

# **CULTURES OF THE NORTH COAST OF PERU**

**Moche**

**Chimú**

**Lambayeque**



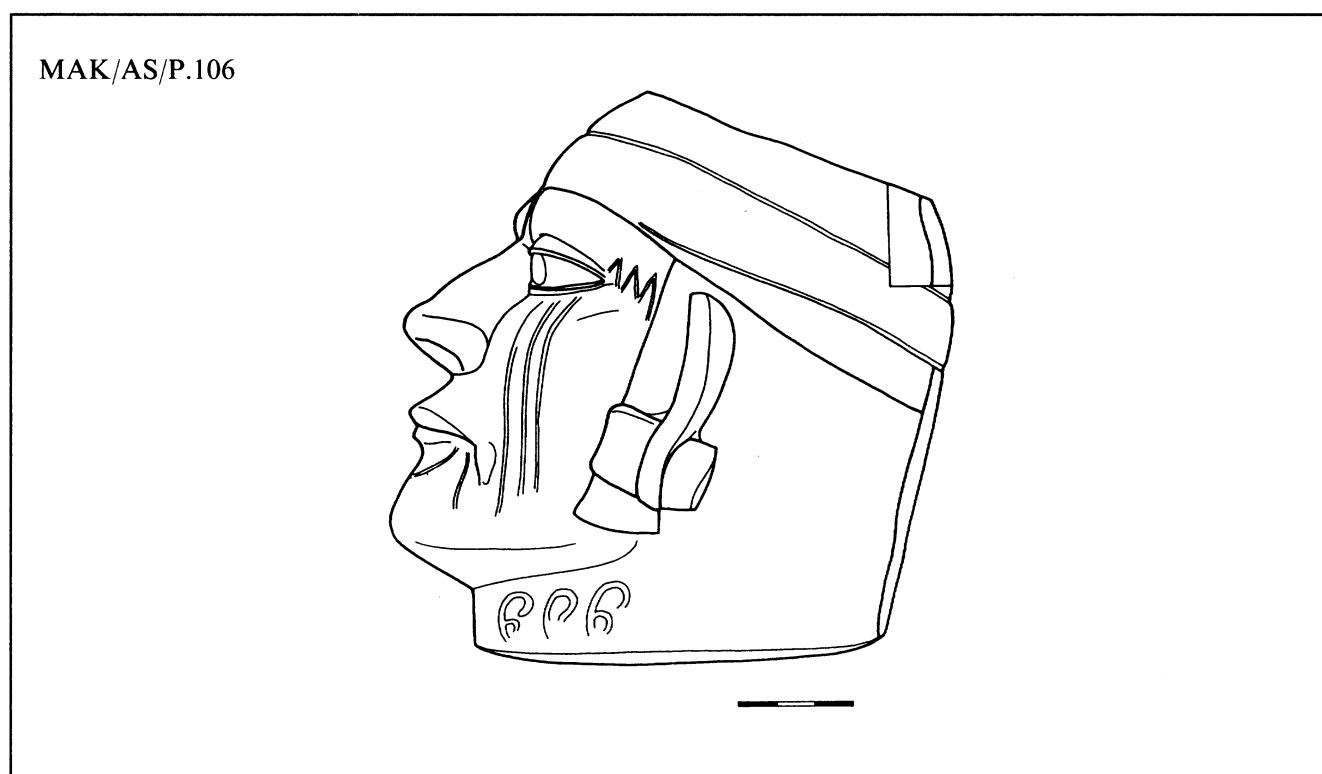
**MOCHE**



**Pl. no. 1**

Mus. no.: MAK/AS/P.106  
Culture: Moche.  
Style: Moche 4.  
Type of vessel: Jar.  
Provenience: Unknown.

Dimensions	Height	Max. diam.	Min. diam.	Length	Width	Weight
Total	155			176	150	"642"
Mouth		90	83			
Neck						
Spout						
Arc						
Bridge						
Handle						
Body						
Base				113	106	



*Type of ware:* Redware — irregular.

*Surface finish:* Traces of horizontal rubbing on the upper part of the vessel, vertical on the lower. Traces of hand modeling of details: ears, *orejeras*, nose, etc.

*Surface appearance:* Matte, smooth.

*Surface color:* 5 YR 4.5/3 brown red (color of the clay), 10 YR 9/2 white, 2.5 YR 3.5/4 dark brown red, 5 Y 4/1 dark gray.

*Technique:* Press molded, front to back. Painted.

*Description:* Jar. Typical portrait vessel. Wide-rimmed open vessel in the shape of a male head. Rich modeled and painted decoration. The vessel is the natural color of the fired clay; some elements are painted. The vessel presents a portrait of a young man in a turban and characteristic ear plugs. The turban is modeled in the form of three overlapping coils of material (two are visible from the front), presented as modeled strips separated from each other, falling in front of the ears to the height of the jawbone, in the form of two straight vertical belts, while behind the ears they are bound and form the intertwined ends of the fabric, which is presented as two protruding bands, narrowing towards the bottom (one descending „from above,” the second „from below” the second coil of material). The whole turban is painted white. The large, outspread ears are depicted very precisely and naturalistically, as are the *orejeras* (spooled ear plugs), in the form of cylindrical white painted circles piercing the lobes of both ears and touching the face. Other modeled features include the broad eyebrows, the vertical thickening between the eyebrows, the triangular regular nose with indicated nostrils, the cheeks, the chin, the mouth (upper and lower lips faithfully represented), light vertical wrinkles on either side of the mouth (as shallow grooves). The eyes are almond-shaped and shaded by the upper and lower eyelids (the former significantly covering the eye). The eyeballs are painted white, the irises and the edges of the eyelids dark red. Also painted red (which is in fact barely visible) are the mustache (?), a zigzag near the left eye, sequences of long vertical lines under the eyes (not very clearly visible), and lines under the mouth running to the chin. In the back, the wall of the vessel merges at a slightly obtuse angle into the bottom; in the front, the head merges into a short neck. Under the chin, a sequence of „tucks” is painted on the neck, with barely visible black paint; these are short dark-painted spirals (representation of a necklace, ornament of dress?). The bottom is flat, round.

Very high quality workmanship.

*Condition:* Good. Glued, plastered. Slightly cracked. Part of the forehead and upper face is cracked. Bottom very worn.

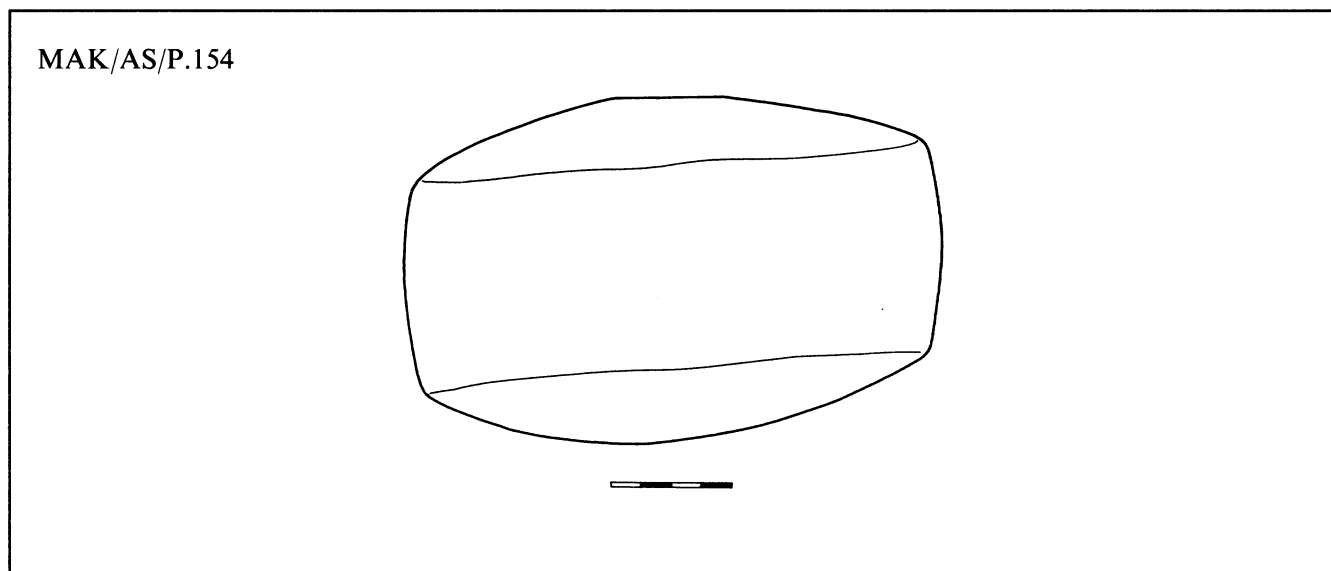
*Acquired by:* Kluger Collection.

*References:* Anton 1972: il. 149, il. 168; Purin 1979: Pl. XLI, A.AM.52-12; Cuesta Domingo 1980b: 10226, p. 128, Laurencich Minelli 1986: 13, p. 33.

**Pl. no. 2**

Mus. no.: MAK/AS/P.154  
 Culture: Moche (?)/Viru (?)  
 Style: ?  
 Type of vessel: Jar.  
 Provenience: Unknown.

Dimensions	Height	Max. diam.	Min. diam.	Length	Width	Weight
Total	115	185	181			780
Mouth		33	32			
Neck						
Spout						
Arc						
Bridge						
Handle						
Body						
Base		172	171			



*Type of ware:* Redware — irregular (black stains on the surface of the vessel).

*Surface finish:* Traces of horizontal rubbing on the upper wall of the vessel, and horizontal on the side wall.

*Surface appearance:* Matte, smooth.

*Surface color:* 10 R 4/3 weak red, 2.5 YR 3.5/2 dark brown red, 2.5 Y 7/2 light gray.

*Technique:* Hand modeled. Painted.

*Description:* Jar. Cylindrical closed vessel with slightly convex bottom and upper surface, and a small opening at the top. Painted, probably before firing; the colors can be seen only with great difficulty, badly darkened. The vertical surface was once probably white, while the top and bottom were painted red. High quality workmanship.

*Condition:* Very poor. The upper part of the vessel is cracked, glued, plastered. Paint flakes.

*Acquired by:* Kluger Collection.





**Pl. no. 3**

Mus. no.: MAK/AS/P.65  
Culture: Moche.  
Style: Moche 3.  
Type of vessel: Probably stirrup spout jar or handled jar.  
Provenience: Unknown.

Dimensions	Height	Max. diam.	Min. diam.	Length	Width	Weight
Total	"181"			143	124	"703"
Mouth						
Neck						
Spout						
Arc						
Bridge						
Handle				"69"		
Body	149			131		
Base				109	93	



*Type of ware:* Redware — irregular.

*Surface finish:* Traces of sanding on the entire surface of the vessel, in various direction; modeling of details.

*Surface appearance:* Matte, smooth.

*Surface color:* 5 YR 4.5/3 brown red, 5 YR 3/4 dark brown red, 2.5 Y 3/0 dark gray (trace of irregular firing on the back, on the right side of the vessel).

*Technique:* Press molded front to back, stirrup and neck made separately and attached.

*Description:* Stirrup spout jar or handled jar (we are probably dealing with an erroneously reconstructed vessel — compare: the drawing and the photos of the piece). Flat-bottomed vessel in the form of a seated sleeping

male warrior figure, with straight neck and handle, or stirrup spout (probably), broken off and incorrectly reconstructed in the form of a handle. Rich modeled ornamentation. The figure is hunched. He is sitting with knees up, holding his arms folded on his knees and resting his head on them; his back is hunched. The head is cloaked (kerchief? hood?), and rests horizontally, turned to the left. The face is oval-shaped. On the forehead there is a triangular knob pointed upwards (kind of haircut). Among the modeled features shown in relief are the eyebrows, the closed protruding eyes (the eyelids, which touch each other, are separated by a small shallow groove resembling a coffee bean), the cheeks, the triangular nose (nostrils), the lips, and the chin. The hands are folded on the breast (the left has five fingers, the right is covered up). A bag or knapsack (?) is resting on the left knee. A band indicated as a molded strip runs from under the neck through the shoulders and back of the figure to a rectangular carrier (bag? shield?) with the motif of the cross of St. Andrew (X) engraved with shallow grooves. Under the left elbow is a mace (club?); the (star-shaped?) macehead and thickening at the bottom are indicated. The entire figure is wearing a tunic (*uncu*), the lower edge of which falls evenly under the knees and the lower back. The legs (from the tibia down) emerge from under the tunic; the feet have five toes. The fingers and toes are separated by short incised lines. Very high quality workmanship.

*Condition:* Good. Vessel poorly reconstructed (spout), erroneously converted into a figurine with handle; plastered (right side) and painted, slightly cracked. In several places there are traces of flaking engobe.

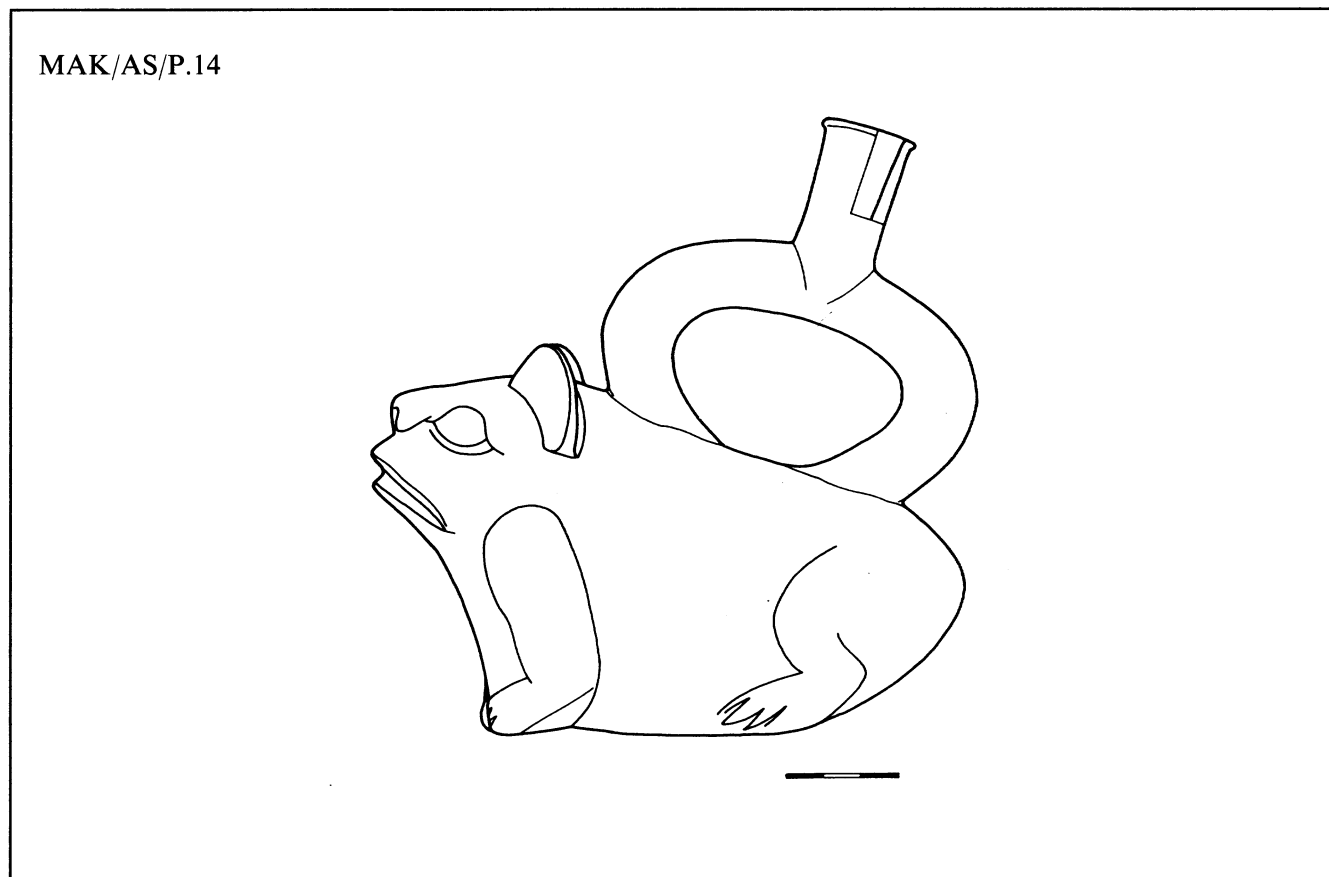
*Acquired by:* Kluger Collection. Original Kluger label: „Naczynie [przekazane (?)] ze zbioru pana Foregro w Lima. Zakupione przez Władysława Klugera. [Vessel — transferred (?) — from the collection of Mr. Foregro in Lima. Purchased by Władysław Kluger].”

*References:* Klein 1967: 28, P.47; Anton 1972: il. 122; Donnan & Mackey 1978: 4, p. 161; Purin 1979: pl. XX, A.AM.41-8; Laurencich Minelli 1990: fig. 126, p. 147.

**Pl. no. 4**

Mus. no.: MAK/AS/P.14  
Culture: Moche.  
Style: Moche 2.  
Type of vessel: Stirrup spout jar.  
Provenience: Unknown.

Dimensions	Height	Max. diam.	Min. diam.	Length	Width	Weight
Total	170			167	115	491
Mouth		26	26			
Neck	56	25	25			
Spout						
Arc				104	23	
Bridge						
Handle						
Body				159		
Base				"105"	"92"	



*Type of ware:* Redware.

*Surface finish:* Traces where the spout and the neck itself have been glued, and traces of modeling of some elements (rubbing around the vicinity of the ears, legs, nose, fingers, carved with a sharp instrument).

*Surface appearance:* Gloss in places. Very smooth.

*Surface color:* 5 YR 4.5/3 brown red (color of the clay), 2.5 Y 8/2 light gray, 7.5 R 4/5 weak red.

*Technique:* Press molded front to back. Modeled and painted decoration.

*Description:* Stirrup spout jar. Rather tall, straight neck. Lip of the rim slightly faceted on the outside. The body of the vessel is modeled with extraordinary naturalism in the shape of a frog (with feline characteristics). The bottom is flat, even slightly concave in the center, poorly distinguished. The animal's features depicted in relief include four legs, flexed at the joints, in the form of protuberances of the vessel, toes indicated by slits (3-4 on each foot); pointed ears, slightly rounded, located on top of the head; protruding eyes with irises painted red; very long eyebrows and upper eyelids, shorter lower eyelids (also painted red). The very broad closed mouth (upper and lower lip separated from each other by a rather shallow groove), the nose (very characteristic, with feline features), and the outer ears are also red in color. The painting also extends to the legs, and consists of straight belts (seven on the hind legs, five on the forelegs). The entire body is covered with zigzags (the longest run from the mouth, up over the nose, along the backside almost to the bottom). Very high quality workmanship.

*Condition:* Very good, even ideal. Bottom slightly abraded. The rear part of the joint between the stirrup and the vessel is slightly cracked.

*Acquired by:* The vessel added to the Cracovian collection of the Peruvian pottery in June 1952 (bought from Ms. Jadwiga Frendel).

*References:* Cuesta Domingo 1980b: 10238, p. 129, 1282, p. 130; Purin 1980: PL. XI, A.AM.39-106, PL. XII, A.AM.46-7-177; Purin 1990: fig. 093, 094, p. 75.

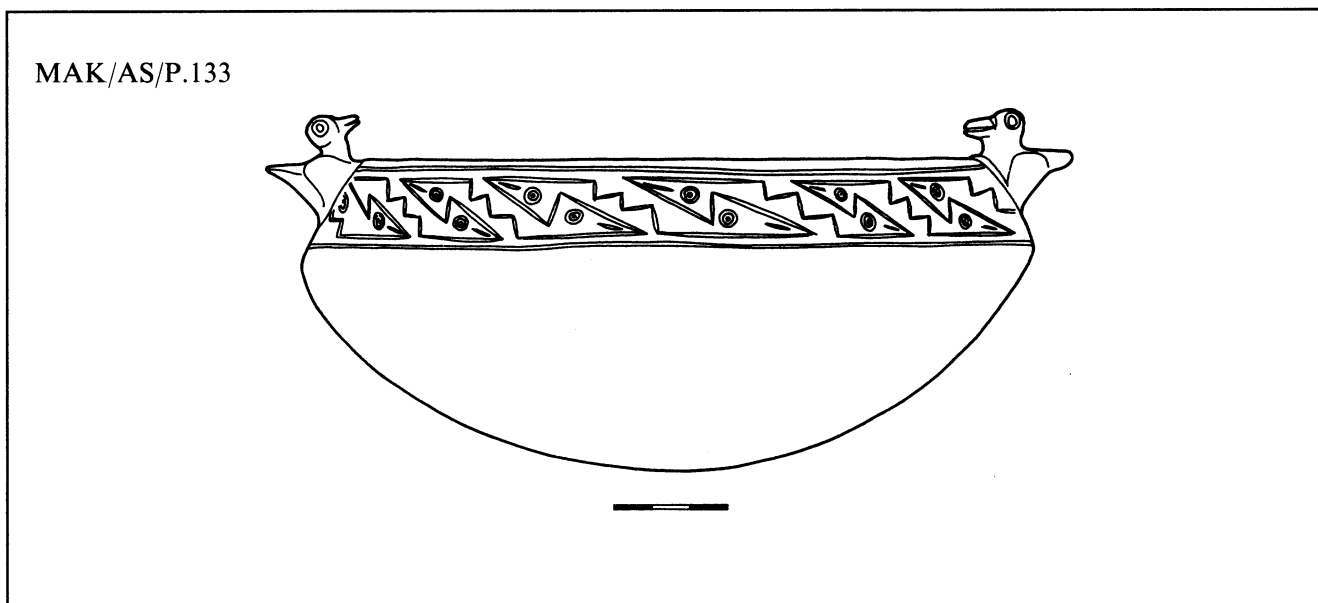
**CHIMÚ**



**Pl. no. 5**

Mus. no.: MAK/AS/P.133  
Culture: Chimú (Central Coast).  
Style: Middle Chimú.  
Type of vessel: Bowl.  
Provenience: Unknown.

Dimensions	Height	Max. diam.	Min. diam.	Length	Width	Weight
Total	96			213	193	478
Mouth		165	164			
Neck						
Spout						
Arc						
Bridge						
Handle						
Body	82					
Base						



*Type of ware:* Blackware.

*Surface finish:* On the lower part of the body there are very delicate horizontal traces left from sanding and polishing. The interior surface of the vessel is matte.

*Surface appearance:* Partially glossy. Smooth.

*Surface color:* 5 Y 3/1 very dark gray.

*Technique:* Hand modeled (?). Bird figures attached. Figural ornament, most likely incised with a sharp tool, on the upper portion of the body. Eyes embossed with stamp.

*Description:* Bowl. Round bottom, twin-conical vessel. The greatest protuberance of the body occurs 3/4 of the way up the vessel. The walls converge upwards above the break line. The lip of the rim is flat. Two small stylized figurines of sitting birds are attached symmetrically in the upper part of the vessel on the lip of the rim. They represent the same species, but the highly stylized representation impedes identification. The birds' head, wing (three incised lines depicting feathers), and tail (three lines each) are depicted in full relief; oval

eyes, clearly distinguished beaks divided into two parts (upper and lower), nostrils — as two slight depressions are marked as incisions.

The upper portion of the body is adorned with a wide frieze showing a geometricized zoomorphic motif. The frieze is divided vertically into two equal parts; the dividing lines run under the two bird figurines attached on the lip of the rim. The upper and lower boundaries of the ornamentation are denoted by two straight parallel incised grooves. The ornamentation depicts interlocking heads in profile (birds or snakes), six pairs on each side, facing alternately up and down (the lower ones are somewhat longer). The ornamentation is done with straight grooves, probably incised with the same tool, at a depth of ca. 0.6 mm, with a constant width of ca. 2 mm, spindle-shaped (narrowing at the ends). These grooves form heads, whose shape is approximately that of an equilateral triangle. The longer leg of the triangle, constituting the bottom of the head, is extended, and begins a zigzag composed of three right angles depicting the neck or belly of the animal. The eyes were probably embossed with a stamp in the shape of two concentric circles, slightly deepened with convex pupils in the center. The muzzle of the animal is denoted in each case by a single short line. The quality of workmanship is very high.

*Condition:* Badly worn, but preserved in its entirety. Cracked, glued slightly unevenly, partially plastered.

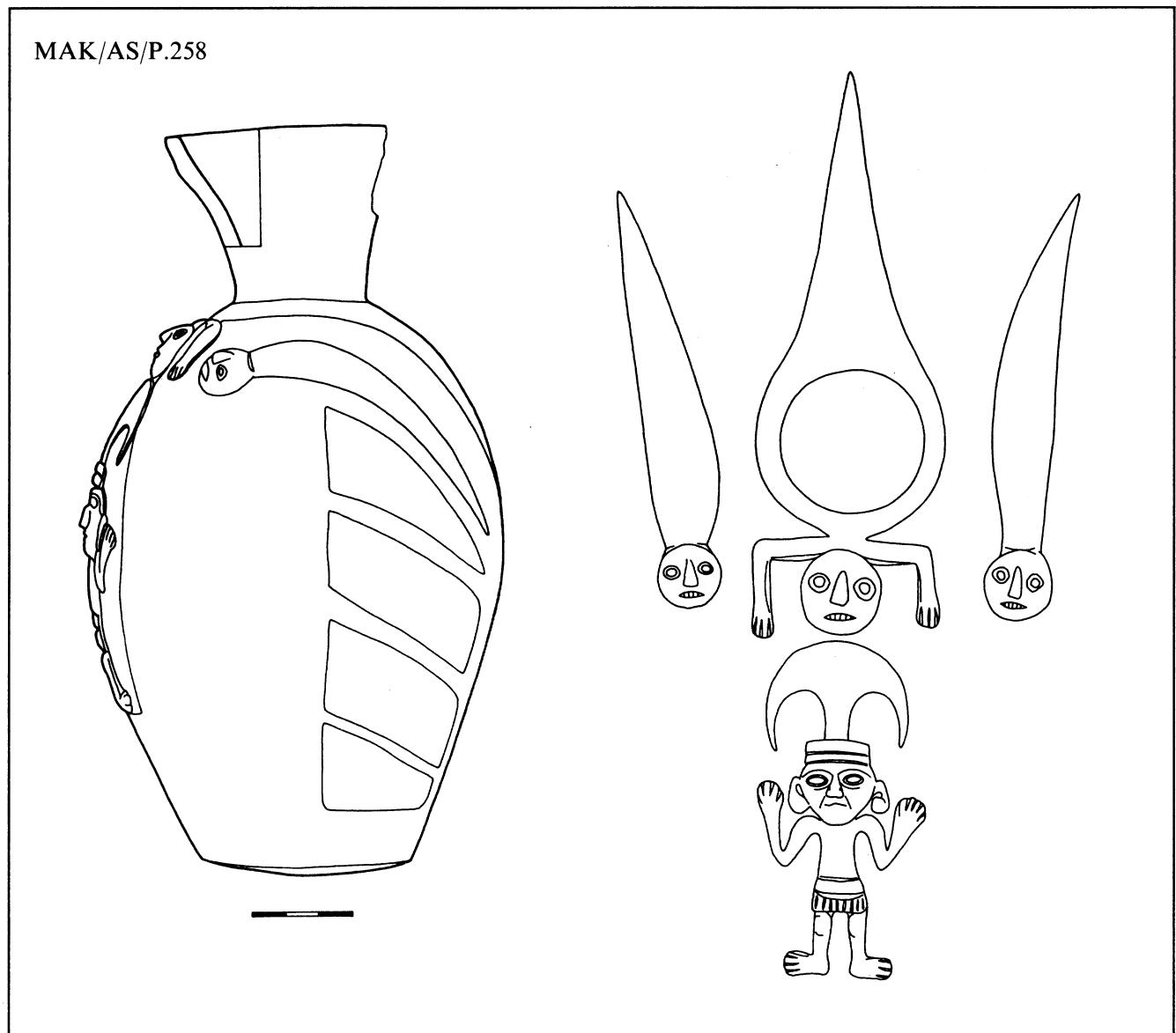
*Acquired by:* Kluger Collection.



**Pl. no. 6**

Mus. no.: MAK/AS/P.258  
Culture: Chimú.  
Style: Early Chimú.  
Type of vessel: Jar.  
Provenience: Unknown.

Dimensions	Height	Max. diam.	Min. diam.	Length	Width	Weight
Total	225			166	136	"565"
Mouth		76				
Neck	53		40			
Spout						
Arc						
Bridge						
Handle						
Body						
Base				110	62	



*Type of ware:* Blackware.

*Surface finish:* Traces of vertical rubbing on the entire surface of the vessel outside the matte panels and horizontal rubbing in its lower part, below the panel.

*Surface appearance:* Glossy, smooth. Background of front panel — matte. Anthropomorphic figure and zoomorphic figures — glossy. Back of the vessel adorned with the motif of trapezoid matte areas on glossy background.

*Surface color:* 5 Y 3/1 very dark gray.

*Technique:* Press molded, front to back, and hand modeled. Traces of surface evening of the vessel, which is knitted together from two vertical halves. Traces of attached relief representations. Funnel neck, probably attached.

*Description:* Jar with a two-sided (front-rear) flattened body. Wide funnel neck spreading upwards, merging into the body through low, rather broad flange. Lip of the rim slightly rounded. Body with rich relief ornamentation on both sides; representations of anthropomorphic and zoomorphic beings. In the front, on the matte background of the rectangular panel, is depicted a male figure in semi-relief (head, head covering, trunk and hands shown en face, limbs in profile). His arms, with six-fingered hands, are flexed upwards at the elbow. His legs are straightened; the four-toed feet, turned outwards, maintain a right angle in relation to the legs. The figure has a disproportionately large head and head covering (constituting together more than half of its height). Protruding almond-shaped eyes with lids, stylized triangular nose, mouth, incised grooves running from the nose to the chin, ears and *orejeras* (spool-shaped earrings) are clearly depicted. The figure's costume consists of a tunic (*uncu*) ending at the bottom with two horizontal bands (separated from each other by an incised line) and nine fringes, represented using tiny grooves adorning the lower edge of the garment. No sleeves are shown, as a result of which this may involve only a hip girdle decorated with fringe. The head covering is a large diadem in half-moon shape (or a *tumi* knife shape), typical for the North Coast. It is oriented with its crescent „edge” up, while its sides are much extended and flexed downwards. It is held on the head by two rather broad horizontal bands (separated from each other by an incised groove). Directly above the figure of a man (god? priest? chief?) and on the top on both sides of the neck there are representations of three anthropomorphic zoomorphic beings (probably anthropomorphizations of the *cañan* lizards — *Dicrodon holmbergi*) or snakes. They have round, semi-cylindrical heads with protruding triangular noses in relief, round eyes incised in the clay, incised muzzles with a delineated row of teeth, and long protruding body-tails, narrowing towards the trunk. The center figure (the largest), whose corpus constitutes a sort of flange around the vessel neck, also has molded front limbs, flexed at a right angle at the elbow (downwards), and equipped with four-fingered hands. The fingers are separated from each other by short incised grooves. The back of the vessel is adorned with extraordinary decorativeness, using alternating matte (wide, trapezoid) and glossy (narrow, straight) areas. These are distributed along the right (six) and left (four) side of the vessel's vertical axis. The bottom is lens-shaped, slightly convex. Very high quality workmanship.

*Condition:* Good state of preservation, one of the most beautiful vessels in the collection. Neck seriously damaged, fragmentarily preserved, glued.

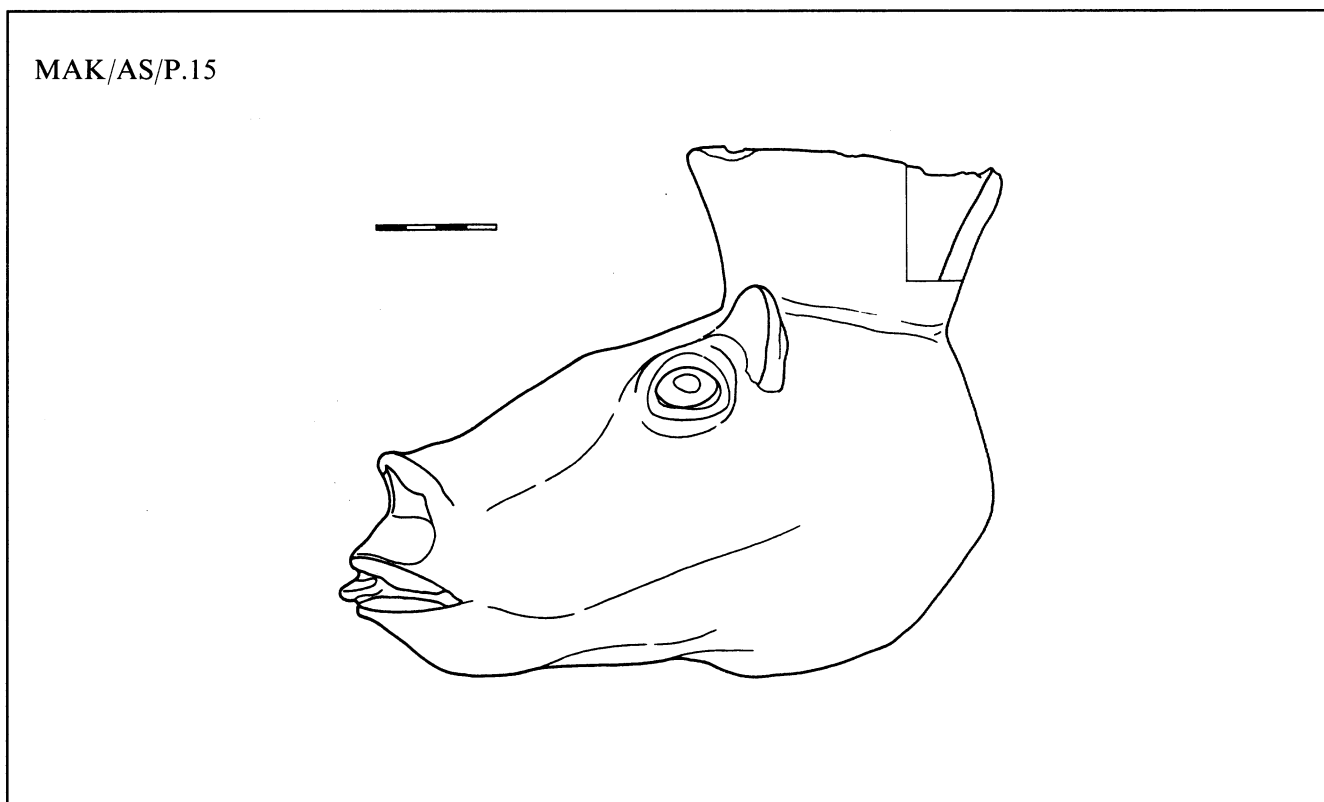
*Acquired by:* Kluger Collection.

*References:* Kop Jansen 1986: 265, p. 150.

**Pl. no. 7**

Mus. no.: MAK/AS/P.15  
Culture: Chimú (Central Coast).  
Style: Chimú/Inca.  
Type of vessel: Jar.  
Provenience: Unknown. Chancay (doubtful provenience).

Dimensions	Height	Max. diam.	Min. diam.	Length	Width	Weight
Total	175			224	137	1067
Mouth		105	103			
Neck	60	81	72			
Spout						
Arc						
Bridge						
Handle						
Body						
Base						



*Type of ware:* Redware.

*Surface finish:* Traces of horizontal rubbing on the whole surface of the vessels and around the eyes and ears.

*Surface appearance:* Partially glossy, smooth.

*Surface color:* 2.5 YR 3/4 dark brown red, 5 YR 4/2 dark gray red, 5 Y 4/1 dark gray.

*Technique:* Press molded, front to back. Seam is palpable and visible from the inside. Painted before firing (could have been painted and later fired in a semi-reduction atmosphere).

*Description:* Jar. The vessel is formed in the shape of a llama's head. High, wide neck, slightly flaring towards the top; rim lip slightly rounded. The vessel reproduces its naturalistic model very faithfully in relief. It has numerous curves rendering the shape of the bones and muscles of the animal's head; e.g. the bones and muscles of the mandible are clearly delineated on the bottom. The eyelids are shown in relief, as are the large, protruding, oval eyeballs; semicircular protruding ears; long straight nose with two holes in the form of slight depressions; lips slightly flared, and tongue slightly extended. The vessel is painted with a barely visible division into two zones (the colors are not easily recognizable, as they have darkened after firing). The right portion of the head was most likely originally painted brown with black stains; the left, a blood-to-dark red. Dark line is painted along the bridge of the nose. Also the tongue and eye pupils are painted dark. The bottom is essentially flat, round.  
Very high quality workmanship.

*Condition:* Good. Rim is badly damaged: nicked, cracked and glued. Worn spots and numerous paint flakes.

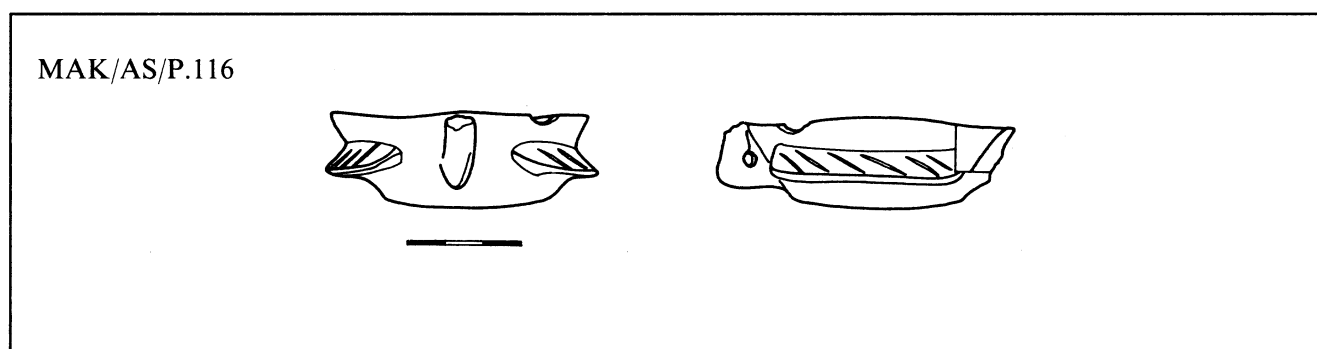
*Acquired by:* Kluger Collection.

*References:* Schjellerup 1986: Pl. no. 4, p. 14, O.D.I. c. 79.

**Pl. no. 8**

Mus. no.: MAK/AS/P.116  
 Culture: Chimú (?).  
 Style: Late Chimú (?).  
 Type of vessel: Handled jar.  
 Provenience: Unknown. Probably Ancón (original 19th century label).

Dimensions	Height	Max. diam.	Min. diam.	Length	Width	Weight
Total	24			80	71	55
Mouth		68	68			
Neck						
Spout						
Arc						
Bridge						
Handle				"24"	8	
Body						
Base				43	41	



*Type of ware:* Blackware.

*Surface finish:* Traces of horizontal rubbing and gluing on of „wings”, handle, and (probably) broken off modeled ornament (head?). Vessel smoothed and glossed.

*Surface appearance:* Partially glossy, smooth.

*Surface color:* 5 Y 3/1 very dark gray.

*Technique:* Hand modeled. Modeled elements attached. Motif of wing feathers (?) engraved with a thin sharp instrument.

*Description:* Handled jar. Short miniature flat-bottomed bowl (bucket), one handle. Decorated with modeled strips on either side, more or less halfway up the side walls of the vessel. The thick massive vertical handle with small opening begins under the lip of the rim, and ends at the bottom. Perhaps originally this was a vessel with an ornithomorphic ornament. The wide modeled strips (wings?) running from the top are decorated with diagonal incisions slightly slanted in the direction „from the handle” (representation of wing feathers?). Traces where a modeled element has been broken off (head of a bird?) occur symmetrically on the opposite side of the handle. The lip of the rim is flattened. Flat round bottom. High quality workmanship.

*Condition:* Good. Modeled element broken off, handle slightly damaged, rim chipped.

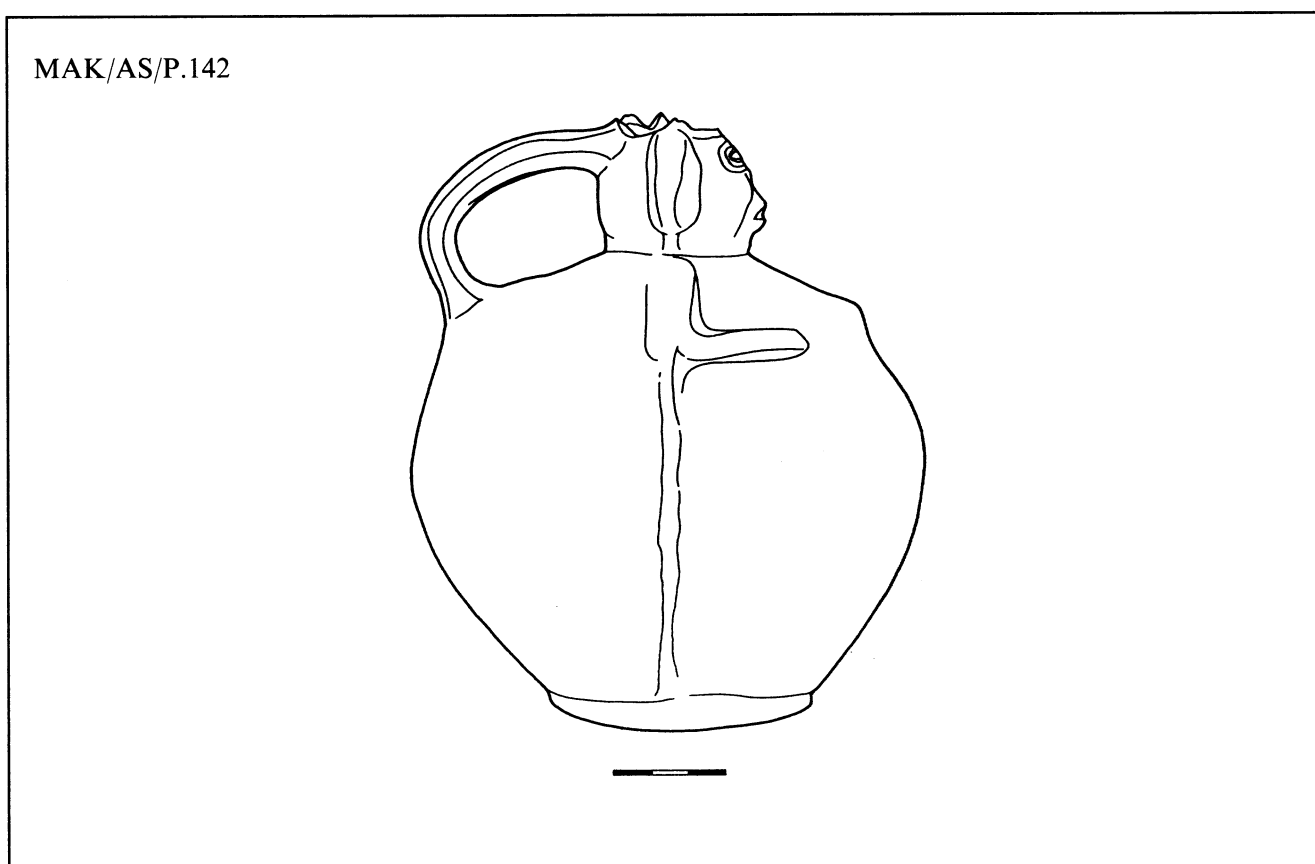
*Acquired by:* Kluger Collection.



**Pl. no. 9**

Mus. no.: MAK/AS/P.142  
Culture: Chimú.  
Style: Late Chimú (?).  
Type of vessel: Handled jar.  
Provenience: Probably Chincha (original 19th century label with the text «Chincha 1875»).

Dimensions	Height	Max. diam.	Min. diam.	Length	Width	Weight
Total	“168”			146	133	“449”
Mouth						
Neck		46	40			
Spout						
Arc						
Bridge						
Handle				70	25	
Body						
Base				69	84	



*Type of ware:* Blackware — very irregular.

*Surface finish:* Traces of rubbing made probably with a textile in various directions (primarily on the back of the vessel, along the seam and arms).

*Surface appearance:* Partially glossy, smooth.

*Surface color:* 5 Y 3/1 very dark gray, 2.5 Y 3/0 dark gray.

*Technique:* Press molded, front to back, hand modeled. Very clear curves on both sides of the body (over the seams). In the center of the rim (head) there are traces of smoothing and forming (from the inside) — fragmentarily preserved fingerprints of the artist, especially in forming (attaching) the handle.

*Description:* Face-neck handled jar. Cylindrical vessel with rim shaped into the form of an animal head (probably a monkey). The modeled, thick, straight, semi-circular protruding ears have been preserved, as have the right eye (attached, convex, oval, with lids and eyeball marked), an eyebrow (?) above the eye as a strip in relief, and part of the protruding mouth with visible division into upper and lower lip. A thick straight tape-like ear joins the back of the upper part of the neck (head) to the body. On either side of the body there are symmetrically arranged thick modeled strips. On the body the upper limbs, flexed at the elbow, are shown in relief. These have been depicted in a very simplified manner, as two molded strips bent at a right angle, emerging from the sides of the lower back. No hands are indicated. Between the arms on the body there is a button in relief, perhaps depicting the navel. The bottom is thick, clearly differentiated, lensate, irregular, slightly convex.

Medium quality workmanship.

*Condition:* The left side and the entire top of the neck are missing. Lip of the rim not preserved. Considerable damage to the layer with gloss (engobe?).

*Acquired by:* Kluger Collection

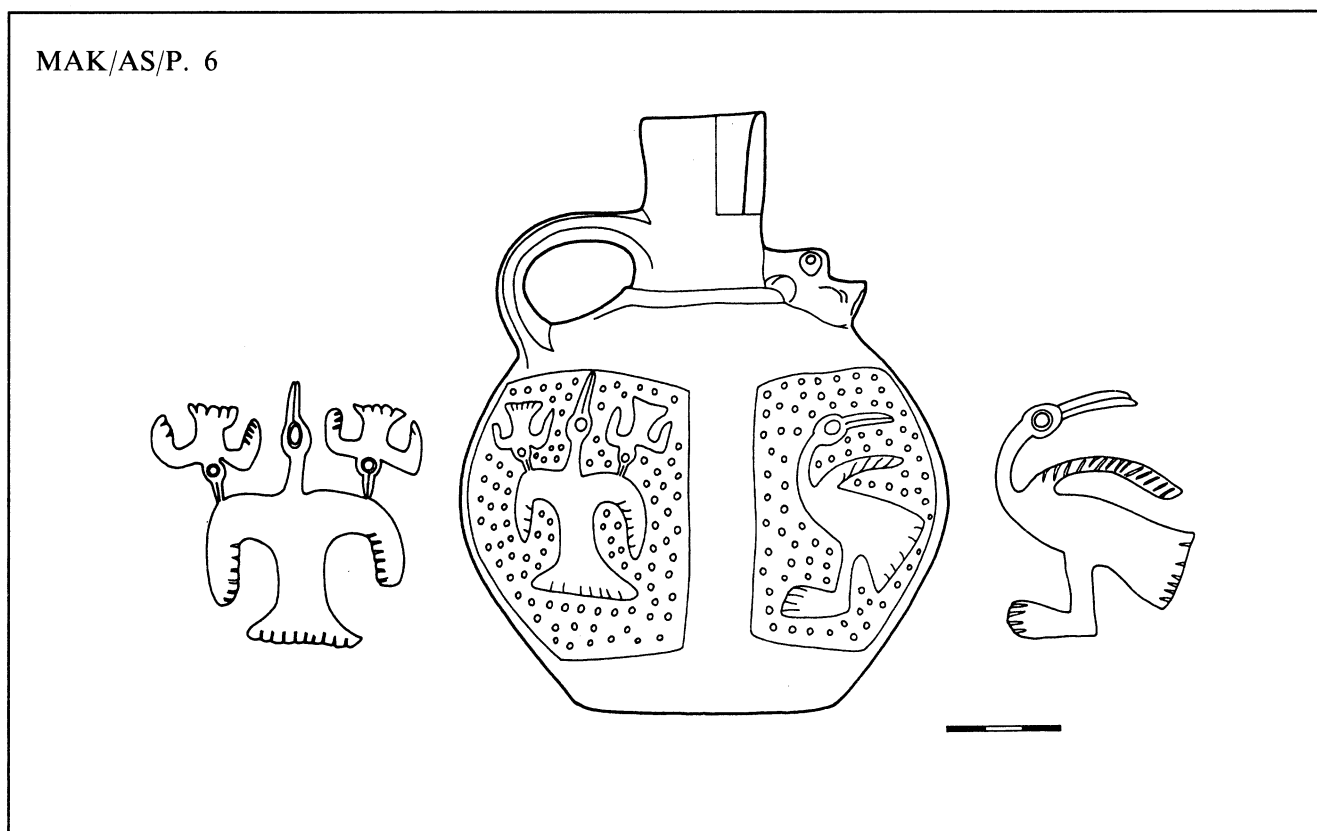
*References:* Schjellerup 1986: Pl. no.31, p. 39, O.D.I. c. 84.



**Pl. no. 10**

Mus. no.: MAK/AS/P. 6  
Culture: Chimú.  
Style: Early Chimú (?).  
Type of vessel: Handled jar.  
Provenience: Unknown. Chancay (doubtful provenience).

Dimensions	Height	Max. diam.	Min. diam.	Length	Width	Weight
Total	159			133	124	384
Mouth		33	26			
Neck	46	32	30			
Spout						
Arc						
Bridge						
Handle				54	25	
Body						
Base				69	59	



*Type of ware:* Blackware — irregular.

*Surface finish:* Traces of rubbing — vertical on the neck, handle and bands between the panels, horizontal on the upper and lower parts of the body. Rubbed through on the joints between the panels and the smooth surfaces.

*Surface appearance:* Partially glossy, smooth.

*Surface color:* 5 Y 3/1 very dark gray, 7.5 YR 3.5/2 dark brown.

*Technique:* Press molded side to side, modeled. Perceptible seams on both sides of the body. Under the handle the surface is not smoothed.

*Description:* Handled jar. Cylindrical vessel with narrow neck, slightly spread upwards, joined to the body by a short narrow molded flange and a wide tape-like handle. Rim with rounded lip. The handle runs from about 2/5 of the way up the neck to the upper part of the body. On the side opposite the handle is the stylized figure of a sitting bird. The only features clearly indicated are the bird's round incised eyes, the long beak touching the neck, and the slightly upturned tail. This may be a duck.

The body is divided by rather wide, flat, undecorated vertical bands into four roughly rectangular panels. These are filled with a goose flesh motif (relief pattern of stipples) and highly stylized ornithomorphic motifs in a 1-2-2-1 arrangement, in semi-relief. The representations of each type are very similar to each other, but not identical. Partial molds were probably used to make them, with hand modeling.

The depictions of the first type (1) present a group of three birds. The largest of these is located in the center, with its head turned upwards. The bird's head and beak are presented in profile; the oval eye, lying in the center of the small oval head, is indicated, as is the division of the beak into two parts. The trunk, the wings (spread and bent at a right angle) and the trapezoid tail are presented from above (or below). The lower edges of the wings and the tail are decorated with a series of tiny grooves, depicting the bird's individual feathers. The other two birds (almost three times smaller) are reminiscent in body shape to the figure of the large bird. The number of details remains essentially unchanged. They are placed on both sides of the central bird, in such a way that their heads are pointed down, and the edges of their beaks touch the wings of the large bird at the bend.

The second type of presentation (2) shows the figure of a single bird with its head turned back. As a result, its trunk, wing, and leg are shown from the left, while its head, beak, and neck are shown from the right profile. Of the characteristic features, the division of the beak into two parts is marked, as are the round eye placed in the very center of the small oval head, the long neck, the feet adapted to swimming in the water (the detailed toes marked with an incised line). The wing and the lower edge of the tail are decorated with numerous grooves, which in some way may have symbolized feathers. It would appear that all the species presented are characterized by their aquatic (marine) habitat, but there is too little data to be able to make any more precise identification of the species. The bottom of the vessel is lensate, slightly convex, without gloss, showing signs of use.

The workmanship is very good.

*Condition:* Very good. Rim slightly damaged. The tail of the attached bird is broken off.

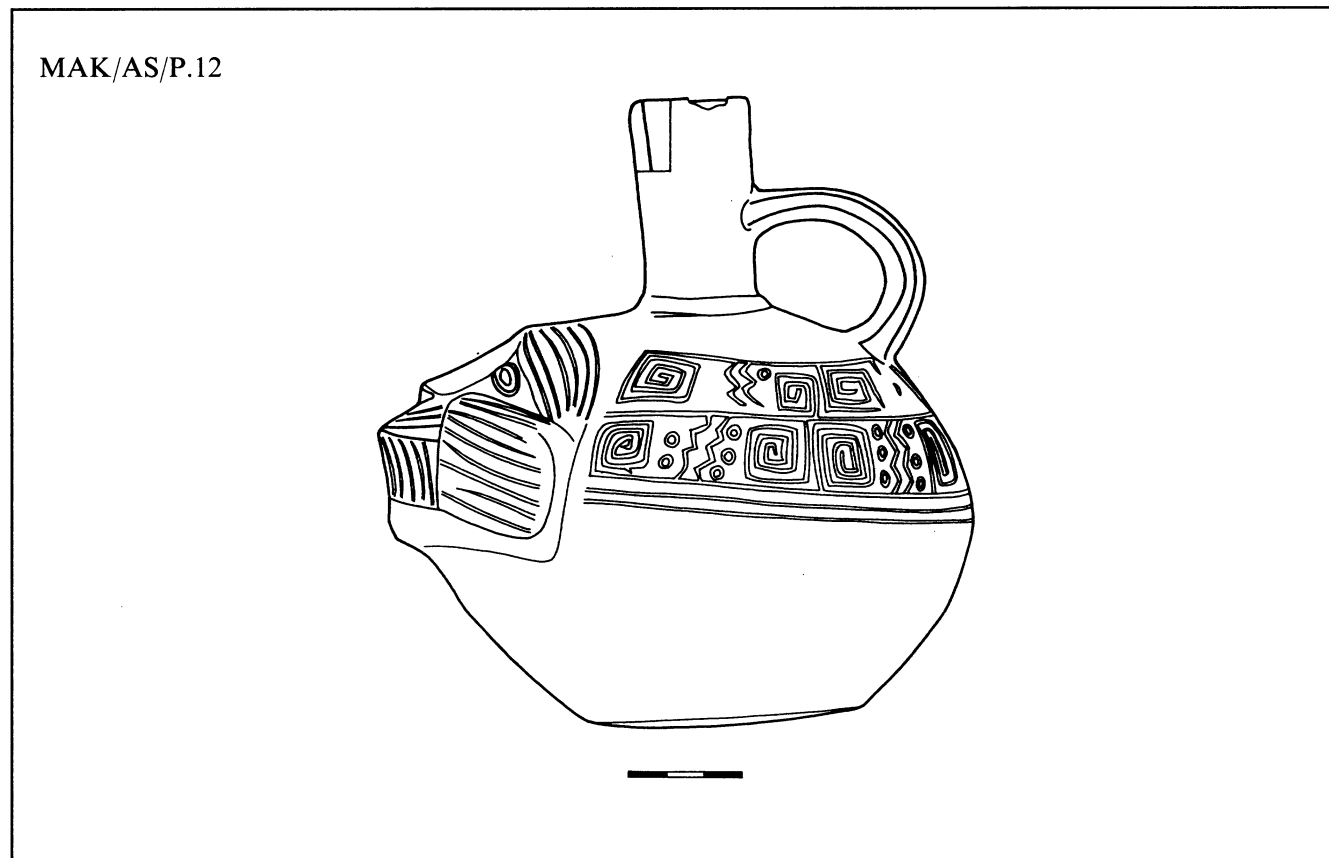
*Acquired by:* Kluger Collection.

*References:* Kop Jansen 1986: 19, p. 42.

**Pl. no. 11**

Mus. no.: MAK/AS/P.12  
Culture: Chimú.  
Style: Chimú-Inka.  
Type of vessel: Handled jar.  
Provenience: Unknown.

Dimensions	Height	Max. diam.	Min. diam.	Length	Width	Weight
Total	161			159	126	490
Mouth		31	25			
Neck	50	31	29			
Spout						
Arc						
Bridge						
Handle				60	27	
Body						
Base				72	58	



*Type of ware:* Blackware — irregular.

*Surface finish:* Traces of vertical rubbing on the neck and handle, horizontal rubbing in the lower part of the body. Obvious trace of rubbing (dendritic, centrifugal) on the bottom.

*Surface appearance:* Glossy, smooth.

*Surface color:* 5 Y 3/1 very dark gray, 7.5 YR 3.5/2 dark brown.

*Technique:* Press molded side to side, modeled. Obvious traces of surface evening in the direction of the flash and on the flash left after the vessel was glued together from two parts. The effacing of the flash has even violated the integrity of the geometric ornamentation on the back. This ornamentation and the wrinkles on the face of the figure were probably engraved with a sharp instrument.

*Description:* Vessel in the shape of a stylized human head, with a tall, thin and straight neck joined to the body by a short narrow molded flange, and a broad, tape-like handle. The lip of the rim is rounded. The handle runs from halfway up the neck to the upper rear part of the body. The front part of the vessel, strongly profiled, presents a stylized human face. It has been visibly distinguished from the regular oval shape of the vessel's body. It is markedly extruded, especially the chin and the vicinity of the mouth. The brow ridge has been expressly depicted, as have the high cheekbones and the sharp-ended jawbone. The features indicated in relief include the almond shape of the eyes (with lids), which lie within slightly concave triangular areas marked off on three sides by the nose, cheeks, and eyebrows; the long, straight, virtually horizontal nose (with nostrils indicated); the mouth (lips); numerous grooves (wrinkles), especially over the eyes, around the eyes, on the rectangular cheeks, above the lower lip, and vertical on the chin. Perhaps this is the face of an elder or a whistling person (who is paying homage to the *huacas*, conjuring spirits or „kissing the air”). The entire upper back portion of the vessel (perhaps a depiction of the head covering?) is covered with incised geometrical ornaments, distributed in two wide horizontal friezes. A horizontal flange has been distinguished on the back, also with geometrical ornamentation. The motifs occurring in both bands include meanders (single and in pairs), double zigzags, and vertical arrangements of two or three small circles. Two thin gouged grooves run under the lower frieze, more or less at the height of the greatest protuberance of the body. The bottom is lensate, with traces of use.

Very high quality workmanship.

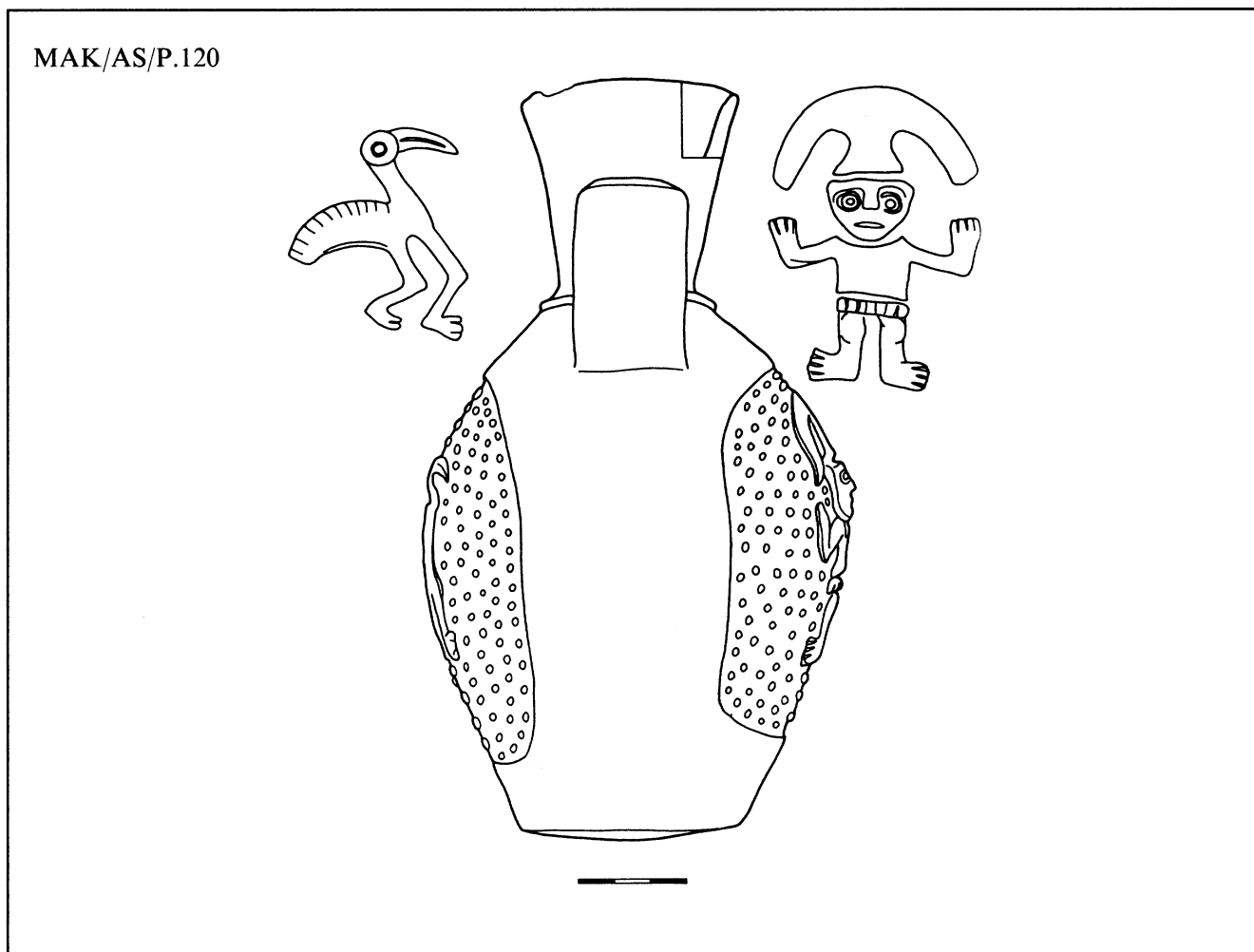
*Condition:* Very good. Rim slightly damaged. In some places there are chips in the black glossy surface.

*Acquired by:* Kluger Collection.

**Pl. no. 12**

Mus. no.: MAK/AS/P.120  
Culture: Chimú.  
Style: Late Chimú (possible Lambayeque influence).  
Type of vessel: Handled jar.  
Provenience: Unknown. Chincha (doubtful provenience).

Dimensions	Height	Max. diam.	Min. diam.	Length	Width	Weight
Total	210			166	124	662
Mouth		61	60			
Neck	55	44	39			
Spout						
Arc						
Bridge						
Handle				70	34	
Body						
Base				110	64	



*Type of ware:* Blackware.

*Surface finish:* Vertical grinding on the whole surface of the vessel, horizontal on the lower part of the body.

*Surface appearance:* Glossy (outside the panels) and smooth. Figures also glossy.

*Surface color:* 5 Y 3/1 very dark gray.

*Technique:* Press molded, front to back; neck, and handle attached.

*Description:* Spherical handled jar, squat, slightly flattened on both sides, with slightly flared, funnel-shaped, rather high neck, and clearly distinguished bottom. The large, tape-like handle runs from more or less halfway up the neck to the upper part of the vessel body. The neck has obviously been attached to a vessel extruded from a mold, and is joined to the body through a low and not very wide flash, laid flat. The rim has a rounded lip. Both sides of the vessel are decorated with large, roughly rectangular panels with rounded corners, filled with the goose flesh motif (or stipple decorated). On one side, an anthropomorphic figure is depicted on the panel in semi-relief; on the other side, the image of a bird, probably somewhat anthropomorphized. The human figure is depicted standing erect, en face. He has a large head with triangular face; arms (with four — right — or five fingers — left — on the hands) raised and flexed at the elbows (or only wrists?); legs straight and spread apart (with four toes on the feet, spread outwards at a right angle to the legs). His face is in very strong relief. The marked features include the eyebrows, the nearly rectangular eyes with eyeballs marked, the straight nose, and incised lips. He does not, however, have ears. The figure has a tall head covering in trapezoid shape, crowned by a disproportionately large half-moon with the rounded corners turned down, and a short overcoat-tunic with the marked engraving of seven fringes (but without marked sleeves). The bird figure on the other side (most likely a waterfowl) is presented in right profile. The features indicated include the long beak, divided into an upper and lower part and slightly curved downwards; a round incised eye; the rather long neck of odd shape (perhaps an allusion to the half-moon shape); the body with the rump turned down, decorated with eleven incisions on its upper edge. The bird's legs are strongly flexed at the knees, and the three-toed feet (similar in shape to human feet) are indicated. The bottom is lensate, slightly convex, clearly distinguished, but smoothly merging into the body. High quality workmanship.

*Condition:* Very good. Rim slightly chipped.

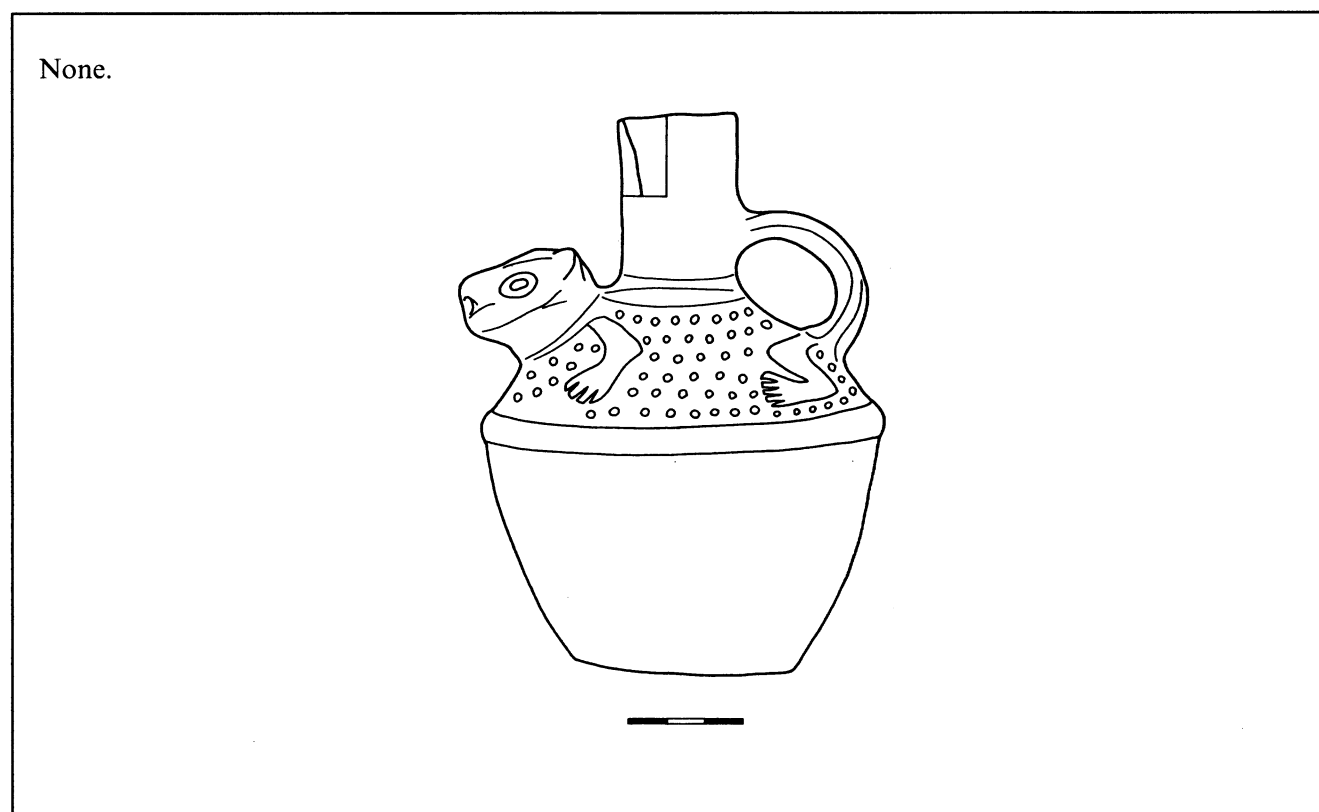
*Acquired by:* Kluger Collection.

*References:* Schjellerup 1986: Pl. no. 20, p. 28, O.D.I. c. 103; Kop Jansen 1986: 256 p. 146.

**Pl. no. 13**

Mus. no.: None.  
Culture: Chimú.  
Style: Late Chimú (possible Lambayeque influence).  
Type of vessel: Handled jar.  
Provenience: Unknown. Chancay (doubtful provenience).

Dimensions	Height	Max. diam.	Min. diam.	Length	Width	Weight
Total	150			119	110	312
Mouth		32	25			
Neck	51	32	31			
Spout						
Arc						
Bridge						
Handle				52	24	
Body				104		
Base				62	56	



*Type of ware:* Blackware — very irregular.

*Surface finish:* Traces of rubbing — vertical on the neck and handle, horizontal on the lower portion of the body.

*Surface appearance:* Partially glossy — mainly on the lower part of the body and the bottom. Smooth.

*Surface color:* 5 Y 3/1 very dark gray, 10 YR 3/2.5 dark brown.

*Technique:* Press molded side to side and modeled.

*Description:* Handled jar. Twin-coned vessel with a more or less cylindrical cross-section, neck and tape-like handle. The neck is rather wide, tall, and straight. Rim lip rounded. Wide, tape-like handle runs from more or less halfway up the neck to the upper part of the vessel. The upper (semicylindrical) part is separated from the lower (slightly conical) part by a shallow groove running around the vessel. The upper part is decorated with a goose flesh (stipples) motif, on the surface of which is depicted in relief the image of a four-legged animal (dog?). Modeled head is presented in full relief. The rounded ears are shown (the left ear is slightly damaged), as are the oval eyes with lids; the large straight nose, flat at the top, lying almost horizontally and forming a single line with the forehead, and equipped with two nostrils (in the form of shallow depressions); and the muzzle. The head is connected to the body through a short narrow flange, as indeed the neck is connected also. On the surface of the vessel only the front and hind limbs have been depicted in semi-relief, flexed at the joints, with five-fingered fanned out paws, as though suspended in the air, since the trunk is not depicted. Oval bottom, slightly convex.  
High quality workmanship.

*Condition:* Average, partially plastered and painted.

*Acquired by:* Kluger Collection.

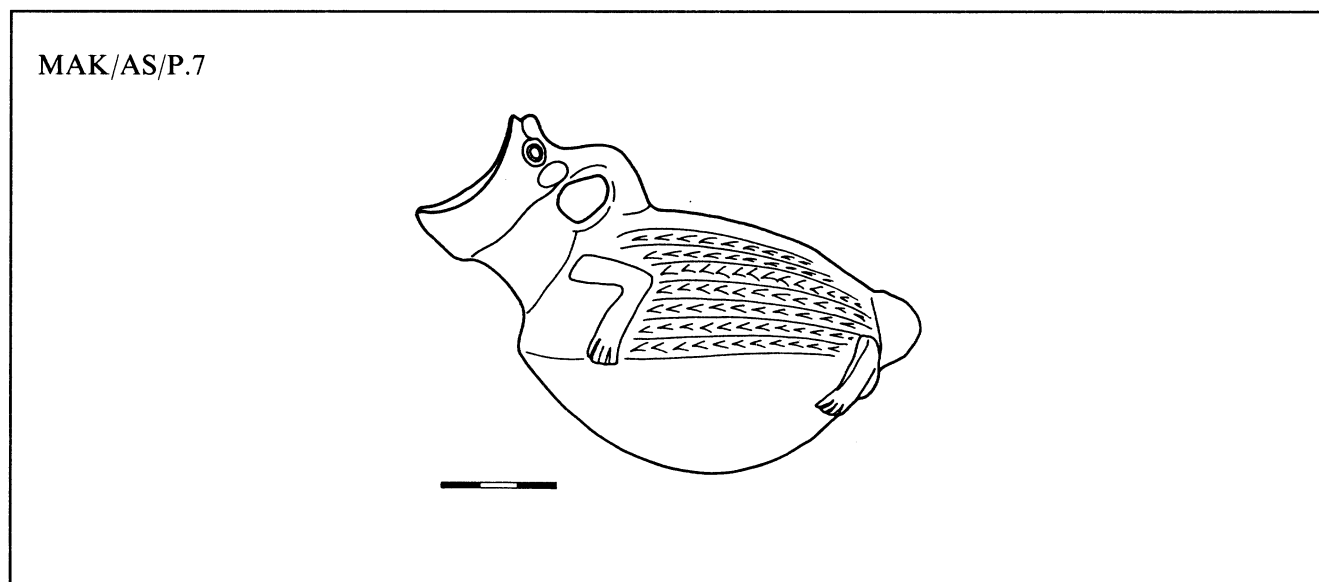
*References:* Kop Jansen 1986: 225, p. 130, 238, p. 136.



**Pl. no. 14**

Mus. no.: MAK/AS/P.7  
 Culture: Chimú.  
 Style: Chimú/Inca.  
 Type of vessel: Handled jar.  
 Provenience: Unknown. Chancay (doubtful provenience).

Dimensions	Height	Max. diam.	Min. diam.	Length	Width	Weight
Total	95			135	90	173
Mouth		40	36			
Neck	40	30	30			
Spout						
Arc						
Bridge						
Handle		11		30		
Body				107		
Base						



*Type of ware:* Blackware.

*Surface finish:* Traces of rubbing on the entire vessel, vertical on the neck, horizontal on the body.

*Surface appearance:* Partially glossy, smooth.

*Surface color:* 5 Y 3/1 very dark gray, 2.5 Y 3/0 dark gray.

*Technique:* Press molded, front to back, and modeled. Engraved with a sharp instrument.

*Description:* Handled jar. Virtually closed oval vessel, with the greatest protuberance occurring halfway up the body, with the neck stylized into an animal head, and a handle. The handle, sharply curved and round in cross-section, joins the back of the animal's head with the upper part of the body, not too far from the neck. The neck is visibly shifted to the side from the vertical axis of the vessel, so that the animal head sticks out beyond the widest protuberance of the body. The head is expressly separated from the cylindrical neck of the animal by its wider diameter. The animal's wide open mouth constitutes the vessel's rim, and so its lip is flattened and not straight, but rather bent out in a curve. The head is modeled. The extended straight nose, slightly broadened at the base (with slightly marked nostrils), is shown in relief, as are the round eyes, surrounded by round lids, and the semicircular erect ears. On the upper part of the front body is a depiction in

relief of forelimbs (four-fingered), flexed at the elbows, pointed down and held against the body; in the back, the tail, presented in relief, strongly twisted to the right. On the lower part of the rear body there are hind legs, also flexed at the knees (right — four, left — five toes). The lower part of the body (apart from a smooth band which extends from the neck, where it is widest, to the tail, gradually narrowing) is decorated by an incised motif of straight lines separated from each other by a repeated engraved ornament in the shape of arrows, comprising two lines pointing tip to front (depiction of feathers or fur?). There are five such lines filled with arrows on the right side, and seven on the left. According to I. Schjellerup 1986, „The animal's species is not definable, but a frog species (*Anura*) can be presumed.” It is probably more likely that this is a monkey (of the „mono aullador” — *Alouatta palliata* — type, the howling monkey, a motif that occurs beginning in the Early Horizon). The bottom is not distinct, matte.  
High quality workmanship.

*Condition:* Very good. Intact.

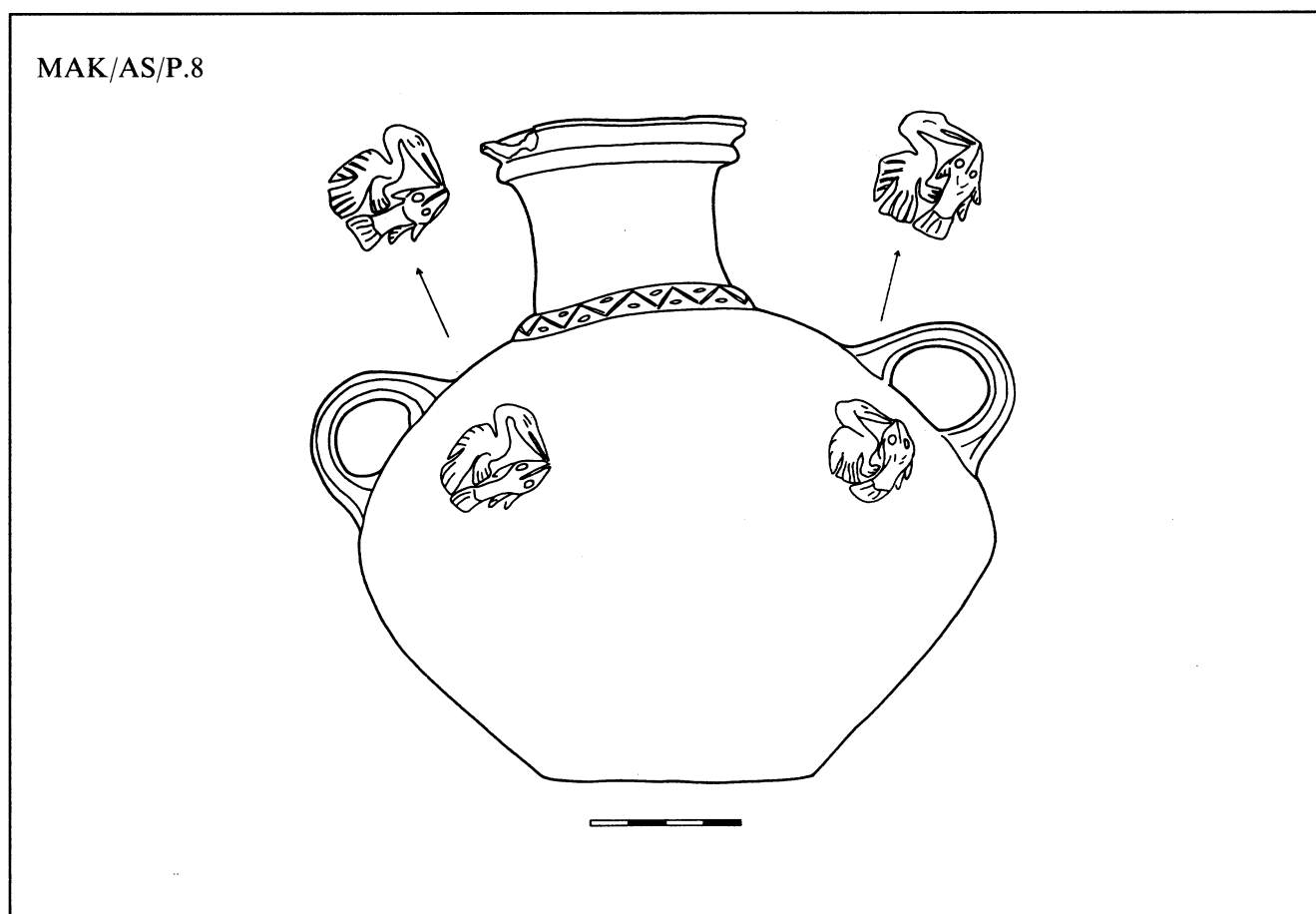
*Acquired by:* Kluger Collection.

*References:* Schjellerup 1986: Pl. no. 27-29, pp. 35-37, O.D.I. c. 82, O.D.I. c.83, O.D.I. c.158; Kop Jansen 1986: 201-205, pp. 122-125.

**Pl. no. 15**

Mus. no.: MAK/AS/P.8  
Culture: Chimú.  
Style: Chimú/Inca (?).  
Type of vessel: Handled jar.  
Provenience: Unknown. Ancón (doubtful provenience).

Dimensions	Height	Max. diam.	Min. diam.	Length	Width	Weight
Total	174			188	170	658
Mouth		74	72			
Neck	46	52	48			
Spout						
Arc						
Bridge						
Handle				47;47	18;19	
Body				170		
Base				71	70	



*Type of ware:* Blackware.

*Surface finish:* Traces of vertical rubbing on the neck, horizontal rubbing on the body and around the decorative motifs.

*Surface appearance:* Matte, slight gloss in places, smooth.

*Surface color:* 5 Y 3/1 very dark gray, 2.5 Y 3/0 dark gray.

*Technique:* Hand modeled (?). Relief decoration by stamp (very similar dimensions). The details of the zoomorphic motif and the ornament on the relief band at the base of the neck have been engraved with a sharp tool.

*Description:* Handled jar. Oval body with the greatest protuberance more or less at mid-point. The wide straight neck, slightly narrowed halfway up, is tipped with a strongly profiled rim. Under the lip of the rim runs a straight relief band, and the rim itself is strongly tilted upwards. The neck merges into the body through the relief band with a geometrical ornamentation consisting of a zigzag and lines. Two tape-like handles are symmetrically placed on the upper part of the body, extending out farther than the greatest protuberance of the body, and four zoomorphic appliqués. The uniform motif depicts a bird in right profile, head down, sitting on a fish. The bird has a small trunk with short legs marked, along with a sharp-tipped wing and a trapezoid tail, on which there sometimes occur short deep grooves depicting feathers. The bird also has a long upturned neck and a long head, bowed, with an indicated rhomboid eye and a long straight beak divided into two parts. The fish has a triangular head divided into two parts, with indicated round eyes (above and below), and a straight body slightly tapering to the back, with marked abdominal fin, ending with a trapezoid tail. The fish's trunk is decorated with a motif of grooves in the form of arrowheads composed of two lines and pointed towards the tail, depicting scales. The tail is divided from the trunk by a vertical groove and decorated with several straight horizontal grooves. The bodies of the bird and the fish are of approximately the same length; the bird is touching the end of the fish's head with the tip of its beak. The bottom is round, for all practical purposes flat, but slightly uneven, not parallel to the lip of the rim. High quality workmanship.

*Condition:* Slightly damaged (nicked) rim, lengthwise opening in the upper part of the body. Part of the lower section of the body is badly eroded: the flat black layer has been scraped off, revealing a coarse gray-brown surface.

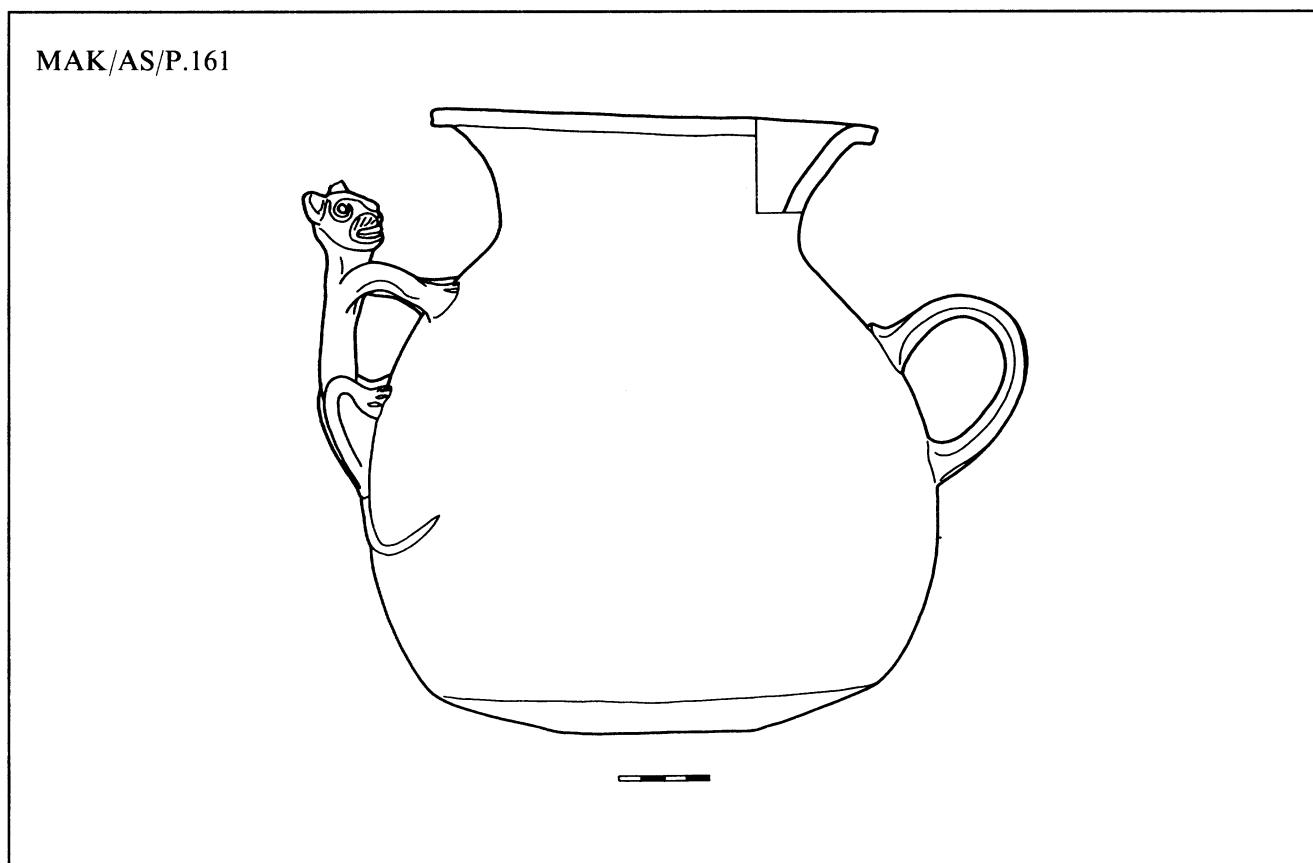
*Acquired by:* Kluger Collection.

*References:* Vessel similar in several respects to vessel no. MAK/AS/P.160 (Pl. no. 73) of the Ichma culture (?).

**Pl. no. 16**

Mus. no.: MAK/AS/P.161  
Culture: Chimú.  
Style: Chimú-Inca  
Type of vessel: Handled jar.  
Provenience: Unknown.

Dimensions	Height	Max. diam.	Min. diam.	Length	Width	Weight
Total	272			322	252	2056
Mouth		196	194			
Neck	51	128	128			
Spout						
Arc						
Bridge						
Handle				78	37	
Body				265		
Base		198;88				



*Type of ware:* Blackware — irregular.

*Surface finish:* Traces of rubbing: vertical under the rim, horizontal on the body and inside the rim. Traces of attachment of the jaguar figure and the handle.

*Surface appearance:* Partially glossy, smooth.

*Surface color:* 5 Y 3/1 very dark gray.

*Technique:* Hand modeled.

*Description:* Handled jar. Large vessel of oval cross-section, widest in the lower part of the body, topped with a short neck with widely flared rim, folded to the outside, with slightly faceted lip. A flat tape-like handle and a full-relief jaguar figure are symmetrically placed on the upper body, on opposite sides of the vessel. The jaguar is depicted very realistically. It has a thin, elongated silhouette, a large oval head slightly turned to the right, strong legs (forelegs held straight, hind legs flexed — the animal is sitting on them), and a long tail, slight turned to the right. The forelimbs emerge from the trunk to the sides (expansion at the shoulders) and are significantly wider at the bottom, forming the animal's paws. Both the front and hind paws have the intervals between the fingers marked by three short incised grooves. The jaguar's head has several features in relief: round eyes (engraved), a muzzle with slightly protruding lips, two rows of teeth, and a short tongue, slightly extruded. The nose is long, straight, and wide. On either side of the nose small convex surfaces have been separated, of band shape, each covered with four grooves representing whiskers. The ears are large, semi-circular, pricked up. They have slight modeled depressions. The bottom of the vessel is round and flat, but has a „two-stepped” character and the form of an inverted truncated cone. High quality workmanship.

*Condition:* One of the worst preserved vessels in the collection. Badly broken, filled with plaster, glued, and painted. The only elements well preserved are the neck and the jaguar figure: tail slightly damaged.

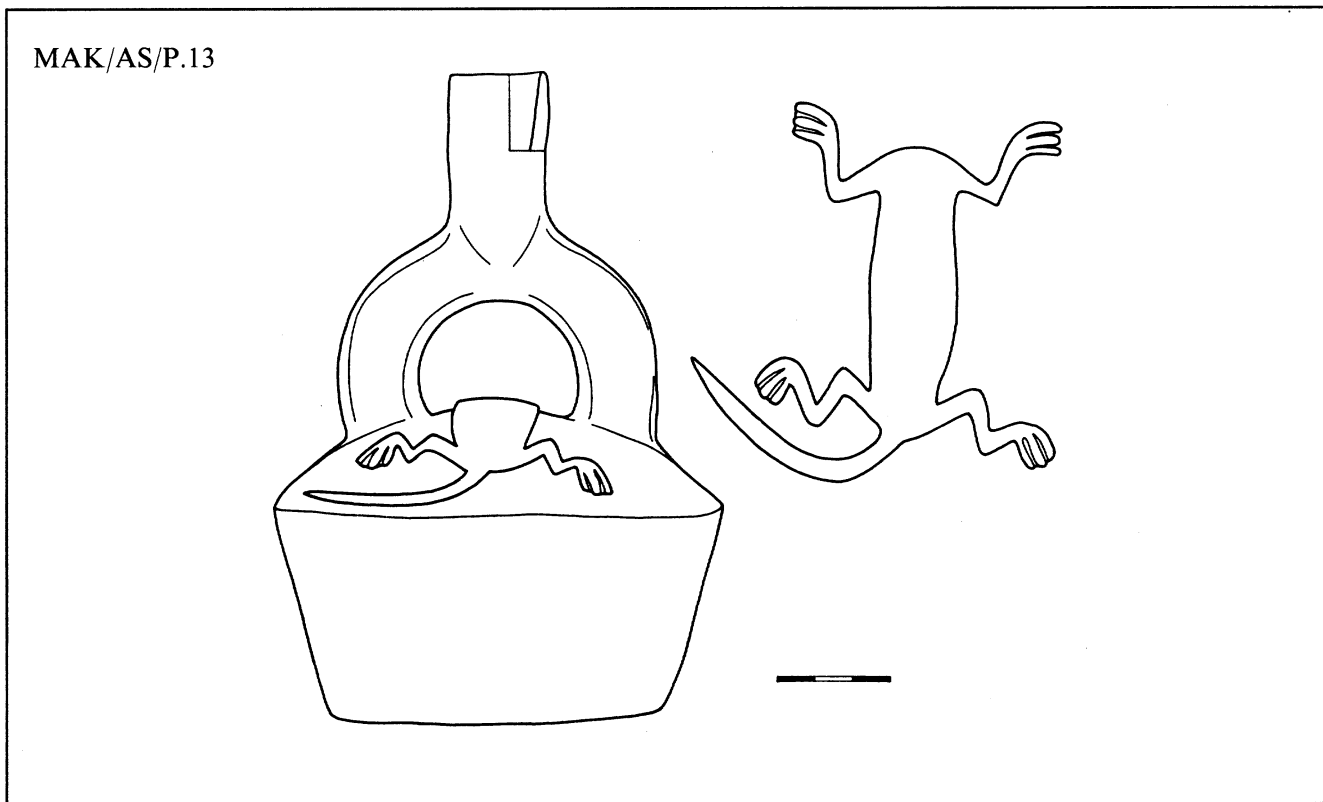
*Acquired by:* Kluger Collection.

*References:* Kop Jansen 1986: 93-99, pp. 72-76. Very similar jaguar motif: Cuesta Domingo 1980b: 10706, p. 238.

**Pl. no. 17**

Mus. no.: MAK/AS/P.13  
Culture: Chimú.  
Style: Late Chimú.  
Type of vessel: Stirrup spout jar.  
Provenience: Unknown. Chincha (doubtful provenience).

Dimensions	Height	Max. diam.	Min. diam.	Length	Width	Weight
Total	171			118	113	350
Mouth		26	18			
Neck	62	28	26			
Spout						
Arc				85	25	
Bridge						
Handle						
Body						
Base				90	78	



*Type of ware:* Blackware — very irregular.

*Surface finish:* Traces of rubbing — vertical on the rim and bridge, horizontal on the body.

*Surface appearance:* Surface matte, coarse.

*Surface color:* 5 Y 3/1 very dark gray, 5 YR 4.5/1 gray, 10 YR 5/1 gray, 10 YR 4/2 dark brown gray

*Technique:* Press molded side to side and modeled. Traces where the spout has been attached, and where the relief ornamentation has been attached.

*Description:* Stirrup spout jar. Body clearly made of two parts — upper part dome-shaped, rounded, lower part with trapezoid cross section, slightly flaring upwards. The stirrup spout has a rectangular cross section, while the neck is straight and tubular, with walls slightly thinned from the inside towards the top. The upper part of the body is decorated with the relief image of a four-legged animal seen from above, located beneath the stirrup. The animal is „headless,” so to speak, with a straight trunk and a long, thin, sharp tipped tail, turned to the left. The limbs are flexed at the joints (forelimbs in two, hind limbs in three) and end in long three-fingered paws. The fingers have been indicated with deep engraved grooves. This may perhaps be a representation of a *cañan* — *Dicrodon holmbergi* — lizard (to this day its meat is regarded as an aphrodisiac, and is eaten in northern Peru). The bottom of the vessel is ellipsoid and slightly convex. Average workmanship.

*Condition:* Very good. Intact.

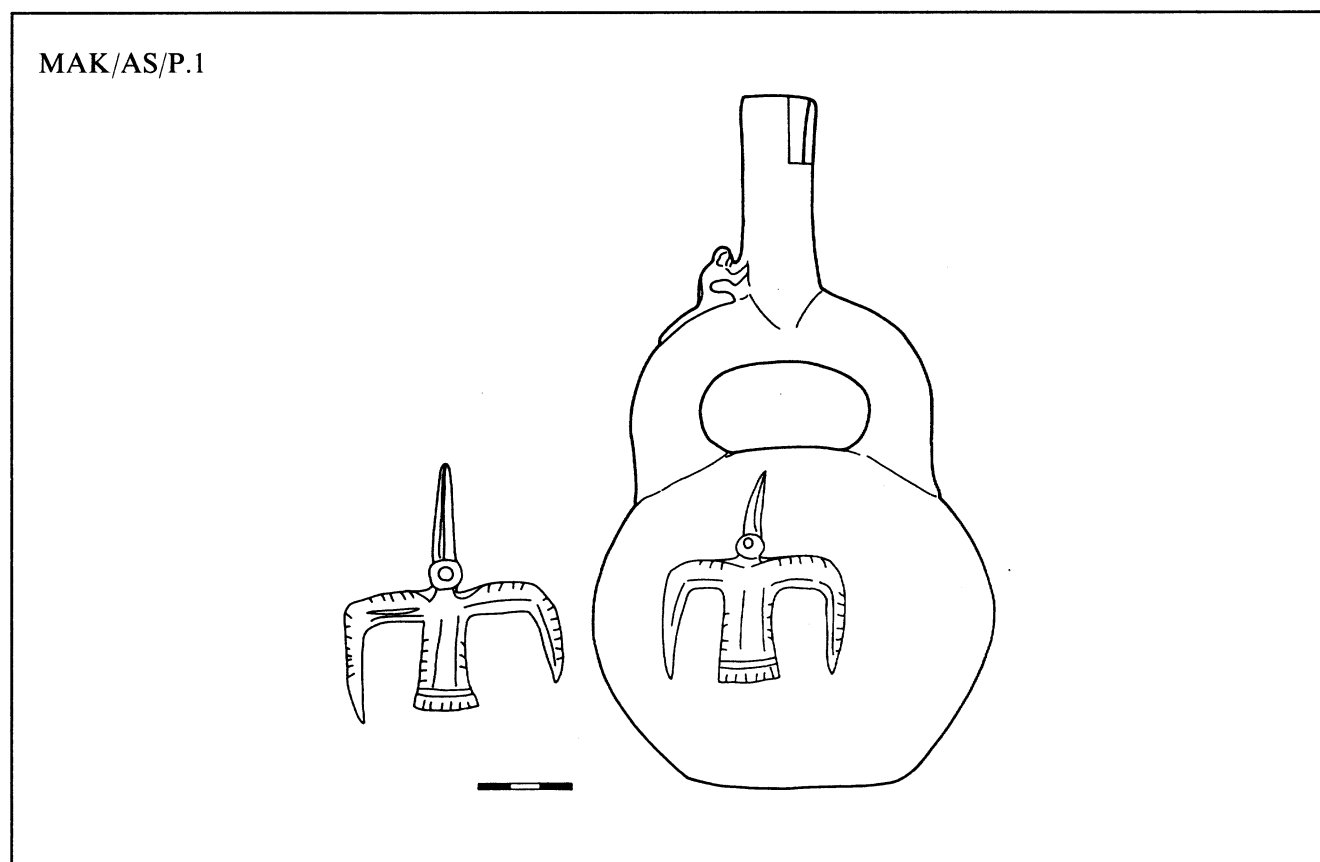
*Acquired by:* Kluger Collection.



**Pl. no. 18**

Mus. no.: MAK/AS/P.1  
 Culture: Chimú.  
 Style: Classical Chimú.  
 Type of vessel: Stirrup spout jar.  
 Provenience: Probably Chincha (original 19th century label with the text „Naczynie na wodę znalezione przez Wł. Klugera w Chincha/Peru w r. 1875 [Water vessel found by W. Kluger in Chincha, Peru, in 1875]”).

Dimensions	Height	Max. diam.	Min. diam.	Length	Width	Weight
Total	230			133	128	401
Mouth		26	19			
Neck	89					
Spout						
Arc				102	26	
Bridge						
Handle						
Body						
Base				82	81	



*Type of ware:* Blackware — slightly irregular.

*Surface finish:* Traces of vertical rubbing on the entire surface of the vessel. Tracing of planing with a sharp instrument around the bird-shaped relief ornaments located on the body.

*Surface appearance:* Glossy, smooth.

*Surface color:* 5 Y 3/1 very dark gray, 2.5 Y 3/0 dark gray, 5 YR 4.5/1 gray.

*Technique:* Presumably press molded horizontally at middle of body. Very obvious traces — lines, rubbed spots on the surface of the vessel — where the stirrup spout, clearly distinct from the body, has been attached. Attached monkey figure, bird motif probably extruded from a partial mold (or attached) and hand modeled (incisions).

*Description:* Stirrup spout jar. Vessel with oval body. Neck decorated at the base with a very choppy figure of a monkey. No details, parts of the monkey body weakly distinguished. The animal is touching the vessel's neck with his hands, sitting on his hind legs, his long tail turned to the left. High, regular neck, slightly expanding upwards. Rim lip slightly rounded. Both sides of the body are decorated with a stylized and geometricized motif — asymmetrically arranged in reference to the rim — of a bird with its head up. These images are not identical; they most likely depict some species of waterfowl (perhaps a pelican, which dives in this position). One of the images has distinctly more preserved details. It presents a bird with its head and beak depicted in profile, while the trunk and wings are seen — probably — from above. The bird's head is small and round, with a beak that is very large in proportion to the rest of the body and obviously divided into two parts. A round protruding eye is located in the center of the head. The spread wings are depicted in the form of relatively narrow relief bands bent at a right angle. Delicate depressions run along their entire length in the center. The upper edge of the wings is marked with a series of short engraved lines (representing feathers?). The trunk is presented in the form of a trapezoid divided by narrow grooves into three more or less equal vertical belts. The two outer belts are further decorated on the edges with a motif of impressed grooves. At the bottom of the image there is also distinguishable the spread fan-like tail, as a horizontal belt divided from the rest of the body by two engraved horizontal lines and decorated on the edge with a motif of impressed lines. The bottom is clearly distinguished, round, slightly convex. High quality workmanship.

*Condition:* Very good. One of the best preserved vessels in the collection. Rim shows minimal damage (slightly chipped).

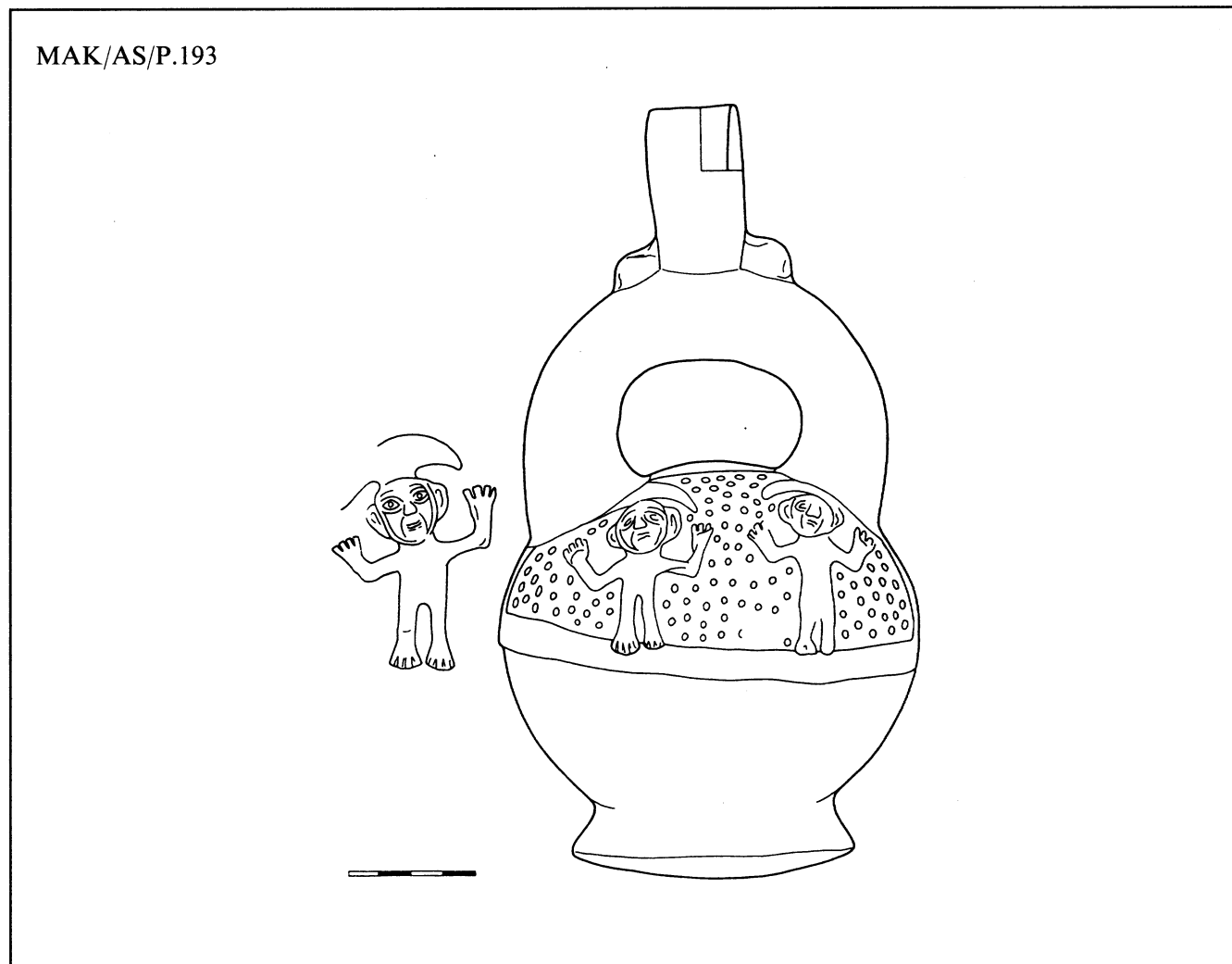
*Acquired by:* Kluger Collection.

*References:* Schjellerup 1986: Pl. no. 42, p. 50, O.D.I. c. 237; Kop Jansen 1986: 35-44, pp. 50-52.

**Pl. no. 19**

Mus. no.: MAK/AS/P.193  
Culture: Chimú.  
Style: Late Chimú.  
Type of vessel: Stirrup spout jar.  
Provenience: Unknown.

Dimensions	Height	Max. diam.	Min. diam.	Length	Width	Weight
Total	250			135	132	"606"
Mouth		29	28			
Neck	82	31	29			
Spout						
Arc				116	29	
Bridge						
Handle						
Body						
Base	21	92	90			



*Type of ware:* Blackware.

*Surface finish:* Traces of vertical (stirrup spout), horizontal and diagonal (body, bottom) rubbing on the entire surface of the vessel.

*Surface appearance:* Glossy, smooth.

*Surface color:* 5 Y 3/1 very dark gray, 2.5 Y 3/0 dark gray.

*Technique:* Press molded side to side and hand modeled.

*Description:* Stirrup spout jar with slightly conical pedestal base, which is oval and slightly convex at the bottom. Jar has a cylindrical neck. In the upper part of the arc, just next to the spout on both sides, two modeled relief ornaments have been attached, in the shape of slightly flattened unidentifiable legs. The arc of the stirrup spout is glued on slightly unevenly, slightly tilted to one side, and round in cross-section. The lip of the rim is flat. The body of the vessel is essentially spherical and clearly divided in two parts: the upper decorated with impressed elements, and the lower smooth and undecorated. These parts are separated from each other by a thickened band attached between them. The upper part, decorated with a stippled motif, is in turn divided by a wide glossy band into two panels. Both panels are decorated with virtually the same motif: depictions of two standing anthropomorphic beings with a head covering in the shape of a half-moon (or a *tumi* knife). All four figures are quite similar to each other. They depict a figure standing en face with a disproportionately large hemispherical head (presented in relief) and a large head covering. The face is round in all cases. The features presented in relief include the ears (as large semi-circles), the small round eyes (with round pupils), the triangular noses, and the large mouths (with clearly separated lips). The bodies appear to be naked. All the figures have arms uplifted, flexed at the elbows and spread in a gesture of supplication, with four-fingered fan-shaped hands. The fingers are separated from each other by shallow engraved grooves. The legs are spread and have four-toed feet (which are sometimes glued on the horizontal glossy band dividing the upper and lower parts of the body of the vessel).

In the places where the arc is glued on, the motifs presented on panels have been partially disturbed (ruined), especially the upper part of the half-moon head coverings.

High quality workmanship.

*Condition:* Badly worn, but preserved in its entirety. Cracked, glued slightly unevenly, partially plastered and repainted.

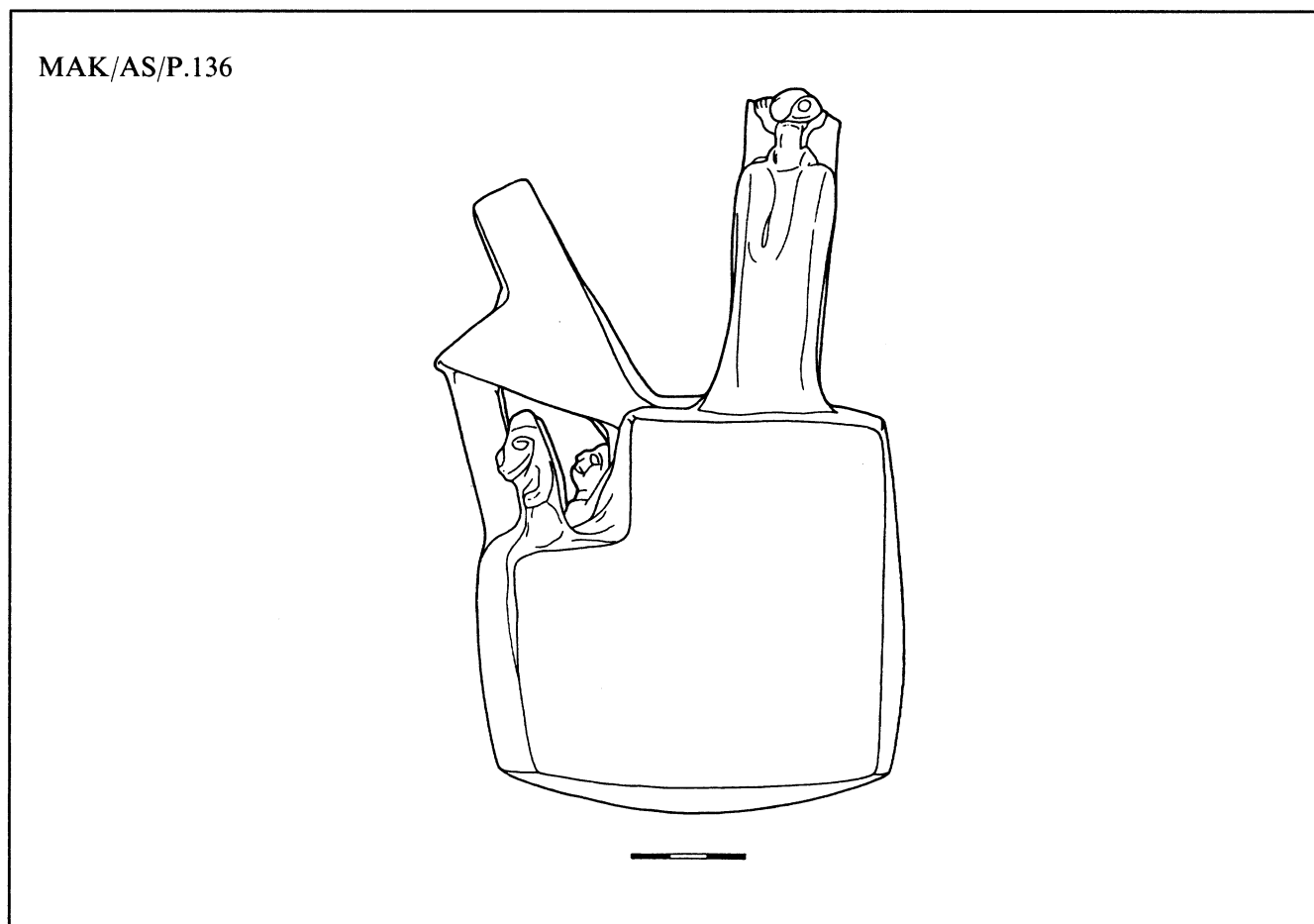
*Acquired by:* Kluger Collection.

*References:* Kop Jansen 1986: 57, p. 58.

**Pl. no. 20**

Mus. no.: MAK/AS/P.136  
Culture: Chimú.  
Style: Classical Chimú.  
Type of vessel: Stirrup spout jar.  
Provenience: Unknown.

Dimensions	Height	Max. diam.	Min. diam.	Length	Width	Weight
Total	194			134	126	"796"
Mouth						
Neck		26	25			
Spout						
Arc				105		
Bridge						
Handle						
Body						
Base				116	105	



*Type of ware:* Blackware.

*Surface finish:* Traces of vertical (stirrup spout), horizontal and diagonal (body, bottom) rubbing on the entire surface of the vessel.

*Surface appearance:* Glossy, smooth.

*Surface color:* 5 Y 3/1 very dark gray.

*Technique:* Press molded side to side and hand modeled.

*Description:* Stirrup spout jar. Spout is missing. Just at its base it is decorated with a typical modeled image of a monkey sitting on one of the arches of the stirrup (rectangular in cross-section) and partially embracing the spout with its forepaws. The monkey, with a total length of 43 mm, has its head in relief (muzzle turned to the right; round eyes, triangular nose and semicircular ears marked), along with the trunk, front and hind limbs — it is sitting on its contracted legs — and a long tail (longer than the rest of the body) curled to the left. The body of the vessel is in the form of a rectangle, with all the walls slightly convex. The side facing the front is cut more or less 1/3 of the way down from the top, forming a kind of step. The central motif represented on the vessel is a „house” and three sitting figures. The house is represented schematically. Its roof in cross-section resembles the Greek letter λ. Its rear (pitch) is supported on the edge of the upper side of the vessel body, while the front rests on two thick columns (ca. 15 mm in the center portion, swelling at the top and the bottom), extended diagonally to the front (beyond the border of the front side of the body). Both front planes of the roof are decorated with rectangular, slightly embedded surfaces. In the center, under the roof, a sitting figure is represented, leaning his back against the „rear wall” of the house. The characteristics of this figure are barely legible. The head is disproportionately large and rests directly on the schematically presented contracted legs. The round eyes (with pupils), triangular nose, and mouth are shown in relief. Two standing (?) anthropomorphic figures are attached symmetrically on the outside, on both sides of the house. (Only the left figure is original; the right figure has been reconstructed with plaster.) They are depicted very schematically. They have very large, elongated heads (over half the height of the figurines) with cone-tipped head coverings. The faces are slightly triangular. The round eyes, triangular nose, and mouth are clearly marked. Apart from this, the arms, bent at the elbows and touching the trunk on both sides, have only been drawn.

High quality workmanship.

*Condition:* Vessel significantly damaged, badly glued, filled with plaster, painted. The spout is missing. One (left) of the human figures is reconstructed of plaster. Only the house columns and roof as well as the arc are practically intact preserved.

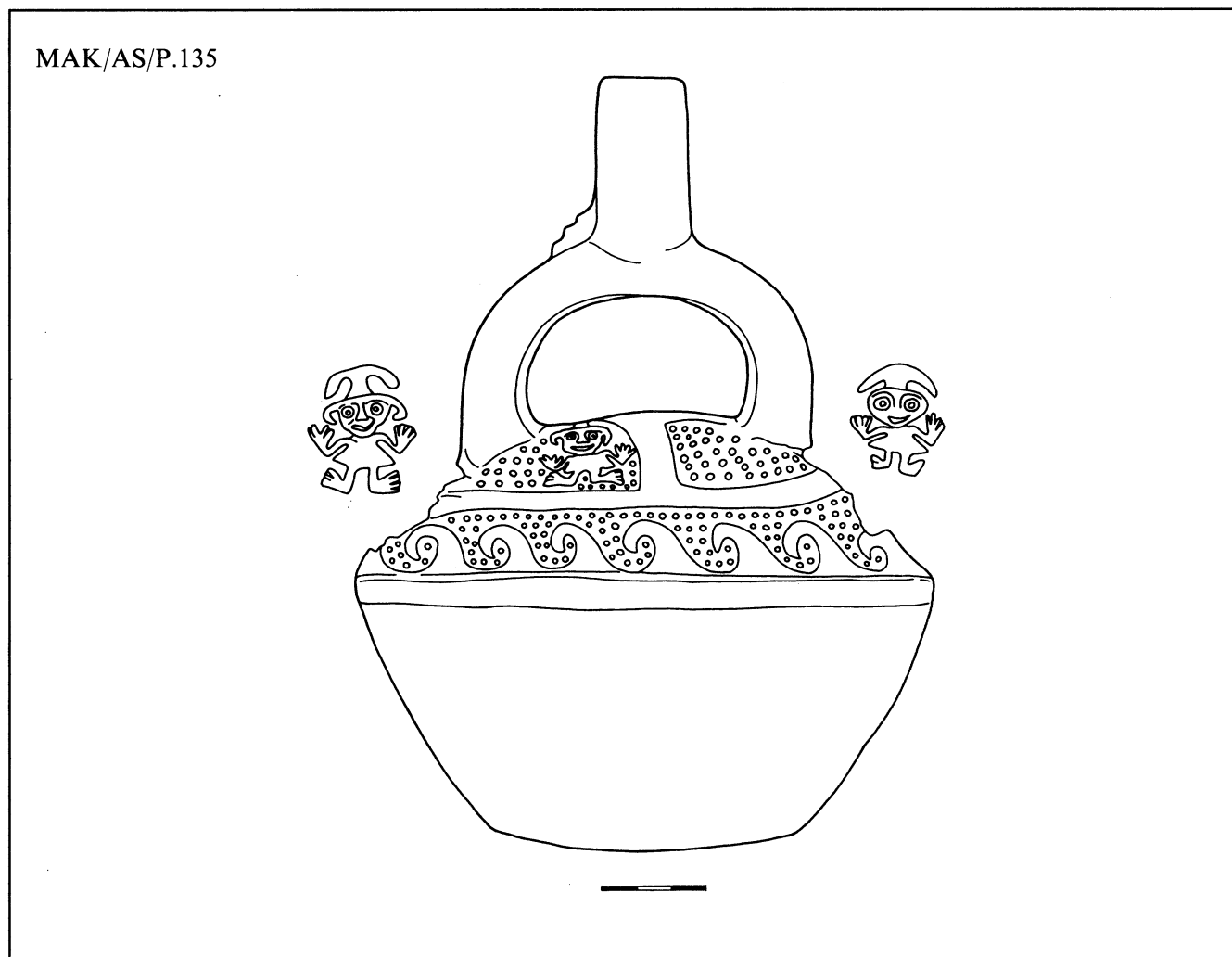
*Acquired by:* Kluger Collection.

*References:* Anton 1972: il. 246; Cuesta Domingo 1980b: 10739, p. 232.

**Pl. no. 21**

Mus. no.: MAK/AS/P.135  
Culture: Chimú.  
Style: Late Chimú (Lambayeque influence).  
Type of vessel: Stirrup spout jar.  
Provenience: Unknown.

Dimensions	Height	Max. diam.	Min. diam.	Length	Width	Weight
Total	224			167	159	"639"
Mouth		29	27			
Neck	66	27				
Spout						
Arc				99	28	
Bridge						
Handle						
Body						
Base				88	76	



*Type of ware:* Blackware.

*Surface finish:* Rubbed — horizontally on the body, vertically on the arc.

*Surface appearance:* Glossy (preserved especially in the upper part and spout) and smooth

*Surface color:* 5 Y 3/1 very dark gray, 7.5YR 3.5/2 very dark brown.

*Technique:* Press molded, side to side. Vessel glued together from two vertical halves extruded in a mold — flash slightly perceptible to the touch. Band adhered on the upper part of the body. Traces of broken off relief ornaments. Steps attached at the neck.

*Description:* Stirrup spout jar with cylindrical neck. In the upper part of the arc, just at the neck, a relief ornament has been attached, in the shape of stairs with three steps, reaching about 1/4 of the way up the neck. The arc of the stirrup spout is rectangular in cross-section. The body of the vessel is comprised of a clearly distinct upper part (in the shape of a sphere segment, decorated with impressed elements) and lower part (semi-cylindrical, smooth, undecorated). These parts are separated from each other by a thickened ridge and a thin groove running above it. The upper part, decorated with a stippled motif, is in turn divided into two decorated regions. The lower horizontal belt, adjacent to the lower part of the vessel, is decorated with a wave motif, composed of waves that are thick at the base and narrow towards the top, turned downwards on the left side of the tongues (seven and eight on both sides of the vessel respectively). The decorated area centrally located at the top is in the form of a wheel divided into quarters by wide undecorated glossy bands. The four triangular panels resulting from this division into quarters are decorated in alternation: two exclusively with the stippled motif, two with depictions of a standing anthropomorphic being with a head covering in the half-moon shape (or of a *tumi* knife). Both figures are quite similar to each other. They depict a figure standing en face with a disproportionately large head and a large head covering. The person presented on the side with eight waves has head and head covering joined with each other, and no ears marked. The other one (on the side with seven waves) has ears; his head and its covering are separated. The face is triangular in both cases. The features presented in relief are the ears (as small semi-circles), the small round eyes (with round pupils), and the mouth. The man figure is wearing a short shirt (*uncu* tunic). His arms are lifted, flexed at the elbows and spread in a gesture of supplication, with four-fingered fan-shaped hands. The fingers are separated from each other by shallow engraved grooves. The legs are spread, and the four-toed feet are pointed outwards. The bottom is only slightly distinct and merges smoothly into the body. Traces of sand bed on the bottom: minute grains of sand. Originally the vessel was decorated with two modeled knobs, hollow in the center, placed on the outside just at the places where the stirrup is attached. Presently none knob is preserved. High quality workmanship.

*Condition:* Vessel significantly damaged, badly glued, filled with plaster, painted. On both sides of the arc there are gaps left after originally modeled knobs. The lower part of the body is very eroded, damaged and has obvious traces of use.

*Acquired by:* Kluger Collection.

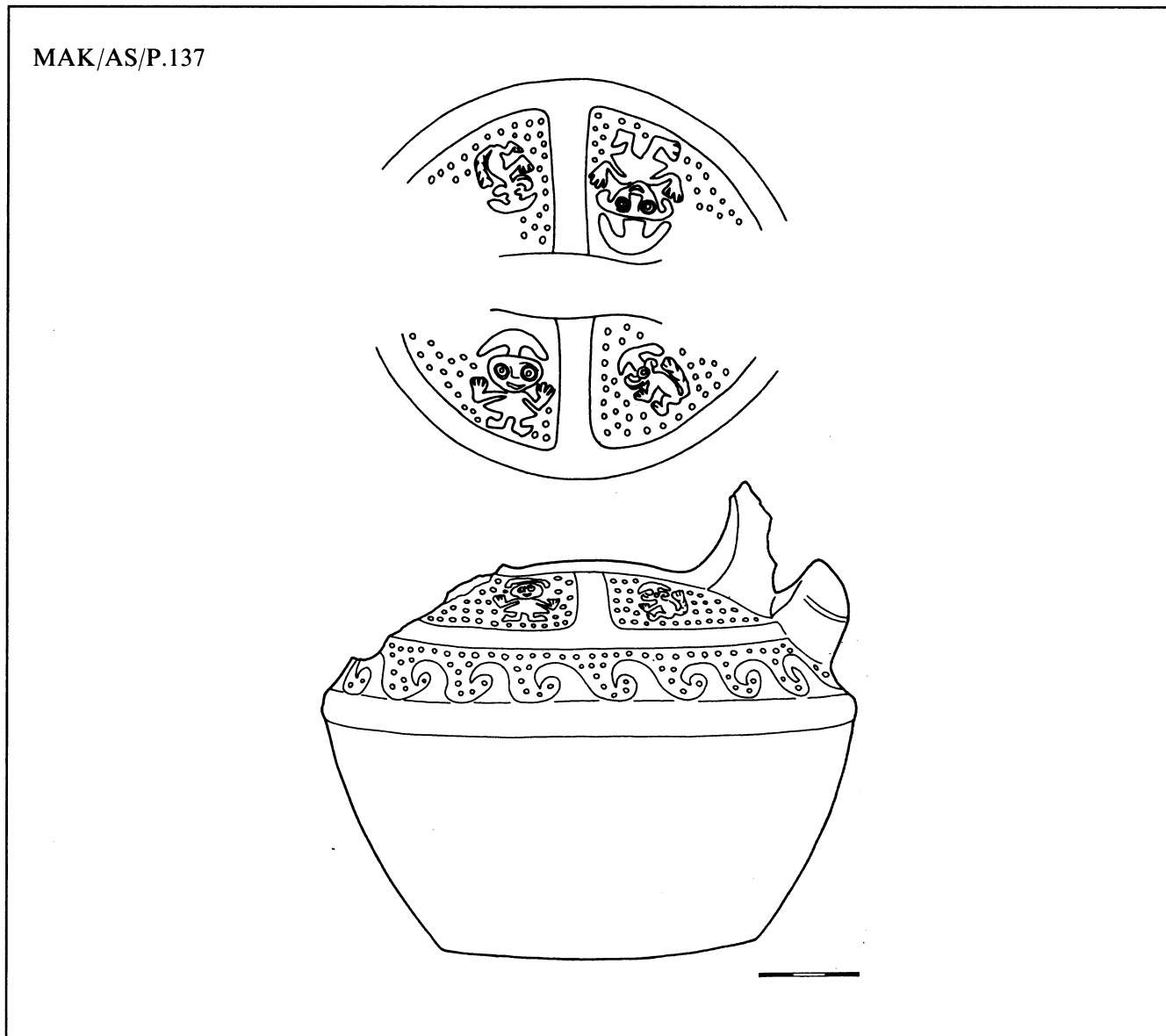
*References:* Willey 1971: Fig. 3-102 f, p. 167; Kop Jansen 1986: 71, p. 64. Vessel MAK/AS/P.137 (Pl. no. 22) from the Kluger Collection is very similar and probably could have been made in the same mold (similar dimensions, identical waves pattern and human figures).



**Pl. no. 22**

Mus. no.: MAK/AS/P.137  
Culture: Chimú.  
Style: Late Chimú (Lambayeque influence).  
Type of vessel: Stirrup spout jar.  
Provenience: Unknown.

Dimensions	Height	Max. diam.	Min. diam.	Length	Width	Weight
Total	"152"			161	155	"440"
Mouth						
Neck						
Spout						
Arc					30	
Bridge						
Handle						
Body	118					
Base				95	77	



*Type of ware:* Blackware.

*Surface finish:* Horizontal rubbing on the upper part of the vessel, and crosswise on the bottom.

*Surface appearance:* Gloss partially preserved, numerous flakes and worn spots, especially in the lower part of the body; coarse surface.

*Surface color:* 5 Y 3/1 very dark gray, goose flesh motif — 2.5 Y 3/0 dark gray.

*Technique:* Press molded, side to side. Lower part of the body glued together from two vertical halves; traces of leveling clay can be seen on this seam. Visible flash on the longitudinal axis of the vessel. Visible traces of glued clay can be seen from the inside.

*Description:* Stirrup spout jar. The vessel's body consists of two parts, clearly distinguished from each other: an upper part (in the shape of a sphere segment, decorated with impressed elements) and a lower part (semispherical, smooth, undecorated, with slightly flattened bottom). These parts are separated from each other by a slightly thickened relief band and a groove running above it. The upper part, decorated with a goose flesh (stipples) motif, is in turn divided by smooth surfaces into two decorated areas. The lower area, a horizontal belt adjacent to the lower part of the vessel, is decorated with a geometric motif composed of waves that are thick at the base and narrow towards the top, turned downwards on the left side of the tongues (seven and eight on both sides of the vessel respectively). The second decorated area centrally located at the top is in the form of a wheel divided into quarters by wide undecorated smooth glossy bands, one of which constitutes an obviously attached band running along the line joining the stirrup spout. The four triangular panels resulting from this division into quarters are decorated in alternation. Two of them show a standing anthropomorphic figure with a head covering in the shape of a half-moon (or a *tumi* knife shape), while the other two are decorated with a fantasy zoomorphic motif. All the figures have their heads turned towards the top of the vessel. Both the anthropomorphic figures are quite similar to each other. They depict a figure standing en face with a disproportionately large head and a large head covering. The face is triangular. The features presented in relief are the ears (as small semi-circles), the small round eyes (with round pupils), and the mouth. The figure is wearing a short shirt (*uncu* tunic?). His arms are lifted, flexed at the elbows and spread in a gesture of supplication, with four-fingered fan-shaped hands. The fingers are separated from each other by shallow engraved grooves. The legs are spread, and the feet are pointed outwards (no toes indicated). Like in the previous vessel (MAK/AS/P.135, Pl. no. 21) the person presented on the side with eight waves has head and head covering joined with each other, and no ears marked. The other one (on the side with seven waves) has ears; his head and its covering are separated. The zoomorphic figures are similar to each other; they are in the form of the fantasy dragon described in the literature as the „moon animal” (Olsen Bruhns 1976). It is shown in left profile, in sitting position. It has a three-fingered upper limb flexed at the elbow, a lower limb flexed at the knee, and an upward curling tail, which consists of four elements in the form of arrows turned tip down. On its head it is wearing a head covering in the shape of a half-moon (*tumi* knife), like that of the anthropomorphic figure. The features depicted include the round eye, the muzzle (divided into an upper and lower half) rounded upwards, the slightly upturned nose, and an ear at the back of the head. Originally the vessel was decorated with two modeled knobs, hollow in the center, placed on the outside just at the places where the stirrup is attached. Presently only one knob is preserved. The convex lensate bottom is clearly distinct

High quality workmanship.

*Condition:* Badly damaged vessel; stirrup spout broken off along with one of the modeled knobs. Not reconstructed. Details of figural representations are very obliterated.

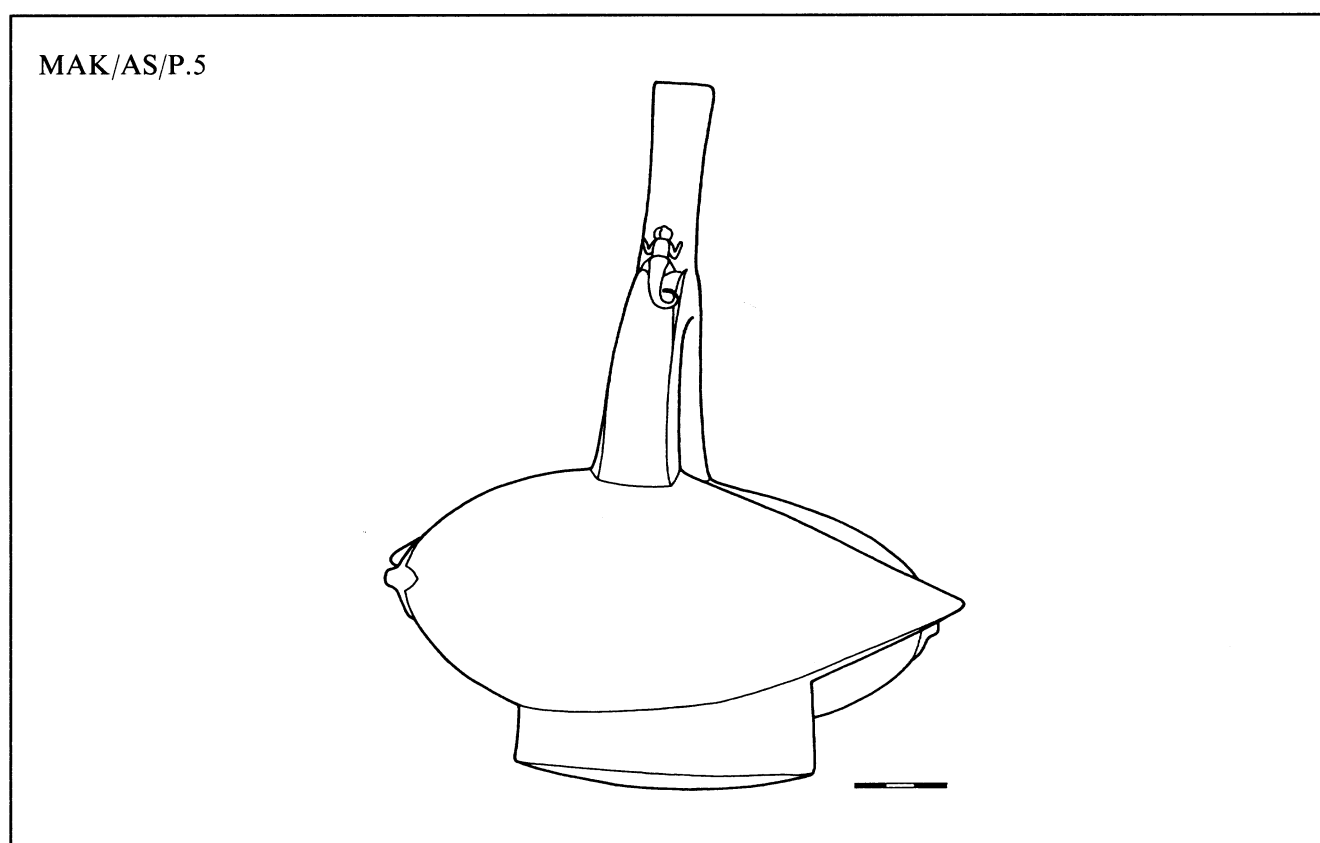
*Acquired by:* Kluger Collection.

*References:* Willey 1971: Fig. 3-102 f, p. 167; Kop Jansen 1986: 71, p. 64. Vessel MAK/AS/P.135 (Pl. no. 21) from the Kluger Collection is very similar and probably could have been made in the same mold (similar dimensions, identical waves pattern and human figures).

**Pl. no. 23**

Mus. no.: MAK/AS/P.5  
Culture: Chimú.  
Style: Late Chimú.  
Type of vessel: Stirrup spout jar.  
Provenience: Unknown.

Dimensions	Height	Max. diam.	Min. diam.	Length	Width	Weight
Total	230			198;206	152	655
Mouth		23	21			
Neck	81		20			
Spout						
Arc				116	28	
Bridge						
Handle						
Body						
Base	40	99	98			



*Type of ware:* Blackware

*Surface finish:* Horizontal rubbing on parts of the body, vertical rubbing on the stirrup and the neck.

*Surface appearance:* Metallic glossy, smooth.

*Surface color:* 2.5 YR 2.5/0 black.

*Technique:* Press molded horizontally (?) and modeled. The mold may have been made on the basis of original fruits. Traces of attachment of the stirrup. Traces of gluing of the stirrup to the left of the monkey's tail.

Mostly likely each of the two parts of the vessel was assembled from two horizontal halves (flash slightly perceptible to the touch). Monkey figure attached.

*Description:* Stirrup spout jar with high cylindrical neck. The neck is straight, regular, slightly flattened laterally. Rounded rim lip. The neck is decorated with a typical image of a monkey sitting on one of the arches of the stirrup and partially embracing the neck with its forepaws. The monkey, with a total length of 39 mm, has its head in relief (muzzle turned to the right), along with the trunk, front and hind limbs (it is sitting on its contracted legs), and a long tail (longer than the rest of the body) curled to the right. There is a clearly marked groove (especially in back) occurring on the monkey at the level of its waist. The head is clearly separated from the trunk. The animal's trunk does not reach the neck of the vessel, so that a small gap can be seen. The two parts of the body are joined to one another by a stirrup-shaped arc of rectangular cross-section, undecorated, and are also connected to each other along a rather long segment. The vessel is composed of two parts in the shape of opposing images, naturalistically depicted, of pepino (*Solanum variegatum*) or lucuma (*Lucuma aborata*) fruits. The vessel appears to be slightly „skewed” laterally, and the fruits shifted in relation to each other. On one side they are sharply delineated, conical, slightly twisted; on the other side, they are oval, with marked leaf stalks in the shape of a four-pointed star with strongly convex center. The images of the fruits have been mounted on a low, rolled base, with a slightly convex bottom, almost perfectly round. Very high quality workmanship.

*Condition:* Very good. One of the best preserved vessels in the collection. Light chipping and erosion of the coating on part of the neck; small dents. Also on the monkey's tail and head there is slight chipping. The tip of one of the fruits is slightly damaged.

*Acquired by:* Kluger Collection.

*References:* Cruz Martinez de la Torre 1986: Fig. 1, P. 140; Schjellerup 1986: Pl. no. 52, p. 58, O. D. I. c. 131.

**Pl. no. 24**

Mus. no.: MAK/AS/P.126  
Culture: Lambayeque.  
Style: Lambayeque (probable Casma influence).  
Type of vessel: Single chamber double spouts.  
Provenience: Unknown. Ancón (doubtful provenience).

Dimensions	Height	Max. diam.	Min. diam.	Length	Width	Weight
Total	"144"			"167"	144	"502"
Mouth						
Neck		34; 35				
Spout						
Arc						
Bridge					27	
Handle						
Body	95			144		
Base				84	84	



*Type of ware:* Blackware — irregular.

*Surface finish:* Traces of horizontal rubbing on the lower part of the body.

*Surface appearance:* Glossy, smooth.

*Surface color:* 5 Y 3/1 very dark gray, 2.5 Y 3/0 dark gray.

*Technique:* Press molded, side to side.

*Description:* Single chamber double spouts. Vessel clearly divided into two parts more or less 3/5 of the way up the body. The greatest protuberance of the body is prismatic and clearly indicated. The lower part has the shape of an inverted truncated cone, while the upper part is a sphere segment. The upper part of the body is divided along the line where the necks adhere by a flat, smooth, wide, undecorated band into two hemispherical panels with rich relief ornamentation, fully pressed from a mold. These are two highly „Baroque” representations of two figures facing each other, seen from profile (the left figure in right profile, the right figure in left profile). The outlines of these figures are composed primarily of thin, protruding, primarily curvilinear segments and small convex surfaces. The most visible features of the figures are the disproportionately large heads with sharp tipped noses and open mouths, from which snakes are crawling out. The eyes have the characteristic almond shape and are surrounded by an additional groove. The figures have dome-shaped head coverings (helmets). On one of the panels the helmets are obviously richly decorated with engraved lines (representing feathers?) or the long necks and heads of birds (snakes?) emerging from the edge of the helmet. These types of decoration then cross from the helmets to the backs of both figures, forming the characteristic long „standards”. The belts on the hips of the figures occurring on the left side in both panels (in both pictures they are standing on straightened legs) and the necklaces of both figures occurring together on one of the panels also have the form of the necks and heads of birds (bodies of snakes?). All the persons depicted on the panels are holding in their hands (nearest the viewer) some sort of long object with one end tipped in some cases with a ball (clubs, spears, scepters?). It would appear that both panels depict (though in a somewhat different way) the same mythological scene. The differences between the panels are expressed in the differing depictions of details in the dress of both figures. For example, on the one of the panels, both the figures have helmets divided into two parts by a vertical line, while on the second panel the helmets are full. There are two spouts, symmetrically located on the upper part of the body on a wide band. Both are badly damaged and mounted on the vessel with short thick modeled strips of conical cross-section. The better preserved spout has the shape of a cone in the lower part (i.e. up to the height at which the tape bridge originally departed from it), while in the upper part it ends in a hemisphere. The second spout is broken somewhat above the bridge; its lower part is similar to the one already described. The bottom is essentially flat, round, well distinguished, the center slightly concave.

High quality workmanship.

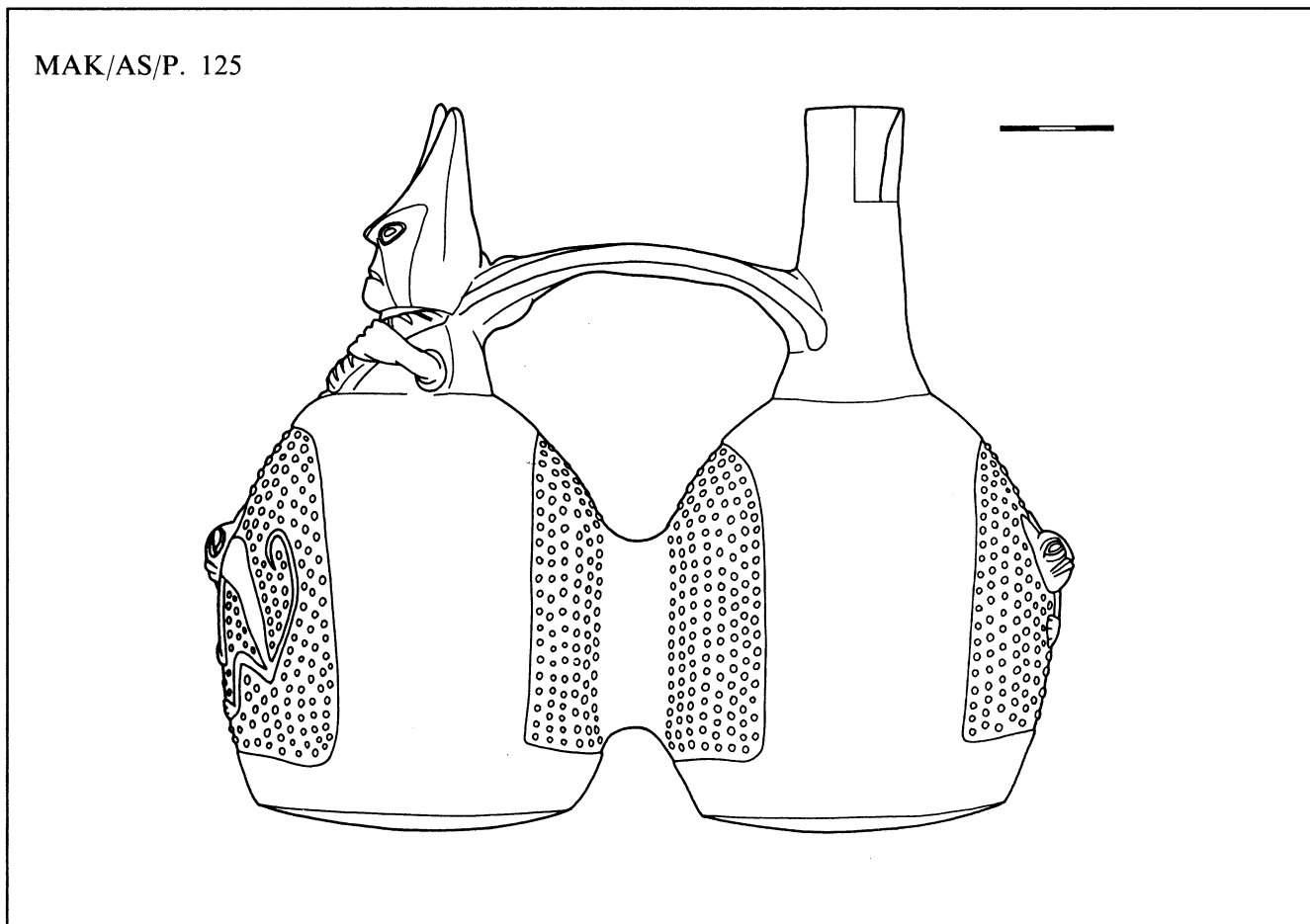
*Condition:* Badly damaged vessel. The upper part — the bridge joining the necks — is not preserved. One of the spouts is preserved only to the height of the bridge (with a piece of the bridge preserved). The other spout, more than twice as tall, narrows towards the top, with a slight trace where the bridge was attached.

*Acquired by:* Kluger Collection.

**Pl. no. 25**

Mus. no.: MAK/AS/P. 125  
Culture: Chimú.  
Style: Late Chimú — Lambayeque influence.  
Type of vessel: Double chambers figure and spout, whistle.  
Provenience: Unknown. Ica (doubtful provenience).

Dimensions	Height	Max. diam.	Min. diam.	Length	Width	Weight
Total	198			228	139	“880”
Mouth		29	25			
Neck	78					
Spout						
Arc						
Bridge				87	42	
Handle						
Body						
Base				84;83	116;116	



*Type of ware:* Blackware.

*Surface finish:* Traces of planing with a hard instrument after the connection between the two bodies was attached — some dots sanded on the interior panels. The place where the spout is attached is well sanded. The bottom part of the bridge is not planed, but the rest of the vessel is polished to gloss. Extruded from molds, the figure attached and modeled. The panels with the jaguar were probably pressed out from a single mold.

*Surface appearance:* Glossy and smooth.

*Surface color:* 5 Y 3/1 very dark gray.

*Technique:* Press molded side to side and modeled.

*Description:* Figure and spout double chamber jar. One of the chambers is closed, and its upper part is decorated with a full relief modeled representation of a human bust (from the waist up). The disproportionately large head of this anthropomorphic figure is crowned by a high vertical two-horned head covering, of which the lower, side, and rear portions also cover the sides and backs of the heads. In the front part, the forehead, the lower edge of the head covering is smoothly joined with the nose modeled in relief. The eyes, modeled in relief, are almond-shaped, while the eyeballs, of the same shape, have been set off from the eyelids by a shallow cut. The mouth and two grooves on either side of the mouth, running from the edges of the nostrils to under the chin, have been presented as shallow depressions. The figure has attached arms, flexed at the elbows; the hands, squeezed into fists, are folded at the height of the chest (the right under the left). Each hand has five fingers, clearly carved out with a sharp instrument. The figure is holding some sort of long instrument, decorated in its upper part with two cuts (perhaps this is rope, or a staff?).

The second, open part of the vessel has a high neck, round in cross-section, narrowing in the middle, with a rim slightly flaring upwards with flattened lip. The two parts of the vessel are joined by a wide, flat, tape-like bridge with slightly flattened sides, which runs from the back of the neck of the anthropomorphic character to about 1/3 of the way up the neck of the other part of the vessel, slightly narrowing in this direction. Just behind the head of the figure, on the bridge, there is a whistle with an opening on the top and a protuberance on the bottom.

Both parts of the vessel are semi-oval in shape, and decorated on both sides (front and back) with semi-circular panels covered with goose flesh decoration (stipples), and separated from each other by flat polished surfaces. The exterior panel on each of the two parts of the vessel is decorated with the relief representation of a large cat (jaguar), probably pressed out from the same mold. The animal's body is presented in left profile (trunk, front and hind limbs, tail) in a flat form. The body is slightly curved, long and slender, the legs flexed at the joints. The paws have three toes indicated on each, while the tail is curled and turned up. The animal's head is shown en face in the form of a convex hemisphere. The flat ears with semicircular tips are presented in relief. The almond-shaped eyes (incised), the wide straight nose, and the open muzzle with teeth indicated are distinctly modeled. The back of each part of the vessel is decorated with a pressed-out goose flesh motif. They are joined to each other by a short wide (52 mm) hollow tube. The bottoms of both parts are ellipsoid in shape and slightly convex.

The jar is very carefully made.

*Condition:* The closed chamber has been glued, filled with plaster, and painted. The open chamber is complete, only the rim is very slightly chipped.

*Acquired by:* Kluger Collection.

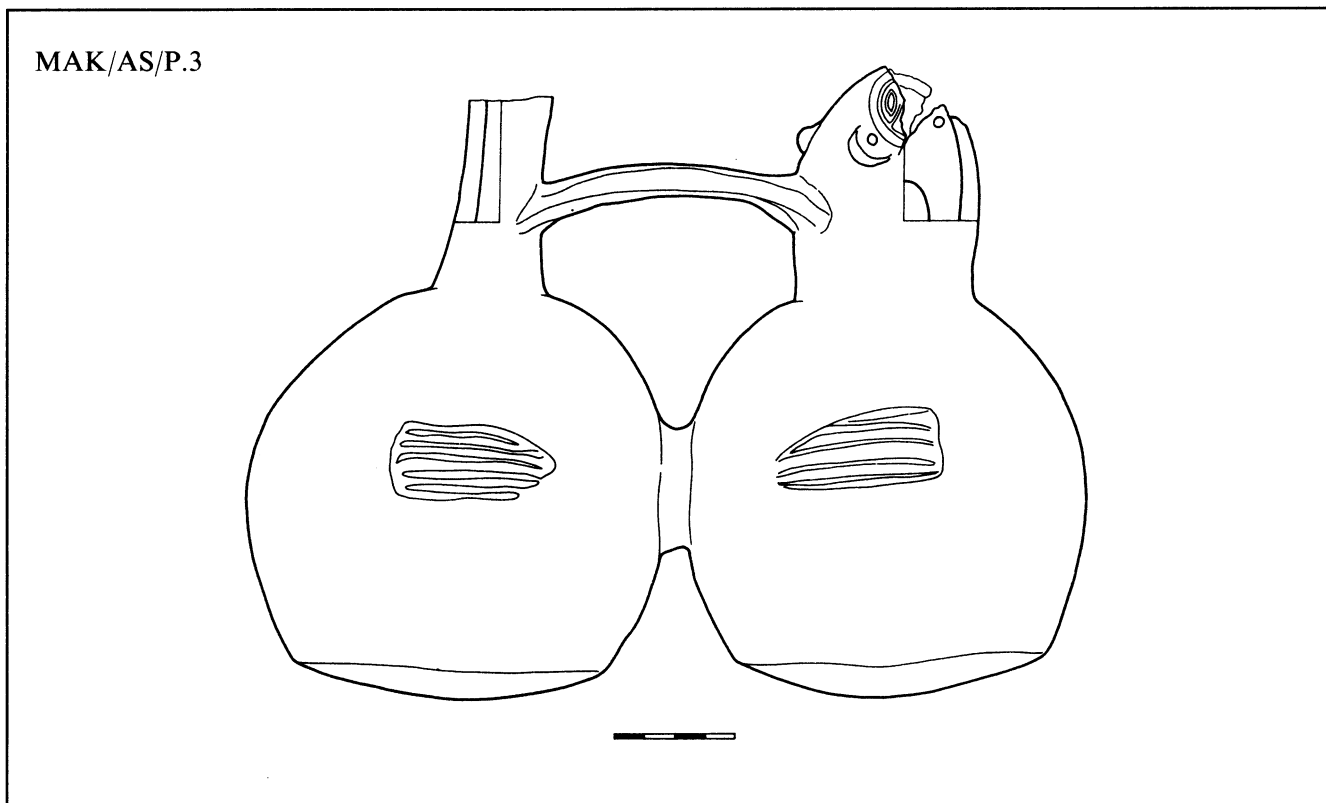
*References:* Willey 1971: Fig. 3-102a, p. 167; Cuesta Domingo 1980b: 10049, p. 226; Schjellerup 1986: Pl. no. 69 and 70, pp. 74-76, O.D.I. c 105 a, b; Kop Jansen 1986: 248-251, p. 142; Lavallo 1988 (Ed.): p. 78, il. 1, 2 and 3, p. 80; Stone-Miller 1995: 144, p. 175.



**Pl. no. 26**

Mus. no.: MAK/AS/P.3  
Culture: Chimú.  
Style: Late Chimú or Chimú-Inca.  
Type of vessel: Double chamber head and spout; whistle.  
Provenience: Unknown.

Dimensions	Height	Max. diam.	Min. diam.	Length	Width	Weight
Total	210			278	145	"1143"
Mouth		27	17 (int.)			
Neck						
Spout	66					
Arc						
Bridge				88	37	
Handle						
Body						
Base				106;102	104;102	



*Type of ware:* Blackware — irregular.

*Surface finish:* Vertical rubbing on the surfaces of the bodies, horizontal in the vicinity of the fins.

*Surface appearance:* Glossy, smooth.

*Surface color:* 5 Y 3/1 very dark gray, 10 YR 3/4 dark brown.

*Technique:* Press molded, front to back, and modeled. Clearly visible places where the spout and head were attached.

*Description:* Figure and spout double chamber jar. Both parts have a spherical shape with slightly convex bottom. Perhaps they were extruded from the same mold. The top of one of the parts of the vessel is closed and decorated with a relief zoomorphic image: the head of a seal (*Otaria flavescens*). The neck of the vessel narrows towards the top, and is cut off flat (sawed) in the upper part; this may have been done before firing. The bridge is tape-like and flat. It expands slightly as it runs from the rim to the head. Both parts are joined at the height of the greatest protuberance of the bodies by a very short, relatively wide (42 mm) tube, and slightly tilted towards each other in the upper part, so that the vessel is not very stable. The head is cocked upwards, as in other known vessels decorated with this type of image. The upper part of the head has an approximately conical outline, later merging into a wide neck of cylindrical shape. The semi-circular clamshell ears have been modeled in relief (with openings pierced to the inside). They are located just above the bridge and are not too widely separated. The eyes are protruding, of almond shape, positioned almost vertically, surrounded by eyelids, slightly deeper in proportion to the surface of the forehead. The nose has two nostrils, indicated as depressions (the left preserved, the right only partially). Under there nose there are three lines shown in relief (preserved primarily on the left side) depicting the animal's whiskers. Below, on each side, there are openings pierced through to the inside, serving as resonance openings for the whistle mechanism located inside the seal's head. The muzzle is not preserved. The animal's neck is undecorated. Both parts of the vessel, more or less halfway up, at the greatest protuberance of the body, are decorated with ensembles consisting of horizontal molded strips, 5 or 6 in alternation. On the „inside” part these are slightly rounded, and narrow towards the end. Most likely this is a depiction of the seal's fins. The fact that the part with the neck is also decorated with this motif would seem to confirm the conclusion that both parts were made from the same mold.

The vessel is very carefully made.

*Condition:* Good, but the vessel is incomplete; the upper part of the seal's head is heavily damaged as well as the part with the spout. The head is glued. The inner construction of the whistle can be seen.

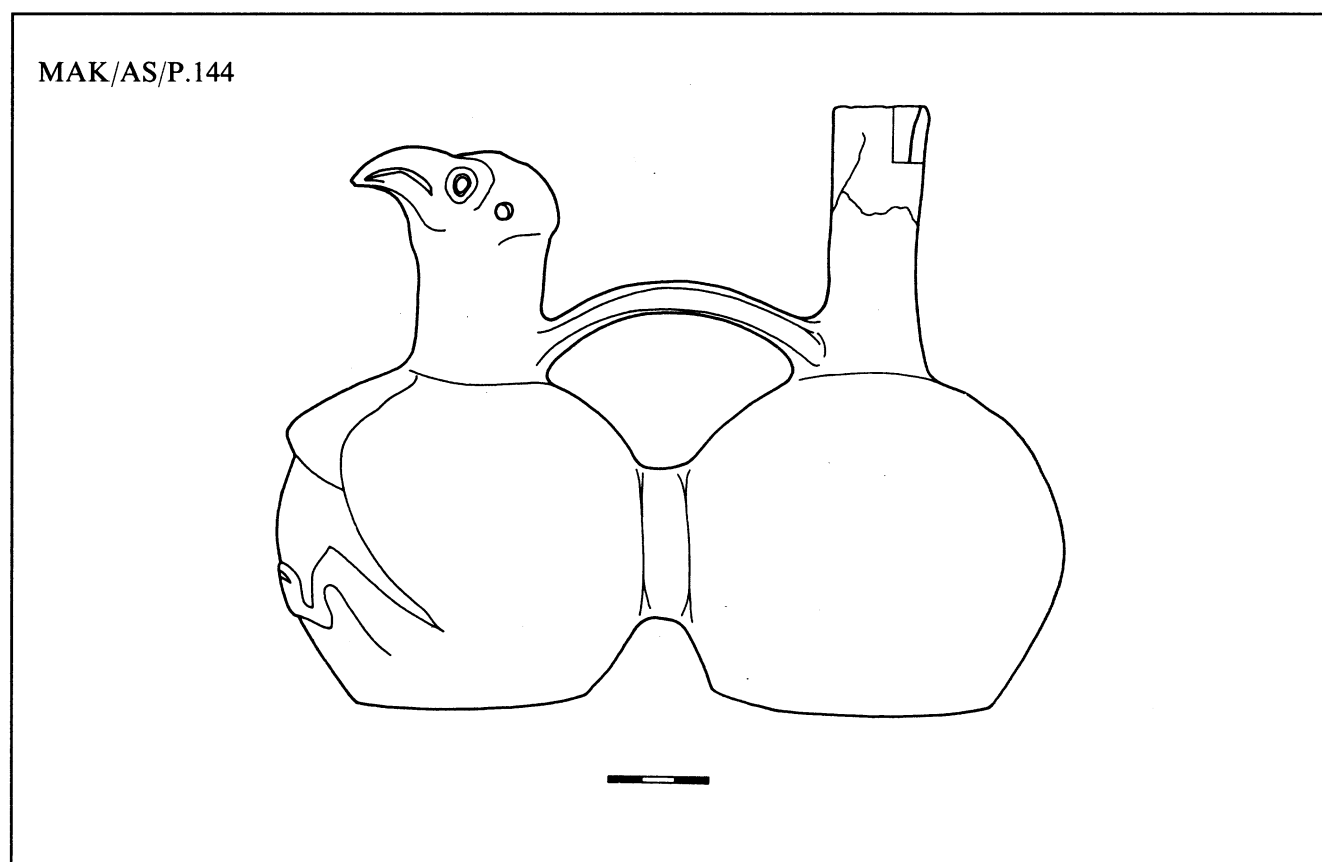
*Acquired by:* Kluger Collection.

*References:* Willey 1971: Fig. 3-102 e, p. 167; Donnan & Mackey 1978: 3, p. 360; Schjellerup 1986: Pl. no. 68, p. 73, O. D. I. c. 74; Lavallo 1988 (Ed.): il. 1 and 3, p. 106; Quintana S. 1990 (Ed.): p. 59.

**Pl. no. 27**

Mus. no.: MAK/AS/P.144  
Culture: Chimú.  
Style: Late Chimú.  
Type of vessel: Double chamber head and spout; whistle. No sound can be produced.  
Provenience: Unknown.

Dimensions	Height	Max. diam.	Min. diam.	Length	Width	Weight
Total	170;182			233	113;119	637
Mouth		31	22 (int.)			
Neck	79					
Spout						
Arc						
Bridge				81	34	
Handle						
Body						
Base				70;82	73;83	



*Type of ware:* Blackware — irregular.

*Surface finish:* Traces of rubbing: vertical on the rim and the bird's head, horizontal on the bodies.

*Surface appearance:* Glossy — majority of the surface is smooth.

*Surface color:* 2.5 Y 3/0 dark gray, 5 YR 4/2 dark gray red.

*Technique:* Press molded, front to back, and modeled.

*Description:* Double chamber head and spout. One part of the vessel is closed and decorated at the top with a relief representation of a bird's head and neck. A wide tape-like bridge runs from the base of the bird's neck to the base of the neck of the other part of the vessel. The spout is tall, tubular, with the lip of the rim slightly rounded. Both parts are joined to each other by a short wide tube (46 mm) at the height of the greatest protuberance of the bodies.

The bird's neck is rather long and delicately merges into the somewhat broader rounded head. The areas around the eyes are flattened — the eyes are round, strongly protruding, with the round pupils marked. The bird's beak is sharp, strongly curved, closed; the upper and lower parts have been clearly divided by an incised groove. The beak has also been distinguished from the rest of the head by a groove running at the top of the base of the beak. Three openings have been pierced in the bird's head, creating the whistle mechanism: two on either side of the head, and one on the top. This would appear to be the representation of a predatory bird, but there is no data that would allow for a precise identification of the species. The body decorated by the depiction of the bird is further decorated with the modeled image of wings (very indistinct outline), legs flexed at the joints, with feet pointed towards each other (with four toes indicated on each foot by shallow indentations) and a breastbone. The bodies have a spherical shape with ellipsoidal bottom (the bird) or round (the part with the neck), slightly convex.

High quality workmanship.

*Condition:* Good. Rim damaged, glued, filled with plaster, painted.

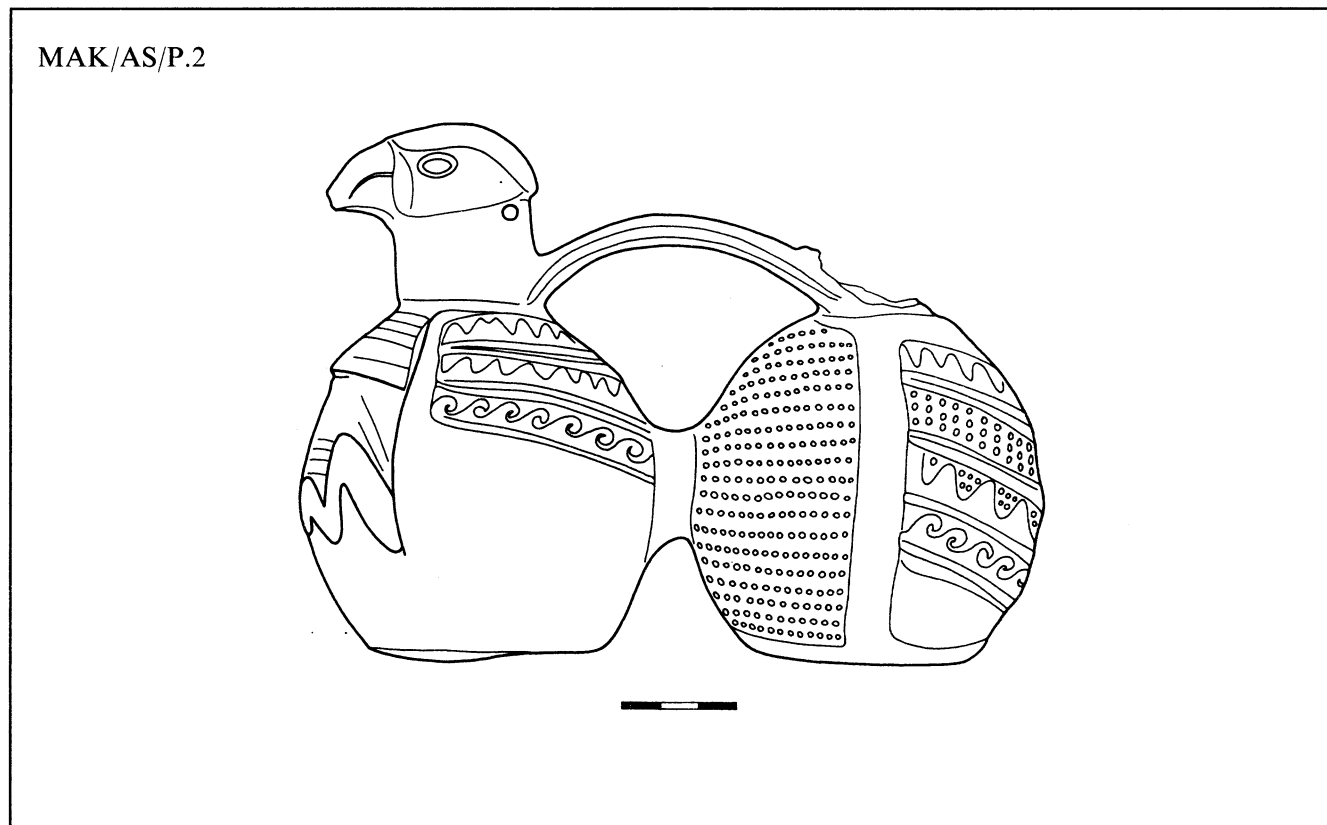
*Acquired by:* Kluger Collection.

*References:* Schjellerup 1986: Pl. no. 74 and 75, pp. 80-81, O.D.I. c. 124, O.D.I. c. 137; Kop Jansen 1986: 176-181, pp. 110-112. Vessels MAK/AS/P.2 (Pl. no. 28) and MAK/AS/P.4 (Pl. no. 29) from the Kluger Collection.

**Pl. no. 28**

Mus. no.: MAK/AS/P.2  
Culture: Chimú.  
Style: Late Chimú.  
Type of vessel: Double chamber head and spout; whistle.  
Provenience: Unknown. Chancay (doubtful provenience).

Dimensions	Height	Max. diam.	Min. diam.	Length	Width	Weight
Total	"145"			197	93;98	"526"
Mouth						
Neck						
Spout						
Arc						
Bridge				68	30	
Handle						
Body						
Base				66;64	62;64	



*Type of ware:* Blackware

*Surface finish:* Visible traces on the joints.

*Surface appearance:* Partially glossy, smooth.

*Surface color:* 5 Y 3/1 very dark gray.

*Technique:* Press molded, front to back.

*Description:* Double chamber head and spout. One of the parts is closed and decorated at the top with a relief presentation of the head and neck of a bird. Both the parts have a similar spherical shape. They are joined to each other by a tape-like handle, running from the base of the bird's neck to the base of the neck of the spout, and are glued together by a rather narrow (37 mm) short tube at the height of the greatest protuberance of the bodies. The bird has a molded strong beak, slightly curved downwards, with the upper and lower parts indicated by a groove. The bird also has almond-shaped eyes, indicated in relief, with eyeballs of the same shape, and on each side two curved modeled strips running from the base of the beak over the eye and along the back of the head, most likely depicting the head plumage. The slightly flattened head is clearly distinguished from the bird's thick neck. To judge from these characteristics, this is a predatory bird, perhaps a hawk of the *Buteo* variety or a black vulture (*Coragyps atratus*). On the head there are four openings which serve as sound openings in this whistling vessel (one opening on either side in the level of the „ear,” under the beak — on the neck, and on top of the head). Each of the bodies of both vessels is divided by wide, smooth, undecorated vertical bands into triangular-oval panels. The part decorated with the bird's head is divided into three panels. The first and largest, located on the side of the face, has the representation of a „breastbone” in the form of a distinct thick relief strip and legs flexed at the joints, with talons indicated (distinguished by grooves) on a flat background (outward-turning claws on each foot). The „interior” panels of this part are decorated with a geometrical ornamentation, occupying only the upper section of this part of the vessel. This motif consists of the elements of protruding waves turned to the right (one row at the bottom) and protruding triangles pointed upwards with smooth rounded transitions between one triangle and the next (two upper rows).

The decorated surface of the other part of the vessel is divided into four panels. The two „interior” panels reach almost to the bottom of the vessel and are filled with the goose flesh motif (or stipple decorated), while the exterior (face) shows a geometrical ornamentation. The motif consists of horizontal belts (friezes) separated by smooth strips and grooves. In the friezes we encounter the stipples motif, waves turned to the right, and protruding triangles pointed upwards, with a gentle rounded transition between one triangle and the next. In some cases, these semicircular spaces between the triangles are also filled with stipples. The bottoms of both parts of the vessels are round, slightly convex.

The vessel is very carefully made.

*Condition:* Neck lost, original height of the vessel not preserved.

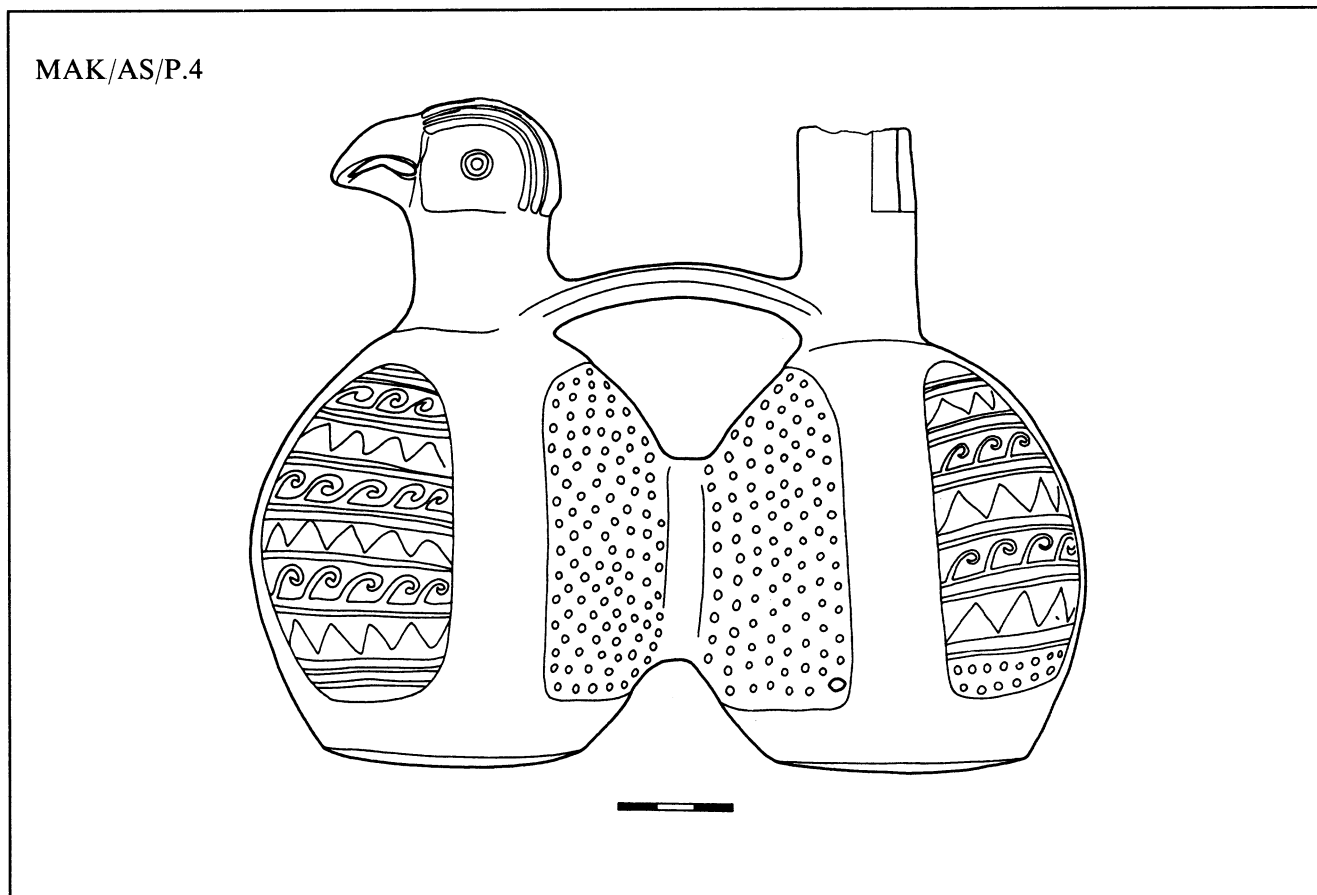
*Acquired by:* Kluger Collection.

*References:* Schjellerup 1986: Pl. no. 74 and 75, pp. 80-81, O.D.I. c. 124, O.D.I. c. 137; Kop Jansen 1986: 176-181, pp. 110-112. Vessels MAK/AS/P.4 (Pl. no. 29) and MAK/AS/P.144 (Pl. no. 27) from the Kluger Collection.

**Pl. no. 29**

Mus. no.: MAK/AS/P.4  
Culture: Chimú.  
Style: Late Chimú.  
Type of vessel: Double chamber head and spout; whistle.  
Provenience: Unknown. Ica (doubtful provenience).

Dimensions	Height	Max. diam.	Min. diam.	Length	Width	Weight
Total	176			224	117	664
Mouth		31	24			
Neck	58					
Spout						
Arc						
Bridge				66	29	
Handle						
Body						
Base				75;71	77;80	



*Type of ware:* Blackware

*Surface finish:* Partially glossy, smooth.

*Surface appearance:* Traces of rubbing: vertical on the bodies and the spout, horizontal on the bridge.

*Surface color:* 5 Y 3/1 very dark gray, 7.5YR 3.5/2 dark brown.

*Technique:* Press molded, front to back.

*Description:* Double chamber head and spout. One of the parts is closed and decorated at the top with a relief presentation of the head and neck of a bird. Both parts have a similar oval shape and are slightly inclined towards each other. They are joined to each other by a tape-like handle, running from the lower part of the bird's neck to the lower part of the neck of the second part, and are glued together by a very wide (56 mm) and short tube at the height of the greatest protuberance of the bodies. The bird has a molded strong beak, slightly curved downwards, with the upper and lower parts indicated. Just at the head these parts are divided, forming a gap and an opening into the interior of the vessel; at the end of the beak they touch each other. The bird also has round eyes, indicated in relief, with round eyeballs, and on each side two curved protruding strips running from the base of the beak over the eye and along the back of the head, most likely depicting the head plumage. To judge from these characteristics, this is a predatory bird, perhaps a hawk of the *Buteo* variety. The bodies of both parts of the vessel are divided by wide, smooth, undecorated vertical bands into four triangular-oval panels. The „interior” panels are decorated with a stippled motif, while the exterior panels have geometrical ornamentation (face). The motif consists of horizontal belts (friezes) separated by flat strips and grooves. In the friezes we encounter the motif of protruding dots, waves (turned to the right), and protruding triangles pointed downwards. In general we can see regularity in the application of these motifs — at the bottom, dots (one row); later, towards the top, friezes alternating with the depiction of triangles and waves (three of each kind) — but there are also departures from the rule. The bottoms of both parts are slightly convex. The part decorated with a bird head has a round bottom; the part with the spout has an ellipsoid bottom.

High quality workmanship.

*Condition:* Rim lip slightly damaged. Cracking (especially at the place where the two bodies are joined), not glued. Bridge cracked, glued. In the vicinity of the bottom the part ending in an open rim has a small hole.

*Acquired by:* Kluger Collection.

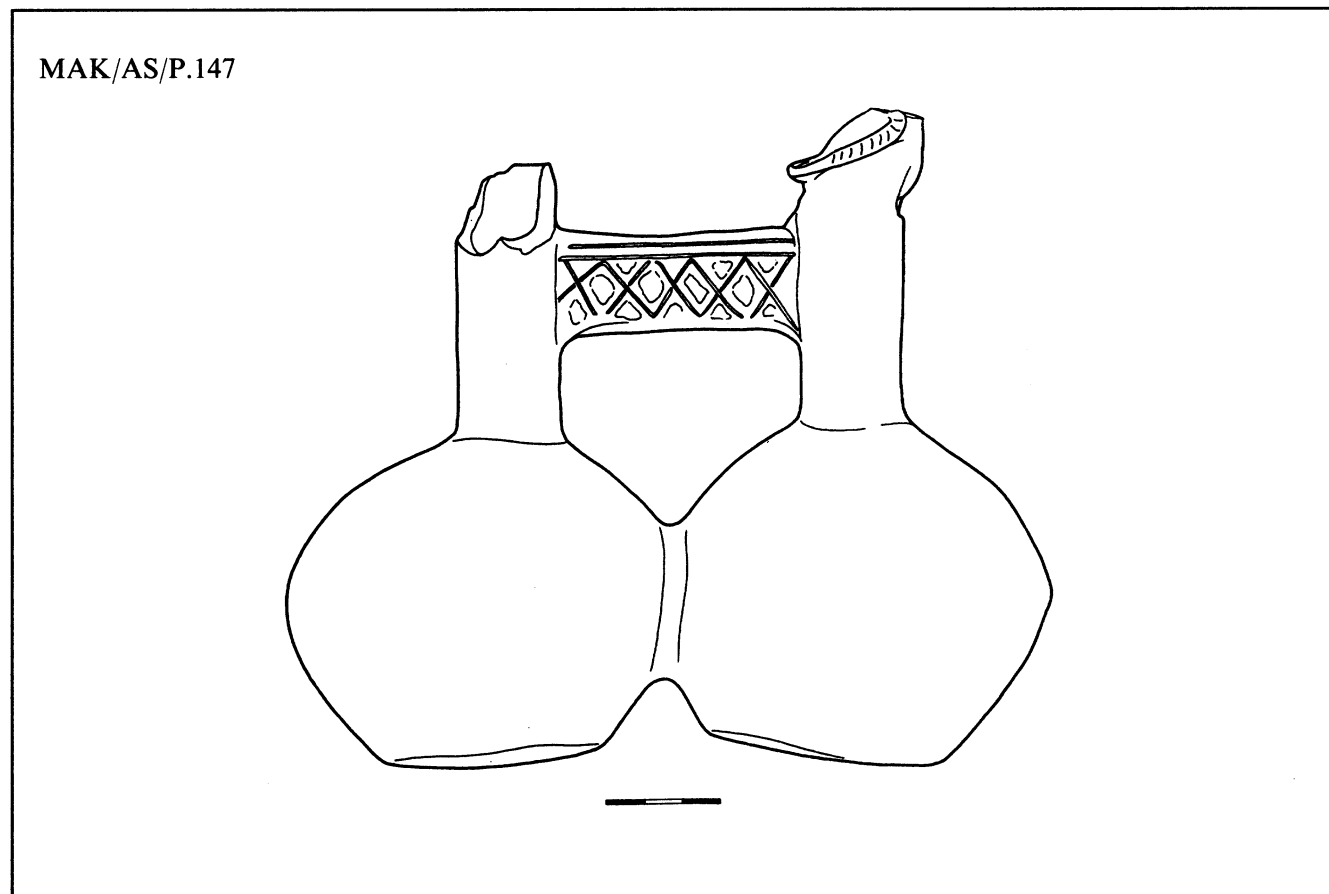
*References:* Schjellerup 1986: Pl. no. 74 and 75, pp. 80-81, O.D.I. c. 124, O.D.I. c. 137; Kop Jansen 1986: 176-181, pp. 110-112. Vessels MAK/AS/P.2 (Pl. no. 28) and MAK/AS/P.144 (Pl. no. 27) from the Kluger Collection.



**Pl. no. 30**

Mus. no.: MAK/AS/P.147  
Culture: Chimú.  
Style: Chimú/Inca.  
Type of vessel: Double chamber figure and spout, whistle.  
Provenience: Unknown.

Dimensions	Height	Max. diam.	Min. diam.	Length	Width	Weight
Total	165;"178"			203	109	"954"
Mouth						
Neck	75	26				
Spout						
Arc						
Bridge	26			71	13	
Handle						
Body						
Base				61;60	62;62	



*Type of ware:* Blackware — irregular.

*Surface finish:* Traces of vertical scraping on the necks, horizontal on the bodies.

*Surface appearance:* Partially glossy, smooth.

*Surface color:* 5 Y 3/1 very dark gray, 10 YR 4/2 dark brown gray

*Technique:* Press molded, front to back, and modeled. The motif on the bridge is probably cut out.

*Description:* Double chamber figure and spout. Smooth oval bodies, undecorated, joined by a wide (43 mm), short tube at the height of the greatest protuberance of the bodies. The necks crowning both bodies of the vessel are tall, straight, and tubular. They are joined together at the top by a bar bridge of rectangular cross-section. The vertical planes of the bridge have relief decorations. The elements of the decoration consists of a cutout ornament in the form of intersecting lines (XXXX), arranged in a rectangular design surrounded by an incised straight line. The space between the lines — planed flat — is composed of deeply incised squares and triangles. One of the necks is closed and crowned by a figure, the upper part of which is damaged, significantly diverging „outwards” from the axis of the rim. The figure was probably ornithomorphic in nature. If this interpretation is correct, what is preserved would be the trunk, wings, and tail of the bird, covered by engraved lines imitating feathers (?). The head has not been preserved. There is no indication of the feet. Behind the place where the bird’s head was probably located there is an opening, the front part of which is damaged. The bottoms are round, slightly convex.

Average workmanship.

*Condition:* Good state of preservation. The rim is damaged and a fragment of the figure decorating the vessel has been broken off. Most of the surface is highly worn.

*Acquired by:* Kluger Collection.

*References:* Kop Jansen 1986: 90 and 91, p. 72.