

INTRODUCTION

In publishing the Kluger Collection, presently held in the collections of the Cracow Archeological Museum, the present author has made use of the model developed in earlier publications belonging to the series *Corpus Antiquitatum Americanensium*. Two catalogues of collections of Peruvian pottery that were available during the work on the Kluger Collection (S. Purin 1978, 1980; I. Schjellerup 1986) proved to be of great use. Both these publications dealt with single-culture collections (Moche and Chimú respectively), and were prefaced by a lengthy introduction regarding the history of scholarship, the chronology, and the manufacturing technology used to make the pottery of both these cultures. In the case of the present catalogue, however, such an approach would not seem to serve any purpose, in view of the heterogeneity of the materials that make up the collection, as well as the present author's frequent doubts concerning the cultural attribution of a significant number of these vessels. The limited time available to prepare this publication has prevented more intensive study on each of the cultures represented. In many cases, these cultures have in any event been studied only to a limited extent to date, and the literature is not easily accessible.

The Kluger Collection is the largest collection in Poland of artifacts from the Pre-Columbian cultures of ancient Peru; nevertheless, the pottery material included in the Collection may appear to be rather modest, in comparison to other world collections, or European collections, for that matter, which often number hundreds or even thousands of vessels. Created over 120 years ago, often kept under poor conditions, inexpertly maintained for many years, the Collection has suffered many quantitative and qualitative losses. On the basis of the preserved documents regarding the artifacts that made up the Collection and were transferred to the Academy of Arts and Sciences in Cracow in two shipments (1876 and 1878), we can nevertheless state that the pottery holdings have suffered relatively less, and survived in the best condition, which is to say, virtually intact. On the basis of the 19th-century inventories, recorded in non-expert language, it has unfortunately not proven possible to match up the individual vessels and figurines that were originally listed in the Collection with those presently found there; the quantitative data confirm, however, that mostly likely there were at least 73 items (18 vessels and 2 figurines shipped in 1876, and 53 pottery products shipped in 1878), the same number as presently.

The majority of the objects in the Kluger Collection unfortunately share the basic flaw of an enormous number of world collections of Pre-Columbian artifacts: the lack of any information concerning the place, circumstances, and time when the various objects were found (to say nothing of more detailed archeological documentation). Given the period in which the Collection was created, the manner in which it was assembled, and the personality of the donor, the Collection is not homogenous. Some of the vessels were probably obtained directly by Kluger during his excavations in Ancón, but it may safely be assumed that he bought the majority of them, or received them, either from *huaqueros* (grave robbers) or from his friends among collectors of Peruvian antiquities. The state of preservation of many artifacts is unfortunately very poor, though there are several vessels in the collection of high quality and extraordinary beauty, which have survived to our times in virtually pristine condition, or at least very good. It is a major asset of the Cracow collection that it comes from a single donor, and was assembled as a whole in the course of a few years, i.e. from 1874-1878, when the archeology of Peru was in its infancy. We may thus be confident that the vessels in the collection include no copies or forgeries, which were produced in large numbers in later periods, and are so commonly encountered in many famous and much more significant collections in Europe and elsewhere.

As mentioned above, the pottery portion of the collection is not uniform in terms of the culture of origin. The dominant vessels here — constituting altogether more than 2/3 of the whole collection — are those belonging within two coastal Peruvian cultures, Chimú and Chancay. These cultures developed primarily in the period that ensued in this area after the influence of the Huari empire collapsed, and directly preceded the period of Inca rule, i.e. the Late Intermediate Period (ca. AD 1000/1100 — 1470). These two cultures developed fundamentally different and uniquely characteristic shapes, ornamentation, and production techniques for pottery.

For the Chimú Culture, whose origins can be traced back to the phase 3/4 of the Middle Horizon and the related cultures (including the Lambayeque) on the Peruvian North Coast, the typical vessels are of high technical and artistic quality (though distinctly inferior to the Moche, a culture represented in the Collection by four vessels); they are formed in molds, fired in a strongly reducing atmosphere (at a temperature between 700 and 1000°C), entirely black or dark gray, polished, sometimes glossy, unpainted. The nature of their molded ornamentation — the result of the syncretism of many cultures,

such as the Moche, the Cajamarca, the Recuay, and the Huari — is most often that of sculpture (when the entire body of the vessel is shaped in the form of a plant, an animal, an anthropomorphic being, or an object) or relief (protruding motifs, extruded from molds, or engraved, often against the background of the highly characteristic „goose flesh” motif). In many cases motifs found in Moche pottery are repeated. The repertoire of the most popular representations includes the images of animals, plants, anthropomorphic beings, mythical beings, architecture, armament, and also very numerous geometric motifs, such as waves, triangles, stairs, ships, zig-zags, etc. One very characteristic feature is the shape of the spouts in these vessels. The spout is often shaped like a stirrup, from which emerges a tall, straight, narrow neck, often decorated at the base with an attached representation of a bird, a monkey, or stairs with several steps. To date no generally accepted chronology for use in publications has been developed for this culture. In our catalogue we have accepted the division into phases used by I. Schjellerup, i.e. Early, Middle, and Late Chimú, and Chimú-Inca.

As we learn from his „Letters from Peru and Bolivia,” Kluger visited the area of the North Coast during his travels. It was there, we may conjecture, while visiting such sites as Chan Chan, the capital of the Kingdom of Chimor (from which he left us his account), that he may have received or purchased numerous artifacts most likely dug up by *huaqueros* (grave robbers) from the necropolises of these cultures. Kluger must also have maintained contacts in Lima with persons who had private collections of antiquities. We know that the 1878 donation included „18 photographic plates of the collection of Peruvian antiquities owned by Dr. Macedo in Lima” (most likely referring to Dr. José Mariano Macedo, a doctor from the city of Puno, whose collection made its way to Europe in 1881, and was purchased in 1884 by the Museum für Völkerkunde in Berlin). In addition, on one of the vessels from the Moche culture (Pl. no. 3) there is a tag that reads, „Vessel — transferred (?) — from the collection of Mr. Foregro in Lima. Purchased by Władysław Kruger.” There is very little data of this sort, however, regarding the provenience of particular items.

We have somewhat more precise information, however, when it comes to that portion of the Collection which originates from the Central Coast of Peru. This involves, to be sure, only the first batch of items shipped (which included, we may recall, 18 vessels and two figurines). Some useful information was recorded in the Annual Report of the Executive Board of the Academy of Arts and Sciences in Cracow (Cracow 1877, pp. 116-117), to the effect that „with the exception of four arrows and weaver’s needles and one clay figurine, found by two Poles in other parts of Peru, all the rest of the objects come from Ancón, and were removed from ancient graves by the donor himself.” In an extract from one of Kluger’s letters we learn in addition that „all the mummies, without exception, were excavated under my supervision and in my presence. Their authenticity is thus certain. They all come from an ancient Indian cemetery in Ancón, where sailors from the French admiralty ship *Galissonière* were also digging, under the supervision of Navy officers and Mr. Wiener, who had been sent by the French government to do this sort of exploration in Peru.”

This is uncommonly valuable information, but unfortunately it is the only strictly archeological data on the provenience of the objects found in the collection. The original labels giving the place and year of discovery of the various objects, with which — as Kluger wrote — all the finds were equipped, have survived to the present day on no more than a dozen or so artifacts (including 10 pottery objects). The majority mention Ancón, while two come from Chíncha and show 1875 as the date of discovery. (These two vessels belong to the Chimú Culture, see Pls. no. 9 and 18.)

Ancón is an enormous multi-cultural cemetery located on Peru’s Central Coast, 42 kilometers north of Lima, between the valleys of the Chillón and Chancay rivers. Due to its slight distance from the capital, the Ancón site was frequently visited towards the end of the 19th century, both by Peruvians and by foreign travelers. Discovered and plundered by grave robbers at the beginning of the 1870s, it became one of the first professionally researched archeological sites in Peru. The first excavations were begun in 1874 by German scientists, W. Reiss and A. Stübel. They were followed by C. Wiener (1876), K. J. Stolpe (1884), and G. A. Dorsey (1891/92). The next large scale investigations in Ancón were undertaken in 1904 by Max Uhle. In the 1940s, research was done on this site by one of the most eminent Peruvian archeologists, J. C. Tello, who excavated 1,356 graves containing over 13,000 artifacts. Ancón was in use from the middle of the third millennium BC to Inca times. The main culture represented at this cemetery is Chancay.

This culture, whose origins can be dated back to the declining phases of the Middle Horizon, developed along Peru’s Central Coast between the valleys of the Huaura River on the north and the Chillón on the south (today the Department of Lima). Virtually all the known Chancay pottery comes from cemeteries spread out between the Huaral valley and Ancón. For the late phase of the Chancay Culture (black-on-white), the most typical vessel forms are plates on a short base; two-handled jars with short necks, straight or upward flaring, and convex bottoms; and fat-bellied pitchers decorated on the neck with anthropomorphic representations (human head with clearly marked head covering and *orejeras* earrings, painted eyes, eyebrows, and wrinkles

around the mouth; often with attached limbs, disproportionately small). Human figurines are also highly characteristic for this culture. In the Kluger Collection there are five such specimens, generally known as *cuchimilcos*; they depict primarily women, with short arms lifted or folded on the chest, often with legs spread apart, and head with exaggerated fronto-occipitalis deformation. There are also animal figurines: Guinea pigs, birds, dogs, and camel-like animals (two llamas in the Cracow museum). This is pottery of mediocre quality, made of reddish terracotta clay with a thick slimming admixture, mass produced, entirely or partially mold extruded, bright, matte, fired in an oxygenating atmosphere, and very often painted before firing. The majority of the vessels (estimated ca. 90%) were covered with white paint and then decorated with brown-black ornamentation, typically in the form of thick, irregular lines, checker-boards, or zig-zags. Sometimes figural images are presented in painted form, such as human figures, faces, birds, fish, cats, or monkeys. The development phases of this pottery have been named on the basis of the use of colors. The early stages are characterized by white-on-red or three-color ornamentation, still derived from Middle Horizon styles, whereas black-on-white ornamentation was more typical for classic Chancay. M. Cornejo, in the chronology he developed in the 1980s on the basis of materials from the Lauri site, has proposed that the Chancay Culture be divided into four phases. The first coincides with the third and fourth phases of the Middle Horizon; the origins of this style were associated with the final stages of the „tiahuanacoidal” styles, Epigonal and Three-Color Geometric. The second phase coincides with Phases 1-3 of the Late Intermediate Period (when the black-on-white style appeared in pottery), while the third and fourth overlap with Phases 3-8 of the LIP (fully developed black-on-white).

Apart from these three (Moche, Chimú, and Chancay) there are only a few representatives of other local cultures along Peru's North and Central Coasts, such as Huaura, Lima (Early Intermediate Period), local variants of the Huari style (Middle Horizon), or Ichma. Ichma is a local culture, whose chronological and territorial development has been presented in a work by F. Bazán del Campo (1992). This culture developed on the Central Coast, primarily in the Lima and Lurin valleys, from the third and fourth phases of the Middle Horizon through the entire Late Intermediate Period and the Late Horizon. The data concerning the vessels of this culture found in the catalogue have been listed on the basis of personal communication with the author of the above-cited work. The provenience of several rather uncharacteristic vessels could not be determined. This resulted both from the lack of data regarding their precise origin and from the inadequate state of our knowledge regarding many areas of the Peruvian coast.