# INCAS

# TREASURES OF PERU

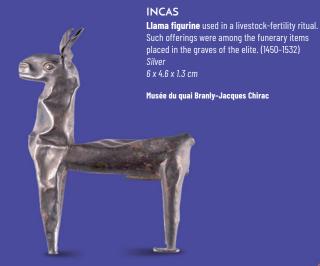


## INCAS Female figurine

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







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  $55 \times 96 \text{ cm}$ 



## **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

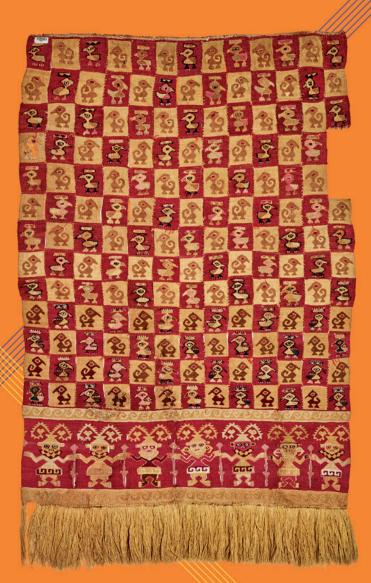


## CHIMÚ

## 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



### **CHANCAY**

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 Chancay were outstanding creators of textile art. (1100–1450)

Laine, coton 80 x 55 x 2 cm

**Linden-Museum Stuttgart** Photo : D. Drasdow



# CHANCAY

## 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  $30 \times 25 \text{ cm}$ 

## Coenen Private Collection

Photo: Royal Museums of Art and History, Brussels



# WARI

**Vessel** from Peru on which the Staff God wears a tunic decorated with feline heads and a necklace. (600–900) *Terracotta*  $32 \times 42 \times 39 \ cm$ 

### Linden-Museum Stuttgart

Photo: D. Drasdow

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

ART&HISTORY â MUSEUM



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