

THE INCAS

TREASURES OF PERU



INCAS
Female figurine

Such gold or silver figurines symbolized the emperor or empress and were used as offerings during unusual events or natural disasters. (1450-1532)

Silver, feathers, camelid wool, cotton
14 cm x 8.5

P. & D. Janssen-Arts Collection, Heritage Agency of the Flemish Community and the MAS, Antwerp
Photo: Hugo Maertens



INCAS

Llama figurine used in a livestock-fertility ritual. Such offerings were among the funerary items placed in the graves of the elite. (1450-1532)

Silver
6 x 4.6 x 1.3 cm

Musée du quai Branly-Jacques Chirac



INCAS
Imperial feathered headdress
(1450 - 1532)

Feathers, plant fibres
34 x 55.5 cm

Royal Museums of Art and History, Brussels



INCAS
Sling

Weaving was also used to make objects such as slings, which were used to hunt small game. Slings and other items might also be placed in graves to allow the deceased to continue to function in the afterlife. (1450-1532)

Wool
70 x 20 x 5 cm

Musée du quai Branly-Jacques Chirac
Photo: Claude Germain



INCAS

Cup with zoomorphic decoration for *chicha*, the name the Spanish gave to the Incas' corn beer. The Incas considered *chicha* a noble and magical drink that allowed them to communicate with the gods. (1450-1532)

Hammered and repoussé silver
12.4 x 10.7 cm

Musée du quai Branly-Jacques Chirac



INCAS

The aryballos, or "Cusco bottle" was the most common form of Inca pottery. A sort of beer jar that was carried on the back and that had a new and unprecedented shape. (1450-1532)

Terracotta
38 cm

Royal Museums of Art and History, Brussels



INCAS

Poncho (unku) made from a single piece. (1450-1532)

Camelid wool, cotton
55 x 96 cm

Royal Museums of Art and History, Brussels



PARACAS

Mantle edging decorated with felines, an important theme in Andean history.

The figure is reproduced with inverted colours. This dualism is central to Andean cosmology, in which everything exists solely as a complement to something else, equivalent but distinct.

Paracas-Nazca transition (200 BCE - 100 CE)

Camelid wool, cotton

20 x 71 cm

Royal Museums of Art and History, Brussels



MOCHE

Vessel depicting an unclad prisoner.

The lack of clothing indicates a subdued prisoner. (100-600)

Terracotta

20.3 cm

Royal Museums of Art and History, Brussels



NAZCA

Front of a feathered tunic depicting a face with six rays.

The pink marks on yellow flight feathers are the result of tapirage, a colour alteration technique produced by controlling birds' diet or by applying substances directly to their skin. (100-600)

Feathers and cotton

102 x 80 cm

Private collection F-T

Photo: Royal Museums of Art and History, Brussels

POINTE-À-CALLIÈRE



CHIMÚ

Ear ornament

The Chimú were remarkable metalworkers. Their ornaments, such as this one, were worn by the nobility. Peru, northern coast (1100–1470)
Hammered and repoussé gold
8.6 cm

P. & D. Janssen-Arts Collection, Heritage Agency of the Flemish Community and the MAS, Antwerp
Photo: Hugo Maertens



CHANCA

False funerary head

The head and face were important in funerary rites. The deceased must be able to communicate, especially through speech, in the afterlife with their descendants on earth. (1100–1450)
Wood and fabric
30 x 25 cm

Coenen Private Collection

Photo: Royal Museums of Art and History, Brussels



CHANCA

Loincloth fragment decorated in a checkerboard pattern with birds alternately looking one way and the other. The bottom fringe depicts figures sporting elaborate headwear. The Chanca were outstanding creators of textile art. (1100–1450)

Laine, coton
80 x 55 x 2 cm

Linden-Museum Stuttgart
Photo : D. Drasdow



WARI

Vessel from Peru on which the Staff God wears a tunic decorated with feline heads and a necklace. (600–900)

Terracotta
32 x 42 x 39 cm

Linden-Museum Stuttgart

Photo: D. Drasdow

An exhibition by Pointe-à-Callière, in partnership with Art & History Museum, Brussels.

ART & HISTORY MUSEUM



POINTE-À-CALLIÈRE

Montréal

Montréal Archaeology
and History Complex
pamusee.qc.ca/en