

Bulletin

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SQUATTING MAN, Pottery Effigy Vessel, Nazca Culture, Peru
Gift of Mrs. Lillian Henkel Haass, 1955

A Gift of
AMERICAN INDIAN ANTIQUITIES



EMBROIDERED FIGURE, FLYING DEMON, Paracas Culture, Peru

ARTS OF ANCIENT PERU

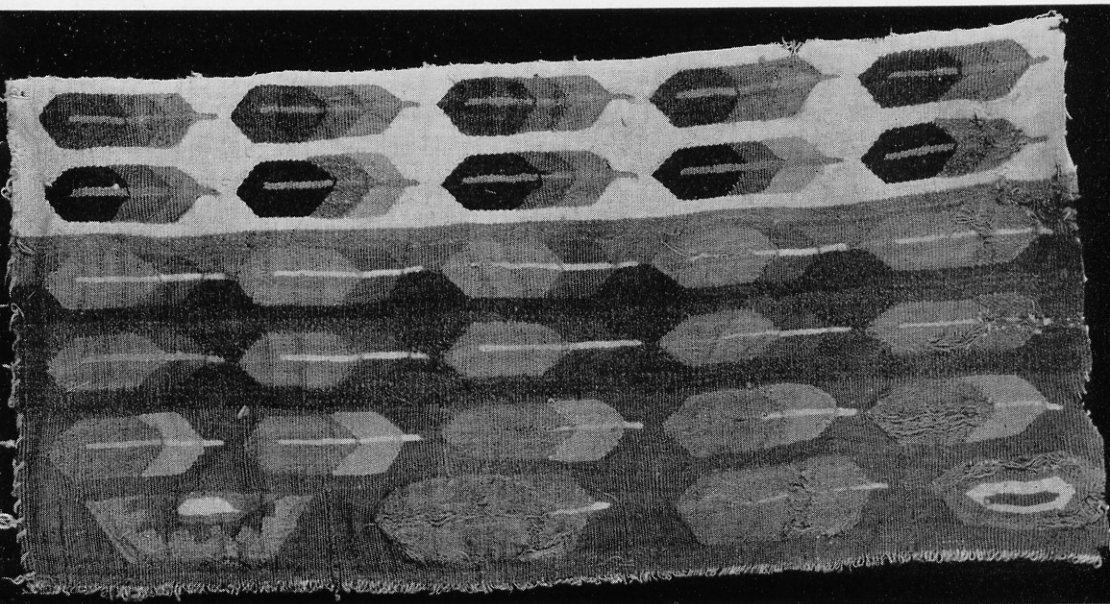
The gift of Mrs. Lillian Henkel Haass

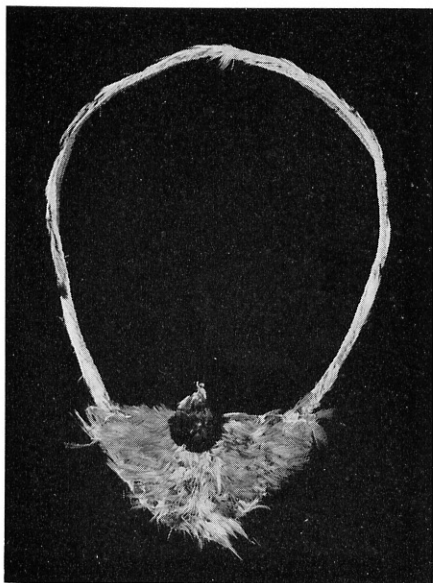
Again the collection of Peruvian antiquities has been enriched through the generous kindness of our friend and patroness, Mrs. Lillian Henkel Haass. This time she decided to make available to a wider public a part of her own very fine collection of Pre-Columbian Andean art, groups of ceramics, metalwork and textiles. Each piece reflects her exquisite taste. Here is an all too limited selection of them.

Since they represent one of the very earliest known phases of Peruvian art, we begin with two miniature representations of flying demons, holding trophy heads in one hand and between their teeth. They are dressed in short tunics over breech-clouts, long mantles hang from their shoulders, and they wear golden diadems and anklets which show off their monkey-feet.¹ These motives are embroidered in stem stitch of finest wool threads of many colors on a ground of brown wool. They were part of the chessboard decoration of a large mantle from the burial ground of Paracas. They may be as old as the Christian era and certainly belong to the very earliest embroideries from anywhere.

Later generations turned from embroidery to tapestry weaving. One specimen illustrates well the change in aesthetic appreciation of the Inca period.² The design is clear and well balanced, single feathers are displayed on a ground ranging from white to bluish-green to red. Technically this is a perfect design, for, since there are no vertical lines, there are no slits. Textiles patterned with feathers may represent an ultimate refinement; they are even rarer than true featherwork.

TAPESTRY-WOVEN TEXTILE, FEATHER PATTERN, Coastal Inca Culture, Peru

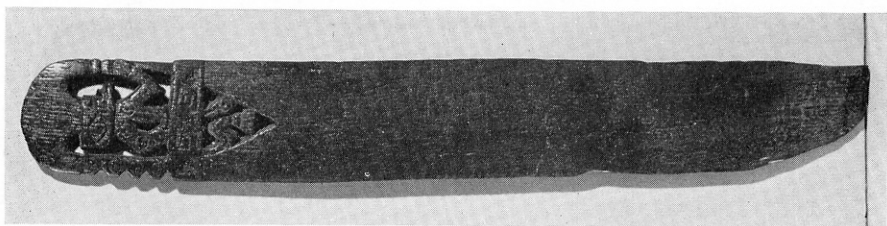




FEATHERWORK NECKLACE
Pre-Inca, Peru

Of such there is a charming specimen, a necklace³. A narrow tape is sewn over with golden yellow feathers and attached to it there is a triangular piece of cloth covered with yellow, red and black feathers, forming a stylized bird.

Closely related to textile art are the implements used by the weaver. Of old the Peruvians often decorated the tools of their daily work and handsome specimens were placed in their work-baskets and interred with them. A weaver's dagger of fine-grained hardwood has a beautifully carved handle. In open work, alike on both sides, there squats a little creature, perhaps a monkey, beneath a tree that bends over him and provides him with shadow. The ledge beneath is adorned with a meander pattern; an open triangle framing a bird is just right for the weaver's thumb.⁴



CARVED WOOD WEAVER'S DAGGER, Pre-Inca, Peru

The ceramic group includes two effigy pots and two genre scenes. Earliest of these we place the polychrome vase from Nazca, with a bridge-handle leading from the head to the spout.⁵ It pictures a squatting man who holds in both hands a rather thorny garland with five dangling ornaments, perhaps seedpods or flowers. He wears a white tunic over a garment of which only a scalloped collar and the sleeves can be seen, both showing touches of embroidery on a red ground. The conical cap seems to be attached to his white mantle which is adorned with birds and other ornaments, obviously embroidered in gay colors. The man's face is covered with spots which look like pockmarks. But the terrible disease of smallpox was unknown in America before the Spanish conquest.

POTTERY EFFIGY VESSEL, SQUATTING MAN
Nazca Culture, Peru





POTTERY EFFIGY VESSEL, PORTRAIT HEAD
Mochica Culture, Peru

While the ceramic art of Nazca is unmatched in its polychrome beauty, another tribe, the Mochica of the northern littoral, tackled the problem of effigy pots from an entirely different angle. They attempted actual portraits of their patrons, moulded by hand from their beautiful clay. They finished their work with a reddish brown slip, sometimes adding white for the eyes or for decorative details; sometimes they applied varnish, or perhaps merely burnished the surfaces. The hundreds of such effigies known today are truly individual, although groups can be arranged, pointing to changes in fashion which obviously must have occurred during the several hundred years which they cover. The spout-handles, mostly stirrup-shaped, can hardly have served for any practicable use; they are a mere convention!

Mrs. Haass selected the portrait head of a stoutish man with a fat neck, double chin and bulging cheeks, who wears a round cap with a flap covering nape and ears. From beneath sharply cut brows his eyes still seem to appraise the beholder; we expect him to approve with a cheerful guffaw, or possibly turn away with a sniff of his eagle nose.⁶

When I look at the two ceramic genre scenes, I wonder whether such things were really made only for gifts to the dead; why should they not have been collected for the enjoyment of their owner? Here a carrier takes a moment's rest, elbows on knees, hands grasping the band which holds four huge jars, and which must press cruelly over his forehead and almost break his neck.⁷



POTTERY EFFIGY VESSEL, JAR CARRIER
Mochica Culture, Peru

The other composition depicts a prison. Five steps lead to a terrace where three guards are squatting in the shelter of a roofed veranda. Out in the sun stands a huge water jar. The prison with its adjoining walled-in backyard looks quite forbidding. Fortunately there is a window high up in the sidewall and here, on a narrow ledge, stands a man. He must have signalled to the prisoner, for we see his frantic attempts to get hold of the fowl which his friend reaches up to him. The whole situation looks precarious but very funny. The walls of the prison are painted with textile patterns.⁸

POTTERY MODEL OF A PRISON, Mochica Culture, Peru





EMBOSSSED GOLD MASK, Tiahuanaco Culture, Peru

As workers in metal the Peruvians displayed great skill. The Andean region is rich in minerals; gold, silver and copper were early known as alluvial deposits and from surface mining; bronze, an alloy of copper and tin, was commonly used in Inca time and had probably been discovered in the southern highlands during the hegemony of Tiahuanaco. The metalworkers were efficient in many techniques, casting in moulds, beating up tall cups from a single piece, soldering, and even plating one metal with another.

An almost square mask is made of a very thin sheet of gold in repoussé, probably by hammering over a carved mould. It shows the face of Viracocha, the Creator-God, framed at both sides by locks of hair and surmounted by a plain diadem.⁹

GOLD AND SILVER
MONKEY HEAD
Chimu Culture, Peru

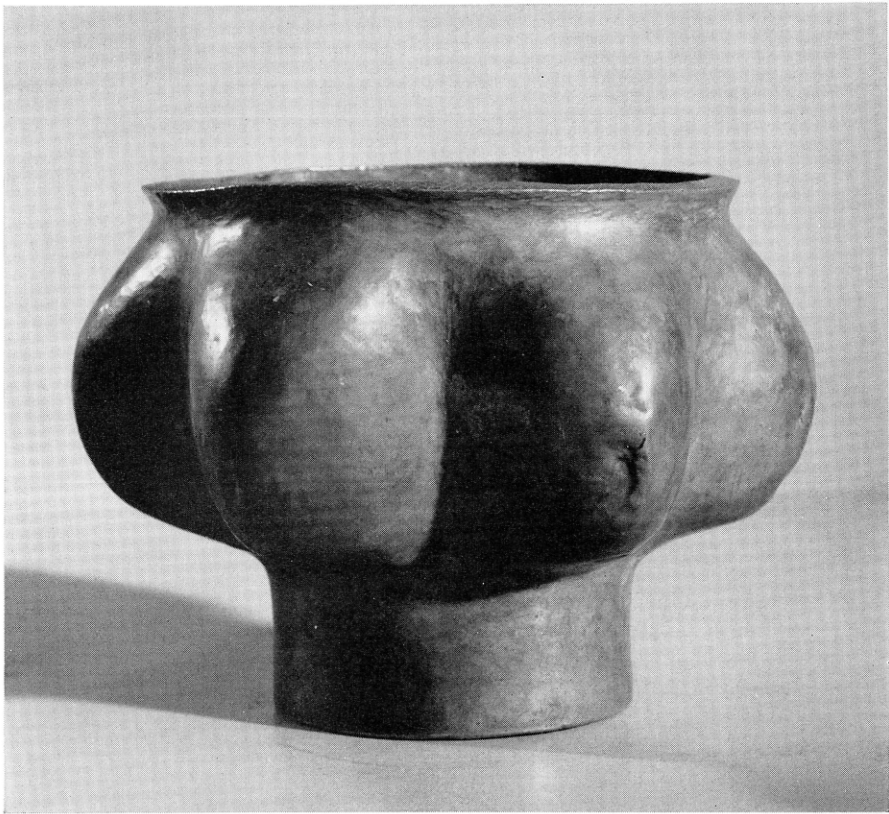


Pathetic is the golden head of a monkey, beautifully attached to its silver body of which there is only a fragment. The monkey may be a brother of the complete little creature in the Cleveland Museum of Art which curls a long tail around a staff.¹⁰

Yet another technique is represented in a gold-plated silver bowl, with four concentric rows of bosses. A few slight irregularities enhance its beauty.¹¹



EMBOSSSED GOLD AND SILVER BOWL, Chimu Culture, Peru



SILVER GOURD-SHAPED BOWL, Chimu Culture, Peru

A silver bowl is shaped like a gourd, with six large hammered bosses and a diaper pattern incised on the rim.¹²



SILVER CEREMONIAL BEAKER,
HUMAN HEAD
South Coast, Pre-Inca, Peru

A ceremonial silver beaker is formed like a human head with an aquiline nose and protruding ears. An arrangement of five sharp folds at the back of the head probably simulates hair.

**BRONZE FIGURINE,
STANDING MAN**
Pre-Inca, Peru



And finally there is a group of figurines, of bronze or silver. A double personage stands back to back: the man's tunic forms a cape for the woman; her hair is changed into his ears with long ornaments; both figures share a semi-circular head ornament.¹⁴ There follows a seated woman, clad merely in long



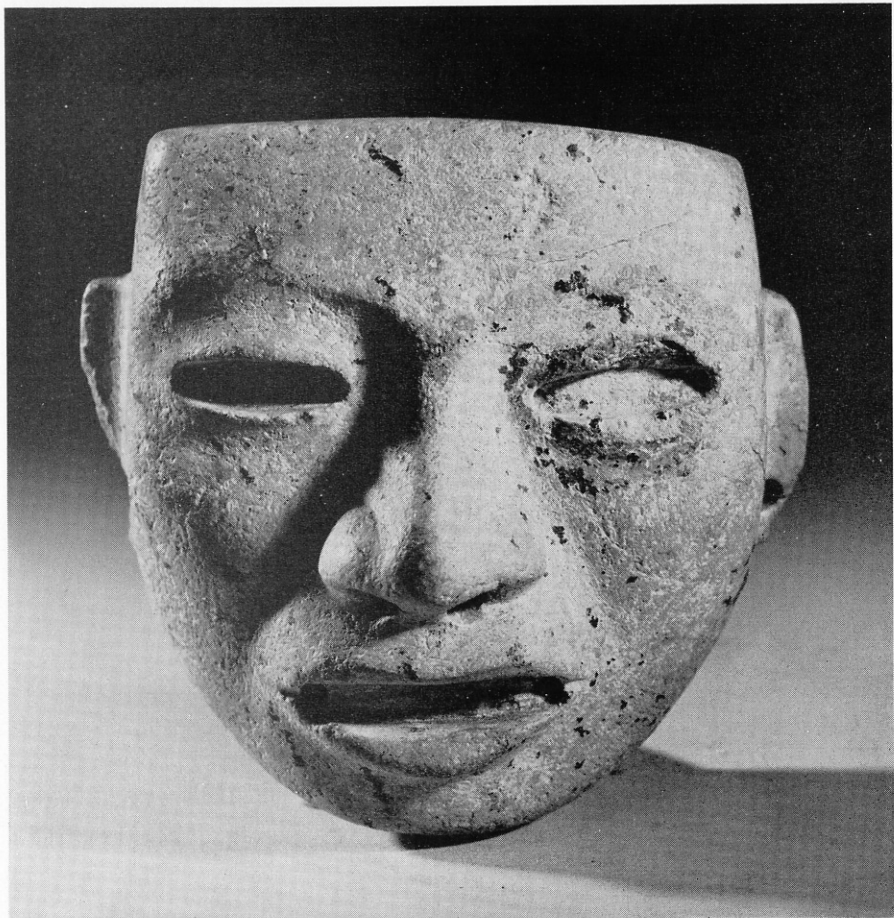
BRONZE FIGURINE, SEATED WOMAN, Pre-Inca, Peru

hair and diadem. She was found at Coronzo and may have been the finial of a pole.¹⁵ Two even smaller figurines, one of them a hunchback, both found at Cuzco, bring the group to a close.¹⁶

We are deeply grateful for these gifts.

A. C. WEIBEL

- ¹ Two motives cut from a Paracas mantle. Accession No. 55.343; each about 4 by 5¼ inches. Only one illustrated.
- ² Tapestry-woven fragment. Coastal Inca period. Accession No. 55.346; length 7 inches, width 14½ inches.
- ³ Feather necklace. Pre-Inca period. Accession No. 55.344; length 23 inches, the pendant 3 by 5½ inches.
- ⁴ Weaver's dagger, wood. Pre-Inca period. Accession No. 55.332. Total length 8¾ inches; length of handle 2½ inches.
- ⁵ Effigy pot, polychrome. Nazca culture, about 300 to 500 A.D. Accession No. 55.336; height 6 inches, diameter 4½ inches.
- ⁶ Portrait vase with stirrup spout. Mochica, found at Chavin, about 400 to 600 A.D. Accession No. 55.335; height 11 inches; diameter 5 inches.
- ⁷ Double-spouted vessel: man carrying four pots. Mochica. Accession No. 55.337; height 7½ inches, diameter 4 inches.
- ⁸ Ceramic composition: a prison. Mochica, from Chavin. Accession No. 55.334; height 7 inches, width 6½ inches, depth 8½ inches.
- ⁹ Gold mask. Tiahuanaco, about 400 to 600 A.D. Accession No. 55.321; height 6½ inches, width 7½ inches.
- ¹⁰ Gold head of monkey. Chimú, found at Cuzco. Accession No. 55.323; height, total 5 inches, height of head 2 inches, width 3 inches. The Cleveland monkey is illustrated, Fig. 101, in *Ancient Art of the Andes*, The Museum of Modern Art, New York, 1954.
- ¹¹ Gold-plated silver bowl. Chimú, found in the region of Trujillo. Accession No. 55.322; diameter 5⅞ inches.
- ¹² Silver bowl. Chimú. Accession No. 55.325; height 5½ inches, diameter 5⅞ inches.
- ¹³ Ceremonial silver beaker. South Coast, Pre-Inca. Accession No. 55.324; height 8 inches; diameter at top 3¾ inches.
- ¹⁴ Bronze figurine: a man and a woman combined, back to back. Found at Cuzco, but probably Pre-Inca. Accession No. 55.328; height 6⅞ inches; width 1⅞ inches.
- ¹⁵ Bronze figurine, possibly a pole finial. Pre-Inca. Accession No. 55.327; height 7 inches, width 2¾ inches.
- ¹⁶ Bronze figurine. Accession No. 55.329; height 4½ inches. Silver figurine. Accession No. 55.330; height 3⅞ inches. Both found at Cuzco. Both Pre-Inca. Not illustrated.



STONE MASK, Teotihuacan Style, Mexico

CENTRAL AND NORTH AMERICAN INDIAN ARTS

The gift of Mrs. Lillian Henkel Haass

In her recent gift of American Indian antiquities, which in truth form only a small part of her personal collection and of her numerous interests in the field of art and archaeology, Mrs. Lillian Henkel Haass has included some examples of stone and ceramic sculpture and of pottery vessels from Pre-Columbian Central America, Mexico, and the Southwest of the United States. Of a total of sixty-four objects in this gift, twenty-six are from Peru (some of the most important being presented by Mrs. Weibel in this *Bulletin*), six are from Mexico, one from Costa Rica, and thirteen from the Southwest, California, and Alaska. In many cases these gifts fill gaps in the existing collections of the Detroit Institute of Arts and so are the more gratefully received. Illustrated here are a few of these antiquities, with brief comments.

The ancient cultures of modern Mexico are noted for their great works in stone as well as their deft handling of ceramics, not only as a material for vessels, but also for ceramic sculpture.

Associated with the ceremonial center of Teotihuacan, not far from Mexico City and familiar therefore to a host of tourists, are the stone faces, or masks, which must have been attached to mummy bundles to give faces to the deceased. Executed in a variety of stones, all of them of considerable hardness, with only stone tools, these "masks" (of which is illustrated but one of the two presented by Mrs. Haass) are one of the technical and artistic achievements of the Classic Period of Middle American art, dating from the first century to the ninth century A.D.¹



POTTERY FUNERARY URN, Zapotec Culture, Mexico

In contrast to the monumental simplicity of the contemporary stone masks of Teotihuacan are the elaborate and terrifying ceramic funerary urns which are so characteristic of the Zapotec culture of the State of Oaxaca in southeastern Mexico. Seated figures of men, priests, or gods, wearing fantastic masks and headdresses, in a highly formalized ceramic sculpture are backed against cylindrical jars. Found in association with Zapotec burial mounds and chambers, it is not fully determined whether they were for offerings, incense, or some other use in the burial rites. Of the two such urns given by Mrs. Haass, the one illustrated must represent the rain-god Cocijo, on whose mask and headdress stylized forms represent mountains and serpents.²



STONE PENDANT FIGURE
Guerrero Style, Mexico

Another contrast that shocks and delights is that between the rugged plasticity and elaborate symbolical detail of Zapotec art and the simple monumentality and highly formalized conceptions of the provincial culture that flourished in the state of Guerrero, in southwestern Mexico. Characteristic is the human figure in polished stone on which the parts of the body and details of the face have been produced by incised lines cut with a straight abrading tool. This too is a work of the Classic or Middle Period, before 800 A.D.³

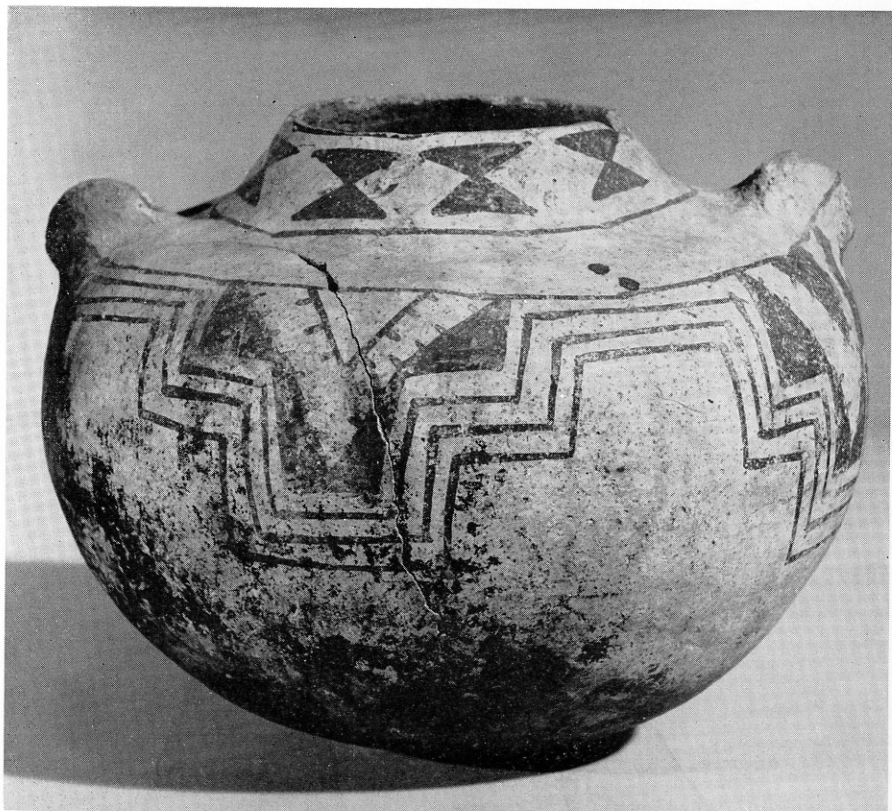


POTTERY TRIPOD VESSEL
Chiriquian Culture, Costa Rica

In the belt across Central America included in present day Nicaragua, Costa Rica, and Panama, the Chorotegan and Chiriquian cultures were outstanding for their pottery, often of unusual forms, often with a kind of wit in the formalized animalistic ornamentation, and often painted in a way that rivaled the best polychromed pottery of the Mayas, their northern neighbors. A typical piece of pottery is the shapely rounded bowl with strong rim and rope-twisted handles, a rapidly executed ornamentation painted in red on the buff ground, and three hollow pointed legs, within which are the usual loose pellets of clay to make this vessel audibly as well as visibly satisfying. Each leg is topped by little crouching figures (animals or human beings, here as often not clearly differentiated) that are a delight to our eyes, whatever may have been their meaning to the ancient Indian who made the vessel, probably for some funereal purpose or religious ceremony.⁴

For the archaeologist and anthropologist it is important to know when and where and in what context an artifact was found; for the artist and aesthician a surviving product of the past can stand on its own merits. Thus the potteries from the Southwest in the recent gift from Mrs. Haass (all acquired in Santa Fe, New Mexico, and probably all originally found on ancient sites within the four adjoining states of Colorado, New Mexico, Arizona and Utah) are of the greatest interest from the point of view of technique and design, though their cultural affiliations may be only tentatively given.

A globular cooking pot, with small pierced lugs on the shoulder for suspension, shows evidence of use from the blackening of its lower surface. The ware is a typical black on white that is to be found over a long period in the Pueblo regions of the Southwest. The painted designs are rectilinear and simple. This vessel may have come from a site that would be classed a Pre-Pueblo, with architectural and pottery forms preceding the usual types found on such early Pueblo sites as Mesa Verde and Chaco Canyon, somewhere on the gorge-cut plateau of the San Juan river drainage where today four states meet, Colorado, New Mexico, Utah, and Arizona. It may date between the ninth and eleventh centuries A.D.⁵



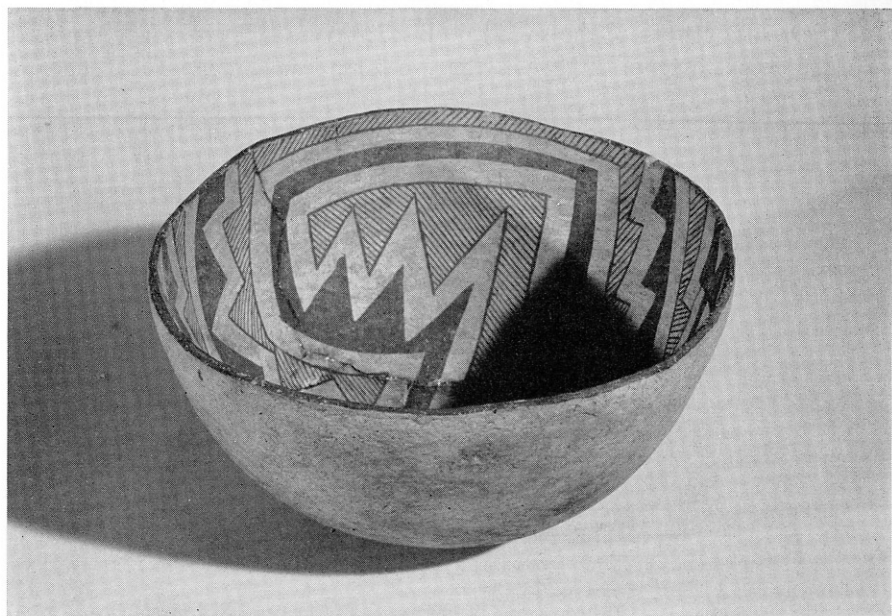
POTTERY WATER-BOTTLE, Great Pueblo Period, Southwest



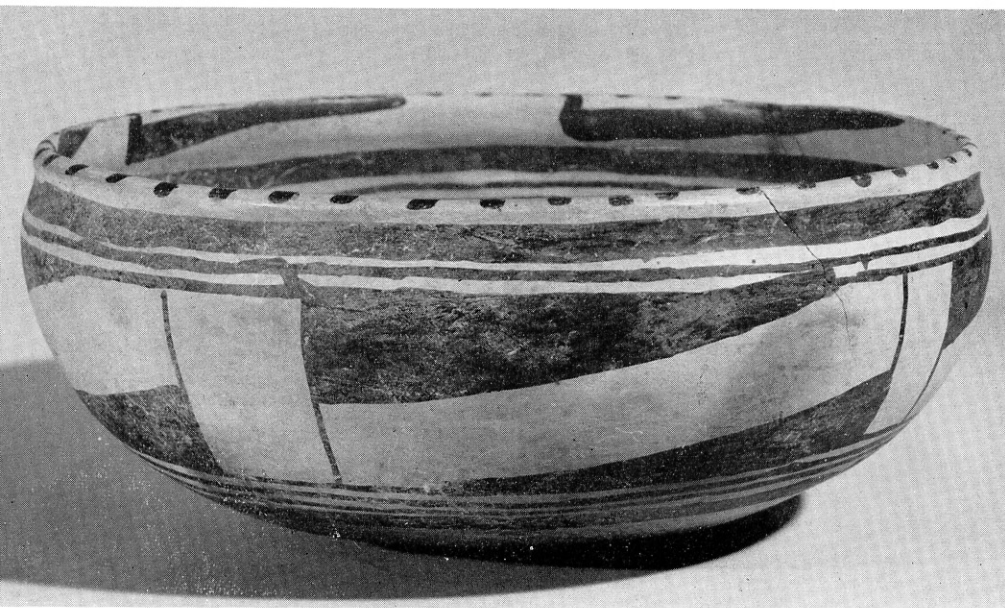
POTTERY WATER-BOTTLE, Great Pueblo Period, Southwest

A rotund, tall-necked, small-mouthed water-bottle, in black-on-white ware, with two small loops on one side for suspension and pouring may be assigned to the Classic Pueblo period, dated about the eleventh through the thirteenth century A.D., and related to the culture named for the Mesa Verde site in southwestern Colorado.⁶

The extraordinary combination of the rounded forms of pottery vessels, here a thin-walled sharp-edged irregular hemispherical bowl, with the rectangular zigzags, straight-edged bands, and fine parallel lines of hatching, which give a contrast of light, dark, and grey areas, is nowhere more clearly seen and enjoyed than in this bowl with richly ornamented interior and starkly plain exterior. The piece represents the Anasazi culture of the Southwest in its Mesa Verde (Colorado) or Chaco Canyon (New Mexico) manifestations in the Classic Pueblo Period (about 1050-1300 A.D.).⁷



POTTERY BOWL, Regressive Pueblo Period, Southwest



POTTERY BOWL, Regressive Pueblo Period, Southwest

A broad-mouthed food bowl with a beautifully profiled rim, painted internally and externally in black with a broad band of geometric shapes confined between lines and edged with black dots, reveals in its thick walls and crumbly paste the characteristics of the so-called "Biscuit Ware" which largely replaced the usual black-on-white pottery in the Northern Rio Grande Area of New Mexico during the Regressive Pueblo period just preceding the advent of the Spanish in the sixteenth century and the Historic Period of the present-day Pueblo Indian.⁸

FRANCIS W. ROBINSON

- ¹ Stone Mask from Mexico, Style of Teotihuacan, Classic Period, 1st to 9th century A.D. Height 4 inches. Acc. No. 55.381.
- ² Pottery Funerary Urn from Mexico, Zapotec, Classic Period, 1st to 9th century A.D. Height $9\frac{3}{4}$ inches. Acc. No. 55.377.
- ³ Stone Pendant Figure from Mexico, State of Guerrero, Classic Period, 1st to 9th century A.D. Height $5\frac{5}{8}$ inches. Acc. No. 55.383.
- ⁴ Pottery Tripod Vessel from Costa Rica, Chiriquian, Late Period, 9th to 14th century A.D. Height $6\frac{1}{4}$ inches. Acc. No. 55.380.
- ⁵ Pottery Cooking Vessel from the Southwest, Developmental Pueblo Period, 8th to 11th century A.D. Height $6\frac{1}{4}$ inches. Acc. No. 55.386.
- ⁶ Pottery Water-bottle from the Southwest, Great Pueblo Period, 11th to 13th century A.D. Height $9\frac{1}{4}$ inches. Acc. No. 55.385.
- ⁷ Pottery Bowl from the Southwest, Great Pueblo Period, 11th to 13th century A.D. Diameter $9\frac{3}{8}$ inches. Acc. No. 55.384.
- ⁸ Pottery Bowl from the Southwest, Regressive Pueblo Period, 14th to 16th century A.D. Diameter $11\frac{1}{2}$ inches. Acc. No. 55.387.