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# Re-examined and Re-defined: an Exploration and Comparative Analysis of Moche Ceramic Vessels in the Milwaukee Public Museum Collections

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# RE-EXAMINED AND RE-DEFINED: AN EXPLORATION AND COMPARATIVE ANALYSIS OF MOCHE CERAMIC VESSELS IN THE MILWAUKEE PUBLIC MUSEUM COLLECTIONS

by

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ABSTRACT
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For this thesis, I studied Moche ceramic vessel collections from three museums, the Milwaukee Public Museum (MPM), the Field Museum in Chicago, and the Logan Museum of Anthropology at Beloit College in Beloit, Wisconsin. All three collections originated around the turn of the twentieth century, with the earliest accession in 1893 and the most recent in 2007. These Moche ceramic vessel collections clearly illustrate the evolving museum documentation systems used in natural history and anthropology museums and the challenges of trying to standardize object names, descriptions, and attributes in the museum record. My research for this thesis included personally examining vessels in the three museums, documenting each piece (when feasible) and taking photographs of the Moche ceramic vessels to link visual descriptions of the pieces to the categories to which they were assigned at the time of accession. Archival information, such as donor files and exhibition files, provided a more comprehensive understanding of the categorization techniques used at the time of accession. Collections in storage and on exhibit were reviewed. The exhibits used for this study are located at the MPM, where the exhibit containing Moche ceramics was completed in 1974, and the Field Museum, where the relevant exhibit opened in 2006, and the Logan Museum's visual storage, which was constructed in 1995. The study of these exhibits offers an understanding of the display and interpretive choices made by museum personnel, which may reflect the museum's provenience and provenance records as well as

perspectives about the objects at the time the exhibit was developed. Evolving documentation and organization techniques directly correspond to the challenges museums confront as they have grown into cultural institutions that reflect their local, national, and international communities.

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# Chapter 1: Introduction

> With good documentation, excellent and worthwhile statements can be made about the nature and full anthropological implications of a collection. Without documentation, ethnographic objects, like archaeological artifacts, become only things, useful perhaps for contemplation as 'art objects,' but of no value for scientific study (Fowler and Fowler 1996, 131).

In his book on the culture and evolution of natural history museums, Stephen T. Asma, professor of philosophy at Columbia College in Chicago, states, "Museums are saying more than we have previously noticed, and many of those messages stem from their history, their cultural context, and the assumptions that led to their formation" (2001, xii). This thesis is a case study that explores the evolving documentation systems of museums through terms museums use to categorize their Moche ceramic vessel collections. Moche, or Mochica, describes many things. It is an art style, a culture, a society, a river, a river valley, and a site (this complexity of identity is discussed more fully in Chapter 3). The artistic, archaeological and cultural categorization of Moche vessels throughout museums' histories illustrates what was important for museum personnel when collecting, accessioning, storing, and displaying those objects.

## Museum's Evolving Documentation Systems

From the late 16th century through the late 19th century, museums in Europe were under the direction of a select few. They began as private collections on display for fellow elite. These collections are often referred to as "cabinets of curiosities" (see Chapter 2) and often were displayed haphazardly. The information about the items resided primarily in the

head of the curator (Mondello 2008). Museums in the United States developed along the same standards, but by the late 19th century, the dynamic of museums began to change. Not only did most museums begin to focus on education but also changes in the categorization and documentation of specific items recorded in collection archives took place, reflecting the growing professionalization of museum work.

Museums' documentation techniques have evolved in response to institutional growth, desires of visitors and researchers, and developing professional standards. Early in European and U.S. museum history, every institution developed its own methods, terms, and procedures for the collection, documentation, and organization of objects. Many museums have carried forward aspects of their older, more rudimentary documentation systems, mixing these with current multi-layered computer-based recording systems. In some cases, older terms are simply part of the documentation history, however, in many museums they remain an active part of how the objects are referenced, located, and accessed by museum personnel or outside researchers.

For example, the first items that the Milwaukee Public Museum (MPM) now categorizes as Moche ceramic vessels were originally recorded in catalog books with no assigned culture. The key terms were "effigy," "pot," and "vessel" (Figure 1). Later, in the 1960s, additional items were accessioned as Moche vessels. The key terms then were various and included "jug" and "stirrup-spout jar," but also included the cultural and archaeological identifier of "Mochica." Collection inventories, which many cultural and natural history museums began to conduct in earnest in the 1980s, provided opportunities to update and standardize terminology. As a result, this process made more of the museum's holdings available to interested researchers who depended upon those terms to identify potential study collections.

**Figure 1: Different vessels defined as "Effigy Pot" from the MPM collection. Top (left to right): object A14934/3708, spout-and-handle bottle; object A14917/3708, stirrup-spout bottle; object A14915/3708, jar. Bottom (left to right): object A14902/3708, dipper; object A14901/3708, *floreros*; object A14974/3708, plain ware vessel (photos taken by the author).**

## Goals of Thesis

The questions that this study addresses include:

1) How does the history of Moche ceramic vessel categorization and the criteria that define these categories illustrate the evolution of museum documentation systems?

2) Why is a re-examination of Moche ceramic objects important for the museums that care and interpret them?

3) How can a study such as this one impact those beyond the museum and be especially relevant for potential researchers?

## Methods

Collection Inventory. A comprehensive collection inventory for the MPM Moche ceramic vessel collection was conducted in the fall of 2014 and spring of 2015. The goal of a comprehensive collection inventory is to gather and confirm all information a museum has

regarding a particular collection and then compare it to the actual objects for accuracy. Collection inventories are useful in creating a comprehensive record regarding the scope and history of a collection, as well as determining the accuracy of information and labeling and the presence and condition of artifacts at a specific place and time. All of this information is essential to this thesis since it answers several of the research questions.

Photographs linked to catalog information and other documentation is now a priority when cataloging or inventorying a collection. The comprehensive collections inventory that I completed at the MPM of the Moche ceramic vessels, both in storage and on exhibit, included photographs and measurements of each object. An examination of the catalog information, accession files and exhibition files was also completed (Chapter 6 and Appendix A). No study of this depth for these MPM materials had ever been undertaken.

Comparison With Other Museums. A comprehensive overview of the Moche ceramic collection at the MPM was the focus of this thesis. The MPM houses 73 ceramic vessels currently categorized as "Moche." The Moche ceramic vessel collections at the Field Museum in Chicago and the Logan Museum of Anthropology at Beloit College in Beloit, WI were also examined. The Field Museum and the Logan Museum provide useful local comparisons to the MPM due to their shared focus on human and natural history. Both of these museums were established in 1893, around the same time as the MPM, which was established in 1882, and both have sizable Moche ceramic vessel collections. The Field Museum, like the MPM, is a large public natural history museum. The Logan Museum is a smaller college anthropology-focused museum that shares its roots with both the MPM and the Field Museum. Both the Logan Museum and the Field Museum have seminal connections to the Columbian Exposition of 1893.

Comparison included examination and photographs of objects and review of documentation. It was more suitable for this thesis to keep the number of objects from the Field and Logan Museums at a manageable number. A sample of 23 objects from each of these collections were chosen to provide the best examples for the comparative analysis portion of this study. The objects were selected for their visual similarity with objects in the MPM Moche ceramic collection as well as to illustrate the variety of vessel types the Field and Logan Museums possess.

Objects from the Field Museum were photographed, both from storage and from the "Ancient Americas" exhibition (see Chapter 6). All documentation relating to these objects was examined. Cassie Pontone, Collections Assistant for Anthropology, emailed the Field Museum's inventory of north coast Peruvian objects to the author.

Photographs of all the Moche ceramic vessels from the Logan Museum were provided by Nicolette Meister, Curator of Collections, and were emailed to the author. Photographs of the open storage area, in which the ceramics are displayed, were taken by the author and all of the corresponding documentation was studied.

Online collections of Moche ceramic vessels further enhance this study of categorization at museums. Samples of Moche ceramic vessels were selected from the online collections of the Museo Larco (21 items) and The British Museum (15 items) and the Metropolitan Museum of Art (MET) in New York (16 items). These are detailed in Chapter 6 and Appendix B.

There are over 8,400 Moche ceramic vessels on the Museo Larco website, making the selection process long and difficult. This is one of largest collections of Moche ceramic vessels in the world. The Museum Larco mission is to educate the public on the pre-Columbian history of Peru, which might explain why so much information was accessible

online. A selection of 21 vessels was made from the Museo Larco website to present the diversity of vessel types and themes and ones that could easily be compared with the other museums' collections, especially the MPM's.

The British Museum's online collection has approximately 585 ceramic vessels categorized as Moche, but less than half had photographs attached to the online profile. The 15 selected for this study include only objects with photographs. The British Museum is one of the oldest natural history museums in the world and provides a comparison of a large, well established natural history museum in a country other than the United States with similar types of museums in the Midwest.

The MET's online collection of Moche ceramic vessels included only 16 items. Given this small sample size, all of the vessels were used for the comparative analysis. The MET example provides a comparison of an art museum with natural history museums.

The documentation information gathered from these three online collections only included object names and descriptive terms since access to any additional archival files relating to these objects was unfeasible. The goal was to provide a comparison of Moche ceramic vessel collections and current categorization practices at museums located in other areas of the world.

Similar objects from all six museum collections are discussed in Chapter 7 to provide a better comparison between the collections in regards to object names and categorization. The visual comparison of similar vessels was included in order to study how people categorized vessels of the same vessel type with similar themes. Early object descriptions came exclusively from the MPM, Field Museum, and Logan Museum collections since these were the only museums where accessibility to original catalog information was feasible for the Moche ceramic collections. The other museums were not visited due to time and money

restrictions, but their collections are invaluable to the study of current categorization practices among museums from different areas of the world.

Although not a museum, Sotheby's art auction catalogs were included as part of this study, providing a second view of Moche ceramic categorization in the art world. Sotheby's and the MET also provide insights into contrasts between private collectors and art professionals.

## Thesis Organization

Chapter 2 begins with a discussion of the history and diversity of museums particularly pertaining to the museums used for the research portion of this study. A discussion of museum collections, categorization and the use of collections follows to explore the reasoning and motivations behind collection practices. The implications of changing documentation systems in regards to Moche ceramic vessel collections wrap up this chapter. Chapter 3 provides an overview of the Moche culture, previous discussions of Moche ceramics, and the ceramics of the cultures preceding and succeeding the Moche.

Chapter 4 explores the history of collecting Moche material and discusses how and why this material was collected. It continues with the rights of possession including past and current Peruvian cultural property laws, and finishes with a discussion of the role of looting and excavation in collections of Moche ceramics. This chapter provides a background into the purpose of collecting for museums. Chapter 5 follows with a discussion of the early categorization of Moche material in museums, ceramics use in chronological sequencing of the Moche culture, and Peruvian ceramic typologies. It finishes with a section on fakes and forgeries of Peruvian ceramics.

Chapter 6 provides the research conducted for this thesis including the collection inventory of the MPM's Moche ceramic vessel collection. This consists of descriptions of each object, photographs and collection and storage practices. A discussion of how the Moche ceramic vessels are categorized within all museums studied is incorporated here as well as a description of the vessels from the other five museums used for the comparative analysis. This chapter also illustrates how other groups of people may categorize Moche ceramic vessels. This chapter concludes with a description of the exhibit information for all of the collections studied.

Chapter 7 provides an analysis of the findings from the study of the MPM's Moche ceramic vessels and previous research conducted on the Moche ceramic vessels from the three collections visited: the MPM, the Field Museum, and the Logan Museum. The chapter continues with the comparative analysis of all the museum collections studied. The final section provides a template for the possible categorization of Moche ceramic vessels.

Chapter 8, the conclusion, summarizes what this study has added to the understanding of Moche ceramic vessel categorization in museums and how it illustrates the evolving documentation systems of museums. It also emphasizes the importance of museum collection inventories for internal and external purposes. This chapter finishes with mention of possible future research directions.

## Limitations

The three museums visited, the MPM, the Field Museum, and the Logan Museum of Anthropology, did not have a comprehensive collection profile. There was very little to no information for how several of the objects were obtained or about the people who sold or donated the objects to their respective museum. This lack of detailed information is

common for early collections. For example, at the Logan Museum, one large accession, number 26, was missing the accession date for all of the objects.

At the time of the data collection for this thesis, the Field Museum's Moche ceramic vessel assemblage was in the beginning stages of a desalination project. As a result, only a selection of the objects was accessible for review. The inventory list from the Field Museum contained all of the objects categorized as "Peru: archaeology: North Coast Peru." Most of the 2,168 objects on this list do not contain any information about the ethnic group. Again, this is not unusual for early collections. The only objects used for this study are ones identified in the museum's inventory as "Moche," "Mochica," or "Proto-Chimú."

The online collections did not have any historical information available regarding early descriptions or categorizations. The online collection for the British Museum did not provide photographs for every vessel defined as "Moche" limiting the selection for possible objects to be studied. There are many more museums worldwide that could have been included in this study, but that level of research was beyond the intended scope of this thesis. Visits to the museums themselves might have allowed for the viewing of relevant archival documents, however, such visits were beyond the financial scope of this thesis.

# Chapter 2: History of Museums and their Changing Documentation Systems

As museums grow, so do their collections. Initially, museums evolved from private "cabinets of curiosities" to public spaces displaying objects with little to no context to cultural institutions that have the primary mission to educate and entertain. Museums have modified their agendas from an inward focus to an outward focus, serving the needs and wants of their communities (Pitman 1999, 1 and 3). This chapter provides a basic history of museum growth world-wide, explores how museums utilize their collections, and concludes with a brief discussion regarding the implications of changing documentation systems for the study of Moche ceramics.

## A History of Museums

New museums continue to be established and serve ever increasing numbers, both on-site and off-site. About 850 million people attend more than 17,500 American museums every year (Mondello 2008). These museums in the United States, excluding the Smithsonian Institution, contain approximately 78 million objects according to the American Association of Museums (Fowler and Fowler 1996, 129).

Museums have been around for over 2,000 years and originally were a place for learning and the arts but not accessible to everyone. The term "museum" derives from the Greek word *mouseion*, which literally translates to "the shrine or home of the muses" (Mondello 2008; Pearce 1995, 96; Pitman 1999, 2). The most famous of these was in Alexandria founded during the 3rd century B.C. The museum and library at Alexandria was divided into several areas of study including philosophy, rhetoric, poetry, and medicine

where scholars were able to study free of charge (Pearce 1995, 97; Pitman 1999, 2). Similar to museums today, these ancient museums collected objects and information intended to help document and understand the world.

Botanical gardens and zoos, too, existed as early as 2,000 B.C. in Assyria and evidence confirms their existence at Karnak in Egypt in 1,500 B.C (Pitman 1999, 3). By the 1st and 2nd centuries A.D., the Roman Empire had amassed a large public collection of art housed in temples and public buildings. Their collection practices continued until the end of the Roman Empire. There are connections between ancient and modern collectors primarily due to Imperial Rome's influential model for modern Europe. Some consider the temples of Olympia and Rome as the national museums of their day. Private collectors also existed in the classical world as they have throughout history (Pearce 1995, 91 – 93).

From about A.D. 1500 to 1700, new efforts in understanding the world, often based on world exploration, caused an increase in collecting objects and the organization of these collections became important. The term "museum" identified private collections. Often referred to as "cabinets of curiosities," these private collections were not open to the public but only to elite members of society as well as scholars (Alexander and Alexander 2008, 27; Pitman 1999, 2 and 4). Cabinets of curiosities included several objects of natural and cultural history, such as works of art, geological and natural history specimens, scientific instruments, portrait busts, and books (Moser 2006, 12). One of the more famous cabinets of curiosities in America was that of Thomas Jefferson at Monticello. He housed objects of fine art, natural wonders, ethnological artifacts, and "marvelous curios of human contrivance" (Robinson 2003, 17). The purpose of these collections was to obtain "bizarre" and "wondrous" objects. Rare objects were often displayed with ordinary objects, and with no obvious thematic organization (Robinson 2003, 22; Mondello 2008; Moser 2006, 12).

In some cases, however, seventeenth-century collectors did seek to display relationships; an example of such a collection is seen in the engraved frontispiece of Oleus Worm's museum, the Copenhagen Museum (Figure 2) (Pearce 1995, 109 and 114).

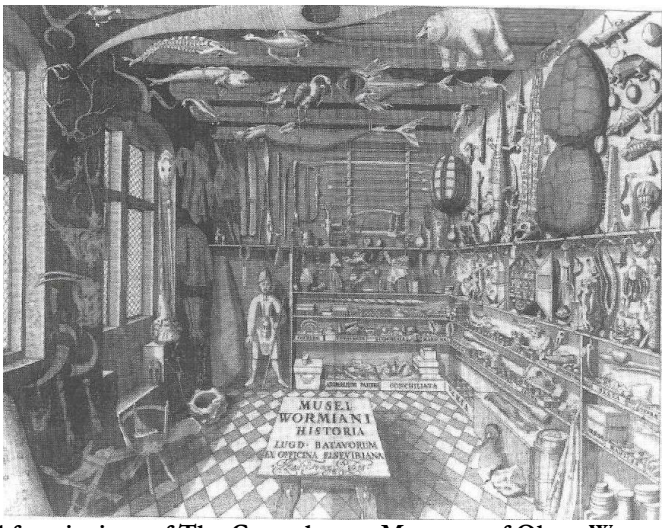


**Figure 2: Engraved frontispiece of The Copenhagen Museum of Oleus Worm (1588 – 1654), from *Museum Wormianum*, 1655 (Asma 2001, 71; Pearce 1995, 115).**

During the 17th and 18th centuries, some of these private collections were established as more public museums (Alexander and Alexander 2008, 27). These new museums were established because some individuals (or their inheritors) were willing to share their private collections with their communities. It was evident that the emerging European museum had two roles: to exhibit objects and to provide a working collection for scholars (Hooper-Greenhill 1993, 8; Pitman 1999, 2 and 4). During the 18th century in the United Kingdom and northern Europe, "the education of the population through museums emerged as a new form of population management, targeted at the collective good of the state rather than for the benefit of individual knowledge" (Hooper-Greenhill 1993, 174).

University museums are an early museum type that can be traced back to the 17th century since they were often inherited collections from private collectors. From the onset,

they were established as teaching collections for students as well as the surrounding community (Boylan 1999, 43; Cotter 2009). The University of Oxford opened one of the earliest university museums in 1683, the Ashmolean Museum (Figure 3). This was made possible by a collection gifted from Elias Ashmole (Boylan 1999, 46). The Logan Museum of Anthropology, studied in this thesis, is one of a small number of U.S. anthropology-focused academic museums.

**Figure 3: Ashmolean Museum. This was the first building specifically constructed for the purpose of a public museum, established in 1683 (Pearce 1995, 387).**

Modern museums in North America developed from models in Europe. Thousands of museums have developed over the last 150 years. The founding of the first museum in the United States was in 1773 when the Charleston Library Society in South Carolina began to collect animals, plants, and minerals to represent South Carolina's natural history (Alexander and Alexander 2008, 61 – 62; Pitman 1999, 4). The Massachusetts Historical Society was established in 1791 and included a library and a public gallery. At least 78 historical societies were established by 1876, promoting learning and a narrated national history (Pitman 1999, 4). Charles Wilson Peale's museum was one of the first museums to

focus on "the desire to document the history of discovery in the new world" (Mondello 2008). He moved his private collections from his home to the Philosophical Society in Philadelphia in 1794 and then to Independence Hall in 1802 (Alexander and Alexander 2008, 62; Pitman 1999, 4).

By the mid-1800s, public galleries and "dime museums" were two popular museum types in the United States. Public galleries were divisions of libraries, art academies, historical societies, colleges, or private clubs. "Dime museums," dedicated to entertainment, functioned for commercial purposes. Phineas T. Barnum developed exhibitions based on what fascinated the public in the mid-1800s. He collected several thousand objects that were both genuine and fake, often from defunct museums, which he displayed in an entertaining yet haphazard fashion. This museum's roaring attendance numbers inspired more museums to embrace the open and entertainment factor all over the country. Barnum's museums and those that followed are often compared to today's "blockbuster" exhibitions (Pitman 1999, 5).

From about 1830 to about 1930, a period sometimes dubbed "The Museum Age," large museum collections were amassed, in part as an effort to preserve evidence of diverse cultures thought to be disappearing. For example, the Smithsonian Institution collected 6,500 pieces of Pueblo pottery between 1879 and 1885 alone (Berlo and Phillips 2007, 118 – 120). Founded in 1846, the Smithsonian Institution's original primary purpose was scientific research but after 1873 George Brown Goode, serving as an administrator of the Smithsonian, helped to create a museum with a broader educational focus. The early Smithsonian Institution collections included art and humanity objects and natural science specimens and inspired many of the nation's natural history museums in their collecting endeavors (Pitman 1999, 6).

World's Fairs arose in the 1800s and were an important cultural development associated with the creation of public museums. By the time of the London World's Fair in 1851 they had taken on an international scope. Arguably the primary purpose of World's Fairs was to entertain its visitors, but they were also places where people could see new technological inventions, such as the telephone, and where different cultural traditions of art, craft, and architecture could be viewed. World's Fairs employed the practice of sending out groups of people to remote areas of the world to bring back exotic objects for public display (Hinsley 1991, 344 – 345).

Between 1870 and 1940, World's Fairs in the United States provided funding and collections for the creation of many natural history museums, including the Field Museum (Fowler and Fowler 1996, 130), one of the museums studied for this thesis. Supervisors of these expositions, such as G. Brown Goode for the World's Columbian Exposition held in Chicago in 1893, realized that museum and fair exhibitions "had a huge educational potential for the more visually oriented working classes" (Asma 2001, 88).

The 1893 World's Columbian Exposition in Chicago is also referred to as the Chicago World's Fair as well as the "White City." It was the 15th World's Fair and the second one held in the United States. The Columbian Exposition commenced on May 1, 1893 and completed at sunset on October 30, 1893 (Burg 1976, xi – xii and 286; Harris et al. 1993, 45). The fair exhibited cultures from around the world and strengthened the connection between world's fairs and the evolution of cities (Harris et al. 1993, xi – xii). There were 47 nations represented with 65,000 exhibits. Peruvian mummies were among the items on display at the Chicago World's Fair (The Field Museum 2015). By the time the Columbian Exposition closed, over twenty-one million people had visited the fair (Percoco 1991, 41).

The Chicago's World's Fair was instrumental to the subsequent creation of the Field Museum. Marshall Field donated one million dollars to convert the Fine Arts Palace, one of the many buildings constructed for the Columbian Exposition, into the original Field Museum. The newly established museum housed collections of donated objects from foreign nations that had participated in the fair (Burg 1976, 335). Fredrick Ward Putnam and Franz Boas went to work for the Field Museum after the end of the Columbian Exposition (Bank 2002, 605). Putnam, the director and curator of Harvard's Peabody Museum of American Archaeology and Ethnology (Hinsley 1991, 346), was appointed the director of the Department of Ethnology and Archaeology for the Columbian Exposition (Bank 2002, 592). Franz Boas was responsible for organizing the eight rooms of laboratories in the north end of the Anthropological Building, with the help of professors from the University of Wisconsin and the University of Chicago (Bank 2002, 593). Boas had been a curator at the Smithsonian and later became a professor of anthropology at Columbia University. After World War I, a new building was constructed for the Field Museum, which is its current location (Bank 2002, 605).

Natural history museums, like the Field Museum and the MPM, have collections that represent botany, zoology, geology, and anthropology as well as other areas of study. These museums tend to be medium to large and collections come from many areas of the world. Collectors, especially English collectors, became passionate about collecting natural history objects during the 18th century (Pearce 1995, 125) and most natural history museums can be seen as an outgrowth of the "cabinets of curiosities" as well as academic museums. There are three museums utilized in this study that are natural history museums, the British Museum, opened in 1759, the MPM, opened in 1882, and the Field Museum, opened in

1893, (The British Museum 2014; Milwaukee Public Museum 2014; The Field Museum 2014;).

According to Asma, the development of natural history museums went through three phases (2001, 43). The first phase in the development of natural history museums was before the mid-19th century when goals focused on collecting to acquire comprehensive world collections. The second phase was during the mid-to-late 19th century when natural history museums focused on displaying the evidence of evolution. The third phase is argued to begin with a shift of natural history museums into the role of "exotica merchant" and this is when the MPM and the Field Museum were established. Thus in the early twentieth century, natural history museums began to change their focus to entertaining patrons with novelties from exotic places rather than educating them (Asma 2001, 43 – 45). The pendulum has swung back in the last 20 years and museums have now re-established their educational missions to become a vital resource for schools and the public. For example, the Field Museum began focusing on educating the public in earnest regarding environmental issues and, in 1995, established an Office of Environmental and Conservation Programs (The Field Museum 2015). Other natural history museums, like the MPM, have also brought environmental issues, such as conservation, into the forefront of their educational missions.

During the third phase, "the relationship between material collecting and society developed new forms." In addition to the change in educational missions, the importance of identifying and classifying how humans fit into the natural world became a focal point for study. These views led to the establishment of great national and civic museums that continue to dominate city centers (Pearce 1995, 132). During this time, the large collections that developed and the public museums that were established illustrated peoples' belief that

displaying objects created knowledge and social relationships (Pearce 1995, 139). Organizing collections and displaying them in particular ways led people to a greater understanding of different areas of the world through its history, environment, etc. Museum exhibits allowed visitors to learn but also ignited conversations between them.

Art museums, like natural history museums, evolved over time. These collections focus on works of art and artifacts that are visually appealing and include objects from many areas of the world. During the 18th century, many private art collections owned by royalty and the nobility converted to public museums. For example, the Royal Collection in Düsseldorf opened to the public in the mid-1700s. In order to appeal to the developing European middle class' desire for knowledge and understanding, public art museums opened as a place to discuss new art philosophies and present iconographies (Pearce 1995, 126). There was also an outgrowth of relics and art from churches and other religious places, such as cathedrals and shrines that found their way into art collections and museums. Large art museums, such as the Louvre in Paris, opened in 1793. The Louvre is regarded as the first great national art museum. The Metropolitan Museum of Art (MET) in New York City, a large art museum established in 1870, is included in the research for this thesis (Louvre 2014; The Metropolitan Museum of Art 2014). Moche art can be found in art museums, like the MET, as well as in natural history museums.

Archaeology and anthropology museum collections are often part of natural history museums that focus on artifacts and human cultures and date back to at least the early 1800s (The Lima Guide 2015). The Museo Larco is a private archaeology museum established in 1926 in Lima, Peru and focused on the ceramic art of the Moche. It is included in the research for this thesis (Museo Larco 2014).

Since their inception museums have continually changed, from being elitist institutions to public institutions for all classes of people with the purpose of educating the masses, releasing people from "the social imprisonment of class, race and gender." When computers entered the picture, the invention of the Internet allowed many museums to expand their reach by sharing their collections online (Knell 2007, 4 – 5). Posting museum collections online is important since it offers museum personnel, collectors, researchers, and interested members of the public from all over the world access to relevant, but physically distant, information. Art museums were one of the first institutions to take advantage of the Internet and are leading the way in presenting entire collections online. Images are often more appealing to the public than text alone and visitors use these websites to obtain information more rapidly (Keene 2011, 142).

This brief history of the establishment of museums shows their great diversity in collection types and changing goals. In the United States after the Civil War, museums progressed very quickly to present their collections in a more orderly and systematic fashion from the early "cabinets of curiosities." The information that museums amass and record for each of their objects and how they use that information is evidence of their changing emphasis regarding the custodianship of collections. Museum curators and educators now see collections, not just as evidence of the world around them but as a means for promoting deeper connections to and associations with human and natural history.

## Museum Collections and Their Uses

The MPM began as many museums, including the Field Museum, did, with a need for museum staff to establish their own guidelines for collecting, organization and documentation practices. In the late 1800s, there were no set standards for these practices

(nor museum professionals trained as such, for that matter). The MPM grew like many natural history museums at the time, collecting and purchasing artifacts to establish a sizable collection of natural history objects for the intent to inspire the public on the world's vast riches, both natural and man-made.

Acquisition, whether active or passive, is the first step that brings material into the museum. Museums permanently acquire objects through purchase, donation, and exchange, and through fieldwork conducted by museum research staff. Object names given to artifacts upon arrival at a museum provide insight into how these objects were viewed and valued at the time of accession. Studying collection practices leads to a more complex understanding of what motivates collectors and museum staff and the meaning of the objects for them at the time of acquisition. Understanding any biases or other forces that shape collections influences our ability to use collections as well as understand the past (Akin 1996, 104 and 106).

Museums collect objects due to the belief that they are important records of human civilizations and nature that are valuable for study and are significant educational resources. Artifacts, in particular, are removed from their original environments into a new context of meaning and purpose that the original culture may not have intended (Alexander and Alexander 2008, 188; van Mensch 1990, 144 – 145). Artifacts in museums were collected, or accepted, with some level of "conscious intention," which curators interpret. This is one point that all object-based museums have in common.

The other two commonalities among these museum collections are that they consist of objects, a portion of which is intended for display, and that the majority of these objects are from the far or not too distant past. There is an ideological selective process when adding objects to a collection that "involves both a view of inherited social ideas of

value…and…individual personality." For museums, objects are acquired based on their aesthetic, historic, or scientific value (Pearce 1992, 1 and 7). Formed with intended bias, museum collections are never unsystematic (Fowler and Fowler 1996, 132). Beyond the intent of the maker or the culture, the meaning of objects can also change when they are transferred between collectors as well as differing institutions, such as from a natural history museum to an art museum (Dilworth 2003, 5). Meanings of objects are constantly in flux, as is (or was) the culture from which they originated. Even changing the order in which they are presented can provide new meanings. "Artifacts may relate more to a multiplicity of meanings and identities, and the relations between form and meaning may be complex and ambiguous" (Knell 2007, 21; Miller 2007, 170 and 175).

Many museum collections originate with private collectors. Throughout the world and for thousands of years there have been people who were devoted collectors of objects. Whether large collections or a singular object, these items "help us to give shape to our identities and purpose to our lives" (Akin 1996, 102; Pearce 1995, 18). People and things interact to create identities whether is be related to the individual, family, group, or nation (Knell 2007, 21). The need to make order is a natural human attribute and people have made attempts to classify everything in the world, often beginning as children. Social interaction, some believe, leads to the development of categories to organize experiences (Akin 1996, 108; Asma 2001, 83 – 85). This may have happened since objects are an extension of the mind of the maker and collector and can create and establish identity as well as help one to structure their relationship and place in the world (Pearce 1995, 175, 177 and 234).

The rampant consumerism of western culture can sometimes drive individuals to collect possessions since at some point, they believe, their goods will become a valued

collectible. Placing a value on these objects has given institutions, such as museums and universities, authority as to establish market value and worth at certain places and times (Dilworth 2003, 3). Sociologists have studied the relationship between collectors and consumerism (Dilworth 2003, 5; Long 2003, 237 and 240).

Private collectors have different reasons for creating collections, which include the need to satisfy a sense of personal aesthetics, to gain a sense of control or completion, to establish social status, to make connections with the past, for profit, and for the thrill of finding the perfect object to add to their collection, the hunt (Akin 1996, 108 – 114). Choice and discretion is critical in the collecting process. A collector chooses objects for their collection based on a particular value whatever that value might be (Pearce 1995, 27) similar to museums. Several factors can add value to an object or meaning to a collection including rarity, aesthetic appeal, or personal association or even sentimental value (Pearce 1995, 373).

Whatever the private collector's purpose for acquiring their objects, these objects can sometimes end up in museums, but museums over time have developed a specific set of considerations for acquisition, making it a more formal practice (Akin 1996, 116).

> Museums overarch the system of collections; they are the final, eternal resting-places of those collected objects, which are deemed to be paradigms of their kind within the framework of value, as this is created through the dynamic of the making meanings. The museum as institution is both at the apex of the system and at is crux because museums and their material provide the point of reference against which the rest of the collecting system can operate. This works in all modes of meaning – in practice, for the individual and as politics – because for all three the notion of enduring value is deeply significant (Pearce 1995, 387).

Museums house many extraordinary, as well as ordinary, objects useful for a variety of purposes (Keene 2011, 15). Some say that archaeologists love and hate older archaeological collections, because they can often contain spectacular pieces but the means by which they entered museums' collections were most likely questionable. Some items, like

those from Latin America and Europe, were collected through excavations conducted in prior eras when archaeological practices were not up to par with current excavation standards. Many museum objects were originally looted by local people or by soldiers of foreign nations. Such items may eventually be donated by or purchased from private donors or exchanged with other organizations. Often those pieces acquired from private donors have little to no provenience either because they did not know their exact origin or they intentionally did not want to disclose it (Huster 2013, 77).

While the purposes vary for how museum collections are acquired, the function for their use falls into four categories: reserve, study, research, and stored collections. Stored collections are objects generally not on display for the public, but special museum programs and events at times may bring out stored objects for visitors to view. Stored collections are also used for loans to other museums and to teach. They are also often part of their online collections at many museums. Some museums also have open storage displays where their stored objects are on view for the public (Keene 2011, 25 and 32). Reserve collections are a set of objects that are not on display and their main use is for research (Morphy 1988, 1). Sometimes reserve collections are not aesthetically interesting such as a potsherd or piece of metal but are still relevant for analytical study. The Moche ceramic vessels in storage at the MPM as well as the vessels from the other museums studied contribute to the knowledge and understanding of the Moche culture to the same level as the Moche ceramic vessels on display. They are just residing in a different space and may have a separate interpretive strategy but they are all part of the same collection. Archaeological collections, such as that of the Moche culture, are important research resources that are often underutilized. According to Keene, natural/biological history collections have more economic justification because of current issues regarding pollution, extinction, and natural global crises and are

used more for research than are archaeological collections. Archaeological collections must rely on "arguments of academic research and cultural value" (2011, 56).

Natural science specimens tend to be viewed differently from other types of collections. Specimens are often field collected and geology, paleontology, zoology and botany are the primary fields. They also identify and classify these specimens differently than cultural collections (Alexander and Alexander 2008, 190). Art museums' collect pieces based primarily on aesthetic value and artist recognition. History museums often treat objects as social documents of a time and place (Alexander and Alexander 2008, 189).

Suzanne Keene, a lecturer in Museum Studies at the University College London with a background in senior management of national collections, states that there is no definitive answer as to why museums house collections that will never be used (2011, 1). Some believe that certain items have little use or value to museums since they do not have a lot of information about their origins (Humphreys 1973, 70). The research section of this thesis proffers how collections can be revisited and that use and meaning can be brought forth to support scholarly research at the very least. Whether an archaeological collection is private or public, a large or small group of objects, the contextual nature of the acquisition or history of the piece or collection is more often more important than the objects themselves.

Public museum collecting practices have changed over the decades due to social, political and economical situations. Collection policies and motivations have also changed and have affected the ebb and flow of the accessioning and deaccessioning of museum objects. Repatriation of Native American objects, for example, is a politically motivated policy that affects considerations for the acquisition and deaccession of specific North American Indian objects (Akin 1996, 122). Another example of deaccessioning is through the change in museums' collection policies. Many museums originally tried to collect as

much "stuff" as they could get their hands on to form their collections, but today there are specific established criteria for accepting objects. For example, at the Waukesha County Museum and Historical Society in Waukesha, Wisconsin, their collections contained objects that were not related to Waukesha County as well as objects that were in very poor condition. Like many historical societies, they began a process to evaluate the collection and make decisions on what to permanently remove from the collections. Deaccessioning is a healthy part of any museum's collections management endeavors since museums can no longer accept or store everything that is offered to them.

Natural history museum have collections for three primary purposes: education, exhibition, and research. Education collections are separate and distinct items used for public, school, and adult programs developed by the educational staff of the museum. Exhibitions educate the public as well, but in a contextual technique unlike education programs. Exhibits are the primary visual educational formats for museums and are the primary reasons most people attend museums. Research collections, used by students and scholars as well as by the public upon request, provide answers to their questions regarding a specific topic, culture, theme, etc. Understanding the various motivations for the acquisition of collections and the associated collecting practices within museums helps to understand why and how Moche material was acquired by museums and why they are rarely considered for deaccession. Moche vessels have been consistently used in museums for exhibition because they are visually interesting and thematically diverse and their interpretive value and research potential is still in developmental infancy. The three primary uses of collections, education, exhibition and research, are noted in almost every museum mission statement. Museums, such as the MPM, the Field Museum, and the Logan Museum, however, are also

repositories and the objects they hold are kept safe for present and future generations to learn from and enjoy.

*Education*

Education is the central focus of not-for-profit museums since they are accountable to the public (Boyd 1991, 165; Hein 2006, 171). Museum education is considered a form of non-formal education, which is defined as any type of organized education, or experiential learning, conducted outside of a school setting. It is "participatory, flexible, less standardized, and more responsive to local interest" (Taylor and Neill 2008, 24). Much learning takes place outside of a formal educational setting and museum education can be developed or adapted to all types of audiences (Taylor and Neill 2008, 25). Sometimes museums' education programs will coincide with school curricula, travelling exhibits or local interests not taught in a school setting. As early as 1925, the American Association of Museums, now the American Alliance of Museums (AAM), implemented a code of ethics stating that museums are responsible to the public. As "institutions of public service," it is their responsibility to conserve and manage their collections for the production of quality exhibits and educational programs (Boyd 1991, 165 – 166). Museums abide by this code as an ethical obligation and are accountable for their actions in the functioning of museum-related activities. Following a proper code of ethics, according to the AAM, will help museums acquire AAM accreditation, which indicates that the museum operates with the highest standards (Boyd 1991, 172 – 174).

The goal of most museums is to "teach, inspire, impress, or persuade audiences" through the interpretation of museum objects (Hein 2006, 161 and 171). It is vital that museums continually develop educational programs to incorporate the relevant needs and

wants of current and prospective audiences. Museums have the opportunity to present various and far-reaching subjects such as aging, environmental awareness, and the destruction of archaeological sites. It is also important for educational programs to promote learning by using various techniques such as hands on activities that also engage the mind and it is essential that museums provide intellectual access for many groups of people especially for those that are underserved in their communities (Hein 2006, 171 – 172). Many museums offer free entrance on particular days of the week, month, or year, for local residents. This can allow those with limited means access to the education the museum offers. Museums are continually finding ways to reach out to people to educate them about their local and international communities (Utt and Olsen 2007, 301).

Many museum educators are involved in projects that work with schools to help educate young people and to assist communities in addressing particular issues, such as race, heritage and evolution. They also use museum exhibits and collections to increase literacy among children (Munley and Roberts 2006, 29). Moche ceramic vessel collections cannot only educate the public about the Moche culture, but also how cultures without a written language document their histories and how we interpret them. These collections can also educate people about ceramic vessel production and where these objects fit into Moche everyday and ceremonial life. Exploring how collections can be used more extensively, such as the Moche ceramic collection at the MPM, can aid in the creation of new educational programs particularly related to the ever-increasing Hispanic population in the United States. Since there is a concern that objects will be damaged by repeated handling, many museums have "touchable" collections, which are a group of objects designated as semi-disposable or have special protections. There are some university collections, however, that consider their

educational purpose primary importance before that of preservation thus more of their objects are used for purposes beyond display (Keene 2011, 74).

*Exhibits*

As stated, museums mainly educate the public through their displays (Humphreys 1973, 69). "Recent research in museum studies and other disciplines has begun to explore how exhibitions are central to the shaping of knowledge" (Moser 2006, 2). In the past, exhibitions' primary concern was presenting large numbers of similar objects (Bedno and Bedno 1999, 40). Exhibits from the 18th and 19th century exhibits contained "underlying philosophical and scientific principles" that were not always obvious to everyone. For example, organization of many of the earlier curiosity cabinets was based on aesthetic and moral principles (Asma 2001, 75). The early displays of natural history collections exhibited the individual's interests and, over time, the focus became the identification and classification of objects. Now, exhibits provide an experience for visitors and the exhibits and museum staff help them to understand the objects as well as their contextual information (Alexander and Alexander 2008, 56 and 238).

Curators, who were subject specialists often knew the artifacts past in depth (or sometimes superficially), were responsible for exhibitions and prepared and arranged the objects in display cases. Often they were not experts, however, in communicating information in a display format. Simple displays became outdated once museums realized that making their collections of relevance to their local communities was important (Bedno and Bedno 1999, 40). Anthropologists, too, began asking questions about their work, such as "what were the politics and poetics of doing anthropology?" This caused museums to reevaluate museum anthropology exhibits and collecting practices, which lead to the

formation of museum studies and art history disciplines. This reevaluation has been referred to as the "Age of the Metamuseum" where "increasingly museums are reexamining and revising their own practices" (Dilworth 2003, 5). Museums abandoned the old practices of objects displayed on simple shelves and in cases with little to no context (Alexander and Alexander 2008, 56; Dilworth 2003, 5) and embraced the concept of theme exhibits during the 1980s. By the end of the 1990s, objects on display began to be grouped together to portray a larger message about a particular culture. Exhibition development now begins with an idea or a topic, such as the topic of disease in ancient America, and artifacts and collections are used to support that idea. Artifact-based exhibits tend to be simplified and focused while themed exhibits are centered on a broader topic or issue (Bedno and Bedno 1999, 40). Exhibits, like those at the MPM and Field Museum, can provide information about a topic that is not overtly visible to every visitor. Examining exhibit styles more closely can help one to understand what artifacts and information was important or known to the creator, and the museum, to portray to their audience at the time of construction (Asma 2001, XII). Exhibits at the three museums visited and studied for this thesis were evaluated for this purpose (Chapter 6).

Museum exhibits typically involve a three-dimensional experience with images, objects, and architecture. Whether it is an artifact or a work of art, visitors attend museums to view collections through these visionary vehicles (McLean 1999, 83 and 100). The two primary types of exhibits are permanent and temporary. The temporary exhibits include the "blockbuster" exhibits such as those often on display at the MPM and the Field Museum. They are made to travel to several museums or they can sometimes be exhibits of special themes that utilize objects from a museum's storage (Alexander and Alexander 2008, 237). Exhibits, which in the past were created by curators with academic backgrounds, now focus

more on developing exhibits that attract and engage visitors. Formal and informal visitor research is often conducted on how and why visitors use museums and has helped museum personnel turn exhibitions into two-way conversations (McLean 1999, 84 – 87). Sometimes these conversations can be based on controversial exhibit themes such as animal extinction or war and can stir up a mixture of emotions. It is important that exhibits with an alternative viewpoint on a subject be supported with factual text and objects that can further the story (Trachtenberg 2007, 295). McLean states:

> Most exhibit creators agree that organizing a good museum exhibition requires the passion, intuition, scholarship, and expertise of a wide range of people, and more professionals are becoming multilingual (or fluent) in the languages of environmental psychology, aesthetics, learning theory, conceptual and spatial design, and interpretation (1999, 99).

In depth research into collections documentation, such as the one completed for this thesis, contributes to the understanding of why objects came to the museums and how they have been used upon their arrival. Using this information, new interpretive strategies and exhibition themes can lead to new or revised exhibitions based on current research.

Successful exhibitions are based on several factors but portraying cultural material correctly, sensitively, and with solid factual information is key. Input on exhibit design can come from many sources and is always encouraged during the research and development phase, through testing and evaluation, and not just after installation (Dewhurst and MacDowell 1999, 8 – 9). Unfortunately, evaluation in museums did not exist when the MPM installed the Moche exhibit cases.

Other ways to exhibit collections to the public is through public storage and digitization. Public storage, or open storage, displays objects to the public with little interpretation and allows people to enjoy more objects from the museum collections, as seen in the Logan Museum (Keene 2011, 129). Uploading digitized images of objects to the

Internet also enables museum collections to reach a broader audience (Keene 2011, 142) as is seen through the study of online collections for this thesis.

The type of museum often determines how exhibitions are organized. At historical homes, objects are placed in areas based on surrounding objects and how it may have been used by the original owner(s). Art museums, on the other hand, arrange objects mainly based on aesthetic qualities or who made the object (Appelbaum 1994, 186). The MPM and the Field Museum displays their Moche ceramic vessels grouped together by culture and theme. The MPM and the Field Museum exhibitions provide information at the object and group levels (see Chapter 6).

### *Research*

Research collections can help answer questions of broader significance such as a culture's hierarchy, religious, agricultural and cultural practices. Objects within a collection or the entire collection can be examined in great detail to better understand questions, large and small (Keene 2011, 45). Beyond display, some collections, like the Moche ceramics, are commonly used for research at the university and professional levels. An increase in research of museum collections could help to argue the importance of certain objects and collections in order to convince administration to keep and maintain them (Keene 2011, 61).

Many archaeologists, and other anthropologists, have had long working relationships with museums and several of them work with or for museums. Museums are still one of the primary places where archaeological artifacts are stored and are relatively accessible. Some people question whether further excavations are ethical since there are so many under-analyzed collections in museums. Within the last three decades, archaeological research endeavors have greatly shifted away from museums to those in academia. This is based on a

reduction of research and curatorial staff across the country. An increase in object-level and site research has increased, however, by those not employed by museums (Dawn Scher Thomae, pers. comm.). This change in museums as a resource rather than research institution is supported by the number of recent articles and theses written on varying collection subjects (Huster 2013, 78). For example, research conducted on archaeological collections at the MPM has more than tripled in the past twenty years (Dawn Scher Thomae, pers. comm.). This study is an example of such research conducted through the university, an off-site entity, rather than through the museum. Many archaeologists are not interested in working with museum collections, such as this one, due to their concerns of there not being enough or any provenience for sites or artifacts (Huster 2013, 88). While this is often the case, museum collections are still relevant and can be categorized by research focused in three different ways: 1) as a source of artifacts for new methods of technical analysis, 2) examples of rare and unique items, and 3) for assemblage and collection-level studies, which this thesis is based on (Huster 2013, 78).

Many museum and academic collections have recently been reexamined using newer technological techniques to find new information that can add to what is already known about that collection or specific artifact. The MPM's Moche ceramic vessels, through this study, is not a comprehensive collection but does seem to contain unusual examples not found in the other museum collections studied for this thesis. One example is object A14968/3708 (Figure 4). There is not one object in my study that is in any way similar to this vessel. While the thesis is based on limited personal visits, several online collections were reviewed. This piece certainly warrants further research.

**Figure 4: A unique Moche ceramic vessel from the MPM, object A14968/3708 (photo taken by the author).**

Collections have been rigorously examined in museums for more than one hundred years. When reviewing articles for this study, there is evidence of scholars attempting to understand the cultures from which they were collecting objects. For example, A. L. Kroeber states that Max Uhle presented his work at a conference in 1902 where he discussed ceramic typologies from Trujillo in his writings regarding an expedition to Peru that he led funded by the Field Museum (1926, 9). (Both Kroeber and Uhle are discussed in Chapter 4.) Collections examined in the past with previous methods and theories can be revisited and new information can emerge from different questions or perspectives. Recently, the Lewis and Clark collection at the Peabody Museum at Harvard University was revisited to expressly find information that could expand the Native Americans' side of the story during the expedition. They are now looked at "as elements of diplomatic exchanges between representatives of a new nation and the leaders of indigenous nations, a place of extensive continent-wide trade networks and intertribal diplomacy." Objects from this collection are now used by North American Indian people to learn more about their own cultures as they existed at a specific place and time (Keene 2011, 46).

The anthropological record can be used in three primary ways and these points should be kept in mind when deciding what should be saved, where they should be kept and in what form. First, museum records are valued as primary data and are frequently used by researchers. Objects that were collected earlier than 1970, and sometimes after, do not always have much, if any, primary data such as the direct accounts of cultures, sites, or languages. These are irreplaceable and are used repeatedly by researchers, if available. Second, original records, such as site reports, allow for the proper interpretation of primary data since it is the historical record of how things were studied in the past. Third, these records enable anthropology to be studied as a branch of the history of science and ideas (Silverman 1992, 3). Records supporting provenience is especially important in establishing ownership rights, a crucial issue regarding Moche material and Peruvian cultural property laws discussed in Chapter 4.

Digital technologies, such as making collections information and photos available online, allow for more and better research access since it helps researchers find where objects of interest are located all over the world. The combining of records from several databases, too, can increase collections-based research (Keene 2011, 146 – 147). Online collections access can assist museums since outside experts can help to add to or correct what is known about an object's provenience or a collection's history.

## Documentation Systems

The majority of museums have the same two challenges when it comes to choosing a documentation system for their collections: what information is important for the museum to collect and maintain and what type of documentation and organization system will meet those needs (Chenall 1975, 18)? Since at least the 1960s, museum professionals have been

studying the best methods for documenting collection information. They found that the information in the same fields, such as "object name," "description," and "provenience," was recorded very differently between various museums (Vance 1986, 40). The standardization of vocabulary became an important aspect of museum studies by the mid-1970s, which all led to the development of the several nomenclature systems used by museums today. These include Chenall's *Nomenclature for Museum Cataloging of Man-Made Objects*, the Art and Architecture Thesaurus (AAT), Cultural Objects Name Authority (CONA), the Getty Thesaurus of Graphic Names (TGN), and Union List of Artist Names (ULAN).

Chenall's first nomenclature book, *Nomenclature for Museum Cataloging of Man-Made Objects*, was published in 1978 and since has published two more editions in 1995 (2.0) and 2010 (3.0). A new edition is set to be published during the summer of 2015 (4.0). The lexicon of object names in these books are organized hierarchically within functionally defined categories (Debra Miller, personal comm.; Kley 2013, 24 and 27). There is also *The Revised Nomenclature for Museum Cataloging* (1988) (Appendix E), which is a revised and expanded version of Robert G. Chenall's *System for Classifying Man-Made Objects* (Blackaby, Greeno and The Nomenclature Committee 1988).

Work on the AAT nomenclature system began in the 1970s and its purpose is to provide standardized lexicons regarding the visual arts and architecture. CONA was developed in 2004 to provide a structured vocabulary for cultural works, including architecture and movable works of art such as paintings, sculpture, prints, drawings, manuscripts, and ceramics. Work began on the TGN in 1987 to provide a standardized vocabulary of place names, which are in English as well as other languages. Work on the ULAN began in 1984 and it offers a structured vocabulary list regarding artists' names

including given names, pseudonyms, variant spellings, names in multiple languages, and names that have changed over time (The Getty Research Institute 2015).

The MPM and the Field Museum both use the KeEmu database program which has Chenall's nomenclature 3.0 embedded in the thesaurus module (Debra Miller, personal comm.). KeEmu is an electronic management system that can be used by museums of all sizes and is useful for collections of all types including anthropology, natural history, and art collections (KE Software 2015). The Logan Museum uses Re:discovery Proficio software for their documenting needs (Chapter 6). The museum took on a 16-month project (2008 – 2009) where different documentation systems were studied. The different systems were blended to create a lexicon that fit the particular needs of the museum (Nicolette Meister, email message to author, November 10, 2014; Debra Miller, pers. comm.).

## Implications of Evolving Documentation Systems for the Study of Moche Ceramic Vessels

Examining the evolution of documentation methods used for objects in museums can help to construct a museum context over time and space as well as to understand the display and interpretation of Moche ceramic vessels. Before the 1960s, archaeologists believed that much object information was lost once the objects entered the archaeological context. Analysis was limited to cataloging them, writing down descriptions of designs and sometimes the method of construction, and creating timelines of cultures. This changed at the beginning of the 1960s, when processual archaeology was developed. Processual archaeology is "conceived as anthropological science rather than allied with history" and that an "explanation of the past" is "valued over description." Processual archaeology is interested in reconstructing the past without bias (Shanks and Hodder 2007, 144 – 145).

This type of thinking filtered into museums, since many archaeologists work for and with museums. This change in interpretation and understanding of how they collected and used object information affected the type of research they conducted on how to understand the objects in their collections. In the late 1970s, museum people responsible for archaeological collections embraced postprocessual archaeology. Museum curators understand that one cannot be completely objective when reconstructing the past; there will always be bias (Shanks and Hodder 2007, 145 – 146). Recent museum initiatives encourage collection-based research to enhance use and distribution of information. The need and desire for online museum collections can also help rewrite and expand the basic and limited public knowledge of the Moche culture. This accessibility opens doors for further research on these collections since many people throughout the world can view these objects who can provide further knowledge and maybe even correct errors. Museums take on the challenge of making objects "speak," but so many objects' stories are lost to the past for several reasons. Museum personnel make valiant attempts to reconstruct the histories of the objects in their collections in order to understand the creation and use of the object and good collection and documentation records, if available, can aid in these reconstructions of history (Frank 2007, 60).

As was pointed out earlier in this chapter, old collections are still relevant to museums through new methods, techniques and questions. This thesis employs the study of collections from an object-based rather than conceptual perspective using Moche ceramic vessel collections from several museums to provide evidence of the changing and evolving exhibit, research, and storage methods used in museums. Any archaeologist will tell you that what was previously thought about a site, object or collection, can be modified when new information surfaces.

# Chapter 3: The Moche (Mochica) Culture

This chapter begins with a brief history of the Moche culture. It continues with a section discussing what archaeologists have learned about Moche ceramics. The chapter concludes with a discussion regarding ceramics from the cultures that preceded and succeeded the Moche.

The Moche civilization flourished in the arid river valleys on the Peruvian north coast and while most scholars agree that the Moche civilization came to an end between A.D. 700 and 800, there is some discrepancy as to when it began. Some say that Moche culture began around 200 to 100 B.C. while others have stated it began around A.D. 100 (Alva and Donnan 1994, 13; Bawden 1996, 3 and 6; Benson 1997, 41; Donnan 1992, 56). For this thesis, the date range for the Moche civilization is from about A.D. 100 to 800 (Figure 5) (Benson 2012, 1; Quilter 2010, 3).

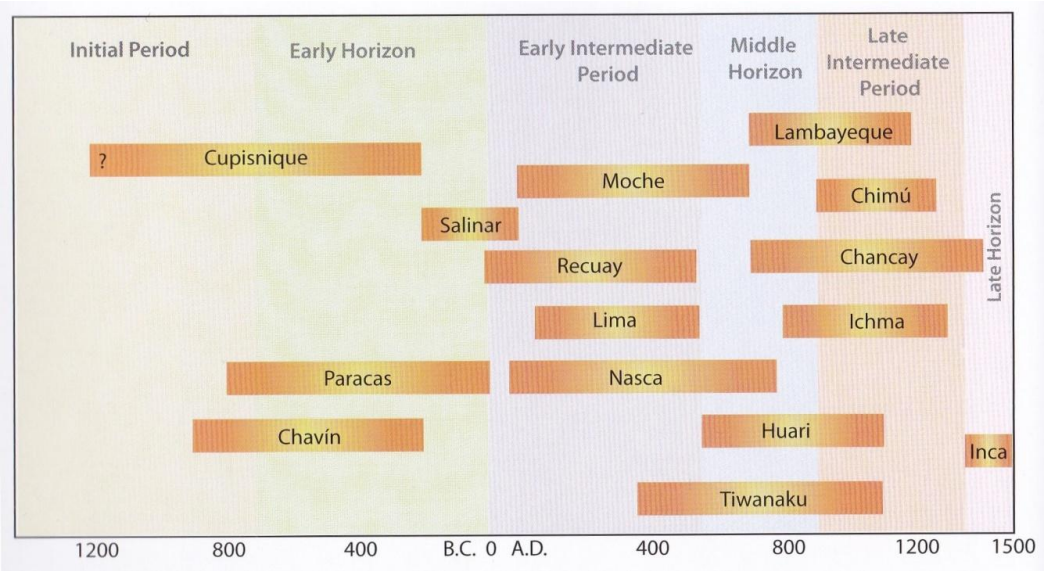


**Figure 5: Timeline of pre-Columbian Peruvian cultures (Quilter 2010, 22).**

Before the 1920s, the Moche culture was referred to as Proto-Chimú (Kroeber 1926, 9). The well-known Peruvian archaeologist, Julio C. Tello, who excavated on the north coast in the 1920s at sites such as Cerro Sechín in the Casma Valley and Chavín de Huantar in the eastern highlands, suggested the term Moche, or Mochica. His basis for this attribution derives from Muchik, the language spoken on the north coast of Peru when the Spaniards arrived in 1532. Moche and Mochica are often used interchangeably and scholars typically do not see the importance of one term over the other (Benson 2012, 8; Las Huacas del Sol y de la Luna, 2014; Quilter 2010, 9) although Moche is currently the more common name used in literature written in English. Mochica is generally an older term found in publications, museum catalogs, and older museum exhibit labels. The Moche's lack of a written record has forced archaeologists to study their culture through the material remains that they left behind including the ceramic vessels such as the ones included in this thesis (Bawden 1996, 3 – 4; Benson 2012, 5; Stone-Miller 2002, 82). While much of the published work focuses on Moche ceramics, knowledge of the Moche culture also exists in the form of textiles, metallurgy, architecture, and burials (Bawden 1996, 3).

The Moche state encompassed the Piura Valley in the far north to the Huarmey Valley in the south at its largest occupation. There are two major regions within the Moche state, the north and the south (Figure 6). Stone-Miller (2002, 82) argues that this division was associated with a language difference, Muchik spoken in the region north of Lambayeque, and Quingan, spoken in the southern region. Many sources have also confirmed this division, but according to Quilter, it is not known what language the Moche spoke (2010, 9). Cerro Blanco was the early political capital of the Moche and was located in the lower Moche River drainage in the south where two adobe structures, Huaca del Sol and Huaca de la Luna, are found (Bawden 1996, 18 and 197; Scarre and Fagan 2008, 484). The

northern area was more self-contained and was followed by the subsequent Lambayeque culture around 800 A.D., whose capital was at Pampa Grande (Quilter 2010, 22; Stone-Miller 2002, 82).

One common factor that bonded the Moche civilization was the reliance on irrigation to support its diverse society and its elite. The Moche political economy was based on large civic-ceremonial centers where an urban class produced a number of goods. Chapdelaine (2011, 191 – 192) argues that when the environment wreaked havoc on crops and the population was threatened, the elite ruling class distributed goods to the population, which legitimized their place in the hierarchy.

The Moche civilization is considered by some to be the first to establish a state-level organization (Chapdelaine 2008, 129). Moche political organization is still debated by scholars since they question whether the Moche civilization was the "first true state" on the north coast of Peru (Chicoine 2011, 525). The debate centered on whether the North Coast was ruled by a single highly centralized state or were there distinct Northern and Southern Moche state (Billman 2010, 182). There is, however, a general consensus that the Moche civilization was divided into northern and southern cultural areas. The division seemed to appear between A.D. 300 and 400. This has led scholars to suggest the Moche having "political autonomy and economic [autocracy] within individual northern valleys" (Chapdelaine 2011, 193).

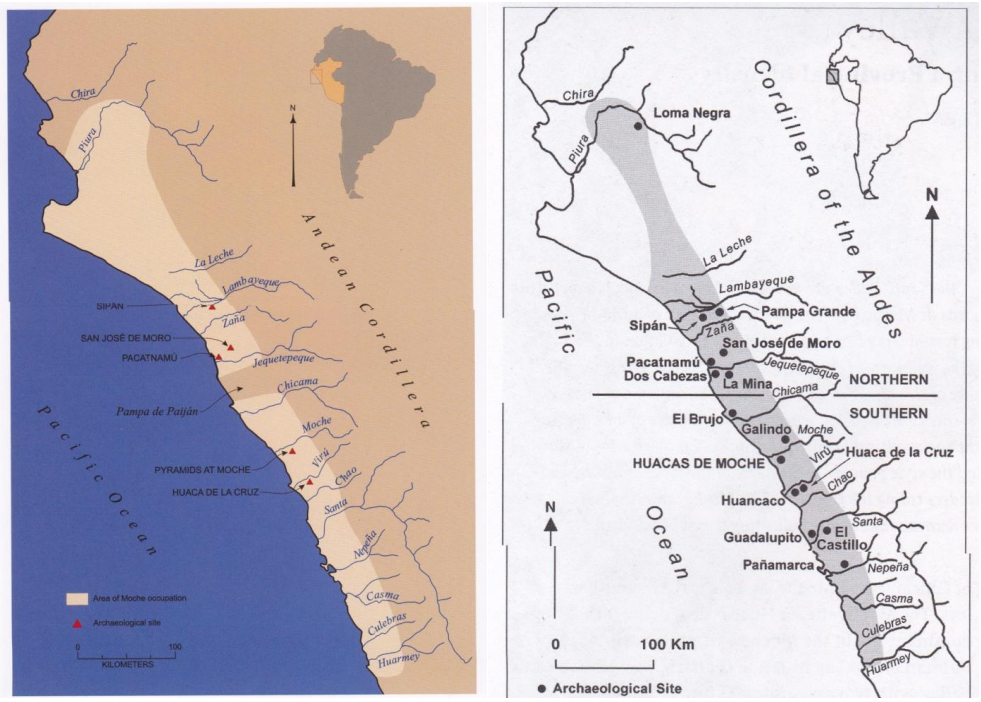


**Figure 6: Maps of the Moche region. Left: Map of the Moche civilization (Donnan 2004, 2); right: Map distinguishing the northern and southern regions of the Moche civilization (Chapdelaine 2008, 130).**

Recent advances in technology, along with newly publicized discoveries, have provided the public with more examples of Moche culture. Common themes on ceramic vessels include figures depicting warriors, priests, prisoners and gods, which are also found in murals on structures. These depictions comprise the most common elements of how the Moche people are defined (Chapdelaine 2011, 192). Images of warfare, prisoner sacrifice and portraits of important individuals all confirm that strong political leaders were present in the Moche culture (Figure 7). The massive adobe mounds of Moche and the exquisite tombs in the northern area at Sipán bear witness to the immense wealth and power that these people accumulated while they reigned over their expanse (Stone-Miller 2002, 82).

**Figure 7: Images displaying strong political leadership. From left to right: portrait jar from the MPM, object A14912/3708; prisoner jar from the MPM, object A14913/3708; stirrup-spout bottle with painted warfare scene from the MPM, object A52591/18216 (photos taken by the author).**

The Moche constructed buildings in almost every river valley located on the north coast of Peru (Stone-Miller 2002, 89). At the site of Moche (Figure 8), a city-like complex, the Huaca del Sol monument is to the west of the site while the Huaca de la Luna monument is found on the east with a residential area placed between them (Quilter 2010, 17; Stone-Miller 2002, 93). Most significant Moche centers contain two platforms, or huacas, where one is larger and higher than the other. Residential compounds and cemeteries are typically positioned in between the two huacas (Chapdelaine 2011, 199). Huaca is a Quechua term meaning "something imbued with sacredness" (Quilter 2010, 17). These "sacred" buildings provide architectural evidence for the ways in which certain areas accommodated large gatherings of observers while other areas were restricted in their access to ordinary people reserving those spaces for specific rituals. By the final Moche period, large populations began living around these prominent structures creating large urban settlements. The urban area appears to have housed artisans who created elite items now viewed as Moche art (i.e. ceramic vessels) (Bawden 1996, 80). Long canals and aqueducts have also been found near major urban settlements possibly due to the importance of their

maintenance and construction for the growth and power of Moche elite (Chapdelaine 2011, 199).

**Figure 8: Huaca de la Luna at Moche (http://www.huacasdemoche.pe/index.php?menuid=1&submenuid=3).**

Excavations conducted at several Moche sites have provided archaeologists with much data on the ritual life of the Moche. Questions about pre-Columbian rituals and mortuary practices as well as an ancestor's place within Andean society have been raised. Current interpretations of evidence suggest that the use of human remains in rituals was a significant element in Moche society's religious system (Millaire 2004, 371). Ritualistic scenes, in fact, are depicted on several of the ceramic vessels studied for this thesis.

Research conducted on settlement patterns suggest that most people lived in small villages scattered along the peripheries of the valleys with exceptions at the large centers such as the Huacas de Moche. These large urban centers represented the symbols of dominant social authority where Moche rulers exercised their power and served as residential

as well as production areas with compounds consisting of multiple rooms for living as well as for workshops, storage spaces, and plazas (Bawden 1996, 80; Millaire 2004, 373).

Pre-Columbian Peruvians had made great advances in agriculture, monumental architecture, urbanism, international religions, and metallurgy before they began making ceramics (Bruhns and Kelker 2010, 85). The Moche society, like other pre-Columbian groups, was hierarchical with ordinary men and women at the bottom, the foundation of Moche society indispensible for the society's existence. These people were farmers, fishermen, craftsmen, builders and transporters (Bawden 1996, 76). Higher up were priests, curers, soldiers and administrators. Rulers were at the top and guaranteed that the economic, political and religious foundations of their society remained secure and that elite interests were protected (Bawden 1996, 76). Examples of the various roles of the Moche people are found in many ceramic vessels. Evidence attests to male activity as being confined to the outside while women's activity was more domestic including sewing, weaving, and cooking (Bawden 1996, 84 – 85).

Within specialized groups of people in Moche society were the producers such as farmers and artisans (Bawden 1996, 86 and 92). The coast and its weather system provided by the Humboldt currents produced abundant food resources that continue to this day (Bawden 1996, 39 – 40). Fishing societies were small but as a whole, they served the entire population by providing sustenance for all sectors of the Moche society. Ceramic representations of fishing and marine scenes illustrate that Moche fishermen used techniques still used today on the northern coast of Peru. This includes line and net fishing and crab traps. There are also scenes on ceramics depicting sea lion hunts by "club-wielding hunters" (Bawden 1996, 86 – 87 and 92) (Figure 9).

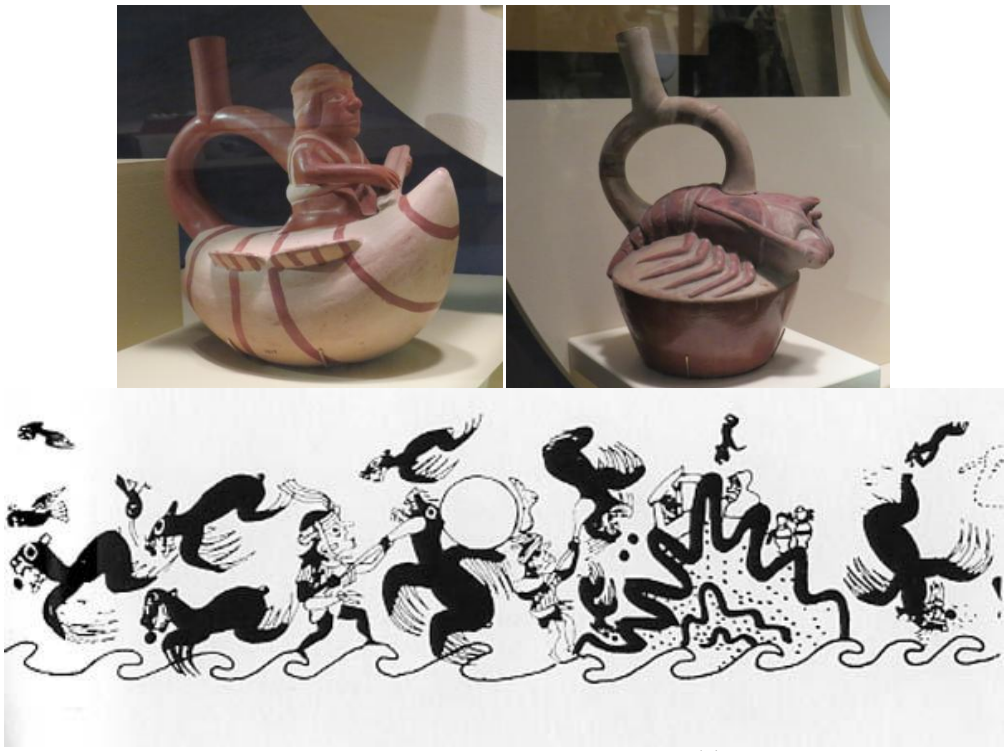

**Figure 9: Fishing and marine scenes depicted on Moche ceramics. Top (left to right): stirrup-spout bottle of a fisherman on a reed boat from the Field Museum, object 1217/45; stirrup-spout bottle of shrimp from the Field Museum, object 100012/894 (photos courtesy of Paulette Mottl). Bottom: rollout of sea lion hunt from fineline painted vessel (Stone-Miller 2002, 107).**

Intensive agriculture in the river valleys was made possible by the construction of canals and ditches to irrigate fields and, as with fishing communities, farmers produced food that could be distributed throughout the Moche population. Developing much later than fishing life, but well before the Moche period, agriculture quickly became the "central economic component of coastal economy, surpassing fishing in its potential for providing a surplus of food resources" (Bawden 1996, 87 – 88 and 92). Moche farmers tended to live near their fields on unirrigated slopes to leave the "fertile bottomlands" for crops (Quilter 2010, 17). Farming in the tropical areas of the coast produced almost the entire range of Andean food crops including maize, several types of beans and squashes, peppers, sweet potato, manioc, avocado, and a variety of tropical fruits (Figure 10). All of these have been

depicted in ceramic vessels. Maize, in its alcoholic form as *chicha*, was used in rituals and is still used today by Moche descendants (Bawden 1996, 90 – 91).

**Figure 10: Depictions of vegetation in Moche ceramics. Left: potatoes, Moche IV period; right: pepinos, Moche III period (Berrin 1997, 123).**

Specialized craft production is an important factor in complex societies. Craft specialization is useful in understanding how a society functioned and the individual roles of its members (Bernier 2010, 22). Artisans, another subcategory of producers, included weavers, metalworkers (Figure 11) and potters as well as craftsmen who created woodcarvings, basketry, feather work, and mural paintings. Unlike fishermen and farmers, artisans did not necessarily serve the entire population. Their products, displaying symbols of prestige and power, served interests of the Moche elite on whom they were dependent. Artisans relied on the food producers to provide them with nourishment as they created art for the elite. Their artwork contributed to the political order giving the elite their power (Bawden 1996, 92 – 93). This artwork is what has survived of the Moche culture and is an important source of material culture that defines this culture and its people. Recent excavations at the site of Moche provides evidence that ceramists, potters, and metalworkers made up a large portion of the population, which means that their role in the economy, politics and religion was of significance (Bernier 2010, 25). According to Dr. A. L. Kroeber,

Moche ceramics "rank aesthetically highest" compared to ceramics from other ancient coastal Peruvian cultures (Kroeber 1926, 42).

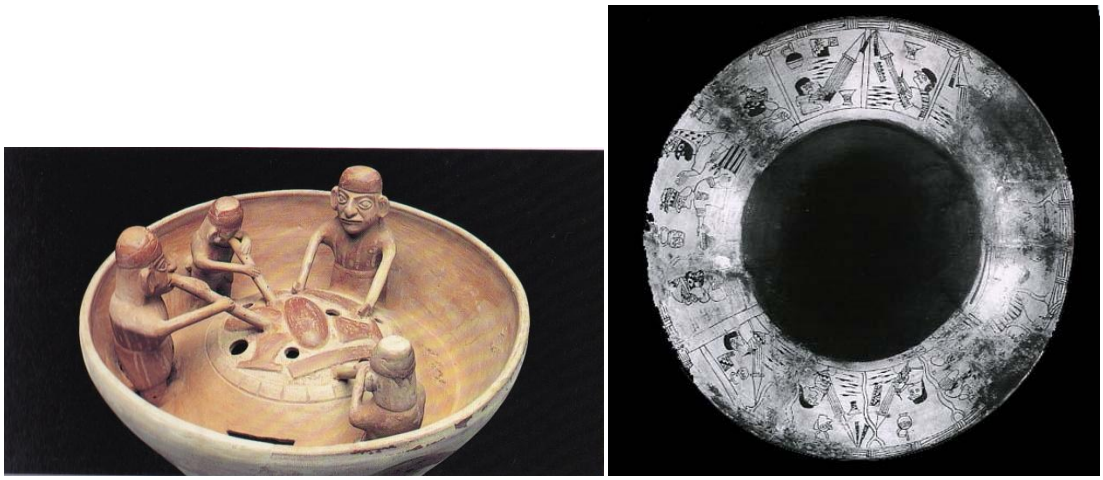

**Figure 11: Artisans at work as depicted through Moche ceramic vessels. Left: metalworkers using blow tubes (Alva and Donnan 1994, 19); right: top view of flaring bowl that depicts weaving workshops and ritual presentations (Stone-Miller 2002, 116).**

Weaving was important to Andean society since cloth was important and implied a person's position and status. Embellishments shown through designs and colors, along with feathers and gold and silver thread, were reserved for higher ranked individuals. These embellished cloths were used in sacrificial offerings and given as ritual gifts between high-ranking individuals to reinforce political and kinship ties. Weavers were typically women and weaving was conducted in a formal setting as well as in a domestic setting (Figure 11). The importance of weaving continues today as social histories of the weavers and their kin are displayed through decorative symbols (Bawden 1996, 93 – 95).

While the definitive end of the Moche civilization is unclear, some believe that El Niño events are partly to blame for their downfall. El Niño causes unusually warm water currents to produce torrential rains that triggers flooding and erosion (Stone-Miller 2002, 12). Studies support that El Niño, which causes nutrient poor waters to develop, could have

contributed to the end of the Moche's cultural reign. Between the 6th and 16th centuries A.D., evidence shows that El Niño events negatively impacted the marine productivity on which the Moche relied for sustenance and this would have caused them to suffer great agricultural losses (Patel 2013, 22). It is also possible that another contributing factor in the end of the Moche came from indirect Wari influence that spread to the northern coast (Quilter 2010, 26 – 27; Stone Miller 2002, 12). The Wari impact came from the southern highland center to the religious center of Pachacamac in the Lúrin Valley. The nature of the Wari takeover is unclear, but influences in the form of ceramics in styles of both the Wari heartland and Pachacamac began to appear towards the end of the 8th century A.D. (Bawden 1996, 255).

Moche ceramics comprise one part of the physical evidence of the Moche culture and its people. The information that has been amassed from known ceramic vessel collections, as well as other Moche material, can provide meaningful depth and understanding of the Moche for the many museums that attempt to interpret pre-Columbian peoples. The information on the previous pages about the Moche culture was gathered from the physical evidence the Moche people left behind.

## Previous Discussions of Moche Ceramics

At the turn of the twentieth century, archaeological study of the Moche culture began and continued through the late 1980s (see Chapter 4 for discussion on more current excavations) in a systematic but moderate trajectory (Pillsbury 2001, 9). Moche ceramics, in particular, have proven the most useful material for the relative dating of sites on the north coast of Peru. Changes in ceramic technology and decoration have also played an important role in separating the north coast into archaeological cultures and phases (see the Preceding

and Succeeding Culture's Ceramics section at the end of this chapter for examples of differences in ceramic typology of select Peruvian cultures) (Lockard 2009, 283). This chapter provides an overview of what archaeological excavations and researchers have uncovered about Moche ceramics.

Everything known about the Moche comes from archaeological investigations, which has been quite productive because of the dry climate (Alva and Donnan 1994, 24). Records of Moche history comes primarily from the depictions and symbolism found in their ceramics but also through other media such as metal and wall murals. Some of these depictions display images that are based on reality while others are mythological. Sometimes images combine both myth and reality (Benson 2012, 5). Almost all ancient Moche ceramics in museums and private collections are from burial contexts, which is now both an ethical and legal concern since many objects owned by several museums are considered looted objects. The subject of each object is most likely associated with the buried person's status and social function; however, not all of these ceramics were initially intended as grave offerings since some illustrate wear or have ancient repairs. It is believed that many aspects of Moche life were highly ceremonialized, and offerings left in graves may have been intended for the deceased to continue their life pattern after death (Sawyer 1975, 24). The Moche depicted the natural world in much of their art, and it is heavily evident in their ceramics. This suggests a perspective that there was a strong link between humans and nature (Bawden 1996, 61).

The Moche took the arts that they inherited from previous cultures and developed them to form their own distinctive styles. They refined skills for painting elaborate and intricate scenes with multiple figures engaged in various activities (Alva and Donnan 1994, 13 and 19). Moche art is characterized as being very active (Stone-Miller 2002, 85).

Hundreds of museums and private collections around the world house exceptional ceramics, textiles and metallurgy produced by the Moche culture (Pillsbury 2001, 11).

The objects that they left behind provide an artistic description of their beliefs and activities since they had no written record and their civilization ended before European contact (Donnan 2004, 5; Pillsbury 2001, 9; Alva and Donnan 1994, 24). Small ceramic figurines were an essential component of the domestic setting in all status categories and depicted a wide range of subjects including humans and animals (Bawden 1996, 83).

Religious belief is exhibited through more complex figures of fanged and anthropomorphic creatures (Figure 12). Ceramics with these themes were found in Late Moche houses at the Galindo site in the Moche Valley. Ceramics depicting themes of mothers with their babies, monkeys, and other naturalistic themes may have been used in domestic settings. These items display the importance of "artistic, decorative, and religious needs in the context of ordinary family life." Ceramics with religious themes should not all be interpreted as domestic, however (Bawden 1996, 84).

**Figure 12: Fanged deity stirrup-spout vessel from the MPM, object A14925/3708 (photo taken by the author).**

When the intact royal tombs of Sipán (Figures 13 and 14), located in the central part of the Lambayeque River Valley, were discovered and excavated in the late 1980s and early 1990s, particular attention was paid to Moche art and archaeology (Alva and Donnan 1994, 27; Pillsbury 2001, 9). The last twenty-five or more years of constant archaeological investigations have provided explanations of the iconographic depictions on Moche ceramics. These findings lead archaeologists to make attempts at connecting the depictions to real people and real events (Benson 2008, 1; Donnan 2004, 5). The Sipán discovery has allowed archaeologists to reassess our understanding of the Moche and to explore the top of the Moche hierarchy, acknowledging the role of each person buried. Moche artifacts in collections and museums worldwide can now be understood differently due to the information learned from this site (Alva 2001, 92). These undisturbed burials provided evidence that the Moche elite participated in rituals rooted in an ideological framework, which was recorded through Moche art (Russell and Jackson 2001, 159). Statements by the international press conclude that the "Sipán discoveries were the richest ancient tombs in the New World." Other sources of media call the find the "Tutankhamen of the Americas" (Alva 2001, 92).

**Figure 13: The pyramids at Sipán (Alva and Donnan 1994, 26).**

Settlement sites, such as the Huacas de Moche, Pampa Grande (a northern Moche settlement site in the Lambayeque Valley) and Galindo are all sites where Moche ceramic objects have been found (Bawden 2001, 285 – 291; Shimada 2001, 199). At sites such as Galindo, utilitarian wares were discovered that included jars and bowls. Comparing these vessels with those found at the Huacas de Moche show that undecorated utilitarian vessels found in the Moche Valley changed very little throughout the years and resemble wares found in the preceding culture of Gallinazo. Unlike other vessels with varying themes and styles, utilitarian vessels do not contribute much to defining the time periods within the Moche occupation (Lockard 2009, 284).

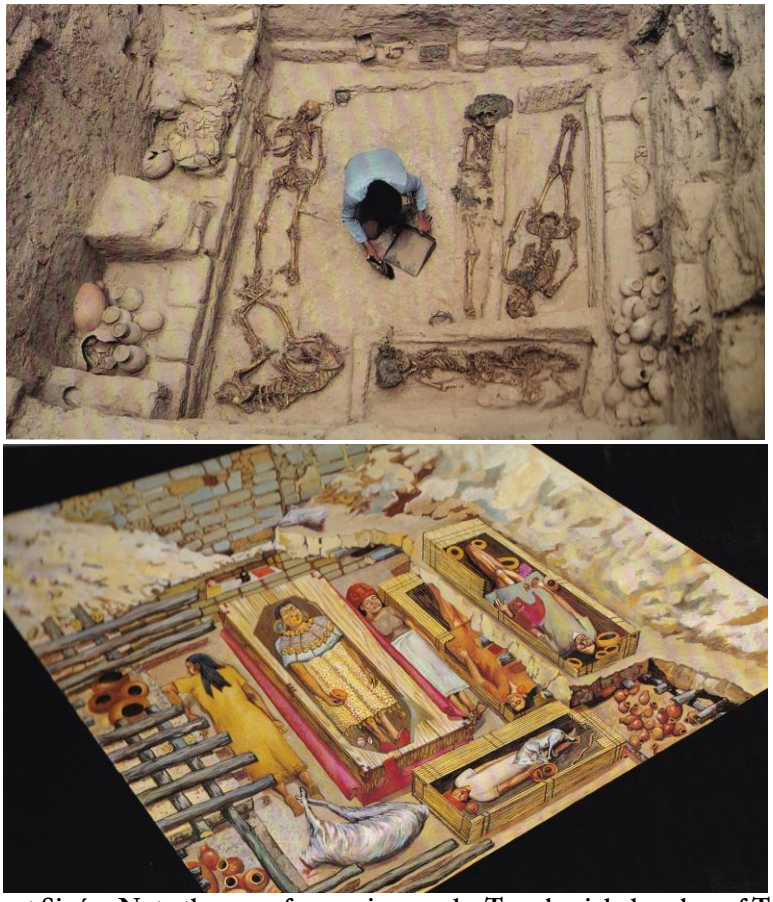

**Figure 14: Tomb at Sipán. Note the use of ceramic vessels. Top: burial chamber of Tomb 2 at Sipán. Bottom: depiction of possible appearance of Tomb 2 at the time of the funeral (Alva and Donnan 1994, 160 – 161).**

The city center at Cerro Mayal had a ceramic workshop that produced straight-neck jars, straight-neck bottles with a strap handle, straight everted-neck jars, flaring vases (*floreros*), dippers, open bowls/basins, small jars with convex lids, and stirrup-spout bottles with appliquéd figures as their vessels (Russell and Jackson 2001, 169). These ceramics were typically made with a very fine orange paste, referred to as fine ware, and were not coarse-tempered, indicating that they were not everyday cooking and storage vessels. The majority of vessels produced at Cerro Mayal were probably used for serving and consumption as part of ritual activities (Russell and Jackson 2001, 165 and 168).

Hundreds of ceramic vessels display sexually based themes (Weismantel 2004, 495). According to Weismantel, until her article was written in 2004, not much research had been done regarding these sexually themed vessels (2004, 495). All sexually themed ceramics (erotic pottery) tend to be associated with the Moche culture or its close relatives (Figure 15). The sexual activities these vessels portray include fellatio, anal intercourse (the most common sexual position depicted), masturbation, and displays of exaggerated sexual organs. Erotic pottery is not particularly common, but is often sought by collectors. They are designed to illustrate key myths or rituals of the Moche, which is discussed in the Moche ceramic typology section in Chapter 5. In the 7$^{th}$ and 8$^{th}$ centuries A.D., Moche ceramic themes, such as this one, heavily influenced the Nazca ceramic traditions (Bruhns and Kelker 2010, 118; Weismantel 2004, 496).

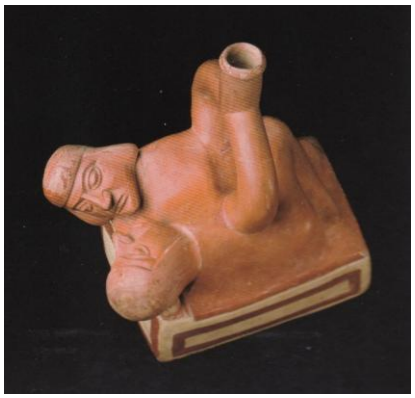

**Figure 15: Moche erotic stirrup-spout bottle of a man and a woman under a blanket (Quilter 2010, 54).**

Archaeologists throughout the years have studied Moche ceramics intensively, looking for information that would expand our understanding of Moche culture. What they were attempting to, and some still are, answer are questions regarding whether scenes are depicting actual events or events that never happened. For example, are scenes of warfare depicting actual battles or ritualistic battles? Scholars have also used Moche ceramics to identify diseases, food sources, agricultural techniques, artisan techniques, ritualistic practices and religious beliefs. Scholars also focus on the functions of ceramics. They research how the Moche people used them and who used them and whether they were elite individuals or those of a common class. Ceramics can also help to assign time periods to Moche sites. The more thorough understanding of Moche ceramics, whether through excavation or through examining museum collections, leads to a deeper understanding of Moche culture.

## Preceding and Succeeding Cultures' Ceramics

The first evidence of pottery in the Americas comes from the northern (Caribbean) coast of Colombia and the coast of Ecuador ca. 3,500 – 3,000 B.C. Ceramics began to appear on the North Coast of Peru ca. 2,000 – 1,500 B.C. (Benson 2012, 12). The Moche

share similarities with, yet are different from, other north coast Peruvian cultures. The preceding cultures to the Moche include the Cupisnique, Paracas, Salinar, Gallinazo, Vicús and Chavín. The contemporary cultures of the Moche were the Recuay, Lima, Nazca, Tiwanaku and Wari. The succeeding cultures were the Lambayeque, Chimú, Chancay, and Ichma (Quilter 2010, 22). Ceramic styles from these cultures are used to produce a chronology of pre-Columbian Peru. Art historians and archaeologists show particular interest in attributing the time period for which sites were occupied and the ceramics found at these sites. The succeeding section provides a brief overview of some of the ceramic features that helped to define the attributes of Moche ceramics.

Cupisnique (1,200 – 200 B.C.) ceramics developed on the north coast of Peru and were identified and named by Rafael Larco Hoyle (Benson 2012, 12). The Cupisnique style is similar to the Chavín. They were polished, thick walled, heavy and brownish gray to carbon black in color. The decoration of Cupisnique ceramics include bold, curvilinear human, feline and bird of prey heads, eye patterns and pelt markings (Figure 16). During the Middle Period, three distinct types of ceramic ornamentation appear, and became the basic styles of the Moche. The first one has refined incised lines and textural effects. The second one is of relief and the third is of fully modeled three-dimensional forms. In the late period, Cupisnique pottery became much more varied in technique and the subject matter included humans, animals, birds, vegetation, marine and architecture forms. These style elements are seen later through Moche ceramics (Benson 2012, 13; Sawyer 1966, 17 – 18). According to the Las Huacas del Sol y de la Luna website, the first phase of Moche vessels display similarities to earlier vessels, especially those of Cupisnique and indicate the beginning of the Moche culture (2014). The stirrup-spout bottles of the Cupisnique culture gave way to the predominant stirrup-spout bottle style of the Moche (Benson 2012, 13).

**Figure 16: Cupisnique and Chavín vessels. Left: Cupisnique bottle from the MPM, object A53954/19726; right: Chavín stirrup-spout bottle from the MPM, object A56318/22067 (photos courtesy of the MPM).**

Chavín (900 – 100 B.C.) civilization was located high in the Andes. Their culture was a combination of "old religious ideas from the coastal, mountain and tropical forest societies" that were blended to form a new religious organization (Figure 16). On the north coast, where Moche civilization would later develop, the Cupisnique may have contributed to ideas developed in the Chavín culture and it is likely that they also absorbed influences of the highlands. Moche is one of the best known artistic styles to develop after the Chavín civilization collapsed. Others that developed after their downfall include the Recuay in the northern highlands, Lima on the central coast, and the Nazca on the southern coast (Quilter 2010, 24 – 26).

The Salinar style, a culture also named by Larco Hoyle, is present ca. 450 – 150 B.C., and their influence spread into the Cupisnique area when the Cupisnique and Chavín cultures began to diminish. Their presence is evident in the Valleys of Chicama, Moche, and Virú. Their ceramic style forms a connection between the Chavín and the Moche (Benson 2012, 15; Quilter 2010, 18; Stone-Miller 2002, 87 – 88). Salinar's pottery includes modest ornamentation but was technologically superior to Cupisnique (Figure 17). It is orange in

color with cream and red slips used to accentuate sculptural forms and to create flat geometric patterns. The Salinar people introduced two new bottle types. The first has a central spout with a strap handle that leads from the spout to the shoulder of the vessel. Variations of this type have been found in Moche ceramics. The second type has a straight, open spout at one side on the top with a bridge-like handle leading to a modeled blind spout on the other. This type may have originated on the south coast since it appears in the Paracas culture as well and "passed through a long evolution" to become the Nazca double-spout and bridge bottle (Sawyer 1966, 18 – 19).

**Figure 17: Salinar and Gallinazo vessels. Left: Salinar stirrup-spout bottle of a monkey; right: Gallinazo vessel of a feline (Berrin 1997, 87 and 90).**

The Gallinazo style, named by Wendell Bennett, is also referred to as Virú (named by Larco Hoyle) appeared when the Salinar style still had presence in the Virú Valley (Benson 2012, 15). Ceramics of the Gallinazo style have been found from the Santa Valley to the borders of Ecuador (Figure 17). This group was the first to be conquered by the Moche in the south (Stone-Miller 2002, 88). Gallinazo ceramics are different from Moche ceramics, particularly by their evidence of resist, or negative, painting. This technique is when a waxy substance was applied to the surface of the object and was burned off during the firing process, which left designs in place of the waxy substance. This technique is shared with the

Recuay, a highland contemporary of the Moche (Benson 2012, 16; Stone-Miller 2002, 88). Whistle spout vessels are usually modeled into the form of a head or figure (Sawyer 1966, 20). The Gallinazo utilitarian ceramics display similarities to Moche utilitarian ceramics and are now seen as "part of a long-standing tradition of utilitarian and domestic wares widespread along the north coast" (Benson 2012, 16; Chicoine 2011, 529). Evidence of the Gallinazo style, mainly through domestic pottery, is present in areas that the Moche did not occupy at the same time the Moche culture was in full swing. This provides evidence that these two cultures were contemporaries of each other. However, some believe that domestic pottery thought to be Gallinazo could possibly be Moche, since Moche domestic pottery displays similarities with the Gallinazo style (Benson 2012, 16).

The pottery styles of the Vicús culture suggest an unbroken transition from Chavínoid to Cupisnique ceramics that closely resemble early Moche types (Figure 18). Most of these are modeled wares with slips decorated with motifs that are sometimes outlined by incised lines. Other ceramics are a low-relief style with geometric designs set off by textural treatment of the surface resembling the Chavín style (Sawyer 1966, 22 – 23).

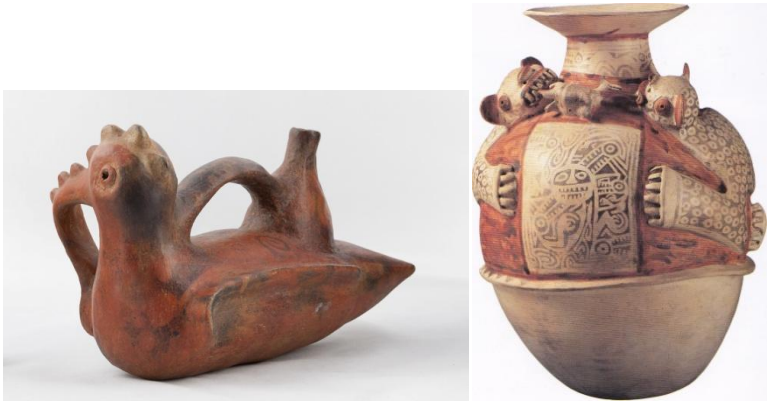

**Figure 18: Vicús and Recuay vessels. Left: Vicús vessel (http://www.fowler.ucla.edu/collections/andean-ceramics?page=26); right: Recuay jar (Donnan 1992, 75).**

Little is known about the history and development of the Recuay culture (100 A.D – 800 A.D.). They established themselves in a vast intermountain valley called the Calljón de Huaylas shortly after 500 B.C. Their ceramics were decorated with negative designs closely coordinated with bands of cream and red slip and were decorated with highly stylized modeled elements. Also seen on Recuay ceramics are panels containing figure motifs of animals including birds and serpents (Figure 18). The Recuay had strong influences over the formative stages of the Moche style. Typical Recuay motifs found in early Moche ceramics include highly stylized plumed pumas and triangular headed serpents (Sawyer 1966, 21; The Metropolitan Museum of Art 2014). Recuay textiles and Moche murals display similarities that confirm that there was contact between the Moche and the Recuay people. A fortress in the Nepeña Valley is a site where both Recuay and Moche ceramics have been found; it is seen as a failed attempt by the Moche trying to occupy the area (Benson 2012, 19; Stone-Miller 2002, 89).

The art produced between the Moche and Chimú cultural periods is termed "Early Chimú" since its development leads directly to the Chimú style. Colorful pageantry and elaborate mythology, a characterization of Moche art, is lacking in the Chimú artistic style (Sawyer 1975, 42 and 48). They used the same techniques as their predecessors, but efficiency and repetition became important to the Chimú culture. Their mold-made vessels do, however, display well-modeled features such as the stirrup-spout bottles. Chimú ceramics have dark grey or black surfaces and commonly have a lug where the spout and stirrup meet. Sometimes this lug is replaced with a monkey or a bird figure (Figure 19) (The Metropolitan Museum of Art 2014). Double-chambered whistling bottles appear more often in the Chimú culture than they did in Moche art. Similar to other north coast cultures, the

Chimú represented frogs in their ceramics as well as other animals and human figures (Sawyer 1975, 44 and 50).

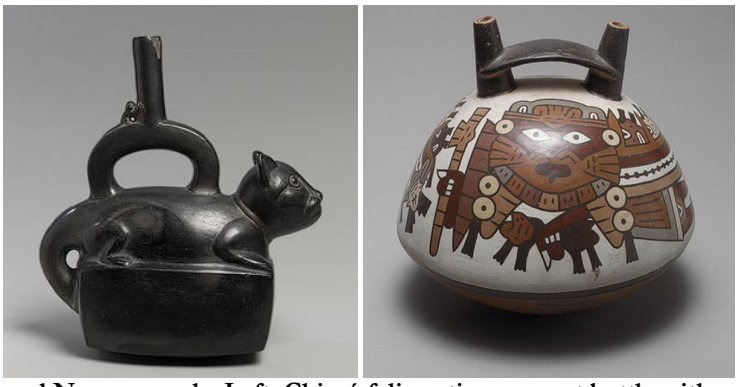

**Figure 19: Chimú and Nazca vessels. Left: Chimú feline stirrup-spout bottle with monkey on stirrup; right: Nazca double-spout-and-handle bottle (The Metropolitan Museum of Art 2014).**

Moche ceramics deeply influenced the contemporaneous Nazca culture (100 A.D. – 700 A.D) on the south coast of Peru. A few sexually themed pieces, following the Moche tradition, were produced in the Nazca region (Benson 2012, 20; Bruhns and Kelker 2010, 118; The Metropolitan Museum of Art 2014). Nazca ceramic vessels were produced in an array of shapes and were painted in as many as thirteen different colors unlike other contemporary cultures. These colors include white, pink, orange, yellow, red, and brown. One common vessel type is the double-spout-and-bridge bottle (Figure 19). The Moche may have also been influenced by the Nazca. Beginning in Phase III, the Moche begins to use the lima bean in their décor, which is a long-standing South Coast tradition. The Moche's use of the lima bean in their art becomes more prominent in the later phases (Benson 2012, 20; The Metropolitan Museum of Art 2014).

The Wari (A.D. 500 – 1000) culture, a highland culture located south of the Moche, displayed a dramatic contrast with Moche art. Both the Tiwanaku (A.D. 400 – 1100) and Wari ceramics often have long, tapering spouts and broad, arched handles. They are slip-

painted double bottles with whistles from the central coast and portray the decadence that overtook many areas conquered by the Tiwanaku and Wari cultures (Figure 20) (Sawyer 1966, 60; Sawyer 1975, 38; The Metropolitan Museum of Art 2014). The central coastal cultures of Peru, including the Wari, never attained the cultural unity that characterized the Moche and Nazca areas (Sawyer 1975, 40 and 76).

The earliest phases of Lambayeque (A.D. 800 – 1250), also known as the Sicán culture, show a relationship to the Moche V style (see Chapter 5 for Moche phases) (Sawyer 1975, 76; The Metropolitan Museum of Art 2014). More powerful cultures than the Moche ruled the Andes, but the artistic excellence of the Moche and Nazca peoples' ceramics were never matched again (Figure 20) (Sawyer 1975, 38).

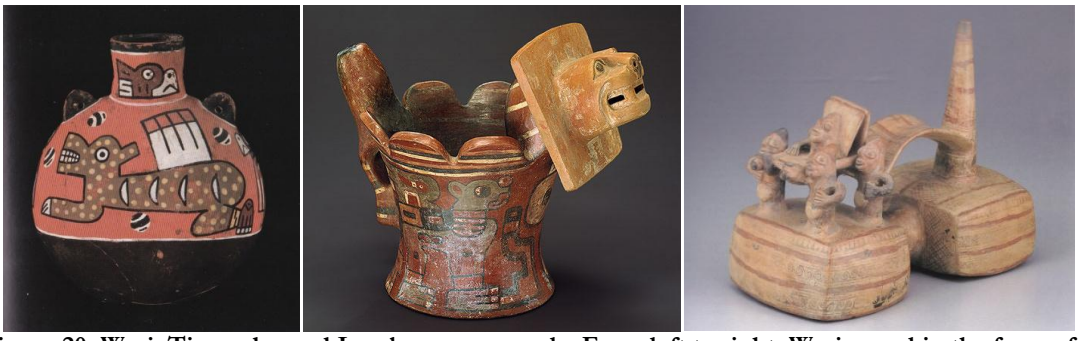

**Figure 20: Wari, Tiwanaku and Lambayeque vessels. From left to right: Wari vessel in the form of a canteen (Quilter 2010, 27); Tiwanaku feline incense vessel from the MET (http://www.metmuseum.org/toah/works-of-art/1978.412.100); Lambayeque vessel of a procession (Berrin 1997, 181).**

Evidence of ceramic material at sites help archaeologists determine which cultures occupied certain areas during specific time periods. At the site of Galindo, a Moche occupied site, ceramic sherds of the Cupisnique and Gallinazo were found. The Cupisnique sherds placement indicates that this culture produced ceramics several hundred years before the Moche. It is possible that the Cupisnique and Gallinazo pieces ended up at Galindo by

the Moche picking them up at other sites (Lockard 2009, 288). Evidence of Chimú residences were also found at Galindo due to the recovery of Chimú style ceramics at this site (Lockard 2009, 282 – 283).

At the site of Huaca Herederos Chica, a mound site in the Moche Valley, ceramics from the Cupisnique, Chavín, Salinar, Gallinazo, and Chimú were discovered (Chauchat, Guffroy and Pozorski 2006, 233, 237, and 242 – 244). There was evidence, however, of only one Gallinazo sherd, which most likely does not indicate Gallinazo occupation at this site. Many other sites commonly provide evidence that cultures such as the Salinar and Chimú reuse burial sites on the northern coast of Peru (Chauchat, Guffroy and Pozorski 2006, 248).

There is evidence that the Moche had contact with many of the contemporary cultures, such as the Lima, the Pachacamac from the central coast of Peru, and the Nazca from the south coast of Peru (Benson 2012, 20). The ceramic styles of coastal Peruvian cultures influenced others in the area and while similarities are found among them, each culture does contain their own distinctive ceramic features. When conducting a collection inventory, such as this one, a basic knowledge of different ceramic Peruvian styles can help in determining which ceramic vessels are Moche and which are not since most early and basic collection documentation at museums rarely indicate the cultural attribution.

## Moche Ceramic Vessel Documentation at Museums

Most MPM objects accessioned in 1913 that are now considered Moche were then described as "effigy pots." This object name was used for a variety of vessel types that are now expressed as flaring bowls (*floreros*), stirrup-spout vessels, spout-and-handle vessels, dippers and jars. There is also a vessel that is not an effigy, but plain ware. This shows that early documentation methods were not accurate to vessel type. One should also keep in

mind that when Moche ceramic vessels were collected during the 1920s and earlier, the Moche culture was still in the early stages of study. The lack of a cultural group listed for these objects most likely is due to the lack of knowledge of the Moche culture by many museum professionals. For example, museum professionals who recorded the accession information for the 1913 accession at the MPM did not specialize in ancient Peruvian cultures and most likely were not aware that the Moche ceramic vessels' culture was then described as Proto-Chimú. The old information, or lack thereof, is often simply transferred from the original cataloging sources to the current catalog programs. This information is not always updated to meet standard nomenclature practices. Reassessing collections with thorough inventories are a good first step in updating museum database programs.

The scientific study of artifacts has become more sophisticated and more important to museums. Studying objects contributes to the understanding of cultures (Tite 1996, 231). Visual object reviews aid in completing accurate inventories and making them available to staff for exhibits and programs as well as to researchers to extend their understanding of the culture they are studying.

As museums' responsibility to their constituents grew and the museum profession as a whole, these generalized object descriptions became more specific. To relay accurate information to the public through exhibits and programs and to prove due diligence to their local communities, museums initiated the keeping of accurate records to provide information such as provenience. In many cases, collections and objects have been re-examined and re-defined to incorporate new information gathered about them, as is seen with the Logan Museum (see Chapter 7).

# Chapter 4: History of Collecting Moche Material

Museum collections can have several layers of meaning and use. Personal objects sometimes display a person's or a cultures' power and beauty as well as hold on to memories of the past (Csikszentmihalyi 1993, 28). Museums, however, often use collections to succeed in their goals of education, conservation and research (Humphreys 1973, 68). The material is obtained through various methods. Many items, like the Moche ceramic vessels studied for this thesis, were donated to or purchased by museums, but some were collected through professional excavations as well as through exchange with other institutions. Some Moche ceramic vessels left Peru illegally, especially those collected prior to clear laws restricting the export of such objects. Because there is little provenience information connected with many of these vessels, legality and rightful ownership can be difficult to determine.

This chapter discusses the history of collecting Moche ceramic vessels at the Milwaukee Public Museum (MPM), the Field Museum in Chicago, and the Logan Museum of Anthropology at Beloit College in Beloit, WI. How the Moche ceramic vessels were obtained by each museum contributes to the history of each artifact and collection as a whole. Accession and donor files were studied for all three museums where I inspected the pieces in person. When no information was found regarding background on the source, an Internet search was conducted. Some information regarding the original donor or buyer was found, but for many pieces, the search did not turn up any information.

## How and Why Museums Obtain Their Collections

Museums acquire various objects that fit with their mission and collection scope. Objects are obtained by museums through donations (including bequests), loans, purchases,

exchanges, or through field collecting conducted by the museum (Pearce 1992, 121). Donations and purchases, excavations, and exchanges are explored here since these are the means by which the MPM, the Field Museum, and the Logan Museum obtained the objects in their collections. The majority of the Moche ceramic vessels accessioned into the MPM and the Field Museum were acquired through purchases. The Field Museum also obtained many objects through excavations conducted by people working for the museum. Beginning in the 1960s, Moche collections at these museums generally grew through donations and gifts. Several Moche ceramic vessels in the Logan Museum's collection, however, were purchased in the 1960s.

### *Donation and purchase*

Museums accept objects through donations and purchases from the general public, collectors and other museums. This type of sporadic collecting is not considered by some to be organized, systematic collecting, but it does add to the museum's collections (Humphreys 1973, 69). Gifts (donations, while the donor is still alive, or bequests, after they have died) are the most common means by which museums acquire objects. Purchases tend to be conducted by larger and wealthier museums from private sources, dealers, or auctions (Alexander and Alexander 2008, 190 – 191).

Many private collectors purchase objects that are often looted. Moche ceramic vessels removed from burials comprise the majority of the MPM's collections as well as part of the Field Museum and Logan Museum collections. Local people in Peru, called *huaqueros*, dug up objects on their own and kept only the best pieces to sell (Kroeber 1930, 95). *Huaqueros* conduct illegal digs and typically loot huacas (Benson 2012, 5). Everyday items, such as cook pots, were more than likely discarded while stirrup mouths and effigy vessels

were always kept to sell. Sometimes groups of pottery were sold and could not be broken up, so plain pottery was purchased in order to obtain the one or two pieces the buyer really wanted (Kroeber 1930, 95). This could explain why the three museum collections contain so many modeled and fineline painted vessels and so few plain ware vessels since museums wanted to showcase objects with aesthetic appeal.

**MPM Collections**. The MPM purchased all of the Moche ceramic vessels that were accessioned between 1913 and 1929. The next group of Moche ceramic vessels came in 1961 and from then on, all of the vessels were either donated or obtained through exchange, which is discussed in the exchange section in this part of the chapter. Many of the sellers and donors have little to no information in the museum's records about who they were or how they obtained the Moche ceramic vessel(s) they sold or donated. Internet research has produced some background information on these sources.

The first thirty Moche ceramic vessels accessioned into the MPM collections was through purchase from Marshall Field and Company in Chicago in July 1913. They all came from Peru, but there are no records of who collected them or how the pieces were collected. Marshall Field and Company was founded by Marshall Field in 1880. The store sold "anything anyone could hope to want" including ancient Peruvian artifacts. Later in Marshall Field's life, he provided funding for the Field Museum of Natural History (PBS 2014). Since the opening of the Field Museum is directly linked to the Columbian Exposition of 1893 in Chicago (Chapter 2) it could be possible that the objects from accession 3708 are linked to the Columbian Exposition as well.

From 1925 until 1929, twenty-one Moche ceramic vessels were sold to the MPM, most by J.A. Gayoso with the exception of one in 1928. The twenty vessels donated by Mr. Gayoso are from accession numbers 7784, 8094, 8185, 8437, 8624, 9105, 9357, 9402, and

9672. Jose Antonio Gayoso was born in Peru and by the 1920s, he had moved to Milwaukee. He owned land in Chongoyape, Peru where he excavated objects that he sold (Family Group Descendent Tree 2011; Smithsonian 2015). Object A33796/9289, was sold to the MPM in 1928 by Mrs. Henry J. Fischer, but was collected by J. A. Gayoso. Jesteen Fischer was born in 1904 in Kentucky (Family Search 2015).

In the 1960s and 1970s, Moche vessels were accessioned through donation and exchange. The last Moche ceramic vessel to enter the MPM's collection was in 1992 through donation. These donors include Eliot G. Fitch (1961), Mr. and Mrs. Allan Gerdau (1962), Boston Store (1963), Malcolm K. Whyte (1967), Dr. Norman Simon (1968), Mrs. Suzanne Borhegyi (1970), William Brill and Mrs. Dorothy Robbins (1971), LeRoy Mattmiller (1975), and Francis M. Avery (1992). No information could be found about Dr. Norman Simon (A56147/21977), or Francis M. Avery (A58361/28384, collected by Anna Hassels while working as a missionary in Lima, Peru in 1920) at the MPM or online.

Eliot G. Fitch donated four Moche ceramic vessels (accession 18148) to the MPM in 1961. These are objects A52538, A52539, A52540, and 52541. Eliot Grant Fitch was born on March 12, 1895. After earning his master's degree at the University of Wisconsin in 1922, he began his banking career at the National Exchange Bank in Milwaukee, which was founded by his grandfather in 1857. Fitch retired in 1972 after a successful banking career. He was involved in Milwaukee's cultural affairs and has also donated objects from his private collection to the Milwaukee Art Museum. Fitch passed away in 1983 in Milwaukee (University of New Hampshire 2014). Given Fitch's career and the time in which he lived.

Mr. and Mrs. Allan Gerdau donated one fake Moche ceramic vessel (A52824/18529) in 1962. After his death in 1920, Mr. Gerdau ran his father's company, Otto Gerdau Company. The company was an import/export business that collected objects from all over

the world (Bloom 2009, 251 – 254). Mr. Gerdau was a New York City art collector who donated $17,300 worth of primitive objects to the Milwaukee Public Museum (The Milwaukee Journal 1967, 15).

Boston Store donated one object in 1963 (A53442/18758). Boston Store is a large department store founded in 1897 (Vogel Davis 2014).

Malcolm K. Whyte was responsible for the donation of six Moche ceramic vessels (accession 20517) to the MPM all in 1967, the year of his death. These are objects A54626, A54627, A54628, A54629, A54630, and A54633. Whyte was a lawyer and civic leader in Milwaukee who had a "lifelong interest in art" donating about two thousand Andean artifacts, including ceramics, to the MPM. Malcolm and his wife Bertha travelled to Peru several times between 1957 and 1967 (Accession Files 2013; Newbury 2014, 7).

Mrs. Suzanne Borhegyi donated one vessel, a tourist war (A56404/22144), to the MPM in 1970. She was the wife of Stephen Borhegyi and the piece after the death of her husband, who was the curator of Anthropology and director of the MPM in the 1960s (Accession Files 2013).

William Brill and Mrs. Dorothy Robbins donated object A56692/22561 in 1971. Mr. Brill was born in Brooklyn in 1918 and died in 2003. He was an avid art collector who donated artifacts to many museums and was mostly known for his African art collections (Weigman and Gelder 2015, 2). Mrs. Robbins (1923 – 2010) was Brill's sister who regularly traveled the world, including Peru, with family (Santa Cruz Sentinel Obituaries 2010).

In 1975, LeRoy Mattmiller donated object A57260/23903. Mr. Mattmiller was a former employee of Schlitz Brewing Co. and served in the U.S. Marine Corp. He died at the age of 71 in 2013 (JS Online 2013).

**Field Museum Collections**. The Field Museum kept very little information for many of its donors and sellers. Accession information describes who donated or sold objects, but no individual objects are listed with the donation or purchase information. At the Field Museum, the first number in parentheses in the accession number refers to the year of accession. Accession 45(1893.45) states the collection was a gift from W. E. Safford, who was born in Ohio in 1859 and died in 1926. He lived in South America from 1891 to 1892 when he served as commissioner to Peru and Bolivia for the Chicago Columbian Exposition (Perry, Bond and Lohnes 2007). There were a total of 120 Peruvian objects from the north coast of Peru included within this accession, which consist of objects other than ceramics and those of other cultures.

Accession 127 includes 153 objects from the north coast of Peru and was purchased in 1893 for $800.00. This accession was displayed at the World's Columbian Exposition sent by Captain Harris, who served in the patriot armies of Chile and Peru in the early 19th century. Harris was Irish and lived in Cuenca, Ecuador (Markham 1862).

Accession 485(1893.485), which includes 437 north coastal Peruvian objects, was a gift in 1893 from an unknown donor. Accession 894(1904.894) was purchased for $17,000 from Manuel B. Zavaleta. Zavaleta was an Argentine citizen and an avid collector of South American archaeological and anthropological objects. His collections were exhibited at the 1904 World's Fair in St. Louis, Missouri (Buel 1904, 2186). There are 159 objects included in accession 894 from the north coast of Peru. Accession 486(1893.486), which includes 277 Peruvian objects from the north coast, does not provide a source for these objects (Accession Files 2014) (see Appendix B).

**Logan Museum Collections**. Most of the Logan Museum's Moche ceramic vessel collections were donated. The earliest donation was from accession 26 (1916). There are

thirty vessels in this accession and all are from the Logan Collection, which came from Frank Logan, for whom the museum is named. There are not specific details regarding the accession of this collection, but it is stated that he donated $150,000 in collections and funded 15 expeditions by 1929. Frank Logan was appointed to the Beloit College Board of Trustees in 1893. He purchased Moche material from Marshall Field and Company in Chicago, including material which was brought to Chicago by a member of the Peruvian Embassy as stated in a correspondence letter from 1954 between Dr. Charles Di Peso, from the Amerind Foundation in Dragoon, Arizona, and Andrew H. Whiteford, Director of the Logan Museum (Beloit College 2014; Whiteford 1954). Object 15986/26, specifically states that it was purchased from the Marshall Field & Co.'s gift store (Logan Museum Inventory 2014; Nicolette Meister, email message to the author, April 29, 2015) (Appendix B). This information confirms that the Logan Museum also has a connection to the Columbian Exposition of 1893 in Chicago.

William S. Godfrey Jr. set up the Boyer Fund for the Logan Museum to honor his mother Mrs. Boyer. Through this fund, several purchases were made and then donated to the museum, including 24 Moche ceramic vessels. Accessions 184, 194 and an unknown accession number were purchased with this fund during the 1960s and 1970s (Accessions Files 2014).

There were three Moche ceramic vessels donated by Sonia Bleeker to the Herbert S. Zim and Sonia Bleeker Zim Collection, one in 1964 (object 9516/176) and two in 1971 (objects 8892/176 and 8893/176). Sonia Bleeker (1909 – 1971) was born in Russia and studied anthropology at Columbia University in the 1930s. She received her Doctorate of Science from Beloit College in 1967 and wrote several books regarding pre-Columbian cultures. Sonia married Herbert S. Zim in 1934. Herbert was born in New York City in

1909 and received his master's and doctorate degrees from Columbia by 1933. He wrote children's science books. Herbert and Sonia travelled all over the world together, including South America, conducting research (de Grummond Collection 2001; Perez-Pena 1994). There are two more vessels from the Zim Collection, donated in 1974 (objects 7173/176 and 7177/176), but how they were acquired is unknown, most likely through donation.

A donation was made by the Croneis family in 1973 (object 14061/224). Carey Croneis was the 5th president of Beloit College from 1944 to 1954. His work as president enhanced departments, such as anthropology department (Beloit College 2015). Richard S. Brooks donated three vessels in 1986 (objects 1986.02.003, 1986.02.007, and 1986.02.009). One vessel was donated by Robert Irmann in 1986 as well (object 1986.05.001) (Catalog Cards 2014; Logan Museum Inventory 2014). Harry Gaples from Chicago, donated object 2006.28.088 in 2006 in memory of his wife, Rita J. Gaples. Rita travelled extensively in her life and was a member of the Art Institute, the Field Museum, and the Botanic Gardens (Beloit Daily News 2007; Chicago Tribune News 2006).

Although it tends to be rare for museums to purchase objects for their collections today, it does happen on occasion. The Logan Museum purchased a Moche ceramic vessel in 2007 (2007.37.001). This piece came from the Shango Galleries in Dallas, Texas and cost $700.00 (Accession Files 2014; Invoice 1813 2007).

### *Excavation*

Museums also obtain objects for their collections through archaeological fieldwork and excavations (Alexander and Alexander 2008, 191). The MPM and the Logan Museum Moche ceramic vessels were not products of excavations conducted on behalf of the museums, but it is most likely that the vessels at the MPM were taken from burial contexts

(Dawn Scher Thomae, pers. comm.). The Field Museum hired A.L Kroeber to explore Peru in the 1920s. This is where he excavated several sites in the north and acquired many of the Moche ceramic vessels for the museum (Kroeber 1930, 97). Kroeber was a student of Franz Boas and the second American to earn his PhD in Anthropology, which he did in 1901 from Columbia College. He taught at the University of California at Berkeley and was appointed Curator of Anthropology at the California Academy of Sciences in San Francisco (NNDB 2014).

Dr. Kroeber visited the site of Moche during his 1925 expedition to Peru where he states that he found parts of red and white bowls (Kroeber 1926, 12 – 14). Some of the artifacts to come out of Dr. Kroeber's expeditions were purchased. Some were found by him, or others, during excavations and ended up at the Museo Larco (Kroeber 1926, 18), which is one of the online collections that is part of this study. Kroeber has photos in his books of some of the vessels he collected for the Field Museum. Some of these vessels do not have catalog numbers and the ones that do correspond to vessels that were not produced by the Moche culture. One of the vessels illustrated in his book with no catalog number from his 1925 expedition does look similar to one of the objects at the Field Museum, 169940/1588 (see Chapter 6) (Kroeber 1926, 47).

In 1926, Dr. Kroeber conducted the second Marshall Field Expedition in northern Peru. For part of his time in Peru, Dr. Kroeber was joined by Dr. J. C. Tello (see Chapter 3), who excavated on behalf of the Peruvian government. Dr. Kroeber was only on the northern coast of Peru for one month, so "excavations would hardly have been feasible…and were not attempted" (Kroeber 1930, 53). Accession 1588 was a result from one of the excavations conducted by Dr. Kroeber in 1925 and the other excavation in 1926 resulted in accession 1694. Both of these were titled "Captain Marshall Field Archaeological

Expedition" (Accession Files 2014). In his 1930 book, Kroeber does not indicate which vessels in the Field Museum are Moche ceramic vessels from this expedition.

In 1946, the Field Museum funded an additional expedition to Peru to study cultures including the Moche (Expedition Proposal to Peru 1946). Another expedition carried out in 1954 also collected Moche ceramic pottery. Donald Collier headed both of these expeditions (see the Current and Past Excavations section of this chapter) (Accession Files 2014).

### *Exchange*

Exchanges and loans are another means for museums to obtain objects. Loans are temporary and not discussed here for this reason. Exchanges are permanent and can mutually benefit and improve many collections (Alexander and Alexander 2008, 191). Bernard Brown brought three Moche vessels to the MPM through exchange in 1961 (A52575/18174), 1965 (A53833/19548), and 1972 (A56929/23164). He owned an art gallery in Milwaukee during the 1960s and 1970s, Primitive Arts Gallery II, and appraised many of the pieces in the MPM's anthropology collection. He travelled to museums with his artifacts to sell and exchange during the mid-twentieth century (Accession Files 2013; Accession Files 2014).

In 1961, the Art Institute of Chicago exchanged a Moche ceramic vessel, object A52591/18216, with the MPM for three Australian bark paintings (Catalog Book 2013). The Art Institute was founded in 1879 for use as an art museum and as a school for the fine arts (Art Institute Chicago 2014).

According to the Field Museum accession files, none of their Moche ceramic vessels were collected through exchange (2014). The Logan Museum obtained three of its Moche

ceramic vessels through exchange with Bernard Brown in 1964. These are objects 6308, 6309, and 15985 all from accession 184 (Catalog Cards 2014).

All of the information regarding the collections studied is listed in Chapter 6 and analyzed in Chapter 7. All information found regarding the objects used in this thesis are found in the appendices.

## Rights of Possession

Illegal trade of antiquities is a multi-million dollar business supporting many peoples' livelihoods. Some claim that the illegal removal of artifacts is a good thing that provides cultural and economic benefits for the local people in particular. It saves artifacts that would otherwise be lost due to agriculture and development. Some also state that these artifacts were removed legally years before antiquity laws were established (Brodie and Doole 2001, 1). Illegal trade is a result of market demand and, in the opinion of some, if collectors acted more responsibly, these illegal activities would begin to diminish. Some argue that it is the money of wealthy collectors that are responsible for illegal trade in antiquities and not the actions of the poor (Brodie and Doole 2001, 1 – 3). The illegal removal of specimens is detrimental since provenience and other vital information for researchers is not recorded, as is seen with this study. Cultural property laws have helped in some cases to inhibit the loss of information valued by museums, students and archaeologists.

### *Past and present Peruvian cultural property laws*

Peruvian cultural property laws were established in order to protect and preserve Peru's national history. When objects are stolen and illegally transported to other countries, a piece of Peru's history, not to mention valuable information, goes with it. On June 13,

1929, Peru established Law No. 6634 and on January 5, 1985 another law (Law No. 24047) was established and both state that "the Peruvian State [is] the rightful owner of undocumented Peruvian antiquities (Yates 2013).

Due to smugglers caught in Los Angeles in 1988 with looted material from the Sipán site (discussed later in this section), the United States government created an emergency law that restricted the import of Moche artifacts from Sipán into the United States. This law has since been replaced by the Memorandum of Understanding in 1997, which "restricts the import into the US of all pre-Columbian archaeological artifacts and colonial ethnological material from Peru without proper certification from the government of Peru." This agreement was extended another five years in 2002, 2007, and in 2012 (Alva 2001, 93; Yates 2013). The U.S. Immigration and Customs Enforcement (ICE) Homeland Security Investigations (HSI) have helped to uphold these laws and repatriate Peruvian artifacts (ICE 2012).

The UNESCO (United Nations Educational, Scientific and Cultural Organization) Convention held in 1970 provided the most comprehensive international antiquities agreement in place today. The convention focused on developing a law that prohibited the illegal import, export and transfer of ownership of cultural property from countries all over the world. This document provides members of UNESCO the "right to recover stolen or illegally exported antiquities from other member countries, including the United States." The United States accepted this law in 1983 through the Convention on Cultural Property Implementation Act (CPIA) (Archaeology 2002).

Under the CPIA, the United States has entered into several bilateral agreements with Mesoamerican, South American, European, and Asian countries. The State Department's Cultural Property Advisory Committee is appointed by and reports to the president. They

review proposed bilateral and emergency agreements, which state that archaeological and ethnological materials require an export license from their country of origin in order to be imported to the United States or proof needs to be provided that the material left the country of origin before the effective date of the bilateral agreement. The United States has had selective bilateral antiquities agreements with Peru since 1997 (Archaeology 2002).

The Peruvian government does sue for the return of stolen objects. For example, in 1987, a cotton and wool shirt from the Paracas culture was sold at auction through Sotheby's auction house in New York for 270,000 U.S. dollars. It was eventually repatriated after the Peruvian government sued for ownership (Alva 2001, 93). However, it is not easy for Peru to acquire their archaeological artifacts back after they have left the country. Countries that respect international law require that the date of entry is confirmed and that there is proof that the objects had been stolen from a Peruvian museum or archaeological site. An example of this pertains to a museum in Santa Fe, New Mexico who refused to return Peruvian objects supposedly stolen from the site of Sipán until the Peruvian government could provide proof that those objects had in fact been looted from this site (Alva 2001, 94).

In 1987, a large amount of looted material from the Sipán site was trafficked to the United States. It was orchestrated by a group of people lead by David Swetnam, a U.S. antiquities dealer, who was convicted and given a light sentence. Some of this material was sold to collectors and the representatives of the Peruvian government had to prove exactly which archaeological sites the objects in question came from and that they left Peru after 1929 when the law (Law No. 6634) was established. Peru lost the suit since they were unable to prove from which sites the material originated (Yates 2012; Yates 2013).

As of 2001, Peruvian police have one small department responsible for protecting monuments and preventing illegal antiquity trading. They have a limited number of

resources that make preventing looting throughout the whole country quite impossible. Since 1993, the Museo Nacional Brüning de la Región has developed a program entitled Protection of Archaeological Monuments. They work with regional police and have been successful in decreasing the number of vandalisms at some sites. They have also successfully hindered networks of local dealers and several thousand artifacts have been seized (Alva 2001, 95).

Two women working for Peru's Ministry of Culture sort through packages at a postal sorting center in search for antiquities being exported illegally. They have discovered several packages containing cultural objects or objects with pieces of antiquities worked into them. Penalties are minor for the people who get caught in the transport and selling of illegal antiquities. Only five people have been given the maximum fine of about 1,900 U.S. dollars and no one has been sent to prison for cultural trafficking in Peru as of 2007 (Neuman 2013).

## Discovery and Removal of Specimens

Looting and controlled archaeological excavations are the two major methods of intentionally removing artifacts from the earth. Once a site is discovered, procedures in several Latin American countries are taken to remove any artifacts from that site. Looters will remove "priceless" objects, usually without care, to sell them. Scholars will make plans to excavate the site, usually over several seasons, and remove not only the objects but record all of the information the site can provide regarding the culture who created, utilized and inhabited the site. Looting is illegal and destroys sites and information that accompanies an object. Both employ local diggers and use local knowledge to find sites.

*Looting*

Looting of archaeological and cultural sites has been an ongoing activity throughout the world over hundreds of years and Peru is no exception. Dr. Kroeber described the site of Moche and commented on how it was obvious that the tombs there had been looted (Kroeber 1926, 14). Several studies have proved that looted objects are "laundered" as they are distributed throughout the trade network. This means that an object has been illegally removed from one country to another and, at a later date, it is sold legally through a reputable dealer, often to museums, without that dealer knowing the object was looted. This type of illegal activity has been done with objects from several Peruvian sites including Sipán in northern Peru (Brodie and Doole 2001, 1 and 2).

According to Alva, the destruction and pillage, or looting, of Peru began with the Spanish conquests (Figure 21). They destroyed several sites including the Huacas at Moche. "Almost all visible architectural structures were literally ripped open in search of gold" (2001, 89). From about 1850 onward, there was an increased demand for archaeological material to satisfy the growing collections of art that were ancient, or "primitive," in North American and European museums. Objects including pottery, mummies and textiles began to have a "commercial value." During the 1950s, international traffic began to increase in Peru, due to the growing demand of rich collectors from all over the world who considered collecting to be a prestigious activity (Alva 2001, 89). Whyte, discussed in the Donation and Purchase section of this chapter, was a good example of this type of collector ("Malcolm Whyte Dies; Lawyer, Civic Leader" 1967).

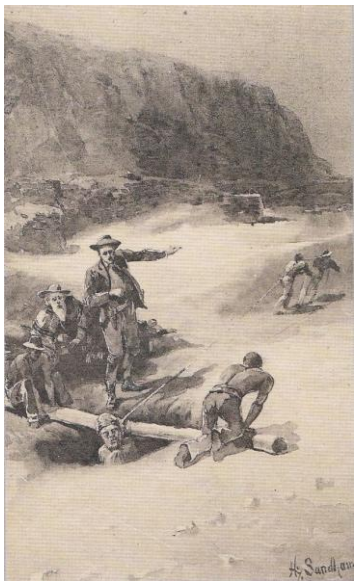

**Figure 21: Illustration of looting from a Peruvian archaeological site in the late 19th century (Quilter 2010, 5).**

Photographs taken during the 1930s revealed that more looting and destruction of Peruvian archaeological sites has happened in the past 50 years than in the previous four centuries (Alva 2001, 91). During the 1960s, steady looting supplied varied ranges of Peruvian collections, from small local collections to specialized ones such as the "Gold of Peru" (Alva 2001, 89). This demand in collecting ancient and exotic artifacts created a network of local suppliers and local and international dealers that could easily transport looted objects out of the country. The almost obsessive need to possess items of prestige is the underlying cause of looting and the destruction of archaeological sites (Alva 2001, 89). However, the *huaqueros*, mentioned at the beginning of this chapter, loot as a way to feed their families.

The favored looted objects from Peru varied by region and culture. On the north coast of Peru, pottery and gold objects were favored by looters and these came from the Chavín, Moche, Lambayeque and Chimú cultures. The most sought after objects on the central coast were textiles, pottery and mummies from the Nazca and Paracas cultures. The

south coast, from the Chiribaya and Inca cultures, is where textiles were the looted objects of choice (Alva 2001, 91).

Between 1940 and 1968, the site of Batan-Grande, which may have been the political center of the Lambayeque or Sicán cultures, was looted on a large-scale creating the most extensive "looting project" in the New World. These illegal activities left behind nearly 100,000 looters' holes. Some of the more spectacular funerary goods were sold to major museums in Peru and those in foreign countries. This "looting project" utilized machinery to dig up artifacts and gold, which, unfortunately, damaged other objects in the process. Approximately ninety percent of all the gold found in Peru, came from Batan Grande, which is now scattered all over the world (Alva 2001, 89 – 91).

As previously stated, all of the Moche ceramic vessels at the MPM likely came from looted burials (Dawn Scher Thomae, pers. comm.). It is safe to assume that many of the objects accessioned by the Field Museum and Logan Museum prior to 1970 were also originally looted. With the exception of those artifacts known to have come from the expeditions conducted by the Field Museum, there is no way to tell which pieces were looted from which particular contexts or locations since this type of information would not have been shared by *huaqueros*.

### *Current and past excavations*

Excavations in Peru have been ongoing for well over 100 years and are conducted very differently today than they were in the past. There is now more extensive paperwork that needs to be completed and permits obtained for archaeologists to be allowed to excavate sites. Max Uhle (discussed later in this chapter) conducted some of the first excavations in Peru around 1900 where he explored cultures such as the Moche (Collier

1955, 22). Excavation seasons generally lasted much longer than they do today, which is typically six weeks. Dr. Kroeber's archaeological expedition to Peru in 1925 lasted from January 20th until June 17th (Accession Card A 1925). In 1944, an excavation conducted by another team of archaeologists in the north highlands of Peru lasted about five months. These excavations were well planned and often consisted of excavations of more than one site (Willey 1946, 105).

Earlier excavations were sometimes conducted through the support of major museums in order to add to their collections, as with Dr. Kroeber's expeditions for the Field Museum during the 1920s. His work was completed under the supervision and authorization of the Peruvian government who kept objects from excavated sites for national interest. Even at that time, the Peruvian government required Kroeber to hold permits for his explorations in Peru (Kroeber 1926, 7).

In 1946, there was another major Peruvian expedition also funded by the Field Museum. This expedition was the idea of Donald Collier (discussed in Chapter 6) (Expedition Proposal to Peru 1946; Chicago Tribune News 1995). Conversely, none of the MPM's Peruvian archaeological collection was collected through professional excavations. These objects were all obtained from private collectors and assumed to have been removed by local Peruvian people for profit and transported from Peru before the cultural property laws were in place (Dawn Scher Thomae, pers. comm.).

Moche archaeology became the focus of Andean studies when the Sipán site was discovered in 1987 (Chapdelaine 2011, 191). The excavations at Sipán are one of many long-term projects conducted by archaeologists that have provided numerous amounts of information and material allowing archaeologists to reassess what was previously known of Moche civilization (Chapdelaine 2011, 194). The site was first discovered by looters in 1987

and they soon discovered a rich tomb belonging to a Moche ruler. One of the looters thought they got a raw deal in respect to the division of objects found and notified the police of the site's existence. The site went under government protection so that, from then on, only professional excavations could be conducted (Alva and Donnan 1994, 29 – 30).

Archaeological excavations attempt to find answers to questions that still remain about extinct cultures with no written languages. For example, there are ongoing excavations at the Sipán site that include an excavation in May 2007 lead by Walter Alva (Hirst 2015). Excavations have been ongoing at the site of El Brujo, discovered in 1990, as well and the past decade has revealed the existence of a large ceremonial center ("El Brujo and Lady of Cao" 2015).

Some sites in Peru are revisited and several excavation seasons take place throughout many years. One of these sites is Chavín de Huántar where excavations were conducted in 1966, 1975, 1976 and 2005. Findings at this site have been used to "re-assess Chavín's involvement in interregional networks and its relationship to earlier ceremonial centers in the Central Andean highlands" (Burger 1981, 593; Contreras 2010, 3).

Photographs have been used to view how sites changed before time and people disturbed the areas. Kroeber states that when he was exploring the site of Moche, vegetation used to exist between the Huaca del Sol and the river and that it showed up in several photographs taken by Max Uhle, a German archaeologist, in 1899 (1926, 13). Uhle is known to be the "Father of Peruvian Archaeology" and began his archaeological work in South America in 1892 (Benson 2012, 5; The Bancroft Library 2014). Time and nature took a toll on this area at Moche. In March of 1925, flooding from the river wiped out the vegetation and the river hit the pyramid causing the loss of adobe bricks (Kroeber 1926, 13).

New technologies have changed how archaeological excavations are conducted. At the mountaintop site of Cerro Chepén, a site inhabited by the Moche people over 1,200 years ago, a team of archaeologists used a multicopter to take 700,000 low-altitude aerial photographs of the site in just ten minutes (Figure 22). These photos were then combined to create detailed 3-D models of the site (Swaminathan 2013, 22).

**Figure 22: Drones are sometimes used in current excavations. Top: Drone used to take aerial photographs; bottom: Cerro Chepén from drone view (Swaminathan 2013, 22).**

Museums, such as the MPM, the Field Museum, and the Logan Museum, obtain their collections through various means including donations and purchases, field collections, and exchange. Many Moche ceramic vessels in this study have very little to no provenience information that is why excavating the museum collections are so important. Not only is it important to establish rightful ownership of these objects, but reviewing the artifacts and documentation can provide valuable information that may help to establish provenience and

provenance. Since it is unlikely that United States museums will ever obtain substantial Peruvian ceramics ever again, it is critical to reassess existing collections to add to the knowledge and evidence of Moche civilization.

# Chapter 5: Categorization of Moche Material in Museums

There are several different ways to categorize Moche ceramic vessels. These include vessel form, decorative theme, or associated cultural phase. This chapter begins with a discussion on the use of Moche ceramic vessels for dating periods during Moche history. A description of Moche ceramic typology follows and this chapter continues with a discussion on fake and fraudulent material. The early categorization of Moche ceramic vessels at the Milwaukee Public Museum (MPM), the Field Museum, and the Logan Museum of Anthropology, the three museums in this study whose catalog information and accession files were accessed, finish this chapter.

## Ceramic Use in Chronological Sequencing

The study of ceramics through their temporal and spatial aspects has played an important role in discovering the origins and tracing the evolution of the Moche culture (Scarre and Fagan 2008, 484). While the Moche had no written language, their ceramics are durable and have distinctive chronological attributes (Unkel et al 2007, 551). Knowing when an object was made, along with where it was found, helps to determine the place of that object in a larger context. For example, a site existing during a certain time period may have served a specific purpose or function. During a completely different period of time, that same site may have had additional or other meanings or activities associated with it and the object would have had a completely different purpose or use (Van Strydonck et al. 1992, 932).

Well-known Peruvian archaeologist Rafael Larco Hoyle (Figure 23) created a long cultural sequence in the 1940s by using ceramics that came from well-preserved burials in

the Chicama Valley (Bawden 1996, 193; Pillsbury 2001, 12; Scarre and Fagan 2008, 484). He proposed a five-phase ceramic sequence based on stirrup-spout vessel changes since they are one of the easiest forms to identify (Benson 2012, 6; Donnan 2004, 13; Pang 1992, 225). He examined the shape and size of the spout, the shape of the vessel body and stirrup, and the relative proportions of all three major elements for hundreds of vessels (Bawden 1996, 193; Pillsbury 2001, 12). This sequence was later associated with absolute dates as they were gathered from excavation contexts (Pillsbury 2001, 12). These changes over time show that the vessel body and the stirrup became progressively taller while the spout developed from being straight-sided with a rim to a rimless form in which the top is narrower than the base (Bawden 1996, 193).

**Figure 23: Rafael Larco Hoyle (far right) is visiting a community on the north coast of Peru in the late 1920s (Quilter 2010, 33).**

Vessel typology, iconography, and decorative elements all display changes in Moche society seen in the five phases, Moche I – V (Figure 24), based on ceramic form and décor (Bawden 1996, 193; Bawden 2001, 285; Pang 1992, 225). The first phase of Larco Hoyle's chronology is Moche I (A.D. 50 – 100) where the vessel form is compact with a short spout

and thickened lip. Moche II (A.D. 100 – 200) is the phase when stirrup-spout vessels have a longer spout and thinner lip. Moche I and II relate to the earlier Cupisnique style. Ceramics from these two phases are frequently compact and are sometimes inlaid with shell or stone. Moche I has slightly more thickness at the end of the spout than Moche II. In Moche III (A.D. 200 – 450), the spout becomes slightly flared. In the Moche IV phase (A.D. 450 – 550), the spout is long and straight-sided. Fineline representational and narrative scenes are common in Moche III and IV ceramics. Moche V (A.D. 550 – 800) is when the spout began to taper towards the top and when vessels exhibited extraordinarily complex and crowded images (Bawden 1996, 193; Benson 2012, 7; Pillsbury 2001, 12).

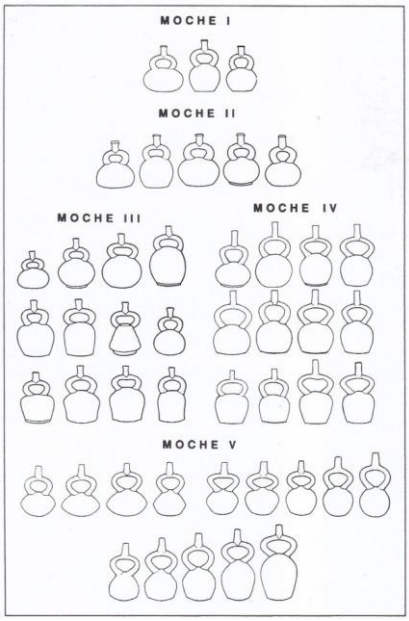


**Figure 24: Larco Hoyle's seriation of stirrup-spout vessels (Pillsbury 2001, 13).**

Larco Hoyle's phases are still in use for dating the area from the Chicama Valley and south, but many of these phases do not work in the northern valleys of Moche occupation. Larco Hoyle knew of the limitations of his dating sequence, but at the time, little was known of the northern Moche regions (Benson 2012, 6 – 7). Twenty-eight new radiocarbon dates

have helped to revise this chronology providing different ceramic sequences for the northern and southern areas of Moche civilization (Chapdelaine 2008, 132 and 134; Chapdelaine 2011, 196). Distinctive ceramic traditions have been identified for the north Peruvian region. "These traditions had specific repertoires and preferences in raw materials and technologies, as well as artistic conventions and features that were persistent in time and widespread in space" (Shimada 2001, 177).

Based on these more recent findings, new phases, or designations, have been used for the northern sequence to coincide with Larco's phases. These are Early Moche (southern Moche I and II), Middle Moche (southern Moche III and early Moche IV) and Late Moche (southern late Moche IV and Moche V) (Benson 2012, 7 – 8). About 15 of the Moche ceramic vessels in the three museum collections studied were assigned one of these phases, many later than the original accession.

## Peruvian Ceramic Vessel Typologies

Archaeologists and art historians typically view prehistoric ceramics in terms of vessel form, styles of decoration, or manufacturing technique, and use these attributes to create typologies – groupings of similar items. The Moche produced numerous ceramic vessel forms that include stirrup-spout bottles, spout-and-handle bottles, dippers, various bowls, jars, and double-chambered whistling vessels (Chapdelaine 2008, 139 – 144; Stone-Miller 2002, 103). Moche ceramics were decorated in various ways, including painting, modeling or both. Ceramics were mainly constructed using molds and stamps. This allowed for large amounts of ceramics to be available for people of all classes (Alva and Donnan 1994, 19). Molds for producing Moche vessels were made by using the original vessel, which was made by hand. The copies were 1/3 smaller than the original (Sawyer 1975, 22).

Painted ceramics tend to be decorated with cream slip and fineline black or red-brown figures or scenes (Pang 1992, 228). Scenes and depictions found on Moche ceramics usually do not display everyday life of the general population, but are representational scenes of significant political and religious events that held special meaning (Bawden 1996, 86; Sawyer 1975, 32). According to Benson, images found on Moche ceramics tend to convey a core meaning rather than a description or explanation of an event (2008, 6). The natural world is also depicted on many Moche ceramics. The Moche realized, as did other pre-Columbian cultures, that there is interdependency between nature and humans and this heavily influenced the decorative elements on their ceramics (Bawden 1996, 61). Slip decorated ceramics with two dimensional, red-brown fineline drawings on a cream-colored background is considered by some to be a high achievement of the Moche. The best known examples depict scenes of warfare, ceremony, and mythology (Sawyer 1975, 32).

Excavation projects conducted in residential areas, such as in the Moche and Santa Valleys, prove that finely decorated pottery is plentiful in Moche domestic regions. Many decorated vessels were manufactured for use in everyday life, but some were purposefully made for burial (Figure 25) or for use in elite ritual performances. In addition, there is evidence that some pieces initially made for everyday use were eventually placed in burials (Bernier 2014).

**Figure 25: A ceramic vessel lies in a burial from the tomb of the Señora de Cao (Quilter 2010, 45).**

**Vessel Form**. Stirrup-spout bottles (Figure 26) are the most recognized Moche vessel form (Chapdelaine 2001, 76; Stone-Miller 2002, 103 – 104). Most of these vessels have a spout rising from an arched handle (Sawyer 1975, 11) and were well adapted to the environment in which the Moche lived. The small top opening allowed only minimal evaporation of liquid in the arid environment and the stirrup-spout pours smoothly since air enters one spout as liquid passes through the other. Stirrup-spout vessels also allowed for easy carrying and could be suspended from a belt or rope (Stone-Miller 2002, 103 – 104). The Moche ceramic vessel collections studied contain a variety of stirrup-spout bottle examples. The MPM has an example of one of the various styles of bowls the Moche produced, the flaring bowl (*florero*) (Figure 27), which is common during the Moche V phase.

**Figure 26: A stirrup-spout bottle depicting a jaguar from the MPM, object A14936/3708 (photo taken by the author).**

**Figure 27: A flaring Bowl (*florero*) with birds and flowers painted on the rim from the MPM, object A14901/3708 (photo taken by the author).**

**Vessel Decoration**. Moche potters depicted hunting and fishing activities, mountain tableaux, rituals of combat and elaborate ceremonies (Alva and Donnan 1994, 14 – 16). In addition, they displayed other craft production on the vessels themselves, such as weaving and metalwork (Bawden 1996, 93 and 96). They were also skilled at sculpting and painting representations of animals, plants, human portraits, and anthropomorphic deities (Alva and Donnan 1994, 14 – 16 and 19).

Moche ceramics displayed various animal species. Felines are widespread through Moche art but their ancient remains are scarce (Benson 2012, 26). Jaguars are more often depicted than pumas and have been interpreted as a symbol of warrior virtues and virility (Figure 28) (Sawyer 1975, 32). Sightings of jaguars may have seemed like a mythical fabrication to the Moche since they were not native to the coast. Throughout the pre-Hispanic world, jaguars were an important power symbol and most rulers, warriors, hunters, and shamans identified themselves with the jaguar (Benson 1997, 101; Benson 2012, 26). When jaguars are depicted with dead or wounded warriors, they may represent a warrior's alter ego or totem (Sawyer 1975, 32).

Pumas, also known as mountain lions, cougars, and panthers, were seen as a symbol of power as well (Figure 28) (Benson 1997, 100). When seeing felines in Moche art, their ears are pointed forward and have a straight tongue. They might have whiskers, their tails

curve up or down, and they have clawed feet. They are usually found anthropomorphized displaying their symbolic connection with humans (Benson 2012, 32; Donnan 1978, 41). Animals such as frogs and snakes are sometimes depicted with feline features (Figure 32).

**Figure 28: Feline depictions on three different vessels from Field Museum storage. From left to right: object 4762/486, object 100094/894 and object 4518/485 (photo courtesy of Paulette Mottl).**

Llamas and alpacas, bred on the north coast of Peru, are sometimes depicted as llama mothers with their young. They are portrayed realistically, unlike other animals that are generally anthropomorphized. Llamas and alpacas were the only pack animals used by the Moche and were especially helpful for trade since they were able to adjust easily to the differences in altitude (Benson 1997, 96). Llamas provided meat, wool, hide, sinew, and bone for making tools (Benson 2012, 25). They are typically portrayed with cloven hooves and have either halters over their heads or ropes through their pointed ears or around their necks (Figure 29). Their tails are short and point down and they occasionally have spots (Donnan 1978, 40).

**Figure 29: A llama with a pack stirrup-spout bottle from the Logan Museum of Anthropology, object 6634/184 (Photo courtesy of Nicolette Meister, Logan Museum of Anthropology).**

Dogs are another domesticated animal of the Moche. Their remains or effigies have been found in burials suggesting that they may have been the hunting dog(s) of the buried men (Benson 1997, 99). They are often depicted with their forelegs pressed against their body (Figure 30). Dogs' purpose in burials may have been to escort the dead on their journey into the underworld as noted in many world cultures (Benson 1997, 99). Dogs, usually not anthropomorphized, tend to have larger spots than feline depictions. Their tails and ears typically curve and point up (Donnan 1978, 40).

**Figure 30: A dog with a bowl attached to its back from the MPM, object A54633/20517 (photo taken by the author).**

The white-tailed deer, which ranged from Canada into South America, was depicted in Moche ceramics as well. There were many deer species, but according to Benson, the white-tailed deer was used more often on ceramics most likely due to their "showy" antlers (1997, 98). Deer were a potential food source for the Moche and they played an important role in their creation myth (Benson 1997, 98). Scenes depicting deer hunts by "richly and specially dressed men" are common in Moche IV ceramics. Deer are typically portrayed with their tongues hanging out. They have large diamond-shaped ears, usually with a leaf-like vein pattern, cloven hooves, and a short tail that turns up with a line pattern. Deer sometimes appear in seated anthropomorphized forms as elites or prisoners (Figure 31) (Donnan 1978, 40).

**Figure 31: Deer depictions on Moche ceramic vessels. Left: fawn effigy spout-and-handle bottle from the Logan Museum, object 15977/26 (photo courtesy of Nicolette Meister, Logan Museum of Anthropology); right: stirrup-spout bottle in the form of an anthropomorphic male deer from the British Museum, object Am1909,1218.59 (The British Museum 2014).**

Iguanas and other lizards are generally depicted anthropomorphized (Figure 32). They may be symbolic of regeneration since they shed their skin (Benson 1997, 98 – 99; Benson 2012, 32). Iguanas tend to have lined, pointed faces with the top side of their tail

serrated. When anthropomorphized, they usually wear a "burden bag" around their waist or shoulder and have a bird on their headdress. Other lizards also have pointed faces with long, thin tails that curve downward. Their tongue is forked with the ends curving outward. Acacia seeds usually accompany depictions of lizards possibly because these seeds are a food source for lizards (Benson 2012, 25; Donnan 1978, 41).

Toads and frogs are associated with water and vegetation and they have special significance since they are at least somewhat toxic and have fertility associations (Figure 32) (Benson 1997, 110). Frogs were symbolically important on the northern coast of Peru due to their intimate association with water, which is essential for survival and agriculture. In the Moche style, the frog was sometimes shown with teeth, ears and sprouting vegetables. The vegetable forms on frogs and toads highlight their associations with water and fertility (Benson 2012, 25; Sawyer 1975, 50).

**Figure 32: Amphibians depicted on Moche ceramic vessels. Left: frog spout-and-handle bottle from the MPM, object A14937/3708 (photo taken by the author); right: anthropomorphic lizard with a headdress containing a bird head is holding a shell from the Logan Museum, object 6664/184 (photo courtesy of Nicolette Meister, Logan Museum of Anthropology).**

Many bird species are found in Moche art (Figure 33). Some believe owls depict supernatural warriors or war gods. The Muscovy duck was a domesticated animal probably because it fed on maize (Benson 1997, 104 – 106). Muscovy ducks' bills are turned so that

the top is viewed while the rest of their head and body is shown in profile (Donnan 1978, 39). Pelicans were one of the primary producers of guano, which was collected and used for fertilizer (Benson 1997, 107). The hummingbird is portrayed with a thin, split tail and a long beak that is either straight or curved and pointed (Donnan 1978, 39).

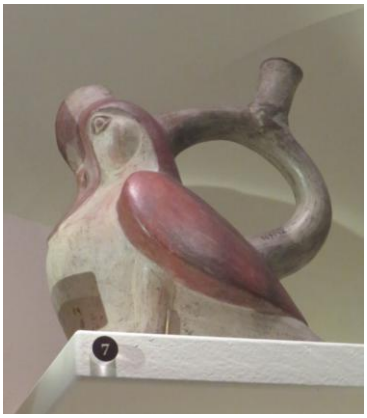

**Figure 33: A stirrup-spout bottle of a duck from the Field Museum, object 169942/1588 (photo courtesy of Paulette Mottl).**

Marine animals were also portrayed in Moche art (Figure 34). Shellfish was an important food source for the Moche people with crabs and crayfish often represented (Benson 1997, 108 – 109). Crabs are often depicted from the top with claws and legs extending from the body. Crayfish have a fanned tail and curved body with long, flowing antennae (Donnan 1978, 37 – 38). Fish were another important food source and used for inland trade. They are illustrated realistically as well as mythically. Snails are part of Moche art since they were from the sea as well. The Moche hunted sea lions for food, hide and fat (Benson 1997, 109, 112 and 119). Sea lions typically have a ball-like object in front of their mouth or a fish in their mouth. They are detectable by their fins and small ears that point back (Donnan 1978, 39).

The Fish Monster (Figure 34) shows up on ceramic vessels in this study. The fish for which this creature is based has been difficult to identify. It usually has large dorsal and ventral fins with smaller fins near the caudal fin and holds a human head and knife in its hands. The Fish Monster has been identified as an angel shark or angelfish, bonito, and *borracho*, three very different types of fish. Several scholars have made suggestions as to which fish this creature is, but one person, Luis Jaime Castillo, suggests that the Fish Monster is a hybrid of various species (Benson 2012, 111).

**Figure 34: Marine animal depictions on Moche ceramic vessels. From left to right: a jar in the form of a skate from the Logan Museum, object 7173/176 (photo courtesy of Nicolette Meister, Logan Museum of Anthropology); a crab stirrup-spout bottle from the MPM, object A34015/9402; a depiction of the Fish Monster from the MPM, object A14925/3708 (photos taken by the author).**

Spiders and Spider Decapitators are another icon of Moche art (Alva Meneses 2008, 247). They appear on objects associated with elite funerary contexts at sites such as Sipán. These depictions demonstrate the role of spiders in the religious systems of north coast Peru (Alva Meneses 2008, 249). Decapitators are creatures shown with their victims whose heads have been severed from their bodies. In addition to appearing as supernatural spiders, Decapitators also appear as humans, monsters, birds, fish, crabs and scorpions. Moche decapitators are portrayed with a *tumi*, a long-handled crescent-bladed knife. Moche decapitator themes are associated with the capture and killing of prisoners for ritual sacrifice

(Cordy-Collins 1992, 208 and 217). Spiders are represented in Moche ceramics more frequently in the Early and Middle Moche periods and appear less frequently in later periods (Alva Meneses 2008, 252). They have segmented bodies and are represented in top view in fineline imagery (Figure 35) (Donnan 1978, 37 – 41).

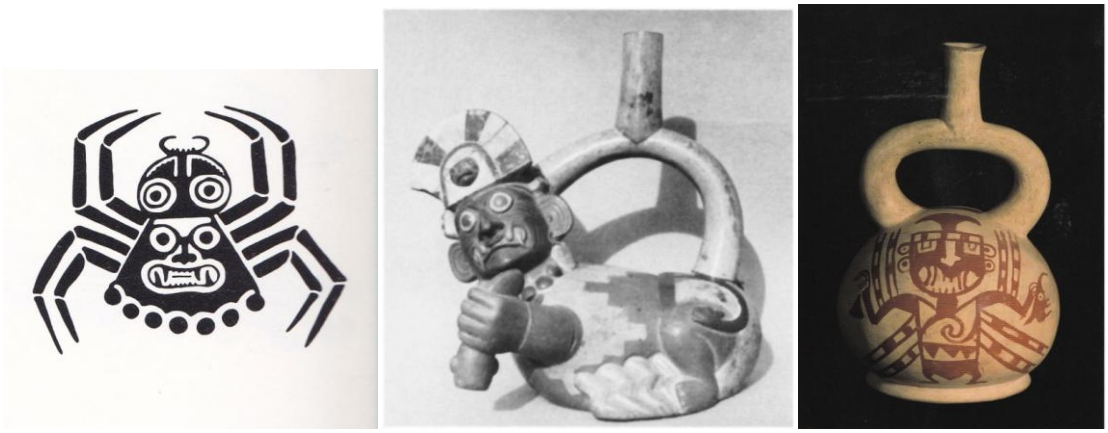

**Figure 35: Spider and spider decapitator depictions. From left to right: a drawing of a spider depiction used in Moche art (Donnan 1978, 37); stirrup-spout bottle of Spider Decapitator (Cordy-Collins 1992, 216); stirrup-spout bottle with painting of Decapitator God from the Moche III period (Quilter 2010, 137).**

Monkeys also appear in Moche art and appear on the stirrup-spouts of some of the vessels in the collections used for this thesis (Figure 36). They are not native to the desert coast but may have been brought in from tropical forest regions to the east and north. Long-distance regional trade was well established in the Andean world prior to the Moche. Monkeys are the only animal portrayed with coca depictions possibly because monkeys and coca are found in the same areas. They are occasionally found on Moche V stirrup-spout bottles (Benson 2012, 26, 104 and 139).

**Figure 36: A monkey perched on the stirrup-spout of a Moche vessel from the MPM, object A33882/9357 (photo taken by the author).**

Human forms are another vessel type that sometimes depict victims of sacrifice or captured warriors (Bourget 2001, 99 – 101). The taking of captives appears to have been the main objective of combat for the Moche (Verano 2001, 113 – 114). When a Moche warriors' enemy was defeated, the loser was stripped of their finery, had their hands tied behind their backs, and were led off with a rope around their neck. For the people taken as prisoners, their fate rested upon one of three options: sacrifice to the gods, debilitating mutilation, or adoption by the victor's group (Sawyer 1975, 14). A prisoner who survives mutilation of war demonstrates their strength and virility, both characteristics that their children can inherit, which was an appealing factor for the prisoner's assimilation into the group who captured them (Sawyer 1975, 28). Prisoner jars and vessels with skeletal figures symbolize death in some form (Figure 37) (Sawyer 1975, 30).


**Figure 37: Skeletal and prisoner vessels represent death. Left: Stirrup-spout bottle of skeletal family from the MET, accession 1978.412.196 (The Metropolitan Museum of Art 2014); right: prisoner vessel on exhibit at the Field Museum, object 1209/45 (photo courtesy of Paulette Mottl).**

The Moche also produced other types of full-figure human shaped vessels. These vessels display distinctive garments on individuals, which can provide information about a person's role or the activities in which they participated. These vessels, like many, were made using molds, and distinctive facial features, such as facial hair, allow for the identification of the same individual (Donnan 2001, 134). Vessels displaying merchants holding up a checkerboard garment help to depict the interactions of the Moche with different cultural groups. These merchant vessels portray typical outfits, hairstyles and round ear-drop ornaments of their group (Figure 38). The first representations of these ear-drop ornaments are of the "star-mace people" and occur early in the Moche III phase. Their cultural functions and clothing traits do not change much throughout the rest of the Moche period, which indicates that this group of people were absorbed into the Moche kingdom and continued to operate mainly as a trader-merchant class (Sawyer 1975, 18).

**Figure 38: Moche stirrup-spout bottle of merchant holding up a checkerboard garment (http://www.skinnerinc.com/auctions/2376/lots/35).**

Another human vessel form produced by the Moche is the true portrait vessel that was functional and portrayed actual people (Figure 39). These are considered to be a hallmark of Moche art and one of the Moche's greatest achievements, but they are limited both geographically and temporally (Donnan 2001, 127; Donnan 2004, 9). Moche portrait vessels are typical in the southern region but are rare in the north (Donnan 2004, 19). Mostly found, and most likely produced in the Chicama, Moche and Virú Valleys, these vessels were produced during the Moche III and Moche IV phases (Donnan 2001, 127 – 128). They provide us with insights into the physical appearance and character of ancient Americans (Sawyer 1975, 20), capturing facial features of specific individuals that allow us to meet real Moche people (Alva and Donnan 1994, 16). These portrait vessels were made in duplicate because of the important symbolic role portraits played in the grave goods for the elite class of Moche society. They may have commemorated an outstanding achievement of the deceased or one of ancestral line, but most appear to have been grave offerings presented by Moche leaders to their followers (Sawyer 1975, 22).

**Figure 39: A portrait vessel from Field Museum storage, object 288079/3310 (photo courtesy of Paulette Mottl).**

Most of the portrait vessels portray adult males, but there are some children. There have yet to be true portrait vessels discovered of adult females (Donnan 2004, 9). These vessel forms include bowls, spout-and-handle bottles, jars, and double-spout and bridge bottles (Donnan 2004, 15).

Some men were portrayed throughout their life with these portrait vessels as seen in one case where there are more than forty-five portraits of a single male. Distinctive facial scars are key in determining that these forty-five vessels depict the same person. One of these scars is located on the left side of his upper lip (Figure 40). The youngest age he is depicted is around ten years indicating that his status was inherited rather than achieved since he probably would not have done anything of significance to have a portrait vessel made of him so early on in his life. The majority of his portrait vessels depict him around thirty years of age. These vessels are spread throughout museums and private collections. The vessels shown in Figure 40 come from collections located in Europe and Peru (Donnan 2001, 131).

**Figure 40: Portrait vessels of the same individual distinguished by facial scars. Top from left to right: one of forty-five portrait vessels of the same person; close up of the vessel in the top left photo showing this person's scar on his upper lip (Museum für Völkerkunde, Berlin). Bottom from left to right: individual at age ten (Museo Arqeuológico Rafael Larco Herrera, Lima); individual at age 15 (Private collection, Munich); individual in his early twenties (Museum Rietberg, Zürich) (Donnan 2001, 132 – 133).**

Some vessels depict people with deformed faces (Figure 41), which may be representations of people with a tropical disease, such as leishmaniasis, a parasitic disease spread through bites from phlebotomine sand flies. This disease produces symptoms that leave a person's face looking mummified (Benson 1997, 131; CDC 2014). The two most common forms of this disease are cutaneous leishmaniasis, which produces skin sores, and visceral leishmaniasis, which affects organs such as the spleen and liver (CDC 2014).

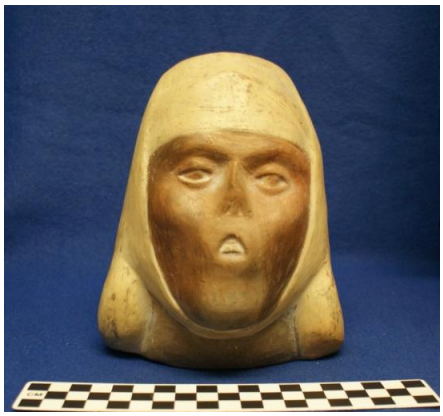

**Figure 41: A jar depicting the disfigured face of a person with leishmaniasis, on exhibit at the MPM, object A14911/3708 (photo taken by the author).**

Some vessels depict a major deity of the Moche people, which resembles the feline-fanged god of the earlier Chavín culture (Figure 42). This is sometimes interpreted as a protector god of the Moche and is shown in many contexts such as a supervisor of various rituals, a war god, leading a deer hunt, guarding crops and fishing from a reed boat. It has been suggested that the god referred to as Ai-Apec demonstrates the proper techniques of completing particular tasks through its depictions in Moche art (Sawyer 1975, 24).

**Figure 42: Deity vessel of Ai-Apec on exhibit at the MPM, object A14925/3708 (photo taken by the author).**

Many themes of Moche art seem to have been concerned with religious or spiritual concepts since much of it had some symbolic meaning. One thematic area is the depiction of Moche women. The Moche god, Ai-Apec, is sometimes shown as a feline-fanged, female goddess wearing a double-headed serpent belt. Women are depicted participating in various ceremonies where they have braided hair and simple belted dresses that contrast with the elaborate headdress and outfits of their male counterparts (Figure 43). They are depicted carrying large jars on their backs by means of headstraps, which may represent domestic servitude, but probably represents the bearer of a ceremonial libation. Women are also portrayed in pregnancy, childbirth, breastfeeding, childcare and in sexual positions (Sawyer 1975, 26).

**Figure 43: A spout-and-handle bottle of a woman possibly participating in a ceremony. The shawl draped over her head indicates her "special shamanic role" (Quilter 2010, 54).**

A much-noted decorative theme expressed in Moche ceramics concerns erotic art. Chapdelaine draws attention to a vessel from a burial with a relief depicting a ceremony involving sexual intercourse (Figure 44) (2001, 81). It is similar to scenes found on vessels that are located in the British Museum, the Museo Nacional de Historia Natural, Santiago,

Chile, and the Ganoza collection in Trujillo, Peru. The scene relates to an iconographic figure found in Moche religion called the "anthropomorphic figure with snake belt." Some suggest that this scene was part of a fertility cult, a purification rite that promoted the restoration of social order (Chapdelaine 2001, 81). There are also ceramics with women performing fellatio and couples engaged in anal intercourse. Some suggest the Moche valued reproduction, regarded it as vital, and that ritual means were sought to ensure its success. These erotic scenes, along with music and dancing scenes, suggests a celebration of life (Sawyer 1975, 26 and 28 – 30). Erotic pottery are the most highly collected Moche pieces by private individuals worldwide (Dawn Scher Thomae, pers. comm.).

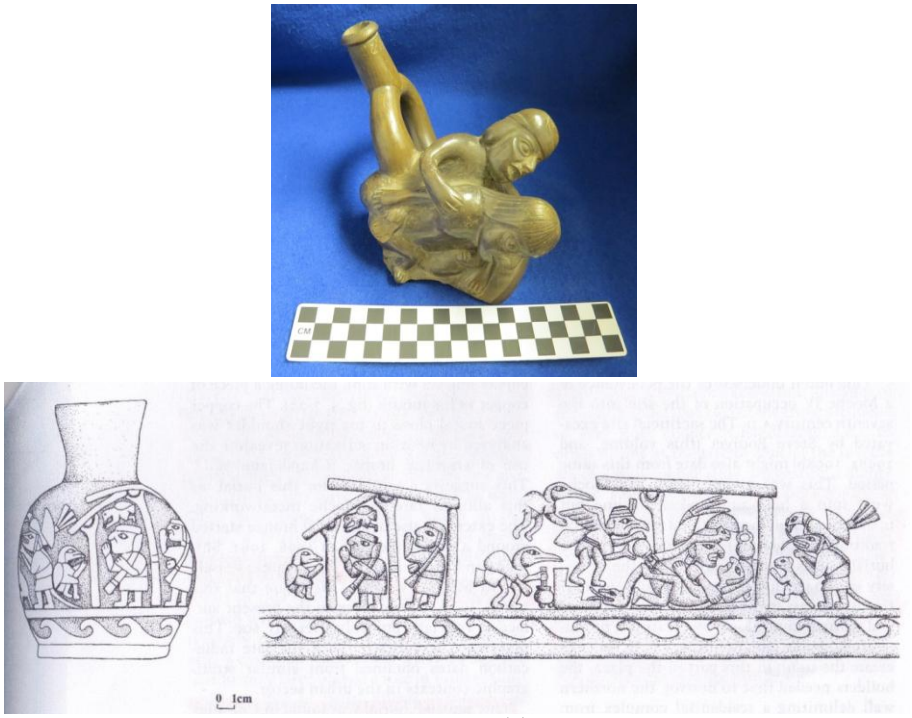

**Figure 44: Erotic depictions on Moche ceramic vessels. Top: a portion of an erotic stirrup-spout bottle from the MPM, object A34025/9402 (photo taken by the author). Bottom: rollout from jar depicting ceremony involving sexual intercourse (Chapdelaine 2001, 81).**

Architecture was also a frequent ceramic theme depicted through fineline scenes or modeled ceramic forms (Figure 45). These may have been models for, or of, actual structures (Benson 2008, 6). Shelter from the elements was rarely needed on the coast for the Moche, but houses were designed to protect them from the wind (Benson 1997, 94). Evidence found in architectural details of some ceramics provides evidence that they may belong to an elite individual. For example, there is a vessel that displays a "step-triangle motif" on either side of the roof, which is an indicator of status and/or sacredness representing the importance of this house (Benson 1997, 94).

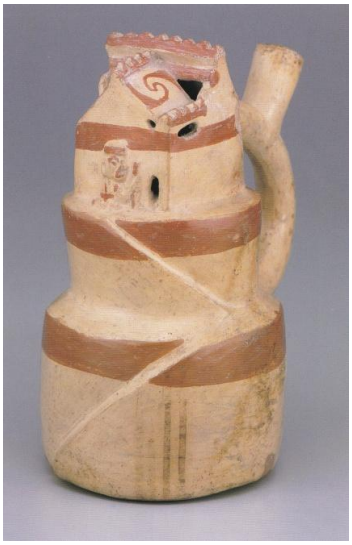

**Figure 45: Architectural vessel from the Moche III period (Berrin 1997, 95).**

Painted scenes of warfare are common in Moche art along with modeled ceramic figures of warriors. Fineline combat scenes are found in the most detail on Moche IV ceramics, but there are some Moche III ceramics with these painted scenes (Verano 2001, 111). These war scenes illustrate Moche warriors leading their captives. Some of them may be actual military depictions during wars of unification and the territorial expansion of the Moche (Sawyer 1975, 18). Most scholars see these as a form of ritualized combat among the

Moche elite rather than depictions of conquest and warfare with non-Moche polities (Verano 2001, 111 – 112). A flaring bowl in the Museum für Völkerkunde in Berlin depicts a painted scene of warfare on its rim (Figure 46). The warriors in this scene appear to be Moche people since foreigners are rarely depicted on vessels (Bourget 2001, 93).

**Figure 46: Flaring bowl with warfare scene painted on its rim (Bourget 2001, 93).**

Depictions of torture and sacrifice are also modeled and painted on ceramic vessels (Bourget 2001, 89). The Sacrifice Ceremony is one of the most complex scenes depicted (Figure 47). These scenes of sacrifice are generally adjacent to the presentation of prisoners. For example, there is a vessel with a scene where naked men are sacrificed by having blood drawn from their necks and their hearts removed (Bourget 2001, 89). There is a goblet, presumably filled with blood of the victims that was exchanged between human and supernatural individuals (Bourget 2001, 89; Verano 2001, 115). Archaeological evidence found in the last fifteen years proves that human sacrifice was conducted by the Moche and confirms that at least some of these practices depicted through iconography had been carried

out by the Moche people (Bourget 2001, 89). A few goblets were tested and traces of human blood had been found inside suggesting they were used for the Sacrifice Ceremony (Bourget 2001, 95). The victims used for the Sacrifice Ceremony were war captives and the capturing of victims is typically depicted by the overpowering or stunning of an opponent, who often loses his helmet, headdress, and other items, and is grabbed by his hair (Verano 2001, 113 – 115). Excavations completed at the Huaca de la Luna also provides extensive evidence that the sacrifice of captives actually occurred. More than 70 adolescent and adult males were found who were killed and deposited around the base of a rock outcrop (Verano 2001, 116).

**Figure 47: Fineline painting of Sacrifice Ceremony. Left: stirrup-spout bottle, ca. A.D. 400 – 500 (http://www.lindakreft.com/pdf/rollout_moche.pdf); right: rollout of Sacrifice Ceremony (Verano 2001, 115).**

Many plants, including fruits and vegetables, are also found in Moche art. Found in fineline paintings and modeled into vessels is the *ulluchu* fruit (McClelland 2008, 44 – 45; Pang 1992, 241). This fruit is found from Moche III through Moche V phases and appears so frequently that it must have been an important part of the Moche culture (Figure 48) (McClelland 2008, 43). The *ulluchu* fruit has yet to be identified at a taxonomic level, but excavations at Sipán and Dos Cabezas have turned up archaeological specimens that resemble illustrations of *ulluchus* suggesting that this was a real and not a mythical plant (McClelland 2008, 55, 58 and 62). Even though this plant appears real, the inability to identify its species has not allowed archaeologists to understand its physical and chemical properties leaving them uncertain as to what the value of this plant would have been for the Moche (McClelland 2008, 62). However, it has been proposed that its presence in war and captive scenes suggests it was used as an anticoagulant in post-victory blood-drinking rituals (Pang 1992, 236).

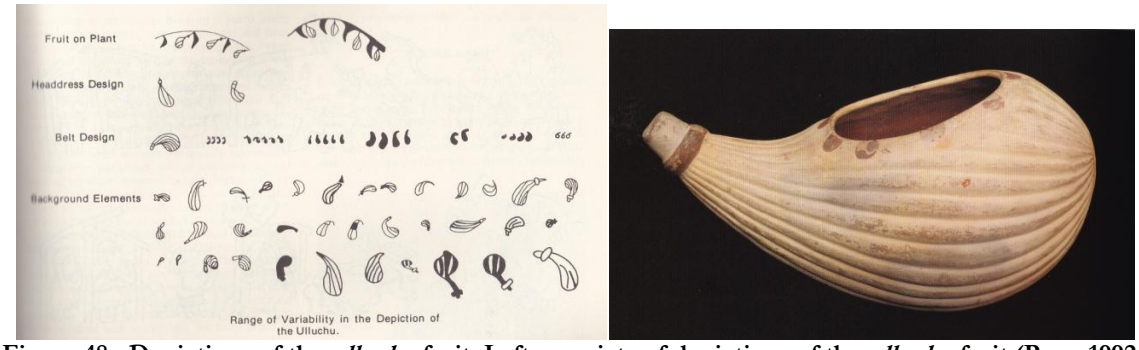


**Figure 48: Depictions of the *ulluchu* fruit. Left: a variety of depictions of the *ulluchu* fruit (Pang 1992, 241); right: modeled *ulluchu* bowl (Bourget and Jones 2008).**

Other plants have also been depicted in Moche paintings, which have been identified. These include yellow oleanders (*maichils*) and *espingos* (*Nectandra* spp.). The physical and chemical understandings of these plants have led to assumptions about their

significance to the Moche people. For example, the yellow oleander dries to a hollow, woody, triangular endocarp, which produces a pleasant rattle sound. There is a fineline painting of a musical procession in which these "rattles" are tied to peoples' ankles (McClelland 2008, 55). Other plants portrayed in Moche art include squash, potatoes, pepinos (Figure 10), maize, peanuts and jack beans. Jack beans were domesticated and a special symbol to coastal people; it had a close association with warfare (Benson 1997, 122 – 123 and 125 – 126; Sawyer 1975, 36). Maize was thought to have had mythical significance in many areas in the Americas. It was used to produce *chicha*, a drink probably used in rituals. Maize grew on the Peruvian mountain slopes and in the valleys (Benson 2012, 22).

The coca leaf is a common depiction in Moche iconography and is usually depicted in ritual contexts (Figure 49). It is possible that coca played a sacred role as a religious offering and ritual drug. While known for its properties as a stimulant, coca may also have had medicinal purposes (Bawden 1996, 90; Benson 2012, 24).

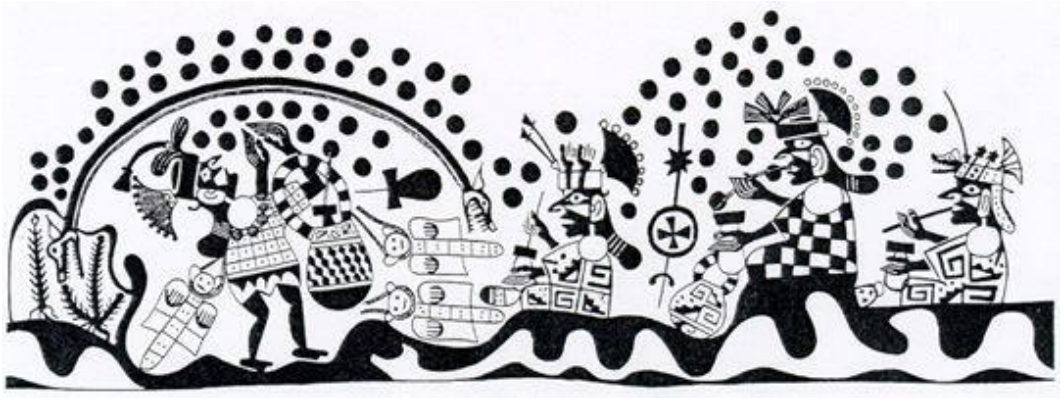

**Figure 49: Moche people chewing coca leaves (Benson 2012, 102).**

In summary, decorative themes in Moche ceramics were expressed in molded and painted styles and were exceptionally diverse. Themes reviewed here include ritual events, deities, individuals, crafts and subsistence activities, warfare, sex, plants, and animals. When

the ceremonial structure of Moche society collapsed during the 8th century A.D., the Moche art tradition came to an abrupt end (Sawyer 1975, 34).

Most of the vessel forms and themes described in this section are included in the collections studied. An understanding of the variations and representations found in Moche ceramic vessels not only helps to understand the diverse culture but also the documentation and categorization of museum collections. Many of the descriptive terms found in museum documentation come from the vessel forms and decorative themes discussed in this section.

## Fakes and Forgeries

Given the market for Moche ceramics, it is perhaps not surprising that fakes have been made and sold and after find their way into museums. Fakes are a type of forgery also known as fraudulent. They are copies of authentic Moche vessels or attempts to mimic Moche vessel forms, manufacturing styles, or decorative themes. Primarily it is intent to deceive since they are represented as being "authentic" when they are sold. This places them in a different category than reproductions, since these items are often based on known pieces and are explicitly identified as not being original or authentic pieces when they are sold.

Since research and education are an important focus of most museums, greater attention has been paid to identifying fraudulent artifacts in their collections. This is part of an ethical commitment on the part of museums to portray a particular group of people appropriately, through exhibit or interpretation.

According to Bruhns and Kelker, fraudulent Peruvian material is a problem primarily in North America and Europe since their markets are further away from Peru and little is known about Pre-Incan cultures by buyers of pre-Columbian objects (2010, 11). High

market demands can precipitate an increase in looting as well as the manufacture of "new antiquities" (Bruhns and Kelker 2010, 12).

Curators working at museums, as well as art dealers, most likely can determine if a pre-Columbian object is authentic. Some art historians, however, do not understand the purpose of identifying fraudulent objects since they do not consider these ancient artifacts to be art (Bruhns and Kelker 2010, 14 and 85). However, this piece of information is crucial in determining the object's value, which can be quite high as seen in Sotheby's art auction catalog books.

Every ceramic style in the Americas has been copied by forgers (Bruhns and Kelker 2010, 84). An increase in the production of forgeries has been encouraged to keep a countries' heritage from leaving their country. Sometimes private collectors take so much pride in owning exotic objects that they do not want to know if their prized possessions are real or fake. This lack of analysis and provenience is detrimental to museums since many forgeries end up there (Bruhns and Kelker 2010, 16; Pearce 1995, 191). It is important for museums to be able to identify fraudulent material no matter who donated, or sold, them the object. Since it can, most of the time unknowingly, be passed off as an authentic piece. The MPM owns two Moche ceramic vessels known to be fraudulent: objects A52824/18529 and A56404/22144 (Figure 60 an Appendix A).

The first forgers appear around the mid-19$^{th}$ century when forgeries were produced by the shipload. If these early frauds still exist, they are most likely in museums (Bruhns and Kelker 2010, 85). According to Alan R. Sawyer, full-scale forgery began after Ephraim George Squier visited Peru and published Incidents of Travel in the Land of the Incas, which is a heavily illustrated book. Although forgers reproduced fakes in every medium, culture and time period, ceramics was a favorite. Some of these fakes at this time were easy

to spot since wrong pieces were put together and iconographic errors were made. It was not until the 1950s that forgers began to accurately slip paint the ceramics they made. Since forgers now have access to local museums and publications, they are able to make better fraudulent objects (Bruhns and Kelker 2010, 92, 96 and 102).

The Moche style is the most seen by people of all the ancient Peruvian art styles. The various decorative themes of modeled ceramics have excited collectors for many years (Bruhns and Kelker 2010, 100). Many scholars argue that Moche pottery is the best produced from any of the ancient Peruvian cultures. The Moche improved on previous cultures production of pottery and succeeding cultures could not achieve the level of Moche potters. Erotic ceramics, especially gay erotic pottery, is big business in the art market (Bruhns and Kelker 2010, 120).

At the low end of the market is the copy or replica of an authentic artifact. There was a widespread use of molds in the Andes, including Peru, and many of them have survived to this day. Forgers use these molds to make new "old" ceramic vessels. The molded pieces are especially easy to duplicate. It is not too difficult for forgers to obtain these molds through contacts with the *huaquero* industry. These replicas tend to show themselves as such through their painted decorations particularly errors in iconography or the misinterpretation of certain features (Bruhns and Kelker 2010, 20, 21 and 100).

In the middle of the market, forgers take parts of various real artifacts to create fraudulent vessels. While these pieces are stylistically true, the mixture of themes and décor, which often do not look like any authentic work, give these pieces away. These are often termed as "false restorations" since they are constructed using incomplete yet genuine artifacts. Some of these artifacts use pieces of other ancient objects or may enhance the

painting by replacing or inventing inlay or adding adornments where some may not have existed before (Bruhns and Kelker 2010, 21).

The highest class of forgery comes from master artists who make "original forgeries" or "repliventions." They are able to create artifacts that fool the experts since they do not copy known artifacts or assemble artifacts with pieces of authentic objects. They create new artifacts using old styles. These pieces tend to end up in museum galleries and, according to Bruhns and Kelker, can seriously mislead documentation and scholarship (2010, 21). Forgers will sometimes knock around, break or bury their ceramics in the damp earth to give it some "age." Chicken manure or the soils of a dirty coop are very effective at aging a ceramic piece (Bruhns and Kelker 2010, 23).

Fraudulent material is produced to make money and its intent is not to preserve cultures through replication. Some foragers claim they are preserving the heritage of their cultures and nations through the ceramic format (Bruhns and Kelker 2010, 187). Fraudulent artifacts sometimes are made using materials from tombs, destroying authentic archaeological objects in the process. There are workshops in Lima and other major cities dedicated to this type of activity. "Some police operations have identified fake ceremonial knives or idols in which some pre-Hispanic gold has been used" (Alva 2001, 94).

Ceramics are a frequent and convenient media for forgers since they were made in mass quantities during ancient times. While they dominate the antiquities market, the number of ceramics available for sale is not necessarily a red flag that a ceramic is a fake, forgery, or reproduction. Ceramics can be difficult to test for age since better forgers mine ancient clay sources (Bruhns and Kelker 2010, 22 and 83). According to Tite, thermoluminescence has been valuable in the authentication of ceramics (1996, 238). However, according to Bruhns and Kelker, thermoluminescence does not work on all clay

sources and is not always performed by all labs accurately (2010, 23). Many museums do not have the resources for this type of testing and may not want to have their collections tested due to possible destruction (Bruhns and Kelker 2010, 23).

Peruvian forgers are paid less than those in Europe and tend to come from the lower or middle class. Many are well educated and hold an interest in archaeology (Bruhns and Kelker 2010, 35). Eduardo "Chino" Calderón, who passed away in 1996, made replicas of Moche portrait vessels and sold them as replicas (Bruhns and Kelker 2010, 36 – 38). His "genuine" Moche pieces draw high prices on the antiquities market today (Bruhns and Kelker 2010, 40). Dealers will take genuine replicas, such as those produced by Chino and use sandpaper to erase the artists' signature so that they can sell them as authentic pieces. Many artists do not intend to be forgers, but once their pieces leave them, they have no control over what happens once they are sold to dealers (Bruhns and Kelker 2010, 42, 43 and 51).

It is important to know which objects are real and which are fake. These fraudulent objects can provide museums and researchers with false information regarding the Moche culture. When most museums know they have a fraudulent piece, most will make this information known in the documentation and in their exhibits so people can understand the difference.

## Early Categorization of Moche Material

When Moche ceramic vessels first entered all three of the museum collections in this study, in the late 1800s and early 1900s, little information on provenience and provenance accompanied the material. Recording collections data was not usually a priority and in many cases, the information was unknown since the museum was not the original procurer (Dawn

Scher Thomae, pers. comm.). For most items, there was no specific cultural name or period associated with them. Some of the terms used to reference these objects in the original accession records concerned their form and are still in use today. For example, the term "effigy vessel" is still used today, but was used more widely in the past. "Effigy vessels" are highly decorative vessels that were sought after for display purposes in the early years of collection. Museums now try to use terms that are more detailed, more distinct, and more standardized for objects in regards to their pottery form and the portrayed theme. For example, instead of the more generalized "effigy vessel," the more specific "feline stirrup-spout bottle" may be used.

# Chapter 6: Results

This chapter begins with a discussion of various categorization techniques and features used for the collections in this study and how each museum documented their collections. This chapter continues with the Milwaukee Public Museum's collection inventory and the other museum collections studied follows. A discussion and comparison of the exhibits at these museums finishes this chapter.

## Moche Ceramic Categorization within Different Areas of Study

There are similarities and differences as to how museums, collectors, and researchers categorize Moche ceramic vessels. An art museum views the term "Moche" as an art style and may organize their Moche ceramic vessel collections to display the vessels' aesthetic features. Art museums will also group objects by culture and time period. Private collectors will also view the term "Moche" as an art style since most collect Moche ceramic vessels for their aesthetic value. A natural history museum views the term "Moche" as a culture or time period and will most likely organize their Moche ceramic vessel collection based on time period, theme, and may use Moche pieces as comparative items regarding Andean pre-Columbian ceramics. Archaeologists, similar to natural history museums, will view the term "Moche" as a culture, one that existed in a particular time and place.

### *How different groups of people may categorize Moche ceramic vessels*

Various professional groups find different attributes important when categorizing Moche ceramic vessels. Similarities can also be found between the groups. The professional groups discussed in this thesis are those associated with natural history museums, art

museums, and universities, including the disciplines of archaeology, art history, and museology.

Natural history museums often focus on vessel forms such as bowls, stirrup-spout vessels, effigy vessels, plain ware, and jugs. These features are important to natural history museums because they provide evidence as to the function of the vessels and who would have used them. They are also interested in the context of objects and the material culture changes, progression and variations. Natural history museums are also concerned with the authenticity of Moche ceramic vessels. They will specify when an object is fraudulent or is a replica of an authentic artifact. Object A56404/22144 at the MPM is a black ware, stirrup-spout frog that is fraudulent and is labeled as such, not only in the catalog book (Catalog Book 2013) but in the exhibit text as well (Figure 60). As one walks around and views the various exhibits at the MPM, one notes that if an object is not authentic, then that is made known in the label.

Art museums will also look at vessel form to categorize their Moche ceramic vessels, as is the case with the MET where object titles include "stirrup-spout bottle." When visiting art museums one can see that objects are grouped together in time periods and/or art styles. Many pieces are also categorized based on their aesthetic features, which is important for art museums. Art museums value elaborate objects that are beautiful and portray some sort of message or theme. Plain ware vessels are not usually objects on display at art museums unless the exhibit's focus or theme is minimalism. Exhibits at art museums are typically organized by art styles, which are characteristic of particular time periods.

Archaeologists look at vessel form when studying Moche ceramic vessels to understand their function and to develop chronologies. Different forms of stirrup-spout bottles have been used by archaeologists to identify time periods (Chapter 5).

Archaeologists like to figure out when and how an object was made, so they can date it and confirm the culture that produced the object. This is done for many reasons such as understanding any interactions between contemporaneous cultures. Art historians may pay more attention to iconographic themes and possible symbolic meanings. Research conducted by archaeologists and art historians can enhance collections at natural history and art museums, calling attention to new attributes and interpretations, which the museums may then incorporate into their exhibits and associated programs.

## Cataloging Systems

Among the many features used for categorization of Moche ceramics are vessel form, decorative theme, and the culture that produced the vessel. The different collections studied in this thesis sometimes used similar terms to describe the Moche ceramic vessels, but there are often different terms used as well. Between all of the museums, function and vessel type tend to be the main factors providing the names given to the Moche ceramic vessels. Some of the object names include descriptive terms such as "warrior," "frog," and "runners." Categorization is also found with the object name given to the cultural group to which these vessels belong such as "Mochica." Earlier accessions typically do not have a culture provided for the vessels.

At the MPM, catalog books and catalog cards were the early forms of record keeping used for documenting objects and categorization techniques. When computers became more widely used in museums, cataloging switched to computer programs, such as KeEmu, which is the current collections database program at both the MPM and the Field Museum. The object level name of the Moche ceramic vessels at the MPM is based on function and vessel type and uses the Chenhall nomenclature as a guide for object names. This guide is

continually updated in order to provide a standardization of object names among museums. Many museums use the Chenhall nomenclature book when accessioning new objects and some may update their current records to meet these standards. However, some museums, such as the MPM and Field Museum, have simply copied the old object names into their collections database and have not updated this information. This is most likely due to a lack of time and resources. Comprehensive collection inventories, such as the one completed for this thesis, can be a great resource for updating outdated information. At the MPM, early accessions do not provide a specific cultural association; prior to the 1920s, "American Indian" was used to describe the culture from which these vessels were produced. This is noted in the catalog books under the "Race, Tribe, etc." column. The term "Mochica" became used more often to describe the culture in the 1960s. "Moche" is a more recent term used and was done so for an accession in 1992. The catalog books also have a column titled "Name of Object" where the basic name of the object type was recorded. They are all defined as some sort of container, or vessel, and some have a descriptive word(s) such as within the label.

At the Field Museum, catalog books and cards were utilized in the early years of Moche ceramic vessel acquisition and the simplified information was transferred to a computer program, Ke-Emu. Many vessels at the Field Museum are simply labeled as "vessels," "bottles," "pots," and "vases" under the "Description" column in the catalog. A few place the words "anthropomorphic" or "zoomorphic" in front of the object type name, for example, "anthropomorphic pot" or "zoomorphic bottle." Here it seems the primary means of reference is by using the vessel type. Most of the ceramic vessels listed in the catalog do not have a cultural group assigned to them. Only 216 out of 2,169 objects from

the northern coast of Peru in the catalog are designated with a cultural group under the column "DesEthnicGroupSubgroup" ("Object List" 2014).

The Logan Museum has used three different systems of cataloging since its inception in 1893. The first catalog system is referred to as the "Old System" that was developed by the Logan Museum and was utilized from about 1910 until 1927. In this system, numbers were assigned based on categories; archaeological artifact categories were mainly geography and time period and the ethnographic categories were based on material. This system was recorded in two books. The first book, *Catalogue of Specimens A.5-1 to O.13-1-2*, consists mostly of ethnographic objects. The capital letter represents material type, the first number represents a specific artifact type made of the material represented by the letter, and the final number represents the individual object. The second book, *Catalogue of Specimens 4.1.1 to 5.13.74*, consists mostly of the European and North African archaeological objects. The first number represents the geographic origin, the second number represents the time period, and the third number represents the individual object (Nicolette Meister, e-mail message to author, November 10, 2014).

The Logan Museum terminated the use of the "Old System" and began using an accession register in 1927. This new system used sequential numbers for each object organized from 1 – 35085 and was recorded in books and on catalog cards. Some of the objects catalogued in the "Old System" were re-catalogued using this new system and were given new catalog numbers and a catalog card was created as well. In 1985, the Logan Museum established a new catalog system that adheres to current museum standards of cataloging. This three part numbering system uses the year of accession for the first number, the second number refers to "the transaction by which the acquisition was received

or catalogued," and the final number represents the individual object (Nicolette Meister, e-mail message to author, November 10, 2014).

In 1999, the Logan Museum implemented a Microsoft Access database to record object locations and basic catalog information. Since this database was not suitable for inquiries and holding other information, such as conservation information, the museum began a project, 2008 – 2009, that transferred the information from Access to Re:discovery Proficio, the current catalog system (Nicolette Meister, e-mail message to author, November 10, 2014).

The Logan Museum uses vessel types and descriptions for the object name, which is listed in the column "Object Term" in their catalog. Updated terms and descriptions are listed in a column called "Alt Names." Many of the pieces are noted as "stirrup-spout containers" under the "Object Term" category, but two are given "container" and "jar" for their object names. There are twelve Moche ceramic objects not noted under the "Object Term" category but were placed under "Alt Names," which use more descriptive terms for the objects. Many of the original catalog cards contain unique descriptive text for each piece. In the catalog, all of the ceramic vessels are listed as "Moche" under the "People/Culture" column with a few stated as "Moche – Chimú" and one as "Chavín – Moche" (Catalog Cards 2014; Logan Museum Inventory 2014).

The website for the Museo Larco in Lima includes a "Morphofunctional Category" for their Moche ceramic vessels displayed online and have unique descriptions within this category. For example, one vessel is described as "Bottle Neck Handle Stirrup Sculptural" while another vessel is "Bottle Neck Handle Stirrup Sculptural Huaco Portrait." All of the ceramic vessels from this website used in this thesis are noted as "Mochica" in the "Culture/Style" category (Museo Larco, 2014).

The British Museum website contains several Moche ceramic vessels in their online catalog. Many do not include a photograph of the object with the catalog information. The Moche ceramic vessels are mainly described as "vessels" under the "Object Type" category. Vessel type is the important feature here when referring to Moche ceramic vessels at the British Museum. The culture is designated as "Moche" for all of the vessels in the "Culture/period" category. The database for the British Museum is a work in progress and has been for the last 35 years. It continually adds and updates information to their website database (The British Museum 2014).

The Metropolitan Museum of Art's (MET's) online collection includes sixteen Moche ceramic vessels and their object names are based on the vessel type with descriptive terms added to further identify the vessel. The object name is displayed as a title and is not within a category. For example, one vessel is titled as "Bottle with Snake." All of the vessels have a "Culture" category in which the term "Moche" is used (The Metropolitan Museum of Art 2014).

The Sotheby's auction catalogs provide descriptive object names as well as the culture and time period for Moche ceramic vessels it has sold in the past. There are no specific categories for these objects since they are part of a paragraph describing each vessel. The text uses descriptive terms and most do not use the vessel type and include the culture, always "Mochica," and time period. For example, one vessel is described as "Middle Mochica Erotic Couple, ca. A.D. 200 – 500" (Sotheby's Pre-Columbian Art Catalog – Monday, November 20, 1989). Even when the term "Moche" became more widely used among museums, recent catalogs continued to use the term "Mochica" for the cultural group (Sotheby's Pre-Columbian Art Catalog – Monday, November 24, 1997).

## Milwaukee Public Museum Material

There are 73 ceramic vessels designated as Moche at the Milwaukee Public Museum (MPM). In this chapter, I will review the descriptive details, such as descriptions and object names, as well as some of the object histories including how the object was collected and how it came to be part of the MPM's collection. The information collected in this inventory will contribute to the analysis and standardization of the Moche collection. Photographs and measurements taken for each vessel, identification of each type and the recording of the applied decoration were used to evaluate style types and descriptions. The photos for each object in this collection inventory are provided in Appendix A supporting the visualization of the descriptions provided in this chapter. All of the information was collected from museum documentation when present regarding when, where, and by whom the objects were collected. It is important to note that drawings and measurements accompany some of the objects' information in the original catalog books. Each of these aspects contributes to the understanding of the author's overall evaluation of the collections reviewed.

The Moche ceramic vessels at the MPM reflect a broad array of forms. There are several stirrup-spout bottles, effigy vessels, and spout-and-handle vessels, but there are also bowls, vases, pots, and jugs. These are standard terms used among professionals who study the Moche culture and have published during the years of 1978, 1992, 1994, 1996, 1997, 2001, 2004, 2008, 2010, 2011, 2012, and 2014 such as Christopher Donnan, Walter Alva, Garth Bawden, Elizabeth Benson, Hélène Bernier, Claude Chapdelaine, Alana Cordy-Collins and Jeffrey Quilter among many others. These objects are referenced, or categorized, using various object names used at the MPM including "bottle," "bowl," "container," "effigy jar," "effigy pot," "effigy vessel," "human effigy jar," "jug," "miniature pot," "pot," "pottery,"

"pottery vessel," "small pot," "stirrup-spout bottle," "stirrup-spout jar," "stirrup-spout vessel," "vessel," "warrior effigy jar," and "warrior stirrup vessel."

Of these different vessel types there are also different color designations. Most are red ware vessels, but there are some black ware vessels as well. There are many that are mostly painted with cream-colored paint, but there are some that have red fineline paintings. There are also vessels defined by various shapes, such as humans, animals, and plants. Some do not have any relief depictions but are decorated with fineline paintings using red, black, or cream colored paints. This information is sometimes recorded in the object description column in the catalog books.

### *Milwaukee Public Museum collection inventory of its Moche ceramic vessels*

The last time there was a complete inventory of the Moche ceramic vessels was in November of 1993 when a South American ceramics inventory was completed. Many ceramics in storage were evaluated and photographed when the MPM completed a desalination project of the Peruvian vessels between 2011 and 2013 (Dawn Scher Thomae, pers. comm.). There is an inventory sheet for each storage drawer that lists each vessel's catalog number, accession number, and an object description. All of the storage drawers, in which Moche ceramic vessels are kept, are located in large drawer shelving units in the basement of the MPM categorized by culture. They are in the Anthropology section near other South American cultures. Each drawer has an ethafoam lining and vessels are snuggled with foam to protect them from movement and possible damage. Some of the information such as object description from the author's comprehensive collection inventory is listed here. All of the information is located in Appendix A.

*Summary of MPM collection inventory*

Nearly half of the MPM's Moche ceramic vessel collection was purchased in 1913 and depicts a wide range of themes. Throughout the years, there have been a variety of people who recorded the information in the catalog books for these vessels and they often were not knowledgeable about this material (Dawn Scher Thomae, pers. comm.). The catalog information that is most relevant to the research questions is in Table 1, showing that, apart from the catalog numbers, the original catalog information does not show any variation in the description of the object name and does not discern the different types or styles of vessels (Figure 50). There are numerical gaps in the object numbers for accession 3708, which is due to objects part of this accession that are not of the Moche culture. In reality, these vessels are of varying forms and depict varied themes in Moche art. At the time of accession, there was also no attempt to record a cultural group to which these objects belong. In 1913, the salient terms were a locational identity with Peru, and a formal identity as a pottery vessel, and an artistic identity as an effigy.

| Object # | Accession # | Object Description | Culture | Accession Date |
|---|---|---|---|---|
| A14901 | 3708 | Effigy Pot | — | 7/1/1913 |
| A14902 | 3708 | Effigy Pot | — | 7/1/1913 |
| A14911 | 3708 | Effigy Pot | — | 7/1/1913 |
| A14912 | 3708 | Effigy Pot | — | 7/1/1913 |
| A14913 | 3708 | Effigy Pot | — | 7/1/1913 |
| A14915 | 3708 | Effigy Pot | — | 7/1/1913 |
| A14916 | 3708 | Effigy Pot | — | 7/1/1913 |
| A14917 | 3708 | Effigy Pot | — | 7/1/1913 |
| A14918 | 3708 | Effigy Pot | — | 7/1/1913 |
| A14919 | 3708 | Effigy Pot | — | 7/1/1913 |
| A14920 | 3708 | Effigy Pot | — | 7/1/1913 |
| A14922 | 3708 | Effigy Pot | — | 7/1/1913 |
| A14923 | 3708 | Effigy Pot | — | 7/1/1913 |
| A14924 | 3708 | Effigy Pot | — | 7/1/1913 |
| A14925 | 3708 | Effigy Pot | — | 7/1/1913 |
| A14926 | 3708 | Effigy Pot | — | 7/1/1913 |
| A14927 | 3708 | Effigy Pot | — | 7/1/1913 |
| A14934 | 3708 | Effigy Pot | — | 7/1/1913 |
| A14936 | 3708 | Effigy Pot | — | 7/1/1913 |
| A14937 | 3708 | Effigy Pot | — | 7/1/1913 |
| A14938 | 3708 | Effigy Pot | — | 7/1/1913 |
| A14939 | 3708 | Effigy Pot | — | 7/1/1913 |
| A14945 | 3708 | Effigy Pot | — | 7/1/1913 |
| A14947 | 3708 | Effigy Pot | — | 7/1/1913 |
| A14952 | 3708 | Effigy Vessel | — | 7/1/1913 |
| A14957 | 3708 | Effigy Vessel | — | 7/1/1913 |
| A14968 | 3708 | Effigy Vessel | — | 7/1/1913 |
| A14974 | 3708 | Effigy Vessel | — | 7/1/1913 |
| A14975 | 3708 | Effigy Vessel | — | 7/1/1913 |
| A14976 | 3708 | Pottery Vessel | — | 7/1/1913 |

**Table 1: Moche ceramic vessels accessioned in 1913.**

**Figure 50: Six of the very different vessels from accession 3708 that all have the same object description of "effigy pot." Top (left to right): *florero* depicting birds and flowers, object A14901; dipper with feline head, object A14902; prisoner jar, object A14913. Bottom (left to right): stirrup-spout bottle of a woman holding a child, object A14917; stirrup-spout bottle depicting deity figure, object A14925; stirrup-spout bottle depicting jaguar, object 14936 (photos taken by the author).**

During the 1920s, the MPM purchased 21 Moche ceramic vessels. These also had simplistic object level names without regards to vessel type and theme, but a cultural group was assigned to each object (Table 2). All of the vessels described in Table 2 show that the object names of Moche ceramic vessels are somewhat similar to the 1913 accession (Figure 51) where the vessels are of varying styles and portray different themes found in Moche art. Most of these objects' cultural group is recorded as "American Indian," which is a broad term that includes several different cultures through many thousands of years in the Americas.

Three vessels are stated as being "excavated near Cajamarca, Peru." There are no records, however, to indicate that these were professional excavations. The salient terms now included cultural group identity, "American Indian" in some cases and "Ancient Peru"

or "Chavín or early Mochica" in others. Locational terms had become more specific, including mention of Peru in South America or specific locations within Peru, such as Chiclayo, Lambayeque, and Cajamarca. Terms related to vessel form remained generalized to pot or pottery vessel, with some use of qualifiers as to size or part.

| Object # | Accession # | Object Description | Culture | Accession Date |
|---|---|---|---|---|
| A28979 | 7784 | Pottery | American Indian | 2/5/1925 |
| A29541 | 8094 | Pottery | American Indian | 8/5/1925 |
| A29542 | 8094 | Pottery | American Indian | 8/5/1925 |
| A30406 | 8185 | Small Pot | American Indian | 9/14/1925 |
| A30407 | 8185 | Small Pot | American Indian | 9/14/1925 |
| A30408 | 8185 | Small Pot | American Indian | 9/14/1925 |
| A30409 | 8185 | Small Pot | American Indian | 9/14/1925 |
| A30410 | 8185 | Small Pot | American Indian | 9/14/1925 |
| A31869 | 8437 | Miniature Pot | Ancient Peru | 6/9/1926 |
| A31958 | 8624 | Pottery Vessel | American Indian | 10/13/1926 |
| A31959 | 8624 | Pottery Vessel | American Indian | 10/13/1926 |
| A32723 | 9105 | Pot | American Indian | 12/10/1927 |
| A33796 | 9289 | Pot | American Indian | 10/1/1928 |
| A33882 | 9357 | Pot | American Indian | 1/8/1929 |
| A34015 | 9402 | Pot | Chavín – more likely early Mochica | 2/6/1929 |
| A34025 | 9402 | Top of Pot | Chavín – more likely early Mochica | 2/8/1929 |
| A34029 | 9402 | Pot | American Indian | 2/8/1929 |
| A34054 | 9402 | Pot | American Indian | 2/15/1929 |
| A34057 | 9402 | Pot | American Indian | 2/15/1929 |
| A34583 | 9672 | Pottery Vessel | American Indian | 11/18/1929 |
| A34584 | 9672 | Pottery Vessel | American Indian | 11/18/1929 |

**Table 2: Moche ceramic vessels sold to the MPM in the 1920s.**

**Figure 51: Moche ceramic vessels with the object name of "pot" from the 1920s. From left to right: plain jug, object A32723/9105; crab stirrup-spout bottle, object A34015/9402; double-chamber whistling vessel with feline depiction, object A34029/9402 (photos taken by the author).**

In the 1960s, the MPM acquired 16 Moche ceramic vessels through donation and exchange. "Mochica" is the cultural group assigned to all of these vessels. Table 3 displays how object descriptions are beginning to differentiate the types of Moche ceramic vessels. The catalog book states that six were collected from "Peru," nine were collected from the north coast of Peru, and one does not have an area of collection listed (Catalog Book 2013).

The 1960s is the first time that descriptive terms regarding theme was used at the MPM for the Moche ceramic vessel collection. This is due to the current curators at this time, Dr. Stephen Borhegyi and Lee Parsons, who were pre-Columbian specialists (Dawn Scher Thomae, pers. comm.). The salient terms in the 1960s included the cultural group identity of Mochica, uniformly applied, and in one case refined to a particular archaeological time period. Locational terms were limited to Peru or north coast Peru. Terms related to vessel form had become much more specific, differentiating jug, jar, bowl, bottle, and stirrup-spout as types. Terms related to decorative themes had become relevant, specifically warrior, and the term effigy had reappeared as a descriptor.

| Object # | Accession # | Object Description | Culture | Accession Date |
|---|---|---|---|---|
| A52538 | 18148 | Jug | Mochica | 2/2/1961 |
| A52539 | 18148 | Jug | Mochica | 2/2/1961 |
| A52540 | 18148 | Jug | Mochica | 2/2/1961 |
| A52541 | 18148 | Jug | Mochica | 2/2/1961 |
| A52575 | 18174 | Stirrup-spout Jar | Mochica | 3/23/1961 |
| A52591 | 18216 | Stirrup-spout Jar | Mochica middle period, 400 – 600 A.D. | 6/2/1961 |
| A52824 | 18529 | Pottery | Mochica | 6/20/1962 |
| A53442 | 18758 | Container | Mochica | 4/10/1963 |
| A53833 | 19548 | Vessel | Mochica | 4/27/1965 |
| A54626 | 20517 | Effigy Jar | Mochica | 1/4/1967 |
| A54627 | 20517 | Warrior Effigy Jar | Mochica | 1/4/1967 |
| A54628 | 20517 | Stirrup-spout Bottle | Mochica | 1/4/1967 |
| A54629 | 20517 | Human Effigy Jar | Mochica | 1/4/1967 |
| A54630 | 20517 | Effigy Jar | Mochica | 1/4/1967 |
| A54633 | 20517 | Bowl | Mochica | 1/4/1967 |
| A56417 | 21977 | Warrior Stirrup Vessel | Mochica | 12/22/1968 |

**Table 3: Moche ceramic vessels donated to and exchanged with the MPM in the 1960s.**

**Figure 52: Three Moche ceramic vessels accessioned to the MPM in the 1960s. From left to right: "warrior effigy jar," object A54627/20517; "human effigy jar," object A54629/20517; "warrior stirrup vessel," object A56417/21977 (photos taken by the author).**

During the 1970s, four Moche ceramic vessels entered the MPM collection. In the 1970s, the salient terms continue to include the cultural group identifier "Mochica," mention a specific archaeological time period, and include particular vessel forms such as "stirrup-

spout" and "bottle." New among the terms is attention to authenticity, seen in the use of the label "fraud."

| Object # | Accession # | Object Description | Culture | Accession Date |
|---|---|---|---|---|
| A56404 | 22144 | Pottery (fraud) | Mochica | 2/24/1970 |
| A56692 | 22561 | Effigy Pot | Mochica | 5/18/1971 |
| A56929 | 23164 | Stirrup-spout Bottle | Mochica IV 300 – 500 A.D. | 12/4/1972 |
| A57260 | 23903 | Bottle | Mochica | 7/9/1975 |

**Table 4: Moche ceramic vessels donated to the MPM in the 1970s.**

In 1992, one last Moche ceramic vessel was added to the collection (Table 5). This is the earliest example of the cultural term "Mochica" switching to "Moche" in the MPM collection. The object description is similar to those from the 1960s and 1970s.

| Object # | Accession # | Object Description | Culture | Accession Date |
|---|---|---|---|---|
| A58361 | 28384 | Stirrup-spout Vessel | N. Coast Peru, probably Moche | 3/17/1992 |

**Table 5: Moche ceramic vessel donated to the MPM in the 1992.**

## Other Moche Ceramic Vessel Collections

Museums around the world, as well as private collections and auction houses, contain Moche ceramic vessels. For this study the Field Museum in Chicago and the Logan Museum at Beloit College in Beloit, WI were visited and their collections examined in more detail. The Larco Museum in Lima, Peru, the British Museum in London, and the Metropolitan Museum in New York were studied through their online collections via their websites. Various Sotheby's catalogs, held at the MPM, were reviewed as well to add to the

art historical and private collector perspectives. The selection of ceramic vessels from all of these museums and Sotheby's catalogs were based on comparisons to the MPM collection. My goal was to select objects that visually resembled those at the MPM to allow a more direct comparison of how similar objects were categorized at different institutions. Specific pieces were also photographed to display the diversity of the Moche ceramic vessel collections from each institution.

The comparison of Moche ceramic vessels between the different collections provides a more thorough overview of how different groups of people and institutions reference these vessels as how each museum categorized them. By using a selection of Moche ceramic vessels for this thesis a better comparative analysis can be conducted since similar vessels are easier to compare than vessels that are nothing alike. Unfortunately, using only a selection of ceramic vessels from these few collections does not provide the most thorough comparative analysis. If other vessels were selected rather than the specific types used for this thesis, different results could have been produced.

## Museum Collections Visited

### *Field Museum, Chicago, IL*

The Field Museum in Chicago, Illinois is a natural history museum that opened its doors as the Columbian Museum of Chicago on September 16, 1893 as a result of the World's Columbian Exposition of 1893 (discussed in Chapter 2). Discussion to establish a large museum was well underway before the Exposition occurred. Frederick J. V. Skiff, the museum's first director, was the first person recorded to suggest the establishment of a museum. The name of the museum changed to the Field Museum of Natural History on November 10, 1905 in honor of Marshall Field, the museum's main benefactor. The board

of trustees voted that the name be changed to Chicago Natural History Museum on December 6, 1943 but was voted to be changed back to the Field Museum of Natural History on March 1, 1966. In 2005, 186,000 square feet were added for the collections resource center (The Field Museum 2014).

The Field Museum's mission and purpose is as follows:

> The Field Museum inspires curiosity about life on Earth while exploring how the world came to be and how we can make it a better place. We invite visitors, students, educators and scientists from around the world on a journey of scientific discovery.
> - Our exhibitions tell the story of life on Earth
> - Our collections solve scientific mysteries
> - Our research opens new vistas
> - Our science translates into action for a healthy planet
>
> As educators, we inspire wonder and understanding (The Field Museum 2014).

Throughout the years, many people have been responsible for the Moche ceramic vessel collection at the Field Museum. Christopher Philipp is the current collections manager and has been employed with the museum since 1997. Donald Collier was the curator of South and Central American archaeology from 1941 to 1976 and later became the chief curator of the anthropology department at the Field Museum from 1964 to 1970. Collier conducted at least one excavation in 1946 in Peru while working for the Field Museum. In a letter that he wrote to Colonel C.C. Gregg, also from the Field Museum, he discusses an excavation of an area that was occupied by the Moche (Accession Files 2014; Chris Philipp, conversation on May 13, 2014; The Field Museum 2014).

The Field Museum has several Moche ceramic vessels some of which were not accessible for this study due to a desalination project the Field Museum was conducting (Christopher Philipp, email message to author, April 26, 2014). A selection of 23 accessible

ceramic vessels confirmed as "Moche" was used for the comparison analysis of this thesis (Appendix B).

**Selection of the Field Museum's Moche ceramic vessels**

All of the vessels in the Field Museum catalog have simple descriptions that do not provide much detailed information (Table 6). The location where these vessels were found is provided, but no culture is defined for all but three, objects 169940/1588, 288078/3310, and 288079/3310. Object 169940/1588 is defined as "Mochica" under the "DesEthnicGroupSubgroup" column in the catalog while objects 288078/3310 and 288079/3310 are defined as "Moche." "Phase IV" is listed under the "Period" column for object 288078/3310. Many excavations were conducted in the Field Museum's early history and they gathered thousands of objects for the museums' collections (The Field Museum 2014). Unlike the MPM and the Logan Museum, the material was collected in a more systematic manner. In these cases, information is often documented since it was known (Figure 53).

The 1893 accessions at the Field Museum is unlike the 1913 accession at the MPM; the object names at the Field Museum do not use the term effigy to describe any of their vessels. The salient terms used refer to their form. The specific site locations are recorded for these vessels, however, no culture is noted. The prominent terms are the same as those in 1893, but with the addition of "effigy vessel." The salient terms used for the 1925 accession are still based on vessel form. The vessels accessioned since the 1950s continue to use only terms that refer to the vessel form. Some are noted as originating from the "Moche" or "Mochica" cultures and mention a specific archaeological time period.

| Catalog Number | Accession Number | Object Description | Provenience | Accession Date |
|---|---|---|---|---|
| 1175 | 45 | vessel | from the Chimbote site in the Santa Valley in the Ancash province of Peru | 1893 |
| 1180 | 45 | vessel | from the Chimbote site in the Santa Valley in the Ancash province of Peru | 1893 |
| 1186 | 45 | vessel | from the Chimbote site in the Santa Valley in the Ancash province of Peru | 1893 |
| 1191 | 45 | vessel | from the Chimbote site in the Santa Valley in the Ancash province of Peru | 1893 |
| 1209 | 45 | vessel | from the Chimbote site in the Santa Valley in the Ancash province of Peru | 1893 |
| 1222 | 45 | vessel | from the Chimbote site in the Santa Valley in the Ancash province of Peru | 1893 |
| 4689 | 485 | jar | from the Suchiman site in the Santa Valley in the Ancash province of Peru | 1893 |
| 4747 | 486 | vase | from the Chimbote site in the Santa Valley in the Ancash province of Peru | 1893 |
| 4751 | 486 | vase | from the Chimbote site in the Santa Valley in the Ancash province of Peru | 1893 |
| 4762 | 486 | bottle | from the Chimbote site in the Santa Valley in the Ancash province of Peru | 1893 |
| 4876 | 486 | anthropomorphic vase | from the Chimbote site in the Santa Valley in the Ancash province of Peru | 1893 |
| 100056 | 894 | vessel | from the Chimbote site in the Santa Valley in the Ancash province of Peru | 1904 |
| 100074 | 894 | vessel | from the Chimbote site in the Santa Valley in the Ancash province of Peru | 1904 |
| 100092 | 894 | vessel | from the Chimbote site in the Santa Valley in the Ancash province of Peru | 1904 |
| 100097 | 894 | pot | from the Chimbote site in the Santa Valley in the Ancash province of Peru | 1904 |
| 100111 | 894 | pot | from the Chimbote site in the Santa Valley in the Ancash province of Peru | 1904 |
| 100113 | 894 | pot | from the Chimbote site in the Santa Valley in the Ancash province of Peru | 1904 |
| 100117 | 894 | pot | from the Chimbote site in the Santa Valley in the Ancash province of Peru | 1904 |
| 100136 | 894 | vessel | from the Chimbote site in the Santa Valley in the Ancash province of Peru | 1904 |
| 100155 | 894 | vessel | from the Chimbote site in the Santa Valley in the Ancash province of Peru | 1904 |
| 169940 | 1588 | jar | from the Virú Valley in the La Libertad province of Peru | 1925 |
| 288078 | 3310 | bottle | from the Trujillo site in the Moche Valley in the La Libertad province of Peru | 1974 |
| 288079 | 3310 | bottle | from the Trujillo site in the Moche Valley in the La Libertad province of Peru | 1974 |

**Table 6: Moche ceramic vessels used in this study from the Field Museum.**

**Figure 53: Selection of Moche ceramic vessels from the Field Museum. Top (left to right): "vessel," object 1180/45; "bottle," object 4762/486; "anthropomorphic vase," object 4876/486. Bottom (left to right): "pot," object 100111/894; "vessel," object 100155/894; "bottle," object 288079/3310 (photos courtesy of Paulette Mottl).**

## *Logan Museum of Anthropology at Beloit College, Beloit, WI*

The Logan Museum of Anthropology is part of Beloit College, located in Beloit, Wisconsin. Founded in 1893 (The Logan Museum of Anthropology 2014), the museum consists of 16,700 square feet with 5,197 square feet of this space used for storage (Nicolette Meister, email message to author, May 9, 2014).

Their mission and purpose:

> The Logan Museum of Anthropology is a teaching museum that engages the Beloit College community in learning about the world's cultures, anthropology, and museology. Through our collections and programs we foster the integration of knowledge and experience to enrich liberal learning. **Our primary community is…** Beloit College students, faculty, and staff. We also serve the regional community through programs that provide experiential learning opportunities for our students.
>
> **Our core priorities are to…**

1. Encourage the Beloit College community to make the maximum practical use of Logan Museum resources in order to meet the College's mission.
2. Enhance physical and intellectual access to museum resources, both onsite and online.
3. Regularly assess and improve professional practice and adhere to high standards.
4. Strengthen the museum by improving its financial status and infrastructure and its recognition locally, nationally, and internationally.

**We aspire to be a…**

-- vital, professional, accessible, collaborative, and responsive resource for the Beloit College community.
-- national leader in undergraduate museum studies.
-- center of museum literacy for the Beloit College community and more widely.
-- national and international research resource for anthropology and related fields (The Logan Museum of Anthropology 2014).

Past collecting endeavors confirm the importance of obtaining objects for the museums' original purpose of being a learning museum for Beloit College students, which continues to this day. The information in the first catalog book, *Catalogue of Specimens A.5-1 to O.13-1-2*, does not includes color, size, origin, a brief description, and collector's numbers assigned by private collectors preceding the museum's accession. The second catalog book, *Catalogue of Specimens 4.1.1 to 5.13.2.74*, contains information regarding donors, where the artifacts originated, and detailed descriptions. As time passed, it became more important to record information regarding objects that were intended for exhibit and loans to other institutions. Conservation measures were also recorded and became important to include in more recent years (Nicolette Meister, e-mail message to author, November 10, 2014).

The Moche ceramic vessel collection is stored in open storage where every vessel is viewable by the public through a glass wall. Twenty-three of these vessels were selected out of the near seventy they hold (Appendix B).

**Selection of the Logan Museum's Moche ceramic vessels**

Table 7 displays object names from the catalog inventory and the catalog cards of the Moche ceramic vessels. The catalog inventory terms are simple and are based on vessel type while the catalog card terms are descriptive and generally not repeated. The catalog inventory and the catalog cards for accession 26 do not have an accession date, but Nicolette Meister, curator of anthropology at the Logan Museum, states that this collection was obtained by the museum in 1916 (email message to the author, April 29, 2015). Most likely these objects were donated by Frank Logan before 1929 (maybe the 1893 donation since some of the pieces are from the Columbian Exposition) since he had donated $150,000 in collections to the museum by 1929 (Beloit College 2014). This is the only collection in this study where vessels are referred to as "siphonic water bottles."

The 1960s saw the beginning of descriptive terms regarding theme and form as well as the use of "Mochica" to describe the culture and records the archaeological time period. In the 1970s, the museum continues using descriptive terms for the object names and "Mochica" for the culture including the archaeological time period.

Some of the objects do not have an object name in the catalog inventory. Accession numbers are out of order since they have had more than one numbering system over the years. In Table 7, the objects are listed in order by catalog number. The catalog descriptions provides many object names that describe a general vessel type but are not descriptive similar to most of the catalog card labels. For example, the object name in the inventory for object 6634/194 is "stirrup spout container" and the catalog card description is "llama with pack." Figure 54 provides a few examples of these vessels.

| Catalog Number | Accession Number | Museum Object Description | Catalog Card Name | Accession Date |
|---|---|---|---|---|
| 6308 | 184 | stirrup spout container | effigy pot | 1964 |
| 6309 | 184 | stirrup spout container | pottery jar | 1964 |
| 6595 | 194 | stirrup spout container | 'stirrup spout' pottery jar | 1965 |
| 6631 | 194 | jar | jar with head of man | 1965 |
| 6634 | 194 | stirrup spout container | llama with pack | 1965 |
| 6644 | 194 | — | stirrup spout – melon | 1965 |
| 7173 | 176 | — | effigy pot in the form of a skate | 1974 |
| 7177 | 176 | — | Peruvian Olla figurine | 1974 |
| 7231 | 194 | stirrup spout container | effigy pottery vessel (crab) | 1970 |
| 7265 | 194 | stirrup spout container | effigy pot – stirrup handle | 1972 |
| 15944 | 26 | — | siphonic water bottle | 1916 |
| 15971 | 26 | stirrup spout container | siphonic water bottle | 1916 |
| 15976 | 26 | stirrup spout container | siphonic water bottle | 1916 |
| 15979 | 26 | stirrup spout container | siphonic water bottle | 1916 |
| 15982 | 26 | stirrup spout container | siphonic water bottle | 1916 |
| 15983 | 26 | stirrup spout container | siphonic water bottle | 1916 |
| 15986 | 26 | stirrup spout container | siphonic water bottle | 1916 |
| 15987 | 26 | stirrup spout container | siphonic water bottle | 1916 |
| 16038 | 26 | stirrup spout container | oval human effigy, intaglio in front | 1916 |
| 16043 | 26 | stirrup spout container | large, human effigy in relief on front | 1916 |
| 1986.05.001 | 1986.05 | stirrup spout container | Mochica effigy pot, frog | 1986 |
| 2006.28.088 | 2006.28 | stirrup spout container | owl-shaped stirrup spout vessel | 2007 |
| 2007.37.001 | 2007.37 | stirrup spout container | erotic stirrup spout vessel | 2007 |

**Table 7: Moche ceramic vessels used for this study from the Logan Museum of Anthropology.**

**Figure 54: Selection of Moche ceramic vessels from the Logan Museum. From left to right: "jar with head of man," object 6631/194; "stirrup spout – melon," object 6644/194; "siphonic water bottle" (which it is not), object 15944/26; "siphonic water bottle," object 15987/26 (photos courtesy of Nicolette Meister, Logan Museum of Anthropology).**

In summary, this comparison of terms used between 1893 and 1974 at three museums shows that variability in how the Moche vessels were categorized appears to have as much to do with the lack of standardization between institutions, especially during their earlier years, as it does with purely historical trends in salient categories. While detailed labeling pertaining to vessel form was not used until the 1960s at the MPM, it was used as early as the 1920s at the Logan Museum. It was never used at the Field Museum. The earliest accessions at all three of these museums used general locational terms such as Peru but did not categorize their ceramic vessels by cultural identity beyond American Indian or Peruvian. All three museums first used the term "Mochica" in the 1920s and continued to use "Mochica" or "Moche" afterwards. Attention to specific locational terms such as city, valley, or region is quite variable, appearing as early as 1893 at the Field Museum, by the 1920s at the MPM, and never noted for the Logan Museum.

## Online Collections

*Museo Larco, Lima, Peru*

The Museo Larco was founded by Rafael Larco Hoyle on July 28, 1926 in Hacienda Chiclín, Peru and was named Museo Rafael Larco Herrara, after Hoyle's father. It was located on Rafael Larco Herrara's sugarcane plantation in the Chicama Valley. When the family business took Larco Hoyle to Lima in 1949, the museum was moved there and was renamed the Museo Arqueológico Rafael Larco Herrera. After Larco Hoyle's death, his daughter, Isabel Larco de Álvarez-Calderón, continued to work with the collection and the museum is now under the direction of Larco Hoyle's grandson, Andrés Álvarez-Calderón Larco (Benson 2012, 6; Evans 1968, 233 – 234; Museo Larco 2014). Their mission and vision is as follows:

> Our vision is to establish ourselves as the gateway to ancient Peru. Our mission is to inspire our visitors, helping them to discover, understand and appreciate pre-Columbian Peru. In order to achieve that objective, we have sought to transform the museum into an enriching, comprehensive experience (Museo Larco 2014).

Rafael Larco Hoyle was born on May 18, 1901 at the Hacienda Chiclín. In 1914, he was sent to secondary school in Maryland, Tome High School. He later attended Cornell University in 1919, New York University's School of Engineering in 1922, and the School of Commerce in 1923. He studied engineering, business administration and finance. One of the purposes for Larco Hoyle to attend these U.S. schools was to aid in the mechanization of his family's sugar plantation. He also attended schools in Cuba, Puerto Rico, Europe, and Hawaii. Larco Hoyle's interest in Peruvian archaeology began around 1924 and was inspired by his father's interests. Larco Herrera had collected North Peruvian pre-Columbian pottery beginning in 1903. He visited the Museo del Prado in Madrid and found their Peruvian

archaeological collection to be meager, so he donated his entire collection to the museum. One Moche portrait vessel from this collection was kept, which was the beginning of a new collection in which the first museum was created (Evans 1968, 233). Larco Hoyle conducted his own excavations between 1933 and 1941 in order to acquire a more comprehensive collection and he continued his archaeological studies even after the move to Lima in 1949 (Evans 1968, 235; Museo Larco 2014).

The online catalog on the website of this museum is in Spanish and each page was translated by the Google Chrome web browser. There are over 8,400 Moche ceramic vessels on the website. After viewing nearly all 8,400 vessels, 21 were selected for this study (Appendix B).

**Selection of the Museo Larco's Moche ceramic vessels (Museo Larco 2014)**

In Table 8, the catalog number is referred to as a cataloging code at the Museo Larco. It seemed that the "Morphofunctional Category" displayed a unique descriptive technique. After receiving some help from Dr. Jean Hudson, professor of anthropology at UW-Milwaukee, and fellow graduate student Victor Ponte, the object names have been loosely translated from Spanish to English. One term that was not translated is "huaco," which is a general term used by laypeople that refer to any complete ceramic vessel. Another term that was not translated to English was "canchero," which is a functional term for a dipper (Victor Ponte, email message to author, April 26, 2015). The "Culture/Style" category displays that the term "Mochica" describes the culture and the art style of the ceramic vessels described. No accession years are listed on the website nor was there any donor information. Measurements were provided, which can be found in Appendix B. Figure 55 provides a few examples of these vessels.

| Cataloging Code | Morphofunctional Category | Region/Valley/Site | Culture/Style |
|---|---|---|---|
| ML000105 | Bottle Neck Handle Stirrup Sculptural Huaco Portrait | North Coast | Mochica |
| ML000525 | Pitcher Face Neck | North Coast/ Virú Valley/ San Ildefonso | Mochica |
| ML000678 | Bottle Neck Handle Stirrup Sculptural | North Coast/Holy Valley/Tambo Real | Mochica |
| ML000933 | Bottle Neck Handle Stirrup Sculptural | North Coast/Chicama Valley/Sausal | Mochica |
| ML001198 | Bottle Neck Handle Lateral Sculptural | North Coast | Mochica |
| ML001247 | Bottle Neck Handle Lateral Sculptural | North Coast | Mochica |
| ML001403 | Bottle Neck Handle Stirrup Sculptural | North Coast | Mochica |
| ML001617 | Bottle Neck Handle Stirrup Sculptural | North Coast | Mochica |
| ML001721 | Sculptural Pitcher | North Coast | Mochica |
| ML001788 | Sculptural Bowl | North Coast | Mochica |
| ML002203 | Bottle Neck Handle Stirrup Sculptural | North Coast | Mochica |
| ML002548 | Bottle Neck Handle Stirrup Sculptural | North Coast | Mochica |
| ML003192 | Bottle Neck Handle Stirrup Sculptural | North Coast | Mochica |
| ML003491 | Bottle Neck Handle Stirrup | North Coast/Santa Valley/Chimbote | Mochica |
| ML003581 | Bottle Neck Handle Stirrup Sculptural | North Coast/Virú Valley/Tomabal | Mochica |
| ML004238 | Bottle Neck Handle Stirrup Sculptural | North Coast/Chicama Valley | Mochica |
| ML006231 | Sculptural Canchero | North Coast | Mochica |
| ML007202 | Bottle Neck Handle Stirrup Sculptural | North Coast | Mochica |
| ML007408 | Vaso acampanulado/Florero | North Coast | Mochica |
| ML008009 | Bottle Neck Handle Stirrup Sculptural | Peru/Chicama Valley/Sausal | Mochica |
| ML008399 | Sculptural Bowl | Peru | Mochica |

**Table 8: Moche ceramic vessels used for this study from the Museo Larco.**


**Figure 55: Four Moche ceramic vessels from the Museo Larco. Top (left to right): "Sculptural Bottle Bracket Handle Neck," object ML000933; "Sculpture Bowl," object ML001788. Bottom (left to right): "Sculptural Bottle Handle Lateral Neck," object ML001198; "Pitcher Sculpture," object ML001721 (Museo Larco 2014).**

## *The British Museum, London, England*

The establishment of the British Museum in London was through the will of Sir Hans Sloane (1660 – 1753), a physician, naturalist and collector. He had collected over 71,000 objects, which he wanted preserved after his death, so his entire collection was left to King George II for the nation. After the gift was accepted, an act of parliament established the British Museum on June 7, 1753. The museum opened to the public on January 15, 1759. It was the first national public museum in the world and located in the "Montagu House," a 17th century mansion in Bloomsbury where today's building resides. "Entry was free and given to 'all studious and curious Persons." Throughout the years, the museum has been involved in excavations around the world. In the 20th century, the museum expanded its public services beginning with the first published summary guide in 1903 and the appointment of the first guided lecturer in 1911. Public facilities continue to expand in the

21st century with four new permanent galleries and will continue with the building of the "World Conservation and Exhibitions Centre." The British Museum was awarded the Carbon Trust Standard in 2009 for its efforts to reduce its carbon footprint (The British Museum 2014).

Many of the objects in the online catalog of the British Museum do not have pictures, so when selecting objects for this study, only objects with photographs were chosen. Fifteen Moche ceramic vessels were chosen (Appendix B).

**Selection of the British Museum's Moche ceramic vessels (The British Museum 2014)**

The catalog number, found in Table 9, on the British Museum website is referred to as the "Museum number." The object names are simple with little description in regards to the style of the vessel or the theme portrayed through its decoration. Locations where the vessels come from, if there are any, are not recorded on the website for many of the vessels. The term "Moche" describes the culture or art style.

| Museum Number | Object Type | From | Culture/Period | Date Accessioned |
|---|---|---|---|---|
| Am1880,0405.1 | vessel | Peru | Moche | 1880 |
| Am1930,Foster.6 | vessel; vase | Peru | Moche | 1882 |
| Am,+.2200 | vessel; vase | Peru | Moche | 1884 |
| Am,+.2777 | vessel | Peru | Moche | 1886 |
| Am,+.2784 | vessel | North Coast Peru | Moche | 1886 |
| Am1887,1206.20 | whistle; vessel | Peru | Moche | 1887 |
| Am1900,1117.4 | vessel; figure | Peru | Moche | 1900 |
| Am1907,0319.596 | vessel; vase | Pacasmayo Valley, burial; La Libertad (Peru) (?); Ancash (?); Lambayeque (?) | Moche | 1907 |
| Am1907,0319.614 | vessel; vase | Pacasmayo Valley, burial; La Libertad (Peru) (?); Ancash (?); Lambayeque (?) | Moche | 1907 |
| Am1909,1207.7 | vase | Peru | | 1909 |
| Am1909,1218.59 | vase | Trujillo, cemetery | Moche | 1909 |
| Am1909,1218.96 | vase | Trujillo, cemetery | Moche | 1909 |
| Am1909,1218.168 | vase | Trujillo, cemetery | Moche | 1909 |
| Am1924,1028.1 | vase | Peru | Moche; Chimú | 1924 |
| Am,S.1245 | dipper | Peru | Moche | 1931 |

**Table 9: Moche ceramic vessels used for this study from the British Museum.**

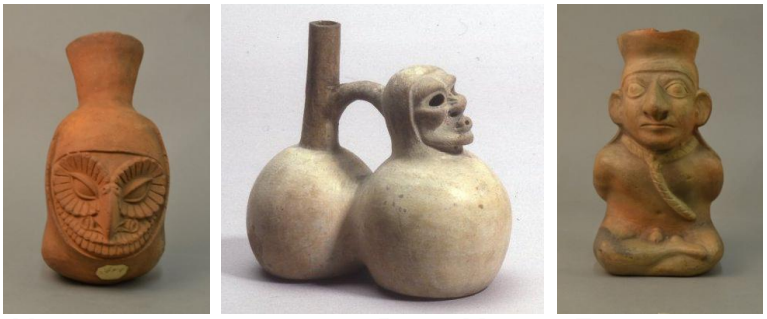

**Figure 56: Three Moche ceramic vessels from the British Museum. From left to right: "vessel; vase," object Am,+.2200; "whistle; vessel," object Am1887,1206.20; "vessel; vase," object Am1930,Foster.6 (The British Museum 2014).**

## *The Metropolitan Museum of Art, New York, NY*

The Metropolitan Museum of Art (MET) began as an idea in Paris in 1866 when a group of Americans wanted to bring art and education to the American people. John Jay, a lawyer who proposed the idea, quickly advanced with this venture after returning to the

United States. Jay was the president of the Union League Club in New York and they rallied civic leaders, businessmen, artists, art collectors, and philanthropists to help establish the MET on April 13, 1870 in New York City. The museum's collections grew during the rest of the 19th century and by the 20th century the MET had "become one of the world's great art centers" (The Metropolitan Museum of Art 2014). Their mission statement is:

> The mission of the Metropolitan Museum of Art is to collect, preserve, study, exhibit, and stimulate appreciation for and advance knowledge of works of art that collectively represent the broadest spectrum of human achievement at the highest level of quality, all in the service of the public and in accordance with the highest professional standards (The Metropolitan Museum of Art 2014).

There are only sixteen Moche ceramic vessels in the MET's online collection, so all of the vessels were used for this study (Appendix B).

**The MET's Moche ceramic vessels (The Metropolitan Museum of Art 2014)**

The catalog number on the MET's website is referred to as the "Accession Number." The object names for the Moche ceramic vessels at the MET are descriptive concerning the theme portrayed in the decoration. "Moche" is listed as the culture to which these vessels belong. In Table 10, the objects are listed in order by their accession numbers, but this puts their accession dates out of order.

| Accession Number | MET Object Name | Classification | Culture | Accession Date |
|---|---|---|---|---|
| 63.226.5 | Pedestal Bowl | Ceramics-Container | Moche | 1963 |
| 64.228.15 | Dipper | Ceramics-Containers | Moche | 1964 |
| 64.228.21 | Portrait Head Bottle | Ceramics-Containers | Moche | 1964 |
| 64.228.43 | Figure Bottle | Ceramics-Containers | Moche | 1964 |
| 67.167.1 | Bird Warrior Bottle | Ceramics-Containers | Moche | 1967 |
| 67.167.3 | Runners Bottle | Ceramics-Containers | Moche | 1967 |
| 67.167.4 | Warrior Bottle | Ceramics-Containers | Moche | 1967 |
| 82.1.29 | Fox Warrior Bottle | Ceramics-Containers | Moche | 1882 |
| 82.1.30 | Seated Figure Bottle | Ceramics-Containers | Moche | 1882 |
| 1978.412.69 | Sea Lion Hunt Bottle | Ceramics-Containers | Moche | 1961 |
| 1978.412.70 | Confronting Figures Bottle | Ceramics-Containers | Moche | 1961 |
| 1978.412.196 | Bottle, Skeletal Couple with Child | Ceramics-Containers | Moche | 1967 |
| 1983.546.4 | Fox Warrior Bottle | Ceramics-Containers | Moche | 1983 |
| 1983.546.6 | Prisoner Jar | Ceramics-Containers | Moche | 1983 |
| 1987.394.630 | Sacrificer Scene Bottle | Ceramics-Containers | Moche | 1986 |
| 1992.60.9 | Bottle with Snake | Ceramics-Containers | Moche | 1992 |

**Table 10: Moche ceramic vessels used for this study from the MET.**

**Figure 57: Three Moche ceramic vessels from the MET. From left to right: "Bird Warrior Bottle," accession 67.167.1; "Fox Warrior Bottle," accession 82.1.29; "Sea Lion Hunt Bottle," accession 1978.412.69 (The Metropolitan Museum of Art 2014).**

## Sotheby's Art Auction Catalog Moche Vessels

Sotheby's is an art auction business, a public company registered with the New York Stock Exchange. Samuel Baker, a London bookseller, founded Sotheby's in 1744 in London. The New York office opened in 1955. Sotheby's has locations in several different countries including Italy, China and England among others. This auction also provides services to museums worldwide. They sell objects to museums and can appraise artifacts within the museum's collection. Their website states that they are "committed to the growth and success of museum collections." The objects they sell come from all over the world; North and South America, Europe, the Middle East Africa, the Pacific, and Asia. The variety of objects sold by Sotheby's include collectible automobiles, art, wine, and watches (Sotheby's 2014; Sotheby's 2015).

The Sotheby's catalogs bring in an art perspective as well as a private collector perspective in regards to how Moche ceramic vessels are identified and categorized. The most desirable or best examples of objects for collectors are found within these catalogs. The time period, provenance, and provenience are important factors for private collectors and potential bidders. The desire for private collectors to possess artistic objects has long been a driving force in the manufacture of fraudulent reproductions (Chapter 5) and Sotheby's also authenticates items for museums. The 15 objects used for this thesis are included in catalogs from the 1980s and 1990s since these are the years of catalogs the MPM owns containing Moche ceramic vessels. They are housed in the MPM's anthropology department and are used for reference and comparison. Detailed information from the catalogs is in Appendix C.

**Selection of Moche ceramic vessels previously auctioned by Sotheby's**

All of the Sotheby's catalog descriptions provide the culture or art style of these ceramic vessels, which emphasize the importance private collectors place on the producers of the objects they own. Well into the 1990s, Sotheby's used "Mochica" to describe the culture/art style rather than "Moche," which was becoming more commonly used among scholars. The written text, which accompanies the object's photos, also uses the descriptive terms common for people in the art world and private collectors. Some of these terms are found in scholarly work such as "dipper" and "prisoner vessel." The time period when these objects were made as well as the condition of the object are important factors for private collectors, because the older an object is and the better condition it is in, the more valuable it becomes. The prices provided in the tables are in U.S. dollars and displays the monetary value private collectors place on these objects. It is also interesting to note that museum number Am1887,1206.20 from the British Museum was obtained by the museum through a purchase from Sotheby's in 1887. Figure 58 provides an example of some of the vessels auctioned through Sotheby's. The objects in Table 11 are in order by the date of the auction catalog.

| Auction Number | Object Name | Time Period | Asking Price | Sold For Price | Catalog Date |
|---|---|---|---|---|---|
| 23 | Mochica Crab Vessel | A.D. 200 – 500 | — | $1,100 | Saturday, May 9, 1981 |
| 25 | Mochica Erotic Vessel | A.D. 200 – 500 | — | $1,500 | Saturday, May 9, 1981 |
| 12 | Middle Mochica Sea Lion Pup | A.D. 250 – 550 | $1,000 - $1,500 | $1,210 | Friday, May 31, 1985 |
| 13 | Middle Mochica Painted Vessel | A.D. 200 – 500 | $800 - $1,000 | $715 | Friday, May 31, 1985 |
| 5 | Middle Mochica Painted Dipper | A.D. 200 – 500 | $3,000 - $3,500 | $2,750 | Tuesday, May 16, 1989 |
| 14 | Middle Mochica Erotic Couple | A.D. 200 – 500 | $1,500 - $2,500 | $1,925 | Monday, November 20, 1989 |
| 15 | Middle Mochica Flaring Bowl | A.D. 200 – 500 | $5,000 - $8,000 | — | Monday, November 20, 1989 |
| 4 | Late Mochica Blackware Bowl | A.D. 500 – 700 | $2,000 - $2,500 | $2,200 | Monday, November 19, 1990 |
| 7 | A Middle Mochica Ai-Apec | A.D. 200 – 500 | $2,000 - $2,500 | — | Tuesday, May 14, 1991 |
| 8 | Early/Middle Mochica Frog Vessel | ca. 300 B.C. – A.D. 300 | $4,000 – $6,000 | — | Tuesday, May 14, 1991 |
| 7 | A Middle Mochica Prisoner Vessel | ca. A.D. 200 – 500 | $1,500 - $2,000 | — | Monday, November 25, 1996 |
| 200 | Middle Mochica Monkey | A.D. 200 – 500 | $800 – $1,000 | — | Monday, November 25, 1996 |
| 189 | Mochica Prisoner Vessel | A.D. 200 – 500 | $1,500 - $2,500 | — | Monday, November 24, 1997 |
| 190 | Mochica Portrait Head Vessels | A.D. 200 – 500 | $900 - $1,400 | — | Monday, November 24, 1997 |
| 193 | Mochica Stirrup-spout Effigy Vessel | A.D. 200 – 500 | $1,200 – $1,800 | — | Monday, November 24, 1997 |

**Table 11: Moche ceramic vessels used for this study from Sotheby's catalogs.**

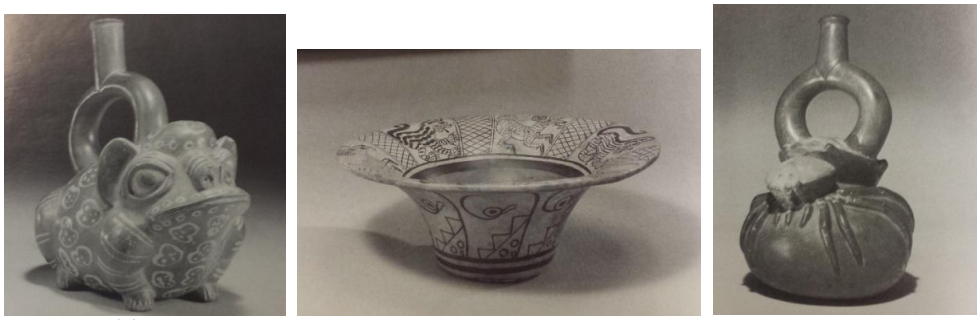

**Figure 58: Three Moche ceramic vessels from the Sotheby's catalogs. From left to right: "Early/Middle Mochica Frog Vessel," auction #8 (Tuesday, May 14, 1991); "Middle Mochica Flaring Bowl," auction #15 (Monday, November 20, 1989); "Mochica Crab Vessel," auction #23 (Saturday, May 9, 1981).**

## Moche Ceramic Vessel Exhibitions

There are 43 vessels on display at the MPM, there are around 90 or more vessels on display at the Field Museum, and all of the vessels at the Logan Museum are on display, almost 70. Some of these vessels are studied in this thesis. Usually, the ones that tend to be placed on exhibit are vessels that are the most complete and judged to be the most attractive. The vessels chosen for exhibit could have also been the ones that best represent the subject portrayed in the exhibit. The Milwaukee Public Museum (MPM), the Field Museum, and the Logan Museum of Anthropology use different display techniques. The MPM uses grouped display where groups of objects are displayed with little interpretation. The Field Museum uses the didactic display technique where the exhibit tells a story to teach visitors about a particular subject. Both of these exhibitions contain labels for each Moche ceramic vessel on display. The Logan Museum's objects are displayed using visible storage with minimal text (Ambrose and Paine 2006, 97).

Changing museum exhibit styles and terminology is found within these exhibitions. Museum personnel choose what information they portray to visitors. Comparing the MPM's and the Field Museum's exhibition is beneficial to this argument. Providing more in

depth information regarding the Moche ceramic vessels has become a priority as education has come to the forefront of museums and museumgoers are generally more knowledgeable and sophisticated than forty years ago. The Field Museum's exhibit supports this more holistic perspective since each section discusses the themes shown through Moche ceramic vessels and provides more of a cultural context. The open storage display of the Moche ceramic vessels at the Logan Museum extends the museum's mission, which states its emphasis as a teaching museum for Beloit students and not primarily intended for non-student visitors.

### *Milwaukee Public Museum*

More than half, forty-three out of seventy-three, of the Moche ceramic vessels held at the MPM are on exhibit on the third floor mezzanine. These are located in five different cases: 3CM9, 3CM11, 3CM13, 3CM22, and 3CM23. Many of the cases are organized by country and their culture after the introductory cases such as the pottery making and fraudulent artifact cases. The pre-Columbian hall that includes the exhibits displaying Moche ceramic vessels was finished in 1974. The person in charge for the development of this exhibit was Lee Parsons, who was the Assistant Curator of Anthropology at the MPM at this time (Dawn Scher Thomae, e-mail message to author, November 18, 2014, Exhibit Files 2013).

There are three Moche ceramic vessels in case 3CM9 ("Pottery Making"), objects A52538/18148, A52575/18174, and A54628/20517 (Exhibit Files 2013). These objects are located in the middle of the case. One is on the floor of the case while the other two are on boxes of different heights (Figure 59). The main label for this case explains:

> Precolumbian pottery was always handmade; the wheel was never employed. Vessels were usually built from coils of clay, then smoothed and polished; and after drying, they were painted and fired to varying degrees of hardness. The earliest known pottery has been dated about 3000 B.C., and by 1000 B.C., the first civilizations already were making technologically and artistically sophisticated ceramics.
>
> By the first millennium A.D., both figurines and vessels were sometimes formed in clay molds. The Mochica culture of Peru practically mass-produced vessels from two-piece molds. In the subsequent Chimú culture, this practice led to deterioration in quality of product.
>
> Generally, New World civilizations excelled in ceramic craftsmanship and are now attracting modern collectors to the field of Precolumbian Art. Ceramics also are one of the most useful gauges of cultural identification and chronological change for the archaeologist.

These pieces are numbered as a group and are described on a group object label, "Mold Made Pottery." The part of the label that describes these three Moche ceramic vessels is:

1. Series of three bottles formed in the same prehistoric mold. The vessel portions were pressed into two hemispherical mold sections, joined, and the seams smoothed over. The stirrup spouts were hand-made and the vessels were individually painted.
   Mochica culture, Peru: 200 – 500 A.D.


**Figure 59: Case 3CM9 at the MPM. Top (left to right): full view of case 3CM9; Moche vessels in case 3CM9, objects A52538/18148, A52575/18174, A54628/20517. Bottom: label for Moche vessels in case 3CM9 (photos courtesy of Paulette Mottl).**

The one Moche ceramic vessel in case 3CM11 ("Fraudulent Artifacts") is object A56404/22144 (Exhibit Files 2013) (Figure 60). Below is the main label for this case:

> Any large museum collections, and many private collections, include a small percentage of forgeries. It requires trained curatorial expertise to distinguish the most skillful fakes, but only a general knowledge of authentic art styles to recognize the obvious counterfeits. Ever since scholars, museums, and collectors first became interested in Precolumbian archeology more than 100 years ago, contemporary native artisans started to turn out copies of desired objects to sell to uninformed, but enthusiastic, tourists and museums alike. As archeological knowledge increased, the quality of fraudulent artifacts improved.
>
> It is not the intention of this exhibit to demonstrate why one object is genuine and another fraudulent, but to create an awareness of the problem. It should also be pointed out that in recent times most Latin American countries have prohibited the removal of their antiquities, except for special arrangements with recognized institutions.

The individual label for this fraudulent Moche ceramic vessel is:

> TOURIST WARE
>
> Modern copy of Early Mochica frog-effigy vase. Peru.


**Figure 60: Case 3CM11 at the MPM. Left: full view of case 3CM11; right: Moche vessel in case 3CM11, object A56404/22144 (photos courtesy of Paulette Mottl).**

Tourist ware, or replicas, are produced solely for the purpose of selling to tourists and it is made known to the buyer that the artifacts are not authentic and are new copies of older versions. Fraudulent artifacts are made for the purpose of tricking someone into believing that the object is authentic.

Object A56147/21977 is in case 3CM13 (Figure 61) with the title "Time Horizons, Course of History in the Central Andes" (Exhibit Files 2013). This case's main label states:

> In the highlands of Peru and Bolivia, at elevations of more than 9,000 feet, three influential civilizations were fostered: CHAVÍN, TIAHUANACO, and INCA. Each of these expanded during successive time horizons to unify large areas, including the Pacific coastal desert. There, other advanced cultures inhabited the major river valleys.
>
> Most museum collections and detailed archeological data stem from the coast where it almost never rains and natural preservation is excellent.

A label describing the Nazca and Mochica cultures for this part of the exhibition is as follows:

> NAZCA AND MOCHICA CULTURES
> South and North Coasts, Peru
> MASTERCRAFTSMAN PERIOD: 200 B.C. – 700 A.D.
>
> Following the Chavín time horizon civilizations blossomed in two coastal regions. The period has been labeled Mastercraftsman for the superlative quality and diversity of ceremonial art and the elaboration of technology. The NAZCA and MOCHICA cultures were independent, stable entities (although they fought among themselves) whose brilliance outstripped most contemporary cultures in the highlands. The Mochica erected massive pyramids of molded, mud bricks.

The Moche ceramic vessel is numbered and a description of it is included on a group label.

The part of the label that describes this vessel reads:

2. Human effigy stirrup-spout vessel.
   Mochica, North Coast.

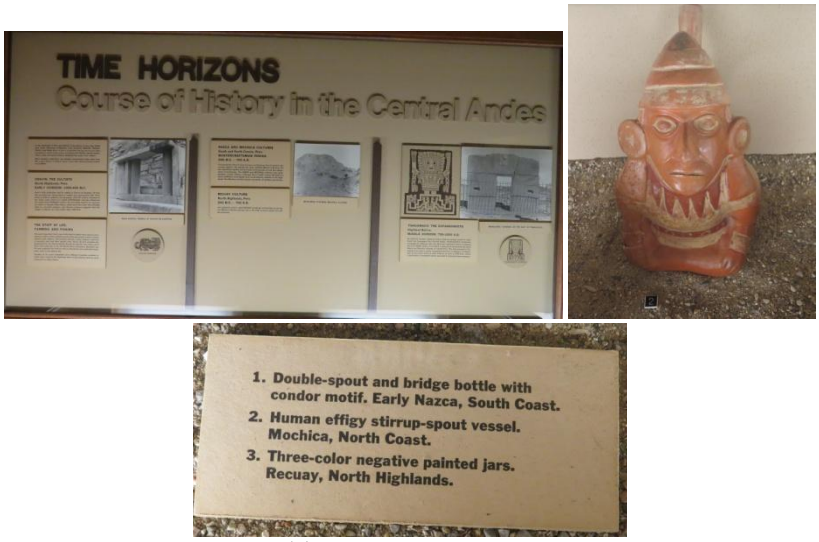


**Figure 61: Case 3CM13 at the MPM. Top (left to right): main labeling and information for case 3CM13; Moche vessel in case 3CM13, object A56147/21977. Bottom: label for object A56147/21977 (photos taken by the author).**

Cases 3CM22 and 3CM23 are the "Mochica Culture" cases (Figure 62). The subtitle is "North Coast, Peru; Mastercraftsman Period; 200 B.C. – 700 A.D." The main label for these two cases says:

> Though the Mochica came into "full flower" contemporary with the Nazca, their artistic orientation was entirely different. Mochica pottery was made in mold sections and usually painted red, orange, and cream. It was mainly modeled naturalistically, but also painted two-dimensionally. The style is strongly narrative; every aspect of human and mythological activity is portrayed, providing a visual encyclopedia for the Mochica way of life. Realistic human portraits and all varieties of animals and vegetables were also modeled in clay. The chronological sequence is perceived by changes in spout proportions.

There is a photo labeled: "MUD-BRICK PYRAMID; Mochica Culture, Panamarca, Napena Valley." The ceramic vessels are grouped together by theme and are on boxes of varying heights. Two objects in case 3CM23 are hanging from monofilament attached to the ceiling of the exhibit case. The objects are numbered corresponding to group labels. With the exception of the first three objects in case 3CM22. These objects' label is:

Earliest MOCHICA (Mochica I) effigy vessels:
200 B.C. – 0 A.D.

Left: Double-chamber whistling jaguar effigy.
Center: Stirrup-spout fragment with modeled family scene.
Right: Stirrup-spout crab effigy.

The rest of the objects in cases 3CM22 and 3CM23 are described between two labels, 1 – 8 are in case 3CM22 and 9 – 18 are in case 3CM23:

**MOCHICA POTTERY**

1. Rare black ware stirrup-spout vessels. (Spout missing on fanged deity example).
2. Mythological and narrative scenes.
   Left: Fanged deity, "Ai-Apec," in crab manifestation.
   Center: "King of the Mountain".
   Right: Llama sacrifice before personage seated on throne.
3. Human effigy vessels.
4. Warrior with club and shield, and prisoner with hands tied behind his back. (Note facial painting and disk ear ornaments.)
5. Seated male figures.
6. Seated female holding child, and female carrying load with tumpline.
7. Persons showing facial disease, deformity, or mutilation.
8. Naturalistic "portrait" vessel.
9. Human figures encompassed by vegetables.
10. Modeled vegetable forms.
11. Modeled animal forms.
    a) Owl.
    b) Jaguar.
    c) Mouse eating corn.
    d) Pair of intertwined serpents.
    e) Frog.
    f) Superimposed frogs.
    g) Spondylus shell.
12. Vessels with mold-made, low-relief scenes.
    Left: Feline.
    Right: Deities in combat.
13. Painted Vessel with procession of warriors.
14. Vessels painted in geometric designs.
15. Ladle with jaguar-head handle.
16. Clay maskette.
17. Ceramic whistle.
18. Solid and hollow human figurines.

Objects A14913/3708, A14915/3708, A14916/3708, A14917/3708, A14918/3708, A14919/3708, A14920/3708, A14922/3708, A14923/3708, A14924/3708, A14925/3708, A14927/3708, A33796/9289, A34015/9402, A34025/9402, A34029/9402, and A53833/19548 are in case 3CM22. Objects A14902/3708, A14911/3708, A14912/3708, A14934/3708, A14937/3708, A14938/3708, A14939/3708, A14945/3708, A14947/3708, A14952/3708, A14957/3708, A14975/3708, A14976/3708, A34054/9402, A34583/9672, A52539/18148, A52540/18148, A52591/18216, A54627/20517, A54629/20517, and A56929/23164 are in case 3CM23 (Exhibit Files 2013).


**Figure 62: Cases 3CM22 and 3CM23 at the MPM. Left: Case 3CM22; right: Case 3CM23 (photos courtesy of Paulette Mottl).**

*Field Museum*

"The Ancient Americas" exhibition at the Field Museum is currently under a ten-year remodeling plan to update outdated information, based on current curation work. All of the archaeological objects are now on exhibit, but the ethnology objects have yet to return. The previous "Americas" exhibit opened during the 1950s where the cases were

organized by culture and were located where the new gift shop is in "Hall 9" (Cassie Pontone, pers. comm.). "The Ancient Americas" exhibit, which opened in 2006, is now organized by how American societies grew, including several cultures within each section, beginning with a brief introduction among objects that include a Moche ceramic portrait head stirrup-spout bottle. The first section discusses the Americas beginning in 10,000 B.C. titled "Ice Age Americans: People like us prospered in ancient times." In the second area, visitors encounter a section titled "Innovative Hunters and Gatherers: Human creativity leads to innovation and changing lifestyles," which discusses a range of areas and covers several thousand years. The third section follows with "Farming Villagers: Agriculture transforms family and community life," and the fourth section is "Powerful Leaders: A few make decisions for all." Next visitors are directed to "Rulers and Citizens: Governments form and cities rise," the fifth section, where the Moche ceramic vessels are located (Figure 63). The last section of this exhibition is titled "Empire Builders: Societies conquered others to form 'superpowers.'" The exhibit cases dedicated to the Moche culture are introduced with the following label:

> **The Moche**
>
> **Between AD 100 and 800,** the powerful Moche society dominated the north coast of Peru. Like the Maya, the Moche was several smaller kingdoms united by political ties. From the capital city, also called Moche, elite warrior-priests governed densely populated cities.
>
> The Moche had no written language. But they created an array of painted ceramic vessels that convey much information through their rich images. The vessels offer a unique portrait of the society's spiritual, political, and daily lives.

Some of the vessels are on a lower shelf that runs across the bottom of the case. Others are placed on shelves of varying heights. Similar to the MPM, the ceramic vessels in these exhibit cases are numbered and are described on group labels as well as individual labels.

The vessels are grouped together by theme. The cases have a label describing the types of vessels in that case. The first case depicts human figures and the label reads:

> **Moche society is made up of** different classes of people. High-status rulers, who also acted as warriors and priests, governed the society. Moche citizens filled specialized roles, from farmers and laborers to craftspeople.
>
> One group of citizens, pottery makers, created a remarkable record of different people from Moche society. They fashioned vessels into images of people from different classes and walks of life, giving us a glimpse of Moche life nearly 1,500 years ago.

The second case also depicts human figures, but those of a high status. This case has the following label:

> **These pots show people of privilege**
> Elite individuals who ruled Moche society were frequent subjects for pottery makers. You can sense the power and influence of elite rulers in these ceramics, which are an important resource that archaeologists use to study how Moche government was organized. Their studies suggest that leaders exercised tight control over the military and religious lives of their citizens.

The next case is of prisoner and deity vessels. The main label for this case is:

> **Blood played a role in honoring the gods**
> Images in Moche murals and pottery suggest that their religious practices included human sacrifice. Archaeologists have found evidence to support this: dozens of skeletons buried together near a sacrificial plaza. Defeated warriors often were among those offered at *"Huaca de la Luna,"* or "Temple of the Moon." But some Moche warriors faced sacrifice, too. Whether done to control enemies or please the gods, Moche religion included human sacrifice for over 300 years.

As one works their way around the corner of the exhibit, they will come across the "Moche vessels celebrate nature's resources" case. These vessels are of the natural world including marine life, land animals, and vegetation. The label for this case is:

> **Squeezed between** the Pacific Ocean and the Andes Mountains, Moche citizens depended upon a wide variety of resources from the land and sea for survival. They farmed with sophisticated irrigation systems, fished for marine animals, hunted wild game, and raised animals such as llamas and guinea pigs. Although archaeologists learn about Moche diets by studying ancient trash deposits, these vessels also highlight some important resources.

Within these two cases of vegetation and animals there are two labels to describe two different groups; the first label here is surrounded by ceramic depictions of marine animals and the second label is surrounded by ceramic depictions of vegetation. These two labels are:

> **Living on the coast made seafood a staple**
> Some Moche vessels show land creatures, such as insects, but a great many highlight animals from the sea. Ocean currents around the northern region of Peru are particularly cold, and provide rich marine resources, including fish, shellfish, and sea lions.
>
> **Controlling water gave Moche rulers power**
> Moche leaders oversaw the construction of elaborate irrigation systems that diverted water from mountain rivers into a network of canals. Irrigation greatly increased how much farms produced, ensuring enough food for densely populated settlements. Rulers also controlled access to the water, directing when officials opened and closed the canal gates. Because they controlled irrigation, Moche rulers wielded great power over their people. Farmers had to follow leaders' decisions, or face lack of water.


**Figure 63: Exhibit cases displaying Moche ceramic vessels in the "Ancient Americas" exhibit at the Field Museum (photos courtesy of Paulette Mottl).**

Many of the Moche ceramic vessels from the Field Museum have been loaned to other museums for exhibitions as well. A prisoner vessel, object 1209/45, was loaned to the California Academy of Science in San Francisco from June 15, 1978 until September 17, 1978 for an exhibition titled "Peru's Golden Treasures." A stirrup-spout bottle modeled into a human form, object 100056/894, was loaned to the UCLA Museum of Cultural History in Los Angeles for an exhibition titled "Moche Art of Peru: Pre-Columbian Symbolic Communication from June 1, 1978 until July 1, 1979. Another stirrup-spout bottle with the Fish Monster was loaned to the North Carolina Museum of Art in Raleigh from May 8, 2001 until May 31, 2003 for an exhibition, the title of this exhibition is unknown (Accession Files 2014).

*Logan Museum of Anthropology*

At the Logan Museum of Anthropology, all of the Moche ceramic vessels are viewable through open storage on the first floor of the museum, which commenced in 1995. Prior to 1995, these vessels were stored in the basement storage only to come out for various temporary exhibitions. Open storage allows visitors to view more, if not all, of the objects in a museum's collection. This type of display does not provide detailed labeling or categorization, except for the cultural group who made the objects.

There are sixty-nine Moche ceramic vessels at the Logan Museum all of which are on display. The grouping of these objects is organized by theme portrayed on the ceramic vessels, but the objects are also arranged according to space. Human and deity vessels are on the top shelf, or first shelf, of the Moche ceramic vessels. The second shelf, which holds the label of "Precolumbian Peru, Mochica Culture, ca. 100 – 600," contains animal vessels while the third shelf has a mixture of vessels depicting animals, vegetation, and fineline painted vessels. The fourth shelf has a few Moche vessels mixed in with some black ware vessels of a different culture, Chimú (Figure 64).

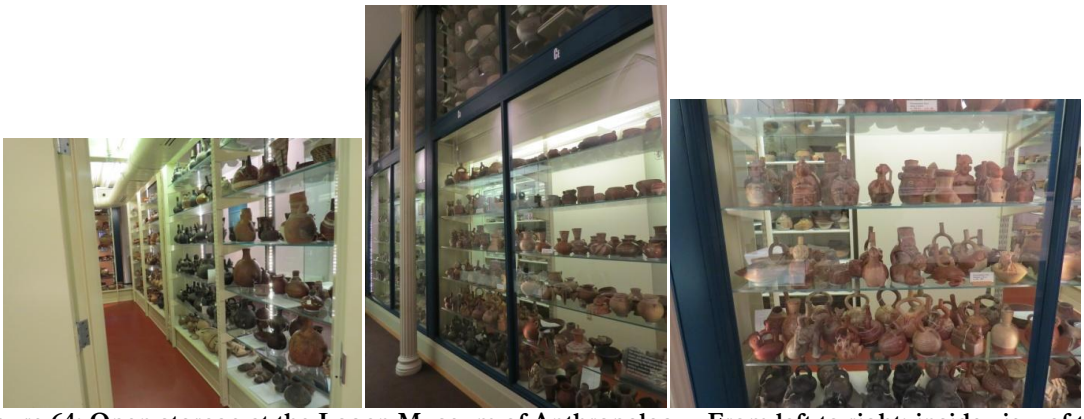

**Figure 64: Open storage at the Logan Museum of Anthropology. From left to right: inside view of the storage room; outside view of the open storage; and the Moche ceramic vessels in open storage (photos taken by the author).**

Many of the Moche ceramic vessels at the Logan Museum were used for several exhibitions throughout the years. Objects 6634/184 and 6644/194 were exhibited at Rockford College at the Burpee Center in Rockford, IL from October 31 until December 1 in 1969. Objects 6595/194 and 6634/184 were part of an exhibition at Rockford College in Illinois from October until November of 1973. The student exhibit, "Moche Pottery," displayed objects 6308/184, 7265/194, 15979/26, 16038/26 and 16043/26 during the summer of 1974. The exhibition "Mochica Pottery" at the Logan Museum exhibited objects 6308/184, 7265/194, 16038/26 and 16043/26 from the summer of 1978 through the summer of 1986 (Catalog Cards 2014; Exhibit Files 2014).

From October 6, 1982 until January of 1983 object 7173/176 was exhibited in "Pre-Columbian Art: Perspectives in Culture" at the Lakeview Museum in Peoria, IL. Object 7231/194 was part of an exhibition at the Wright Museum in 1985. Object 6309/184 was exhibited at the Wright Museum in an exhibition titled "The Human Form Expressed" from August until September of 1993. "Art of War," an exhibition at the Logan Museum, used objects 6309/184, 15986/26 and 16043/26 during the fall of 1998 (Catalog Cards 2014).

Object 6309/184 was part of the "Life After Life" exhibition at UW-Whitewater in the spring of 2002. The "Life After Life" exhibition at the Logan Museum, from October 10, 2002 until January 19, 2003, displayed objects 6309/184, 15979/26 and 16043/26. An exhibition at the Logan Museum from July 10, 2007 until August 12, 2007, "Ceramics in Archaeology," exhibited objects 6309/184 and 6595/194. Object 2007.37.001 was exhibited at the Logan Museum in "Artifacts: What Do You See?" from October 7, 2008 until February 15, 2009. From the fall of 2011 until the fall of 2012, object 15979/26 was part of the student exhibition "Written on the Bones: The Archaeology of Human Health" (Catalog Cards 2014; Exhibit Files 2014).

The exhibitions at the Milwaukee Public Museum and the Logan Museum are displays that do not provide much depth in regard to the Moche's culture. The exhibits display the old functionalist ideas of society where the exhibit portrays one moment in time of the culture in which a past or future does not exist. The new Americas exhibition created at the Field Museum uses the new idea of functionalism where the societies in the Americas are explained in more detail of how the societies changed throughout time and how they are relevant to the people viewing the exhibition today (Pearce 1992, 159).

### *Comparison of exhibitions at the MPM, the Field Museum and the Logan Museum*

All three exhibits are from different decades, MPM – 1974, Field Museum – 2006, Logan Museum – 1995. At the MPM, five of the Moche ceramic vessels are used in three different cases to provide examples of subjects that are not strictly Moche culture; pottery production (3CM9), fraudulent material (3CM11) and a case introducing the Nazca and Moche cultures (3CM13). All of these cases and the main Moche cases (3CM22 and 3CM23) are colored with yellow and orange, a common color choice of the 1970s. The Moche cases at the Field Museum are modernized with colors of dark blue, burnt orange and cream. One of the more intricate vessels also has a mirror hung behind so visitors can view the other side of the ceramic stirrup-spout bottle. There are no colors associated with the Logan Museum since it is an open storage exhibit. Styles and colors can date an exhibit. As a whole, the Field Museum exhibition style is more fluid than the exhibition at the MPM.

All of these exhibitions utilize noninterpretive labels. These are the object labels at the MPM and the Field Museum and the culture label (the only text associated with the Moche ceramic vessels) at the Logan Museum. The MPM and the Field Museum exhibits

also make use of interpretive labels. These include the title of the exhibition, introductory or orientation labels, and section and group labels (Serrell 1996, 21 – 25).

Recent texts on the Moche culture tend to agree that the period in which they were in power was from 100 – 800 A.D. This is displayed in the main label for the Field Museum exhibit, but the MPM's main label dates the Moche culture to 200 B.C. to 700 A.D. and the Logan Museum's is 100 – 600. While it is assumed, A.D is not included on the label for the Logan Museum.

The main cases regarding Moche culture at the MPM group the ceramic vessels mainly based on the subject matter they depict. The five black ware vessels are also grouped together and separated from the red ware vessels. The labels in the these two exhibit cases provide descriptions of the vessels but no explanations regarding the vessels' function or what the depictions modeled on the vessels possibly meant to the people who made and used them. At the Field Museum, the vessels are grouped by subject matter, but each case provides a case label with an explanation of a part of the Moche culture associated with the depictions on the vessels. The Logan Museum's Moche ceramic vessels are also organized by theme, but there are no labels to interpret their meaning.

*Exhibition information from online collections and Sotheby's auction vessels*

There is no exhibition information for the Moche ceramic vessels on the Museo Larco website. There is exhibition information for six of the vessels used in this study on the British Museum website. Objects Am1880,0405.1, Am1909,1218.96 and Am1930,Foster.6 were exhibited from 1979 to 1982 at the Museum of Mankind in London in an exhibition titled "Moche Pottery from Peru." From November 1, 1989 until December 31, 1990, object Am1909,1218.96 was loaned to the National Museum of

Malaysia in Kuala Lumpar for "Treasures from the Graves." Also, at the Museum of Mankind in the exhibition titled "Pottery in the Making," object Am1887,1206.20 was on display in 1995. Object Am1909,1218.59 was exhibited in the exhibition "Saved! 100 Years of the National Art Collections Fund" at the Hayward Gallery in London from October 2003 until January 2004 (The British Museum 2014).

Most of the Moche ceramic vessels on the MET's website are not on view, but six of them are in Gallery 357: objects 64.228.21, 82.1.29, 82.1.30, 1983.546.4, 1987.394.630, and 1992.60.9. Two of the Moche ceramic vessels used in this study from the Sotheby's catalogs provided past exhibition information. The frog vessel, number 8 from Sotheby's Pre-Columbian Art Catalog from Tuesday, May 14, 1991, was exhibited at the Los Angeles County Museum of Natural History from 1966 to 1989, in Los Angeles at the Otis Art Institute in 1966 for "The Taste of Angels," and in Santa Ana at Bowers Museum in 1980. A portrait head vessel, number 190 from Sotheby's Pre-Columbian Art Catalog from Monday, November 24, 1997, was displayed in "The Art of Peru" exhibition at the Lowe Art Museum of the University of Miami from November 1976 until January 1977.

# Chapter 7: Analysis

Museum collections have been categorized, organized, displayed and interpreted differently most substantially over the last 100 years. The ever changing missions of museums as well as newly discovered information and evolving documentation standards all contribute to modifications and refinements of information that is kept for each object and collection. The type of museum can also influence the interpretation of a collection through its exhibits. Natural history museums often use comparisons for the exhibit and storage of museum objects from the same country. Differences in categorization can include classes of artifacts within a collection, types within an artifact class, and certain attributes within a type (Huster 2013, 79). The Milwaukee Public Museum's (MPM's) Moche ceramic collection contains three classes of artifacts: vessels, musical instruments, and figurines. The vessel class contains several types including stirrup-spout bottles, jars, spout-and-handle bottles, and bowls. Stirrup-spout bottles, for example, contain attributes within this type that can be used for categorization. There are 13 stirrup-spout bottles that depict humans and nine that depict animals in some form. How a collection or object is referenced and categorized, however, can vary between different groups of people.

Information, including drawings and photographs, recorded for objects accessioned into collections indicates what institutions found to be important or what was known about the object or culture at the time of accession. All information regarding collection practices, object information, accession and exhibit file information was gathered for the three museums' collections that were studied in depth, the Milwaukee Public Museum (MPM), the Field Museum, and the Logan Museum of Anthropology. A complete collection inventory was conducted for the MPM for all of the vessels noted as Moche. It should be noted that

my review did not include all Peruvian vessels; it remains possible that additional Moche vessels exist but are currently not identified as such. In keeping with the limits for this thesis, a selection of Moche ceramic vessels was chosen from the Field Museum and the Logan Museum collections. Since some of the Field Museum objects were unavailable for study the number of objects to choose from was limited.

The Museo Larco, the British Museum, and the MET were reviewed through their online collections to add to the understanding of current categorization practices of Moche ceramic vessels in museums in other areas of the world. This provided some limitations since accession and exhibit files as well as other information were not accessible. Since it did not fit with the scope of this thesis, these museums were not contacted to gather information that is not provided online or to determine whether they have more Moche ceramic vessels that are not posted on the museums' websites. The Sotheby's art auction catalogs at the MPM were reviewed and it was from these sources that the Moche ceramic vessels were chosen for this study to gain a different but complementary perspective of categorization from art dealers and private collectors.

Analyzing how museums describe and display Moche ceramic vessels allows insight into the lack of or different knowledge available for thousands of museum objects across the country. Seeing how categorization and documentation techniques are so diverse in museums illustrates the changing level of importance for recording certain information and displays the lack of standardization within and between museums over the last 120 years. Current accessioning practices show that museums have made great strides to develop various lexicons and nomenclatures used to identify and describe Moche ceramic vessels in order to make the best use of their collections. Knowing the different terms used over time for describing Moche ceramic vessels can help researchers, educators, students, etc. find

what they are looking for as well as help the museum understand how their own collections care standards have changed. The overall result for establishing common standards of reference in museums is to be able to use and care for the collections in their care more efficiently and to share the information internally and externally for a variety of purposes.

## Milwaukee Public Museum's Moche Ceramic Vessel Collection and How Categorization of Moche Ceramics Reflect Changing Documentation Systems

The MPM's Moche ceramic vessel collection is not a vast collection, but it provides an excellent representation of the variety of the themes and vessel types produced by the Moche culture. The bulk of this collection contains whole vessels rather than fragments, which are ideal for analytical approaches used for this thesis.

When the MPM first began to collect Moche ceramic vessels, the descriptive names given to each object were simple and non-descriptive. Thirty out of the seventy-three Moche ceramic vessels were catalogued on July 1, 1913. The labels included "effigy pot," "effigy vessel," and "pottery vessel." These vessels would now be given more detailed descriptions based on their form, such as flaring bowl, a dipper, vases/jars, stirrup-spout bottles, spout-and-handle bottles and pots. In 1913, no cultural group was assigned to these vessels. As stated in Chapter 3, the term "Mochica" was not invented until the 1920s, but Proto-Chimú was used by professionals at the time to differentiate the culture in 1913. However, no region in which these vessels came from was provided, which may indicate either a lack of provenience knowledge about these vessels or the fact that it was not an important attribute to know where they were produced.

During the 1920s, the Moche vessels were given object names that were just as indistinguishable as those from 1913 and include "pottery," "small pot," "miniature pot,"

"pottery vessels," "pot," and "top of pot." Among these vessel types are stirrup-spout bottles, spout-and-handle bottles, jugs, pinch-pots, and jars. They are all assigned a culture of "American Indian," with one given the cultural group of "Ancient Peru." These cultural labels include several different cultures throughout vast regions in the western hemisphere. This indicates that while it may have become important to know the country or region where these objects came from, it was not imperative for the MPM to record the specific culture that produced these vessels. It could also mean, however, that the museum personnel may have not known the exact culture that made these vessels at the time of accession, which is the next likely explanation. One vessel, however, is provided with the cultural label of "Chavín – more likely early Mochica." This is the first time that "Mochica," the newly invented term, is mentioned for the culture from which these ceramic vessels were made.

These object names given to the Moche ceramic vessels in this early part of the 20th century are not incorrect. The "effigy vessels" are in fact effigy vessels, but this is a rather generic term used for various vessel types. A more detailed description could be helpful for researchers as well as museum professionals, especially when one is looking for a specific vessel type or theme among hundreds of examples.

The 1960s is when descriptive terms were added to the object names, such as "warrior effigy jar" and "warrior stirrup vessel." They are all designated as "Mochica." The object names for these vessels are more diverse rather than the simple terms compared to those objects accessioned in 1913 and the 1920s. This example helps to reveal that the museum is now more concerned with gathering and recording specific information on objects they acquired. This could be due to the growing professionalism of museum staff and standards as well as an increase in knowledge of the Moche culture.

The ceramic vessels collected in 1913 all consist of attractive, colorful, modeled objects. Plain, crude pottery did not show up in the MPM's collection until the 1920s. The preference for attractive and unique artifacts displayed in early museum collection practices, were solely intended for display to the public. It seems that adding to the collection, during the 1920s and later, was intended to broaden the scope of aesthetic and interesting Moche vessels and to display a wide variety of those produced. This directive for the MPM, as in other large natural history museums, became almost competitive, showing who could obtain the largest and most comprehensive collection in the state, region or nation.

These examples convey the beginning of collections documentation standardization for the MPM and like museums. To know who made the objects in question was important for potential exhibit use and educational purposes as well as for better organization of their artifacts, which supports one of their primary directives of being a repository for the physical evidence of humanity. In the last forty years, it has become essential to record as much information known about an object since context, provenance, and provenience, are important elements to support the case for and use of collections.

## Comparative Analysis of Moche Ceramic Vessel Collections Studied

Most of the museum collections studied, as well as the objects selected from the Sotheby's catalogs, possess representations of the majority of ceramic vessel types and themes produced by the Moche people. The objects in this study are stirrup-spout bottles, spout-and-handle bottles, various jars and vases, double-chamber whistling vessels, and flaring bowls (*floreros*). The themes widely depict anthropomorphic, zoomorphic, and flora representations.

Comparing similar vessels among the various collections helps to narrow and focus the discussion of how each collection was categorized and organized. Understanding this change elucidates how museums have developed from rooms full of display cases with little to no information to vibrant education centers whose collections and displays are accessible in person and online and are driven by the needs and wants of their local and global communities.

A specific example of this comparative variation in categorization between the MPM, the Museo Larco and the MET is the flaring bowl (*florero*). Included in this comparison is a *florero* from the Sotheby's Pre-Columbian Art Catalog, Monday, November 20, 1989 (Figure 65). At the MPM, the *florero's* object name is "effigy pot" and was accessioned in 1913. One *florero* was chosen from the many found on the Museo Larco's website and is given the description of "Vaso Acampanulado/Florero," which is a long, tall vase with flaring sides. The *florero* owned by the MET is a "Pedestal Bowl" and the one from the Sotheby's catalog is described as "Middle Mochica Flaring Bowl" and has a cream and brown patterned design. The MPM's and Museo Larco's examples are red ware vessels with cream-colored paint. The MET's and Sotheby's *floreros* are painted with brown and cream colors. Here we see the same vessel type with four different identifications. This is just one example that shows how difficult it could be when attempting to research these objects since just by looking at the object names or examining the databases, it cannot be determined that these are all *floreros*. The MPM provides the oldest object name and is the only one that does not identify the vessel type. The floreros from the Sotheby's catalog includes the culture in the label. This example indicates how recent attempts at standardization include the vessel type, differentiating them from other vessel types such as stirrup-spout bottles.


**Figure 65: Flaring bowls (*floreros*). Top (left to right): MPM, object A14901/3708 (photo taken by the author); the MET, accession 63.226.5 (The Metropolitan Museum of Art 2014). Bottom (left to right): Museo Larco, object ML007408 (Museo Larco 2014); Sotheby's Pre-Columbian Art Catalog Monday, November 20, 1989, auction #15.**

Every museum collection reviewed includes prisoner vessels and are also found in Sotheby's catalogs (Figure 66). The object name for a prisoner jar at the MPM is "effigy pot," in the catalog and the exhibit label is "prisoner with hands tied behind his back." This vessel was accessioned in 1913. The Logan Museum's prisoner vessel is described as "large oval, human effigy in relief on front" on the catalog card and the inventory lists it as a "stirrup spout container." While this vessel is a container, it does not have a stirrup-spout, thus it is technically a jar. An alternate name is listed for this jar, "effigy jar," and was accessioned in 1916. The prisoner vessel at the Field Museum has the object name of "vessel" and the exhibit label describes it as a "Ceramic vessel of bound captive." It was accessioned in 1893. The Museo Larco's prisoner jar is described as "Sculptural Pitcher," the British Museum's example is noted simply as a "vessel; vase," and the MET's prisoner jar is referred to as a "Fox Warrior Bottle." The prisoner vessel in Sotheby's Pre-Columbian

Art auction catalog from Monday, November 24, 1997 is described as a "Mochica Prisoner Vessel." All of these prisoner vessels are covered in cream and red-colored paint, except for the vessel in the Sotheby's catalog, which is all red.

**Figure 66: Prisoner vessels. Top (left to right): MPM, object A14913/3708 (photo taken by the author); Logan Museum of Anthropology, object 16043/26 (photo courtesy of Nicolette Meister, Logan Museum of Anthropology); Field Museum, object 1209/45 (photo courtesy of Paulette Mottl). Bottom (left to right): Museo Larco, object ML001721 (Museo Larco 2014); British Museum, object Am1930,Foster.6 (The British Museum 2014); the MET, accession 1983.546.6 (The Metropolitan Museum of Art 2014); Sotheby's Pre-Columbian Art Catalog Monday, November 24, 1997, auction #189.**

Another popular Moche vessel theme is the representation of felines. Examples were found in all of the sources used for this study except the MET (Figure 67). All representations are stirrup-spout bottles depicting realistic felines. The MPM's feline vessel is noted as an "effigy pot" and was accessioned in 1913. The Logan Museum's feline vessel is referred to as a "siphonic water bottle" on the catalog card and the database lists it as a

"stirrup spout container" with an alternate name of "stirrup spout vessel." It was accessioned in 1916. The Field Museum has the object name of "pot" for it's feline vessel in their catalog and was accessioned in 1904. The feline vessel chosen from the Museo Larco's website is noted as "Bottle Neck Handle Stirrup Sculptural." The feline stirrup-spout bottle in Sotheby's Pre-Columbian Art catalog from Monday, November 24, 1997 is a "Mochica Stirrup-spout Effigy Vessel." All of these vessels are painted with red and cream-colored paint. This displays how different museums and an auction house have variously recorded and categorized vessels of the same type with a similar theme.

**Figure 67: Feline stirrup-spout bottles. Top (left to right): MPM, object A14936/3708 (photo taken by the author); Logan Museum of Anthropology, object 15971/26 (photo courtesy of Nicolette Meister, Logan Museum of Anthropology). Bottom (left to right): Field Museum, object 100117/894 (photo courtesy of Paulette Mottl); Museo Larco, object ML008009 (Museo Larco 2014); Sotheby's Pre-Columbian Art Catalog Monday, November 24, 1997, auction #193.**

Another popular Moche ceramic vessel animal representation is frogs. The MPM owns a frog spout-and-handle vessel with feline features. It is recorded as an "effigy pot" in

the catalog book and the exhibit label is "frog" under the section of "Modeled Animal Forms." This vessel was accessioned in 1913. At the Logan Museum, their frog vessel, accessioned in 1986, is described as a "Mochica effigy pot, frog" on the catalog card and the database identifies it as a "stirrup spout container," which it obviously is not. A frog vessel at the Field Museum is a modeled frog with painted feline features and is recorded as a "vase," and was accessioned in 1893. At the Museo Larco, the frog vessel has a stirrup-spout and painted feline features and is described as "Bottle Neck Handle Stirrup Sculptural." The frog vessel at the British Museum is also painted with feline features and had a stirrup-spout that is now broken off. It is simply described as "vessel; vase." In the Sotheby's Pre-Columbian Art catalog from Tuesday, May 14, 1991, a frog themed vessel is an "Early/Middle Mochica Frog Vessel," a stirrup-spout bottle of a frog with feline features (Figure 68). All of these vessels are red and cream-colored except for the vessel from the Logan Museum, which is a black ware bowl with no decorations.

**Figure 68: Frog vessels. Top (left to right): MPM, object A14937/3708 (photo taken by the author); Logan Museum of Anthropology, object 1986.05.001 (photo courtesy of Nicolette Meister, Logan Museum of Anthropology); Field Museum, object 4751/486 (photo courtesy of Paulette Mottl). Bottom (left to right): Museo Larco, object ML007202 (Museo Larco 2014); British Museum, object Am1907,0319.596 (The British Museum 2014); Sotheby's Pre-Columbian Art Catalog Tuesday, May 14, 1991, auction #8.**

Portrait vessels were common in the museum collections and in the Sotheby's catalogs. One MPM item, accessioned in 1913, is a jar of a man's head with the catalog book designation of "effigy pot" and an exhibit label of "Naturalistic 'portrait' vessel." From the Field Museum, one of these portrait heads, accessioned in 1974, is in the form of a stirrup-spout bottle and is referenced as a "bottle." The Logan Museum owns a portrait head jar, accessioned in 1916, and it's object name from the catalog card is "siphonic water bottle" with the descriptor of "jar" in the alternate names field of their catalog. From the Museo Larco website, a stirrup-spout portrait head bottle is described as "Bottle Neck Handle Stirrup Sculptural Huaco Portrait." The object name of "vessel" is given to a stirrup-spout portrait head bottle from the British Museum website and a stirrup-spout portrait head bottle from the MET is described as a "Portrait Head Bottle." The Sotheby's stirrup-spout portrait head bottle chosen for this study is from the Pre-Columbian Art catalog from Monday, November 24, 1997 and is a "Mochica Portrait Head Vessel" (Figure 69). All the vessels in this comparison are red and cream-colored.

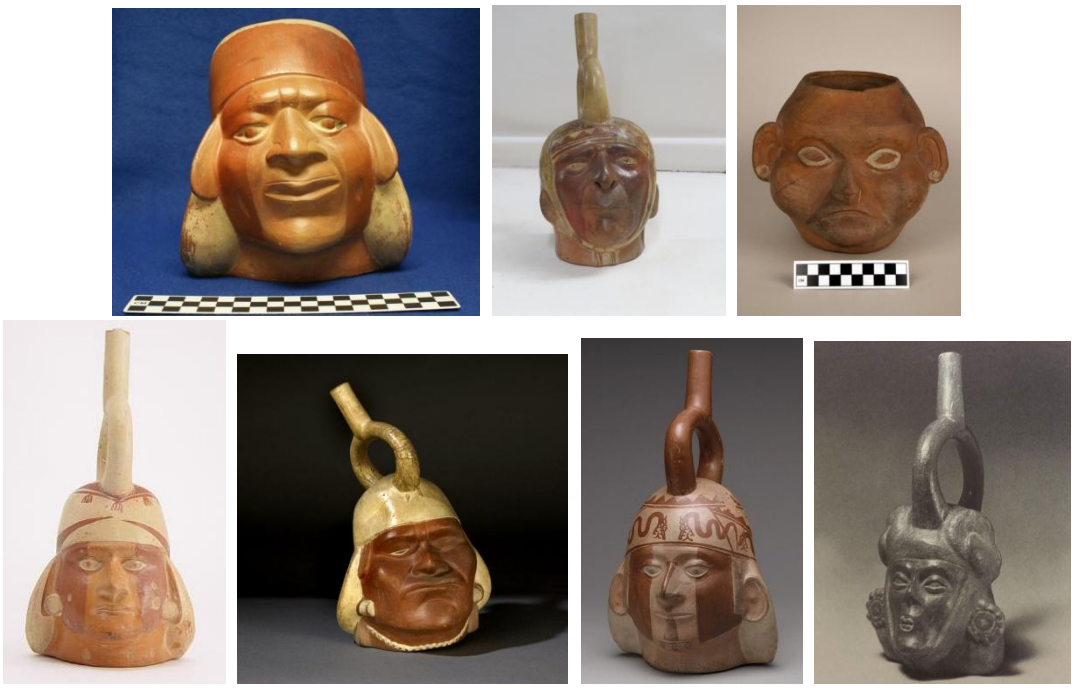

**Figure 69: Portrait head vessels. Top (left to right): MPM, object A14912/3708 (photo taken by the author); Field Museum, object 288079/3310 (photo courtesy of Paulette Mottl); Logan Museum of Anthropology, object 15944/26 (photo courtesy of Nicolette Meister, Logan Museum of Anthropology). Bottom (left to right): Museo Larco, object ML000105 (Museo Larco 2014); British Museum, object Am1880,0405.1 (The British Museum 2014); the MET, accession 64.228.21 (The Metropolitan Museum of Art 2014); Sotheby's Pre-Columbian Art Catalog Monday, November 24, 1997, auction #190.**

Modeled vessels of a woman carrying water is another frequent depiction in Moche ceramic vessels among the collections studied (Figure 70). One of these vessel styles is a spout-and-handle vessel described as an "effigy pot" in the MPM catalog and was accessioned in 1913. It's exhibit label states "female carrying load with tumpline." This vessel is similar to a vase, accessioned in 1893, at the Field Museum referenced as an "anthropomorphic vase" in the catalog, which it is not, and in the exhibit label it is a "Ceramic vessel of woman bearing water." There is a spout-and-handle bottle of a woman carrying water, accessioned in 1916, at the Logan Museum noted as a "siphonic water bottle" on the catalog card and as a "stirrup spout container" in their catalog with an alternate name of "stirrup spout vessel." The Museo Larco possesses a spout-and-handle vessel of a

woman carrying water described as "Bottle Neck Handle Lateral Sculptural." All of these vessels are red and cream-colored.

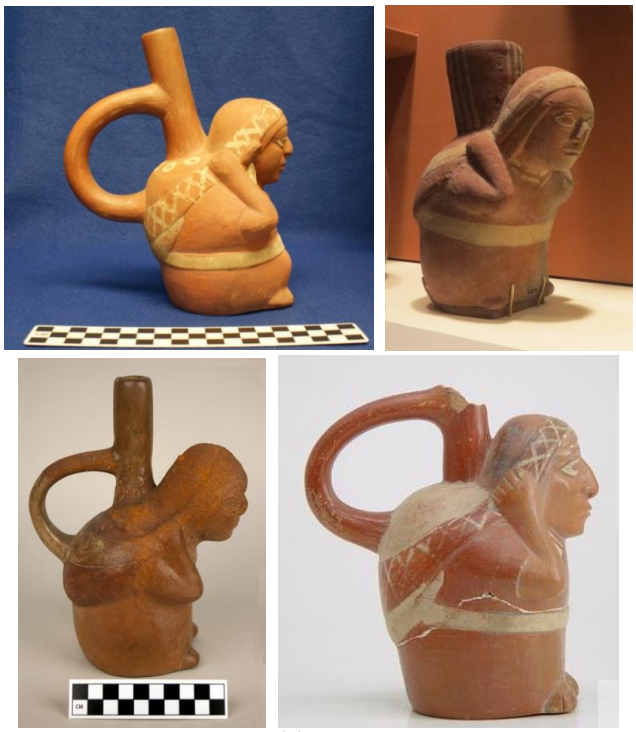

**Figure 70: Vessels of a woman carrying water. Top (left to right): MPM, object A14919/3708 (photo taken by the author); Field Museum, object 4876/486 (photo courtesy of Paulette Mottl). Bottom (left to right): Logan Museum of Anthropology, object 15983/26 (photo courtesy of Nicolette Meister, Logan Museum of Anthropology); Museo Larco, object ML001247 (Museo Larco 2014).**

Dippers are found at the MPM, the Museo Larco, the British Museum, the MET, and in the Sotheby's Pre-Columbian Art catalog from Tuesday, May 16, 1989 (Figure 71). They portray a variety of themes. The MPM's dipper, accessioned in 1913, is described in the catalog book as an "effigy pot" and it's exhibit label describes it as a "Ladle with jaguar-head handle." The object name for the Museo Larco's dipper is "Sculptural Canchero." At the British Museum and at the MET, the dippers are both simply described as "dipper." The Sotheby's dipper is a "Middle Mochica Painted Dipper." The vessels included in this example are all red and cream-colored.


**Figure 71: Dippers. Top (left to right): MPM, object 14902/3708 (photo taken by the author); Museo Larco, object ML006231 (Museo Larco 2014). Bottom (left to right): British Museum, object Am,S.1245 (The British Museum 2014); the MET, accession 64.228.15 (The Metropolitan Museum of Art 2014); Sotheby's Pre-Columbian Art Catalog Tuesday, May 16, 1989, auction #5.**

Vessels of people with disfigured faces represent a unique depiction in Moche ceramic vessels and are found within four of the museum collections (Figure 72). The MPM has two, both are referred to as "effigy pot" in the catalog book and as "Persons showing facial disease, deformity, or mutilation" in the exhibit label. One is a jar and the other is a spout-and-handle vessel both accessioned in 1913. The Field Museum has a jar of a disfigured face simply noted as a "vessel" and was accessioned in 1904. A stirrup-spout bottle, accessioned in 1916, from the Logan Museum, depicts a person with a disfigured face and is described as a "siphonic water bottle" on the catalog card and the inventory label states that it is a "stirrup spout container" with an alternate name of "stirrup spout vessel." A stirrup-spout bottle referenced as "Bottle Neck Handle Stirrup Sculptural" is found on the Museo Larco website. These are all painted in red and cream colors. Two of these vessels

are very similar to each other and the other three are similar in displaying a person with a disfigured face wearing a turban and holding a stirrup-spout bottle in its right hand and a dipper in its left hand. The figure is wearing a sash or band around its body extending from its left shoulder down around its right hip and ties at the chest.

**Figure 72: Vessels representing people with a disease. Top (left to right): MPM, object A14911/3708 (photo taken by the author); Field Museum, object 100155/894 (photo courtesy of Paulette Mottl). Bottom (left to right): MPM, object A14934/3708 (photo taken by the author); Logan Museum of Anthropology, object 15979/26 (photo courtesy Nicolette Meister, Logan Museum of Anthropology); Museo Larco, object ML001403 (Museo Larco 2014).**

All of the museums and at least one of the Sotheby's catalog books have Moche ceramic vessels depicting deity figures (Figure 73). At the MPM, their deity stirrup-spout bottle is described in the catalog as an "effigy pot" with an exhibit label of "Fanged deity, 'Ai-Apec,' in crab manifestation." This vessel was accessioned in 1913. A similar vessel to this one is found in the Field Museum collection noted in the catalog as a "bottle" with the exhibit label as "Ceramic vessel of supernatural battle" and was accessioned in 1974. The Logan Museum's stirrup-spout bottle of a deity figure, is described as an "effigy pot – stirrup

handle" on the catalog card and was accessioned in 1972. The catalog notation for this vessel is "stirrup spout container" with an alternate name of "jar." The description of the stirrup-spout bottle of the deity figure chosen from the Museo Larco collection is "Bottle Neck Handle Stirrup Sculptural." The deity jar at the British Museum is referred to as a "vessel," and the MET's deity stirrup-spout bottle is described as a "Sacrificer Scene Bottle." The deity stirrup-spout bottle chosen from the Sotheby's Pre-Columbian Art catalog from Tuesday, May 14, 1991 is described as "A Middle Mochica Ai-Apec." All are red and cream-colored vessels.

**Figure 73: Deity vessels. Top (left to right): MPM, object A14925/3708 (photo taken by the author); Field Museum, object 288078/3310 (photo courtesy of Paulette Mottl); Logan Museum of Anthropology, object 7265/194 (photo courtesy of Nicolette Meister, Logan Museum of Anthropology). Bottom (left to right): Museo Larco, object ML003192 (Museo Larco 2014); British Museum, object Am,+.2777 (The British Museum 2014); the MET, accession 1987.394.630 (The Metropolitan Museum of Art 2014); Sotheby's Pre-Columbian Art Catalog Tuesday, May 14, 1991, auction #7.**

Erotic vessels, mainly unique to the Moche culture, are found within various collections (Figure 74). A portion of a stirrup-spout bottle with this theme, accessioned in 1929, at the MPM is described as a "top of a pot" in the catalog book and as "Stirrup-spout fragment with modeled family scene" in the exhibit. At the Field Museum, they have several vessels with this theme. The erotic vessel chosen for this study is noted as a "vessel" and was accessioned in 1893. An erotic stirrup-spout bottle at the Logan Museum is given the description of "erotic stirrup spout vessel" and was accessioned in 2007. On the Museo Larco website, one of their erotic stirrup-spout bottles is referred to as "Bottle Neck Handle Stirrup Sculptural" and the British Museum's is identified as a "vase." In Sotheby's Pre-Columbian Art catalog from Monday, November 20, 1989, an erotic vessel is described as a "Middle Mochica Erotic Couple." The vessels from the Logan Museum and Sotheby's catalog are all red-slipped. The MPM's and the British Museum's examples are black ware stirrup-spout bottles. The Field Museum's and Museo Larco's vessels are red and cream-colored where the vessel from the Field Museum also has black coloring on it.

**Figure 74: Erotic vessels. Top (left to right): MPM, object A34025/9402 (photo taken by the author); Field Museum, object 1175/45 (photo courtesy of Paulette Mottl); Logan Museum of Anthropology, object 2007.37.001 (photo courtesy of Nicolette Meister, Logan Museum of Anthropology). Bottom (left to right): Museo Larco, object ML004238 (Museo Larco 2014); British Museum, object Am1924,1028.1 (The British Museum 2014); Sotheby's Pre-Columbian Art Catalog Monday, November 20, 1989, auction #14.**

An interesting mold-made stirrup-spout bottle found at each of the museums except for the British Museum and the MET depicts a scene with two decapitator figures fighting each other (Figure 75). The Monster Decapitator (the figure to the left in the scene in the photos in figure 75) is holding the severed head of a human in one hand and a tumi in the other. The other figure is the Supernatural Human Decapitator and is holding the hair of the Monster Decapitator in one hand and a tumi in the other (Cordy-Collins 1992, 214). At the MPM, it is described as an "effigy pot" in the catalog book and as "Deities in combat" in the exhibit label and was accessioned in 1913. The Field Museum's vessel, accessioned in 1904, is simply named *a* "pot" in the catalog, but the exhibit label states "Ceramic vessel of supernatural battle." At the Logan Museum, the object name is "siphonic water bottle" on the catalog card and the database lists it as a "stirrup-spout container" with the alternate

name of "stirrup spout vessel." This stirrup-spout bottle was accessioned in 1916. The stirrup-spout bottle with this theme from the Museo Larco online collection is referenced as "Bottle Neck Handle Stirrup." These examples are all red and cream-colored.

**Figure 75: Supernatural battle stirrup-spout bottles. Top (left to right): MPM, object A14947/3708 (photo taken by the author); Logan Museum of Anthropology, object 15986/26 (photo courtesy of Nicolette Meister, Logan Museum of Anthropology). Bottom (left to right): Museo Larco, object ML003491 (Museo Larco 2014); Field Museum, object 100113/894 (photo courtesy of Paulette Mottl).**

The MPM and the Logan Museum each have similar ceramic spout-and-handle vessels modeled in the form of a shell (Figure 76). The MPM's shell vessel, accessioned in 1913, has the object name of "effigy vessel" in the catalog book and "Spondylus shell" in the exhibit label. At the Logan Museum, the shell vessel's object named is "siphonic water bottle" on the catalog card and the inventory says it is a "stirrup spout container" with an alternate name of "stirrup spout vessel." This vessel at the Logan Museum is part of the accession from 1916. Both are red and cream-colored.

**Figure 76: Shell spout-and-handle vessels. Left: MPM, object A14975/3708 (photo taken by the author); right: Logan Museum of Anthropology, object 15976/26 (photo courtesy of Nicolette Meister, Logan Museum of Anthropology).**

Other vessels similar to each other are also found among the different collections. The MPM has a stirrup-spout bottle of a man sitting cross-legged with his hands on his knees, accessioned in 1971, and is referred to as an "effigy pot." A stirrup-spout bottle that is very similar to this one is found in the Museo Larco collection and is described as "Bottle Neck Handle Stirrup Sculptural" (Figure 77). These may have been produced from the same mold. Both of these examples are red and cream-colored.

**Figure 77: Vessels of a man sitting cross-legged. Left: MPM, object A56692/22561 (photo taken by the author); right: Museo Larco, object ML000933 (Museo Larco 2014).**

There are three nearly identical stirrup-spout bottles at the MPM on exhibit in case 3CM9 that are from the same mold but painted differently. The scenes are depictions of mythical fish holding knives with snakes protruding from the ends. The catalog book states

that these three vessels' object names are "jug" (accessioned in 1961), "stirrup-spout jar" (accessioned in 1961), and "stirrup-spout bottle" (accessioned in 1967) (see Chapter 6). This shows how object descriptions varied among similar vessels accessioned in the same year at the MPM as well as the lack of standardization at this time. Another of these mythical fish stirrup-spout bottles is owned by the Field Museum and is referred to as a "pot" in the catalog with an exhibit label of "Ceramic vessel of supernatural shark deity." This vessel was accessioned in 1904 (Figure 78). All four of these bottles are red and cream-colored.

**Figure 78: Mythical fish stirrup-spout bottles. From left to right: MPM, objects A52538/18148, A52575/18174, A54628/20517 (photos taken by the author), Field Museum, object 100111/894 (photo courtesy of Paulette Mottl).**

The object name of a figure with a double-crested crown at the MPM is "effigy pot" in the catalog with an exhibit label of "Human effigy vessel." It was accessioned in 1913. A similar vessel is in the Museo Larco collection and is described as "Bottle Neck Handle Stirrup Sculptural." Both of these are stirrup-spout bottles (Figure 79).

**Figure 79: Man with double-crested crown vessels. Left: MPM, object A14924/3708 (photo taken by the author); right: Museo Larco, object ML002203 (Museo Larco 2014).**

A spout-and-handle vessel of a man sitting on top of the base of the vessel with a sacrificial scene below is referred to as an "effigy pot" in the catalog book at the MPM. It was accessioned in 1913 and is red and cream-colored. The exhibit label description is "Llama sacrifice before personage seated on throne." The Museo Larco's spout-and-handle version of this, which is all red, is nearly identical to the MPM vessel and has the object name of "Bottle Neck Handle Lateral Sculptural," but the website describes the scene below the human figure as a hunting scene. This displays how the same scene can be interpreted differently (Figure 80). Comprehensive collection comparisons, such as this one, can help to elucidate vessels like these so that those studying the Moche culture can reference the scene and perhaps draw a theoretical conclusion.

**Figure 80: Vessels displaying a man sitting on top of hunting/sacrifice scene. Left: MPM, object A14927/3708 (photo taken by the author); right: Museo Larco, object ML001198 (Museo Larco 2014).**

At least two double-chamber whistling vessels are among the collections studied. The object name of the vessel at the MPM is "pot" in the catalog book, accessioned in 1929, with an exhibit label of "Double-chamber whistling jaguar effigy." A similar vessel at the British Museum is referred to as a "whistle; vessel" (Figure 81).

**Figure 81: Double-chamber whistling vessels. Left: MPM, object A34029/9402 (photo taken by the author); right: British Museum, object Am1887,1206.20 (The British Museum 2014).**

The MPM collection contains a stirrup-spout bottle depicting a man sitting on a mountain. It was accessioned in 1965 and the catalog book has "vessel" recorded as the object name. The exhibit label describes it as "'King of the Mountain.'" At the Museo Larco, a stirrup-spout bottle of a man on a mountain is quite similar to the MPM's vessel

and is described as "Bottle Neck Handle Stirrup Sculptural" (Figure 82). Both vessels are red, but the MPM's also has cream-colored paint.

**Figure 82: Vessels of a high-status figure on a mountain. Left: MPM, object A53833/19548 (photo taken by the author); right: Museo Larco, object ML001617 (Museo Larco 2014).**

The Field Museum and the British Museum are the only two collections with vessels depicting an anthropomorphic bat. The Field Museum's bat jar, accessioned in 1893, is described as a "vase" in the catalog with the exhibit label as "Ceramic vessel of supernatural bat." The British Museum's object name for their vessel is "vessel; figure" (Figure 83). These vessels are both red and cream-colored.

**Figure 83: Anthropomorphic bat vessels. Left: Field Museum, object 4747/486 (photo courtesy of Paulette Mottl); right: British Museum, object Am1900,1117.4 (The British Museum 2014).**

A stirrup-spout bottle of a human figure with "fox ears" on his headdress at the Field Museum, is described as a "vessel" and was accessioned in 1904. The Museo Larco owns a similar vessel that is noted as "Bottle Neck Handle Stirrup Sculptural." The red and cream-colored paint is reverse on the headdress and seems to be the only factor that sets these two vessels apart (Figure 84).

**Figure 84: Vessels of a man with a fox headdress. Left: Field Museum, object 100074/894 (photo courtesy of Paulette Mottl); right: Museo Larco, object ML002548 (Museo Larco 2014).**

Only two museums contained pots with five protruding arms on the bottom with holes near the opening for the attachment of a lid, the MPM and the Museo Larco (Figure 85). The object name for the MPM's vessel is "effigy vessel" and was accessioned in 1913. The one on the Museo Larco website is referred to as a "Sculptural Bowl." Both of these pieces are red and cream-colored. Most professionals would not consider this an effigy vessel. The MPM's pot is complete with the lid where the Museo Larco's pot is missing the lid. This is when researching other museum's collections can be useful. If one is looking at an object that is missing pieces, another museum may own a similar, or identical, complete piece. This example helps the case for the necessity for visual comparison, either on-site or virtually, since in many instances, one cannot depend on description alone.


**Figure 85: Pots with arms protruding from body. Left: MPM, object A14974/3708 (photo taken by the author); right: Museo Larco, object ML001788 (Museo Larco 2014).**

There are many other Moche ceramic vessels in the MPM collection not found within the other collections studied. They are not described here since there are none to compare them with, but can be found in Appendix A. It is possible that they could be at the Field Museum among the vessels that were not accessible for this thesis project or could be one of the vessels on the British Museum website that did not have a photo. They could also be in the Museo Larco online collection and were over-looked since there are so many, or the online collections studied may not display all of the Moche ceramic vessels owned by the museums.

Various themes are portrayed in several vessel types made by the Moche. Portrait head vessels, however, tend to be in the form of stirrup-spout bottles or jars. Accession number 26 from 1916 at the Logan Museum, has provided a unique description for Moche ceramic vessels not seen in the other collections. This is the "siphonic water bottle," a designation that was used for all vessel types including ones that are not bottles. The British Museum website provides very minimal object names for its Moche ceramic vessels. This is the same for the Field Museum's catalog where the exhibit labels provide a more descriptive label but does not mention the vessel type.

There are differences in object references and descriptions in museums from different areas of the world as well as between different groups of people. The British

Museum's sparse object type descriptions are similar to the MPM's early labels. The Museo Larco's website provides more defined descriptive elements, which is unlike those from any of the other museums. "Establishing agreement among museums, especially internationally, about the most basic museum vocabulary has been complex. Cultural sensitivity along with differing national standards have hampered both basic communication and potential cooperation" (Alexander and Alexander 2008, 202). This displays how there is not a set lexicon in museums for Moche ceramic vessels, which can pose problems for researchers. It is akin to speaking the same language but using different dialects. This could also pose potential issues for new museum personnel who are not yet familiar with the collections under their care. Researchers and museum staff often have to view the objects in order to know what they are looking for and if a website does not include a photo, most descriptions are unhelpful and comparative opportunities cannot be made. The Sotheby's catalogs and the MET offers descriptive labels relating to the theme portrayed on the vessels. Sotheby's has photos for all objects being auctioned as well as object narratives that includes the culture that produced the vessels. This demonstrates the difference in contextualizing between most natural history museums and archaeologists with private collectors and art museums.

This research has revealed that the lack of common descriptive standards of reference and recording of artifacts is ubiquitous among earlier museum accessions and the rise of lexicons and nomenclatures in recent decades has helped to bring an agreed-upon language of reference to end users. The standards of terminology is an attempt to define the categorization of similar objects and museum nomenclature books are now found on many museum shelves (Pearce 1992, 129). The challenge lies with the information from the old catalog books and cards that are not updated before they are entered into the current

museum databases. As research and collections care became the focus of natural history museums in the 1980s, new forms of recording practices were developed to further document museum artifacts. In particular, Moche ceramic vessels of varying forms went from a variety of simple vessel types to descriptions with specific terminology and other attributions.

Documentation of objects, especially provenance and provenience, is also an important element of the collections care. In the past, extensive documentation was not considered part of museum collection procedures and not much concern was given to the acquisition of related documents or information. Essentially questions, or the right questions, were not being asked when Latin American archaeological objects entered museums' collections. Museums, too, rarely refused any donations whether or not they had associated information. These records were finally realized as useful and essential tools to obtain and keep not only for museum use but for professional and amateur researchers (Parezo 1996, 145 – 172). Since archaeological fieldwork has decreased in recent years, documentation regarding past excavations provides vital contextual information of an object's usefulness in understanding how an object was used by the original owner or the culture as a whole. This supports why it is critical to invest in the physical and technological care and maintenance of all archival records that are associated with museum collections (Tite 1996, 250).

## Previous Research Completed on Moche Ceramic Vessels

Previous research and publications have used select pieces from the three museums visited in this study, the MPM, the Field Museum, and the Logan Museum. Museum studies

students, Ph.D. students, and museum staff have conducted research in varying depths on Moche artifacts and collections. Sometimes the research results were published.

At the MPM, one object was researched for a graduate museum studies program class. Object A14926/3708 was used for a paper entitled "Moche Disease and Iconography" by Maria Cunningham in the Anthropology 721: Administration and Organization of Museums course. Moche ceramic vessels from the MPM (objects A14925/3708, A14946/3708, A14947/3708 and A52538/18148), the Field Museum (objects 4505/485, 100111/894, and 100113/894), and the Logan Museum (object 15986/26) were all used in a publication titled "An Examination of Four Moche Jars from the Same Mold" by Lee A. Parsons from the journal of *American Antiquity* (Vol. 27 No. 4 (April 1962), 515 – 519). Lee A. Parsons also used objects A14912/3708, A14913/3708, A14922/3708, A14925/3708, A52538/18148, A52540/18148, and A52575/18174 from the MPM as well as object 100111/894 from the Field Museum in *Pre-Columbian America: The Art and Archeology of South, Central and Middle America*, which is a publication based on the exhibition on the pre-Columbian mezzanine at the MPM.

The Field Museum has had more Moche ceramic vessels researched and used in publications than the other two museums. The majority of the publications mentioned in the accession files at the Field Museum only list accession numbers and not object numbers, however, so it is unclear as to which specific objects were covered. A publication, "The Anthropological Collections of the Field Museum" edited by Lori Beslauer (1998), included objects from accession numbers 13, 1694, 2896, 2977, and 3317. The archaeological expeditions, where many of the Moche ceramic vessels were found, funded by the Field Museum were published in books by the museum and written by A.L. Kroeber. These publications are "Archaeological Explorations in Peru Part I Ancient Pottery from Trujillo"

(1926), accessions 486, 894, and 1588, "Archaeological Explorations in Peru Part II The Northern Coast" (1930), accession 1694, "Archaeological Explorations in Peru Part IV Cañete Valley" (1937), accession 1588, and "Proto-Lima: A Middle Period Culture of Peru" (1954), accession 1588.

Donald Collier used objects 4719/485 and 100092/485 from the Field Museum in "Indian Art of the Americas" (1959) as well as objects from accession 894, 1588, and 1694. Collier's publication "Cultural Chronology and Change as Reflected in the Ceramics of the Virú Valley, Peru" (1955) used objects from accession 894. Illustrations of objects, accession 1588, from the "Kroeber Grave Lots" were used in a master's thesis by Craig Morris (1965), published in Peru. "Moche Portraits From Ancient Peru" by Christopher B. Donnan (2004) used objects 111378/1553 and 1159/45 from the Field Museum. Objects from accession 486 were used in "American Indian Contributions to the World: 15,000 Years of Inventions and Innovations" by Emory Dean Keoke and Kay Marie Porterfield (2003).

Object 15970/26 from the Logan Museum collection was used in "Precolumbian Art: Perspectives in Culture" by Frederick W. Lange and Daniel E. Shea (1982). There were several object studies conducted by students at the Logan Museum for objects 6309/184, 7229/194, 15985/184, and 15986/26. Object 7229/194 was also used in *The History of Cartography* Volume Two, Book Three, "Cartography in the Traditional African, American, Arctic, Australian, and Pacific Societies" edited by David Woodward and G. Malcolm Lewis (1998).

These publications represent examples of the importance of expanding and recording knowledge about the Moche culture and the ceramic vessels they produced. Museums play an essential role in documenting this information and making it accessible.

Comprehensive collection inventories, especially those that include photographs, are very beneficial to researchers so they can have access to resources that will result in the distribution of knowledge pertaining to the culture they are studying. The publications also provide excellent resources for students on the verge of entering the museum profession or other professions such as archaeology or art history. Also, and most importantly for this thesis, without these previous publications one would not be able to evaluate how the terminology, standards, and attributions relating to Moche culture and ceramics have changed (or stayed the same) over time.

## Possible Categorization for Moche Ceramic Vessels

There are many different ways to categorize Moche ceramic vessel collections. They can be grouped together based on the five different phases of the Moche culture. This can be difficult, however, since it may not be possible for all vessels to be correctly dated. Moche ceramic vessels can also be grouped together based on vessel type. For example, all the flaring bowls (*floreros*) can be in one category and all stirrup-spout bottles in another. Themes and decorative elements are also categories in which these vessels can be placed. All of the marine animals can be in one group and the land animals in another or all the shells in one group, sea lions in one group, and all the crabs in another group. The possibilities seem endless.

Categorization depends on the collection in question and the museum's purpose. Art museums, such as the MET, may have smaller Moche ceramic vessel collections and want to label their vessels with descriptive terms to identify each individual vessel. At natural history museums, such as the MPM or the Field Museum where the Moche collections are much larger, categorizing, storing, or exhibiting vessels by vessel type may be

more efficient. For example, stirrup-spout bottle or strap-and-handle vessel could be the description or object name used for a database search. If a student or researcher is looking for a specific theme, they should be able to find that information in the description section of the catalog, inventory or database.

It is important for all museums to record their objects with the correct culture from which they originate. This can help lessen confusion for staff and researchers looking for objects created by a particular culture. At the MPM when searching for Moche, or Mochica, material, only 23 Moche ceramic vessels were found in the database with those terms when there are actually 73 Moche ceramic vessels in the MPM's collection. This is due to the MPM's database not yet updated to include current and relevant information regarding their Moche ceramic vessels through an item by item evaluation. While recording each item with all the essential information and photos will take many years, searches can be problematic for not only museum staff who may not be familiar with the collection as well as for researchers who want to study the collection.

When researching the Field Museum's collection of Moche ceramic vessels, I was provided with an inventory that included over 2,100 objects. Most of these items were not assigned a cultural group in the catalog even though they are separated by culture in exhibits and storage. Two-hundred sixteen of these objects are listed with a cultural group designation, such as Chimú or Archaic, of which thirty-one are Moche. This lack of information and not having access to all of the Moche ceramic vessels has made it impossible for outside researchers, to determine the actual size of the Moche collection held at the Field Museum.

A standardized lexicon for museums to use for reference can make the search for particular vessels easier. Over the past century, there has already been a change in how

museums record their Moche ceramics. For example, at the MPM, most vessels were described as effigy pots grouping together bowls, stirrup-spout bottles, spout-and-handle bottles, etc. Current labeling techniques tend to use more specific terms in documenting the vessel types. Some institutions use descriptive terms in reference to the theme the vessels depict in the exhibit label.

Beyond the lexicon, photographs of objects are perhaps the most important recording measure for museum collections. Not only is having a visual record of the object helpful to museum staff and outside researchers, but photos can be shared and used as a standard form of reference, especially if these is a language barrier. Photos also document when an object entered a collection, what it looked like before and after conservation, treatment, or loan and can be used for insurance purposes if an object is damaged or stolen. For documentation purposes, photos are essential for linking the intellectual information with the actual object, especially if its catalog number is not present or illegible (Dawn Scher Thomae, personal comm.).

*What criteria was important in the past and why?*

When Moche ceramic vessels first entered museum collections, the criteria that they considered important for categorization was different than it is today. As previously mentioned, this could stem from the lack of knowledge they had about the Moche culture at the time of accession, which could explain the simple object names for the accessions before the 1960s. Noting the group for each Moche ceramic vessel accessioned before the 1920s was not of significance. Little, too, did museum staff realize to what extent artifacts and collections would be used in the future by those outside of the museum walls.

The 1960s was the beginning of museum professionalism. More detailed object names and descriptions began to be recorded and any information known about the object was kept. In the 1980s, museums added the positions of record-keepers, the registrar, and collections managers to the museum profession. In the early 2000s, the Logan Museum of Anthropology revisited some of the pieces in their Moche ceramic vessel collection, information was updated and their cultural designation of "Moche" was confirmed. Dr. Dan Shea, an archaeologist and professor of anthropology at Beloit College with South American archaeology expertise, completed most of this work (Green and Moy 2012; Logan Museum Inventory 2014). This reflects how archaeologists began to critically examine and evaluate collections at the object level.

*What criteria are now important and why?*

In recent decades, it has become important to record not just the country but the culture for which these vessels were made. Assigning an attribution helps to establish the meaning behind the themes portrayed on many of the vessels which in turn provides insight into the originating culture. After 1961 at the MPM, all of the vessels' cultural groups are defined as "Mochica" with the exception of the 1992 accession, object A58361/28384, which describes the cultural group as "Moche." The increase in properly designating objects with more descriptive terms and assigning a culture was most likely due to the increase of the study and research of the Moche culture by many professionals. With discoveries of new sites, such as Sipán, the Moche culture came to public attention.

## What Should be Reflected in all of the Collections But is Not

An aspect that should be reflected in all of the collections but is not always present is the provenance for each object. This is something that can remain lost due to the lack of information originally recorded when the objects were obtained or due to original records or notes being misplaced or misfiled. Looting also prevents the documentation of provenance. This is tragic since the amount of contextual information that relates to the objects is essential in understanding so many factors of a particular culture, especially those with no written language. Other essential information that would be helpful to a more complete museum record for Moche ceramics would include measurements, drawings, photographs, and deeper object level descriptions that include colors and any physical conditions of the objects.

# Chapter 8: Conclusion

Museums have been collecting Moche ceramic vessels since at least the nineteenth century. The collections from the Milwaukee Public Museum (MPM), the Field Museum, and the Logan Museum of Anthropology offer evidence for the essential nature of creating good collections documentation and inventories as well as their potential future use for both museums and outside researchers.

Early in museums' histories, the primary purpose of collecting was to obtain unusual or elaborate artifacts for private and scholarly use. New and unfamiliar objects were the most desirable (Bedno and Bedno 1999, 40). When displayed, little to no explanation or description was attached or associated with these objects since it usually was not a priority to educate the public about objects or the people who made them. Sometimes, however, the pieces were described in detail in scholarly talks and publications. As time passed, museums' foci shifted from the elite and scholars to public education. This thesis demonstrates how this change was manifested in the unsystematic terms used to document and display Moche vessels. For example, the Field Museum has the earliest accession of Moche ceramic vessels, 1893. The object names are "vessel," "vase," "jar," and "bottle" with one as "anthropomorphic vase." At the Museo Larco, their current purpose is to provide an "understanding of the history of ancient Peru" (Museo Larco 2014), which fits with most museums' current standards of interpretation of their collections. Museums are no longer interested in simply showing people artifacts to inspire wonder and awe. They want to use artifacts in a more thematic and contextual nature to tell the story of Peruvian people and their history.

The research completed on the online collections of the Museo Larco, the British Museum, and the Metropolitan Museum of Art (MET) illustrate the various current documentation and categorization techniques at museums located in different areas of the world. Among the vessels selected for this thesis, similar terms for describing vessel form are used online. These include "bottle," "vase," "bowl," and "dipper." However, there are also terms that differ between museums. The term "vessel" is unique to the British Museum, "jar" is unique to the MET and "pitcher" is only found on the Museo Larco website. The object names at the MET and Museo Larco include more descriptive terms than do those at the British Museum. There are variations in the terms used to associate the vessels with a culture of origin. The Museo Larco website uses the term "Mochica" to describe the culture where "Moche" is found on the MET's and British Museum's websites.

## Evidence of Evolving Museum Documentation Systems

Museums are now strongly centered on public access, which includes programs and opportunities that explain what is known about objects and the cultures that produced them. Public museums are socially and ethically responsible to meet and expand upon the visitors' knowledge and "desires" (Bedno and Bedno 1999, 39 – 40). Obtaining as much information as possible about an object and the producing culture is key to fulfilling this hefty but essential responsibility.

The documentation of Moche ceramic objects in this thesis shows how more detailed information was recorded about objects and their contexts as the decades ascended from around the turn of the twentieth century to the present. More descriptive terms and sometimes drawings and photographs were added to help to further document and identify vessels. The recording of the cultural group who made the ceramic vessels became more

specific, defined as "Mochica" or "Moche" rather than "American Indian," or no culture at all.

Exhibit standards have also evolved. The information that is presented in the more recent "Ancient Americas" (2006) exhibit at the Field Museum illustrates new methods in presenting information within the context of a narrative. In this case the narrative is about how the Americas became populated with people and how their societies grew into large city complexes. Museum exhibits have changed from exhibiting basic information about an object to asking bigger and broader questions in a more thematic or contextual nature. The MPM's somewhat older "Pre-Columbian America" exhibit hall (1974) displays the beginning of this technique in a few of the introductory cases, but the Moche cases primarily emphasize the variation in objects on display rather than constructing an explicit narrative about the Moche culture and people. The Logan Museum presents their Moche ceramic vessels through the open storage technique, which is a newer idea of the "curiosity cabinets" and was developed to provide more storage space and to highlight a larger segment of the museum collections for the public. Interestingly, this approach is very minimalist in its labeling, with the single cultural descriptor "Mochica" as the only text accompanying the display of over sixty-five vessels. This exhibition technique offers little to the casual visitor, other than an impressive amount of material, but does provide a visual comparison between vessels for those students and researchers who may find this interesting and relevant.

## The Importance of Collection Inventories and their Impact on Potential Researchers

Comprehensive collection comparisons, such as this one, offers opportunities to revisit and reexamine objects that were accessioned decades earlier. Extensive and in depth

collection overviews present an excellent opportunity to change outdated information and add new information regarding a particular collection. Placing collections online, especially for sites and cultural material that is scattered all over the world, make it easier for researchers and the interested public to draw more accurate and complete conclusions about the culture they are studying and/or want to learn about.

Having good collection inventories provides easier access for those inside the museum as well. The Field Museum's "Ancient Americas" exhibition demonstrates this internal opportunity and use of a more complete inventory. The exhibit was updated from the previous one created in the 1950s using a more advanced documentation system in the mid-2000s.

Many of the Moche ceramic vessels discussed in this thesis were originally looted and not professionally excavated, thus a great deal of information about cultural context was lost. Since most Moche ceramic vessels were mold made, very similar vessels are found within different institutions. Having access to this information and digital photos allows these vessels to be compared between different institutions, which may expand the knowledge about the provenance and provenience of the vessels. The same comparison can be done with vessels that may not be from the same mold but are stylistically similar to them. As mentioned in Chapter 5, there is a series of portrait vessels of the same individual spread among several museums. This is an example of how online collections and the interaction between museums is useful since more comprehensive information regarding this individual, as well as Moche society, can be gathered, collated, and accessed.

Collection inventories also improve academic access to objects and the standardization of terms. Among scholars specializing in a particular culture or object type, there is often an exchange of information and a progressive refinement of terms. Museums

with their responsibilities for much wider arrays of objects and cultures may find it challenging to stay current with all the specialist literature. Collection inventories can help to address this challenge.

One of the standardized lexicons many museums use comes from Robert G. Chenhall's nomenclature book, which is updated periodically. However, in an effort to add the information to the database as quickly as possible, original catalog information was often copied verbatim to the current database programs instead of using the updated nomenclature in many of the fields or tabs. It is important to note that all terms should be recorded for posterity since if they were not, this thesis would not have been feasible.

Solid collection inventories can lead to building online museum collections allowing people from all over the world access to the objects and related information they hold. Not only does this type of access allow professionals from various museums or colleges and universities to know about objects in other similar institutions but may promote a conversation and a sharing of knowledge between professionals.

Studying the MPM Moche ceramic vessel collection has revealed that many objects are labeled as "American Indian," if they are labeled with a culture at all. This is an important reference and can pose a problem for researchers when attempting to search for Moche objects. When reviewing Moche material in the MPM's catalog, for example, less than 30 Moche objects are noted as such. There are over 40 Moche ceramic vessels missing from this basic culture search as well as other Moche objects, such as metal and textiles. A good collection database, which most museums are continually working on to achieve standard references, will make this information consistent for museum staff and outside researchers.

## Areas for Future Research

One major concern with the inventory list at the Field Museum is that their object search produced many objects that are only noted as being from the north coast of Peru. Most of them do not have a specific cultural group attached to them. This prevented the author from determining a specific collection size for their Moche ceramic vessel collection since it was not available for physical review. Since all of the vessels are housed by cultural group in storage, the cultural group for each piece is known just not yet recorded accurately in their database.

An updated database designation at the Field Museum would be beneficial in defining which vessels are Moche to separate this cultural group from other north coast Peruvian cultures. When time and research allow, a collection inventory at the Field Museum could be used to update the object names as well, so to keep with terminological standards and determine a more accurate count for their Moche material.

A comprehensive collection inventory at the Logan Museum could be useful in re-categorizing their Moche ceramic vessels. This could make it easier to understand what type of vessels they have since some of their vessels are misidentified and some still contain the original object names, such as "siphonic water bottle" from a 1916 accession.

The Museo Larco uses terms in its "Morphofunctional Category" that appear quite different from those used by the other museums studied for this thesis. To some degree, these distinctions may be the result of my attempts to translate specialized terms from Spanish to English. It is worth noting that this is the only collection studied that is located in the country of origin, and that the Larco family played an important role in defining Moche ceramic terms. Terms used in the "Description" section of the online catalog, however, are similar to those from the other museums studied. Further research could allow

the author to obtain better translations for the "Morphofunctional Category." The accession files would also be useful in understanding their collection practices and categorization techniques.

To make this a more comprehensive treatise, more museums could be studied in order to add to the comparative analyses to help provide a more thorough understanding of Moche ceramic vessel categorization within a wider range of institutions. This type of study could be expanded to include all ceramic artifacts, including musical instruments and figurines, along with other materials used by the Moche such as metal and textiles. Visits could be made to each of these institutions to study their accession, exhibit, and donor files and to talk to staff about the use, history and discrepancies of Moche museum collections. Further research could also determine if there are more Moche ceramic vessels owned by the Museo Larco, the British Museum, and the MET other than those found on their websites. A large study such as this could be used to develop a website or database that would list all of the Moche ceramics and where they are held within the United States and abroad that would include links to the websites of the institutions they are found.

## Concluding Comments

Museum collection documentation has developed and changed over the past 100 or more years. In the beginning, each institution was left to devise their own methods for collection practices and to decide what information was important to record. As museums began to work together for common goals, more standardized lexicons for documenting objects evolved. The changes in documentation, categorization, and exhibitions examined through a series of methods used in this thesis substantiate how museums grew from

"cabinets of curiosities" into responsible and ethical repositories and public education centers.

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# Appendix A: Milwaukee Public Museum Moche Ceramic Vessel Inventory

The Milwaukee Public Museum has 73 Moche ceramic vessels within their Anthropology collections. They have been sold, exchanged, and donated to the museum since the early 20th century from several people. All of these objects have photographs and details including measurements, color, themes, and collection history in the following pages. Measurements of stirrup-spout bottles that identify a particular stirrup (left, right, front, back) is based on the view of the photograph provided. At times, it was difficult to photograph the vessels without them having a yellow tint due to lighting issues. All photographs include a centimeter scale. These vessels are listed here in order ascending catalog number.

## Catalog: Unknown / Accession: Unknown

**Author's Description:** Red and cream painted duck effigy vessel where the head serves as the spout.

**Measurements:**

Height of Vessel = 16.2 cm
Height of Neck = 5 cm
Length of Body = 18.4 cm
Width of Body (including the wings) = 13 cm
Rim width = 2.4 cm
Rim length = 4.7 cm
Length of Wings (red areas) = 2.2 cm (each)
Width of Wings (red areas) = 1.5 cm (each)

**Location:** MPM Building – Basement – BE07 (Middle Room) – Peru Archaeology – Drawer 503

## Catalog: 14901 / Accession: 3708


**Catalog Information:**

- Catalog Book #: 5
- Date of Entry: July 1913
- Name and Description: Effigy Pot = Red and white pot bell-shaped, upper-rim on inside is decorated with flowers and long billed birds.
- Race, Tribe, etc.: blank
- Where Collected: Peru
- When Collected: blank
- By Whom Collected: blank
- From Whom Received: Marshall Field Co.
- How Acquired: Purchase
- Remarks: Stamp – "Appraised 1968 B.A. Brown"

**Author's Description:** Cream and red painted *floreros* (flaring bowl), rim is painted with alternating birds and flowers, plain on the outside and inside

**Measurements:**

Height = 12.8 cm
Width = 9.9 cm
Rim Diameter = 18.8 cm

**Location:** MPM Building - Basement – BE07 (Middle Room) – Peru Archaeology – Drawer 503

## Catalog: 14902 / Accession: 3708

**Catalog Information:**

- Catalog Book #: 5
- Date of Entry: July 1913
- Name and Description: Effigy Pot = Red and white handled pot, end of handle bears modeled head of a jaguar, design on back of pot
- Race, Tribe, etc.: blank
- Where Collected: Peru
- When Collected: blank
- By Whom Collected: blank
- From Whom Received: Marshall Field Co.
- How Acquired: Purchase
- Remarks: Stamp – "Appraised 1968 B.A. Brown"

**Author's Description:** Red ware dipper with jaguar head at the end of the handle, bottom is mostly cream- colored paint with red painted designs

**Measurements:**

Height of Body = 11.5 cm
Length of Body = 16.1 cm
Length of Vessel = 27.7 cm
Width of Handle = 3.1 cm
Rim Diameter = 6.4 cm

**Location:** MPM Building – Floor 3 – Center Mezzanine – Pre-Columbian – South America – Early Horizon, Mochica Culture – 3CM023

## Catalog: 14911 / Accession: 3708

**Catalog Information:**

- Catalog Book #: 5
- Date of Entry: July 1913
- Name and Description: Effigy Pot = White and red effigy pot. Nose and mouth deformed, due to veneral disease
- Race, Tribe, etc.: blank
- Where Collected: Peru
- When Collected: blank
- By Whom Collected: blank
- From Whom Received: Marshall Field Co.
- How Acquired: Purchase
- Remarks: Stamp – "Appraised 1968 B.A. Brown"

**Author's Description:** Red and cream-colored jar modeled in the form of a human head depicting a person with a disease that deforms the face, person is wearing a head wrap.

**Measurements:**

Height of Vessel = 16.9 cm
Width of Vessel = 13.8 cm
Length of Vessel = 14.3 cm
Rim Diameter = 7.3 cm

**Location:** MPM Building – Floor 3 – Center Mezzanine – Pre-Columbian – South America – Early Horizon, Mochica Culture – 3CM023

## Catalog: 14912 / Accession: 3708


**Catalog Information:**

- Catalog Book #: 5
- Date of Entry: July 1913
- Name and Description: Effigy Pot = Red effigy pot, consisting of human head with head dress. Face has scars on either cheek.
- Race, Tribe, etc.: blank
- Where Collected: Peru
- When Collected: blank
- By Whom Collected: blank
- From Whom Received: Marshall Field Co.
- How Acquired: Purchase
- Remarks: Stamp – "Appraised 1968 B.A. Brown"

**Author's Description:** Red and cream-colored portrait head jar of a man with scars on both cheeks. Face is two-toned and is wearing a headdress.

**Measurements:**

Height of Vessel = 18.3 cm
Width of Vessel = 15.8 cm
Length of Vessel = 14 cm
Rim Diameter = 13.5 cm

**Location:** MPM Building – Floor 3 – Center Mezzanine – Pre-Columbian – South America – Early Horizon, Mochica Culture – 3CM023

## Catalog: 14913 / Accession: 3708

**Catalog Information:**

- Catalog Book #: 5
- Date of Entry: July 1913
- Name and Description: Effigy Pot = Human effigy. Large head dress, and large ear rings. Hands folded across the back.
- Race, Tribe, etc.: blank
- Where Collected: Peru
- When Collected: blank
- By Whom Collected: blank
- From Whom Received: Marshall Field Co.
- How Acquired: Purchase
- Remarks: Stamp – "Appraised 1968 B.A. Brown"

**Author's Description:** Red and cream-colored prisoner vessel indicated by the rope around figure's neck and hands tied behind back. Elaborate headdress, earrings and wave pattern on clothing indicates a high-status individual.

**Measurements:**

| | |
|---|---|
| Height of Vessel = 28.9 cm | Rim Diameter = 9.5 cm |
| Width of Vessel = 15.5 cm | Width of Neck = 6.5 cm |
| Length of Vessel = 12.5 cm | Height of Neck = 4.7 cm |

**Location:** MPM Building – Floor 3 – Center Mezzanine – Pre-Columbian – South America – Early Horizon, Mochica Culture – 3CM022

## Catalog: 14915 / Accession: 3708


**Catalog Information:**

- Catalog Book #: 5
- Date of Entry: July 1913
- Name and Description: Effigy Pot = Red and white globose(?) pot. Human fig. carries staff in right hand, has very large ear-plugs
- Race, Tribe, etc.: blank
- Where Collected: Peru
- When Collected: blank
- By Whom Collected: blank
- From Whom Received: Marshall Field Co.
- How Acquired: Purchase
- Remarks: Stamp – "Appraised 1968 B.A. Brown"

**Author's Description:** Red and cream-colored globular jar of elite figure holding a staff in right hand and shield in left hand, has headdress and earplugs.

**Measurements:**

| | |
|---|---|
| Height of Vessel = 27.9 cm | Length of Vessel = 18.1 cm |
| Height of Body = 16 cm | Rim Diameter = 8.4 cm |
| Width of Vessel = 18.5 cm | Width of Neck = 11.6 cm |

**Location:** MPM Building – Floor 3 – Center Mezzanine – Pre-Columbian – South America – Early Horizon, Mochica Culture – 3CM022

## Catalog: 14916 / Accession: 3708

**Catalog Information:**

- Catalog Book #: 5
- Date of Entry: July 1913
- Name and Description: Effigy Pot = Standing human figure hands held over chest. Has large ear plugs and head dress decorated with jaguar head.
- Race, Tribe, etc.: blank
- Where Collected: Peru
- When Collected: blank
- By Whom Collected: blank
- From Whom Received: Marshall Field Co.
- How Acquired: Purchase
- Remarks: Stamp – "Appraised 1968 B.A. Brown"

**Author's Description:** Red and cream-colored jar modeled into a man with a feline headdress and large earplugs.

**Measurements:**

Height of Vessel = 27.7 cm
Height of Body = 17.8 cm
Width of Vessel = 17 cm
Length of Vessel = 14.4 cm
Rim Diameter = 10.8 cm

**Location:** MPM Building – Floor 3 – Center Mezzanine – Pre-Columbian – South America – Early Horizon, Mochica Culture – 3CM022

## Catalog: 14917 / Accession: 3708


**Catalog Information:**

- Catalog Book #: 5
- Date of Entry: July 1913
- Name and Description: Effigy Pot = Bent human fig. (female) seated and holding child in her arms. Has close fitting head-dress.
- Race, Tribe, etc.: blank
- Where Collected: Peru
- When Collected: blank
- By Whom Collected: blank
- From Whom Received: Marshall Field Co.
- How Acquired: Purchase
- Remarks: Stamp – "Appraised 1968 B.A. Brown"

**Author's Description:** Red ware stirrup-spout bottle of woman holding child. Painted with red and white paint, fingernails are painted white.

**Measurements:**

Height of Vessel = 20 cm
Height of Body = 16.2 cm
Width of Body = 12.6 cm
Length of Body = 10.4 cm
Rim Diameter = 2.2 cm
Height of Spout = 3.6 cm
Width of Spout = 2.1 cm
Width of Stirrups = 10.9 cm
Width of Stirrups and Body = 15.9 cm
Length of Top Stirrup = 4.7 cm
Width of Top Stirrup = 1.8 cm
Length of Bottom Stirrup = 14.6 cm
Width of Bottom Stirrup = 1.6 cm

**Location:** MPM Building – Floor 3 – Center Mezzanine – Pre-Columbian – South America – Early Horizon, Mochica Culture – 3CM022

## Catalog: 14918 / Accession: 3708


**Catalog Information:**

- Catalog Book #: 5
- Date of Entry: July 1913
- Name and Description: Effigy Pot = Red effigy pot, squatting man wearing a head band, hands resting on knees.
- Race, Tribe, etc.: blank
- Where Collected: Peru
- When Collected: blank
- By Whom Collected: blank
- From Whom Received: Marshall Field Co.
- How Acquired: Purchase
- Remarks: blank

**Author's Description:** Red and cream-colored stirrup-spout bottle of seated man with bottoms of feet touching and hands on knees.

**Measurements:**

Height of Vessel = 17.3 cm
Height of Body = 15.4 cm
Width of Body = 11.3 cm
Length of Body = 10.7 cm
Rim Diameter = 2.4 cm
Height of Spout = 5.1 cm
Width of Spout = 2.2 cm
Width of Stirrups = 9.7 cm
Width of Stirrups and Body = 12.3 cm
Length of Top Stirrup = 2 cm
Width of Top Stirrup = 3.5 cm
Length of Bottom Stirrup = 2.6 cm
Width of Bottom Stirrup = 12 cm

**Location:** MPM Building – Floor 3 – Center Mezzanine – Pre-Columbian – South America – Early Horizon, Mochica Culture – 3CM022

## Catalog: 14919 / Accession: 3708


**Catalog Information:**

- Catalog Book #: 5
- Date of Entry: July 1913
- Name and Description: Effigy Pot = Red effigy pot represents a squatting woman with burden bond carrying a jug of water.
- Race, Tribe, etc.: blank
- Where Collected: Peru
- When Collected: blank
- By Whom Collected: blank
- From Whom Received: Marshall Field Co.
- How Acquired: Purchase
- Remarks: Stamp – "Appraised 1968 B.A. Brown"

**Author's Description:** Red ware spout-and-handle bottle with cream-colored paint. Woman is carrying water and has earrings.

**Measurements:**

| | |
|---|---|
| Height of Vessel = 19.5 cm | Height of Spout = 7.5 cm |
| Height of Body = 14.6 cm | Width of Spout = 2.3 cm |
| Width of Body = 11.4 cm | Width of Stirrups and Body = 9.3 cm |
| Length of Body = 10.4 cm | Length of Stirrup = 16.7 cm |
| Rim Diameter = 2.4 cm | Width of Stirrup = 1.6 cm |

**Location:** MPM Building – Floor 3 – Center Mezzanine – Pre-Columbian – South America – Early Horizon, Mochica Culture – 3CM022

## Catalog: 14920 / Accession: 3708


**Catalog Information:**

- Catalog Book #: 5
- Date of Entry: July 1913
- Name and Description: Effigy Pot = Red effigy pot. Human fig. seated cross-legged, and showing teeth. Wears chain of large beads about the neck.
- Race, Tribe, etc.: blank
- Where Collected: Peru
- When Collected: blank
- By Whom Collected: blank
- From Whom Received: Marshall Field Co.
- How Acquired: Purchase
- Remarks: Stamp – "Appraised 1968 B.A. Brown"

**Author's Description:** Red and cream-colored stirrup-spout bottle of man sitting cross-legged with hands on knees and he is bearing his teeth.

**Measurements:**

Height of Body = 17 cm
Height of Vessel = 20.5 cm
Width of Body = 12 cm
Length of Body = 10.5 cm
Rim Diameter = 2.2 cm
Height of Spout = 5.5 cm
Width of Spout = 2 cm
Width of Stirrups = 16.7 cm
Width of Stirrups and Body = 19.6 cm
Length of Top Stirrup = 4 cm
Width of Top Stirrup = 1.9 cm
Length of Bottom Stirrup = 12.7 cm
Width of Bottom Stirrup = 1.8 cm

**Location:** MPM Building – Floor 3 – Center Mezzanine – Pre-Columbian – South America – Early Horizon, Mochica Culture – 3CM022

## Catalog: 14922 / Accession: 3708


**Catalog Information:**

- Catalog Book #: 5
- Date of Entry: July 1913
- Name and Description: Effigy Pot = Red and white effigy pot. Human fig. seated cross-legged, has enormous ear plugs, and a peaked cap.
- Race, Tribe, etc.: blank
- Where Collected: Peru
- When Collected: blank
- By Whom Collected: blank
- From Whom Received: Marshall Field Co.
- How Acquired: Purchase
- Remarks: Stamp – "Appraised 1968 B.A. Brown"

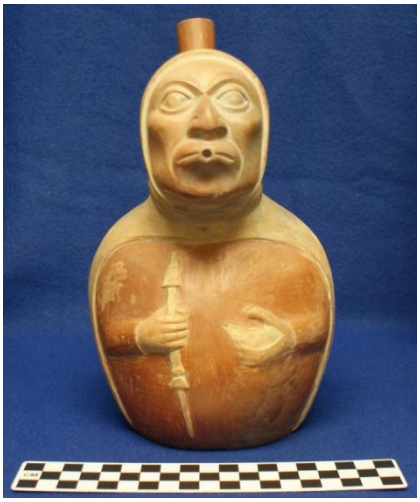
**Author's Description:** Red and cream-colored stirrup-spout bottle of man sitting cross-legged. Has cone-shaped hat with large earplugs and shirt has wave pattern.

**Measurements:**

Height of Body = 21.2 cm
Height of Vessel = 22.9 cm
Width of Vessel = 10.7 cm
Length of Body = 10.6 cm
Rim Diameter = 2.3 cm
Height of Spout = 5.5 cm
Width of Spout = 2.4 cm
Width of Stirrups = 11.5 cm
Width of Stirrups and Body = 15.4 cm
Length of Top Stirrup = 4.2 cm
Width of Top Stirrup = 2 cm
Length of Bottom Stirrup = 15.5 cm
Width of Bottom Stirrup = 1.8 cm

**Location:** MPM Building – Floor 3 – Center Mezzanine – Pre-Columbian – South America – Early Horizon, Mochica Culture – 3CM022

## Catalog: 14923 / Accession: 3708




**Catalog Information:**

- Catalog Book #: 5
- Date of Entry: July 1913
- Name and Description: Effigy Pot = Hooded human figure pouting or blowing lips, right hand holding a staff. Aquiline(?) nose. Red and white pot.
- Race, Tribe, etc.: blank
- Where Collected: Peru
- When Collected: blank
- By Whom Collected: blank
- From Whom Received: Marshall Field Co.
- How Acquired: Purchase
- Remarks: Stamp – "Appraised 1968 B.A. Brown"

**Author's Description:** Red and cream-colored stirrup-spout bottle of a hooded man with puckered lips and holding a spear in right hand and an object in left hand.

**Measurements:**

Height of Body = 22.3 cm
Height of Vessel = 24.5 cm
Width of Vessel = 14.5 cm
Length of Body = 14 cm
Height of Spout = 5 cm
Width of Spout = 2.2 cm
Rim Diameter = 2.3 cm
Width of Stirrups = 13.5 cm
Width of Stirrups and Body = 15.1 cm
Length of Top Stirrup = 4.7 cm
Width of Top Stirrup = 1.8 cm
Length of Bottom Stirrup = 13.3 cm
Width of Bottom Stirrup = 2 cm

**Location:** MPM Building – Floor 3 – Center Mezzanine – Pre-Columbian – South America – Early Horizon, Mochica Culture – 3CM022

## Catalog: 14924 / Accession: 3708

**Catalog Information:**

- Catalog Book #: 5
- Date of Entry: July 1913
- Name and Description: Effigy Pot = Sitting human fig. Hands holding neck band fig. has large ear plugs and fancy head dress.
- Race, Tribe, etc.: blank
- Where Collected: Peru
- When Collected: blank
- By Whom Collected: blank
- From Whom Received: Marshall Field Co.
- How Acquired: Purchase
- Remarks: Stamp – "Appraised 1968 B.A. Brown"

**Author's Description:** Red and cream-colored stirrup-spout bottle of seated man with double-breasted crown/headdress. Has earrings and hands are holding sash.

**Measurements:**

Height of Body = 23.3 cm
Height of Vessel = 24.4 cm
Width of Vessel = 14.3 cm
Length of Body = 12 cm
Height of Spout = 5.1 cm
Width of Spout = 2.2 cm
Rim Diameter = 2.7 cm
Width of Stirrups = 13.2 cm
Width of Stirrups and Body = 16.3 cm
Length of Top Stirrup = 4.6 cm
Width of Top Stirrup = 2.2 cm
Length of Bottom Stirrup = 15.6 cm
Width of Bottom Stirrup = 2 cm

**Location:** MPM Building – Floor 3 – Center Mezzanine – Pre-Columbian – South America – Early Horizon, Mochica Culture – 3CM022

## Catalog: 14925 / Accession: 3708


**Catalog Information:**

- Catalog Book #: 5
- Date of Entry: July 1913
- Name and Description: Effigy Pot = White and red effigy pot, human fig. holding snake, one end of which is being eaten by a fish. Human figure have big teeth.
- Race, Tribe, etc.: blank
- Where Collected: Peru
- When Collected: blank
- By Whom Collected: blank
- From Whom Received: Marshall Field Co.
- How Acquired: Purchase
- Remarks: Stamp – "Appraised 1968 B.A. Brown"

**Author's Description:** Red and cream-colored stirrup-spout bottle of deity figure (possibly Ai-Apec) holding snake that is being eaten by a mythical fish. Deity figure has body of crab and human head with fangs.

**Measurements:**

Height of Body = 20.3 cm
Height of Vessel = 25.8 cm
Width of Vessel = 14.4 cm
Length of Body = 13.7 cm
Height of Spout = 6.2 cm
Width of Spout = 2.4 cm
Rim Diameter = 2.2 cm
Width of Stirrups = 13 cm
Width of Stirrups and Body = 17.4 cm
Length of Top Stirrup = 8 cm
Width of Top Stirrup = 2 cm
Length of Bottom Stirrup = 13.5 cm
Width of Bottom Stirrup = 1.8 cm

**Location:** MPM Building – Floor 3 – Center Mezzanine – Pre-Columbian – South America – Early Horizon, Mochica Culture – 3CM022

## Catalog: 14926 / Accession: 3708

**Catalog Information:**

- Catalog Book #: 5
- Date of Entry: July 1913
- Name and Description: Effigy Pot = White and red effigy pot. Hooded human figure, leaning head towards the right side.
- Race, Tribe, etc.: blank
- Where Collected: Peru
- When Collected: blank
- By Whom Collected: blank
- From Whom Received: Marshall Field Co.
- How Acquired: Purchase
- Remarks: Stamp – "Appraised 1968 B.A. Brown"

**Author's Description:** Red and cream-colored stirrup-spout bottle of hooded figure kneeling, clothed and cloth wrapped around head. Has earplugs and head is tilted with disfigured face.

**Measurements:**

Height of Body = 18.7 cm
Height of Vessel = 23.2 cm
Width of Vessel = 12.6 cm
Length of Body = 9.2 cm
Height of Spout = 4.8 cm
Width of Spout = 2.9 cm
Rim Diameter = 2.6 cm
Width of Stirrups = 16.1 cm
Width of Stirrups and Body = 16.6 cm
Length of Top Stirrup = 16.3 cm
Width of Top Stirrup = 1.9 cm
Length of Bottom Stirrup = 3.5 cm
Width of Bottom Stirrup = 2 cm

**Location:** MPM Building – Basement – BE07 (Middle Room) – Peru Archaeology – Drawer 503

## Catalog: 14927 / Accession: 3708

**Catalog Information:**

- Catalog Book #: 5
- Date of Entry: July 1913
- Name and Description: Effigy Pot = Red and white effigy pot. Human figure seated, below him 2 figs. offering a sacrifice of an animal.
- Race, Tribe, etc.: blank
- Where Collected: Peru
- When Collected: blank
- By Whom Collected: blank
- From Whom Received: Marshall Field Co.
- How Acquired: Purchase
- Remarks: Stamp – "Appraised 1968 B.A. Brown"

**Author's Description:** Red and cream-colored spout-and-handle bottle with elite human figure on top of globular chamber. Sacrificial/hunting scene below elite figure.

**Measurements:**

| | |
|---|---|
| Height of Body = 19.5 cm | Height of Figure = 9.6 cm |
| Height of Vessel = 20.1 cm | Width of Scene = 7 cm |
| Width of Vessel = 12.1 cm | Height of Scene = 3 cm |
| Length of Body = 12.8 cm | Width of Stirrup = 1.2 cm |
| Height of Spout = 4.8 cm | Length of Stirrup = 15.2 cm |
| Width of Spout = 2.5 cm | Rim Diameter = 2.5 cm |

**Location:** MPM Building – Floor 3 – Center Mezzanine – Pre-Columbian – South America – Early Horizon, Mochica Culture – 3CM022

## Catalog: 14934 / Accession: 3708


**Catalog Information:**

- Catalog Book #: 5
- Date of Entry: July 1913
- Name and Description: Effigy Pot = Standing human fig. holding two pots in hands. Face of fig. deformed, probably due to syphillistis faint. Red and white pot.
- Race, Tribe, etc.: blank
- Where Collected: Peru
- When Collected: blank
- By Whom Collected: blank
- From Whom Received: Marshall Field Co.
- How Acquired: Purchase
- Remarks: Stamp – "Appraised 1968 B.A. Brown"

**Author's Description:** Red and cream-colored spout-and-handle bottle of human figure with turban and sash wrapped around body. Holding stirrup-spout bottle in right hand and dipper in left hand. Disfigured face due to disease.

**Measurements:**

| | |
|---|---|
| Height of Body = 18.9 cm | Height of Spout = 3 cm |
| Height of Vessel = 19 cm | Width of Spout = 2.3 cm |
| Width of Vessel = 11.7 cm | Width of Handle and Vessel = 11.6 cm |
| Length of Body = 10.3 cm | Width of Stirrup = 1.2 cm |
| Rim Diameter = 2.4 cm | Length of Stirrup = 13.2 cm |

**Location:** MPM Building – Floor 3 – Center Mezzanine – Pre-Columbian – South America – Early Horizon, Mochica Culture – 3CM023

## Catalog: 14936 / Accession: 3708

**Catalog Information:**

- Catalog Book #: 5
- Date of Entry: July 1913
- Name and Description: Effigy Pot = Red ware pot molded to represent a jaguar. Very prominent canine teeth.
- Race, Tribe, etc.: blank
- Where Collected: Peru
- When Collected: blank
- By Whom Collected: blank
- From Whom Received: Marshall Field Co.
- How Acquired: Purchase
- Remarks: Stamp – "Appraised 1968 B.A. Brown"

**Author's Description:** Red and cream-colored stirrup-spout bottle of jaguar with tongue sticking out.

**Measurements:**

| | |
|---|---|
| Height of Body = 13.5 cm | Rim Diameter = 2.3 cm |
| Height of Vessel = 19.3 cm | Width of Stirrups = 11.8 cm |
| Width of Vessel = 8.7 cm | Length of Back Stirrup = 9.5 cm |
| Length of Body = 20 cm | Width of Back Stirrup = 2.1 cm |
| Height of Spout = 3.2 cm | Length of Front Stirrup = 6.5 cm |
| Width of Spout = 2.7 cm | Width of Front Stirrup = 2 cm |

**Location:** MPM Building – Basement – BE07 (Middle Room) – Peru Archaeology – Drawer 503

## Catalog: 14937 / Accession: 3708

**Catalog Information:**

- Catalog Book #: 5
- Date of Entry: July 1913
- Name and Description: Effigy Pot = Red ware pot representing a sitting frog.
- Race, Tribe, etc.: blank
- Where Collected: Peru
- When Collected: blank
- By Whom Collected: blank
- From Whom Received: Marshall Field Co.
- How Acquired: Purchase
- Remarks: Stamp – "Appraised 1968 B.A. Brown"

**Author's Description:** Red and cream-colored spout-and-handle bottle of sitting frog with painted feline markings.

**Measurements:**

Height of Body = 9.9 cm
Height of Vessel = 15.3 cm
Width of Vessel = 10.6 cm
Length of Body = 16.7 cm
Rim Diameter = 2.2 cm
Height of Spout = 6.4 cm
Width of Spout = 2.1 cm
Width of Stirrup = 1.2 cm
Length of Stirrup = 11 cm

**Location:** MPM Building – Floor 3 – Center Mezzanine – Pre-Columbian – South America – Early Horizon, Mochica Culture – 3CM023

## Catalog: 14938 / Accession: 3708


**Catalog Information:**

- Catalog Book #: 5
- Date of Entry: July 1913
- Name and Description: Effigy Pot = Red pot, rat knowing a corn cob. Neck for filling vessel coming out of back of rat. Pop or sweet corn 32 rows.
- Race, Tribe, etc.: blank
- Where Collected: Peru
- When Collected: blank
- By Whom Collected: blank
- From Whom Received: Marshall Field Co.
- How Acquired: blank
- Remarks: Stamp – "Appraised 1968 B.A. Brown"

**Author's Description:** Red and cream-colored spout-and-handle bottle of rodent eating an ear of corn.

**Measurements:**

Height of Body = 16 cm
Height of Vessel = 20.6 cm
Width of Vessel = 9.3 cm
Length of Body = 13.8 cm
Rim Diameter = 2.2 cm
Height of Spout = 7.2 cm
Width of Spout = 2.4 cm
Width of Stirrup = 1 cm
Length of Stirrup = 13.2 cm

**Location:** MPM Building – Floor 3 – Center Mezzanine – Pre-Columbian – South America – Early Horizon, Mochica Culture – 3CM023

## Catalog: 14939 / Accession: 3708


**Catalog Information:**

- Catalog Book #: 5
- Date of Entry: July 1913
- Name and Description: Effigy Pot = White and red pot, made to resemble a bird (dove?). Bird spotted with red dots.
- Race, Tribe, etc.: blank
- Where Collected: Peru
- When Collected: blank
- By Whom Collected: blank
- From Whom Received: Marshall Field Co.
- How Acquired: blank
- Remarks: Stamp – "Appraised 1968 B.A. Brown"

**Author's Description:** Red and cream-colored spout-and-handle bottle of owl with red spots.

**Measurements:**

Height of Body = 16.2 cm
Height of Vessel = 17.8 cm
Width of Vessel = 11.7 cm
Length of Body = 14.3 cm
Rim Diameter = 2.5 cm
Height of Spout = 5.6 cm
Width of Spout = 2.5 cm
Width of Stirrup = 1.1 cm
Length of Stirrup = 12.2 cm

**Location:** MPM Building – Floor 3 – Center Mezzanine – Pre-Columbian – South America – Early Horizon, Mochica Culture – 3CM023

## Catalog: 14945 / Accession: 3708

**Catalog Information:**

- Catalog Book #: 5
- Date of Entry: July 1913
- Name and Description: Effigy Pot = Red and white pot, raised figure of a cat-like animal on either side.
- Race, Tribe, etc.: blank
- Where Collected: Peru
- When Collected: blank
- By Whom Collected: blank
- From Whom Received: Marshall Field Co.
- How Acquired: Purchase
- Remarks: Stamp – "Appraised 1968 B.A. Brown"

**Author's Description:** Red and cream-colored stirrup-spout bottle with pumas on either side.

**Measurements:**

| | |
|---|---|
| Height of Body = 13.6 cm | Rim Diameter = 2.5 cm |
| Height of Vessel = 26.1 cm | Width of Stirrups = 13.2 cm |
| Width of Vessel = 14.5 cm | Length of Right Stirrup = 12.6 cm |
| Length of Body = 14.9 cm | Width of Right Stirrup = 1.9 cm |
| Height of Spout = 5.8 cm | Length of Left Stirrup = 11.7 cm |
| Width of Spout = 2.4 cm | Width of Left Stirrup = 2 cm |

**Location:** MPM Building – Floor 3 – Center Mezzanine – Pre-Columbian – South America – Early Horizon, Mochica Culture – 3CM023

## Catalog: 14947 / Accession: 3708

**Catalog Information:**

- Catalog Book #: 5
- Date of Entry: July 1913
- Name and Description: Effigy Pot = Red and white pot with men engaged in combat. Slender "Y" shaped neck.
- Race, Tribe, etc.: blank
- Where Collected: Peru
- When Collected: blank
- By Whom Collected: blank
- From Whom Received: Marshall Field Co.
- How Acquired: Purchase
- Remarks: Stamp – "Appraised 1968 B.A. Brown"

**Author's Description:** Red and cream-colored stirrup-spout bottle with battle scene of Decapitator gods.

**Measurements:**

| | |
|---|---|
| Height of Body = 12.5 cm | Rim Diameter = 2.3 cm |
| Height of Vessel = 24.8 cm | Width of Stirrups = 12 cm |
| Width of Vessel = 14.2 cm | Length of Right Stirrup = 10.5 cm |
| Length of Body = 14.7 cm | Width of Right Stirrup = 1.9 cm |
| Height of Spout = 6.4 cm | Length of Left Stirrup = 10.6 cm |
| Width of Spout = 2.2 cm | Width of Left Stirrup = 1.9 cm |

**Location:** MPM Building – Floor 3 – Center Mezzanine – Pre-Columbian – South America – Early Horizon, Mochica Culture – 3CM023

## Catalog: 14952 / Accession: 3708

**Catalog Information:**

- Catalog Book #: 5
- Date of Entry: July 1913
- Name and Description: Effigy Vessel = Long neck, red and white striped body. "globose pot," slender curved handle.
- Race, Tribe, etc.: blank
- Where Collected: Peru
- When Collected: blank
- By Whom Collected: blank
- From Whom Received: Marshall Field and Co. Chicago
- How Acquired: Purchase
- Remarks: Stamp – "Appraised 1968 B.A. Brown"

**Author's Description:** Globular spout-and-handle bottle with red and cream-colored stripes.

**Measurements:**

| | |
|---|---|
| Height of Body = 11.9 cm | Height of Spout = 9.1 cm |
| Height of Vessel = 20.8 cm | Width of Spout = 2.2 cm |
| Width of Vessel = 13.3 cm | Length of Stirrup = 12.2 cm |
| Rim Diameter = 2.2 cm | Width of Stirrup = 1.2 cm |

**Location:** MPM Building – Floor 3 – Center Mezzanine – Pre-Columbian – South America – Early Horizon, Mochica Culture – 3CM023

## Catalog: 14957 / Accession: 3708

**Catalog Information:**

- Catalog Book #: 5
- Date of Entry: July 1913
- Name and Description: Effigy Vessel = Red ware pot, resembling a lobed fruit, consisting of alternating red and white lobes.
- Race, Tribe, etc.: blank
- Where Collected: Peru
- When Collected: blank
- By Whom Collected: blank
- From Whom Received: Marshall Field and Co. Chicago
- How Acquired: Purchase
- Remarks: Stamp – "Appraised 1968 B.A. Brown"

**Author's Description:** Red and cream colored jar in form of vegetation.

**Measurements:**

Height of Neck = 7.1 cm
Width of Neck = 4.3 cm
Height of Vessel = 17.7 cm
Width of Vessel = 16 cm
Rim Diameter = 6.8 cm

**Location:** MPM Building – Floor 3 – Center Mezzanine – Pre-Columbian – South America – Early Horizon, Mochica Culture – 3CM023

## Catalog: 14968 / Accession: 3708

**Catalog Information:**

- Catalog Book #: 5
- Date of Entry: July 1913
- Name and Description: Effigy Vessel = Very large red effigy vessel, consists of an open pot (broken, glued) connecting three enclosed vessels surmounted by bird effigies.
- Race, Tribe, etc.: blank
- Where Collected: Peru
- When Collected: blank
- By Whom Collected: blank
- From Whom Received: Marshall Field and Co. Chicago
- How Acquired: Purchase
- Remarks: Stamp – "Appraised 1968 B.A. Brown"

**Author's Description:** Red ware with cream paint. Medium sized bowl with four arms connected by balls with birds on top.

**Measurements:**

Height of Bowl = 12.5 cm
Width of Bowl = 13.5 cm
Rim Diameter = 11.5 cm
Length of Top Left Arm = 7 cm
Width of Top Left Arm = 3.5 cm
Length of Bottom Left Arm = 4 cm
Width of Bottom Left Arm = 3 cm
Length of Bottom Right Arm = 2.5 cm
Width of Bottom Right Arm = 3.5 cm
Length of Top Right Arm = 7 cm
Width of Top Right Arm = 3 cm
Height of Left Ball = 6 cm
Width of Left Ball = 6.5 cm
Height of Left Bird = 6.5 cm
Length of Left Bird = 8 cm
Height of Left Bird and Ball = 12.5 cm
Height of Middle Ball = 6 cm
Width of Middle Ball = 7 cm
Height of Middle Bird = 6 cm
Length of Middle Bird = 8 cm
Height of Middle Bird and Ball = 12 cm
Height of Right Ball = 6.5 cm
Width of Right Ball = 7 cm
Height of Right Bird = 5.5 cm
Length of Right Bird = 7.5 cm
Height of Right Bird and Ball = 12 cm

**Location:** MPM Building – Basement – BE07 (Middle Room) – Peru Archaeology – Drawer 501

## Catalog: 14974 / Accession: 3708


**Catalog Information:**

- Catalog Book #: 5
- Date of Entry: July 1913
- Name and Description: Effigy Vessel = Nearly spherical in form with five hollow projections radiating out of the sides. Has cover with 4 holes through which a cord fanes (?).
- Race, Tribe, etc.: blank
- Where Collected: Peru
- When Collected: blank
- By Whom Collected: blank
- From Whom Received: Marshall Field and Co. Chicago
- How Acquired: Purchase
- Remarks: Stamp – "Appraised 1968 B.A. Brown"

**Author's Description:** Bowl with five short arms protruding from body that are "floating." Four holes keep lid attached with string. Lid is red and body is cream colored.

**Measurements:**

Height = 11 cm
Width = 14 cm
Rim Diameter of Pot = 7 cm
Diameter of Lid = 6.7 cm
Length of Arms = 2.5 cm
Width of Arms = 4.5 cm

**Location:** MPM Building – Basement – BE07 (Middle Room) – Peru Archaeology – Drawer 501

## Catalog: 14975 / 3708


**Catalog Information:**

- Catalog Book #: 5
- Date of Entry: July 1913
- Name and Description: Effigy Vessel = Red ware vessel, red tube for pouring, body of a clam or other shell
- Race, Tribe, etc.: blank
- Where Collected: Peru
- When Collected: blank
- By Whom Collected: blank
- From Whom Received: Marshall Field and Co. Chicago
- How Acquired: Purchase
- Remarks: Stamp – "Appraised 1968 B.A. Brown"

**Author's Description:** Red and cream-colored spout-and-handle bottle of shell.

**Measurements:**

Height of Vessel = 15.7 cm
Height of Body = 8.5 cm
Length of Vessel = 13.2 cm
Width of Vessel = 13.1 cm
Rim Diameter = 2.3 cm
Width of Spout = 2.3 cm
Height of Spout = 7.2 cm
Width of Stirrup = 1.5 cm
Length of Stirrup = 14.7 cm

**Location:** MPM Building – Floor 3 – Center Mezzanine – Pre-Columbian – South America – Early Horizon, Mochica Culture – 3CM023

## Catalog: 14976 / Accession: 3708

**Catalog Information:**

- Catalog Book #: 5
- Date of Entry: July 1913
- Name and Description: Pottery Vessel = Red ware vessel, made to resemble a four-lobed fruit, painted with red stripes.
- Race, Tribe, etc.: blank
- Where Collected: Peru
- When Collected: blank
- By Whom Collected: blank
- From Whom Received: Marshall Field
- How Acquired: Purchase
- Remarks: Stamp – "Appraised 1968 B.A. Brown"

**Author's Description:** Red and cream-colored spout-and-handle bottle depicting vegetation.

**Measurements:**

Height of Vessel = 21.5 cm
Width of Vessel = 11.7 cm
Rim Diameter = 2.2 cm
Width of Spout = 2.2 cm
Height of Spout = 8.8 cm
Width of Stirrup = 1.3 cm
Length of Stirrup = 13.6 cm

**Location:** MPM Building – Floor 3 – Center Mezzanine – Pre-Columbian – South America – Early Horizon, Mochica Culture – 3CM023

## Catalog: 28979 / Accession: 7784


**Catalog Information:**

- Catalog Book #: 7
- Date of Entry: February 5, 1925
- Name and Description: Pottery = Small ruddy bottle, rough, mended – small effigy animal head facing neck from body
- Race, Tribe, etc.: American Indians
- Where Collected: Peru, S. A.
- When Collected: blank
- By Whom Collected: J. A. Gayosa
- From Whom Received: J. A. Gayosa
- How Acquired: Purchase
- Remarks: blank

**Author's Description:** Small, red, crude vessel with handle and animal head that is now broken off.

**Measurements:**

Height of Vessel = 9.9 cm
Width of Vessel = 5 cm
Height of Body = 6.4 cm
Rim Diameter = 3.2 cm
Height of Handle = 4 cm
Width of Handle = 1.5 cm
Height of Neck above Handle = 2 cm
Height of Neck above Body = 3.5 cm
Length of Broken Surface = 1.6 cm
Width of Broken Surface =1.2 cm
Height of Animal Head = 1.9 cm
Length of Animal Head = 1.8 cm
Width of Animal Head = 1 cm

**Location:** MPM Building – Basement – BE07 (Middle Room) – Peru Archaeology – Drawer 501

## Catalog: 29541 / Accession: 8094



**Catalog Information:**

- Catalog Book #: 7
- Date of Entry: August 5, 1925
- Name and Description: Pottery = Small plain red pot.
- Race, Tribe, etc.: American Indian
- Where Collected: District of Chiclayo State of Lambeyeque N. Peru
- When Collected: 1925
- By Whom Collected: J. A. Gayosa
- From Whom Received: J. A. Gayosa
- How Acquired: Purchase
- Remarks: blank

**Author's Description:** Crude, miniature pinch-pot, no neck, red ware.

**Measurements:**

Height = 4.2 cm
Width = 4.7 cm
Rim Diameter = 1.7 cm

**Location:** MPM Building – Basement – BE07 (Middle Room) – Peru Archaeology – Drawer 501

## Catalog: 29542 / Accession: 8094


**Catalog Information:**

- Catalog Book #: 7
- Date of Entry: August 5, 1925
- Name and Description: Pottery = Small red pot.
- Race, Tribe, etc.: American Indian
- Where Collected: District of Chiclayo State of Lambeyeque N. Peru
- When Collected: 1925
- By Whom Collected: J. A. Gayosa
- From Whom Received: J. A. Gayosa
- How Acquired: Purchase
- Remarks: blank

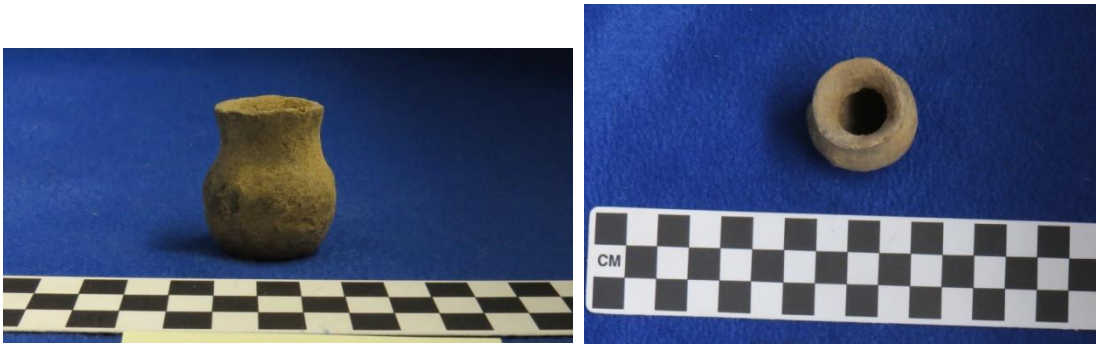
**Author's Description:** Crude, miniature, oval-shaped pinch-pot, red ware, and cannot stand on its own.

**Measurements:**

Height of Vessel = 7.5 cm
Height of Body = 5.7 cm
Width = 4.7 cm
Rim Diameter = 3 cm
Height of Neck = 1.7 cm
Width of Neck = 3 cm

**Location:** MPM Building – Basement – BE07 (Middle Room) – Peru Archaeology – Drawer 501

## Catalog: 30406 / Accession: 8185




**Catalog Information:**

- Catalog Book #: 8
- Date of Entry: September 14, 1925
- Name and Description: Small Pot = Red ware, crude, undecorated, found in grave.
- Race, Tribe, etc.: American Indians
- Where Collected: District of Chiclayo, State of Lambeyeque, N. Peru
- When Collected: 1925
- By Whom Collected: J. A. Gayosa
- From Whom Received: J. A. Gayosa
- How Acquired: Purchase
- Remarks: blank

**Author's Description:** Miniature tan/beige pinch-pot.

**Measurements:**

Height of Vessel = 4 cm
Height of Body = 2.5 cm
Width of Vessel = 3.2 cm
Rim Diameter = 2.8 cm
Height of Neck = 1.5 cm
Width of Neck = 2.5 cm

**Location:** MPM Building – Basement – BE07 (Middle Room) – Peru Archaeology – Drawer 501

## Catalog: 30407 / Accession: 8185



**Catalog Information:**

- Catalog Book #: 8
- Date of Entry: September 14, 1925
- Name and Description: Small Pot = Red vase, crude, undecorated, found in grave.
- Race, Tribe, etc.: American Indians
- Where Collected: District of Chiclayo, State of Lambeyeque, N. Peru
- When Collected: 1925
- By Whom Collected: J. A. Gayosa
- From Whom Received: J. A. Gayosa
- How Acquired: Purchase
- Remarks: blank

**Author's Description:** Crude red ware miniature pinch-pot.

**Measurements:**

Height of Vessel = 3.5 cm
Width of Vessel = 3.4 cm
Rim Diameter = 2 cm
Width of Neck = 2.3 cm

**Location:** MPM Building – Basement – BE07 (Middle Room) – Peru Archaeology – Drawer 501

## Catalog: 30408 / Accession: 8185



**Catalog Information:**

- Catalog Book #: 8
- Date of Entry: September 14, 1925
- Name and Description: Small Pot = Red ware, crude, undecorated, found in grave.
- Race, Tribe, etc.: American Indians
- Where Collected: District of Chiclayo, State of Lambeyeque, N. Peru
- When Collected: 1925
- By Whom Collected: J. A. Gayosa
- From Whom Received: J. A. Gayosa
- How Acquired: Purchase
- Remarks: blank

**Author's Description:** Crude, plain red ware miniature pinch-pot.

**Measurements:**

Height of Vessel = 4 cm
Width of Vessel = 3.2 cm
Height of Body = 2 cm
Height of Neck = 2 cm
Width of Neck = 2 cm
Rim Diameter = 2.2 cm

**Location:** MPM Building – Basement – BE07 (Middle Room) – Peru Archaeology – Drawer 501

## Catalog: 30409 / Accession: 8185


**Catalog Information:**

- Catalog Book #: 8
- Date of Entry: September 14, 1925
- Name and Description: Small Pot = Red ware, crude, undecorated, found in grave.
- Race, Tribe, etc.: American Indians
- Where Collected: District of Chiclayo, State of Lambeyeque, N. Peru
- When Collected: 1925
- By Whom Collected: J. A. Gayosa
- From Whom Received: J. A. Gayosa
- How Acquired: Purchase
- Remarks: blank

**Author's Description:** Crude, plain red ware miniature pinch-pot.

**Measurements:**

Height of Vessel = 3.5 cm
Width of Vessel = 3 cm
Height of Body = 2 cm
Height of Neck = 1.5 cm
Width of Neck = 2.2 cm
Rim Diameter = 2.5 cm

**Location:** MPM Building – Basement – BE07 (Middle Room) – Peru Archaeology – Drawer 501

## Catalog: 30410 / Accession: 8185



**Catalog Information:**

- Catalog Book #: 8
- Date of Entry: September 14, 1925
- Name and Description: Small Pot = Red ware, crude, undecorated, found in grave.
- Race, Tribe, etc.: American Indians
- Where Collected: District of Chiclayo, State of Lambeyeque, N. Peru
- When Collected: 1925
- By Whom Collected: J. A. Gayosa
- From Whom Received: J. A. Gayosa
- How Acquired: Purchase
- Remarks: blank

**Author's Description:** Crude, plain red ware miniature pinch-pot.

**Measurements:**

Height of Vessel = 5 cm
Width of Vessel = 4.2 cm
Height of Body = 3 cm
Height of Neck = 2 cm
Width of Neck = 2 cm
Rim Diameter = 2.5 cm

**Location:** MPM Building – Basement – BE07 (Middle Room) – Peru Archaeology – Drawer 501

## Catalog: 31869 / Accession: 8437



**Catalog Information:**

- Catalog Book #: 8
- Date of Entry: June 29, 1926
- Name and Description: Miniature Pot = Brown clay pottery vessel; toy?
- Race, Tribe, etc.: Ancient Peru
- Where Collected: Excavated near Cajamarca, Peru
- When Collected: 1926
- By Whom Collected: Donor's father
- From Whom Received: J. A. Gayosa
- How Acquired: Purchase
- Remarks: ht. 1 ⅞"

**Author's Description:** Red ware miniature pinch-pot with long spout.

**Measurements:**

Height of Vessel = 4.6 cm
Width of Vessel = 2.3 cm
Height of Neck = 2.3 cm
Width of Neck = 1 cm
Rim Diameter = .8 cm

**Location:** MPM Building – Basement – BE07 (Middle Room) – Peru Archaeology – Drawer 501

## Catalog: 31958 / Accession: 8624


**Catalog Information:**

- Catalog Book #: 8
- Date of Entry: October 13, 1926
- Name and Description: Pottery Vessel = Paste of red clay. Ht. 2 ⅝ inches. Diam. 2 ⅝ inches. Animal figure above rim, painted design at side with head raised.
- Race, Tribe, etc.: American Indian
- Where Collected: Excavated near Cajamarca, Peru, S. America
- When Collected: blank
- By Whom Collected: blank
- From Whom Received: J. A. Gayosa
- How Acquired: Purchase
- Remarks: Stamp – "Appraised 1968 B.A. Brown"

**Author's Description:** Small red ware jar with black painted geometric designs with modeled mouse hanging on the side.

**Measurements:**

Height of Vessel = 5.4 cm
Height of Vessel with Mouse = 6.8 cm
Width of Vessel = 6.4 cm
Width of Neck with Mouse = 5.5 cm
Rim Diameter = 5.2 cm

**Location:** MPM Building – Basement – BE07 (Middle Room) – Peru Archaeology – Drawer 501

## Catalog: 31959 / Accession: 8624


**Catalog Information:**

- Catalog Book #: 8
- Date of Entry: October 13, 1926
- Name and Description: Pottery Vessel = Gray paste, unornamented, except for animal figure similar to 31958. Diam. 2 ½ inches; ht. 2 ⅝ inches.
- Race, Tribe, etc.: American Indian
- Where Collected: Excavated near Cajamarca, Peru, S. America
- When Collected: blank
- By Whom Collected: blank
- From Whom Received: J. A. Gayosa
- How Acquired: Purchase
- Remarks: Stamp – "Appraised 1968 B.A. Brown"

**Author's Description:** Small oval jar modeled mouse hanging on the side.

**Measurements:**

Height of Vessel = 5.1 cm
Height of Vessel with Mouse = 6.5 cm
Width of Vessel = 6.8 cm
Width of Neck = 5 cm
Rim Diameter = 4.8 cm

**Location:** MPM Building – Basement – BE07 (Middle Room) – Peru Archaeology – Drawer 501

## Catalog: 32723 / Accession: 9105

**Catalog Information:**

- Catalog Book #: 8
- Date of Entry: December 10, 1927
- Name and Description: Pot = Pot of reddish-brown earthenware with other surface burnished and burnt to a dark brown. Shape is globular with a neck and two small rings for suspension. Height 6 ½" Diam. 5 ¼"
- Race, Tribe, etc.: American Indian
- Where Collected: Peru, S. America
- When Collected: 1927
- By Whom Collected: J. A. Gayosa
- From Whom Received: J. A. Gayosa
- How Acquired: Purchase
- Remarks: Stamp – "Appraised 1968 B.A. Brown"

**Author's Description:** Plain, black vessel with two lugs near neck.

**Measurements:**

| | |
|---|---|
| Height of Vessel = 16.8 cm | Rim Diameter = 4.2 cm |
| Width of Vessel = 13.6 cm | Neck Height = 4.9 cm |
| Height of Body = 12.5 cm | Neck Width = 3.6 cm |
| Length of Vessel = 13.6 cm | Length of Right Lug = 2 cm |
| Width of Base = 7 cm | Length of Left Lug = 2 cm |
| Length of Base = 6.8 cm | |

**Location:** MPM Building – Basement – BE07 (Middle Room) – Peru Archaeology – Drawer 503

## Catalog: 33796 / Accession: 9289


**Catalog Information:**

- Catalog Book #: 8
- Date of Entry: October 1, 1928
- Name and Description: Pot = Dark brown ware flattened ball shape. 2 ear handles or nodes. Double throats connecting to form long slender neck. 6 ½" high.
- Race, Tribe, etc.: American Indian
- Where Collected: (see other accessions of Mr. J.A. Gayosa) Peru, S. America
- When Collected: 1928
- By Whom Collected: J. A. Gayosa
- From Whom Received: Mrs. Henry J. Fischer
- How Acquired: Purchase
- Remarks: Stamp – "Appraised 1968 B.A. Brown"

**Author's Description:** Plain black ware stirrup-spout bottle with two "horns" on each side.

**Measurements:**

| | |
|---|---|
| Height of Vessel = 16.2 cm | Height of Spout = 5 cm |
| Width of Vessel = 13.5 cm | Width of Spout = 2.1 cm |
| Height of Body = 8.3 cm | Width of Right Stirrup = 2.1 cm |
| Length of Vessel = 11.5 cm | Length of Right Stirrup = 7.1 cm |
| Rim Diameter = 2.1 cm | Width of Left Stirrup = 2 cm |
| Length of Right "horn" = 3.4 cm | Length of Left Stirrup = 7 cm |
| Length of Left "horn" = 3.3 cm | Width of Stirrups = 12.7 cm |

**Location:** MPM Building – Floor 3 – Center Mezzanine – Pre-Columbian – South America – Early Horizon, Mochica Culture – 3CM022

## Catalog: 33882 / Accession: 9357

**Catalog Information:**

- Catalog Book #: 8
- Date of Entry: January 8, 1929
- Name and Description: Pot = Red-brown ware. Wide band of white painted around upper half of body, below the base of the spouts. Circular patch of white painted directly beneath the spouts. Two spouts rise from the globular body and arch to form one central spout. A little animal sprawl on one side of the long central neck.
- Race, Tribe, etc.: American Indian
- Where Collected: Peru, So. America
- When Collected: 1928
- By Whom Collected: J. A. Gayosa
- From Whom Received: J. A. Gayosa
- How Acquired: Purchase
- Remarks: 4 ¾" diameter 7 ⅝" high

**Author's Description:** Red and cream-colored stirrup-spout bottle with monkey attached to stirrup and spout. Stirrup-spout was broken off and reattached.

**Measurements:**

| | |
|---|---|
| Height of Vessel = 19.6 cm | Height of Spout = 4.3 cm |
| Width of Vessel = 12.6 cm | Width of Spout = 2.5 cm |
| Height of Body = 10.3 cm | Width of Right Stirrup = 2.2 cm |
| Length of Vessel = 11.8 cm | Length of Right Stirrup = 7.5 cm |
| Rim Diameter = 2.6 cm | Width of Left Stirrup = 2.4 cm |
| Length of Monkey = 4.4 cm | Length of Left Stirrup = 6.5 cm |
| Width of Monkey's Back = 1 cm | Width of Stirrups = 9.7 cm |

**Location:** MPM Building – Basement – BE07 (Middle Room) – Peru Archaeology – Drawer 503

## Catalog: 34015 / Accession: 9402


**Catalog Information:**

- Catalog Book #: 8
- Date of Entry: February 6, 1929
- Name and Description: Pot = From the body of the crab, two spouts rise and arch to meet and form a central spout, now broken away. Light gray-brown ware. Modeled body of a sea crab with its legs clasped around the body of the pot. 5 ¾" diameter, 6 ¼" high.
- Race, Tribe, etc.: Chavín – see American Antiquity Jan. 1941//more likely early Mochica
- Where Collected: Peru, So. America
- When Collected: 1928
- By Whom Collected: J. A. Gayosa
- From Whom Received: J. A. Gayosa; Stamp – "B. Brown 1979"
- How Acquired: Purchase
- Remarks: Stamp – "Appraised 1968 B.A. Brown"

**Author's Description:** Black ware stirrup-spout bottle with crab sitting on top.

**Measurements:**

| | |
|---|---|
| Height of Vessel = 18.7 cm | Width of Spout = 2.3 cm |
| Width of Vessel = 15 cm | Width of Stirrups = 9.4 cm |
| Height of Body = 10.2 cm | Width of Right Stirrup = 2.2 cm |
| Length of Vessel = 14.6 cm | Length of Right Stirrup = 8.3 cm |
| Rim Diameter = 2.4 cm | Width of Left Stirrup = 2.2 cm |
| Height of Spout = 2.7 cm | Length of Left Stirrup = 8.2 cm |

**Location:** MPM Building – Floor 3 – Center Mezzanine – Pre-Columbian – South America – Early Horizon, Mochica Culture – 3CM022

## Catalog: 34025 / Accession: 9402


**Catalog Information:**

- Catalog Book #: 8
- Date of Entry: February 8, 1929
- Name and Description: Top of Pot = Highly polished brown ware. Two spouts arch to form a central one. Modeled on the pot are the figures of a man and a woman reclining on their left side in the act of sexual intercourse. The woman has an infant in the crooks of her left arm.
- Race, Tribe, etc.: Chavín – see American Antiquity Jan. 1941//more likely early Mochica
- Where Collected: Peru, So. America
- When Collected: 1928
- By Whom Collected: J. A. Gayosa
- From Whom Received: J. A. Gayosa
- How Acquired: Purchase
- Remarks: Stamps – "Appraised 1968 B.A. Brown" and "B. Brown 1979"

**Author's Description:** Top of erotic black ware stirrup-spout bottle, infant lying next to woman.

**Measurements:**

Length of Woman = 11.6 cm
Length of Man = 13.3 cm
Height of Figures = 8.2 cm
Rim Diameter = 2.5 cm
Width of Spout = 2.3 cm
Height of Spout = 3.4 cm
Width of Inside of Piece = 13 cm
Height of Spout to end of Piece = 13.8 cm
Width of Front Stirrup = 2.3 cm
Length of Front Stirrup = 5.8 cm
Width of Back Stirrup = 2 cm
Length of Back Stirrup = 11.4 cm
Width of Stirrups = 9.8 cm

**Location:** MPM Building – Floor 3 – Center Mezzanine – Pre-Columbian – South America – Early Horizon, Mochica Culture – 3CM022

## Catalog: 34029 / Accession: 9402


**Catalog Information:**

- Catalog Book #: 8
- Date of Entry: February 8, 1929
- Name and Description: Pot = Double pot. Brown ware. Globular bodies, connected at midsection. One has straight, narrow neck, which is connected at its middle by an arch to the modeled head of a jaguar or other cat upon the second pot. Connections broken and repaired with a black substance.
- Race, Tribe, etc.: American Indian
- Where Collected: Peru, So. America
- When Collected: 1928
- By Whom Collected: J. A. Gayosa
- From Whom Received: J. A. Gayosa; Stamp – "B. Brown 1979"
- How Acquired: Purchase
- Remarks: Stamps – "Appraised 1968 B.A. Brown" 9 ⅛" long, 5 ¾" high

**Author's Description:** Black ware double-chamber whistling vessel with feline head.

**Measurements:**

Length of Vessel = 22.9 cm
Width of Front Chamber = 11.1 cm
Length of Front Chamber = 11 cm
Height of Front Chamber = 9.8 cm
Width of Back Chamber = 11.2 cm
Length of Back Chamber = 10.7 cm
Height of Back Chamber = 10 cm
Length of Chamber Connector = 1.2 cm
Height of Spout = 5.6 cm
Width of Spout = 2.1 cm
Width of Bridge = 1.4 cm
Length of Bridge = 8.3 cm
Rim Diameter = 2.1 cm
Height of Feline Head = 4.8 cm
Length of Feline Head = 6.7 cm

**Location:** MPM Building – Floor 3 – Center Mezzanine – Pre-Columbian – South America – Early Horizon, Mochica Culture – 3CM022

## Catalog: 34054 / Accession: 9402


**Catalog Information:**

- Catalog Book #: 8
- Date of Entry: February 15, 1929
- Name and Description: Pot = Two snakes coiled upon each other, one red, one white. A stirrup handle-spout of red, with a little monkey-like animal upon the shoulder, rises from the heads from the snakes.
- Race, Tribe, etc.: American Indian
- Where Collected: Peru, So. America
- When Collected: 1928
- By Whom Collected: J. A. Gayosa
- From Whom Received: J. A. Gayosa
- How Acquired: Purchase; Stamp – "B. Brown 1979"
- Remarks: ¼" – 4 ⅝" diameter 9 ¾" high

**Author's Description:** Red and cream-colored stirrup-spout bottle of coiled snakes, monkey attached to stirrup and spout.

**Measurements:**

Height of Vessel = 25.1 cm
Width of Vessel = 12.2 cm
Height of Body = 11.9 cm
Rim Diameter = 2.4 cm
Width of Spout = 2.8 cm
Height of Spout = 5.6 cm
Width of Stirrups = 11 cm
Width of Right Stirrup = 2.8 cm
Length of Right Stirrup = 9.8 cm
Width of Left Stirrup = 2.8 cm
Length of Left Stirrup = 9.6 cm

**Location:** MPM Building – Floor 3 – Center Mezzanine – Pre-Columbian – South America – Early Horizon, Mochica Culture – 3CM023

## Catalog: 34057 / Accession: 9402


**Catalog Information:**

- Catalog Book #: 8
- Date of Entry: February 15, 1929
- Name and Description: Pot = Pinlay-red colored, pear shaped pot. Lower half is light cream colored, upper half is painted pinlay-red. On the side is an arched flat handle. Bottom apparently once had a foot, now broken off and ground down.
- Race, Tribe, etc.: American Indian
- Where Collected: Peru, So. America
- When Collected: 1928
- By Whom Collected: J. A. Gayosa
- From Whom Received: J. A. Gayosa
- How Acquired: Purchase
- Remarks: 4 5/16" diameter, 7 ⅛" high

**Author's Description:** Red and cream-colored jug with slender, tapered spout and flat handle.

**Measurements:**

Height of Vessel = 18.3 cm
Width of Base = 10.3 cm
Height of Handle = 8 cm
Neck Width = 3 cm
Rim Diameter = 1.4 cm

**Location:** MPM Building – Basement – BE07 (Middle Room) – Peru Archaeology – Drawer 501

## Catalog: 34583 / Accession: 9672


**Catalog Information:**

- Catalog Book #: 8
- Date of Entry: November 18, 1929
- Name and Description: Pottery Vessel = Reddish ware – 2 "turtles" – one on top of the other
- Race, Tribe, etc.: American Indian
- Where Collected: Peru - So. America
- When Collected: 1929
- By Whom Collected: J. A. Gayosa
- From Whom Received: J. A. Gayosa
- How Acquired: Purchase
- Remarks: Stamps – "Appraised 1968 B.A. Brown" and "B. Brown 1979"

**Author's Description:** Red ware jar of two stacked turtles.

**Measurements:**

Height of Vessel = 20.2 cm
Width of Body = 15.8 cm
Length of Body = 21.1 cm
Height of Body = 17.3 cm
Height of Neck = 2.9 cm
Width of Neck = 7.5 cm
Rim Width = 9.7 cm
Rim Length = 10.3 cm

**Location:** MPM Building – Floor 3 – Center Mezzanine – Pre-Columbian – South America – Early Horizon, Mochica Culture – 3CM023

## Catalog: 34584 / Accession: 9672


**Catalog Information:**

- Catalog Book #: 8
- Date of Entry: November 18, 1929
- Name and Description: Pottery Vessel = Reddish ware (Sandy) - Figurine
- Race, Tribe, etc.: American Indian
- Where Collected: Peru, So. America
- When Collected: 1929
- By Whom Collected: J. A. Gayosa
- From Whom Received: J. A. Gayosa
- How Acquired: Purchase
- Remarks: Stamp – "Appraised 1968 B.A. Brown"

**Author's Description:** Red and cream-colored jar of man bearing teeth wearing simple headdress holding in an object in right hand. Broken.

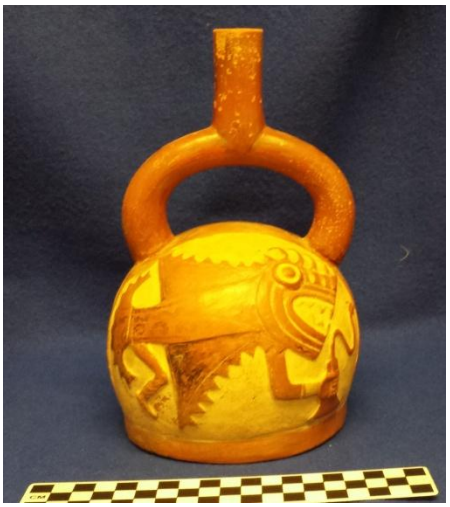
**Measurements:**

Height of Vessel = 19.8 cm
Width of Vessel = 12 cm
Rim Diameter = 9.5 cm

**Regular Location:** MPM Building – Basement – BE07 (Middle Room) – Peru Archaeology – Drawer 501

**Current Location:** Anthropology Conservation Lab

## Catalog: 52538 / Accession: 18148




**Catalog Information:**

- Catalog Book #: 12
- Date of Entry: February 2, 1961
- Name and Description: Mochica animal jugs – spherical – grotesque animals – arched handle and spout red and buff 8 ½ inches
- Race, Tribe, etc.: Mochica
- Where Collected: Peru
- By Whom Collected: Ewing
- From Whom Received: Eliot G. Fitch, 1241 N. Franklin Pl. Milwaukee 2, Wi; Stamp – "B. Brown 1979"
- How Acquired: Gift
- Remarks: #52575 is a duplicate from the same mold

**Author's Description:** Red and cream-colored stirrup-spout bottle with mythical fish holding *tumi* with snake attached to handle. Scene is on both sides. Geometric designs drawn on fish figure.

**Measurements:**

| | |
|---|---|
| Height of Body = 11.9 cm | Width of Spout = 2.4 cm |
| Width of Body = 14.5 cm | Width of Right Stirrup = 2 cm |
| Length of Body = 14.6 cm | Length of Right Stirrup = 10.4 cm |
| Height of Vessel = 21.9 cm | Width of Left Stirrup = 2 cm |
| Rim Diameter = 2.5 cm | Length of Left Stirrup = 9.9 cm |
| Height of Spout = 4.9 cm | Width of Stirrups = 12.2 cm |

**Location:** MPM Building – Floor 3 – Center Mezzanine – Pre-Columbian – Pre-Columbian – Pottery Making - 3CM009

## Catalog: 52539 / Accession: 18148

**Catalog Information:**

- Catalog Book #: 12
- Date of Entry: February 2, 1961
- Name and Description: Mochica animal jugs – pumas in relief – arched handle and spout red and buff – 8 inches
- Race, Tribe, etc.: Mochica
- Where Collected: Peru
- By Whom Collected: Ewing
- From Whom Received: Eliot G. Fitch, 1241 N. Franklin Pl. Milwaukee 2, Wi
- How Acquired: Gift
- Remarks: Stamp – "Appraised 1968 B. A. Brown"

**Author's Description:** Red and cream-colored spout-and-handle bottle with pumas on both sides.

**Measurements:**

Height of Body = 12.1 cm
Width of Body = 10.8 cm
Length of Body = 12.8 cm
Height of Vessel = 21 cm
Rim Diameter = 2.5 cm
Height of Spout = 8.9 cm
Width of Spout = 2.5 cm
Width of Handle = 1.6 cm
Length of Handle = 16.3 cm

**Location:** MPM Building – Floor 3 – Center Mezzanine – Pre-Columbian – South America – Early Horizon, Mochica Culture - 3CM023

## Catalog: 52540 / Accession: 18148


**Catalog Information:**

- Catalog Book #: 12
- Date of Entry: February 2, 1961
- Name and Description: Mochica jug – spherical – conical spout – spouts issuing from arched handles red and buff.
- Race, Tribe, etc.: Mochica
- Where Collected: Peru
- By Whom Collected: Ewing
- From Whom Received: Eliot G. Fitch, 1241 N. Franklin Pl. Milwaukee 2, Wi
- How Acquired: Gift
- Remarks: Stamp – "B. Brown 1979"

**Author's Description:** Red and cream-colored stirrup-spout bottle with geometric designs.

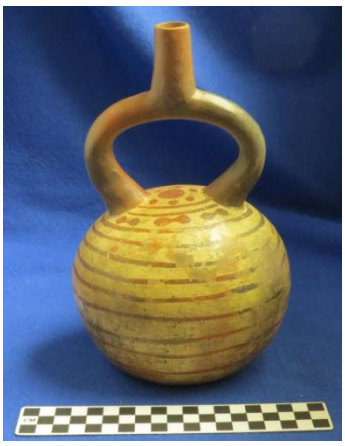
**Measurements:**

| | |
|---|---|
| Height of Body = 11.8 cm | Width of Spout = 2.3 cm |
| Width of Body = 14.8 cm | Width of Top Stirrup = 2.1 cm |
| Height of Vessel = 22.3 cm | Length of Top Stirrup = 4.6 cm |
| Height of Top Appendage = 8.9 cm | Width of Bottom Stirrup = 1.8 cm |
| Width of Top Appendage = 4 cm | Length of Bottom Stirrup = 12.6 cm |
| Diameter of Top Appendage = 5.5 cm | Width of Stirrups = 15.6 cm |
| Rim Diameter = 2.5 cm | Height of Spout = 4.6 cm |

Width of Stirrups & Top Appendage = 13.5 cm

**Location:** MPM Building – Floor 3 – Center Mezzanine – Pre-Columbian – South America – Early Horizon, Mochica Culture - 3CM023

## Catalog: 52541 / Accession: 18148




**Catalog Information:**

- Catalog Book #: 12
- Date of Entry: February 2, 1961
- Name and Description: Mochica jug – spout issuing from arched handle
- Race, Tribe, etc.: Mochica
- Where Collected: Peru
- By Whom Collected: Ewing
- From Whom Received: Eliot G. Fitch, 1241 N. Franklin Pl. Milwaukee 2, Wi
- How Acquired: Gift
- Remarks: Stamp – "Appraised 1968 B. A. Brown"

**Author's Description:** Red and cream-colored stirrup-spout bottle with red lines running around vessel, circle and peanut shape design on top.

**Measurements:**

| | |
|---|---|
| Height of Vessel = 23.3 cm | Rim Diameter = 2.1 cm |
| Height of Body = 12.8 cm | Length of Right Stirrup = 10.8 cm |
| Width of Body = 14.2 cm | Width of Right Stirrup = 1.9 cm |
| Length of Body = 15.2 cm | Length of Left Stirrup = 10.5 cm |
| Height of Spout = 4 cm | Width of Left Stirrup = 1.9 cm |
| Width of Spout = 2.6 cm | Width of Stirrups = 11.6 cm |

**Location:** MPM Building – Basement – BE07 (Middle Room) – Peru Archaeology – Drawer 501

## Catalog: 52575 / Accession: 18174


**Catalog Information:**

- Catalog Book #: 12
- Date of Entry: March 23, 1961
- Name and Description: Moche stirrup spout jar, law relief, fish demon design, this piece was originally in MPM collection 14946/3708
- Race, Tribe, etc.: Mochica
- Where Collected: North Coast Peru
- By Whom Collected: blank
- From Whom Received: Bernard Brown, Thiensville, Wis.; Stamp – "B. Brown 1979"
- How Acquired: Exchange
- Remarks: #52538 is a duplicate vessel from the same mold. see Parsons in American Antiquity vol. 27, No. 4, 1962

**Author's Description:** Red and cream-colored stirrup-spout bottle with mythical fish holding *tumi* with snake attached to handle. Scene is on both sides. Black circles drawn on fish figure.

**Measurements:**

| | |
|---|---|
| Height of Vessel = 23.8 cm | Rim Diameter = 2.1 cm |
| Height of Body = 11.8 cm | Length of Right Stirrup = 11.5 cm |
| Width of Body = 14.4 cm | Width of Right Stirrup = 1.9 cm |
| Length of Body = 14.4 cm | Length of Left Stirrup = 10.9 cm |
| Height of Spout = 5.5 cm | Width of Left Stirrup = 1.8 cm |
| Width of Spout = 2 cm | Width of Stirrups = 12.8 cm |

**Location:** MPM Building – Floor 3 – Center Mezzanine – Pre-Columbian – Pre-Columbian – Pottery Making - 3CM009

## Catalog: 52591 / Accession: 18216

**Catalog Information:**

- Catalog Book #: 12
- Date of Entry: June 2, 1961
- Name and Description: Stirrup-spout jar with 2-dimensional painted scene – "marching warriors" ear warrior carries shield, darts and atlatl; red on cream 30 cm ht.
- Race, Tribe, etc.: Mochica middle pd., 400 – 600 A.D.
- Where Collected: North Coast Peru
- By Whom Collected: B.J. Wasserman Buenas Aires
- From Whom Received: The Art Institute of Chicago
- How Acquired: Exchange
- Remarks: 3 Australian bark paintings exchanged; Stamp – "B. A. Brown 1979"

**Author's Description:** Cream-colored stirrup-spout bottle with red fineline painting of warrior scene. Spear design painted on both stirrups.

**Measurements:**

| | |
|---|---|
| Height of Vessel = 30.4 cm | Rim Diameter = 2.4 cm |
| Height of Body = 15 cm | Length of Right Stirrup = 13.9 cm |
| Width of Body = 15.4 cm | Width of Right Stirrup = 2.4 cm |
| Length of Body = 15.2 cm | Length of Left Stirrup = 14.2 cm |
| Height of Spout = 5.8 cm | Width of Left Stirrup = 2.1 cm |
| Width of Spout = 2.4 cm | Width of Stirrups = 13.9 cm |

**Location:** MPM Building – Floor 3 – Center Mezzanine – Pre-Columbian – South America – Early Horizon, Mochica Culture - 3CM023

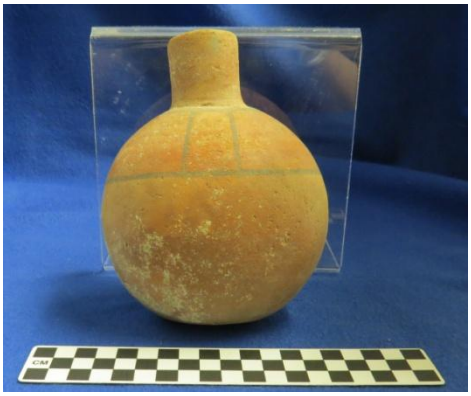
## Catalog: 52824 / Accession: 18529 (fraud)

Not found during inventory and no location on KeEmu.

**Catalog Information:**

- Catalog Book #: 12
- Date of Entry: June 20, 1962
- Name and Description: Mochica shell – imitation pottery – 7th century (fake)
- Race, Tribe, etc.: blank
- Where Collected: blank
- By Whom Collected: Mr. & Mrs. Allan Gerdau
- From Whom Received: Mr. & Mrs. Allan Gerdau, 117 E. 72 St., New York, New York
- How Acquired: blank
- Remarks: blank

## Catalog: 53442 / Accession: 18758



**Catalog Information:**

- Catalog Book #: 12
- Date of Entry: April 10, 1963
- Name and Description: Container – red ware 6 ⅛" Mochica
- Race, Tribe, etc.: Mochica
- Where Collected: Peru
- By Whom Collected: Boston Store
- From Whom Received: Boston Store, 333 W. Wisconsin, Milw. 3, Wisc.
- How Acquired: Gift
- Remarks: blank

**Author's Description:** Red ware jug with black and red geometric design on top of body, oblong shaped body, and flat bottom.

**Measurements:**

Height of Vessel = 15 cm
Height of Body = 11 cm
Width of Body = 12 cm
Height of Spout = 4 cm
Width of Spout = 3.5 cm
Rim Diameter = 3.7 cm

**Location:** MPM Building – Basement – BE07 (Middle Room) – Peru Archaeology – Drawer 505

## Catalog: 53833 / Accession: 19548

**Catalog Information:**

- Catalog Book #: 12
- Date of Entry: April 27, 1965
- Name and Description: Mochica modeled ceramic vessel, "King on the Mountain" white, black, red stirrup spout
- Race, Tribe, etc.: Mochica
- Where Collected: Peru, North Coast
- By Whom Collected: blank
- From Whom Received: Bernard Brown, Marine Plaza, Milwaukee, Wis.
- How Acquired: Exchange
- Remarks: Exchanged for: 52271/18046 + 37860/10164; Stamp – "B. Brown 1979"

**Author's Description:** Red and cream-colored stirrup-spout bottle of elite figure sitting on a mountain.

**Measurements:**

Height of Vessel = 22.7 cm
Height of Body = 19.8 cm
Width of Vessel = 16.7 cm
Length of Vessel = 9.9 cm
Height of Spout = 6.5 cm
Width of Spout = 2.4 cm
Height of Figure = 10.5 cm
Width of Figure = 5.6 cm
Rim Diameter = 2.4 cm
Length of Top Stirrup = 6.5 cm
Width of Top Stirrup = 2 cm
Length of Bottom Stirrup = 15.3 cm
Width of Bottom Stirrup = 1.8 cm
Width of Stirrups = 11.2 cm
Width of Stirrups and Body = 15.3 cm

**Location:** MPM Building – Floor 3 – Center Mezzanine – Pre-Columbian – South America – Early Horizon, Mochica Culture - 3CM022

## Catalog: 54626 / Accession: 20517

**Catalog Information:**

- Catalog Book #: 12
- Date of Entry: January 4, 1967
- Name and Description: Human effigy jar painted black and white. height 24 cms. width 14.7 cms.
- Race, Tribe, etc.: Mochica
- Where Collected: Peru North Coast
- By Whom Collected: Malcolm K. Whyte
- From Whom Received: Malcolm K. Whyte, 2100 Marine Plaza, Milwaukee 2, Wis.
- How Acquired: Gift
- Remarks: blank

**Author's Description:** Red ware warrior effigy jar with black paint. Headdress has animal face and figure is holding a weapon and shield.

**Measurements:**

Height of Vessel = 23.2 cm
Height of Head = 10.2 cm
Height of Body = 13.9 cm
Width of Vessel = 14.8 cm
Width of Neck = 8 cm
Rim Diameter = 8.2 cm

**Location:** MPM Building – Basement – BE07 (Middle Room) – Peru Archaeology – Drawer 503

## Catalog: 54627 / Accession: 20517

**Catalog Information:**

- Catalog Book #: 12
- Date of Entry: January 4, 1967
- Name and Description: Warrior effigy jar with white paint, red slip. height 22 cms width 12.0 cms
- Race, Tribe, etc.: Mochica
- Where Collected: Peru North Coast
- By Whom Collected: Malcolm K. Whyte
- From Whom Received: Malcolm K. Whyte, 2100 Marine Plaza, Milwaukee 2, Wis.
- How Acquired: Gift
- Remarks: Stamp – "B. Brown 1979"

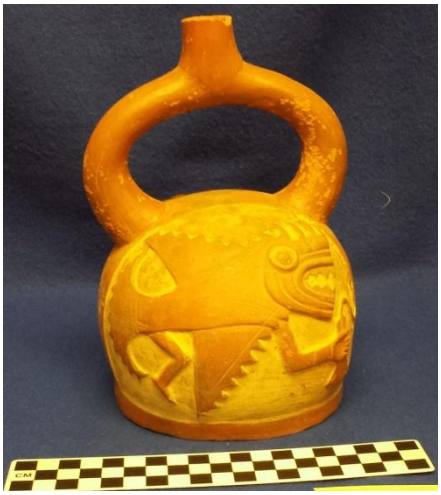
**Author's Description:** Red and cream-colored oblong jar with warrior face.

**Measurements:**

Height of Vessel = 22.5 cm
Height of Body = 17.5 cm
Width of Vessel = 12.3 cm
Length of Vessel = 14.5 cm
Height of Neck = 4.9 cm
Width of Neck = 5.5 cm
Rim Diameter = 6.9 cm

**Location:** MPM Building – Floor 3 – Center Mezzanine – Pre-Columbian – South America – Early Horizon, Mochica Culture - 3CM023

## Catalog: 54628 / Accession: 20517




**Catalog Information:**

- Catalog Book #: 12
- Date of Entry: January 4, 1967
- Name and Description: Dia. 13.7 cms height 20.0 cms stirrup-spout bottle with anthropomorphic animal figures in relief
- Race, Tribe, etc.: Mochica
- Where Collected: Peru North Coast
- By Whom Collected: Malcolm K. Whyte
- From Whom Received: Malcolm K. Whyte, 2100 Marine Plaza, Milwaukee 2, Wis.; Stamp – "B. Brown 1979"
- How Acquired: Gift
- Remarks: See L. Parsons American Antiquity 1963

**Author's Description:** Red and cream-colored stirrup-spout bottle with mythical fish holding *tumi* with snake attached to handle. Scene is on both sides.

**Measurements:**

| | |
|---|---|
| Height of Vessel = 20.2 cm | Rim Diameter = 2.4 cm |
| Height of Body = 11.7 cm | Width of Right Stirrup = 2 cm |
| Width of Body = 14.1 cm | Length of Right Stirrup = 11.5 cm |
| Length of Body = 14.4 cm | Width of Left Stirrup = 1.8 cm |
| Height of Spout = 2.2 cm | Length of Left Stirrup = 11.6 cm |
| Width of Spout = 2.4 cm | Width of Stirrups = 12.6 cm |

**Location:** MPM Building – Floor 3 – Center Mezzanine – Pre-Columbian – Pre-Columbian – Pottery Making - 3CM009

## Catalog: 54629 / Accession: 20517

**Catalog Information:**

- Catalog Book #: 12
- Date of Entry: January 4, 1967
- Name and Description: Human effigy jar of standing figure. height 20.0 cms width 14.6 cms
- Race, Tribe, etc.: Mochica
- Where Collected: Peru North Coast
- By Whom Collected: Malcolm K. Whyte
- From Whom Received: Malcolm K. Whyte, 2100 Marine Plaza, Milwaukee 2, Wis.
- How Acquired: Gift
- Remarks: Stamp – "B. Brown 1979"

**Author's Description:** Red ware jar of deity figure with eardrops and fangs.

**Measurements:**

Height of Vessel = 20.2 cm
Height of Body = 16.2 cm
Width of Vessel = 15 cm
Length of Vessel = 12.1 cm
Height of Spout = 4.6 cm
Width of Spout = 6.8 cm
Rim Diameter = 7.2 cm

**Location:** MPM Building – Floor 3 – Center Mezzanine – Pre-Columbian – South America – Early Horizon, Mochica Culture - 3CM023

## Catalog: 54630 / Accession: 20517


**Catalog Information:**

- Catalog Book #: 12
- Date of Entry: January 4, 1967
- Name and Description: Human effigy jar of woman holding child, white paint height 17.8 cms width 13.6 cms
- Race, Tribe, etc.: Mochica
- Where Collected: Peru North Coast
- By Whom Collected: Malcolm K. Whyte
- From Whom Received: Malcolm K. Whyte, 2100 Marine Plaza, Milwaukee 2, Wis.
- How Acquired: Gift
- Remarks: blank

**Author's Description:** Red and cream-colored jar of woman holding child, woman has headdress and earplugs.

**Measurements:**

Height of Vessel = 17.9 cm
Height of Body = 12 cm
Width of Vessel = 12.6 cm
Length of Vessel = 11.5 cm
Height of Spout (head) = 5.9 cm
Width of Spout (cheek to cheek) = 5.6 cm
Width of Spout (earplug to earplug) = 9.9 cm
Rim Diameter = 7.3 cm

**Location:** MPM Building – Basement – BE07 (Middle Room) – Peru Archaeology – Drawer 503

## Catalog: 54633 / Accession: 20517

**Catalog Information:**

- Catalog Book #: 12
- Date of Entry: January 4, 1967
- Name and Description: Shallow bowl on animal effigy of dog. dia. 17.2 cms height 14.6 cms
- Race, Tribe, etc.: Mochica
- Where Collected: Peru North Coast
- By Whom Collected: Malcolm K. Whyte
- From Whom Received: Malcolm K. Whyte, 2100 Marine Plaza, Milwaukee 2, Wis.
- How Acquired: Gift
- Remarks: blank

**Author's Description:** Red ware bowl with dog effigy as the pedestal, designs around the rim of the bowl and on base are painted in black. Dog has a collar/necklace.

**Measurements:**

Height of Vessel = 14.7 cm
Width of Bowl = 17.3 cm
Depth of Bowl = 4.5 cm
Width of Base = 10 cm
Height of Pedestal = 11 cm
Height of Dog = 10 cm
Rim Diameter = 17.3 cm
Width of Dog's Ears = 7.6 cm
Length of Dog's Body = 10 cm
Length of Dog (head to tail) = 12.5 cm
Length of Neck Attaching Bowl and Dog = 2 cm

**Location:** MPM Building – Basement – BE07 (Middle Room) – Peru Archaeology – Drawer 501

## Catalog: 56147 / Accession: 21977

**Catalog Information:**

- Catalog Book #: 13
- Date of Entry: December 22, 1968
- Name and Description: Warrior stirrup vessel, polychromed terracotta 9" high
- Race, Tribe, etc.: Mochica
- Where Collected: Peru
- By Whom Collected: blank
- From Whom Received: Dr. Norman Simon, 75 Garden Road, Scarsdale, New York
- How Acquired: Donation
- Remarks: Appraised B. Brown 1979

**Author's Description:** Red and cream-colored stirrup-spout bottle of elite figure with cone-shaped hat and large earplugs.

**Measurements:**

Height of Vessel = 21.3 cm
Height of Body = 22.4 cm
Width of Body = 13.8 cm
Length of Body = 10.9 cm
Rim Diameter = 2.2 cm
Width of Spout = 2.1 cm
Height of Spout = 5.6 cm
Width of Stirrups and Body = 16.3 cm
Width of Stirrups = 11.5 cm
Width of Top Stirrup = 2.1 cm
Length of Top Stirrup = 4.3 cm
Width of Bottom Stirrup = 2 cm
Length of Bottom Stirrup = 14.1 cm

**Location:** MPM Building – Floor 3 – Center Mezzanine – Pre-Columbian – South America –Time Horizons (Top) I - 3CM013

## Catalog: 56404 / Accession: 22144 (fraud)


**Catalog Information:**

- Catalog Book #: 13
- Date of Entry: February 24, 1970
- Name and Description: Mochican pottery cast frog with stirrup handle 10 cm high 6 cm wide.
- Race, Tribe, etc.: Mochica
- Where Collected: Peru
- By Whom Collected: blank
- From Whom Received: Mrs. S. F. Borhegyi (Suzanne), 2709 E. Bradford St., Milwaukee, Wisc.
- How Acquired: Gift
- Remarks: blank

**Author's Description:** Fraudulent black ware stirrup-spout vessel molded into a frog.

**Measurements:**

| | |
|---|---|
| Height of Vessel = 9.8 cm | Height of Spout = 1.8 cm |
| Height of Body = 4.8 cm | Width of Stirrups = 5.8 cm |
| Width of Body = 5.8 cm | Width of Right Stirrup = 1.2 cm |
| Length of Body = 8.5 cm | Length of Right Stirrup = 5.1 cm |
| Rim Diameter = 1.6 cm | Width of Left Stirrup = 1.4 cm |
| Width of Spout = 1.4 cm | Length of Left Stirrup = 4.9 cm |

**Location:** MPM Building – Floor 3 – Center Mezzanine – Pre-Columbian – Pre-Columbian – Frauds – 3CM011

## Catalog: 56692 / Accession: 22561


**Catalog Information:**

- Catalog Book #: 13
- Date of Entry: May 18, 1971
- Name and Description: Effigy pot with stirrup spout, shaped like a sitting person, beige with red designs 22 cm high, 10 cm across base
- Race, Tribe, etc.: Mochica
- Where Collected: Peru
- By Whom Collected: blank
- From Whom Received: William Brill and Mrs. Dorothy Robbins, 7 Cornelia Street, New York, N.Y. 10014
- How Acquired: Gift
- Remarks: blank

**Author's Description:** Red and cream-colored stirrup-spout vessel modeled into a man sitting cross-legged and has step-pyramid shaped hat.

**Measurements:**

Height of Vessel = 21.8 cm
Height of Body = 18 cm
Width of Body = 14.8 cm
Length of Body = 10 cm
Rim Diameter = 2.2 cm
Width of Spout = 2.5 cm
Height of Spout = 9.3 cm
Width of Stirrup to Neck of Body = 10.4 cm
Width of Stirrups = 10.2 cm
Width of Top Stirrup = 2.2 cm
Length of Top Stirrup = 1.5 cm
Width of Bottom Stirrup = 2 cm
Length of Bottom Stirrup = 11.6 cm

**Location:** MPM Building – Basement – BE07 (Middle Room) – Peru Archaeology – Drawer 503

## Catalog: 56929 / Accession: 23164

**Catalog Information:**

- Catalog Book #: 13
- Date of Entry: December 4, 1972
- Name and Description: Ceramic stirrup-spout bottle, painted, geometric frets. red on cream 28 cm ht.
- Race, Tribe, etc.: Mochica IV 300 – 500 A.D.
- Where Collected: North Coast Peru
- By Whom Collected: blank
- From Whom Received: Bernard Brown
- How Acquired: Exchange
- Remarks: Appraised B. Brown 1979

**Author's Description:** Red and cream-colored stirrup-spout vessel with geometric designs painted on it.

**Measurements:**

Height of Vessel = 27.5 cm
Height of Body = 14.1 cm
Width of Body = 14.4 cm
Length of Body = 14.1 cm
Rim Diameter = 2.4 cm
Width of Spout = 2.5 cm
Height of Spout = 5.9 cm
Width of Stirrups = 14.6 cm
Width of Right Stirrup = 1.9 cm
Length of Right Stirrup = 13.3 cm
Width of Left Stirrup = 1.9 cm
Length of Left Stirrup = 13.9 cm

**Location:** MPM Building – Floor 3 – Center Mezzanine – Pre-Columbian – South America – Early Horizon, Mochica Culture - 3CM023

## Catalog: 57260 / Accession: 23903


**Catalog Information:**

- Catalog Book #: 13
- Date of Entry: July 9, 1975
- Name and Description: Height: 15.5 cm Diameter of body: 10 cm; Brown ceramic bottle with loop handle and spiral design on buff color on the vessel body
- Race, Tribe, etc.: Mochica
- Where Collected: Northern Coast of Peru
- By Whom Collected: Bernie Brown Gallery II Downer Ave., Milw., Wis.
- From Whom Received: LeRoy Mattmiller, 2675 So. 13th St. Apt. 16, Milw. Wis. 53215
- How Acquired: Gift
- Remarks: Identified by Bernie Brown of Gallery II

**Author's Description:** Red and cream-colored spout-and-handle bottle with spiral design wrapped around body.

**Measurements:**

Height of Vessel = 15 cm
Height of Neck = 4.5 cm
Width of Base = 8.8 cm
Rim Diameter = 2.9 cm
Width of Neck = 2.5 cm
Height of Handle = 5 cm

**Location:** MPM Building – Basement – BE07 (Middle Room) – Peru Archaeology – Drawer 501

## Catalog: 58361 / Accession: 28384

**Catalog Information:**

- Catalog Book #: 13
- Date of Entry: March 17, 1992
- Name and Description: Stirrup spout vessel. Pottery. Orange-brown slip with 4 painted red-brown, concentric rings. Surface pitted from salt corrosion. Dia. 16 cm Ht. approximately 20.5 cm
- Race, Tribe, etc.: N. Coast Peru, probably Moche
- Where Collected: Peru 1920 (Lima)
- By Whom Collected: Anna Hassels, while a missionary in Peru
- From Whom Received: Frances M. Avery, 2538 N. 80 St.
- How Acquired: Gift
- Remarks: Identified by Carter Lupton as possibly late Chavín or related Vicús; Probably Moche (100 – 500 A.D.)

**Author's Description:** Plain red ware stirrup-spout bottle.

**Measurements:**

| | |
|---|---|
| Height of Vessel = 20.6 cm | Height of Spout = 4.6 cm |
| Height of Body = 9 cm | Width of Stirrups = 10.8 cm |
| Width of Body = 15.8 cm | Width of Right Stirrup = 2 cm |
| Length of Body = 15.9 cm | Length of Right Stirrup = 8.4 cm |
| Rim Diameter = 3 cm | Width of Left Stirrup = 2 cm |
| Width of Spout = 2.9 cm | Length of Left Stirrup = 8.7 cm |

**Location:** MPM Building – Basement – BE07 (Middle Room) – Peru Archaeology – Drawer 501

## Appendix B: Moche Ceramic Vessels Studied From Other Museums

Moche ceramic vessel collections from five other museums were studied to use with the comparative analysis of this thesis. The Field Museum in Chicago, Illinois and the Logan Museum of Anthropology of Beloit College in Beloit, Wisconsin were visited and their accession, exhibit and donor files were examined to assess the history of the Moche collections at those museums. The other three collections studied were online from the Museo Larco located in Lima, Peru, The British Museum located in London, England, and The Metropolitan Museum of Art located in New York, New York.

*Field Museum, Chicago, IL*

The author visited the Field Museum in Chicago, IL in May of 2014. The museum holds over 200 Moche ceramic vessels. Due to many north coast ceramic vessels having no culture assigned to them in their catalog, it was unable to determine how many Moche ceramic vessels the Field Museum owns. Only a selection of these vessels could be viewed since some of them were in the process of being moved to another area of the museum for a desalination project that was conducted over the summer of 2014. Twenty-three vessels were carefully selected to use for the comparative analysis of this thesis. All of the photos were taken by Paulette Mottl, the author's mother. These vessels are listed here in numerical order by ascending catalog number.

## Catalog: 1175 / Accession: 45

**Catalog Information:**
Accessioned = 1893
Description = vessel
Ethnic Group = blank
Materials = clay (ceramic)
Origins = Chimbote (site), Santa Valley (district), Ancash (province), Peru (country), South America (continent)

**Accession Information:**
Gift collection 1891 – 1892 from W.E. Safford

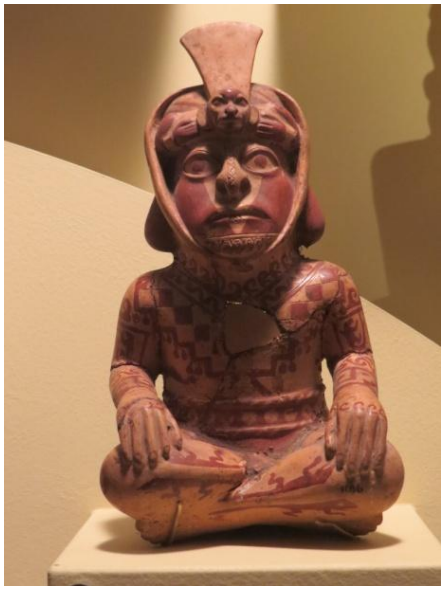
## Catalog: 1180 / Accession: 45

**Catalog Information:**
Accessioned = 1893
Description = vessel
Ethnic Group = blank
Materials = clay (ceramic)
Origins = Chimbote (site), Santa Valley (district), Ancash (province), Peru (country), South America (continent)

**Accession Information:**
Gift collection 1891 – 1892 from W.E. Safford

**Exhibit Label:**
Ceramic vessel of high-status Moche; Moche (AD 100-800); Ancash Region, Peru; 45.1180

## Catalog: 1186 / Accession: 45

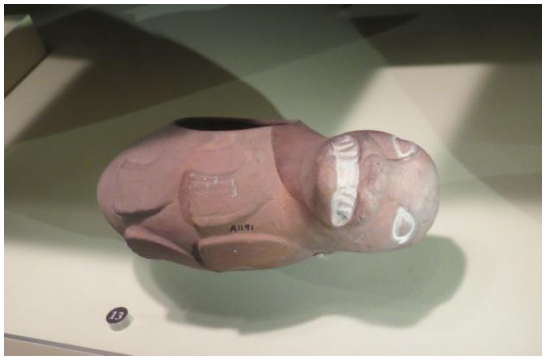


**Catalog Information:**
Accessioned = 1893
Description = vessel
Ethnic Group = blank
Materials = clay (ceramic)
Origins = Chimbote (site), Santa Valley (district), Ancash (province), Peru (country), South America (continent)

**Accession Information:**
Gift collection 1891 – 1892 from W.E. Safford

**Exhibit Label:**
Ceramic vessel of tattooed priest; Moche (AD 100-800); Ancash Region, Peru; 45.1186

## Catalog: 1191 / Accession: 45



**Catalog Information:**
Accessioned = 1893
Description = vessel
Ethnic Group = blank
Materials = clay (ceramic)
Origins = Chimbote (site), Santa Valley (district), Ancash (province), Peru (country), South America (continent)

**Accession Information:**
Gift collection 1891 – 1892 from W.E. Safford

**Exhibit Label:**
Ceramic vessel of sea lion; Moche (AD 100-800); Ancash Region, Peru; 45.1191

## Catalog: 1209 / Accession: 45


**Catalog Information:**
Accessioned = 1893
Description = vessel
Ethnic Group = blank
Materials = clay (ceramic)
Origins = Chimbote (site), Santa Valley (district), Ancash (province), Peru (country), South America (continent)

**Accession Information:**
Gift collection 1891 – 1892 from W.E. Safford
Loaned to California Academy of Science in San Francisco, CA
**Purpose** = "Peru's Golden Treasures" exhibition
**Dates** = June 15, 1978 – September 17, 1978

**Exhibit Label:**
Ceramic vessel of bound captive; Moche (AD 100-800); Ancash Region, Peru; 45.1209

## Catalog: 1222 / Accession: 45

**Catalog Information:**
Accessioned = 1893
Description = vessel
Ethnic Group = blank
Materials = clay (ceramic)
Origins = Chimbote (site), Santa Valley (district), Ancash (province), Peru (country), South America (continent)

**Accession Information:**
Gift collection 1891 – 1892 from W.E. Safford

**Exhibit Label:**
Ceramic vessel of yucca; Moche (AD 100-800); Ancash Region, Peru; 45.122

## Catalog: 4689 / Accession: 485

**Catalog Information:**
Accessioned = 1893
Description = jar
Ethnic Group = blank
Materials = clay (ceramic)
Origins = Suchiman (site), Santa Valley (district), Ancash (province), Peru (country), South America (continent)

**Accession Information:**
Gift, October 31, 1893

## Catalog: 4747 / Accession: 486

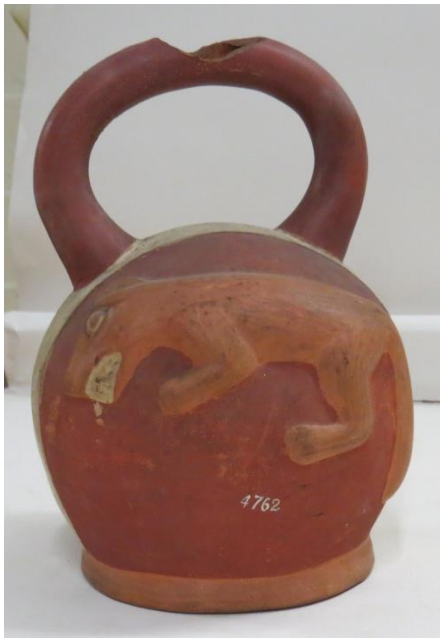
**Catalog Information:**
Accessioned = 1893
Description = vase
Ethnic Group = blank
Materials = clay (ceramic)
Origins = Chimbote (site), Santa Valley (district), Ancash (province), Peru (country), South America (continent)

**Exhibit Label:**
Ceramic vessel of supernatural bat; Moche (AD 100-800); Ancash Region, Peru; 486.4747

## Catalog: 4751 / Accession: 486

**Catalog Information:**
Accessioned = 1893
Description = vase
Ethnic Group = blank
Materials = clay (ceramic)
Origins = Chimbote (site), Santa Valley (district), Ancash (province), Peru (country), South America (continent)

## Catalog: 4762 / Accession: 486




**Catalog Information:**
Accessioned = 1893
Description = bottle
Ethnic Group = blank
Materials = clay (ceramic)
Origins = Chimbote (site), Santa Valley (district), Ancash (province), Peru (country), South America (continent)

## Catalog: 4876 / Accession: 486

**Catalog Information:**
Accessioned = 1893
Description = anthropomorphic vase
Ethnic Group = blank
Materials = clay (ceramic)
Origins = Chimbote (site), Santa Valley (district), Ancash (province), Peru (country), South America (continent)

**Exhibit Label:**
Ceramic vessel of woman bearing water; Moche (AD 100-800); Ancash Region, Peru; 486.4876

## Catalog: 100056 / Accession: 894

**Catalog Information:**
Accessioned = 1904
Description = vessel
Ethnic Group = blank
Materials = clay (ceramic)
Origins = Chimbote (site), Santa Valley (district), Ancash (province), Peru (country), South America (continent)

**Accession Information:**
Purchase from Manuel B. Zavaleta, Argentina
Loaned to UCLA Museum of Cultural History in Los Angeles, CA
**Purpose** = "Moche Art of Peru: Pre-Columbian Symbolic Communication" exhibition
**Dates** = June 1, 1978 – July 1, 1979

## Catalog: 100074 / Accession: 894

**Catalog Information:**
Accessioned = 1904
Description = vessel
Ethnic Group = blank
Materials = clay (ceramic)
Origins = Chimbote (site), Santa Valley (district), Ancash (province), Peru (country), South America (continent)

**Accession Information:**
Purchase from Manuel B. Zavaleta, Argentina

## Catalog: 100092 / Accession: 894

**Catalog Information:**
Accessioned = 1904
Description = vessel
Ethnic Group = blank
Materials = clay (ceramic)
Origins = Chimbote (site), Santa Valley (district), Ancash (province), Peru (country), South America (continent)

**Accession Information:**
Purchase from Manuel B. Zavaleta, Argentina

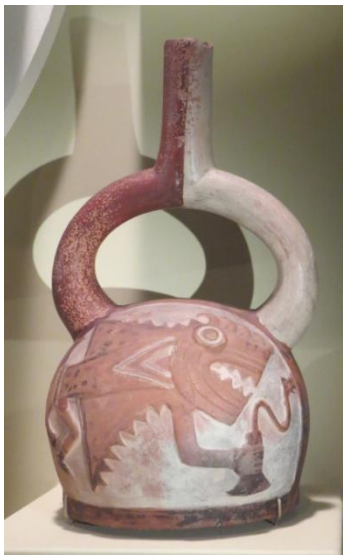
**Exhibit Label:**
Ceramic vessel of warrior and battle scene; Moche (AD 100-800); Ancash Region, Peru; 894.10009

## Catalog: 100097 / Accession: 894

**Catalog Information:**
Accessioned = 1904
Description = pot
Ethnic Group = blank
Materials = clay (ceramic)
Origins = Chimbote (site), Santa Valley (district), Ancash (province), Peru (country), South America (continent)

**Accession Information:**
Purchase from Manuel B. Zavaleta, Argentina
Loaned to the North Carolina Museum of Art in Raleigh, NC
**Date** = May 8, 2001 – May 31, 2004
**Purpose** = exhibition

## Catalog: 100111 / Accession: 894

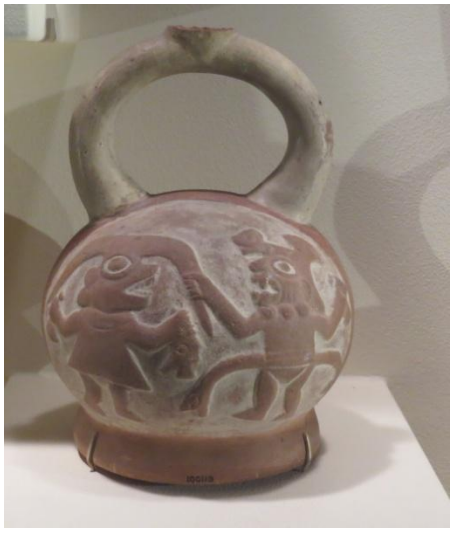


**Catalog Information:**
Accessioned = 1904
Description = pot
Ethnic Group = blank
Materials = clay (ceramic)
Origins = Chimbote (site), Santa Valley (district), Ancash (province), Peru (country), South America (continent)

**Accession Information:**
Purchase from Manuel B. Zavaleta, Argentina

**Exhibit Label:**
Ceramic vessel of supernatural shark deity; Moche (AD 100-800); Ancash Region, Peru; 894.100111

## Catalog: 100113 / Accession: 894



**Catalog Information:**
Accessioned = 1904
Description = pot
Ethnic Group = blank
Materials = clay (ceramic)
Origins = Chimbote (site), Santa Valley (district), Ancash (province), Peru (country), South America (continent)

**Accession Information:**
Purchase from Manuel B. Zavaleta, Argentina

## Catalog: 100117 / Accession: 894

**Catalog Information:**
Accessioned = 1904
Description = pot
Ethnic Group = blank
Materials = clay (ceramic)
Origins = Chimbote (site), Santa Valley (district), Ancash (province), Peru (country), South America (continent)

**Accession Information:**
Purchase from Manuel B. Zavaleta, Argentina
Loan to May Weber Museum of Cultural Arts
**Date** = July 24, 1992

## Catalog: 100136 / Accession: 894

**Catalog Information:**
Accessioned = 1904
Description = vessel
Ethnic Group = blank
Materials = clay (ceramic)
Origins = Chimbote (site), Santa Valley (district), Ancash (province), Peru (country), South America (continent)

**Accession Information:**
Purchase from Manuel B. Zavaleta, Argentina

**Exhibit Label:**
Ceramic vessel of mouse eating corn; Moche (AD 100-800); Ancash Region, Peru; 894.100136

## Catalog: 100155 / Accession: 894

**Catalog Information:**
Accessioned = 1904
Description = vessel
Ethnic Group = blank
Materials = clay (ceramic)
Origins = Chimbote (site), Santa Valley (district), Ancash (province), Peru (country), South America (continent)

**Accession Information:**
Purchase from Manuel B. Zavaleta, Argentina

## Catalog: 169940 / Accession: 1588

**Catalog Information:**
Accessioned = 1925
Description = jar
Ethnic Group = Mochica
Materials = clay (ceramic)
Origins = Virú Valley (district), La Libertad (province), Peru (country), South America (continent)

**Accession Information:**
Captain Marshall Field Archaeological Expedition to Peru (Dr. A. L. Kroeber collection)
Accessioned = June 16, 1925
1,971 specimens from Peru collected from January 20 – June 17, 1925

**Exhibit Label:**
Ceramic vessel of amorous couple; Moche (AD 100-800); Ancash Region, Peru; 1588.169940

## Catalog: 288078 / Accession: 3310

**Catalog Information:**
Accessioned = 1974
Description = bottle
Ethnic Group = Moche Phase IV
Materials = clay (ceramic)
Origins = Trujillo (site), Moche Valley (district), La Libertad (province), Peru (country), South America (continent)

**Exhibit Label:**
Ceramic vessel of supernatural battle; Moche (AD 100 – 800); Ancash Region, Peru; 3310.288078

## Catalog: 288079 / Accession: 3310

**Catalog Information:**
Accessioned = 1974
Description = bottle
Ethnic Group = Moche
Materials = clay (ceramic)
Origins = Trujillo (site), Moche Valley (district), La Libertad (province), Peru (country), South America (continent)

*Logan Museum of Anthropology at Beloit College, Beloit, WI*

The Logan Museum of Anthropology owns almost 69 ceramic vessels that are categorized as Moche. All of the Moche ceramic vessels are displayed to the public through an open storage system with only one label describing the culture in which they belong. All of the photographs here are courtesy of Nicolette Meister, Curator of Collections, Logan Museum of Anthropology. The 23 objects here were selected according to their similarities with the other collections studied in order to conduct a proper comparative analysis regarding categorization. It was also important to select vessels that displayed the variety of ceramic vessels within the Logan Museum collection. The Moche ceramic vessels here are listed in order by ascending catalog number.

## Catalog: 6308 / Accession: 184

**Catalog Card/Inventory Information:**
Name = Effigy Pot
People = Mochica (Moche III per Dan Shea 5/2002)
Locality = Peru
Country = South America
How/When Accessioned = Acquired from B. Brown, Milwaukee, Wis., Jan., 1964 on trade for Mochica head pot Logan No. 15984.
Description = Effigy pot – figure of seated man with hands on knees. Body painted brown, face and head light red/brown color. Black facial painting around eyes and cheeks. Right ear missing, left ear has plug. Stirrup handle and spout with monkey figure. Headband with head or headpiece form in high elongated shape. Hole in pot on inner left side of left leg. (Stirrup handle mended at base).
Measurements = 7 ½" high, base 3 ½" x 2 ¾".

**Exhibit/Loan Information:**
-Loaned for exhibit to Rockford College, Burpee Center, Rockford, IL, October 31, 1969 – December 1, 1969
-Used in "Moche Pottery" student exhibit, Summer 1974
-Exhibited in "Mochica Pottery," Summer 1978 – Summer 1986

## Catalog: 6309 / Accession: 184

**Catalog Card/Inventory Information:**
Name = Pottery jar (False neck stirrup spout jar)
People = ~~Mochica~~ Moche Phase IV – as per Chris Henige 2003
Locality = Peru
Country = South America
How/When Accessioned = Acquired from Bernard Brown (Milwaukee) 1964 on trade for 2 Plains shields which we decided not to keep; they were relatively recent dance or ceremonial specimens with wire hoop edges and thin rawhide. They were originally from the Smithsonian (1963) and many have been part of the Evans Collection. Also received pot #6307 on this trade.
Description = Pot has four figures in running position carrying bags. Top of neck which is solid painted with geometric designs in same color – reddish brown. Designs painted on light tan background. Base orange. Stirrup handle and spout orange. Raised pendent around base of neck.
Measurements = 8 ¾" high, approx. 5 ¼" dia. at center, neck 3" high. 25cm high x 20 cm width with spout x 13 cm dia. of body

**Exhibit/Loan Information:**
-Exhibited in "The Human Form Expressed" at the Wright Museum, August – September 1993
-Exhibited in "Art of War," Fall 1998
-Exhibited in "Life After Life" at UW-Whitewater, Spring 2002
-Exhibited in "Life After Life" at Logan Museum 10/10/2002 – 1/19/2003
-Exhibited in "Ceramics in Archaeology," 7/10/07 – 8/12/07

**Accession File Information:**
-Student object study in 1993 and 2006
-Condition report with photos
-Used in UW-Whitewater Student Paper in 2003.

## Catalog: 6595 / Accession: 194

**Catalog Card/Inventory Information:**
Name = "Stirrup spout" pottery jar
People = Mochica
Locality = Peru
Country = South America
How/When Accessioned = Gift from Boyer Fund. Purchased from B. Brown, Milwaukee, Wis. 1965
Description = Buff color with red painted figures (2) of "fish-like" figure with human leg and arm. Arm carrying vessel with protruding serpent-like figure. 10 painted dots around base of spout. Stirrup has been repaired, fine crack and hole near base. Spout rim chipped.
Measurements = Base 4 ⅝" dia., 11" high.

**Exhibit Information:**
-Exhibited on 1st floor of Logan Museum, 1965 – 1969
-Exhibited at Rockford College, October – November 1973
-Exhibited in "Peruvian Cer." at Logan Museum of Anthropology, ? – 1993
-Exhibited in "Ceramics in Archaeology," 7/10/07 – 8/12/07

## Object: 6631 / Accession: 194

**Catalog Card/Inventory Information:**

Name = Jar w/head of man
People = Mochica
Locality = Peru
Country = South America
How/When Accessioned = Purchased by the Boyer Fund from Bernard Brown, Milwaukee, Wisconsin, 3/4/1965
Description = Orange pottery jar. Head extending from middle of jar. Head decoration covers top of head and extends to either side of head where it is joined to the surface of the jar. Two white lines encircle jar (one around neck of jar, the other at the head level). Three parallel lines below head. Necklace design extends from neck of head. Ten large filled circles beneath head separated by the Parallel lines (four on first and six on second).
Measurements = 2" high lip on jar, 8" high, approx. 7" in dia. at middle, 4" in dia. at top of lip

## Catalog: 6634 / Accession: 194

**Catalog Card/Inventory Information:**
Name = Llama w/pack
People = Mochica III per Dan Shea 5/2002
Locality = Peru
Country = South America
How/When Accessioned = Purchased by the Boyer Fund from Bernard Brown, Milwaukee, Wisconsin, 11/1965
Description = Llama kneeling on all fours. Pack across back with criss-cross design partially evident. Piece resembling rope going over pack to llama's ear on one side only. Semi-circular handle starts on rump and neck. Spout extends upward from middle of handle. Left side of llama is darker than right side. Coloring around eyes is darker on the right and lighter on the left.
Measurements = 2 ½" spout, 8 ¾" high, approx. 8 ½" long from nose to tail

**Exhibit/Loan Information:**
-Exhibited on 1st floor at Logan Museum of Anthropology, October 1967 – October 1968
-Exhibited on 1st floor at Logan Museum of Anthropology, November 1969 – October 1971
-Exhibited at Rockford College, Burpee Center, Rockford, IL, October 31, 1969 – December 1, 1969
-Exhibited at Rockford College, October – November 1973
-Loaned to Michael Whiteford, Iowa State University, returned 6/8/84
-Exhibited in "Good to Think With," 2011

## Catalog: 6644 / Accession: 194

**Catalog Card/Inventory Information:**
Name = Stirrup spout - melon
People = Mochica
Locality = Peru
Country = South America
How/When Accessioned = Purchased by the Boyer Fund from Bernard Brown, Milwaukee, Wisconsin, 11/1965
Description = Orange pottery jar in shape of a melon. Stirrup spout extends from two topmost sections of melon. Melon is divided into eight sections and white paint is still partially visible in the grooves separating the sections.
Measurements = 8 ½" high, 6 ½" long, handle and spout 3 ¾" high

**Exhibit/Loan Information:**
-Exhibited at Rockford College, Burpee Center, Rockford, IL, October 31, 1969 – December 1, 1969
-Loaned to Michael Whiteford, Iowa State University, returned 6/8/84

## Catalog: 7173 / Accession: 176

**Catalog Card/Inventory Information:**
Name = Effigy pot in the form of a skate
People = Moche per Dan Shea 5/2002
Locality = blank
Country = South America
How/When Accessioned = Zim Collection 1974; from Ricardo Hecht Collection, Mexico City 1964
Description = Small metallic spots seen under hand lens. Underside of the pot is not finished. There is a smile on the underside of the skate.
Measurements = 9 ½" long, 9 ½" wide

**Exhibit/Loan Information:**
-Exhibited in "Pre-Columbian Art: Perspectives in Culture" at Lakeview Museum, Peoria, IL, 10/06/1982 – 01/1983

## Catalog: 7177 / Accession: 176


**Catalog Card/Inventory Information:**
Name = Peruvian Olla Figurine
People = Moche per Dan Shea 5/2002
Locality = blank
Country = South America
How/When Accessioned = Zim Collection 1974; from Ricardo Hecht Collection, Mexico City 1964.
Description = Chipped rim, large hole in base; the figure has a red face and red leg section
Measurements = 8" high, 5" long

**Exhibit/Loan Information:**
-Loaned to Michael Whiteford, Iowa State University, returned 6/8/84

**Catalog: 7231 / Accession: 194**

**Catalog Card/Inventory Information:**
Name = Effigy pottery vessel (crab)
People = Mochica I
Locality = Peru
Country = South America
How/When Accessioned = Purchased by Boyer Fund from Gallery II, Milwaukee, Wis., 9/9/1970
Description = Pottery vessel – figure of crab molded on top – stirrup handle. Color – light brown.
Measurements = body – 6" dia., bottom 4" dia., 7" high

**Exhibit/Loan Information:**
-Loaned to Michael Whiteford, Iowa State University, returned 6/8/84
-Exhibited at Wright Art Museum, August 28 – 1985
-Exhibited in "Peruvian Cer." at Logan Museum of Anthropology, ? – 1993

## Catalog: 7265 / Accession: 194

**Catalog Card/Inventory Information:**
Name = Effigy pot – stirrup handle
People = Mochica
Locality = Peru
Country = So. America
How/When Accessioned = Purchased from Gallery II by Boyer Fund, 11/24/1972
Description = Effigy pot – Human head with and crab body resting on square base. Stirrup handle which is chipped and base of spout glued. Colors – red brown and cream. Appendages on each side. Brown paint chipped.
Measurements = 9" high at spout, 8" high at head. Base 4" x 4"

**Exhibit/Loan Information:**
-Loaned to Springfield (Ohio) Museum of Art, 5/1992 – 1/1993
-Exhibited in "Moche Pottery" student exhibit, Summer 1974
-Exhibited in "Mochica Pottery," Summer 1978 – Summer 1986

## Catalog: 15944 / Accession: 26

**Catalog Card/Inventory Information:**
Name = Siphonic Water Bottle (Portrait jar)
People = Peruvians (Moche as per Dan Shea 5/2002)
Locality = Peru
Country = S. A.
How/When Accessioned = Logan Collection; Purchased by Dr. Logan from Marshall Field in 1916
Description = Small, globular, flattened base, knobbed (white on red ware.)

**Exhibit/Loan Information:**
-Loaned to Springfield (Ohio) Museum of Art, 5/1992 – 1/1993

**Accession File Information:**
-Condition/Treatment Report

## Catalog: 15971 / Accession: 26

**Catalog Card/Inventory Information:**
Name = Siphonic Water Bottle (stirrup spout vessel)
People = Peruvians (Mochica)
Locality = Peru
Country = S. A.
How/When Accessioned = Logan Collection; Purchased by Dr. Logan from Marshall Field in 1916
Description = Mochica, Puma figure, stirrup spout; recumbent

## Catalog: 15976 / Accession: 26

**Catalog Card/Inventory Information:**

Name = Siphonic Water Bottle (stirrup spout vessel)
People = Peruvians (Moche as per Dan Shea 5/2002)
Locality = Peru
Country = S. A.
How/When Accessioned = Logan Collection; Purchased by Dr. Logan from Marshall Field in 1916
Description = Small pectin shell effigy, painted in two colors.; "pata de mula" shell *amadara grandis* occur in mangrove swamps, N. Peru per John Staller, research assoc. at Field Museum, 1997.

## Catalog: 15979 / Accession: 26

**Catalog Card/Inventory Information:**
Name = Siphonic Water Bottle (stirrup spout vessel)
People = ~~Peruvians~~ Moche Phase IV as per Chris Henige, 2003
Locality = Peru
Country = S. A.
How/When Accessioned = Logan Collection; Purchased by Dr. Logan from Marshall Field in 1916
Description = Human effigy, kneeling, grasping water bottles. Diseased mouth and nose. Buff, light brown and dark brown shoulder strap. Stirrup handle, top broken off.; Figure illustrates Leishmaniasis, a parasitic disease causing skin ulcers (as per "Written on the Bones" exhibit, 2011).
Measurements = Base 4" wide, 8" high

**Exhibit/Loan Information:**
-Exhibited on 1st floor of Logan Museum, 1954 – 1965
-Exhibited on 1st floor of Logan Museum, 1965 – 1969
-Exhibited in "Moche Pottery" student exhibit, Summer 1974
-Exhibited, Summer 1978 – Summer 1980
-Exhibited in "Life After Life" at Logan Museum, 10/10/2002 – 1/19/2003
-Exhibited in "Written on the Bones: The Archaeology of Human Health" student exhibit Fall 2011 – Spring 2012

## Catalog: 15982 / Accession: 26

**Catalog Card/Inventory Information:**
Name = Siphonic Water Bottle (stirrup spout vessel)
People = Peruvians (Moche IV or V per Dan Shea 5/2002)
Locality = Peru
Country = S. A.
How/When Accessioned = Logan Collection; Purchased by Dr. Logan from Marshall Field in 1916
Description = Human effigy, cross legged, painted in three colors. Shades of red brown and buff. Conical-shape headdress. Large ear discs. Tassel hanging from under chin. Stirrup handle top broken off.
Measurements = Base 4" wide, 8" high

**Exhibit/Loan Information:**
-Loaned to Michael Whiteford, Iowa State University, returned 6/8/84
-Loaned to Springfield (Ohio) Museum of Art, 5/1992 – 1/1993
-Loan to the Anthropology Museum of Northern Illinois University, 1/11/2013 – 7/15/2013

**Accession File Information:**
-Condition/treatment report

## Catalog: 15983 / Accession: 26

**Catalog Card/Inventory Information:**
Name = Siphonic Water Bottle (stirrup spout vessel)
People = Peruvians (Moche per Dan Shea 5/2002)
Locality = Peru
Country = S. A.
How/When Accessioned = Logan Collection; Purchased by Dr. Logan from Marshall Field in 1916
Description = Female effigy, hands on shoulders, hooded, two colors.; 11/2/1971 – Clay is flaking away, especially at back of head. Sprayed with "Blair no odor spray fix."
Measurements = 8" high

## Catalog: 15986 / Accession: 26

**Catalog Card/Inventory Information:**
Name = Siphonic Water Bottle (stirrup spout vessel)
People = Peruvians, Moche
Locality = Peru
Country = S. A.
How/When Accessioned = Logan Collection; Purchased by Dr. Logan from Marshall Field in 1916
Description = Globular disk base, relief figures in 4 panels
Measurements = 8" high, 5 ¼" dia., 4 ¼" wide

**Exhibit/Loan Information:**
-Exhibited on 1st floor of Logan Museum, 1965 - 1969
-Exhibited in "Art of War," Fall 1998
-Loaned to the Anthropology Museum of Northern Illinois University, 1/11/2013 – 7/15/2013

**Accession File Information:**
-Condition report with photo
-Student object study, 2006

**Catalog: 15987 / Accession: 26**

**Catalog Card/Inventory Information:**
Name = Siphonic Water Bottle (stirrup spout vessel)
People = Peruvians (Late Moche per Dan Shea)
Locality = Peru
Country = S. A.
How/When Accessioned = Logan Collection; Purchased by Dr. Logan from Marshall Field in 1916
Description = Globular flattened plain, concentric and angular design around it

## Catalog: 16038 / Accession: 26

**Catalog Card/Inventory Information:**
Name = Oval human effigy, intaglio in front (jar)
People = Peruvians (Moche per Dan Shea 5/2002)
Locality = Peru
Country = S. A.
How/When Accessioned = Logan Collection; Purchased by Dr. Logan from Marshall Field in 1916
Description = blank

**Exhibit/Loan Information:**
-Loaned to Rockford College for pottery exhibit, October – November 1962
-Exhibited in "Moche Pottery" student exhibit, Summer 1974
-Exhibited in "Mochica Pottery," Summer 1978 – Summer 1986

## Catalog: 16043 / Accession: 26

**Catalog Card/Inventory Information:**
Name = Large oval, human effigy in relief on front (effigy jar)
People = ~~Peruvians~~, ~~Mochica ?~~ (Moche Phase III/IV per Chris Henige, 2003)
Locality = Peru
Country = S. A.
How/When Accessioned = Logan Collection; Purchased by Dr. Logan from Marshall Field in 1916
Description = Reddish brown – rope in relief around neck off right
Measurements = Rim dia. 3 ½", 5 ½" wide, 9 ¼" high

**Exhibit/Loan Information:**
-Exhibited in "Moche Pottery" student exhibit, Summer 1974
-Exhibited in "Mochica Pottery," Summer 1978 – Summer 1986
-Exhibited in "Peruvian Cer." at Logan Museum of Anthropology, ? – 1993
-Exhibited in "Art of War," Fall 1998
-Exhibited in "Life After Life" at Logan Museum, 10/10/2002 – 1/19/2003

## Catalog: 1986.05.001 / Accession: 1986.05

**Catalog Card/Inventory Information:**
Name = Mochica effigy pot, frog (frog pot)
People = Mochica ca. A.D. 1 – 300
Locality = Peru
Country = Peru
How/When Accessioned = Robert Irrmann, donation, 6/3/1986
Description = Black, wide mouthed bowl with round base. Face and broad mouth of frog extending from one side; legs and tail laying in relief along body of bowl. Ceramic.
Measurements = 7 ½" (9 cm) head to tail, 5 ¾" (14.5 cm) side to side, 3 ½" – 4 ½" (9 – 11.5 cm) high

**Exhibit/Loan Information:**
-Exhibited in "Recent Acquisitions," February – August 1988

## Catalog: 2006.28.088 / Accession: 2006.28

**Catalog Card/Inventory Information:**
Name = Owl-shaped stirrup spout vessel
People = Moche
Locality = North Coast
Country = Peru
How/When Accessioned = Gift of Henry Gaples, accessioned: 5/10/2007. In memory of Rita Gaples. Purchased by Rita Gaples from Shango Galleries, Dallas, TX, April 11, 2005
Description = Stirrup-spout Moche vessel, shaped and incised like an owl. Red slipped with incised black lines around eyes and wings. Body burnished and stippled pattern on the owl's head. Typically found in elite burials, but some vessels show evidence of use prior to burial. Owls in Moche society were symbolic of death and the afterlife. Excellent condition.
Appraisal description 12/3/06 = "This is a dark red stirrup vessel with black incising on an oval-shaped body with the stirrup mounted at the back of the body, and curving forward to the back of the head. The eyes are presented as black, incised concentric circles. The beak is small and curved slightly downward at the end." Appraiser comments 12/3/06: "This is a very finely modeled owl in excellent condition, and is exemplary of the best in Moche pottery."
Measurements = Length: 18 cm, Width: 9.5 cm, Height: 7.5 cm

**Exhibit/Loan Information:**
-"Good to Think With" (EX 2011.4)
-"Wings of the World" (EX 2013.11)

## Catalog: 2007.37.001 / Accession: 2007.37

**Catalog Card/Inventory Information:**
Name = Erotic stirrup spout vessel
People = Moche
Locality = Peru
Country = South America
How/When Accessioned = Purchased from Shango Galleries, John Buxton, 12/7/2007
Description = Rectangular shaped mold-made ceramic stirrup spout vessel depicting a male and female cradling an infant. The adults recline on their left sides and are depicted having anal intercourse. The female figure is breast-feeding the infant. Good condition. According to John Buxton, the vessel has been in the US since the early 1970s and in his collection for over 20 years. Evidence of restoration prior to acquisition. Good condition.
Measurements = Length: 15 cm, Width: 11 cm, Height: 17.3 cm

**Exhibit/Loan Information:**
-Exhibited in "Artifacts: What Do You See?," 10/7/2008 – 2/15/2009

**Accession File Information:**
-Condition Report
- Invoice #1813 to Ms. Nicolette Meister 11/7/07 from John A. Buxton BAACS (Buxton Appraisal, Authentification and Consulting Services)

*Museo Larco, Lima, Peru*

The Museo Larco has over 8,000 ceramic vessels labeled as Moche in their online collections database. Twenty-one vessels were chosen for this thesis. Factors considered in the selection process include the similarity of vessels with the other collections in order to establish a proper comparative analysis and a selection that best represented the variety of ceramic vessels held in this collection. The Museo Larco uses a "Morphofunctional Category," which is unique when compared with the other collections used in this study. All of the photos and catalog information listed here are courtesy of the Museo Larco website, http://www.museolarco.org/catalogo/buscador.php?flg =0, where some of the objects can be viewed from different angles. The English translations I use here are ones that I derived directly from the online translator provided by the Google Chrome browser; the Museo Larco website is entirely in Spanish. The objects here are listed in order by ascending catalog number, or cataloging code.

**Object: ML000105**

Culture/Style = Mochica
Region = North Coast
Valley = blank
Site = blank
Morphofunctional Category = Bottle
Neck Handle Stirrup Sculptural
Huaco Portrait
Senior Scene = blank
Description = Bottle neck sculptural stirrup handle huaco turbaned character portrait, face painting into three vertical bands and tubular ear.
Measurements = Height: 318 mm
Length: 165 mm
Width: 156 mm

**Object: ML000525**


Culture/Style = Mochica
Region = North Coast
Valley = Virú
Site = San Ildefonso
Morphofunctional Category = Pitcher
Face Neck
Senior Scene = blank
Description = Pitcher face neck representing character played with geometric designs of vertical lines, circular pectoral earmuffs with geometric designs staggered volutes homers and wristbands.
Measurements = Height: 256 mm
Length: 171 mm
Width: 190 mm

**Object: ML000678**

Culture/Style = Mochica
Region = North Coast
Valley = Holy
Site = Tambo Real
Morphofunctional Category = Bottle Neck Handle Stirrup Sculptural
Senior Scene = blank
Description = Handle sculptural stirrup bottle depicting seated figure with turban and robe earmuffs tubular layer.
Measurements = Height: 220 mm
Length: 167 mm
Width: 130 mm

**Object: ML000933**

Culture/Style = Mochica
Region = North Coast
Valley = Chicama
Site = Sausal
Morphofunctional Category = Bottle Neck Handle Stirrup Sculptural
Senior Scene = blank
Description = Handle sculptural stirrup spout bottle representing character sitting with stepped conical helmet, earmuffs and tubular tunic.
Measurements = Height: 185 mm
Length: 126 mm
Width: 145 mm

**Object: ML001198**

Culture/Style = Mochica
Region = North Coast
Valley = blank
Site = blank
Morphofunctional Category = Bottle Neck Handle Lateral Sculptural
Senior Scene = Hunting deer
Description = Bottle neck sculptural side handle depicting seated figure with headdress, tubular earmuffs, coat, shirt and kilt. Representation deer hunting scene.
Measurements = Height: 200 mm
Length: 184 mm
Width: 120 mm

**Object: ML001247**

Culture/Style = Mochica
Region = North Coast
Valley = blank
Site = blank
Morphofunctional Category = Bottle Neck Handle Lateral Sculptural
Senior Scene = blank
Description = Bottle neck sculptural character representing charger side handle tunic and belt.
Measurements = Height: 162 mm
Length: 151 mm
Width: 108 mm

**Object: ML001403**

Culture/Style = Mochica
Region = North Coast
Valley = blank
Site = blank
Morphofunctional Category = Bottle Neck Handle Stirrup Sculptural
Senior Scene = Pathology/ Diseases/Mutilation
Description = Handle sculptural stirrup spout bottle representing character sitting with mutilated nose and lips, holding stirrup spout bottle and canchero under his left arm, turban, pierced ears, lump in the back and shirt.
Measurements = Height: 195 mm
Length: 145 mm
Width: 120 mm

**Object: ML001617**

Culture/Style = Mochica
Region = North Coast
Valley = blank
Site = blank
Morphofunctional Category = Bottle Neck Handle Stirrup Sculptural
Senior Scene = blank
Description = Handle sculptural stirrup spout bottle depicting warrior sitting on mountain watching, with conical helmet, circular earrings, tunic, belt and coxal protector.
Measurements = Height: 194 mm
Length: 101 mm
Width: 162 mm

**Object: ML001721**

Culture/Style = Mochica
Region = North Coast
Valley = blank
Site = blank
Morphofunctional Category = Sculptural Pitcher
Senior Scene = Combat Procession naked warriors
Description = Sculptural pitcher depicting prisoner sitting naked with his hands tied behind his back, rope around his neck biting snake-headed penis, face painting, and pierced ears.
Measurements = Height: 305 mm
Length: 140 mm
Width: 145 mm

**Object: ML001788**


Culture/Style = Mochica
Region = North Coast
Valley = blank
Site = blank
Morphofunctional Category = Sculptural Bowl
Senior Scene = blank
Description = Bowl sculptural head representing club.
Measurements = Height: 120 mm
Length: 180 mm
Width: 180 mm

## Object: ML002203

Culture/Style = Mochica
Region = North Coast
Valley = blank
Site = blank
Morphofunctional Category = Bottle
Neck Handle Stirrup Sculptural
Senior Scene = blank
Description = Handle sculptural stirrup spout bottle representing character sitting with plumes headdress, face painting, circular earrings, tunic, hanging bag with geometric designs in hand painting on the legs and back bulge.
Measurements = Height: 225 mm
Length: 193 mm
Width: 134 mm

## Object: ML002548

Culture/Style = Mochica
Region = North Coast
Valley = blank
Site = blank
Morphofunctional Category = Bottle
Neck Handle Stirrup Sculptural
Senior Scene = Coca consumption
Description = Bottle neck handle sculptural stirrup representing character sitting holding container, chewing coca (chacchando) with headdress two points, face painting with geometric designs of waves, hair tied into two strands, tunic with geometric designs, wristbands, belt and protector coxal.
Measurements = Height: 210 mm
Length: 133 mm
Width: 132 mm

**Object: ML003192**

Culture/Style = Mochica
Region = North Coast
Valley = blank
Site = blank
Morphofunctional Category = Bottle Neck Handle Stirrup Sculptural
Senior Scene = navigation and fishing
Description = Handle sculptural stirrup spout bottle depicting anthropomorphic supernatural character traits (Aia Paec) fishing, fanged feline, wrinkled face, feline headdress and crescent earrings feline head, body and crab claws, and human legs.
Measurements = Height: 231 mm
Length: 168 mm
Width: 149 mm

**Object: ML003491**

Culture/Style = Mochica
Region = North Coast
Valley = Holy
Site = Chimbote
Morphofunctional Category = Bottle Neck Handle Stirrup
Senior Scene = Combat between zoomorphic & anthropomorphic supernatural beings decapitation
Description = Stirrup spout bottle with anthropomorphic representation of battle between supernatural character traits (Aia Paec) holding knife with feline headdress and crescent, wrinkled face, snake belt, circular beads necklace, shirt and loincloth; and anthropomorphic character (Dragon decapitator) holding sword and severed head, body, head with two plumes, bilobed ears, chest, shirt & loincloth.
Measurements = Height: 235 mm
Length: 153 mm
Width: 145 mm

**Object: ML003581**

Culture/Style = Mochica
Region = North Coast
Valley = Virú
Site = Tomabal
Morphofunctional Category = Bottle Neck Handle Stirrup Sculptural
Senior Scene = blank
Description = Handle sculptural stirrup spout bottle representing coiled serpent.
Measurements = Height: 202 mm
Length: 118 mm
Width: 119 mm

**Object: ML004238**

Culture/Style = Mochica
Region = North Coast
Valley = Chicama
Site = blank
Morphofunctional Category = Bottle Neck Handle Stirrup Sculptural
Senior Scene = Sexual Activity, anal intercourse between man and woman
Description = Handle sculptural stirrup spout bottle depicting anal intercourse between man and woman. She has pigtails and is breastfeeding a child. Man has turban, ear tubes, shirt and loincloth. Both are thrown sideways. Realistic.
Measurements = Height: 206 mm
Length: 185 mm
Width: 138 mm

## Object: ML006231


Culture/Style = Mochica
Region = North Coast
Valley = blank
Site = blank
Morphofunctional Category = Sculptural Canchero
Senior Scene = Geometric
Description = Canchero sculpture depicting feline head with whiskers on the handle. Geometric designs of stepped triangles, triangles, dots and lines.
Measurements = Height: 275 mm
Length: 120 mm
Width: 184 mm

## Object: ML007202

Culture/Style = Mochica
Region = North Coast
Valley = blank
Site = blank
Morphofunctional Category = Bottle Neck Handle Stirrup Sculptural
Senior Scene = blank
Description = Handle sculptural stirrup spout bottle representing feline toad.
Measurements = Height: 200 mm
Length: 203 mm
Width: 137 mm

## Object: ML007408


Culture/Style = Mochica
Region = North Coast
Valley = blank
Site = blank
Morphofunctional Category = Vase acampanulado/Florero
Senior Scene = blank
Description = Vase acampanulado with external representation of anthropomorphic character (Demon Fish) holding knife with a fish body, sawn human head and limbs. Representation of snails.
Measurements = Height: 176 mm
Length: 307 mm
Width: 299 mm

## Object: ML008009

Culture/Style = Mochica
Region = North Coast
Valley = Chicama
Site = Sausal
Morphofunctional Category = Bottle Neck Handle Stirrup Sculptural
Senior Scene = blank
Description = Handle sculptural stirrup spout bottle representing cat (ocelot) with rope around his neck and the animal (guinea pig) between the fangs.
Measurements = Height: 198 mm
Length: 161 mm
Width: 83 mm

**Object: ML008399**


Culture/Style = Mochica
Region = North Coast
Valley = blank
Site = blank
Morphofunctional Category = Sculptural Bowl
Senior Scene = blank
Description = Animal sculpture representing Bowl (sea lion).
Measurements = Height: 92 mm
Length: 111 mm
Width: 192 mm

*The British Museum, London, England*

There are approximately 585 ceramic vessels categorized as Moche within the online collection of the British Museum. Most of these do not have photographs attached to their records online. The 15 ceramic vessels chosen for this study include only objects with photographs. The objects selected were based on their similarities with objects from other collections for a better comparative analysis and to showcase the variety of objects within the British Museum collection. All of the photographs and object information are courtesy of the British Museum website, http://www.britishmuseum.org/research/collection_online/search.aspx?searchText=moche. The objects here are listed in order by their ascending catalog number (museum number).

**Object: Am,+.2200**

Object type = vessel; vase
Description = Vase, owl's head-shaped vessel made of pottery.
Culture/period = Moche
Findspot = Excavated/Findspot: Peru; (Americas, South America, Peru)
Acquisition name = Collected by: C E Lister; Donated by: Sir Augustus Wollaston Franks
Acquisition date = 1884

**Object: Am,+.2777**

Object type = vessel
Description = Human-shaped vessel made of pottery (?).
Culture/period = Moche
Findspot = Excavated/Findspot: Peru; (Americas, South America, Peru)
Acquisition name = Purchased from: Charles ap Thomas
Acquisition date = 1886

**Object: Am,+.2784**

Object type = vessel
Description = Stirrup spout bottle (missing spout) with thin flat pedestal base. Two-part vertical mould used. Lower portion orange painted; upper features white background pigment with orange painted triangular painted 'fringe' around neck of vessel with circular pendants; high relief band between neck and fringe with pendent strap. Remains of orange circles around stirrup spout.
Culture/period = Moche
Findspot = Excavated/Findspot: Peru; (Americas, South America, Peru)
Acquisition name = Purchased from: Charles ap Thomas
Acquisition date = 1886
Measurements = Height: 22.4 cm
Width: 19 cm (including stirrup)

**Object: Am,S.1245**

Object type = dipper
Description = Dipper (?) made of pottery.
Culture/period = Moche
Findspot = Excavated/Findspot: Peru; (Americas, South America, Peru)
Acquisition name = Collected by: Ephraim George Squier and Edwin Hamilton Davis; Purchased from: Salisbury & South Wiltshire Museum
Acquisition date = 1931

**Object: Am1880,0405.1**

Object type = vessel
Description = Stirrup spout vessel (head-shaped) made of pottery.
Culture/period = Moche
Findspot = Excavated/Findspot: Peru; (Americas, South America, Peru)
Exhibition history = Exhibited: 1979 – 1982, London, Museum of Mankind, 'Moche pottery from Peru'
Acquisition name = Donated by: Edward Frederick North and D Pedro Galvez
Acquisition date = 1880

**Object: Am1887,1206.20**

Object type = whistle; vessel
Description = Double body vessel (spout with bridge, and human head) whistle made of pottery.
Culture/period = Moche
Findspot = Excavated/Findspot: Peru; (Americas, South America, Peru)
Exhibition history = Exhibited: 1995, London, Museum of Mankind (Room 10), 'Pottery in the Making'
Acquisition name = Field collection by: William C Borlase; Purchased from: Sotheby's
Acquisition date = 1887

**Object: Am1900,1117.4**

Object type = vessel; figure
Description = Vessel, bat? figure made of pottery.
Culture/period = Moche
Findspot = Excavated/Findspot: Peru; (Americas, South America, Peru)
Acquisition name = Bequeathed by: Henry Spencer Ashbee
Acquisition date = 1900

**Object: Am1907,0319.596**

Object type = vessel; vase
Description = Vase, frog vessel made of pottery.
Culture/period = Moche
Findspot = Excavated/Findspot: Pacasmayo Valley, burial; (Americas, South America, Peru, Pacasmayo Valley); Found/Acquired: La Libertad (Peru) (?);(Americas, South America, Peru, La Libertad); Found/Acquired: Ancash (?); (Americas, South America, Peru, Ancash); Found/Acquired: Lambayeque (?); (Americas, South America, Peru, North Coast, Lambayeque (department))
Acquisition name = Collected by: Dr. de Bolivar; Purchased from: Mme Anna de Bolivar
Acquisition date = 1907

**Object: Am1907,0319.614**

Object type = vessel; vase
Description = Vase, vessel made of pottery.
Culture/period = Moche
Findspot = Excavated/Findspot: Pacasmayo Valley, burial; (Americas, South America, Peru, Pacasmayo Valley); Found/Acquired: La Libertad (Peru) (?);(Americas, South America, Peru, La Libertad); Found/Acquired: Ancash (?); (Americas, South America, Peru, Ancash); Found/Acquired: Lambayeque (?); (Americas, South America, Peru, North Coast, Lambayeque (department))
Acquisition name = Collected by: Dr. de Bolivar; Purchased from: Mme Anna de Bolivar
Acquisition date = 1907

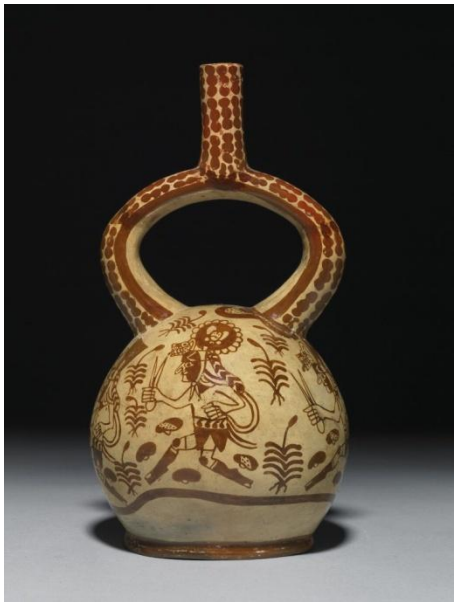
**Object: Am1909,1207.7**

Object type = vase
Description = Vase (human head-shaped) made of pottery.
Findspot = Excavated/Findspot: Peru; (Americas, South America, Peru)
Acquisition name = Collected by: Charles Smith; Donated by: Lady Gilbert
Acquisition date = 1909

**Object: Am1909,1218.59**

Object type = vase
Description = Vase (in form of seated deer; stirrup spout) made of pottery.
Culture/period = Moche
Findspot = Excavated/Findspot: Trujillo, cemetery; (Americas, South America, Peru, La Libertad, Trujillo)
Exhibition history = Exhibited: 2003 – 2004 October – January, London, Hayward Gallery, 'Saved!100 Years of the National Art Collections Fund', no. 6
Acquisition name = Collected by: Thomas Hewitt Myring; Donated by: Henry Van den Bergh; Donated through: The Art Fund (as NACF)
Acquisition date = 1909

**Object: Am1909,1218.96**



Object type = vase
Description = Vase (stirrup spout; with scene of ceremonial dance) made of pottery.
Culture/period = Moche
Findspot = Excavated/Findspot: Trujillo, cemetery; (Americas, South America, Peru, La Libertad, Trujillo)
Exhibition history = Exhibited: 1979 – 1982, London, Museum of Mankind, 'Moche pottery from Peru'; November 1, 1989 – December 31, 1990, Malaysia, Kuala Lumpar, National Museum of Malaysia, 'Treasures from the Graves'
Acquisition name = Collected by: Thomas Hewitt Myring; Donated by: Henry Van den Bergh; Donated through: The Art Fund (as NACF)
Acquisition date = 1909
Measurements = Height: 27.5 cm
Width: 15 cm

**Object: Am1909,1218.168**

Object type = vase
Description = Vase (stirrup spout) made of pottery.
Culture/period = Moche
Findspot = Excavated/Findspot: Trujillo, cemetery; (Americas, South America, Peru, La Libertad, Trujillo)
Acquisition name = Collected by: Thomas Hewitt Myring; Donated by: Henry Van den Bergh; Donated through: The Art Fund (as NACF)
Acquisition date = 1909

**Object: Am1924,1028.1**

Object type = vase
Description = Vase (stirrup spout; in shape of 2 humans) made of pottery.
Culture/period = Moche; Chimú
Findspot = Excavated/Findspot: Peru; (Americas, South America, Peru)
Acquisition name = Donated by: William George Buchanan
Acquisition date = 1924

**Object: Am1930,Foster.6**

Object type = vessel; vase
Description = Vase, squatting male vessel made of pottery.
Culture/period = Moche
Findspot = Excavated/Findspot: Peru; (Americas, South America, Peru)
Exhibition history = Exhibited: 1979-1982, London, Museum of Mankind, 'Moche pottery from Peru'
Acquisition name = Donated by: Walter K Foster
Acquisition date = 1882

*The Metropolitan Museum of Art, New York, NY*

The Metropolitan Museum of Art (The MET) contains 16 ceramic vessels that are categorized as Moche on their website. All of the vessels have photographs and all of the vessels were used for this study. All but six of these ceramic vessels are not on view at The MET. The vessels that are on view are in Gallery 357 and are objects 64.228.21, 82.1.29, 82.1.30, 1983.546.4, 1987.394.630, and 1992.60.9. All of the photographs and catalog information is from The MET's website, http://www.metmuseum.org/toah/hd/moch/hd_moch.htm. All of the vessels are listed here in order by ascending accession number.

**Accession: 63.226.5**

Object Name = Flared Bowl
Culture/Time Period = Moche/6th – 8th century
Measurements = Height: 7 (17.8 cm)
Dia.: 10 ¼" (26 cm)
Acquisition = Gift of Nathan Cummings, 1963
Description = This flared bowl, called *florero*, has an empty pedestal base filled with small ceramic pellets that rattle when the vessel is shaken. This flared bowl is decorated with a net motif on the exterior and with interlocking zigzag lines with triangles on the interior. The geometric decoration, as well as the notched rim with step patterns, indicate that it was produced during the Late Moche period (600 – 800).

**Accession: 64.228.15**

Object Name = Dipper
Culture/Time Period = Moche/3rd – 5th century
Measurements = Height: 10 ¾" (27.3 cm)
Dia.: 6 ⅞" (17.5 cm)
Acquisition = Gift of Mr. and Mrs. Nathan Cummings, 1964
Description = The back of this particular vessel represents a Moche major deity with its characteristic fanged mouth, semicircular headdress, snake-head earspools, and octopus tentacles radiating from the head.

**Accession: 64.228.21**

Object Name = Portrait Head Bottle
Culture/Time Period = Moche/5th – 6th century
Measurements = Overall: 12 ¾" (32.39 cm)
Acquisition = Gift of Mr. and Mrs. Nathan Cummings, 1964
Description = This portrait head wears a head cloth over his hair; a band decorated with four serpents, two on each side, is worked around the crown of the head. The profile serpents have open mouths, rows of bared teeth, and bifurcated tongues. They face each other in the center of the forehead. The face is painted—along the nose bridge, a triangle from nose to mouth, and a larger rectangle on each cheek. This pattern is seen on prominent people and even on major gods in Moche art. Under the chin and around the neck is a series of stepped motifs.

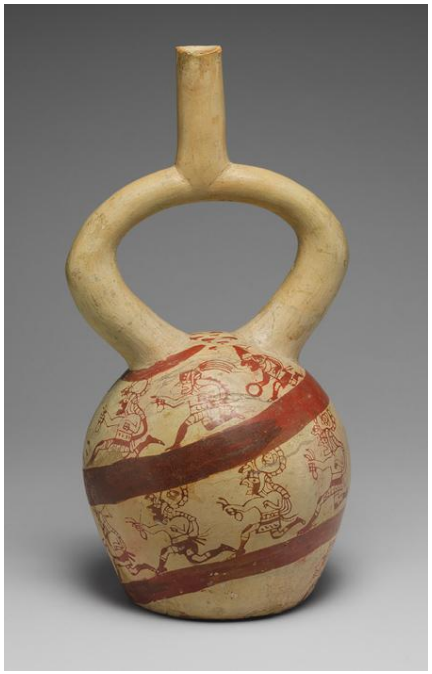
**Accession: 64.228.43**

Object Name = Figure Bottle
Culture/Time Period = Moche/3rd – 5th century
Measurements = Height: 7 ½" (19.1 cm), Width: 5 ¾" (14.6 cm)
Acquisition = Gift of Mr. and Mrs. Nathan Cummings, 1964
Description = This Moche stirrup spout bottle represents a man wearing a sleeved tunic with vertical bands and carrying funerary items. He is holding a rolled mat in his right hand and a dipper in his left hand.

**Accession: 67.167.1**

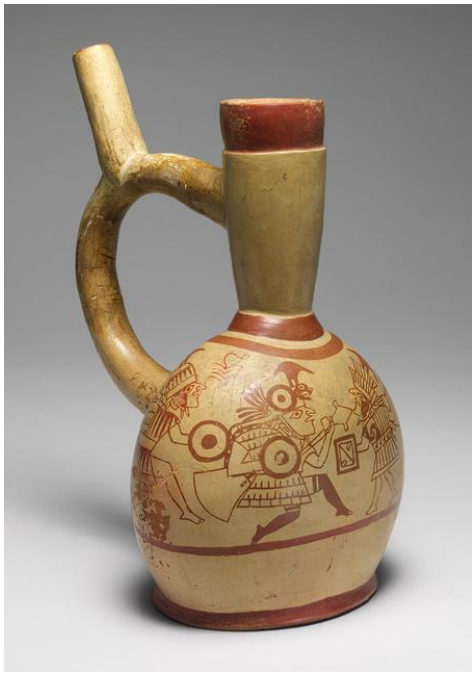
Object Name = Bird Warrior Bottle
Culture/Time Period = Moche/4th – 7th century
Measurements = Height: 11 ¼" (28.6 cm), Dia.: 6" (15.2 cm)
Acquisition = Gift of Nathan Cummings, 1967
Description = This bottle dates from the Moche apogee period (400 – 750), during which the fineline painting tradition was used to create a great diversity of narrative scenes. Here, the figures represent either anthropomorphized bird warriors or human warriors wearing feathered adornments and bird-face masks. They carry shields, lances, and triangular war clubs similar to those found in burials of the Moche elite.

**Accession: 67.167.3**



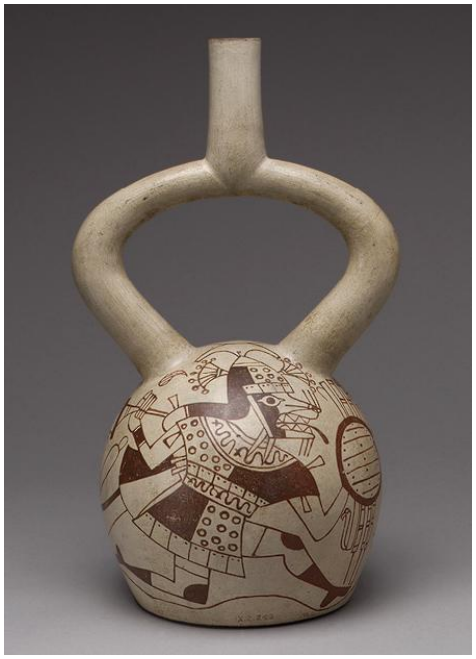
Object Name = Runner Bottle
Culture/Time Period = Moche/4th – 7th century
Measurements = Height: 12 ½" (31.8 cm), Dia.: 6 ⅛" (15.6 cm)
Acquisition = Gift of Nathan Cummings, 1967
Description = No specific description in regards to this particular piece.

**Accession: 67.167.4**



Object Name = Stirrup Spout Bottle with Warriors
Culture/Time Period = Moche/4th – 7th century
Measurements = Height: 11 ¼" (28.6 cm), Width: 6 ¾" (17.2cm)
Acquisition = Gift of Nathan Cummings, 1967
Description = This bottle shows only Moche warriors. They hold triangular war clubs and square or circular shields similar to those found in burials of the Moche elite. They also wear typical Moche metal backflaps on top of their headdresses.

**Accession: 82.1.29**



Object Name = Fox Warrior Bottle
Culture/Time Period = Moche/6th – 8th century
Measurements = Height: 11 ⅝" (29.5 cm)
Acquisition = Gift of Henry G. Marquand, 1882
Description = On this bottle, two animated warriors, their faces covered with fox face masks, carry round shields and war clubs. They are shown running across a hilly desert landscape indicated by a wavy line and cactus plants. A strong sense of forward motion is conveyed by leaning bodies and long strides. The warriors wear decorated long skirts, trapezoidal belt ornaments, and conical helmets.

**Accession: 82.1.30**

Object Name = Seated Figure Bottle
Culture/Time Period = Moche/2nd – 5th century
Measurements = Height: 6 ⅜" (16.2 cm)
Acquisition = Gift of Henry G. Marquand, 1882
Description = The figure wears a headdress that has a small feline face at the center. Such animal-fronted headdresses were commonly depicted in Moche art. They are believed to have been emblematic of rank or profession. This figure may originally have had inlaid eyes and more ornaments on its nose, ears, and wrists.

**Accession: 1978.412.69**

Object Name = Hunt Bottle
Culture/Time Period = Moche/6th – 7th century
Measurements = Height: 9" (22.9 cm)
Width: 5 ½" (14 cm)
Acquisition = The Michael C. Rockefeller Memorial Collection, Purchase, Nelson A. Rockefeller Gift, 1961
Description = This Moche bottle depicts a hunting scene with human hunters wearing loincloths, turbans, and bags tied around their waists. They hold sticks or long clubs with rounded ends. A line of waves and irregular mounds filled with small dots, probably representing sand dunes, locate the scene in a marine environment. Two sea lions are represented tridimensionally, with their flippers painted directly on the chamber of the vessel.

**Accession: 1978.412.70**

Object Name = Confronting Figures Bottle
Culture/Time Period = Moche/4th – 7th century
Measurements = Height: 9" (22.9 cm)
Width: 6 ½" (16.5 cm)
Acquisition = The Michael C. Rockefeller Memorial Collection, Purchase, Nelson A. Rockefeller Gift, 1961
Description = Each side of this Moche stirrup spout bottle shows a prominent subject of Moche iconography, Wrinkle Face and Iguana facing each other. On the left side of each pair, Wrinkle Face, a fanged anthropomorphic figure with wrinkles, snake earspools, a feline headdress, and a snake-headed belt, sits on a throne. On the right side, Iguana, the anthropomorphized lizard, wears a bird headdress. While Wrinkle Face raises a hand with a pointed index finger, Iguana joins both hands in an attitude of veneration.

**Accession: 1978.412.196**

Object Name = Bottle, Skeletal Couple with Child
Culture/Time Period = Moche/3rd – 7th century
Measurements = Height: 6 ⅞" (17.5 cm)
Width: 5 ⅝" (14.3 cm)
Dia.: 6 ⅜" (16.2 cm)
Acquisition = The Michael C. Rockefeller Memorial Collection, Purchase, Nelson A. Rockefeller Gift, 1967
Description = This embracing skeletal couple with child perhaps illustrates death as a necessary stage for the renewal of life.

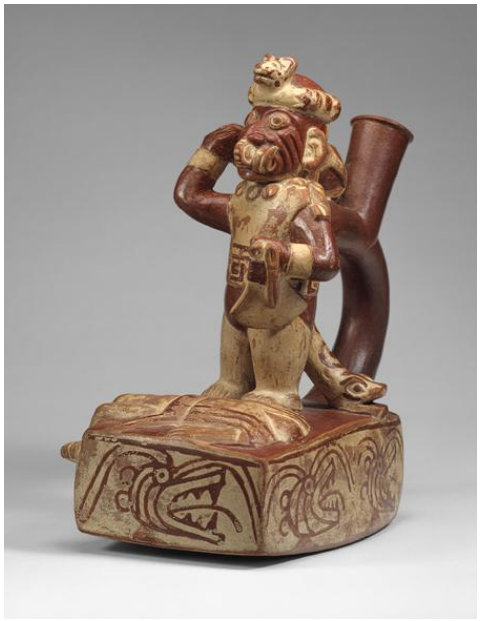
**Accession: 1983.546.4**

Object Name = Fox Warrior Bottle
Culture/Time Period = Moche/4th – 6th century
Measurements = Height: 10 ½" (26.7 cm)
Acquisition = Gift of Judith Riklis, 1983
Description = This stirrup spout bottle shows Moche warrior attributes represented in two and three dimensions. Clubs, lances, and helmet strings pained in read radiate from the center of the vessel's body. On top of the bottle, the tridimensional part can be interpreted as a zoomorphized war club or as a fox warrior tying a club-shaped headdress under its chin. Fruits or tubers appear on the front of the club.

**Accession: 1983.546.6**

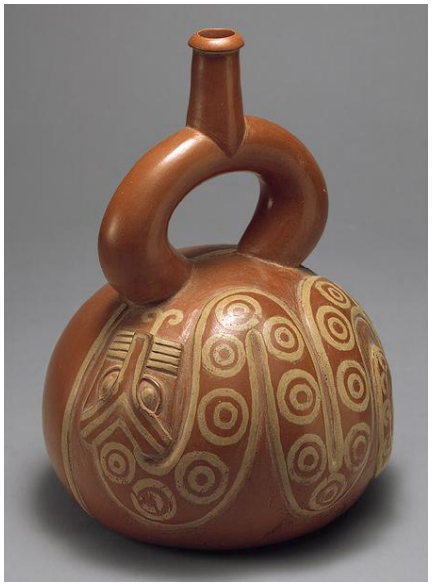
Object Name = Prisoner Jar
Culture/Time Period = Moche/2nd – 7th century
Measurements = Height: 10 ¾" (27.3 cm)
Acquisition = Gift of Judith Riklis, 1983
Description = This sculpted kneeling prisoner wears a sleeved tunic and a headdress ornamented with a spread-winged owl. However, the empty holes in his earlobes, his exposed genitals, and his tied neck clearly indicate his condition.

**Accession: 1987.394.630**



Object Name = Stirrup Spout Bottle: Sacrificer Scene
Culture/Time Period = Moche/2nd – 5th century
Measurements = Height: 7 ½" (19 cm)
Acquisition = Bequest of Jane Costello Goldberg, from the Collection of Arnold I. Goldberg, 1986
Description = This bottle represents a major Moche deity known as Wrinkle Face. He wears a necklace made of circular owl-head beads & stands on a platform in front of a human figure w/severed head lying on its back. The deity holds a *tumi* ceremonial knife in his left hand, as if he had just performed the sacrifice. In the right hand, he holds an open-mouthed animal head. A series of snake heads is painted around the platform.

**Accession: 1992.60.9**



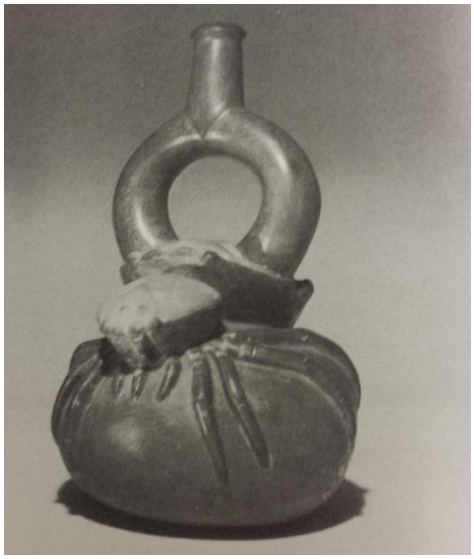
Object Name = Stirrup-spout bottle with snake
Culture/Time Period = Moche/2nd – 3rd century
Measurements = Height: 7 ⅜" (19.7 cm)
Acquisition = Gift of Conny and Fred Landmann, 1992
Description = The globular chamber of this bottle accommodates the body of a big serpent worked in relief on ½ of the chamber. The reptile's large head has catlike eyes, whiskers, & a bifurcated tongue. The serpent's body is outlined in white & decorated w/concentric circles. The arch of the spout thickens toward the juncture w/the chamber, & from its center rises its short tapering end.

## Appendix C: Moche Ceramic Vessels from Sotheby's Art Auction Catalogs

Several Sotheby's art auction catalogs were also reviewed for comparative examples for this thesis. These catalogs are housed in the Anthropology department at the Milwaukee Public Museum. The 15 objects selected from these catalogs were used as an example of variation in description and categorization. The particular catalog in which these vessels came from is listed here in order by date.

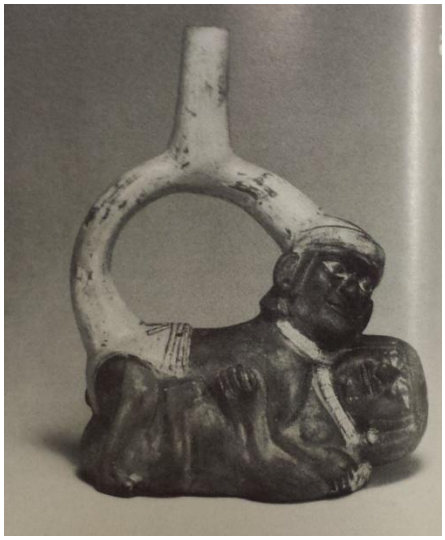
## Fine Pre-Columbian Art Catalog – Saturday, May 9, 1981

### #23



Name = Mochica Crab Vessel
Time Period = ca. A.D. 200 – 500
Measurements = Height: 20.3 cm
Catalog Description = with rounded body surmounted by a crab and painted overall in deep brownish-orange with areas of cream
Sold for = $1,100 US
Notes = similar to one in MPM collection, #34015

### #25



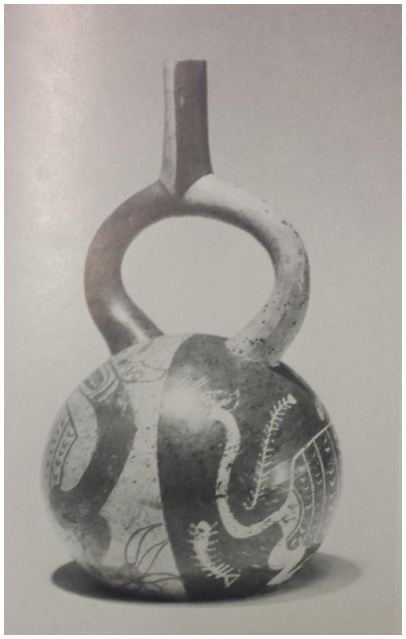
Name = Mochica Erotic Vessel
Time Period = ca. A.D. 200 – 500
Measurements = Height: 21.5 cm
Catalog Description = painted in cream and brown with a copulating couple
Sold for = $1,500 US

## Pre-Columbian Art Catalog – Friday, May 31, 1985 (pgs. 6 – 7)

### #12

Name = Middle Mochica Sea Lion Pup
Time Period = ca. A.D. 250 – 550
Measurements = Height: 26 cm
Catalog Description = with growling expression and large red painted eyes, ears projecting to the sides, painted overall in cream with the spout orange with faint stripes
Bid Price = $1,000 – $1,500 US
Sold for = $1,210 US

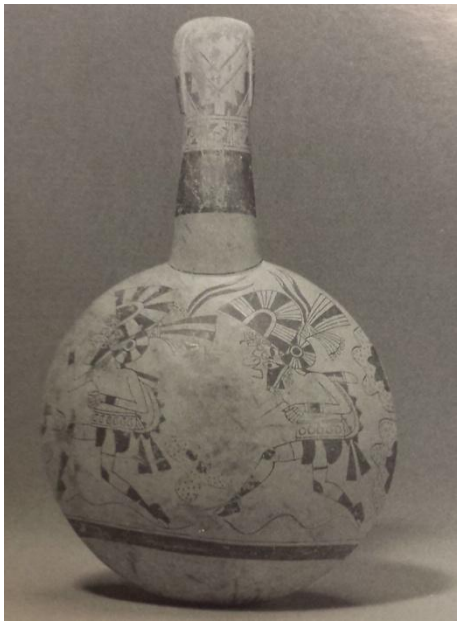
### #13



Name = Middle Mochica Painted Vessel
Time Period = ca. A.D. 200 – 500
Measurements = Height: 29 cm
Catalog Description = bisected in panels, each containing a monster with feline-headed tail, in reddish brown and cream, inverted in each panel
Bid Price = $800 – $1,000 US
Sold for = $715 US

## Pre-Columbian Art Catalog – Tuesday, May 16, 1989

**#5**



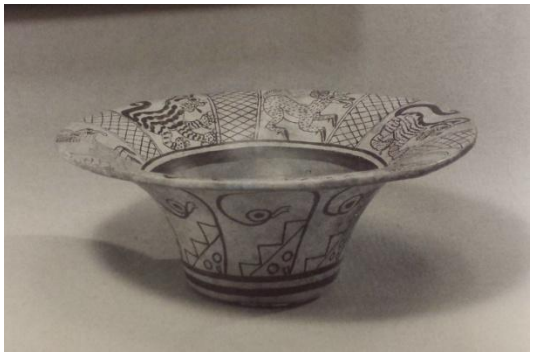
Name = Middle Mochica Painted Dipper
Time Period = ca. A.D. 200 – 500
Measurements = Length: 27.9 cm
Catalog Description = the handle in the form of a warrior's head covered by a turban with geometrically-decorated sides extending on the back, the rounded reverse painted with two warriors running to the left before a mountainous landscape, each with right hand upraised and holding a weapon, wearing striped crescentic headdress with snarling feline's head projecting at the front
Bid Price = $3,000 – $3,500 US
Sold for = $2,750 US

## Pre-Columbian Art Catalog – Monday, November 20, 1989

**#14**

Name = Middle Mochica Erotic Couple
Time Period = ca. A.D. 200 – 500
Measurements = Height: 20cm
Catalog Description = the cylindrical base surmounted by a seated embracing couple, the woman holding his phallus and wearing a collar with long tresses falling over her shoulders, the male wearing a tunic and turban; painted overall in dark reddish-brown, a stirrup-spout at the back
Bid Price = $1,500 – $2,500 US
Sold for = $1,925 US

**#15**



Name = Middle Mochica Flaring Bowl
Time Period = ca. A.D. 200 – 500
Measurements = Diameter: 33.6 cm
Catalog Description = once standing on a rattle base, the exterior painted with a band of stepped motifs and stylized avians, the wide interior rim painted with a band of alternating stages and felines, each prancing with tails uplifted and tongues protruding, in cream and brown
Bid Price = $5,000 – $8,000 US
Notes = Cf. Lehmann, fig. 20, for a similar example

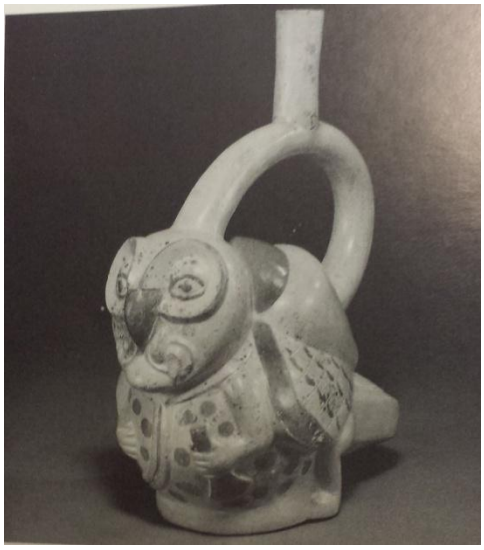
## Pre-Columbian Art Catalog – Monday, November 19, 1990

**#4**

Name = Late Mochica Blackware Bowl
Time Period = ca. A.D. 500 – 700
Measurements = Height: 19.7 cm
Catalog Description = with thick rounded walls, the tondo surmounted by a prone female in birthing position, her legs bent out to the sides and arms raised with fists clenched, and wearing a turban with cross-hatched flaps trailing down her shoulders
Bid Price = $2,000 – $2,500 US
Sold for = $2,200 US
Notes = Cf. Sommlung Ludwig, pl. 64

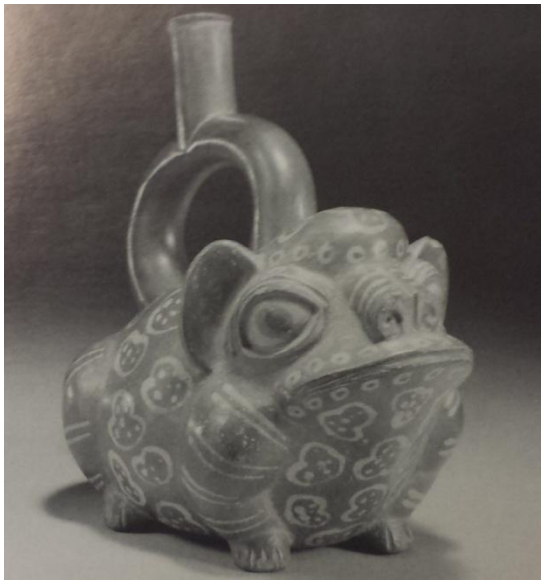
## Pre-Columbian Art Catalog – Tuesday, May 14, 1991

### #7



Name = A Middle Mochica Ai-Apec
Time Period = ca. A.D. 200 – 500
Measurements = Height: 26.1 cm
Catalog Description = the crouching figure holding a *tumi* in his left hand, his body incorporating a bird's tail and wings with a conch shell above, sporting a fanged owl's mask, and painted overall in cream with decorative details in reddish-brown
Bid Price = $2,000 – $2,500 US

### #8



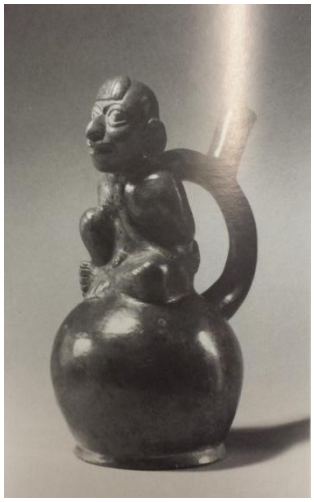
Name = Early/Middle Mochica Frog Vessel
Time Period = ca. 300 B.C. – A.D. 300
Measurements = Height: 19.7 cm
Catalog Description = The amphibian crouching with head slightly uplifted & broad mouth w/rounded gullet, large eyes staring forward w/ears projecting behind, the body decorated overall in dotted lima bean designs & w/striped limbs, in reddish-brown & cream
Bid Price = $4,000 – $6,000 US
Notes = Exhibited:

- L.A. County Museum of Natural History, 1966 – 1989
- L.A., "The Taste of Angels," Otis Art Institute, 1966
- Santa Ana, The Bowers Museum, 1980

= Cf. Donnan, fig. 80, and Heinrich U. Doering, *Old Peruvian Art*, London, 1936, pg. 8

## Pre-Columbian Art Catalog – Monday, November 25, 1996

### #7



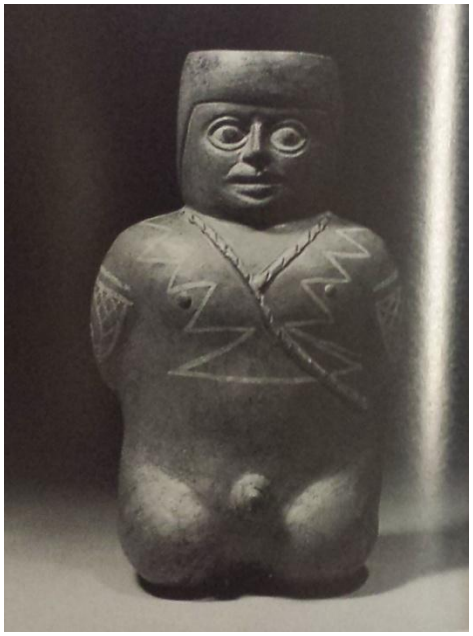
Name = A Middle Mochica Prisoner Vessel
Time Period = ca. A.D. 200 – 500
Measurements = Height: 25.4 cm
Catalog Description = the rounded vessel surmounted by a seated captive grimacing and with a rope twisted around his neck and his wrists tied at the back, large ears once pierced for ornaments; painted in brown and tan
Bid Price = $1,500 – $2,000 US

### #200

Name = Middle Mochica Monkey
Time Period = A.D. 200 – 500
Measurements = Height: 24.1 cm
Catalog Description = seated with both feet and hands grasping a sprouted jar with head turned to the left with wide staring expression, wearing a cape and turban tied beneath chin, and with satchel on the back; painted overall in reddish brown and cream, stirrup-spout above
Bid Price = $800 – $1,000 US

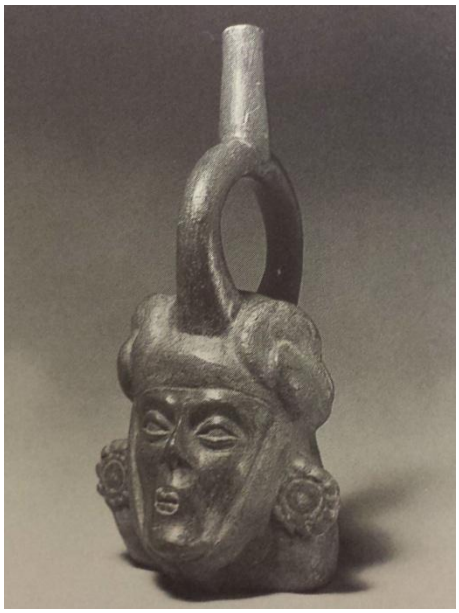
## Pre-Columbian Art Catalog – Monday, November 24, 1997

### #189



Name = Mochica Prisoner Vessel
Time Period = A.D. 200 – 500
Measurements = Height: 36.8 cm
Catalog Description = the robust naked captive kneeling with arms tied at the back, his wide face with large rimmed eyes, the incised rope placed around his neck, painted with zig zag design across the chest and each arm with criss-crossed curving pattern; covered overall in reddish-brown
Bid Price = $1,500 – $2,500 US

### #190



Name = Mochica Portrait Head Vessel
Time Period = A.D. 200 – 500
Measurements = Height: 27.3 cm
Catalog Description = the dignified face marked by shorn lips exposing teeth and abbreviated nose, the sunken cheeks with scarification, and wearing a turban adorned with long-necked birds on each side, beaded ear ornaments and painted overall in reddish brown and cream
Bid Price = $900 – $1,400 US
Notes = Exhibited:

- Miami, "The Art of Peru", Lowe Art Museum, University of Miami, November 1976 – January 1977

= Cf. Wasserman – San Blas, fig. 281, for a nearly identical example

**#193**

Name = Mochica Stirrup-spout Effigy Vessel
Time Period = A.D. 200 – 500
Measurements = Height: 19.7 cm
Catalog Description = including a ferocious feline stretched out on rear haunches with front paws extended, wearing a collar and distinguished by stylized stripes; and a coiled serpent clenching a baby jaguar in it's mouth; painted overall in reddish brown with cream
Bid Price = $1,200 – $1,800 US
Notes = Cf. Wasserman – San Blas, nos. 179 and 181

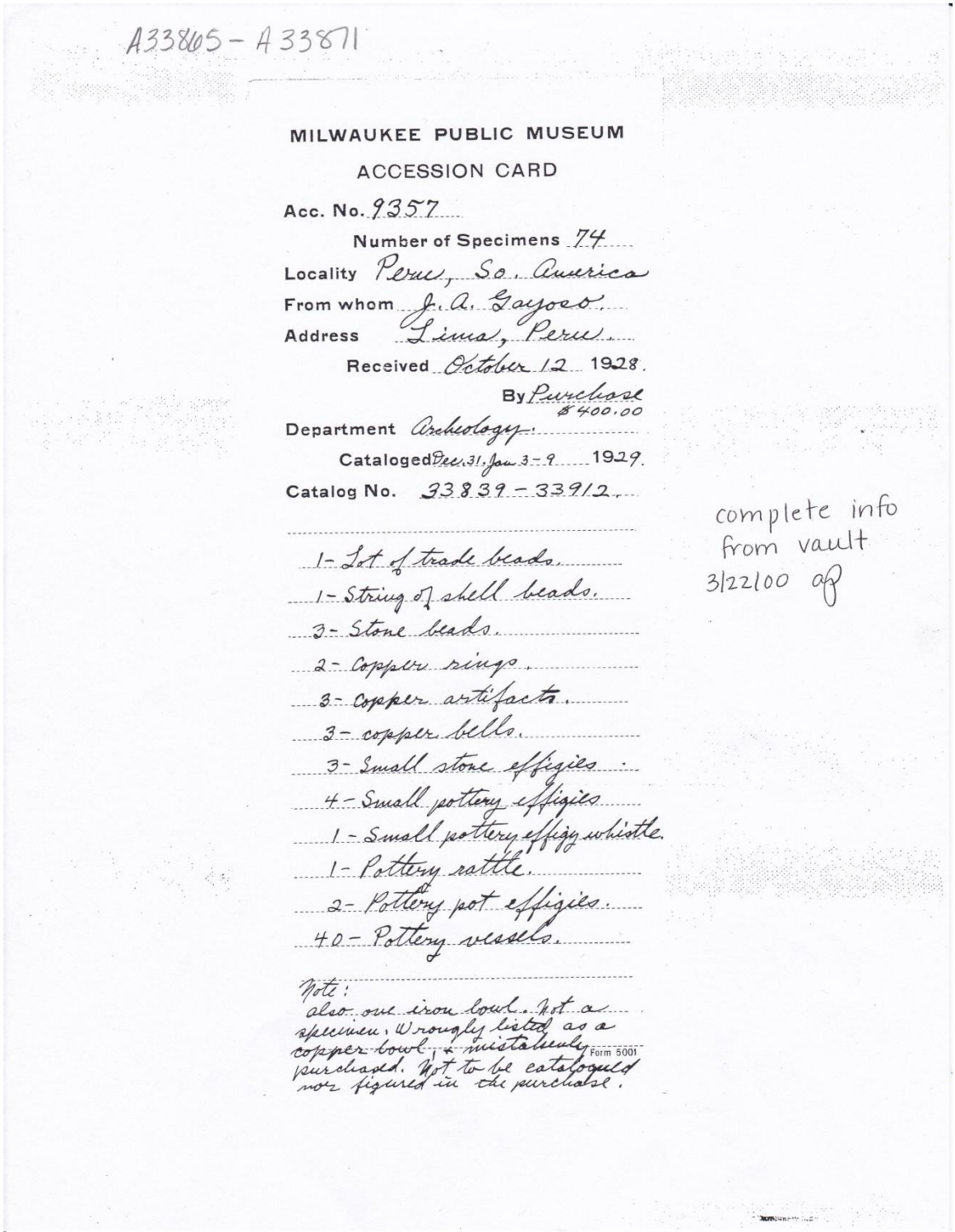
# Appendix D: Samples of Documentation from the Three Museums Visited

The history of collecting Moche ceramic vessels in museums came from documents such as accession cards, invoices, and catalog information as well as discussions with museum staff. The documents that were used in this study are from the Milwaukee Public Museum (MPM), the Field Museum in Chicago and the Logan Museum of Anthropology at Beloit College in Beloit, WI. They offer an example of the evidence used to assess the evolving standards and differences in categorization between the three museums.

A catalog worksheet used for the MPM collection inventory is included here to present an example of how the author gathered all of the relevant information. Since this study includes a collection inventory for the many MPM Moche ceramic vessels, each object's information was gathered and organized by using a pre-formatted worksheet as well as a separate sheet of notebook paper to sketch and record measurements for that piece. The author's description of the object is also included on this second piece of paper.

*Milwaukee Public Museum*

## Accession Card No. 9357



A33805 - A33871

MILWAUKEE PUBLIC MUSEUM

ACCESSION CARD

Acc. No. 9357

Number of Specimens 74

Locality Peru, So. America

From whom J. A. Gayoso

Address Lima, Peru.

Received October 12 1928.

By Purchase $400.00

Department Archeology.

Cataloged Dec. 31. Jan 3-9 1929.

Catalog No. 33839 - 33912.

1 - Lot of trade beads.
1 - String of shell beads.
3 - Stone beads.
2 - Copper rings.
3 - Copper artifacts.
3 - copper bells.
3 - Small stone effigies.
4 - Small pottery effigies.
1 - Small pottery effigy whistle.
1 - Pottery rattle.
2 - Pottery pot effigies.
40 - Pottery vessels.

Note:
also one iron bowl. Not a specimen. Wrongly listed as a copper bowl & mistakenly purchased. Not to be cataloged nor figured in the purchase.

Form 5001

complete info from vault 3/22/00 ap

## Donor Sheet from accession 18046

A51282

Date December 16, 1960 No.

Accession No. 18046

MILWAUKEE PUBLIC MUSEUM
Milwaukee 3, Wisconsin

Name of Donor Mr. Malcolm K. Whyte

Address 4800 North Lake Drive

Milwaukee 17, Wisconsin

I hereby give, grant, and convey the items described below to the Milwaukee Public Museum to be administered in accordance with its established policies.

| | | |
|---|---|---|
| 491 | pieces, Pre-Columbian Peruvian pottery (catalog numbers 50974 through 51481) * | $20,586.25 |
| 293 | pieces, Pre-Columbian Peruvian textiles (catalog numbers 51482 through 51775) ** | $ 6,417.50 |
| 784 | specimens — Total value | $27,003.75 |

* Except catalog numbers 51000, 51007, 51024, 51071, 51101, 51141, 51154, 51162, 51173, 51226, and 51107 through 51113.

** Except catalog numbers 51522 and 51635a (51635b still on books).

The title of said property to remain in the Milwaukee Public Museum without reservations.

Signed by donor: [redacted] Signed by Museum Director: [redacted]

From INTERNAL REVENUE BULLETIN No. 16, April 18, 1955:

"Contributions to a museum exempt as an educational organization are deductible not only to the extent of the general limitation provided by section 170 (b) (1) of the 1954 Code, but also to the extent of the special limitation there provided."

**An example of a catalog worksheet and drawing with measurements for object A14947/3708**

Neg. #: 14947_01 - 14947_07

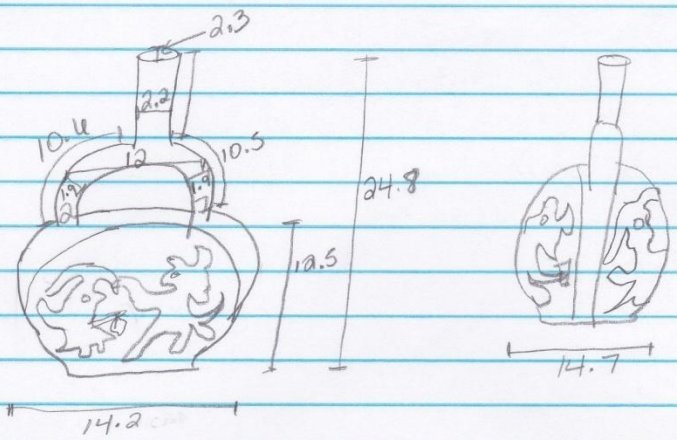
- In Storage or On Exhibit → 3cm23
- Catalog #/Accession #: A14947/3708 (Original #: 663)
  - Catalog Book # 5
  - Date of Entry: July 1913
  - Number of Specimens: 1
  - Name & Description of Object: (Name of Object: Effigy Pot) Red and white pot with men engaged in combat. Slender "Y" shaped neck.
  - Race, Tribe, etc.: (Blank)
  - Where Collected: Peru
  - By Whom Collected: (Blank)
  - From Whom Received: Marshall Field and Co.
  - How Acquired: Purchase
  - Value: [redacted]
  - Remarks: "Appraised 1968 B.A. Brown" Stamp

**File Information:**

exhibit file

- Exhibit 2.9, continued. 3.
- 14947 - Stirrup-spout bottle with dieties in 3708 combat.
- Label → typed "3cm022, 23"
- Accession file info - refer to A14901 (In Storage)

14947




doesn't have chipped part towards top of scene

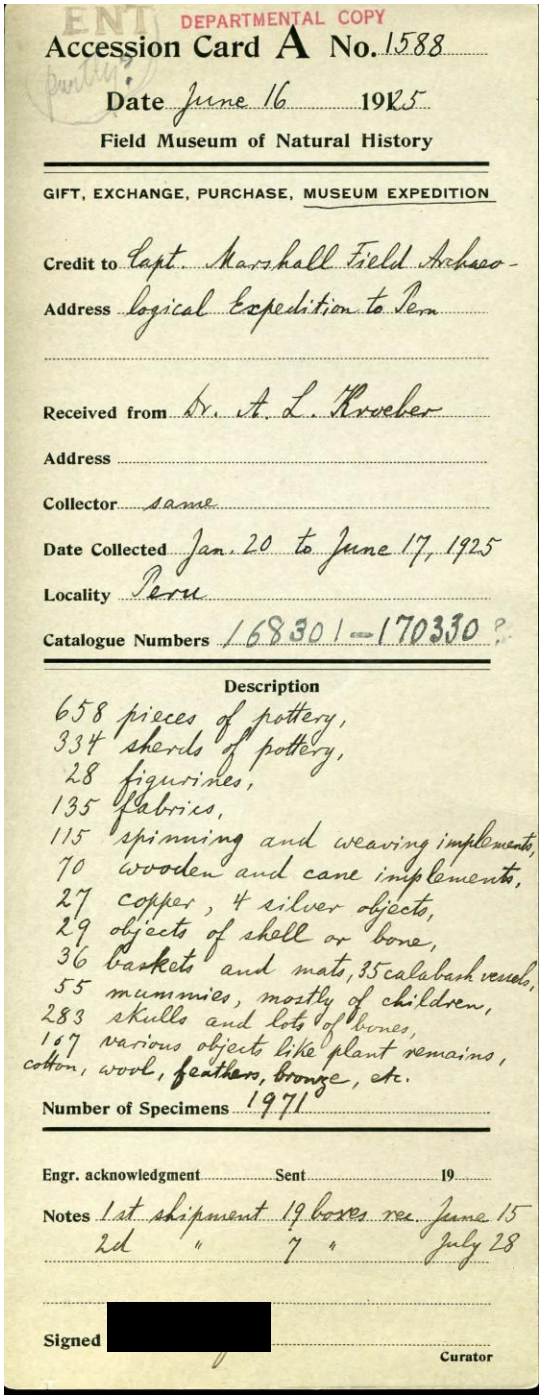
- H. of Body = 12.5cm ✓
- W. of Body = 14.2cm ✓
- L. of Body = 14.7cm ✓
- H. of Vessel = 24.8cm ✓
- Rim Diameter = 2.3cm ✓
- W. of Spout = 2.2cm ✓
- H. of Spout = 6.4cm
- W. of Str. 1 = 1.9cm ✓
- L. of Str. 1 = 10.5cm ✓
- W. of Str. 2 = 1.9cm ✓
- L. of Str. 2 = 10.6cm ✓
- W. of Strs. = 12cm ✓

- Dark red & cream colored stirrup-spout vessel
- Both sides of scene w/ 2 people fighting (?)

*Field Museum, Chicago, IL*

## Accession Card No. 1588

**(Front)** **(Back)**



DEPARTMENTAL COPY

Accession Card A No. 1588

Date June 16 1925

Field Museum of Natural History

GIFT, EXCHANGE, PURCHASE, MUSEUM EXPEDITION

Credit to Capt. Marshall Field Archaeological Expedition to Peru

Address

Received from Dr. A. L. Kroeber

Address

Collector same

Date Collected Jan. 20 to June 17, 1925

Locality Peru

Catalogue Numbers 168301—170330 ?

Description

658 pieces of pottery,
334 sherds of pottery,
28 figurines,
135 fabrics,
115 spinning and weaving implements,
70 wooden and cane implements,
27 copper, 4 silver objects,
29 objects of shell or bone,
36 baskets and mats, 35 calabash vessels,
55 mummies, mostly of children,
283 skulls and lots of bones,
107 various objects like plant remains, cotton, wool, feathers, bronze, etc.

Number of Specimens 1971

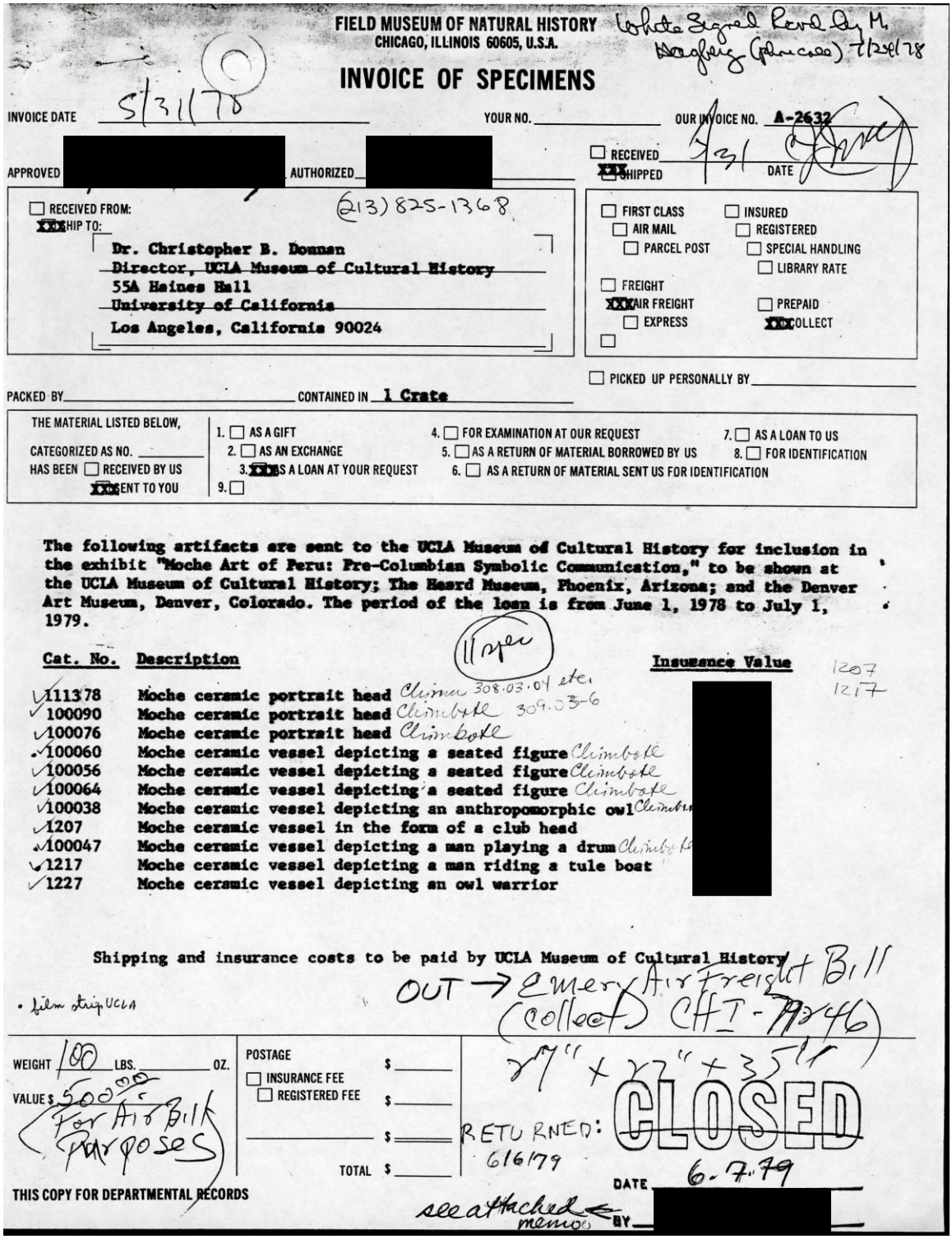
Engr. acknowledgment Sent 19

Notes 1st shipment 19 boxes rec. June 15
2d " 7 " July 28

Signed [redacted] Curator

TYPESCRIPT
(1) Collections from So. Am. Peru
Canete & adjacent valleys, 1701-1720
20 pp.
(2) Summary of first shipment
of A. L. Kroeber from Peru,
1925. 31 pp

## Invoice A2632 from accession 45



FIELD MUSEUM OF NATURAL HISTORY
CHICAGO, ILLINOIS 60605, U.S.A.

Letter Signed Read by M. Hagfors (phone) 7/28/78

# INVOICE OF SPECIMENS

INVOICE DATE 5/31/78 YOUR NO. _____ OUR INVOICE NO. A-2632

APPROVED [redacted] AUTHORIZED [redacted]

☐ RECEIVED ☒ SHIPPED 6/21 DATE

☐ RECEIVED FROM:
☒ SHIP TO:

(213) 825-1368

Dr. Christopher B. Donnan
Director, UCLA Museum of Cultural History
55A Haines Hall
University of California
Los Angeles, California 90024

☐ FIRST CLASS ☐ INSURED
☐ AIR MAIL ☐ REGISTERED
☐ PARCEL POST ☐ SPECIAL HANDLING
☐ LIBRARY RATE
☐ FREIGHT
☒ AIR FREIGHT ☐ PREPAID
☐ EXPRESS ☒ COLLECT
☐

☐ PICKED UP PERSONALLY BY _____

PACKED BY _____ CONTAINED IN 1 Crate

THE MATERIAL LISTED BELOW,
CATEGORIZED AS NO. _____
HAS BEEN ☐ RECEIVED BY US ☒ SENT TO YOU

1. ☐ AS A GIFT
2. ☐ AS AN EXCHANGE
3. ☒ AS A LOAN AT YOUR REQUEST
4. ☐ FOR EXAMINATION AT OUR REQUEST
5. ☐ AS A RETURN OF MATERIAL BORROWED BY US
6. ☐ AS A RETURN OF MATERIAL SENT US FOR IDENTIFICATION
7. ☐ AS A LOAN TO US
8. ☐ FOR IDENTIFICATION
9. ☐

**The following artifacts are sent to the UCLA Museum of Cultural History for inclusion in the exhibit "Moche Art of Peru: Pre-Columbian Symbolic Communication," to be shown at the UCLA Museum of Cultural History; The Heard Museum, Phoenix, Arizona; and the Denver Art Museum, Denver, Colorado. The period of the loan is from June 1, 1978 to July 1, 1979.**

| Cat. No. | Description | Insurance Value |
|---|---|---|
| ✓111378 | Moche ceramic portrait head Chimu 308.03.04 etc. | [redacted] |
| ✓100090 | Moche ceramic portrait head Chimbote 309.03-6 | |
| ✓100076 | Moche ceramic portrait head Chimbote | |
| ✓100060 | Moche ceramic vessel depicting a seated figure Chimbote | |
| ✓100056 | Moche ceramic vessel depicting a seated figure Chimbote | |
| ✓100064 | Moche ceramic vessel depicting a seated figure Chimbote | |
| ✓100038 | Moche ceramic vessel depicting an anthropomorphic owl Chimbote | |
| ✓1207 | Moche ceramic vessel in the form of a club head | |
| ✓100047 | Moche ceramic vessel depicting a man playing a drum Chimbote | |
| ✓1217 | Moche ceramic vessel depicting a man riding a tule boat | |
| ✓1227 | Moche ceramic vessel depicting an owl warrior | |

1 open

1207
1217

Shipping and insurance costs to be paid by UCLA Museum of Cultural History

• film strip UCLA

OUT → Emery Air Freight Bill (collect) CHI-79246

27" + 27" + 35"

WEIGHT 100 LBS. _____ OZ.
VALUE $ 50000 (For Air Bill Purposes)

POSTAGE $ _____
☐ INSURANCE FEE
☐ REGISTERED FEE $ _____
_____ $ _____
TOTAL $ _____

RETURNED: 6/6/79

CLOSED

DATE 6.7.79

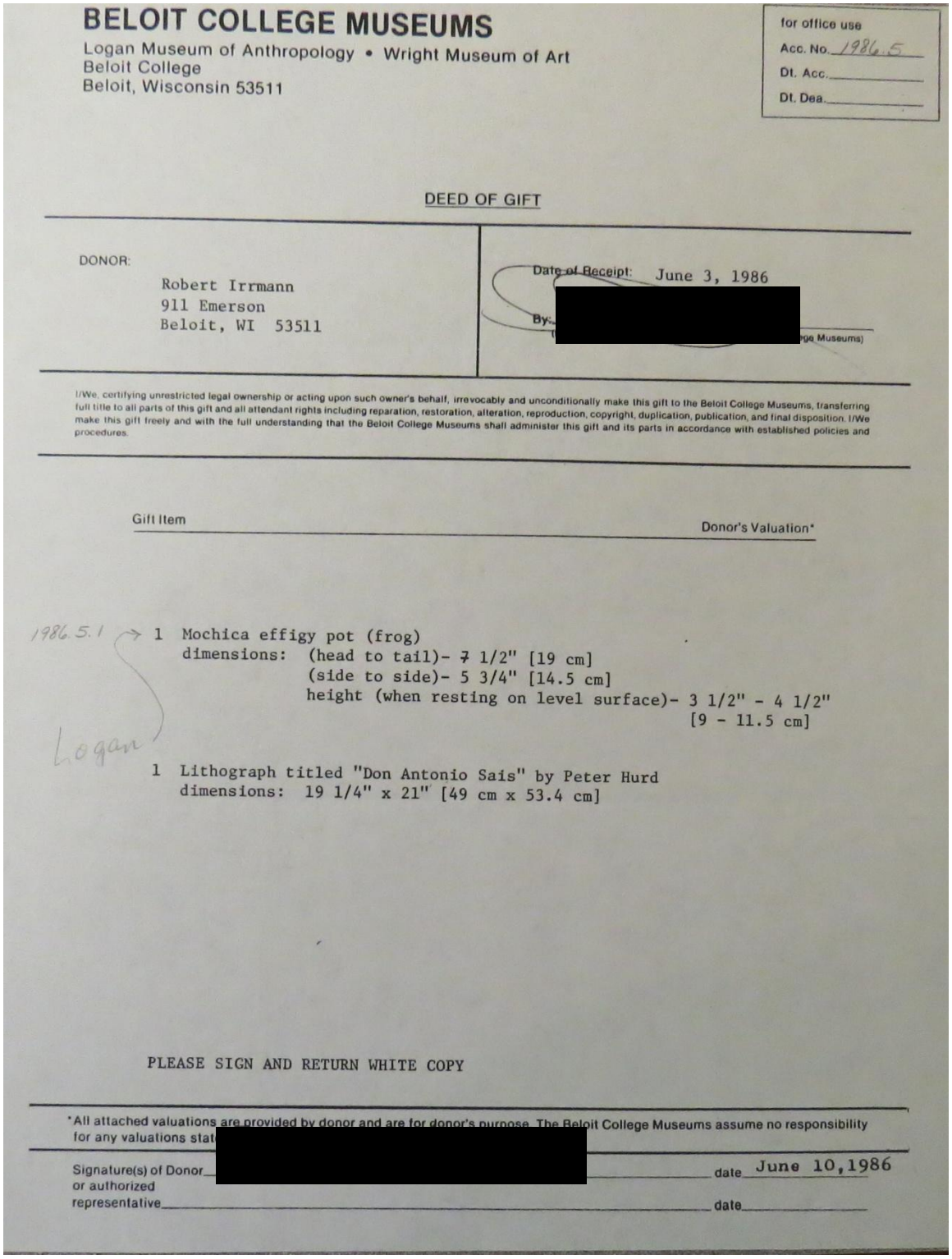
THIS COPY FOR DEPARTMENTAL RECORDS

see attached memo

BY [redacted]

*Logan Museum of Anthropology, Beloit, WI*

**Deed of Gift for accession 1986.5**



BELOIT COLLEGE MUSEUMS
Logan Museum of Anthropology • Wright Museum of Art
Beloit College
Beloit, Wisconsin 53511

for office use
Acc. No. 1986.5
Dt. Acc.
Dt. Dea.

DEED OF GIFT

DONOR:
Robert Irrmann
911 Emerson
Beloit, WI 53511

Date of Receipt: June 3, 1986
By: [redacted]

I/We, certifying unrestricted legal ownership or acting upon such owner's behalf, irrevocably and unconditionally make this gift to the Beloit College Museums, transferring full title to all parts of this gift and all attendant rights including reparation, restoration, alteration, reproduction, copyright, duplication, publication, and final disposition. I/We make this gift freely and with the full understanding that the Beloit College Museums shall administer this gift and its parts in accordance with established policies and procedures.

Gift Item — Donor's Valuation*

1986.5.1 → 1 Mochica effigy pot (frog)
dimensions: (head to tail)- ~~7~~ 1/2" [19 cm]
(side to side)- 5 3/4" [14.5 cm]
height (when resting on level surface)- 3 1/2" - 4 1/2" [9 - 11.5 cm]

Logan

1 Lithograph titled "Don Antonio Sais" by Peter Hurd
dimensions: 19 1/4" x 21" [49 cm x 53.4 cm]

PLEASE SIGN AND RETURN WHITE COPY

*All attached valuations are provided by donor and are for donor's purpose. The Beloit College Museums assume no responsibility for any valuations stat[redacted]

Signature(s) of Donor [redacted] date June 10,1986
or authorized
representative _____ date _____

## Catalog worksheet from accession 2006.28

**CATALOG WORKSHEET**
Page One

☒ Logan Museum of Anthropology ☐ Wright Museum of Art (check one)

**Registration Information:**

Cat. #: 2006.28.88 Acc. #: 2006.28 Perm. Loc: C1:C15
Other Marks: BG311 # of Items: 1

Acquisition/Receipt Date: 12/28/2006 Accession Date: 5/10/2007
Acquisition Source: Harry Gaples
Type of Acquisition: gift Acquisition Price: _____
Appraiser: John A. Buxton Valuation: [redacted] Date: 12/3/2006

Object Category: Ceramic
Object Subcategory: Ceramic Native or Other Name: _____
Object Term or Title: Stirrup Spout container

**Provenience Information:**

Continent: South America
Geo-Cultural Area: Andean
Country: Peru
State/Province: _____
County: _____
City/Town/Village: _____
(Arch.) Site Name: _____
(Arch.) Site Number: _____
(Arch.) In-site location: _____
Other: _____

Cultural Group: Moche
Ethnic Group: _____
Artist/Maker: _____

Date Produced: _____
Place of Production: _____
Ref. cent./period: _____
Ref. school/style: _____

**Collection History:** Gift of Harry Gaples, in memory of Rita Gaples. Purchased by Rita Gaples from Shango Galleries, Dallax, Tx for $5,500 on 4/11/05.

# Appendix E: Example of Chenall's Nomenclature (Vessels)



| | | |
|---|---|---|
| VASE, TEMPLE | CEREMONIAL ARTIFACT. | 209 |
| VASE, WALL | HOUSEHOLD ACCESSORY. | 19 |
| VAT. | TEXTILEWORKING T&E | 110 |
| VAT. | LEATHER, HORN, SHELLWORKING T&E. | 86 |
| VAT. | PAPERMAKING T&E. | 104 |
| VAT, BLEACHING | LEATHER, HORN, SHELLWORKING T&E. | 86 |
| VAT, CHEESE. | FOOD PROCESSING T&E. | 69 |
| VAT, COOLING | FOOD PROCESSING T&E. | 69 |
| Vat, Cream. | FOOD PROCESSING T&E | |
| use VAT, CHEESE | | |
| VAT, CYANIDATION | MINING & MINERAL HARVESTING T&E. | 102 |
| VAT, DYEING. | LEATHER, HORN, SHELLWORKING T&E. | 86 |
| VAT, PICKLING. | LEATHER, HORN, SHELLWORKING T&E. | 86 |
| VAT, PROCESSING. | FOOD PROCESSING T&E. | 69 |
| VAT, STORAGE | FOOD PROCESSING T&E. | 69 |
| V-BLOCK. | GLASS, PLASTICS, CLAYWORKING T&E | 81 |
| VEHICLE, LUNAR | LTE -- MOTORIZED | 193 |
| VEIL | CLOTHING -- HEADWEAR | 28 |
| VEIL, CHALICE. | CEREMONIAL ARTIFACT. | 209 |
| VEIL, TABERNACLE | CEREMONIAL ARTIFACT. | 209 |
| VEILLEUSE. | HOUSEHOLD ACCESSORY. | 19 |
| VELOCIMETER. | MECHANICAL T&E | 148 |
| Velocipede. | LTE -- MOTORIZED | |
| use BICYCLE, STEAM | | |
| VELOCIPEDE | LTE -- HUMAN-POWERED | 192 |
| VENTILATOR | BUILDING COMPONENT | 6 |
| VENTILATOR, WINDOW | BUILDING COMPONENT | 6 |
| VERIFIER | DATA PROCESSING T&E. | 170 |
| VERTIMETER | SURVEYING & NAVIGATIONAL T&E | 164 |
| VESSEL, CARGO. | WATER TRANSPORTATION -- EQUIPMENT. | 200 |
| VESSEL, EXCURSION. | WATER TRANSPORTATION -- EQUIPMENT. | 200 |
| VESSEL, PASSENGER. | WATER TRANSPORTATION -- EQUIPMENT. | 200 |
| VESSEL, PETROLEUM-SERVICE. | WATER TRANSPORTATION -- EQUIPMENT. | 200 |
| note use for offshore station tender | | |
| VESSEL, REFRIGERATOR | WATER TRANSPORTATION -- EQUIPMENT. | 200 |
| VESSEL, RESEARCH | WATER TRANSPORTATION -- EQUIPMENT. | 200 |
| rt SUBMARINE, RESEARCH | | |
| Vessel, Shari | CEREMONIAL ARTIFACT | |
| use RELIQUARY | | |
| VESSEL, SURVEY | WATER TRANSPORTATION -- EQUIPMENT. | 200 |
| Vest. | CLOTHING -- UNDERWEAR | |
| use UNDERSHIRT | | |
| VEST | CLOTHING -- OUTERWEAR. | 32 |
| VEST, BULLETPROOF. | ARMAMENT -- BODY ARMOR | 130 |
| VEST, FLAK | ARMAMENT -- BODY ARMOR | 130 |
| VIAL | MERCHANDISING T&E. | 157 |
| VIAL | MEDICAL & PSYCHOLOGICAL T&E. | 155 |
| VIAL | CONTAINER. | 186 |
| VIBRAPHONE | MUSICAL T&E. | 175 |
| VIBRATOR, DENTAL | MEDICAL & PSYCHOLOGICAL T&E. | 155 |