  
H. 6"  
Mold-made blackware double-gourd whistling vessel with human face effigy. The face may represent the face of death. Lent by Barry Heyman

**68. Human effigy vessel**

Mochica, North Coast  
H. 4 1/2"  
Modeled portrait vessel which may represent warrior wearing a headdress with protective ear guards. Lent by Barry Heyman

**69. Owl effigy vessel**

Mochica, North Coast  
H. 8"  
Owl-shaped vessel, with red markings predominant on wings and back. The stirrup and spout have been restored. EAC 1973.101; Gift of Mrs. Malcolm K. Whyte

**70. Seated man effigy with stirrup-spout**

Mochica, North Coast  
H. 7"  
The mold-made blackware shaman figure holds a rolled up mat under one arm and a dipper or "corn popper" with the other. A small stirrup-spout vessel is strapped to his back, demonstrating how such vessels were used. Lent by Barry Heyman

**71. Spiral-shaped stirrup-spout vessel**

Mochica, North Coast  
H. 6"  
The spiral shape of vessel body is highlighted with cream slip. The spiral form may represent a shell. Lent by Milwaukee Public Museum

**72. Human effigy vessel**

Mochica, North Coast  
H. 9"  
Seated human figure with hands on knees, decorated with red and white slips in geometric design. Lent by Milwaukee Public Museum

**73. Stirrup-spout vessel with jaguars**

Mochica, North Coast  
H. 8 1/2"  
Mold-made redware vessel showing jaguar clasping trophy head, one on each side of vessel. Jaguars and dividing band are decorated with white slip. Lent by Milwaukee Public Museum

**74. Hollow figurines**

Mochica, North Coast

- a. H. 7"
- b. H. 6"
- c. H. 5½"
- d. H. 4½"
- e. H. 3¾"

Redware figurines decorated with white slip. All are wearing necklaces made of shells and what are probably warriors' helmets.

EAC 1973.96-100; Gift of Mrs. Malcolm K. Whyte

**75. Seated human effigy vessel**

Mochica, North Coast

H. 7½"

Wide-mouthed redware vessel in the form of a man seated with legs crossed.

Lent by Barry Heyman

**76. Double-gourd, double-strap vessel**

Vicus (?), North Coast

H. 6½"

Front of vessel probably represents human figure. Vessel was likely meant to be a whistle pot. The now worn decoration was done in resist with black slip on redware.

Lent by Barry Heyman

**77. Bird effigy vessel**

Vicus (?), North Coast

H. 6½"

Round-bottomed redware vessel in shape of a bird, with flattened strap handle and spout.

Lent by Barry Heyman

**78. Round-bottomed vessel with reclining animal**

Vicus (?), North Coast

H. 8½"

Redware vessel with flattened strap handle and spout. Geometric designs painted in resist with black on red. Animal is either a mouse or a member of the canine or feline families.

Lent by Barry Heyman

**Middle Horizon—600-1000 A.D.**

**79. Polychrome bird effigy vessel**

Wari-Tiahuanaco, South Coast

H. 5"

Effigy bird with rudimentary wings, modeled feet and nose. Brown with orange and white dots.

EAC 69.32.16; Gift of Mrs. Malcolm K. Whyte

**80. Polychrome single-spout and flat-bridge bottle**

Wari-Tiahuanaco, South Coast

H. 3½"

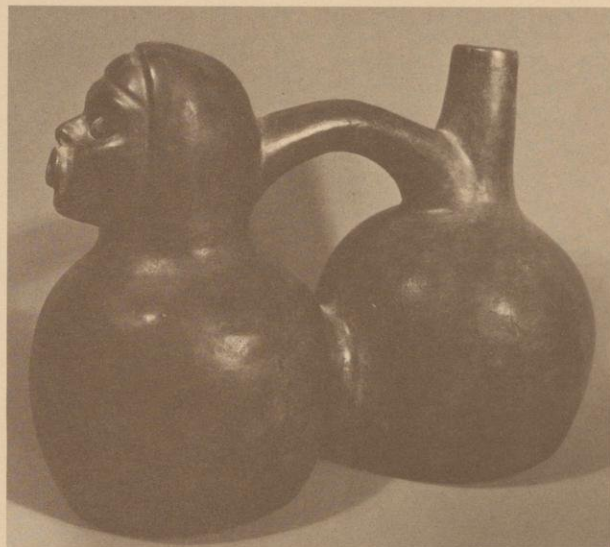
Modeled head is Tiahuanacoid with decorative poncho and shawl motif (bundle carrying type). Brown, grey, orange and buff. Lent by Milwaukee Public Museum

**81. Canteen with modeled human head spout**

Wari-Tiahuanaco, South Coast

H. 8¾"

Humanoid representation wearing necklace and pectoral which may represent a snake demon. Orange, brown, buff, red and grey. Lent by Milwaukee Public Museum



**No. 67**  
Double-gourd whistling vessel—Mochica (?)



## Late Intermediate Period—1000-1476 A.D.

### 82. Squash effigy vessel

Chimu, North Coast  
H. 5½"  
Mold-made and burnished blackware effigy vessel in the shape of a squash with missing spout.  
EAC 1973.92; Gift of Mr. John B. Whyte

### 83. Double-spout and bridge vessel with crayfish effigy

Chimu, North Coast  
H. 6"  
Mold-made blackware effigy vessel with crayfish and sea-lion design. Bridge resembles twisted rope.  
EAC 1973.108; Gift of Mrs. Malcolm K. Whyte

### 84. Bowl with animal effigy handles

Chimu, North Coast  
H. 2½"  
Mold-made blackware bowl with burnished pattern and handles representing animal forms.  
EAC 1973.109; Gift of Mrs. Malcolm K. Whyte

### 85. Double-chamber whistling vessel

Chimu, North Coast  
H. 7¼"  
Mold-made blackware double-gourd vessel with bridge handle. One side has effigy of man with headdress and arms folded across chest. The whistle hole is located behind head. Both chambers are decorated with pressed designs of dots and wavy lines.  
Lent by Mrs. Frederick Sherman

### 86. Stirrup-spout vessel with pacai flower

Chimu, North Coast  
H. 6½"  
Mold-made blackware vessel with pacai flower and monkey perched at junction of spout and stirrup. A junction animal is often used in Chimu pottery, the monkey being the most common.  
EAC 69.32.1; Gift of Mrs. Malcolm K. Whyte

### 87. Aryballos

Late Chimu, North Coast  
H. 4¼"  
Mold-made blackware with pressed relief in popular bird motif. The Aryballos shape, based on an ancient Greek form, and lipped spout are influences from the Inca culture.  
EAC 69.32.4; Gift of Mrs. Malcolm K. Whyte

### 88. Vessel handle

Lambayeque, (Valleys north of Chicama), Far North Coast  
W. 4"  
Mold-made blackware Lambayeque handle with human head effigy. Handle probably came from vessel with flared and tapered spouts.  
(See No. 83.)  
EAC 1973.106; Gift of Mrs. Malcolm K. Whyte

### 89. Stirrup-spout vessel, pacai effigy

Chimu, North Coast  
H. 6¼"  
Mold-made blackware stirrup-spout vessel in shape of a pacai pod.  
Lent by Barry Heyman

### 90. Single-spout effigy vessel with human head

Chimu, Lambayeque Influence, Far North Coast  
H. 6¼"  
Mold-made blackware vessel with spout and handle. Effigy of human head wearing elaborate headdress flanked on either side by monkeys. Decoration done mainly with incised lines.  
Lent by Barry Heyman

### 91. Aryballos

Late Chimu, North Coast  
H. 8½"  
Mold-made blackware vessel with lipped spout. The shape and lipped spout show Inca influences.  
Lent by Barry Heyman

### 92. Stirrup-spout vessel, bird effigy

Chimu, North Coast  
H. 7¼"  
Mold-made blackware stirrup-spout vessel with bird effigy and man riding on the bird's back.  
Lent by Barry Heyman



No. 69  
Owl effigy vessel—Mochica

**93. Stirrup-spout vessel, feline head effigy**

Chimu, North Coast

H. 7 1/2"

Mold-made blackware stirrup-spout vessel with feline head effigy.

Lent by Barry Heyman

**94. Duck effigy whistling vessel**

Early Chimu, North Coast

H. 6 3/4"

Mold-made redware vessel in the form of a duck.

EAC 1973.102; Gift of

Mrs. Malcolm K. Whyte

**95. Spout vessel, potatoe effigy**

Late Chimu, North Coast

H. 6 3/4"

Mold-made blackware vessel in the shape of a potatoe with bird form at the junction of spout and vessel. The lipped spout shows Inca influence.

Intended gift of H. M. Darling

**96. Double-gourd whistling vessel**

Late Chimu, North Coast

H. 6 1/4"

Mold-made redware whistling vessel with strap handle and painted white lines circling the gourds. Whistling bird is perched upon one spout.

Lent by Barry Heyman

**97. Wide-mouthed human effigy vessel**

Chancay, Central Coast

H. 4 1/4"

White clay vessel decorated with a black slip. Vessel represents a human, with painted face and modeled hands protruding from sides of vessel.

Lent by Barry Heyman

**98. Hollow figurine**

Chancay, Central Coast

H. 10 1/2"

Figurine with outstretched arms, executed in typical black on cream. The three holes in top of headdress may have been used to attach decorations, such as feathers.

Lent by Barry Heyman



**No. 83**

Double-spout crayfish effigy — Chimu



## Afterword:

Pre-Columbian art of Peru has long been a subject of intense interest to the anthropologist and the archeologist. Only more recently has it become the concern of the art historian and the art museum curator, as the technical and esthetic achievements of the various cultures have become increasingly recognized. This exhibition, presented from April 29 through June 12, 1977, is the first to be held at the Elvehjem Art Center which focuses on Pre-Columbian art (although some of the objects included have been displayed within the permanent collection). We wish to thank the various lenders listed for their cooperation in making this exhibition possible.

The organization of a temporary exhibition is a microcosm of museum work as a whole, involving such diverse activities as budget administration, scholarly research, exhibition design, education in the form of lectures to docents and to the public, publicity, catalogue production, technical details of installation and security. Thus, it is not only appropriate but crucial that students in museum training undertake such a project as a major part of their education in museum work. The present exhibition represents the fulfillment of several months of intensive effort by the students enrolled in the Elvehjem's course entitled Museum Training and Connoisseurship (Art History 600-601) for 1976-77. We commend them for the enthusiasm, diligence and spirit of cooperation with which they have carried out this project.

Carlton Overland, Curator of Collections  
David Berreth, Assistant Director

## Members of the Museum Class:

Judy Fuller  
Loni Hayman  
Germaine Juneau

Nance Manter  
Ruth Morrissey  
Marty Myers

## Lenders to the Exhibition:

Larry Edman  
Barry Heyman  
Mrs. Frederick Sherman  
Otto Thieme  
Helen Louise Allen Textile Collection  
Milwaukee Public Museum

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Staff of the Elvehjem Art Center  
Chris Magdanz  
Dan Steen

## Credits:

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No. 13

Painted textile with interlocking bird head motifs—Chancay