

# THE CATALOGUE

All the vessels and figurines belonging to the Collection were photographed in such a way as to provide the fullest possible presentation. In most cases, two photographs were made of each object. Undecorated vessels of simple construction were photographed only once. The photographic documentation has been supplemented by drawings, which show the rim profile, the shard thickness, and the cross section of the handles. In some cases, this has made it possible to give a clearer presentation of the molded motifs used to decorate particular vessels, or to call attention to the incorrect reconstruction of the object (e.g. Pl. no. 3).

## 1. Plate Numbers

The order in which the vessels and figurines are presented in the catalogue depends primarily on their assignment to a particular culture. The first to be described are the vessels of the North Coast cultures of Peru, i.e. Moche (including one from outside the Kluger Collection, Pl. no. 4), Chimú, and Lambayeque; these are followed by artifacts from the Chancay Culture on the Central Coast, and then by vessels whose cultural attribution is the least certain. Then, as in I. Schjellerup's catalogue, the vessels belonging to the Collection were divided within each culture into eight basic types, classified according to shape and described in order as follows:

plates	Chancay 4 (numbers in the catalogue)
bowls	Chimú 1, Chancay 3, Huari (?) 1
jars	Moche 2, Chimú 2, Chancay 4, Middle Horizon 1, Middle Ichma (?) 2, Huaura (?) 1
handled jars	Moche (?) 1, Chimú 9, Chancay 14, Ichma (?) 2, Middle Horizon 2, Huari (?) 1, Chinch/Inca (?) 1
stirrup spout jars	Moche 1, Chimú 7
single chamber double spouts	Lambayeque 1
double chamber head (figure) and spout	Chimú 6
figurines	Chancay 7, North Coast (?) 1

## 2. Museum Numbers and Provenience of the Vessels

The majority of the vessels have an inked number from the main catalogue of the Cracow Archeological Museum (MAK/AS/P). Some bear numbers issued during various inventories of the Collection (including the last, made by Dr. Kowalska-Lewicka in 1953; these are pencil markings corresponding to the brief descriptions left in her manuscript, „Inventory of the Peruvian Artifacts in the Archeological Museum of the Polish Academy of Arts and Sciences in Cracow”). Unfortunately, it proved impossible to determine the origin of other markings, or the authorship (or justification) of certain inked markings on the vessels, listing the names of the sites from which they supposedly came. In such cases, „doubtful provenience” was indicated. In several instances, where the original 19th-century tags (probably written by Kluger himself) have been preserved, we have taken the indicated provenience as credible.

## 3. Culture

As has been noted already, there is room for serious doubts as to the cultural attribution of certain objects. Upon consultation, we believe that the attributions are relatively precise, but in the many cases that unfortunately remain doubtful the dubious attribution has been clearly indicated as such. The present author of course takes full responsibility for the final shape of the catalogue here presented, with the reservation that the publication in hand should be read exclusively as a presentation of the collection under discussion, rather than as any sort of systematic contribution to the description of the development of ancient Peruvian cultures.

## 4. Style

On the basis of the literature available to the author, supported by consultations in Peru, the vessels in the Collection have been classified within the relative chronology of the individual cultures. The few Moche vessels have been classified in accordance with the standard 5-phase relative chronology; the Chimú vessels

have been classified primarily using the analogies presented in I. Schjellerup's catalogue; the Chancay vessels have been classified according to the fundamental division into white-on-red, three-color, and black-on-white. We had too little data at our disposal to be able to use the chronology developed by M. Guerrero (1991, 1992). In the case of some of our vessels, the indication of a more precise chronology was unfortunately a task exceeding the means at hand.

## **5. Type of Vessel**

See under No. 1.

## **6. Dimensions**

All dimensions have been listed in millimeters, while the vessel weight is given in grams. In many cases these data are given in quotation marks, which results from the presence of significant defects in particular objects. When they were glued back together, reconstructed, or filled with plaster, their present dimensions and weight must have diverged from the original. All the measurements were done by hand.

## **7. Type of Ware**

Redware (oxidized) or blackware (reduced oxidation). Intermediate cases were also taken into account.

## **8. Surface Finish**

Attention has been called to the traces of rubbing (horizontal, vertical, or diagonal) and/or smoothing on the vessels, as well as glazing.

## **9. Surface Appearance**

Rough, matte, smooth, glossy. In some cases dimensions have been given for the grains of slimming admixtures visible on the surface or in cross section.

## **10. Surface Color**

This color has been determined on the basis of the French *Code Expolaire* available to the author (A. Cailleux and G. Taylor), and transposed to the symbols of the Munsell Soil Color Chart using the tables in the former publication.

## **11. Technique**

Hand modeled, press molded. The majority of the objects found in the Collection were made using forms. In particular cases the gluing technique has been indicated (side to side, front to back, horizontal). Attention has been paid to other techniques used in constructing the vessel: attached ornamental elements, stamping, engraving with a sharp tool, the method used to lay on the engobe, painting, etc..

## **12. Description**

The description includes both the form of the vessel and all the decorations that occur on it (molded ornamentation and painted elements). Emphasis has been placed in the iconographic description on providing the most faithful possible presentation of all the characteristics of the various images, emphasizing the

differences that occur between images that are superficially very similar, and identifying the basic elements of each image (biological species of flora or fauna, elements of dress, etc.).

### **13. Condition**

A rather small fraction of the vessels belonging to the Collection have been preserved in inviolate or very good condition. Many vessels exhibit minor damage and missing pieces (especially chipped rims and flaking layers of paint). The majority of the objects have been reconstructed (sometimes, the evidence would indicate, more than once), i.e. glued together from the preserved fragments, filled with plaster, repainted. In several cases this work was done in a less than expert fashion, e.g. the gluing is uneven and distorts the original shape of the vessel, or the plaster reconstruction of a missing element definitely alters the form of the object. Such cases are fortunately rare. In view of the history of particular vessels in the Kluger Collection, which is difficult to trace more precisely, it has not proven possible to determine when, where, and by whom they were reconstructed. Some of this work may have been done before the Second World War, when for the first and only time the entire Kluger Collection was put on public display; some may have been done in the 1950s. In recent years several objects made their way to professional conservators from the Nicholas Copernicus University in Toruń, and the Conservation Workshop at the Cracow Archeological Museum.

### **14. Acquired by:**

All the Peruvian vessels presented in the catalogue from the Cracow Archeological Museum (apart from the specimen shown in Pl. no. 4) originally belonged to the Władysław Kluger Collection, which was assembled in the 1870s.

### **15. References**

A list of analogous objects in other collections has been drawn up for most of the vessels on the basis of the available literature. The objects included in the Kluger Collection have to date not been published anywhere, except for low-circulation brochures issued in connection with occasional exhibitions at the Museum.