



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

Elvehjem Art Center

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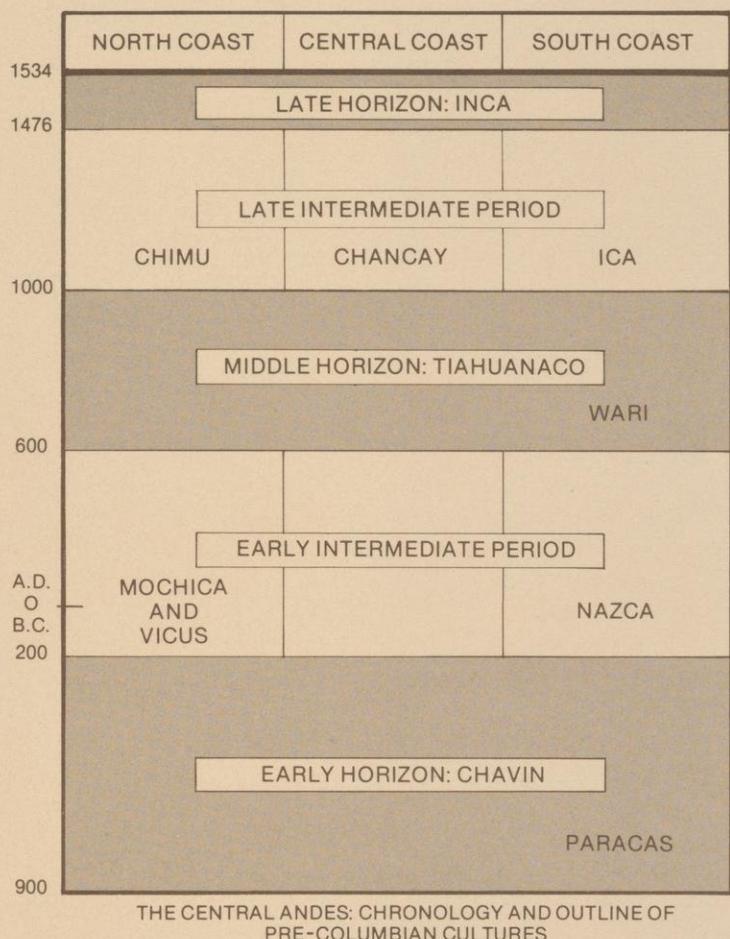
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1977

SHAPES AND DESIGNS OF ANCIENT PERU

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



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.

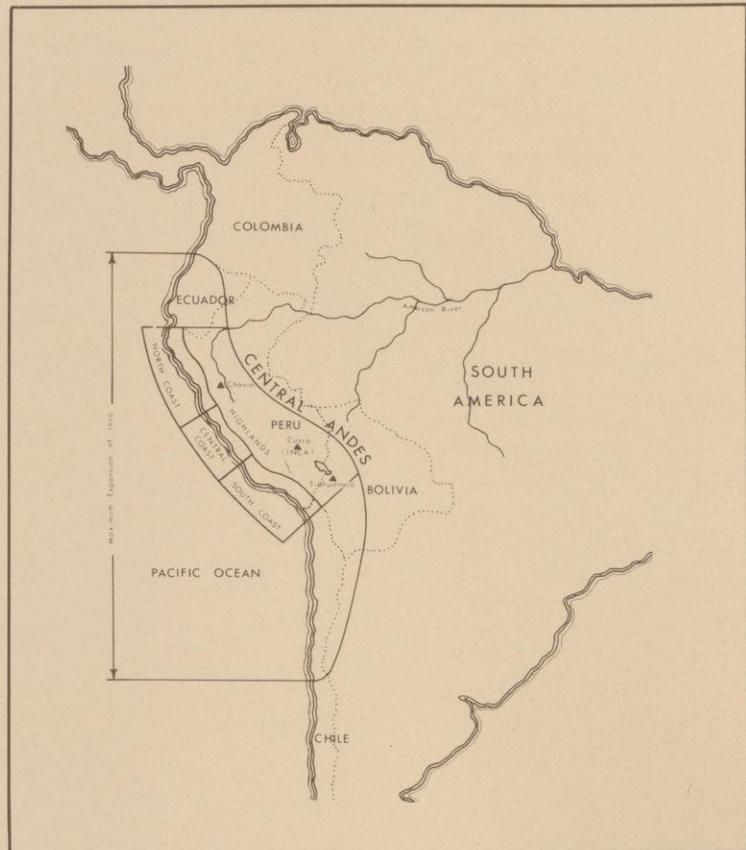
The time spans that separate "Horizons" are referred to as "Intermediate Periods." Cultures confined to specific locales developed at various times and can be identified by distinct artistic or technological styles. The Nazca on the south coast and Mochica on the north coast were important cultures during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

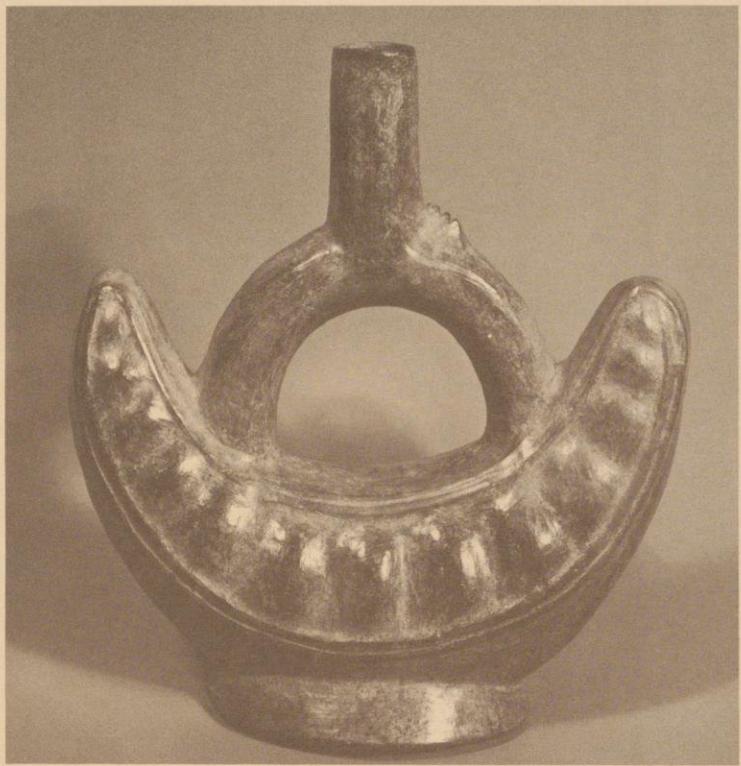
Pre-Columbian Peruvian textiles are a remarkable blend of technical virtuosity and exciting design. Fragments, whole garments, and accessories preserved by a fortunate combination of dry climatic conditions and burial customs exhibit amazing variety and complexity of technique. Finely spun cotton and 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. 23 $\frac{1}{4}$ "
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

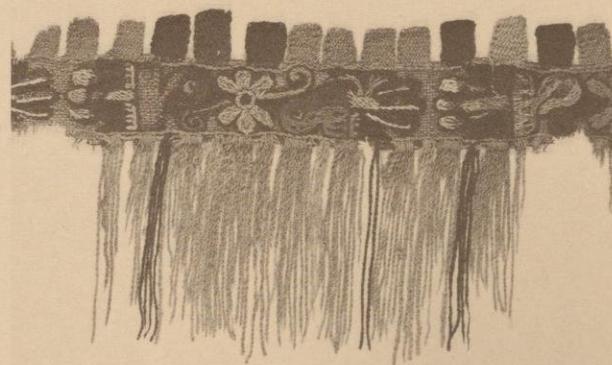
Nazca, South Coast
Needleknit three dimensional
construction. Wool.
L. 1" to 2" W. $\frac{1}{4}$ " to $\frac{1}{2}$ "
Flower, leaf, and stem forms and
bird head in yellow, brown, red,
green, blue, and gold.
Lent by Larry Edman

4. Pair of tassels

Nazca, South Coast
Wool embroidery on cotton
foundation.
L. 5" W. 2 $\frac{1}{4}$ "
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

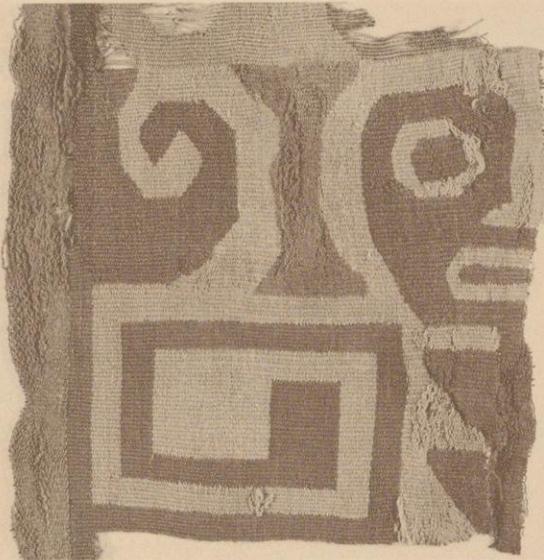
Middle Horizon—600-1000 A.D.

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. 5½" 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. 9½"
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. 29½" 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. 7½"
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. 4½" 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 1/4"
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 1/4" 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 1/4" 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 1/4" 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 1/2" W. 11 1/2" 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 1/2"
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

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

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

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

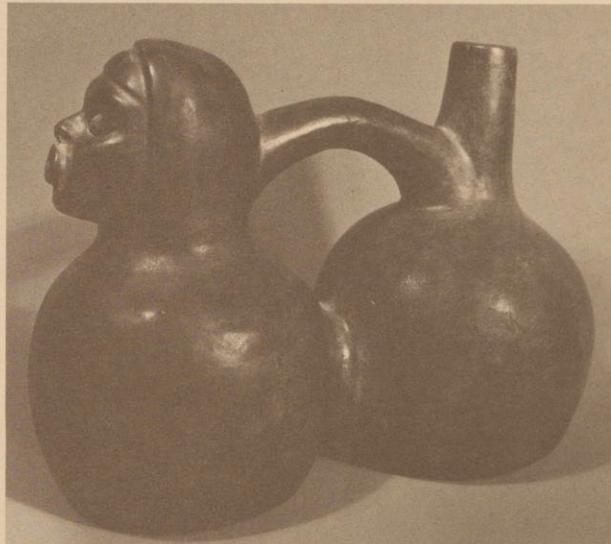
81. Canteen with modeled human head spout

Wari-Tiahuanaco, South Coast

H. 8¼"

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.



No. 69
Owl effigy vessel—Mochica

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. 4 ½"

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. 6 ¼"

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. 6 ½"

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. 8 ½"

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. 7 ¼"

Mold-made blackware stirrup-spout vessel with bird effigy and man riding on the bird's back.

Lent by Barry Heyman

93. Stirrup-spout vessel, feline head effigy

Chimu, North Coast

H. 7½"

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 ½"

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 ¾"

Mold-made blackware vessel in the 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 ¼"

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 ¼ "

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 ½ "

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 Berreh, 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

Acknowledgments:

Larry Edman, Assistant Professor of Environment and Design, U.W.-Madison
Ruth Harris, Curator, Helen Louise Allen Textile Collection, U.W.-Madison
Phil Sidoff, Department of Anthropology, Milwaukee Public Museum
Don Thompson, Professor of Anthropology, U.W.-Madison
Staff of the Elvehjem Art Center
Chris Magdanz
Dan Steen

Credits:

Photographs by Janica Yoder
Printing by Litho Productions, Inc.
Jeff Fitz Randolph

Cover Photo:
No. 13
Painted textile with interlocking bird head motifs—Chancay