

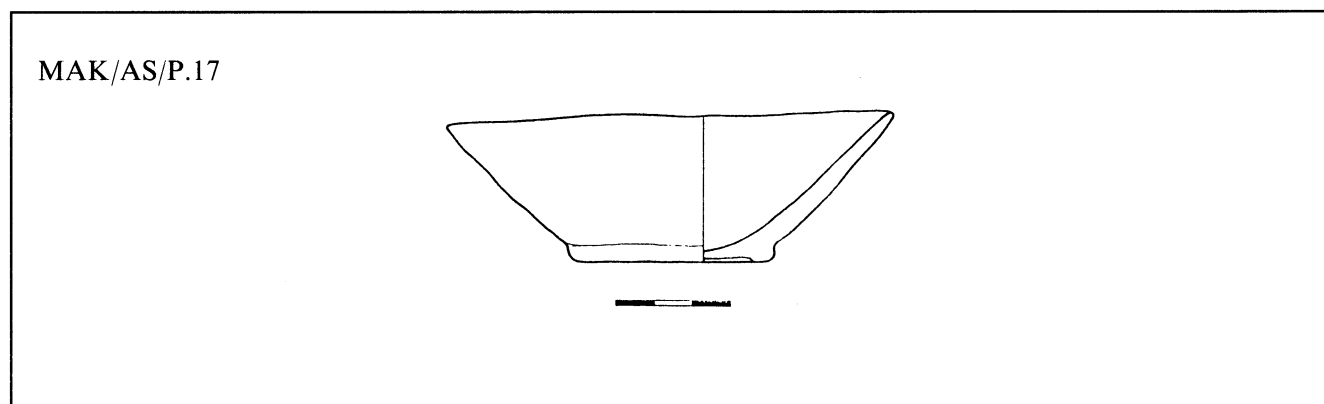
**CULTURES OF THE CENTRAL COAST  
CHANCAY**



**Pl. no. 31**

Mus. no.: MAK/AS/P.17  
Culture: Chancay.  
Style: Chancay black-on-white.  
Type of vessel: Plate.  
Provenience: Unknown.

Dimensions	Height	Max. diam.	Min. diam.	Length	Width	Weight
Total	37	118				116
Mouth						
Neck						
Spout						
Arc						
Bridge						
Handle						
Body						
Base	5	55	54			



*Type of ware:* Redware.

*Surface finish:* Traces of rubbing on the inside; from the outside under the rim a delicate shallow groove is visible.

*Surface appearance:* Matte, somewhat coarse.

*Surface color:* 5 YR 6/3 light brown red.

*Technique:* Hand modeled.

*Description:* Thin-walled conical plate with widely flaring high walls. Under the rim the walls are very slightly rounded. The lip of the rim is also very slightly rounded. There is a short, round foot in the form of a straight modeled strip perpendicular to the lip of the rim. Vessel not decorated. Medium workmanship.

*Condition:* Good. Rim slightly chipped.

*Acquired by:* Kluger Collection.

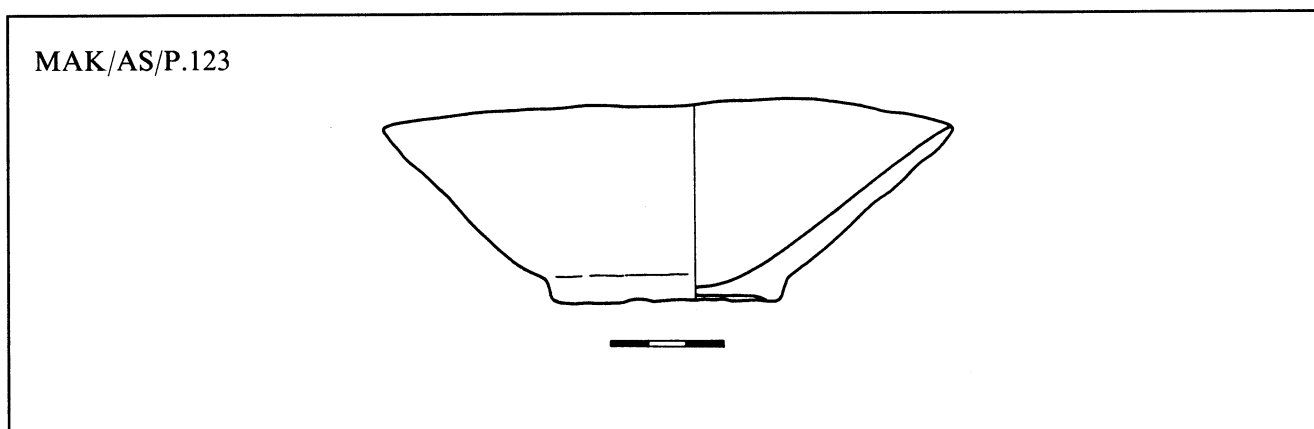
*References:* Cornejo 1992: Fig. 2, P.-1.



**Pl. no. 32**

Mus. no.: MAK/AS/P.123  
 Culture: Chancay.  
 Style: Chancay black-on-white.  
 Type of vessel: Plate.  
 Provenience: Unknown. Ancón (doubtful provenience).

Dimensions	Height	Max. diam.	Min. diam.	Length	Width	Weight
Total	51	151	141			205
Mouth						
Neck						
Spout						
Arc						
Bridge						
Handle						
Body						
Base	6	62	61			



*Type of ware:* Redware.

*Surface finish:* Traces of horizontal rubbing under the rim and on the inside and outside of the vessel.

*Surface appearance:* Matte, slightly coarse.

*Surface color:* Clay — 5 YR 5/5 brown red; painted decoration: 2.5 Y 7/2 light gray, 10 YR 3/2 very dark brown gray.

*Technique:* Hand modeled. Painted.

*Description:* Conical plate with a low foot and high, widely flaring walls. The form is very irregular, the rim lip wavy. The whole vessel is covered with a graying white paint. On the inside of the walls, nearly symmetrically in reference to the diameter, there are ornaments painted with dark brown paint: two stylized representations of semi-circular human faces, without the upper part (i.e. forehead, hair), touching the lip of the rim. Face I: The semi-oval face is drawn with a double line (a thin line on the outside, a thicker line on the inside), rectangular eyes with pupils (indicated with a dot), long rectangular nose (completely painted) emerging from the lip of the vessel's rim, and a mouth with four teeth indicated (in the form of a comb with teeth turned upwards).

Face II: Similar facial features. Eyes less symmetrical; the mouth is two parallel lines, from the upper of which are drawn three straight lines symbolizing teeth.

Poor workmanship. The vessel was made asymmetrically and carelessly. The walls are of varying thickness, the lip of the rim is uneven and wavy.

*Condition:* Very good.

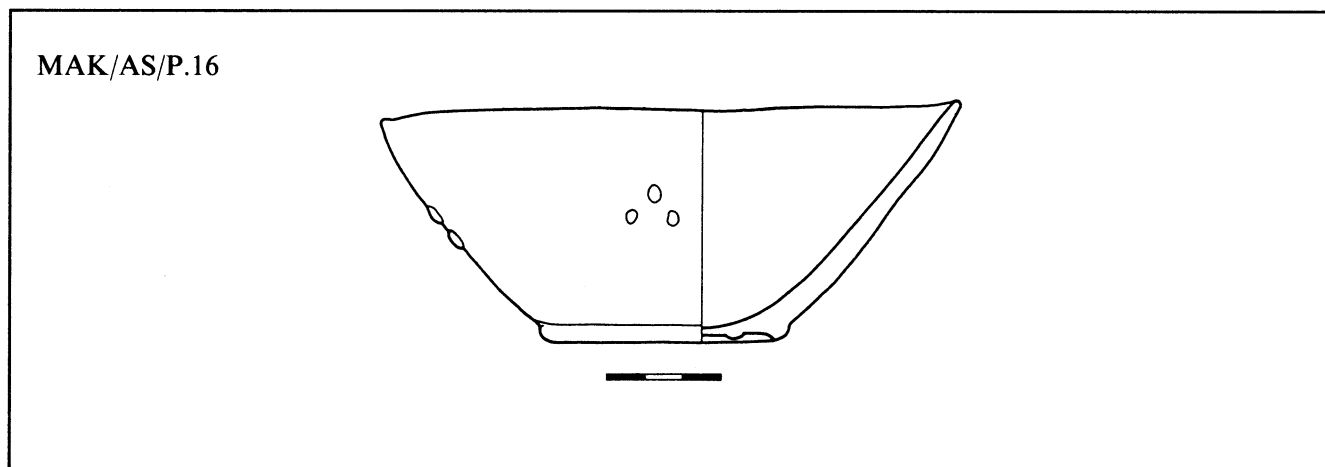
*Acquired by:* Kluger Collection.

*References:* Cornejo 1991: Fig 9, IV, XII, XVIII, p. 99; Cornejo 1992: Fig. 2, P.-1.

**Pl. no. 33**

Mus. no.: MAK/AS/P.16  
 Culture: Chancay.  
 Style: Chancay black-on-white (possible Chimú influence on the Central Coast).  
 Type of vessel: Plate.  
 Provenience: Unknown.

Dimensions	Height	Max. diam.	Min. diam.	Length	Width	Weight
Total	63	155	154			237
Mouth						
Neck						
Spout						
Arc						
Bridge						
Handle						
Body						
Base	6	66	65			



*Type of ware:* Redware — very irregular.

*Surface finish:* Horizontal smearing inside and outside all over the vessel.

*Surface appearance:* Smooth.

*Surface color:* 2.5 YR 6/4 light brown red, 5 YR 4/2 dark gray red

*Technique:* Hand modeled, and press (stamp) molded ornament(?).

*Description:* Conical plate, thin-walled, with straight, widely flaring walls, rounded to the inside directly under the rim, and a low foot. Rim slightly wavy, irregular. Interior hemispherical. Relief decoration. Bottom set off by a molded strip. There are 19 modeled knobs distributed on the surface of the bottom, with a shape reminiscent of a cross (two horizontal parallel lines — one composed of five knobs, the other of six, with two more or less rhomboid groups, composed of four knobs, above and below these lines, more or less at mid-point). Similar knobs are located asymmetrically in four groups of alternately three and four on the outer wall of the vessel more or less halfway up. These groups are in the form of triangles (arranged base down) and diamonds (arranged vertically with larger diagonal). On the left side of one of the „triangle” groups there are two narrow vertical parallel bands painted carelessly with a dark paint. Average workmanship.

*Condition:* Good. Vessel cracked in several places. Partially glued.

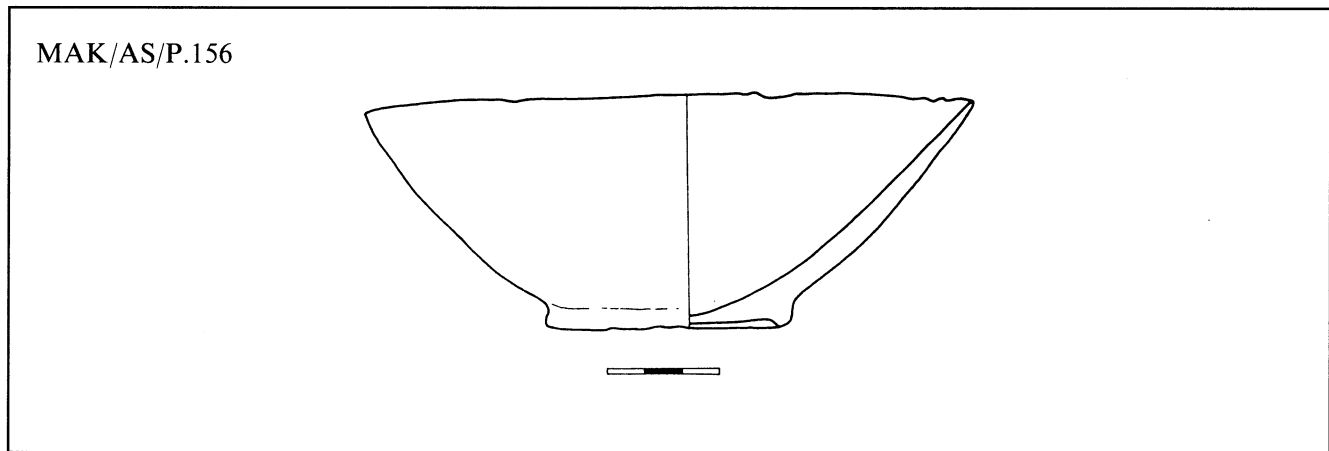
*Acquired by:* Kluger Collection.

*References:* Donnan & Mackey 1978: 2, p. 265 (?); Cornejo 1991: Fig 9, IV, XII, XVIII, p. 99; Cornejo 1992: Fig. 2, P.-1.

**Pl. no. 34**

Mus. no.: MAK/AS/P.156  
Culture: Chancay.  
Style: Chancay black-on-white.  
Type of vessel: Plate.  
Provenience: Unknown.

Dimensions	Height	Max. diam.	Min. diam.	Length	Width	Weight
Total	60;55	164	160			
Mouth						
Neck						
Spout						
Arc						
Bridge						
Handle						
Body						
Base	5	65	65			



*Type of ware:* Redware — very irregular.

*Surface finish:* Traces of horizontal rubbing under the rim and on the inside and outside of the vessel.

*Surface appearance:* Matte, smooth.

*Surface color:* 10 YR 6.5/1 light gray, 10 R 6/2 pale red.

*Technique:* Hand modeled. Painted.

*Description:* Conical, thin-walled plate with a low foot and widely flared tall straight walls slightly rounded just below the rim so that they lean to the inside very delicately. The lip of the rim is narrowed. Under the rim is a slight depression. Vessel covered originally with white paint. Average workmanship.

*Condition:* Poor. Vessel glued together from fragments, plastered.

*Acquired by:* Kluger Collection.

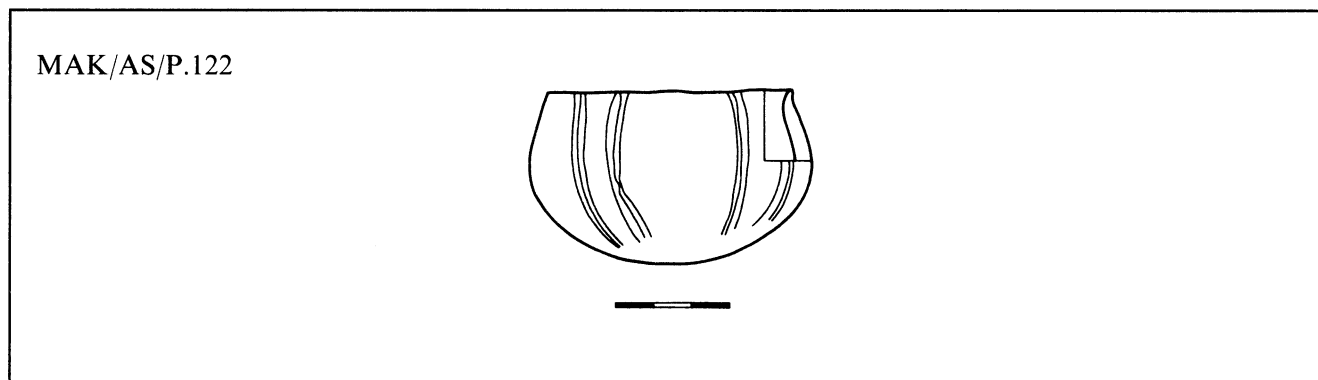
*References:* Cornejo 1991: Fig 9, IV, XII, XVIII, p. 99; Cornejo 1992: Fig. 2, P.-1.



**Pl. no. 35**

Mus. no.: MAK/AS/P.122  
 Culture: Chancay.  
 Style: Chancay black-on-white.  
 Type of vessel: Bowl.  
 Provenience: Unknown.

Dimensions	Height	Max. diam.	Min. diam.	Length	Width	Weight
Total	45	76	75			73
Mouth		65	64			
Neck						
Spout						
Arc						
Bridge						
Handle						
Body						
Base						



*Type of ware:* Redware.

*Surface finish:* Traces of horizontal rubbing inside.

*Surface appearance:* Smooth.

*Surface color:* 2.5 Y 7/2 light gray, 7.5 YR 3.5/2 dark brown.

*Technique:* Hand modeled. Painted.

*Description:* Bowl. A small round-bottomed bowl with its greatest protuberance halfway up the vessel. Under the rim the walls lean to the inside very delicately. The vessel is covered with white paint and symmetrically decorated with a black geometrical motif: an element repeated rhythmically (four times), consisting of parallel vertical bands (thin-wide-thin) running from the rim through the entire protuberance, but not touching the bottom, slightly converging downwards. The rim is also surrounded by a single thin horizontal line painted with the same paint.

Average workmanship.

*Condition:* Good. Minor defects in the paint, rim slightly chipped.

*Acquired by:* Kluger Collection.

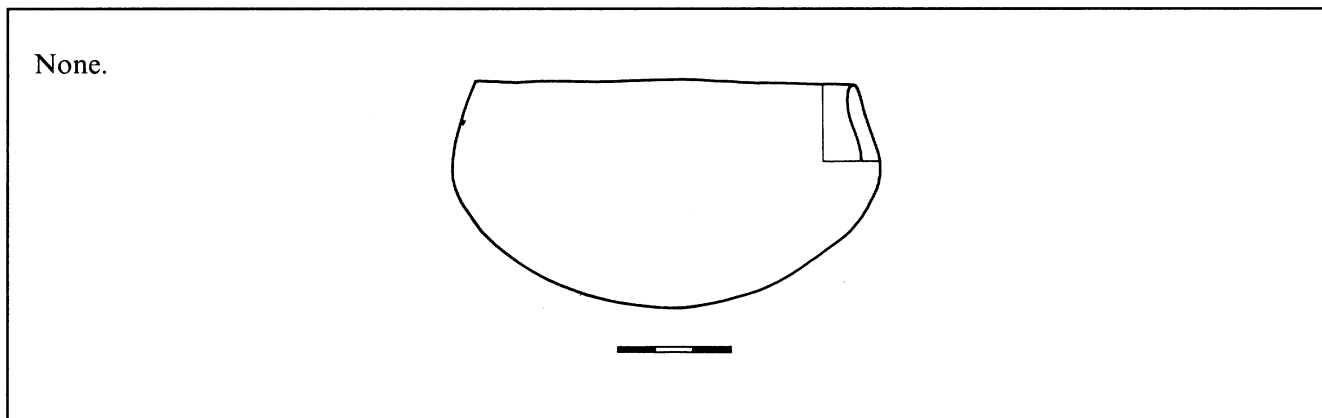
*References:* Cornejo 1992: Fig. 2, Cu -1.



**Pl. no. 36**

Mus. no.: None.  
Culture: Chancay.  
Style: Chancay black-on-white.  
Type of vessel: Bowl.  
Provenience: Unknown.

Dimensions	Height	Max. diam.	Min. diam.	Length	Width	Weight
Total	64	116				161
Mouth		101	98			
Neck						
Spout						
Arc						
Bridge						
Handle						
Body						
Base						



*Type of ware:* Redware.

*Surface finish:* Inside, in the upper part of the body, there are cut grooves visible around the rim — the traces of planing with a rather hard object or a textile. Similar traces are encountered on the outside, under the rim.

*Surface appearance:* Matte, smooth.

*Surface color:* 2.5 Y 7/2 light gray, 2.5 YR 3.5/2 dark brown red.

*Technique:* Hand modeled. Painted.

*Description:* Round-bottomed gray-white bowl. The greatest protuberance occurs halfway up the body. Above this rim the walls incline to the inside. The lip of the rim is slightly rounded. The vessel is covered with light paint. Wide zigzag (hardly visible) consisting of two angles is painted with dark paint on the bottom of the vessel.

Average workmanship.

*Condition:* Very good. Rim slightly damaged.

*Acquired by:* Kluger Collection.

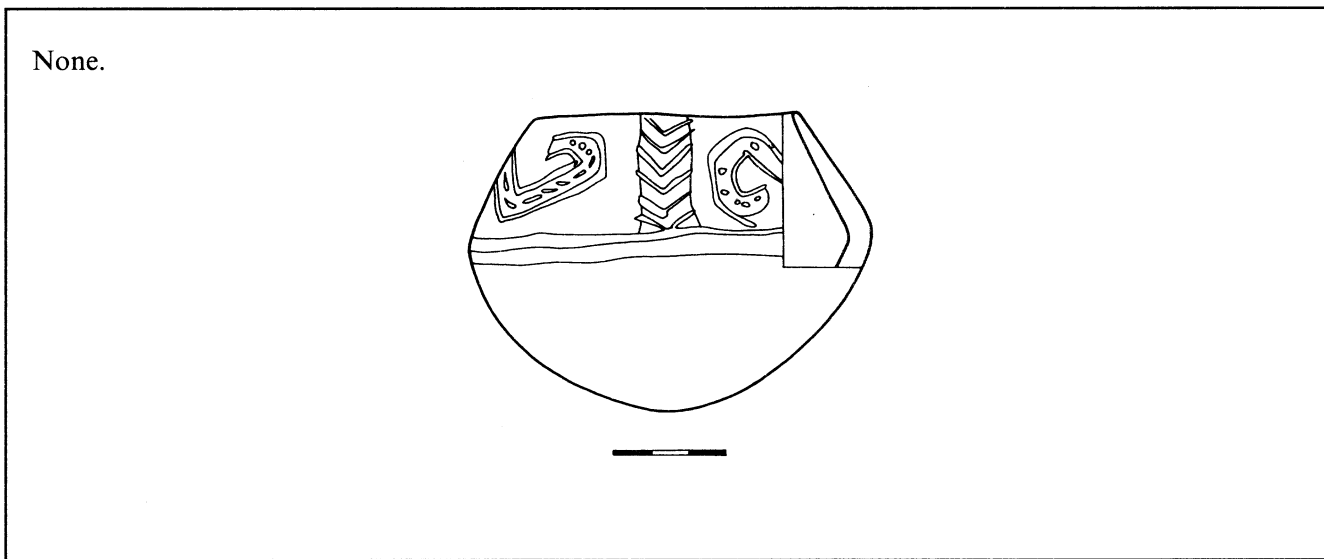
*References:* Cornejo 1992: Fig. 2, Cu -1.



**Pl. no. 37**

Mus. no.: None.  
Culture: Chancay.  
Style: Chancay three-colored.  
Type of vessel: Bowl.  
Provenience: Probably Ancón (original 19th century label).

Dimensions	Height	Max. diam.	Min. diam.	Length	Width	Weight
Total	82	111	107			228
Mouth		78	76			
Neck						
Spout						
Arc						
Bridge						
Handle						
Body						
Base						



*Type of ware:* Redware.

*Surface finish:* Rubbing inside the vessel and on the outside, horizontal and diagonal.

*Surface appearance:* Partially glossy, smooth.

*Surface color:* 5 YR 4/6 yellow red (clay), 2.5 Y 7/2 light gray, 7.5 YR 3.5/2 dark brown.

*Technique:* Hand modeled. Painted.

*Description:* Bowl. Small round-bottomed thin-walled conical twin bucket with a wide rim. The greatest protuberance occurs more or less 2/3 of the way up. The lip of the rim is rounded. The upper part of the body is painted. There is two-tone geometrical ornamentation. At the bottom, just below the greatest protuberance, there is a two-toned belt, light at the bottom and dark at the top. Higher up, the surface is divided into three fields by vertical belts of light color, on which dark paint has been used to mark „Christmas tree” angles pointed down (chevrons). These belts are placed irregularly on the vessel (at 12, 2, and 7 o'clock). The fields created as a result of this division show white, dark-outlined geometrical motifs of non-uniform shape (in the

shape of an inverted letter S lying on its side, and in the shape of double curled horns). There are dark dots on the white elements.

High quality workmanship, painting none too careful.

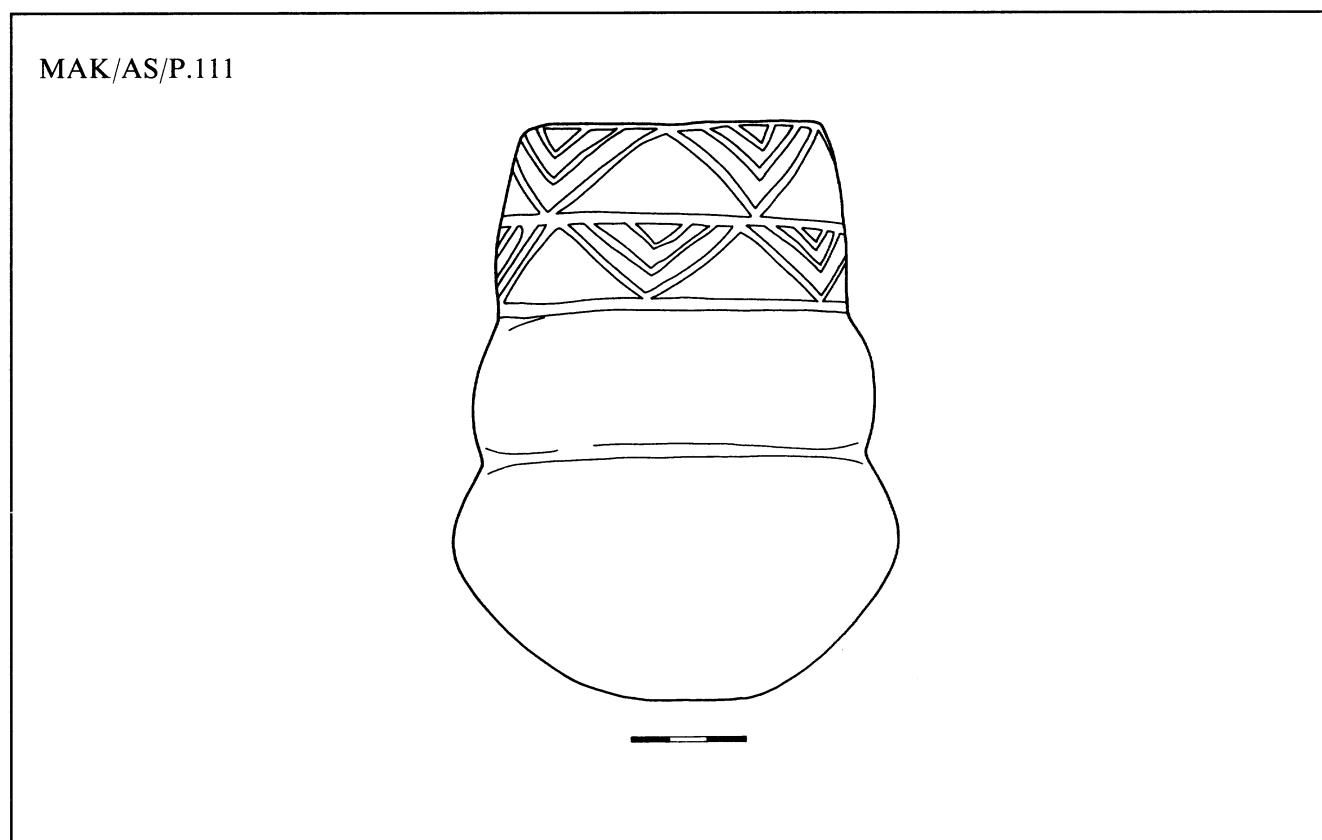
*Condition:* Good. Slightly cracked, rim chipped, paint is coming off in some places.

*Acquired by:* Kluger Collection.

**Pl. no. 38**

Mus. no.: MAK/AS/P.111  
Culture: Chancay.  
Style: Chancay three-colored.  
Type of vessel: Jar.  
Provenience: Unknown. Ancón (doubtful provenience).

Dimensions	Height	Max. diam.	Min. diam.	Length	Width	Weight
Total	163	123	119			"483"
Mouth		85	84			
Neck						
Spout						
Arc						
Bridge						
Handle						
Body						
Base						



*Type of ware:* Redware.

*Surface finish:* Traces of horizontal rubbing on the body. From the outside the vessel is covered with engobe.

*Surface appearance:* Smooth, matte.

*Surface color:* 2.5 YR 4.5/6 red, 10 R 8/1 white, 10 YR 3/2 very dark gray brown.

*Technique:* Hand modeled. Painted.

*Description:* Jar. Open, round-bottomed vessel with distinct division into three horizontal rounded parts with diameters decreasing upwards, separated from each other by waisting. The upper part, located just under the rim, is covered irregularly with white paint, which also covers the upper section of the middle part of the vessel, and is decorated with a geometrical motif. This consists of two horizontal bands separated by three thin black lines. Between them there is an ornament consisting of adjacent bases with tips touching and imposed black arrows (triple angles pointed top down). There is six of those similar elements in each row. Lip of the rim rounded.

High quality workmanship.

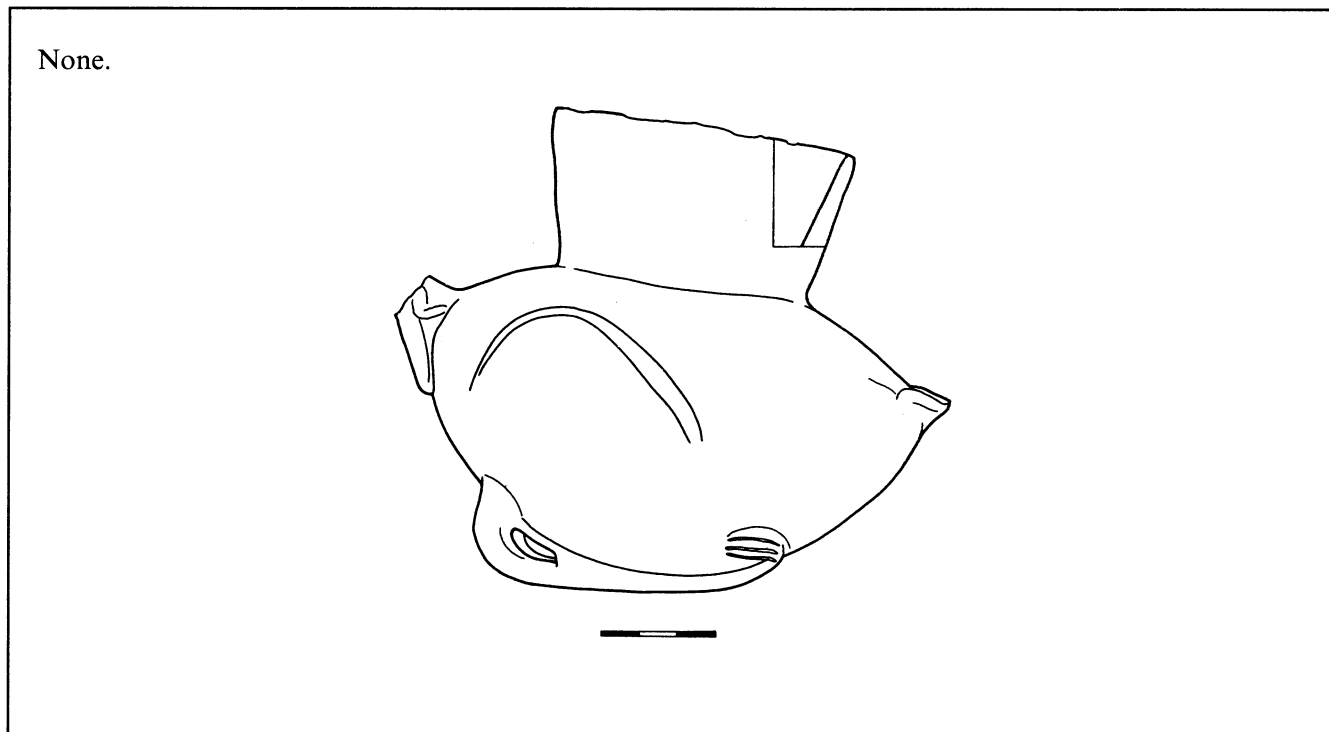
*Condition:* Good. Upper part cracked, glued, incomplete.

*Acquired by:* Kluger Collection.

**Pl. no. 39**

Mus. no.: None.  
Culture: Chancay.  
Style: Chancay black-on-white.  
Type of vessel: Jar.  
Provenience: Unknown. Probably Ancón (original 19th century label).

Dimensions	Height	Max. diam.	Min. diam.	Length	Width	Weight
Total	125			148	126	369
Mouth		82	81			
Neck	42		67			
Spout						
Arc						
Bridge						
Handle						
Body						
Base						



*Type of ware:* Redware.

*Surface finish:* Horizontal rubbing under the rim. Traces of modeling on the relief ornaments.

*Surface appearance:* Matte. Rather smooth, but quite numerous „pinholes” (coarse spots).

*Surface color:* 2.5 Y 7/2 light gray, 7.5 YR 3.5/2 dark brown.

*Technique:* Press molded, front to back. Hand modeled. Relief decorated and painted.

*Description:* Jar. Vessel with ornithomorphic body, wide funnel-shaped neck flaring upwards. Rich relief decoration. The round-bottomed body has the shape of a bird's trunk, with its greatest protuberance 3/4 of

the way up. The attached relief elements include wings in the form of semi-circular molded strips curved upwards; a fragment of the neck, clearly thickened and distinguished from the trunk; and a short tail, slightly spread. The legs, constituting the base of the vessel, have been depicted as two attached cylinders (not touching the bottom of the vessel at the knees), strongly flexed, on which the bird is kneeling, so to speak. The long narrow feet have four toes each, indicated by slots; they are turned outwards, toes front. The head has been broken off and is not preserved. Mostly likely this is a depiction of some sort of marine bird, but the identification of the species is uncertain. The whole vessel has been covered with white paint. A belt about 1 cm wide, just under the rim (also partially inside the rim) has been painted a dark brown color. High quality workmanship.

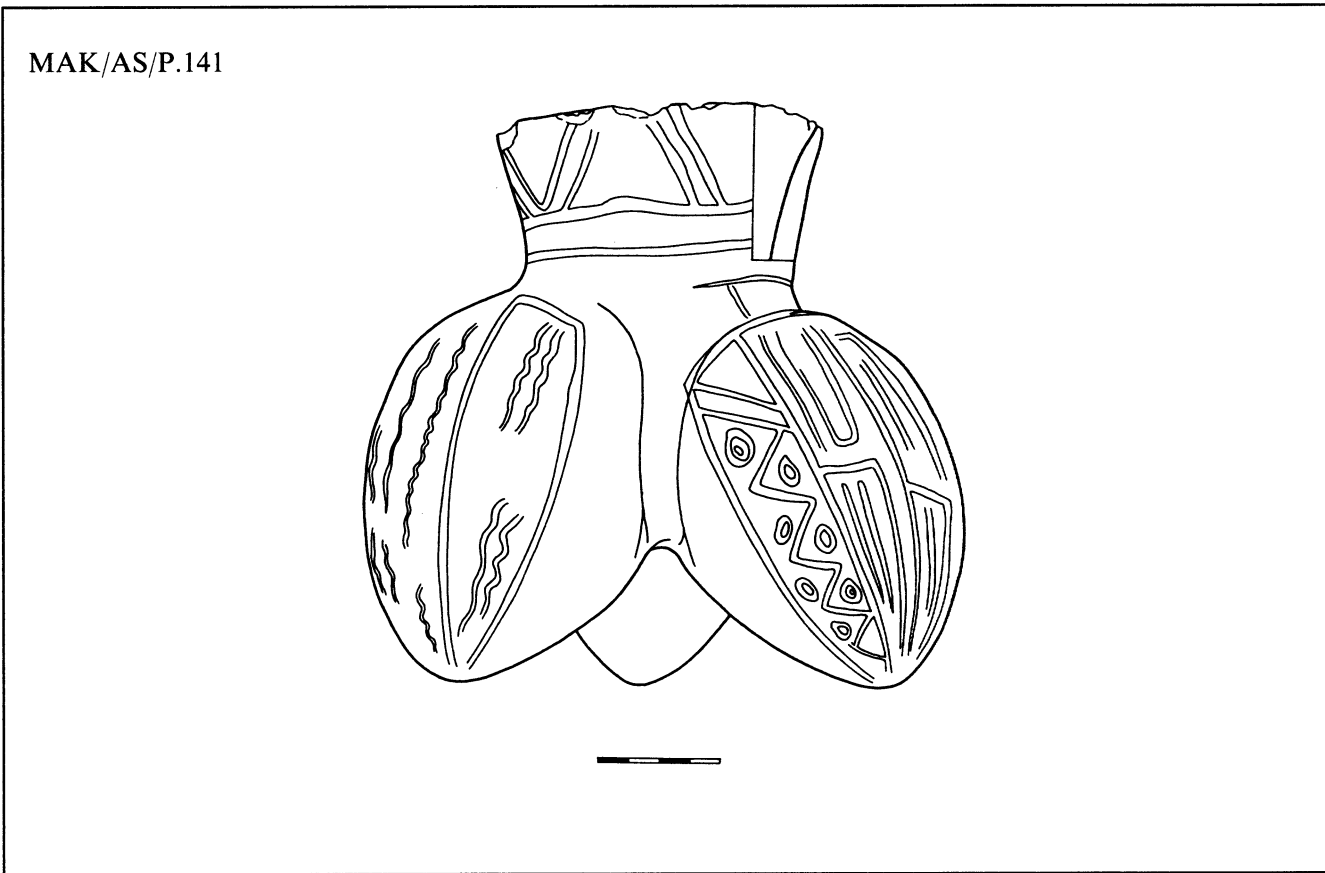
*Condition:* Vessel is damaged: rim crumbled, head and a fragment of the neck broken off. Paint rubbed off and flaked in numerous places. On the bottom between the legs there is a round hole, cut through after the vessel was fired, of unknown nature.

*Acquired by:* Kluger Collection.

**Pl. no. 40**

Mus. no.: MAK/AS/P.141  
Culture: Chancay.  
Style: Chancay black-on-white.  
Type of vessel: Jar.  
Provenience: Unknown. Ancón (doubtful provenience).

Dimensions	Height	Max. diam.	Min. diam.	Length	Width	Weight
Total	190			208	170	1129
Mouth		106	104			
Neck		86	82			
Spout						
Arc						
Bridge						
Handle						
Body						
Base						



*Type of ware:* Redware.

*Surface finish:* Horizontal rubbing on the rim, vertical on the bodies.

*Surface appearance:* Matte. Rather smooth. Large mineral admixture (small white crystals up to 1 mm in diameter visible on the surface of the vessel).

*Surface color:* 5 YR 4.5/3 brown red (clay), 10 YR 6.5/1 light gray, 7.5 YR 3.5/2 dark brown.

*Technique:* Press molded. Most likely the three bodies were made of half-molds: flash can be felt on the inside and the outside. Rubbing on the rim, perceptible traces of the gluing of the three bodies into one whole. Painted.

*Description:* Jar. Phytomorphic vessel with a body in three uniform parts, converging towards the top and joined into one tall neck, slightly flaring upwards. The various parts of the body end at the bottom in tips similar to the fruits they represent. These are probably representations of pepino (*Solanum variegatum*). The entire exterior of the vessel (except for the vicinity between the bodies, seen from beneath) has been covered with white paint, and then decorated with a dark geometrical ornament. The bodies are decorated with more or less rectangular panels divided by vertical lines into three-four narrower rectangular bands. Two of the bodies are decorated only with narrow wavy lines, the third with an irregular pattern, which consists of a belt with concentric circles and a zigzag. The neck is decorated just under the rim with a black line, then with a rather wide belt filled with four double angles directed point down, then with two narrow horizontal lines surrounding the entire circumference of the neck.

High quality workmanship.

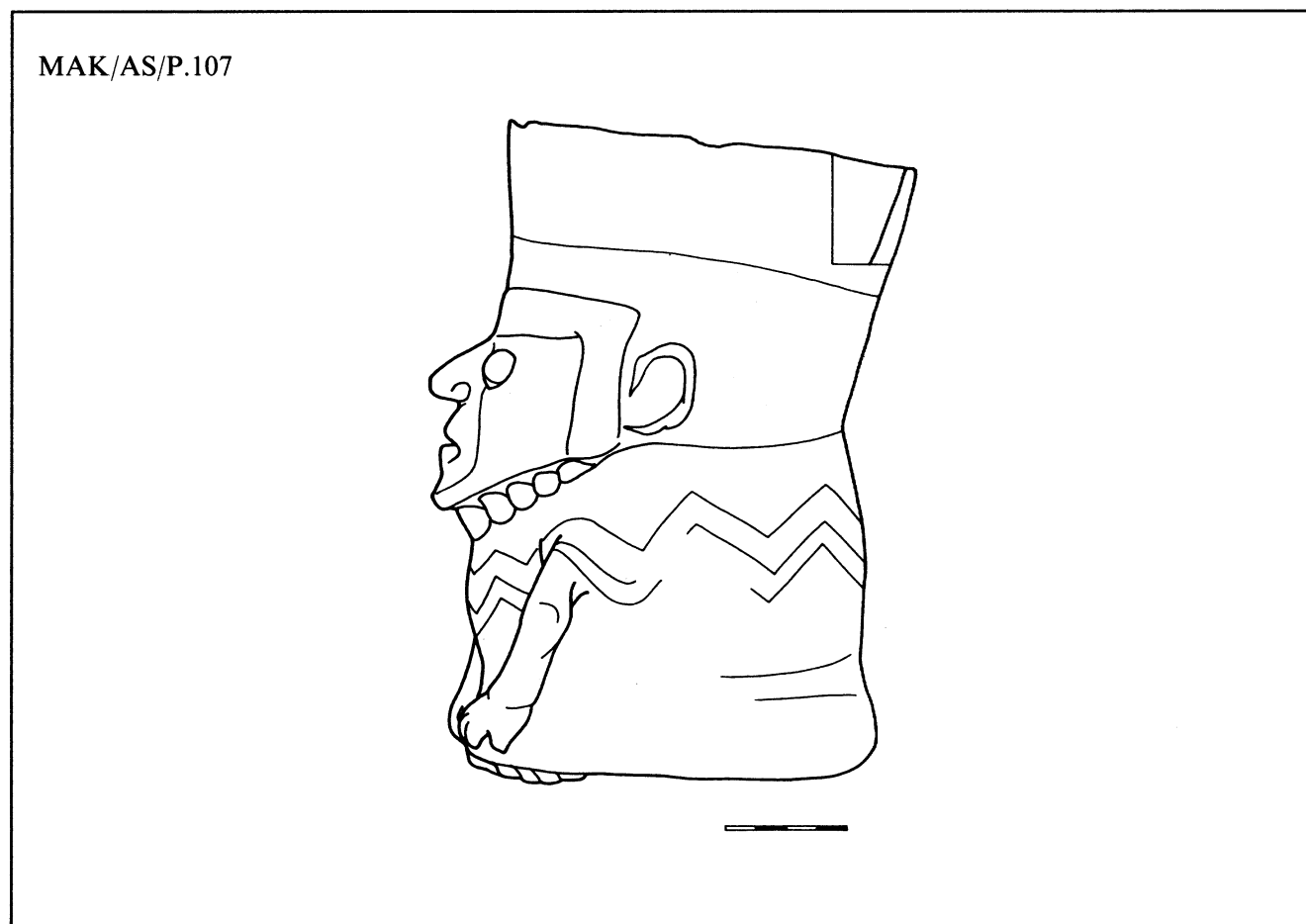
*Condition:* Good. Rim slightly chipped. Paint flaked.

*Acquired by:* Kluger Collection.

**Pl. no. 41**

Mus. no.: MAK/AS/P.107  
Culture: Chancay (? or Middle Horizon Huari influenced culture of the Northern Coast).  
Style: Chancay three-colored.  
Type of vessel: Jar.  
Provenience: Unknown.

Dimensions	Height	Max. diam.	Min. diam.	Length	Width	Weight
Total	230			173 (elbows)	170	1275
Mouth		145	134			
Neck	103 (back)					
Spout						
Arc						
Bridge						
Handle						
Body				149		
Base				152	129	



*Type of ware:* Redware.

*Surface finish:* Inside, traces of surface leveling, around and near the rim. Traces of gluing at the arms, nose, and ears.

*Surface appearance:* Matte, partially glossy, smooth.

*Surface color:* 5 YR 5/5 brown red (color of the clay), 5 YR 5/6 yellow red (color of the engobe), color of the paints: 10 YR 8/1 white, 5 YR 4.5/3 brown red, 2.5 YR 3.5/4 dark brown red, 2.5 Y 3/0 dark gray.

*Technique:* Press molded, hand modeled and painted with three (or four) colors. Painting: white (most resilient), put on first, followed by light and dark red (light gloss), with black (matte) probably last (?). The fourth color may be light red used to paint the rim.

*Description:* Jar. Wide-rimmed vessel in the shape of a seated human figure. Legs crossed, arms resting on the knees. Rich modeled and painted ornamentation. The disproportionately large head and head covering constitute almost 2/3 of the total height of the vessel, and are clearly distinguished from the rest of the vessel. The head covering is slightly funnel-shaped, delicately expanding upwards. Just under the rim it is richly polychromed. The paints are badly worn, but even so it is possible to observe the motif surrounding the entire rim, composed of (from the lip of the rim) the following elements: a narrow belt of light red paint, a narrow belt of black paint, a wide white band with a motif of black „leaves” sharply slanted to the right, and narrow black and light red belts. The face is separated from the upper part of the neck by a wide molded strip with black-painted ends descending at a right angle. Behind these there are large, faithfully modeled ears, whose upper surface is also painted black. The figure’s face is regular and broad. The features presented in relief are the almond eyes, triangular nose (with nostrils), grooves running from the nose around the mouth to the chin, modeled lips, mouth slightly skewed downwards, and chin. Just under the chin there is a representation of a necklace, consisting of ten molded buttons, and below, encircling the entire figure, there are wide zigzagged belts, painted dark red — white — dark red, separated from each other by narrow black bands, and concluded at the bottom with a black contour line, depicting fabric. The figure’s arms are long, made of rolls of clay, flexed at the elbows. The four-fingered hands are resting on the knees. The fingers are short and fat, clearly divided. The knees and buttocks are marked in relief as slight protuberances on the surface of the vessel. The bottom of the vessel is flat. The highly stylized legs (shown as thin intersecting rolls) are attached to the bottom, along with four-toed „bird feet.” The heels are relatively small, but the toes are very long (especially the big toe on the left foot), which causes them to look like talons. High quality workmanship.

*Condition:* Vessel very badly damaged — cracked, glued and filled with plaster (not painted). Preserved as a whole, chips on the rim. In many places the paint has rubbed or flaked off.

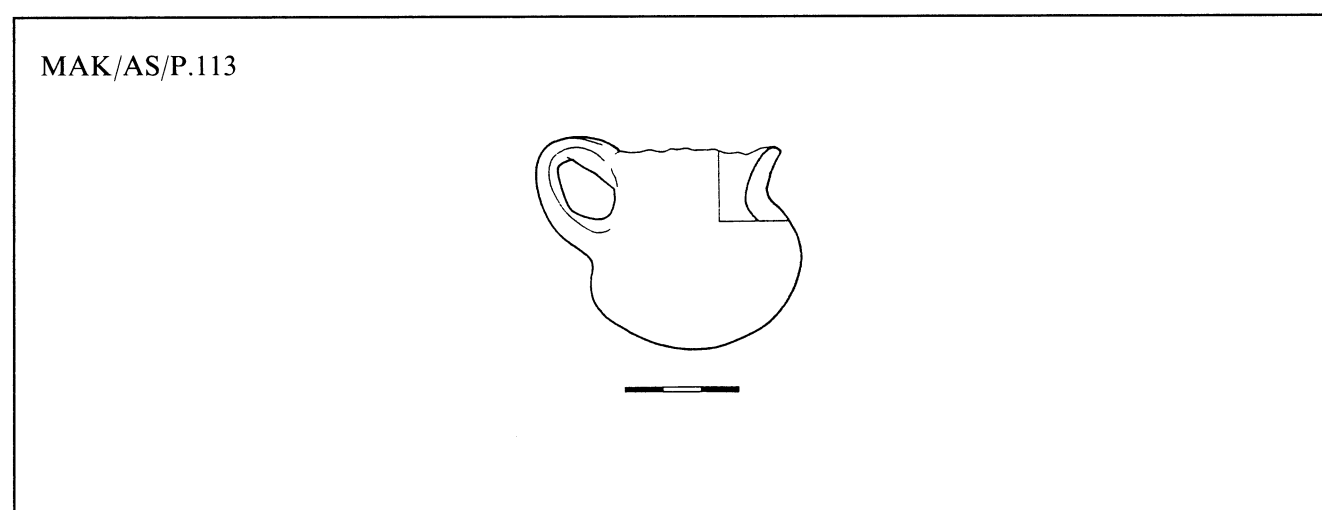
*Acquired by:* Kluger Collection.

*References:* Lavalley 1982 (Ed.): p. 79 (?).

**Pl. no. 42**

Mus. no.: MAK/AS/P.113  
 Culture: Chancay (?).  
 Style: Chancay-Inca (?)  
 Type of vessel: Handled jar.  
 Provenience: Unknown.

Dimensions	Height	Max. diam.	Min. diam.	Length	Width	Weight
Total	57	57	56	70		81
Mouth		49	47			
Neck						
Spout						
Arc						
Bridge						
Handle				32	14	
Body	55					
Base						



*Type of ware:* Redware.

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

*Surface appearance:* Matte, smooth.

*Surface color:* 10 YR 4/2 (dark) brown gray, 7.5 YR 3.5/2 dark brown.

*Technique:* Hand modeled. Painted (?).

*Description:* Handled jar. Miniature jar with bulging body, clearly distinguished short neck flaring upwards, slightly rounded rim lip, and broad tape-like handle. The handle runs from the lip of the rim (it extends above the lip) to more or less halfway up the vessel's body. At the point where the neck merges into the body one can observe traces of dark paint (perhaps the vessel was decorated in the past?).

Good quality workmanship.

*Condition:* Good. Slightly chipped rim. Paint rubbed off on the surface of the body.

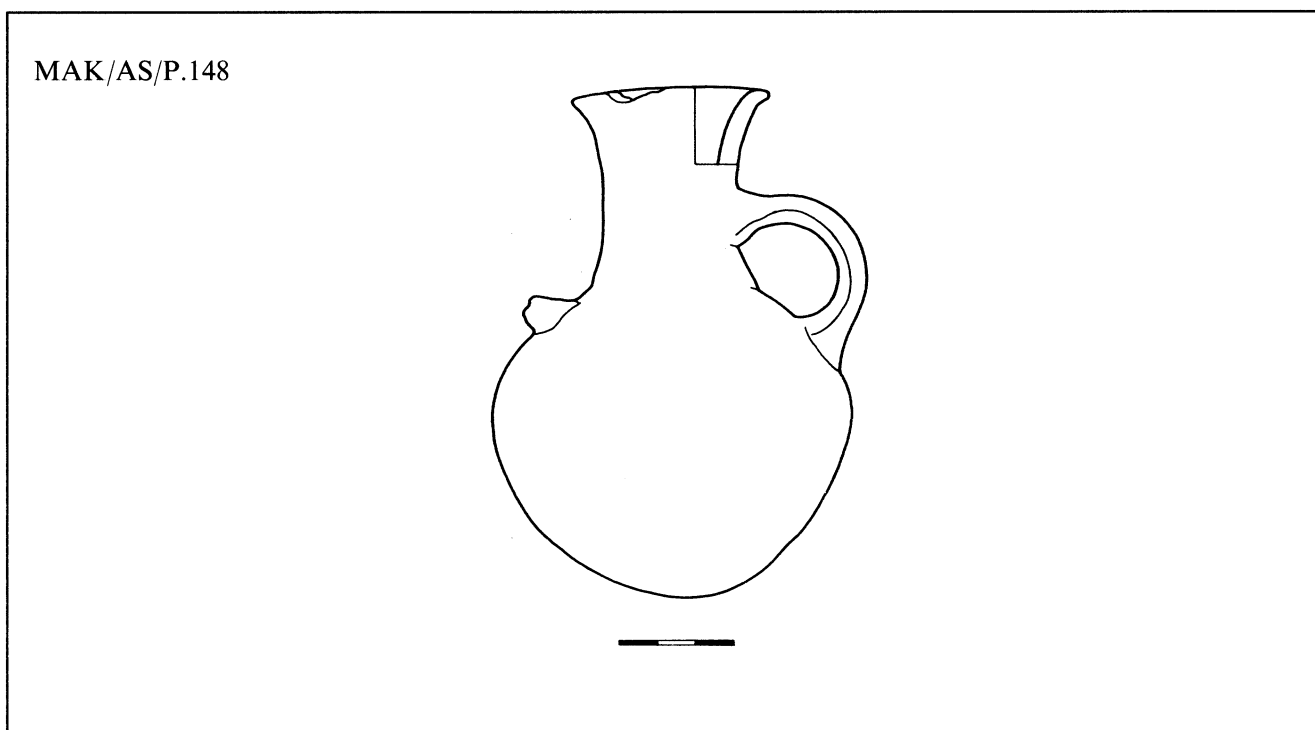
*Acquired by:* Kluger Collection.



**Pl. no. 43**

Mus. no.: MAK/AS/P.148  
Culture: Chancay (?).  
Style: Chancay-Inka (?).  
Type of vessel: Handled jar.  
Provenience: Unknown.

Dimensions	Height	Max. diam.	Min. diam.	Length	Width	Weight
Total	136			98	96	330
Mouth		53	53			
Neck						
Spout						
Arc						
Bridge						
Handle				56	19	
Body						
Base						



*Type of ware:* Redware — irregular.

*Surface finish:* Under the rim on the inside and the outside, traces of rubbing in the form of shallow circular grooves; surface slightly roughened.

*Surface appearance:* Coarse, matte. Thick admixture visible on the surface.

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

*Technique:* Hand modeled.

*Description:* Handled jar. Round-bottomed vessel (juglet) with one handle and a modeled knob. Body with a virtually regular spherical shape. Slender neck, rather narrow and tall, constricted halfway up, significantly

expanding towards the top, forming a funnel-shaped rim with slightly rounded lip. The tape-like handle joins the upper part of the body to the neck (more or less  $\frac{2}{5}$  of the way up). On the opposite side from the handle — symmetrically just under the neck, in the upper part of the body — there is a relief knob with triangular cross-section.

High quality workmanship.

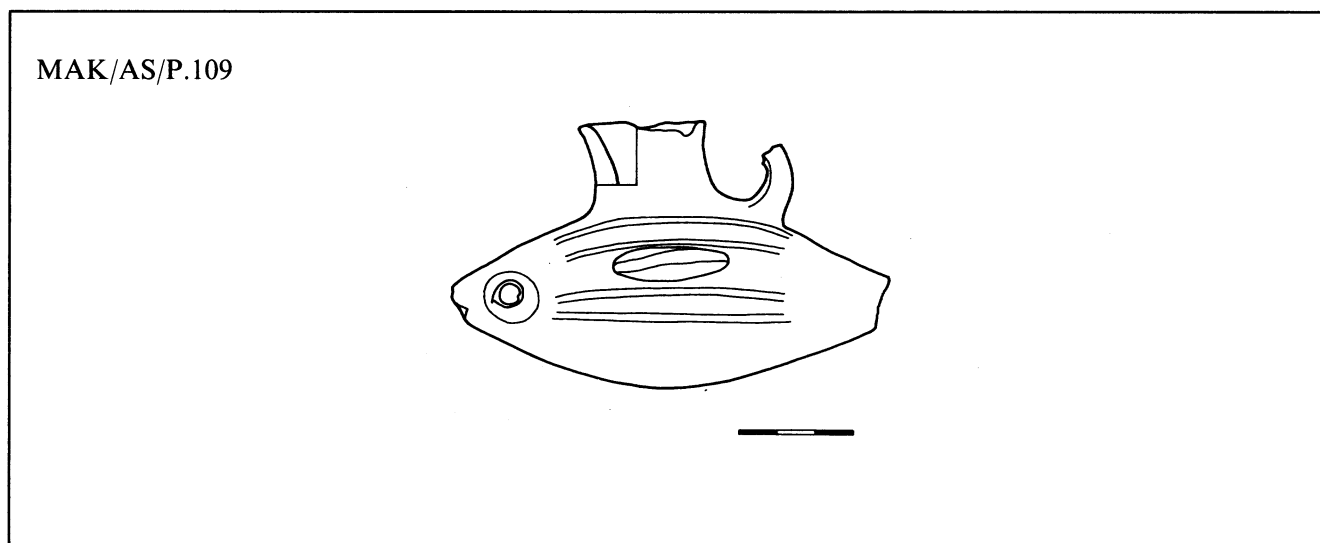
*Condition:* Good. A fragment of the rim is slightly damaged; the body cracked, glued.

*Acquired by:* Kluger Collection.

**Pl. no. 44**

Mus. no.: MAK/AS/P.109  
Culture: Chancay (?).  
Style: Chancay black-on-white (?).  
Type of vessel: Handled jar.  
Provenience: Unknown.

Dimensions	Height	Max. diam.	Min. diam.	Length	Width	Weight
Total	72			"113"	46	"140"
Mouth		"33"	"31"			
Neck	21	31	28			
Spout						
Arc						
Bridge						
Handle					13	
Body						
Base						



*Type of ware:* Redware.

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

*Surface appearance:* Matte, smooth.

*Surface color:* 2.5 YR 6/6 light red (color of the clay), 5 YR 6/4 light brown red, 2.5 Y 3/0 dark gray, 2.5 YR 3/2 dusky red.

*Technique:* Press molded and hand modeled. Painted.

*Description:* Handled jar. Small ichthyomorphic vessel with spindle-shaped body, short neck expanding slightly upwards, and tape-like handle. The handle, now destroyed, ran from the lip of the rim to the upper part of the body (back). The round eyes are shown in relief, in the form of slight thickenings on the vessel surface, to which have been glued flat buttons representing the eyeballs; the open mouth is also modeled, with a horizontal groove separating the upper and lower parts. The tail, probably originally depicted on one of the ends, has been broken off, and there is presently an opening. The fish's fin has been depicted on the left side, in the upper part of the body, in the form of a short, narrow modeled strip. A similar ornament does not

occur on the right side, but a darker trace can be recognized on the surface, corresponding in shape and dimensions to the „fin” on the left side. The paint is abraded and barely legible; the horizontal belts running along the body on the greatest protuberance, painted with a brown-brick paint, are surrounded by narrower black belts.

*Condition:* Good. Rim and tail broken, as well as a fragment of the handle.

*Acquired by:* Kluger Collection.

**Pl. no. 45**

Mus. no.: MAK/AS/P.18.  
Culture: Chancay.  
Style: Chancay black-on-white.  
Type of vessel: Handled jar.  
Provenience: Probably Ancón (original 19th century label).

Dimensions	Height	Max. diam.	Min. diam.	Length	Width	Weight
Total	379			269	253	2229
Mouth		78	71			
Neck						
Spout						
Arc						
Bridge						
Handle				70	27	
Body						
Base						

MAK/AS/P.18.



*Type of ware:* Redware.

*Surface finish:* Traces of vertical rubbing on the body.

*Surface appearance:* Matte, smooth.

*Surface color:* 2.5 Y 6.5/2 light gray, 2.5 Y 6/2 light gray brown, 2.5 YR 3/2 dark brown red.

*Technique:* Hand modeled. Traces left by the attachment of the limbs. Painted.

*Description:* Handled jar. Round-bottomed vessel with oval body, greatest protuberance halfway up the vessel. The neck (shifted to the side from the vertical axis of the vessel) and the upper part of the body have been formed in the shape of an anthropomorphic being in full relief, lying on his stomach. The lip of the rim is slightly flattened. The single, tape-like handle joins the neck with the body (coming out from the back of the head 1/4 of the way up and touching the lower back of the reclining figure). The human figure has attached arms (flexed at the elbows, with a gap under the armpits; the forearms and hands with fingers spread are adjacent to the upper part of the body) and legs (drawn back and touching the upper part of the body, but in an unnatural way, bent twice). The gaps between the fingers and toes (all the limbs have five digits) have been carved with a sharp instrument.

The neck of the vessel is formed in the shape of a human head and head covering. The upper part of the neck is somewhat expanded; in the lower part, the walls of the neck are more or less vertical and parallel. The head has straight eyebrows, shown in relief; slightly convex oval eyes; a broad straight nose, slightly upturned, with the nostrils clearly indicated; small round open mouth; grooves running from the outer edges of the nostrils to under the chin; large ears with small pierced openings. The head shows modeled ornaments: triangular earrings adjacent to the face, wider towards the bottom and decorated with incised arrows (made of two incised grooves) pointed upwards; and a round disk (solar symbol?) located over the forehead with a small point depression in the center.

The figure is richly painted with a dark paint. The painting emphasizes the eyes (a line around the eyes, oval pupils, a motif of three lines under each eye, in the characteristic narrow-wide-narrow arrangement), mouth, and hair, as well as elements of the dress. On the head there is a painted head covering, presented as a wide belt (of fabric?) surrounding the whole circumference of the neck. This consists of a wide dark band (located just above the lip of the rim); narrow white-dark-white lines; a broad belt set off by two narrow dark lines, and decorated with a motif of alternating (up-down) double angles with small dark points in the center; finally, two narrow lines, light and dark. The molded disk mentioned previously is attached at the height of the belt decorated with a geometrical motif. Under the head (the neck is not distinguished), on the chest of the figure, a motif has been painted consisting of six white triangles, point down, on a dark background. This represents a breastband or some other sort of element of dress (fabric ornament?). The figure is wearing a short of short tunic (*uncu*) reaching to the lower back, indicated as a dark plane. Both sides of the figure are decorated white rectangles with smaller rectangles surrounded by a thin black line and decorated with a geometrical motif, consisting of thin dark diagonal double lines inclined to the front and separated by rows of dark dots. On both arms, at wrist level, body adornments (bracelets?) are painted, in the form of a repeated motif of narrow-wide-narrow belts. On each of the legs this same ornament is repeated twice. The left ear and the fingers on the left hand are also painted.

The figure lying on his belly may be interpreted as a person praying in the position of adoration. The characteristic round diadem may indicate that the person depicted is of high social rank.

High quality workmanship. Careful painting.

*Condition:* Very good. Two small holes in the lower back part of the body. Bottom worn, paint flaked.

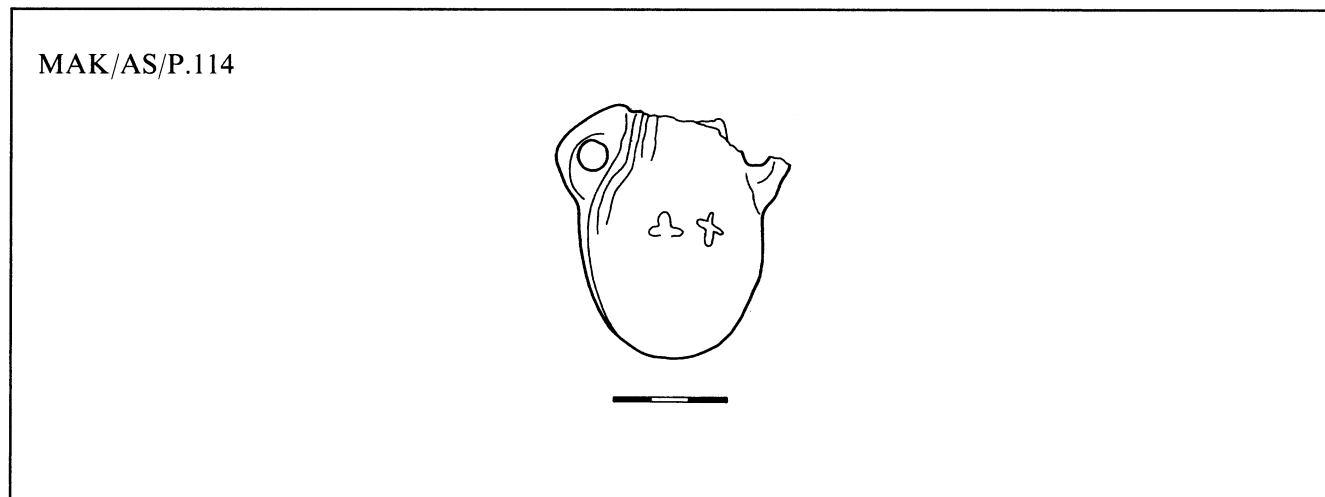
*Acquired by:* Kluger Collection.

*References:* Hodnett 1978; Cuesta Domingo 1980b: P. 25, p. 222.

**Pl. no. 46**

Mus. no.: MAK/AS/P.114  
 Culture: Chancay.  
 Style: Chancay black-on-white.  
 Type of vessel: Handled jar.  
 Provenience: Unknown.

Dimensions	Height	Max. diam.	Min. diam.	Length	Width	Weight
Total	68			“64”	50	“88”
Mouth		31				
Neck						
Spout						
Arc						
Bridge						
Handle				27	9	
Body	64					
Base						



*Type of ware:* Redware.

*Surface finish:* Traces of rubbing — vertical in the vicinity of the handles.

*Surface appearance:* Matte, quite smooth.

*Surface color:* 7.5 YR 5/4 brown, 10 YR 3/2 very dark brown gray

*Technique:* Hand modeled. Painted.

*Description:* Handled jar. Miniature round-bottomed vessel with sack-like body, equipped with two thick handles of round cross-section (one broken) extending beyond the rim. The handles are symmetrically placed just at the rim. Short neck, scarcely distinguishable, with straight walls narrowing towards the top. The lip of the rim is rounded. Vessel covered with white paint, now darkened. Decorated with belts painted in dark paint: two wide belts covering the handles run along the sides of the vessel. These belts are rounded at the ends and framed on each side by single narrow vertical bands.

Average workmanship.

*Condition:* Good. One handle broken, rim chipped. Paint flaked.

*Acquired by:* Kluger Collection.

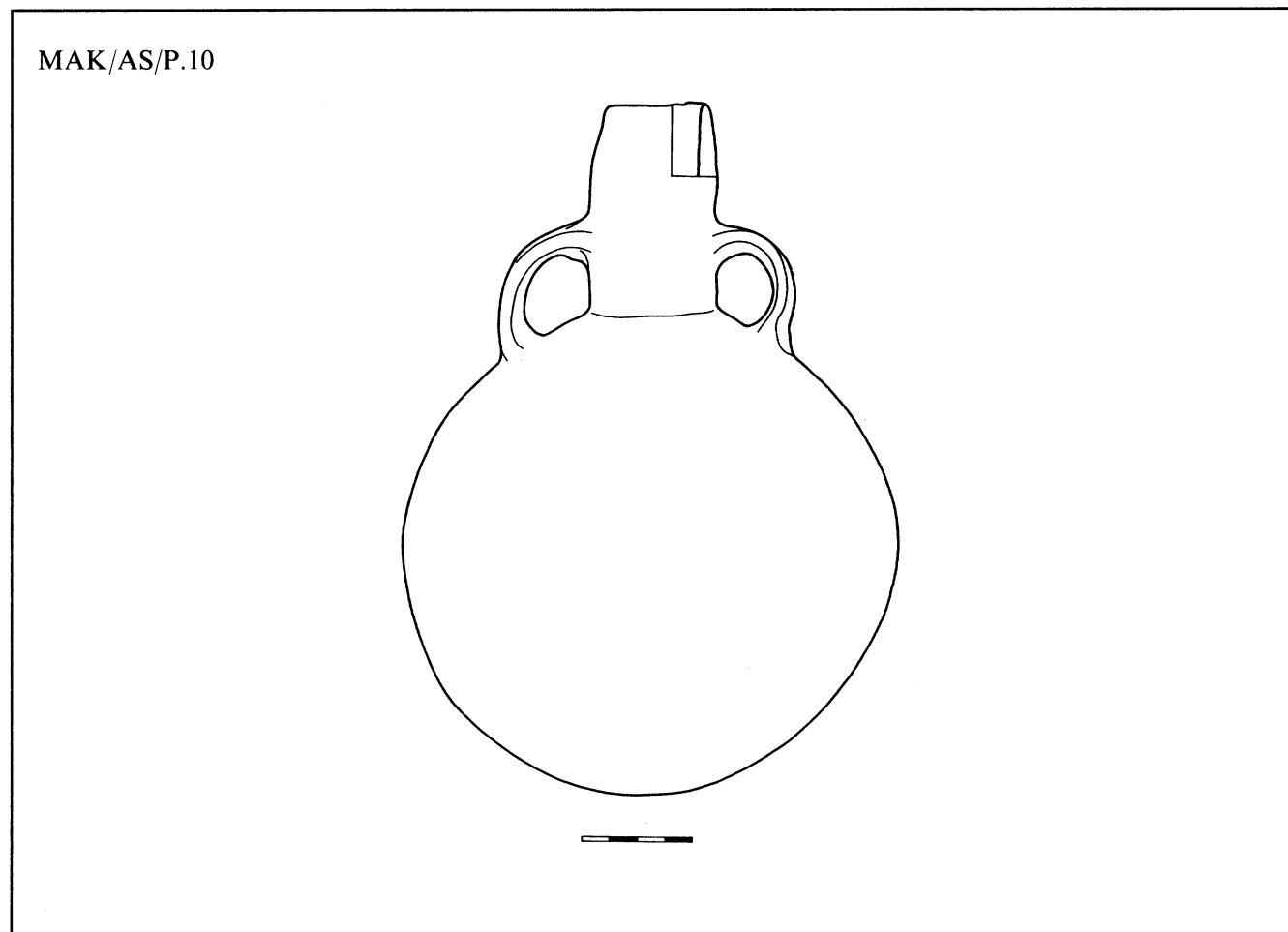
*References:* Cornejo 1992: Fig. 3, C -2b.



**Pl. no. 47**

Mus. no.: MAK/AS/P.10  
Culture: Chancay.  
Style: Chancay black-on-white.  
Type of vessel: Handled jar — bottle.  
Provenience: Unknown. Ancón (doubtful provenience).

Dimensions	Height	Max. diam.	Min. diam.	Length	Width	Weight
Total	255			253	183	758
Mouth		38	31			
Neck	79					
Spout						
Arc						
Bridge						
Handle				59;53	21;19	
Body						
Base						



*Type of ware:* Redware.

*Surface finish:* Vertical rubbing on the body.

*Surface appearance:* Matte, quite smooth.

*Surface color:* 2.5 Y 6/2 light gray brown, 10 R 3/3 dusky red, 7.5 YR 3.5/2 dark brown.

*Technique:* Press molded, front to back. The neck and the handles attached. Painted.

*Description:* Handled jar. Round vessel, flattened on both sides (front-back), with tall straight neck and two slightly flattened handles. The handles are symmetrically arranged and join the upper part of the body with the neck (about 2/5 of the way up). The entire outer surface of the vessel is covered with a light paint, on which a dark paint has been used, not overly carefully, to paint on a geometrical ornament. The neck is decorated by two dark belts painted under the rim, front and back, while in the rectangular panels there is a „St. Andrew’s cross” motif composed of two pairs of intersecting thin lines running across tilted rectangles. The neck is separated from the body by two narrow dark horizontal belts. From the lower belt a series is brought down, consisting of single vertical bands, alternating thicker and thinner, in groups of three (at which time there occurs between the two belts in the group a motif of more or less regular spots). These belts do not reach the bottom of the vessel, but they are not of equal length. The upper surface of both of them, nearer the neck, is decorated with two narrow dark belts, perpendicular to the axis of the handle. High quality workmanship.

*Condition:* Very good. Slight paint flaking. Fragments of cinder (melted clay?).

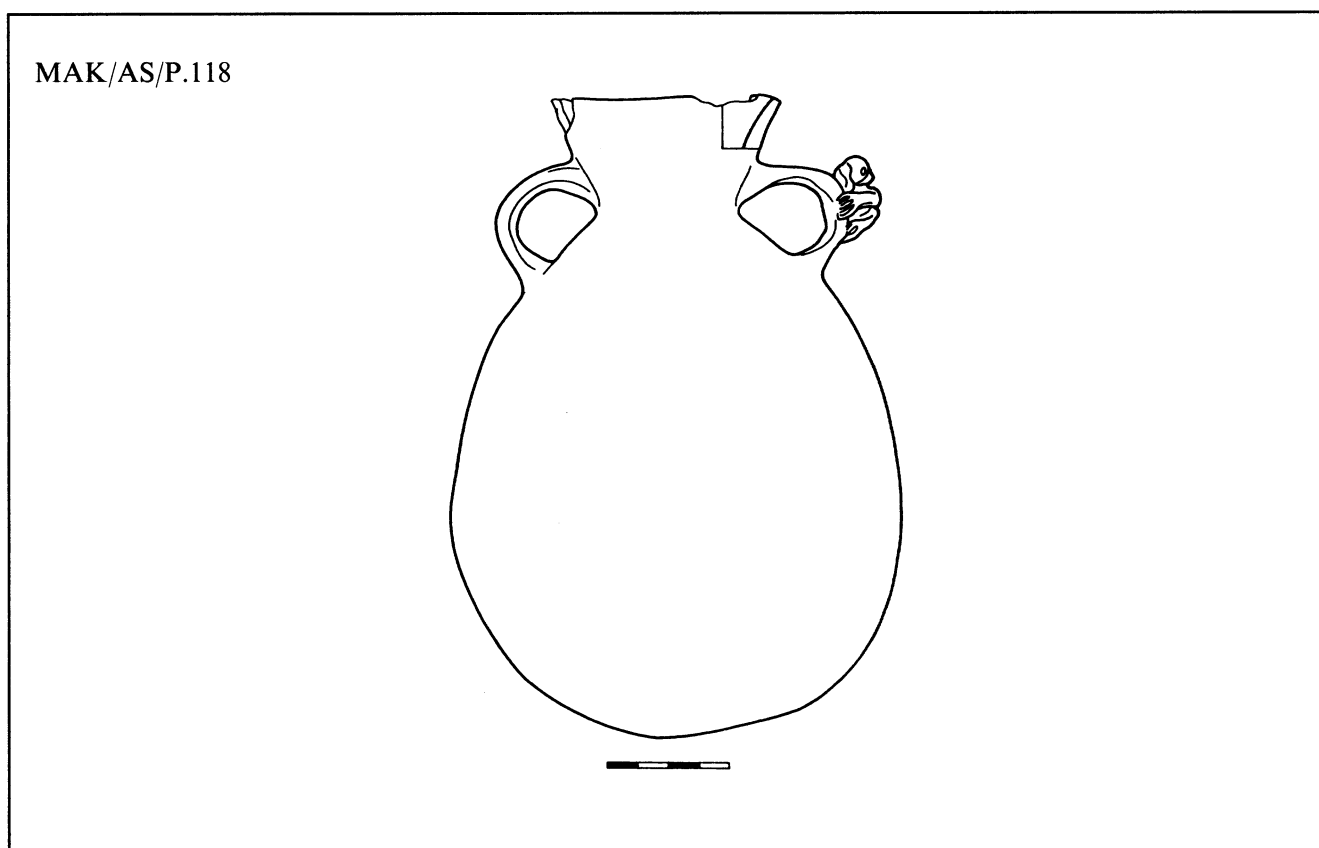
*Acquired by:* Kluger Collection.

*References:* Cuesta Domingo 1980b: P. 17, p. 219 (?).

**Pl. no. 48**

Mus. no.: MAK/AS/P.118  
Culture: Chancay.  
Style: Chancay black-on-white.  
Type of vessel: Handled jar — bottle.  
Provenience: Unknown.

Dimensions	Height	Max. diam.	Min. diam.	Length	Width	Weight
Total	220			150	148	700
Mouth		77	76			
Neck	43		48			
Spout						
Arc						
Bridge						
Handle				47;47	17;18	
Body						
Base						



*Type of ware:* Redware.

*Surface finish:* Horizontal traces of rubbing visible on the inner surface of the neck.

*Surface appearance:* Matte, quite smooth.

*Surface color:* 2.5 Y 7/2 light gray, 2.5 YR 3.5/2 dark brown red.

*Technique:* Press molded, front to back. The neck and the handles attached. Painted.

*Description:* Handled jar. Round-bottomed, two-handled vessel with large funnel-shaped neck. The slightly flattened handles emerge just above the base of the neck and run to the upper part of the body. One of them is decorated with a badly damaged and hardly recognizable zoomorphic figure (a monkey?). The animal is attached to the handle with his left side. His head, ears and round eye, as well as his left extremities (arm with four fingers, leg with three toes) and tail are represented in full relief. The whole surface of the vessel was first covered with white paint and then painted with dark paint in a geometrical pattern. The front and back of the neck are decorated with clearly distinguished rectangular panels, filled with vertical zigzag lines, slightly tilted to the left. The completely dark handles mark the line of division between the front and back parts of the vessel. The lower part of the body and the rather wide belts on which the handles lie are uniformly dark. The middle and upper parts of the body are divided by rather narrow dark vertical belts into two trapezoidal panels with a light background. In both cases the left panel is decorated with a checkerboard of light and dark squares, with small dark points painted in the center of the light squares. The right panel is decorated by narrow vertical belts, light and dark in alternation and surrounded by a thin dark line. High quality workmanship.

*Condition:* Good. Figure and rim slightly damaged. Paint badly worn off, but the pattern is legible.

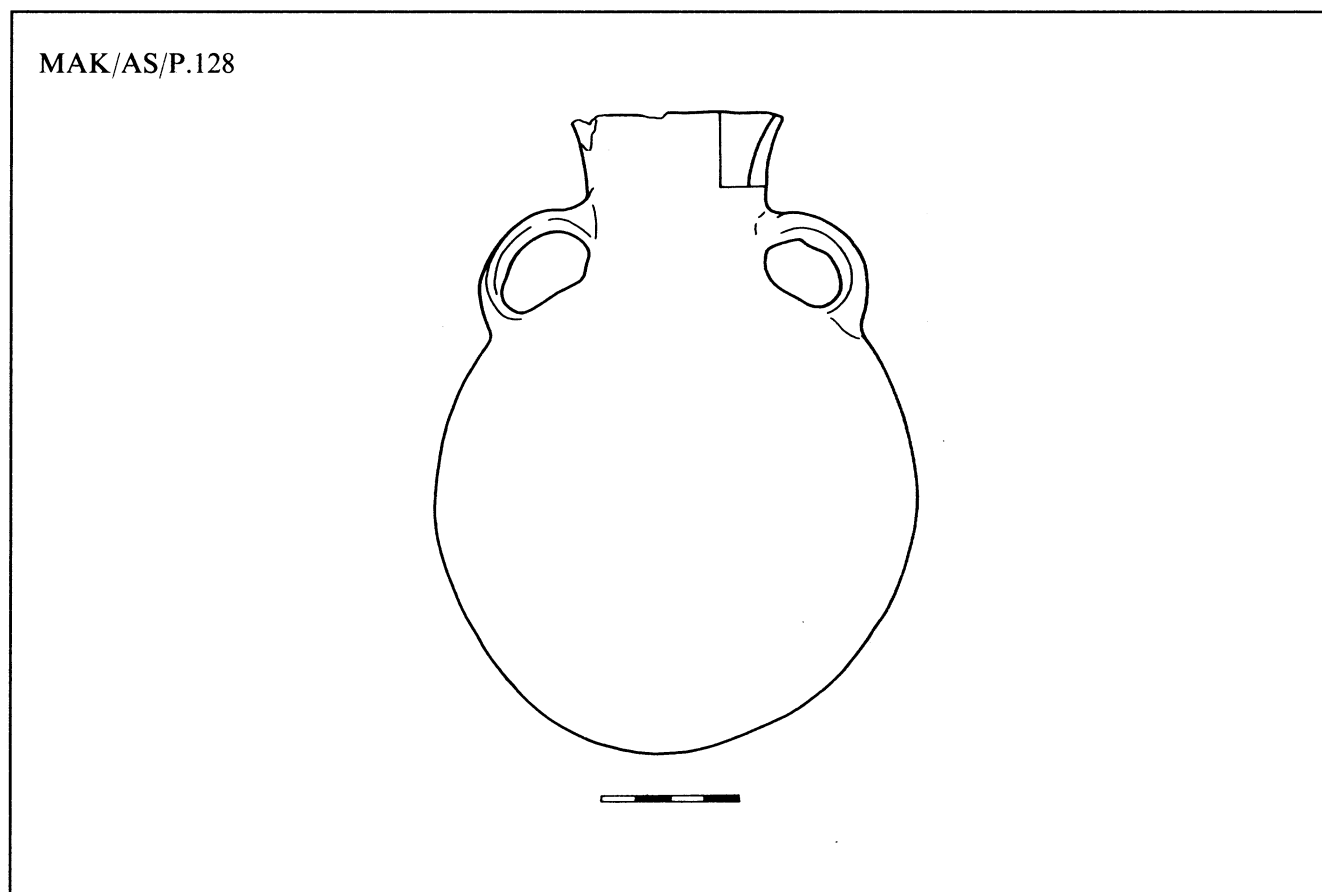
*Acquired by:* Kluger Collection.

*References:* Willey 1971: Fig. 3-105, p. 169; Cuesta Domingo 1980b: P. 27, p. 218, P. 29, p. 219, P. 4, P. 5, P. 15, p. 220; Cornejo 1992: Fig. 3, Ar-1a, Fig. 4, PG-7.

**Pl. no. 49**

Mus. no.: MAK/AS/P.128  
Culture: Chancay.  
Style: Chancay black-on-white.  
Type of vessel: Handled jar — bottle.  
Provenience: Unknown.

Dimensions	Height	Max. diam.	Min. diam.	Length	Width	Weight
Total	190			142	140	“594”
Mouth		62	61			
Neck	49		53			
Spout						
Arc						
Bridge						
Handle				48;50	19;22	
Body						
Base						



*Type of ware:* Redware.

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

*Surface appearance:* Matte, quite smooth.

*Surface color:* 2.6 Y 6/2 light gray brown, 2.5 YR 3.5/2 dark brown red.

*Technique:* Press molded, front to back. The neck and the handles attached. Painted.

*Description:* Handled jar. Vessel is virtually perfectly spherical, equipped with a tall broad neck, slightly funnel-shaped with the rim turned inside out, and two slightly flattened handles. The vessel has been covered with a light paint, on which darker geometrical patterns have been painted. The line of the handles marks the division of the vessel into front and back portions. The decoration is found in panels fitted to this division. On the neck are presented two rectangular light panels, filled with a motif of narrow, dark, intersecting diagonal double lines. In the centers of the rhombuses formed in this manner there occur small dark points. The middle and upper parts of the body, both front and back, are divided by a thin dark belt into two trapezoidal panels with light background. The left panel on the front and back part of the vessel is filled with an ornament consisting of alternating double straight lines, slightly tilted to the right, and single zigzags; the right panel is filled with a motif of intersecting diagonal double lines. All the geometrical motifs occurring on the surface of the vessel have been outlined on the light panels by a narrow dark contour line. The remaining parts of the vessel are dark, apart from the very bottom, which remains light.  
High quality workmanship.

*Condition:* Very poor. Badly damaged, incomplete, poorly glued, plastered.

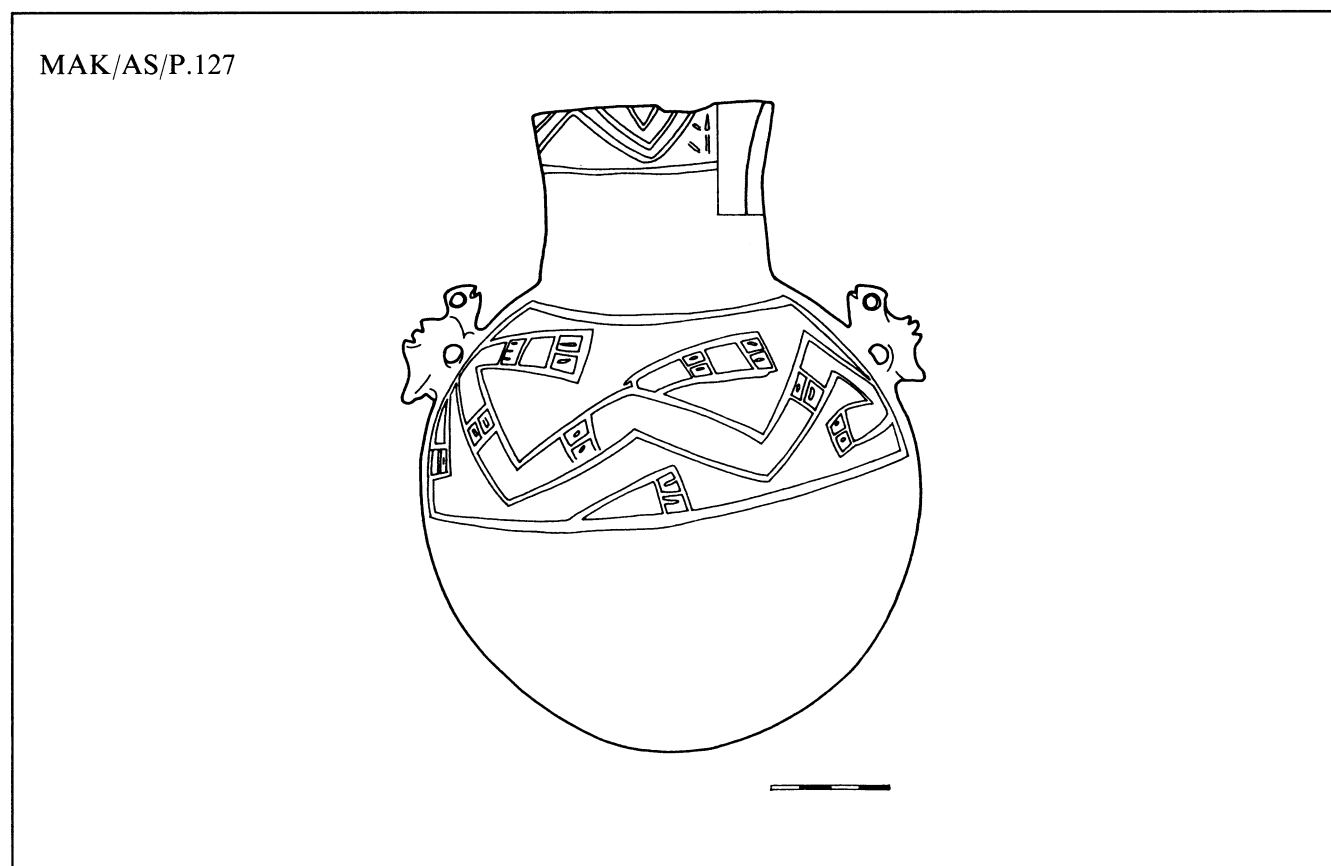
*Acquired by:* Kluger Collection.

*References:* Willey 1971: Fig. 3-105, p. 169; Cuesta Domingo 1980b: P. 27, p. 218, P. 29, p. 219, P. 4, P. 5, P. 15, p. 220; Cornejo 1991: Fig. 9, XXXVIII, p. 99; Cornejo 1992: Fig. 3, Ar-1a, Fig. 4, PG-7.

**Pl. no. 50**

Mus. no.: MAK/AS/P.127  
Culture: Chancay (?).  
Style: Chancay three-colored (? or Huari — Lambayeque).  
Type of vessel: Handled jar.  
Provenience: Unknown.

Dimensions	Height	Max. diam.	Min. diam.	Length	Width	Weight
Total	216			170	125	796
Mouth		80	67			
Neck	58	76	65			
Spout						
Arc						
Bridge						
Handle				48;43	13;12	
Body				163		
Base						



*Type of ware:* Redware — irregular.

*Surface finish:* Traces of horizontal scraping on the neck and vertical scraping on the body.

*Surface appearance:* Matte, smooth.

*Surface color:* 5 YR 4.5/3 brown red, 7.5 YR 3.5/2 dark brown (dark stains — uneven firing), 2.5 Y 7/2 light gray, 7.5 YR 7/3 pink, 10 YR 3/2 very dark brown gray.

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

*Description:* Handled jar. Vessel with a regular cylindrical body, tall neck (slightly narrowed about halfway up) of very irregular shape. In the place of handles, it has molded images of fish with openings at the bottom, which mark the line of division in the painted decoration of the vessel into front and back. These small molded appliquéés are placed symmetrically in the upper part of the body, at a slight distance from the base of the neck. The fish have round eyes, shown in relief, mouths, dorsal fins composed of three elements separated from each other by indentations, and tails slightly upturned. One fish has traces of paint. First it was painted with light paint and then covered with some dark diagonal stripes. The upper part of the neck, just under the rim, is decorated with a geometrical motif, painted with light and dark paint. On the light belt that touches the lip of the rim, at irregular intervals, there are painted double angles pointed down. Under this belt there runs a thin dark line. The front and back part of the upper body are occupied by two trapezoidal panels surrounded by thin lines, dark on the inside and light on the outside. The panels are filled with a similar geometrical motif (perhaps a geometricized phytomorphic motif?) in the form of a wide light zigzag with „branches,” surrounded by a dark contour line. Inside the light „zigzag,” on its ends, and also on the ends of the „branches,” there occur every so often two (in one case, three) rectangles with lines in the center. In one case, this place is occupied by an „eye” motif with „pupil,” painted in dark paint. There are also triangular elements, in a form approximating the „branches” of the zigzag, adjacent to some of the sides of the panel. The free space in the panels is filled with a white-painted motif in the form of small circles with a spot in the center. This may be a representation of some verdant plant spreading seeds (?).  
High quality workmanship.

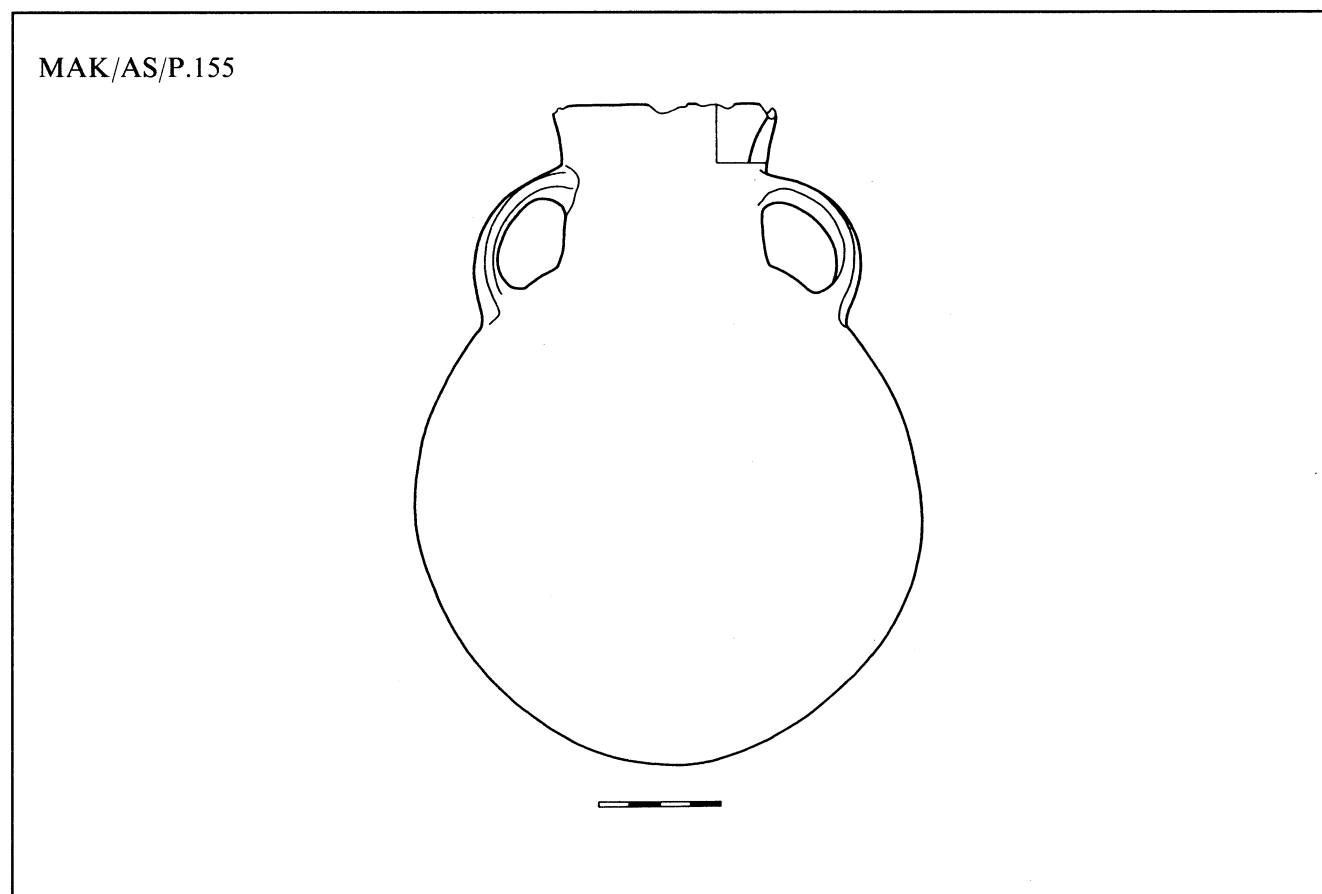
*Condition:* Very good. Crumbled rim.

*Acquired by:* Kluger Collection.

**Pl. no. 51**

Mus. no.: MAK/AS/P.155  
Culture: Chancay.  
Style: Chancay three-colored.  
Type of vessel: Handled jar-bottle.  
Provenience: Unknown. Ancón (doubtful provenience).

Dimensions	Height	Max. diam.	Min. diam.	Length	Width	Weight
Total	220			164	142	891
Mouth		74	73			
Neck	54		67			
Spout						
Arc						
Bridge						
Handle				61;60	21;21	
Body						
Base						



*Type of ware:* Redware — very irregular.

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

*Surface appearance:* Matte, smooth.

*Surface color:* 5 YR 4.5/3 brown red, 2.5 Y 7/2 light gray, 10 YR 3/2 very dark brown gray.

*Technique:* Press moulded, front to back, and hand modeled. Painted.

*Description:* Handled jar. Two-handled vessel with spherical body slightly flattened on both sides (front-back), and tall, slightly funnel-shaped neck. The handles are symmetrically located and join the upper part of the body with the neck (more or less halfway up) forming an axis dividing the vessel into front and back. The painted decoration of the vessel is fitted to this division. The neck is decorated front and back, just under the lip of the rim, with a large motif of semilinear curves turned tip down, consisting of adjacent white and black lines divided by an unpainted brick-colored surface. The sequence of lines on both sides is identical (going from the top): dark-light, interval, dark-light, interval, dark-light-dark. The upper surface of the tape-like handles is also decorated with a motif, repeated three times, of dark-light-dark lines. The front and back of the body (on the upper and middle sections) are adorned with trapezoidal panels surrounded by a light and a dark line. These panels are filled with a similar geometrical motif, consisting of three semicircular bands of overlapping triangles (adjacent trapezoids), whose bases are formed by three semicircular dark lines. Every element of the motif is surrounded by a dark contour line and filled with light paint. The broader right sides of the trapezoids are divided horizontally by a dark line into rectangles (mostly into two, but in two cases into three), with one, two, or three dark dots in the center. Under these three arcs an anthropomorphic motif is presented (a face). The triangular sharp-tipped nose, pointed tip down, touches the lower line of the lowest arc. It is surrounded by a dark contour line and filled with light paint. The round eyes are similarly painted (surrounded by a dark contour line, filled with light paint, with the dark pupils indicated). The mouth is shown as a light line with the dark points of the teeth indicated on it. The light paint, it would appear, was laid on first, then some of the elements were outlined with a dark contour line (at times not too precisely). Good quality workmanship.

*Condition:* In the bottom is an opening plugged with resin (?), traces of cinder, scorching. Rim chipped.

*Acquired by:* Kluger Collection

*References:* Horkheimer 1962: Fig. 3 b. Vessel no. MAK/AS/P.139 (Pl. no. 52) from the Kluger Collection.

**Pl. no. 52**

Mus. no.: MAK/AS/P.139  
Culture: Chancay.  
Style: Chancay three-colored.  
Type of vessel: Handled jar-bottle.  
Provenience: Unknown. Ancón (doubtful provenience).

Dimensions	Height	Max. diam.	Min. diam.	Length	Width	Weight
Total	166			118	99	"312"
Mouth		60	58			
Neck	48	44	43			
Spout						
Arc						
Bridge						
Handle				46;43	12;13	
Body						
Base						



*Type of ware:* Redware.

*Surface finish:* Traces of horizontal rubbing on the neck and vertical on the body.

*Surface appearance:* Matte, smooth.

*Surface color:* Clay — 2.5 Y 6/2 light gray brown, paints: 7.5 R 5/4 weak red, 2.5 Y 7/2 light gray, 5Y 3/1 very dark gray.

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

*Description:* Handled jar. Two-handled vessel with spherical body and tall funnel-shaped neck. The handles are symmetrically placed and join the upper part of the body with the neck (more or less half way up), forming an axis dividing the painted decoration of the vessel into front and back. The neck is decorated just under the lip of the rim with a geometrical motif composed of a light band, outlined at the bottom by a black contour line, on which there is a repeated pattern (six times) of two angles (smaller and larger) pointed down, painted with dark paint. Under this band there is a light line ending at the level of the handles. The lower part of the neck is red painted. The upper surface of the tape-like handles is painted red and shows a motif of light and dark lines (four wide white bands are outlined at the top and bottom by a narrow black contour lines). The upper half of the body is red painted. The front and back sides of the body (upper half) are decorated with trapezoidal panels surrounded by a light line (at the top and on the sides, on the outside) and a dark line. These panels are filled with a similar geometrical motif, consisting of two semicircular bands of overlapping triangles (adjacent trapezoids), whose bases are formed by two semicircular dark lines. Each element of the motif is surrounded by a dark contour line and filled with light paint. The wider right sides of the trapezoids are separated vertically by a dark line, forming rectangles with several (most often three) dark dots in the center. Above, below, and between the arcs there is a recurring geometrical motif, in the form of a light zigzag with dark dots superimposed on its surface (in the vicinity of each of the angles of the zigzag). The red paint, it would appear, was laid on first, then some of the elements were painted with light paint and outlined with a dark contour line (often not too precisely).

Good quality workmanship.

*Condition:* Vessel badly cracked in the lower part, glued and plastered. The drawing on the body is partially effaced.

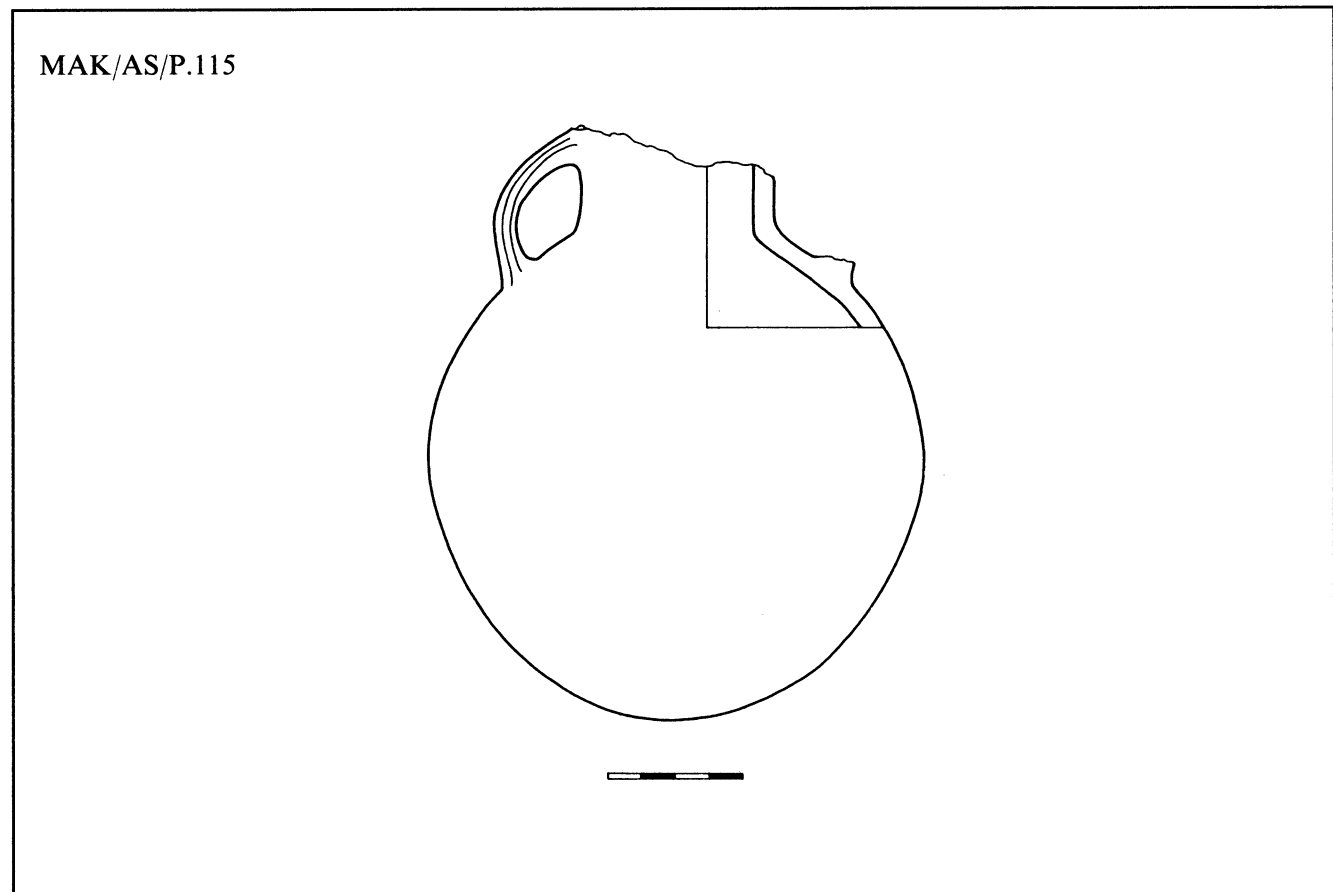
*Acquired by:* Kluger Collection.

*References:* Horkheimer 1962: Fig. 3 b. Vessels no. MAK/AS/P.155 (Pl. no. 51) and MAK/AS/P. 115 (Pl. no. 53) from the Kluger Collection.

**Pl. no. 53**

Mus. no.: MAK/AS/P.115  
Culture: Chancay.  
Style: Chancay three-colored.  
Type of vessel: Handled jar-bottle.  
Provenience: Unknown.

Dimensions	Height	Max. diam.	Min. diam.	Length	Width	Weight
Total	"175"			148	144	"521"
Mouth						
Neck			61			
Spout						
Arc						
Bridge						
Handle				54	25	
Body						
Base						



*Type of ware:* Redware.

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

*Surface appearance:* Matte, smooth.

*Surface color:* 5 YR 4/4 brown red, 2.5 Y 7.5/2 light gray, 10 YR 3/2 very dark brown gray.

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

*Description:* Handled jar. Vessel with spherical body and funnel-shaped neck (broken off), originally equipped with two tape-like handles (one now broken off). The handles were symmetrically positioned and joined the upper part of the body to the neck, forming an axis dividing the vessel into front and back. The painted decoration follows this division. The upper surface of the preserved handled is decorated with a motif of bright and dark lines and undecorated bands. The front and back sides of the body (upper half) are decorated with trapezoidal panels surrounded by a light line (inside) and a dark line. The panels are filled with a similar geometric motif, consisting of elements placed on the brick-colored background of the vessel (going from the top): a light zigzag (wavy line) with dark irregularly distributed spots; a wide horizontal light band outlined above and below by a narrow dark contour line; and a large zigzag (occupying 2/3 of the height of the panel) composed of three elements — light wide straight lines, surrounded by a dark contour line, with narrow dark wavy lines in the center of each such element. The light paint, it would appear, was laid on first, then some of the elements of the pattern were outlined with a dark contour line (often not too precisely). Good quality workmanship.

*Condition:* Rim and one handle broken off. Vessel cracked, glued and plastered. Small opening in the body.

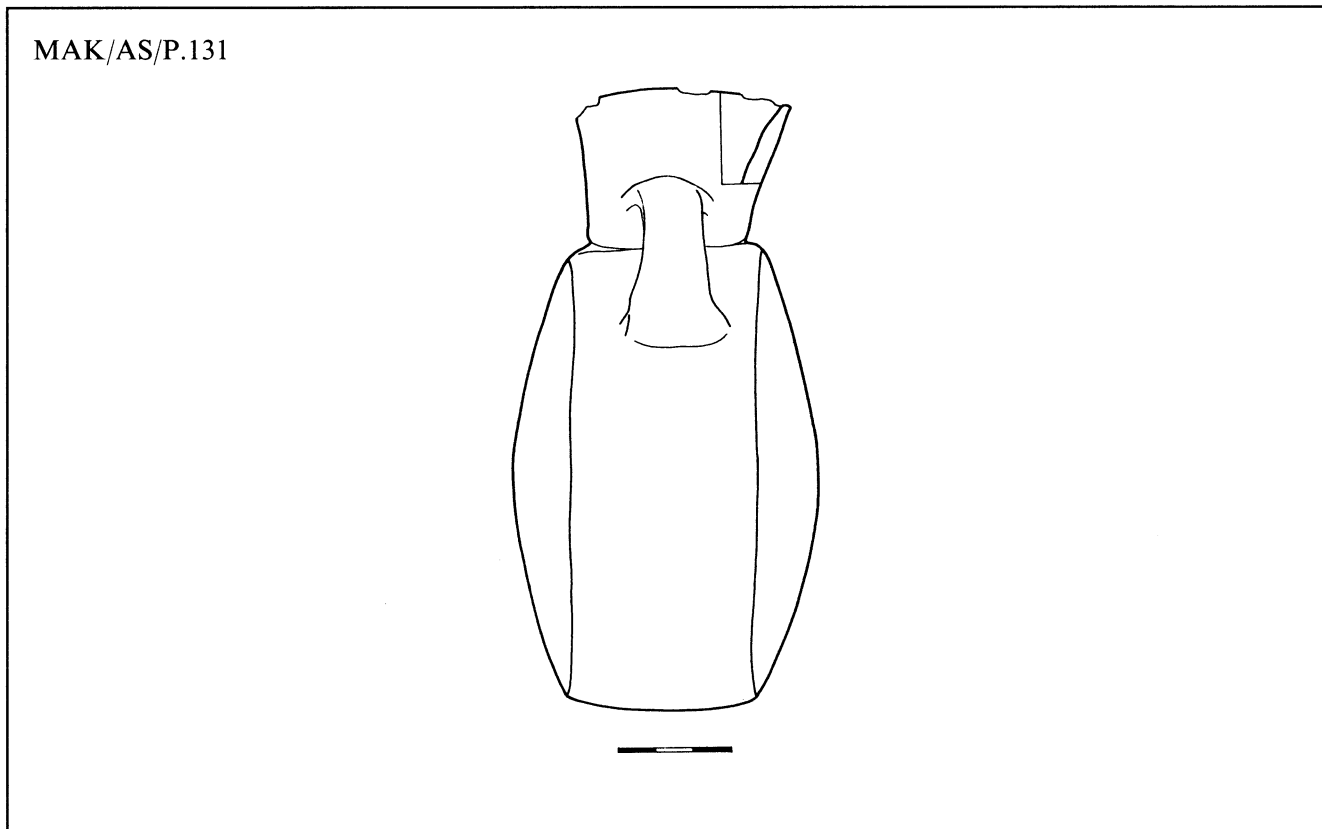
*Acquired by:* Kluger Collection.

*References:* Horkheimer 1962: Fig. 3 b. Vessels no. MAK/AS/P.155 (Pl. no. 51) and MAK/AS/P. 139 (Pl. no. 52) from the Kluger Collection.

**Pl. no. 54**

Mus. no.: MAK/AS/P.131  
Culture: Chancay (? or Early Chimú; or other late North Coast culture).  
Style: ?  
Type of vessel: Handled jar.  
Provenience: Unknown.

Dimensions	Height	Max. diam.	Min. diam.	Length	Width	Weight
Total	165			124	83	572
Mouth		60	58			
Neck	43	44	43			
Spout						
Arc						
Bridge						
Handle				51;54	17;17	
Body						
Base						



*Type of ware:* Redware (oxidating-reduction firing).

*Surface finish:* Traces of vertical rubbing on the body and the handles. Traces where the handles have been attached. Tracing of shaping on the rim.

*Surface appearance:* Matte, smooth. Admixture visible on the surface. Numerous white and black grains, rather thick (up to 2 mm).

*Surface color:* 10 R 4/3 weak red, 5 Y 3/1 very dark gray.

*Technique:* Press molded, front to back, and hand modeled. Not decorated.

*Description:* Handled jar. Vessel with perfectly round body, having the shape of a cylinder with slightly protruding bases (constituting the front and rear walls of the vessel) and a high funnel-shaped neck (shifted to the side from the vertical axis of the vessel), flaring upwards. The lip of the rim is rounded. Two tape-like, laterally somewhat rounded handles join the upper part of the body to the neck (more or less 1/3 of the way up).

Good quality workmanship.

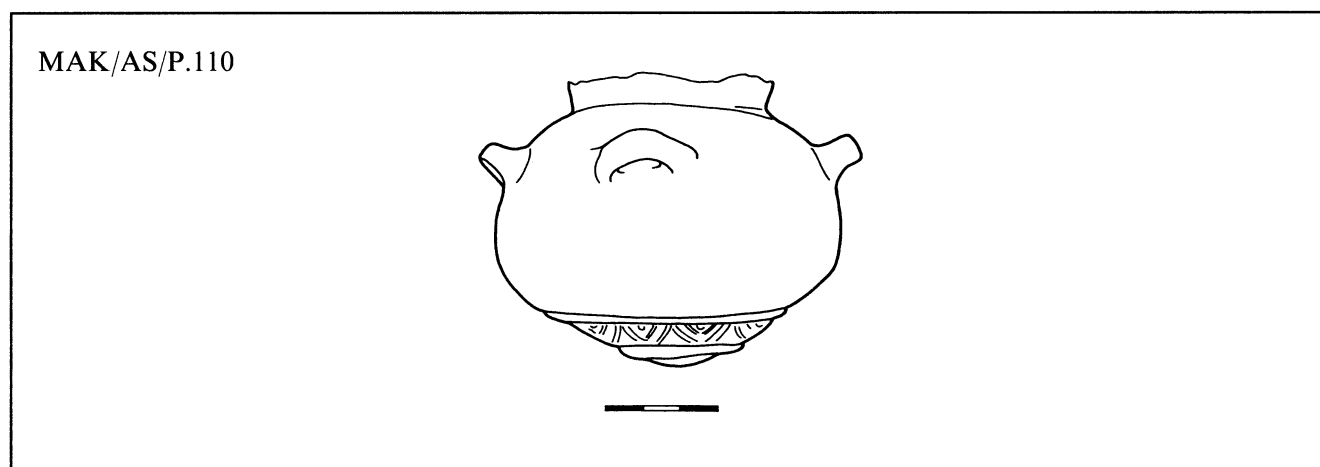
*Condition:* Good. Rim slightly chipped. Hole in the body.

*Acquired by:* Kluger Collection.

**Pl. no. 55**

Mus. no.: MAK/AS/P.110  
 Culture: Chancay (or other Central or North Coast culture).  
 Style: Late Chancay (?).  
 Type of vessel: Handled jar.  
 Provenience: Unknown.

Dimensions	Height	Max. diam.	Min. diam.	Length	Width	Weight
Total	80			105	1023	188
Mouth		"55"				
Neck	"9"		55			
Spout						
Arc						
Bridge						
Handle				30;27;28	10;8;10	
Body				93	93	
Base						



*Type of ware:* Redware — very irregular.

*Surface finish:* Traces of horizontal rubbing here and there on the body.

*Surface appearance:* Matte, porous. Thick admixture — up to 2 mm. Numerous grains visible on the surface.

*Surface color:* 5 YR 4.5/3 brown red, 5 YR 3/2 dark brown red.

*Technique:* Press molded and hand modeled, stamped.

*Description:* Handled jar. Small spherical jug with short slightly flared neck and four horizontal tape-like handles, placed nearly symmetrically in the upper part of the vessel body. The bottom part is richly decorated with a convex relief ornamentation, pressed out, geometrical: two low relief strips form two concentric circles around the bottom. Between them runs a motif of double angles pointed towards the center of the bottom, and dots occurring in the smallest angle and between the groups of angles. Good quality workmanship.

*Condition:* Good. Rim not preserved. One of the handles reconstructed of plaster.

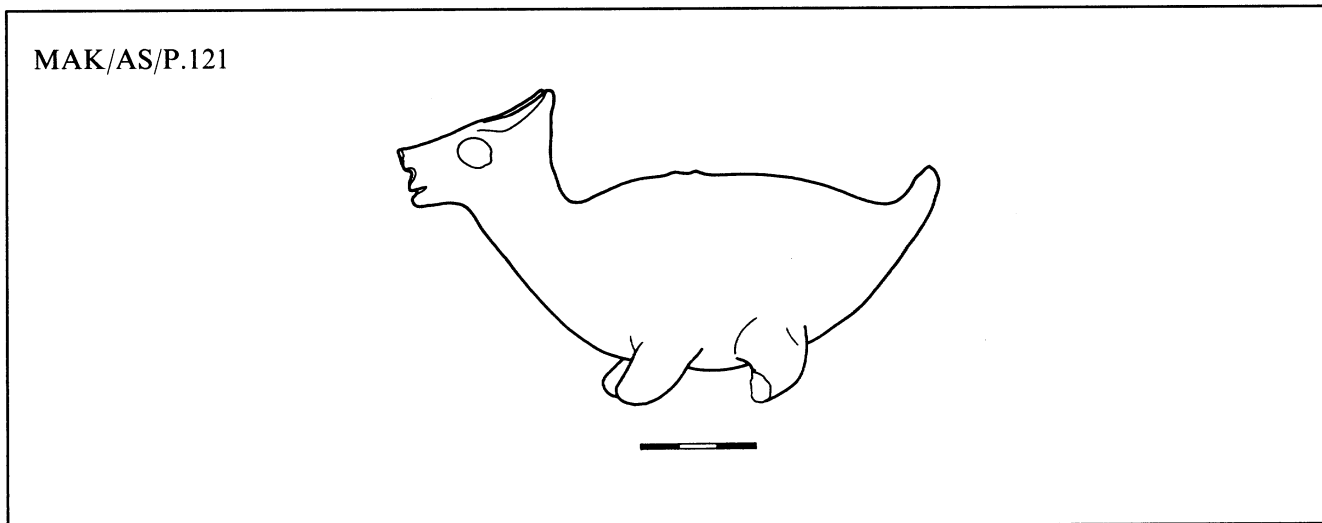
*Acquired by:* Kluger Collection.



**Pl. no. 56**

Mus. no.: MAK/AS/P.121  
Culture: Chancay.  
Style: Chancay black-on-white.  
Type of vessel: Figurine.  
Provenience: Unknown.

Dimensions	Height	Max. diam.	Min. diam.	Length	Width	Weight
Total	82			144	56	"181"
Mouth						
Neck						
Spout						
Arc						
Bridge						
Handle						
Body						
Base						



*Type of ware:* Redware — irregular.

*Surface finish:* Traces of planing of the surface, gluing on the legs, modeling of the ears and muzzle, attachment of the eyes.

*Surface appearance:* Matte, smooth.

*Surface color:* 5 YR 4/4 brown red, 7.5 YR 3.5/2 dark brown, 2.5 Y 3/0 dark gray.

*Technique:* Press molded and hand modeled.

*Description:* Zoomorphic figurine (most likely the representation of a llama). Figurine hollow in the center, but filled from the neck. The entire figurine has a lensate cross-section. On the long neck, round in cross-section, there is a long head. The features presented in relief include: round eyes, as large protruding attached buttons; long, straight nose; lips (upper and lower, divided from each other by a deep groove), triangular pointed ears (with a shallow vertical groove in the middle); a short upturned tail; and four thick legs in the form of attached cylinders, with barely distinguishable paws. In the upper part of the trunk three openings of uniform diameter have been pierced (prior to firing) — one on the back, two somewhat lower —

symmetrically arranged in relation to the upper opening, on the right side of the animal. Around these openings there are slight thickenings. This may have been a sort of ocarina, but no sound has been produced from it.

Average workmanship.

*Condition:* Slight cracks on the surface (front part of the body). Front of the left hind leg damaged. Right hind leg missing. Neck broken and glued on.

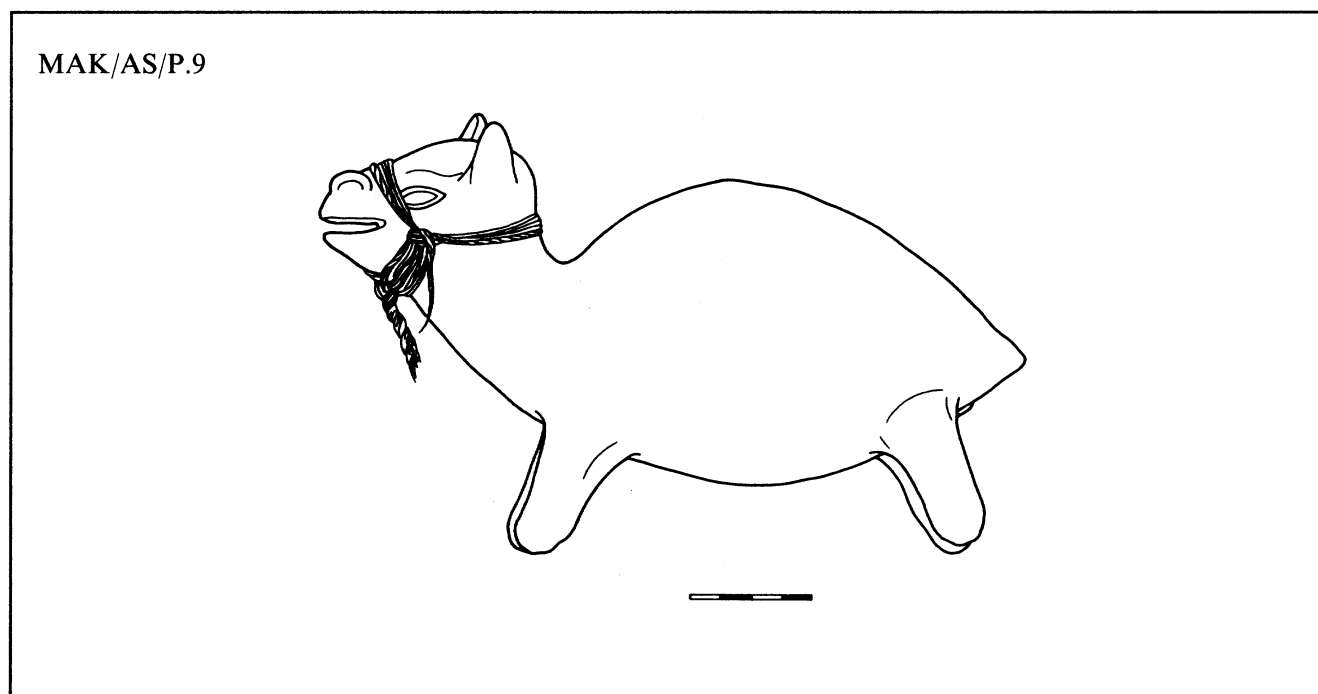
*Acquired by:* Kluger Collection.

*References:* Hodnett 1978; Lavalle 1982 (Ed.): p. 137, p. 141; Kaulicke 1983: Abb. 66-7 and 8; Cornejo 1992: F4, F Z.

**Pl. no. 57**

Mus. no.: MAK/AS/P.9  
Culture: Chancay.  
Style: Chancay-Inca.  
Type of vessel: Figurine.  
Provenience: Unknown.

Dimensions	Height	Max. diam.	Min. diam.	Length	Width	Weight
Total	145			235	105	"567"
Mouth						
Neck						
Spout						
Arc						
Bridge						
Handle						
Body						
Base						



*Type of ware:* Redware.

*Surface finish:* Vertical sanding on the legs, and horizontal on the trunk. Traces of light engobe and white paint (most visible on the animal's muzzle). Traces where the ears were bored through.

*Surface appearance:* Matte, smooth. Thick admixture, 1-2 mm, black grains.

*Surface color:* 5 YR 4.5/3 brown red, 5 YR 6/3 light brown red (remains of engobe).

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

*Description:* Hollow-center zoomorphic figurine (most likely a representation of a llama). The animal's trunk is lensate in cross-section. On the short neck there is a carefully modeled large head. The modeled features

include the opening of the open mouth; slightly pointed clearly modeled ears; semicircular nostrils (snorkels); carved almond eyes; and openings for the anus (round) and vulva (elongated). Four legs, spread wide, ending in ovals. On the head are the remains of a harness passing over the nose onto the neck and under the chin of the animal, made of woven wool rope, white-brown.  
High quality workmanship.

*Condition:* Very badly damaged, filled in with plaster, glued, painted. Left hind leg attached.

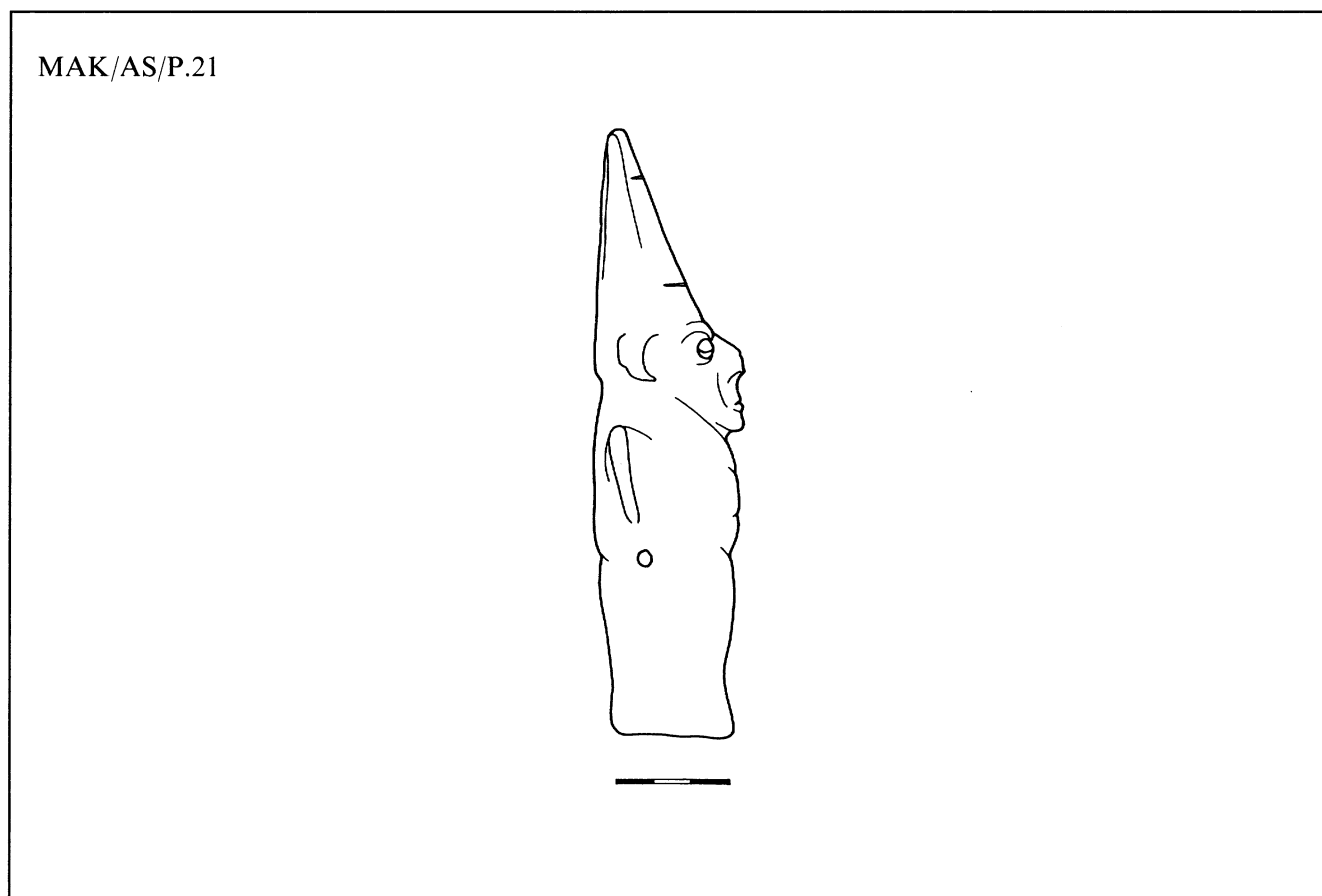
*Acquired by:* Kluger Collection.

*References:* Hodnett 1978; Lavallo 1982 (Ed.): p. 137, p. 141; Kaulicke 1983: Abb. 66, 7 i 8; Cornejo 1992: F4, F Z.

**Pl. no. 58**

Mus. no.: MAK/AS/P.21  
Culture: Chancay.  
Style: Chancay white-on-red.  
Type of vessel: Figurine. Type 1.3.1a acc. to A. Morgan 1991.  
Provenience: Unknown.

Dimensions	Height	Max. diam.	Min. diam.	Length	Width	Weight
Total	40 (thickness)			163	87	"318"
Mouth						
Neck						
Spout						
Arc						
Bridge						
Handle						
Body						
Base				32;28	20;21	



*Type of ware:* Redware.

*Surface finish:* Horizontal and vertical sanding visible on the front of the figurine.

*Surface appearance:* Matte, smooth. At the break and on the surface there are visible black grains and flakes, and white thinning admixtures. Often slight cracking can be observed around them.

*Surface color:* 5 YR 4/6 yellow red, 5 Y 7.5/3 light gray, 10 YR 7/3 very pale brown.

*Technique:* Press molded, hand modeled, painted. Traces of gluing (in the crotch). Traces where ventilation and ornamentation holes have been bored. (On the head covering excess clay has been left).

*Description:* Anthropomorphic female figurine (classic *cuchimilco*) in light red color with white/light brown ornamentation. Rich relief and painted decoration. The figurine depicts a standing figure. It has a wide hemispherical face and a large rectangular head covering (together constituting half of the figurine's height), rectangular trunk with short arms spread to the side and relatively short legs (1/5 of the height), astride, separated, formed by two cylinders very slightly expanded at the bottom (feet). On the sides of the figurine, under the raised arms, ventilation holes have been bored, while in the upper part of the head covering there are several openings drilled clear through (for hanging or mounting ornaments) of which three have been preserved. Some elements of the face have been presented in relief, such as the almond eyes (with lids), the eyebrows, the triangular nose (with nostrils indicated as shallow depressions), the mouth (lips in the form of a shallow groove), semicircular eyes, chin. The arms are in the form of small flat triangles, and are slightly spread upwards. The hands are five-fingered (fingers indicated only from the front, in the form of slits carved with a sharp instrument). The head covering is richly ornamented on the front with a geometric motif: two horizontal incised lines, at a wide interval. Under the upper line there is a double row of pricked points, and under this is a series of ten carved vertical lines separated from each other by one or two tracts of pricked points. There is also a venereal delta, indicated by a shallow slit carved with a thin sharp instrument before firing. The back of the figurine is virtually flat; shallow grooves have been used to indicate the neck, spine, waist (buttocks). The painted white paint forms three horizontal belts on the head covering, a symbol reminiscent of St. Andrew's cross (X) on the breasts and back (preserved on the left side), and a belt on the legs (at knee level on the front), irregular and barely legible. The ornaments painted on the head covering only very roughly correspond to the carved decoration. The painting was done after the carving (paint in the grooves). Paint spots are also visible on the front and back of the right ear, while the left ear is entirely painted.

Good quality workmanship.

*Condition:* Good. The upper part of the figurine and the nose of the figure are slightly chipped. The figurine is probably hollow in the center.

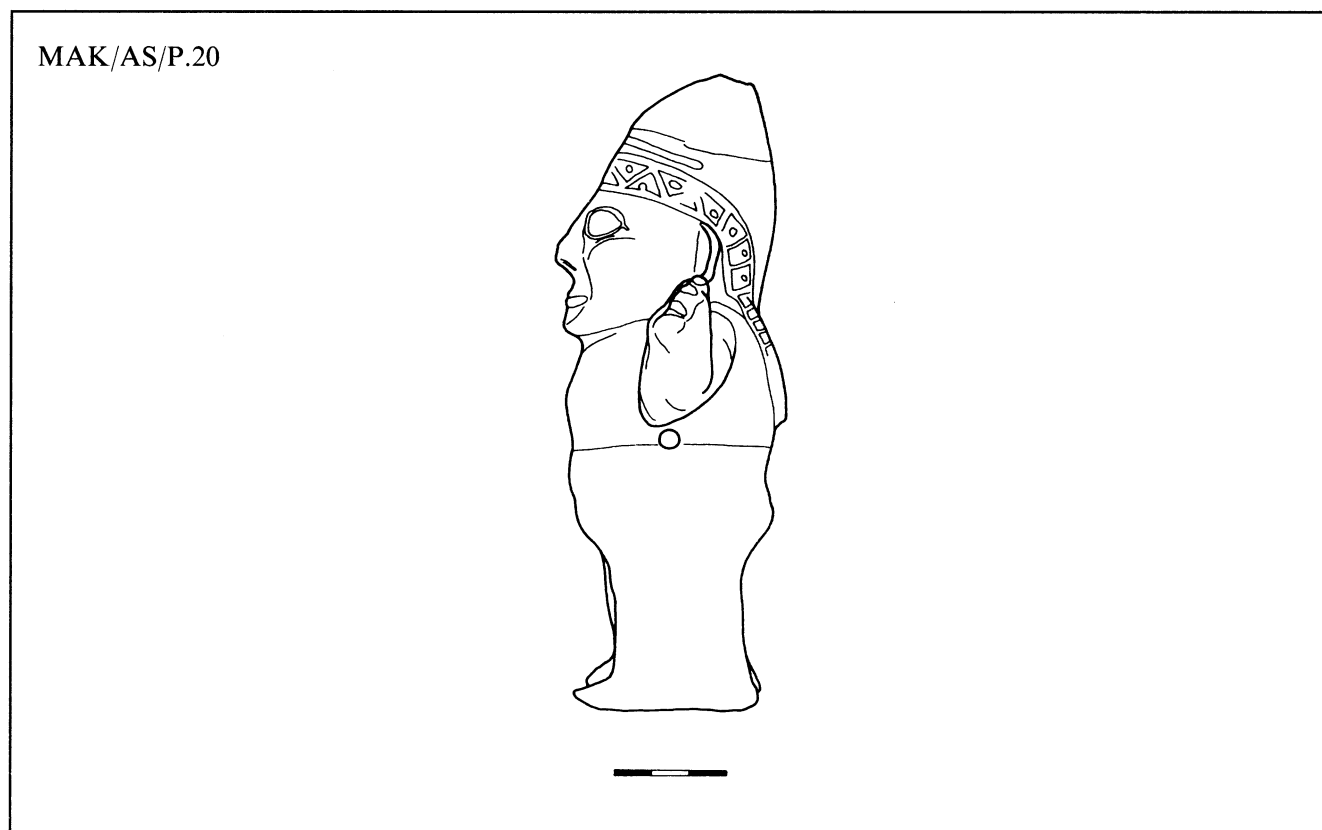
*Acquired by:* Kluger Collection.

*References:* Kaulicke 1983: Abb. 9-9, p. 14; Morgan 1991: Fig. 8, Fig. 11, Fig. 12 (right), pp. 168-173.

**Pl. no. 59**

Mus. no.: MAK/AS/P.20  
Culture: Chancay.  
Style: Chancay black-on-white.  
Type of vessel: Figurine. Type 2 acc. to A. Morgan 1991.  
Provenience: Unknown.

Dimensions	Height	Max. diam.	Min. diam.	Length	Width	Weight
Total	58 (thickness)			169	“99”	“386”
Mouth						
Neck						
Spout						
Arc						
Bridge						
Handle						
Body						
Base				48;“44”		



*Type of ware:* Redware — irregular.

*Surface finish:* Barely visible traces of vertical rubbing.

*Surface appearance:* Matte, smooth. Thick-grained mineral admixture, visible in the break and on the surface. White and black grains up to ca. 1 mm.

*Surface color:* 10 YR 5.5/2 light gray brown, 10 YR 3/2 very dark brown gray.

*Technique:* Press molded, site to site, hand modeled and painted. In the break it can be seen that the layer of clay was thick (front — ca. 7mm, back — ca. 11 mm).

*Description:* Anthropomorphic female figurine with elongated head. The figurine presents a figure standing with arms outstretched, and legs straight, attached to each other but clearly distinguished (especially from the front), with the feet clearly indicated. The head together with the covering makes up about 2/5 of the height of the figurine, and is slightly conical in shape. The trunk is rather slender, and the legs relatively long. The figurine is decorated in relief and painted white-black; some of the modeled elements are emphasized by painting. The features in relief include the eyes as two buttons in relief (surrounded by a black contour line, with pupils indicated by dark spots), triangular nose (without nostrils), weakly indicated lips, arms (of which the right is preserved, with a five-fingered hand, well distinguished and modeled; fingers separated from each other by shallow indentations; front and back of the upper part of the hand painted with dark paint), semicircular ears, „teardrops” (of unknown significance) from the shoulders to the breast (painted white), breasts (white), and a series of eleven small buttons located under the chin, representing a necklace (?). A delicate groove runs in the waist area (in front). The feet (without toes) are clearly distinguished. The upper part of the trunk (not including the arms) is painted with dark paint, which most likely represents some sort of tunic (*uncu*) worn by this figure. The upper part of the head covering is painted with dark paint. Under this element (in the front part) runs a narrow dark line. Then the figure has a band extending over the forehead (represented as two parallel dark lines with a relief ornament, angles and dots). On the back of the head this band merges into a representation of a net bag, likewise molded and painted, hung on the band and painted in small rectangles with black points in the center, located on the back (the most characteristic feature of this type of figurine, according to A. Morgan 1991). The elongated head may represent the deformation of the skull *por llautu* typical of the mountain region (sierra).

High quality workmanship. Painting rather careless. Figurine hollow in the center (ventilation holes on the sides under the arms).

*Condition:* The right side of the figure has numerous cracks, not repaired. Very numerous paint flakes and worn spots, especially on the left side. Feet ruined, especially the front of the left foot and the back of the right foot. Left hand broken off. Cracking on the left side along the line of the arm — side opening — leg, not glued.

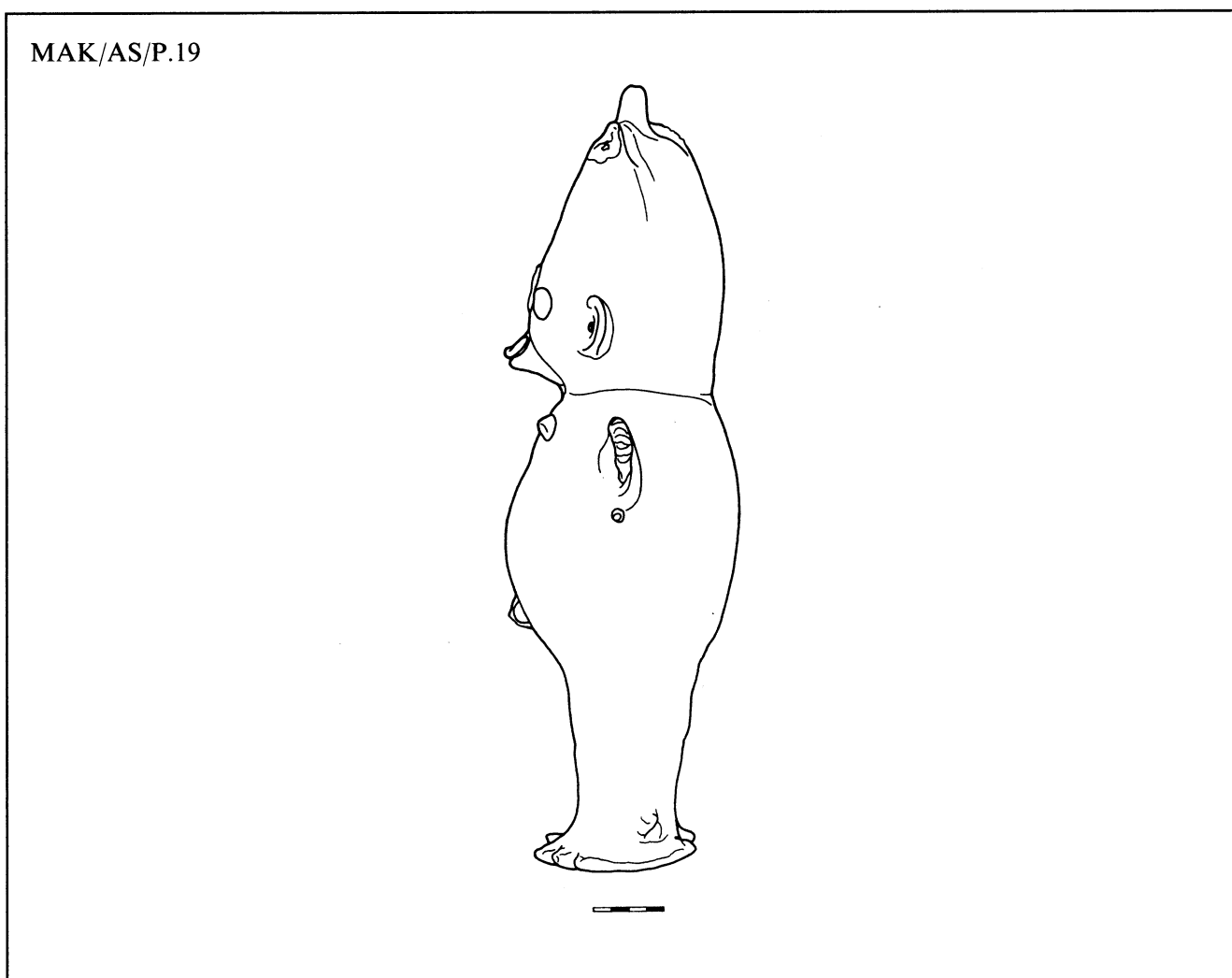
*Acquired by:* Kluger Collection.

*References:* Morgan 1991: Fig. 13, p. 175.

**Pl. no. 60**

Mus. no.: MAK/AS/P.19  
Culture: Chancay.  
Style: Chancay black-on-white.  
Type of vessel: Figurine. Type 1.3.2 (2nd variant) acc. to A. Morgan 1991.  
Provenience: Unknown.

Dimensions	Height	Max. diam.	Min. diam.	Length	Width	Weight
Total	135 (thickness)			440	223	2887
Mouth						
Neck						
Spout						
Arc						
Bridge						
Handle						
Body						
Base				"90";"90"	70;65	



*Type of ware:* Redware — irregular.

*Surface finish:* Traces of vertical and diagonal rubbing on the whole surface of the figurine.

*Surface appearance:* Matte, smooth. Black and white grains — up to ca. 3 mm, visible in the break and on the surface of the soles of the feet.

*Surface color:* 10 YR 5/4 yellow brown, 7.5 YR 3.5/2 dark brown

*Technique:* The trunk is hand modeled by the roller technique, while the head and limbs (?) are press molded, front to back. Traces of gluing (in the crotch). Traces where side ventilation holes have been bored (excess clay left) under the arms and in the ears. Traces of modeling of the feet and attachment of ankles on both sides of the legs. Trace where the top was glued on (back, right side). The eyes, nose (knocked off), ears (traces of gluing), mouth (lips), nipples, navel, gonads, and penis are attached. The toes and fingers are formed from excess clay (the fingers are only carved). Painted rather carelessly.

*Description:* Large anthropomorphic male figurine, with rich molded decoration, painted (dark paint on light background). The figurine depicts a standing figure and is slightly flattened front-to-back. There is an obvious division into three parts more or less of uniform height: the head, the trunk, and the separately molded legs. The head is in the shape of a trapezoid slightly flaring upwards, and is visibly flattened. The upper edge of the head (probably a depiction of the head covering) has a modeled „horn” located more or less in the center, with an opening in the top. Similar „horns” (to judge from analogies) were located on the right and left side of the head, but in this case they have not been preserved. They may have been used to hold feathers or some other type of ornament. The preserved „horn” is decorated on the front by two thin dark lines. The face of the figure covers more or less 2/5 of the entire head. The modeled features include semicircular ears with openings, the nose (with openings, but not preserved), oval horizontal eyes in the form of attached strips of clay, and the open mouth, very characteristically formed, which has the form of an oval ring, slightly flattened from above, and stuck on, so to speak, to the outthrust chin. There is additional painted decoration on the head (in front only). Just under the upper edge of the head there is a broad dark belt. From its two ends there descend towards the eyes, at a certain angle, two wide dark belts, on which there is a motif of small light rectangles. The left eye is more precisely outlined (the right eye quite carelessly) with a dark contour line, and has the pupils indicated. The mouth is painted on the edges with short lines. The bottom of the face (the chin and part of the lower lip) are covered by a wide dark belt running from ear to ear. The trunk is clearly separated from the head, but merges smoothly into the legs. On either side of the trunk, in the upper part, there are very short arms with fingers indicated by indentations (five fingers on the left hand, six on the right). The hands are fan-shaped. Under the shoulders, symmetrically placed on both sides of the figure, there are two ventilation openings. On the figure’s chest the nipples have been indicated with attached buttons. The belly is clearly distinguished by a slight wide groove running in a semicircle. An attached ring indicates the navel. The gonads and the penis (not preserved) are presented in a similar manner. The trunk of the figure is surrounded by a motif of two dark lines, intersecting twice, creating a St. Andrew’s cross in front and in back. The figure’s legs are wide and cylindrical. At the bottom they have attached conical ankles, and heavily flattened feet, with a pair of preserved toes separated from each other by indentations. The figurine is carefully made.

*Condition:* Good. Slight damage to the head, genitals, feet (toes and soles; two inside toes are preserved on the right foot, and three outside toes on the left). The penis, nose, and side „horns” decorating the head covering have been broken off. Numerous tiny cracks on the surface. Form is irregular.

*Acquired by:* Kluger Collection.

*References:* Cuesta Domingo 1980b: P.1, P.2, P.3, p. 216; Lavallo 1982 (Ed.): p. 35, p. 43, p. 73, p. 75; Purin 1990: fig. 214, 215, p. 172-173; Terenzi et al. 1990 (Ed.): fig. 353, MNAA n.i. C-41607; Morgan 1991: Fig. 10, p. 171; Bonavia 1994: p. 291; Stone-Miller 1995: frontispiece.

**Pl. no. 61**

Mus. no.: MAK/AS/P.149

Culture: Chancay.

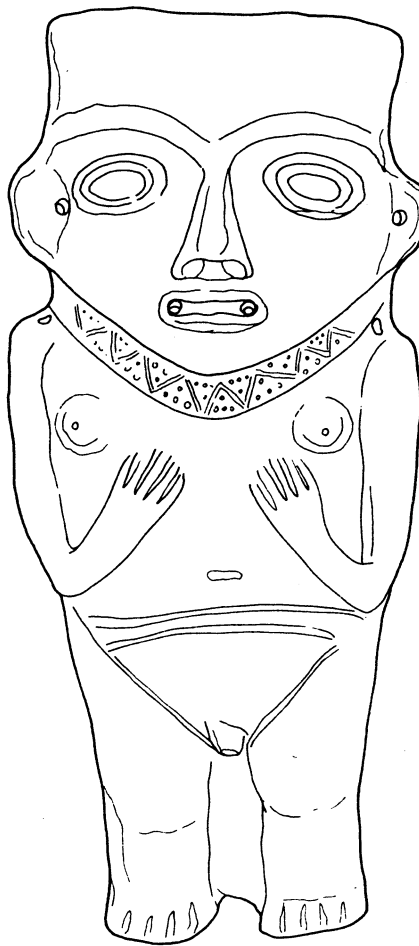
Style: Early Chancay (?). Type 1.1 acc. to A. Morgan 1991.

Type of vessel: Figurine.

Provenience: Probably Ancón (original 19th century label with text: „[Huaca znaleziona przez Władysława Klugera w Ancon /Peru/ w r. 1875] *Huaco* found by Władysław Kluger in Ancon, Peru, 1875”).

Dimensions	Height	Max. diam.	Min. diam.	Length	Width	Weight
Total	254			107		873
Mouth						
Neck						
Spout						
Arc						
Bridge						
Handle						
Body						
Base				34;34	27;27	

MAK/AS/P.149



*Type of ware:* Redware.

*Surface finish:* Traces of vertical rubbing on the figure's legs.

*Surface appearance:* Matte, coarse. Thick mineral admixture (dark and light crystals, 1-2 mm in diameter, visible on the surface of the figurine).

*Surface color:* 5YR 6/6 yellow red.

*Technique:* Press molded, front to back. Engraved and painted. Figurine hollow in the center.

*Description:* Anthropomorphic figurine. The figurine depicts a female figure, standing erect, with a large rectangular head, arms held next to the body and flexed at the elbows, legs straightened. The figurine is flattened on both sides. The head has a more or less rectangular shape, and is disproportionately large (2/5 of the height of the figurine). The face is modeled at the bottom, very much rounded. The semicircular ears are represented in full relief (the left placed lower, next to the necklace), as are the curvilinear eyebrows running across the entire width of the face, meeting each other and touching the nose (which is straight, triangular, naturalistically shaped). The eyes, with lids indicated, are almond-shaped, large, and spread apart. The mouth is open, the lips indicated (the upper is broken). Small openings have been pierced into the figure in both ears, the nose (2), and the corners of the mouth (2). The neck is not indicated. Under the head, on the breast of the figurine (from the front only), a necklace is depicted, in the form of a short, rather narrow flange with engraved zigzag ornamentation. The space between the various angles of the zigzag is filled with groups of 3-4 shallow point depressions. On either side of the head, just above the shoulders (on the back of the figure's neck) two small vertical openings have been pierced through to the inside of the figurine. The upper arms are held next to the trunk, flexed at the elbows at a sharp angle. The forearms and the straightened five-fingered hands (only the left is clearly preserved) lie on the breast, at the level of the breastbone. The fingers are separated from each other by shallow engraved slits. Above the hands, in the vicinity of the armpits, small breasts have been indicated with delicate protuberances, with rather deep point depressions on their tips; between the forearms, on the belly, is the navel, shown by a shallow depression. The venereal delta is indicated by a rather deep incision. It is separated from the belly by two horizontal parallel grooves, running across almost the entire width of the figurine, and from the hips by single straight grooves, running from the tips of the lower of the double lines to the reproductive organs. The reproductive organs are indicated as a small oval hillock, through which an opening has been pierced to the inside of the figurine. The legs are touching, though they are clearly distinguished, and separate at the feet. The five-toed feet are indicated. The gaps between the toes have been represented in the form of shallow incised lines.

The back of the figurine is flattened, not decorated. From the height of the shoulders down to the feet there are long, shallow depressions, the width of a finger, perhaps the traces where the figurine has been glued together.

The figurine was originally placed in a rectangular container, now badly damaged, with a cover (not preserved, torn off) woven of wicker with an arborescent weave. The dimensions of the box are presently 268 x 108 x 59 mm, and its inner dimensions conform precisely to the dimensions of the figurine. The bottom has been made on four flat wooden strips, each of the side walls on three. Inside the container there is dark llama wool oakum pounded in.

*Condition:* Average. The figurine is preserved as a whole, but its surface is badly damaged, severely eroded (salt), crumbling, and rather fragile. In some places the engraved details have worn off (necklace, right hand); in the back, the layers of clay are splitting.

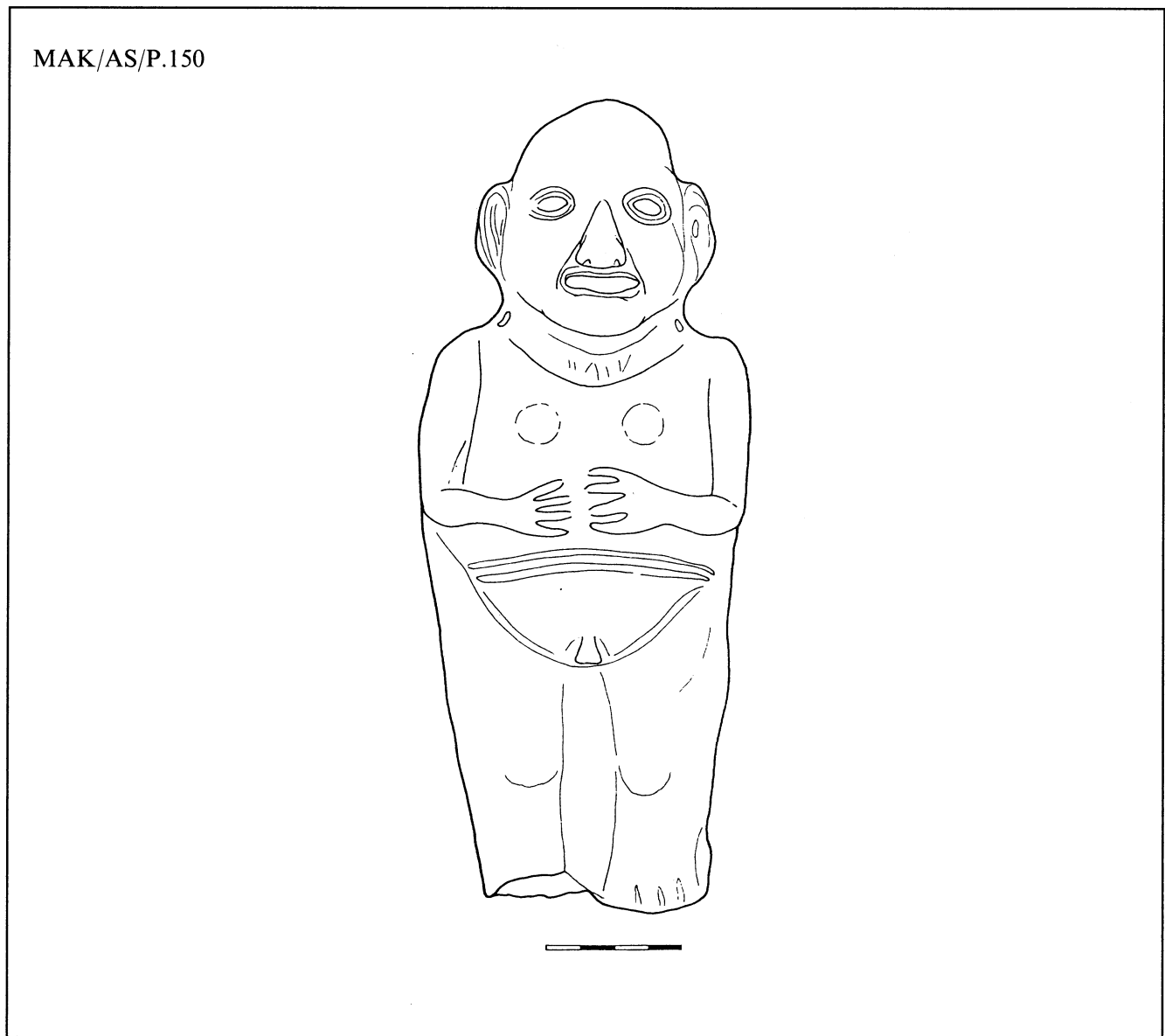
*Acquired by:* Kluger Collection.

*References:* Morgan 1991: Figs. 1-4, pp. 158-162.

**Pl. no. 62**

Mus. no.: MAK/AS/P.150  
Culture: Chancay.  
Style: Early Chancay (?). Type 1.1 (?) acc. to A. Morgan 1991  
Type of vessel: Figurine.  
Provenience: Unknown.

Dimensions	Height	Max. diam.	Min. diam.	Length	Width	Weight
Total	247			99	72	855
Mouth						
Neck						
Spout						
Arc						
Bridge						
Handle						
Body						
Base					47	



*Type of ware:* Redware — very irregular.

*Surface finish:* Traces of vertical rubbing on the back, at the bottom, and on the sides.

*Surface appearance:* Matte, smooth (in the places where the polychrome is preserved). Large mineral admixture (light and dark grains, ca. 1 mm in diameter).

*Surface color:* 5 YR 6/6 yellow red, 2.5 YR 4.5/6 red, 5 Y 4/1 dark gray, 10 YR 8/1 white (dye penetration).

*Technique:* Press molded, front to back. Figurine hollow in the center.

*Description:* Anthropomorphic figurine. The figurine depicts a standing female figure, with a large round head, straight trunk, and straightened joined legs. The figure's arms are flexed at the elbows and are held next to the belly. The figure's forehead is elongated. The features presented in full relief are the large, straight, triangular nose, with nostrils indicated (shallow depressions), and the rather faithfully modeled outer ears (with openings indicated, deep, but not penetrating to the inside). The figurine has a wide, straight, open mouth with lips indicated, represented as an opening. From the edges of the nostrils to the corners of the mouth there are shallow grooves (only the left is clearly preserved). The eyes are almond-shaped, with lids and eyeballs shown in semi-relief. The neck is not indicated. Under the head, on the breast of the figurine (from the front only), a necklace is depicted, in the form of a short, rather narrow flange with engraved zigzag ornamentation. On either side of the head, just above the shoulders (on the back of the figure's neck) two small vertical openings have been pierced through to the inside of the figurine. The upper arms are held next to the trunk, flexed at the elbows at a right angle. The forearms and straightened four-fingered hands rest on the belly. The fingers are separated from each other by shallow engraved slits. Just above the hands, small breasts have been indicated with delicate protuberances. The venereal delta is indicated by a shallow incision. It is separated from the belly by two horizontal parallel grooves, running across almost the entire width of the figurine, and from the hips by single diagonal grooves, slightly rounded, running from the tips of the double lines to the reproductive organs. The reproductive organs are indicated as a small triangular hillock, through which one small opening has been pierced. The legs are touching, though they are clearly distinguished. The knees are indicated, as are the feet, slightly pointed down. On the front of the left (preserved) foot, three shallow grooves have been used to designate the gaps between the toes. The back of the figurine is flat. Through the middle, from the height of the neck to the feet (the upturned heels are indicated) runs a long shallow depression, the width of a finger, which is the trace left when the figure was glued together. The polychrome on the figurine, originally white-cream, is preserved fragmentarily on the front and the side. The back was probably not painted.

The figurine is very carefully made.

*Condition:* Poor. Surface damaged in many places by the action of salt, and the paint and the engobe layer are worn off. The paint covering the figure has broken down into livid blue, brown, and gray. The front part of the right foot is broken off. The revealed layer of clay crumbles easily. Many details (hands, necklace, part of the nose) are badly worn and legible only with difficulty. The head has been broken off at the height of the shoulders and glued onto the trunk.

*Acquired by:* Kluger Collection.

*References:* Morgan 1991: Figs. 1-4, pp. 158-162.