

Este estranho homem barbudo é o ator alemão Frederick von Ledebur. Ele não tem a menor noção do papel que representa em Julieta dos Espíritos.



**AN EMBROIDERED FACE**, a border decoration for a Paracas altar cloth, is shown in detail here. Embroidered wool, dyed gold, forms the eyes.

## THE COAST PEOPLE

Starting about 400 B.C., a strong and distinctive culture began to take form in three small river valleys on the virtually rainless coast south of what is now Lima. In this new society, which produced no known large buildings, ancestor worship seems to have been the overriding theme of people's lives. It is called the Paracas culture, after the modern name of the desert peninsula on which its richest burial vaults were found.

These people wove magnificent clothes for their dead. More than 350 Paracas mummy bundles have been dug up, containing mantles buried with the dead. After 2,200 years, the ancient colors still glow with beauty. So fine is the weaving that threads run up to 500 to the square inch. Some mantles have been painted with feline faces that recall the Chavín motif. Others are embroidered with such bizarre figures as winged men with snakes coiled around their eyes, split-headed condors gobbling fish, and cat-faced men with knives.

Some of the dead were warriors and priests with especially rich mantles and copper battle-axes and gold ornaments at their sides. But because they are found buried with others of lesser rank—men and women together—it is believed that this was a society in which the class distinctions had not yet become important. Another coastal people just south of Paracas, the Nazca, were also famous for their ceramic work (*above, right*).



**A ROTUND WOMAN** in a poncho is the figure on a funeral jug made some 1,500 years ago by a Nazca potter. The nine-inch-high vessel has the characteristic high polish, bright colors and globular shape of most Nazca ceramics.



**A WIDE-EYED FISHERMAN** adorns a clay jar dating back to the early Nazca period. The crude, incised crosshatching on the design probably represents the net he has thrown over his head as he uses his hands to carry his catch.

## DYNAMIC MOCHICA

The first six centuries A.D. were one of the most creative times in the life of ancient Peru. The so-called Mochica people who dominated the river valleys of the north coast appear to have been a dynamic, original, almost aggressive people who worked out many of the social patterns later taken over in the political empire of the Inca. Their society seems to have been based on large-scale exploitation of mass labor. The Mochica built by far the biggest monument to be found on the coast: the Pyramid of the Sun near the modern city of Trujillo, estimated to contain 130 million adobe bricks. Evidently they had evolved a status society, in which a small, aristocratic class managed the lives and work of the rest. Their graphically painted pottery vessels show bejeweled chieftains borne about on litters. Guests of inferior rank dine at a lower table than the chiefs. Artisans were probably full-time specialists in their crafts, and one pottery picture shows a line of weavers working away under a foreman's eye in what looks like mass production of textiles.

In all these Mochica pottery pictures there is an earthy preoccupation with material things. Men are seen farming, fishing, hunting and waging war. The time of the Mochica seems to have been a kind of morning of the Andean imagination. Historians compare the pottery produced by these north coast people with the art of classical Greece.



**GOLDEN EARPLUGS** are deftly inlaid with shell and turquoise. They were worn 1,700 years ago by one of the Mochica nobility. Decorated with the figures of warriors wielding mace and shield, the earplugs are four inches wide.

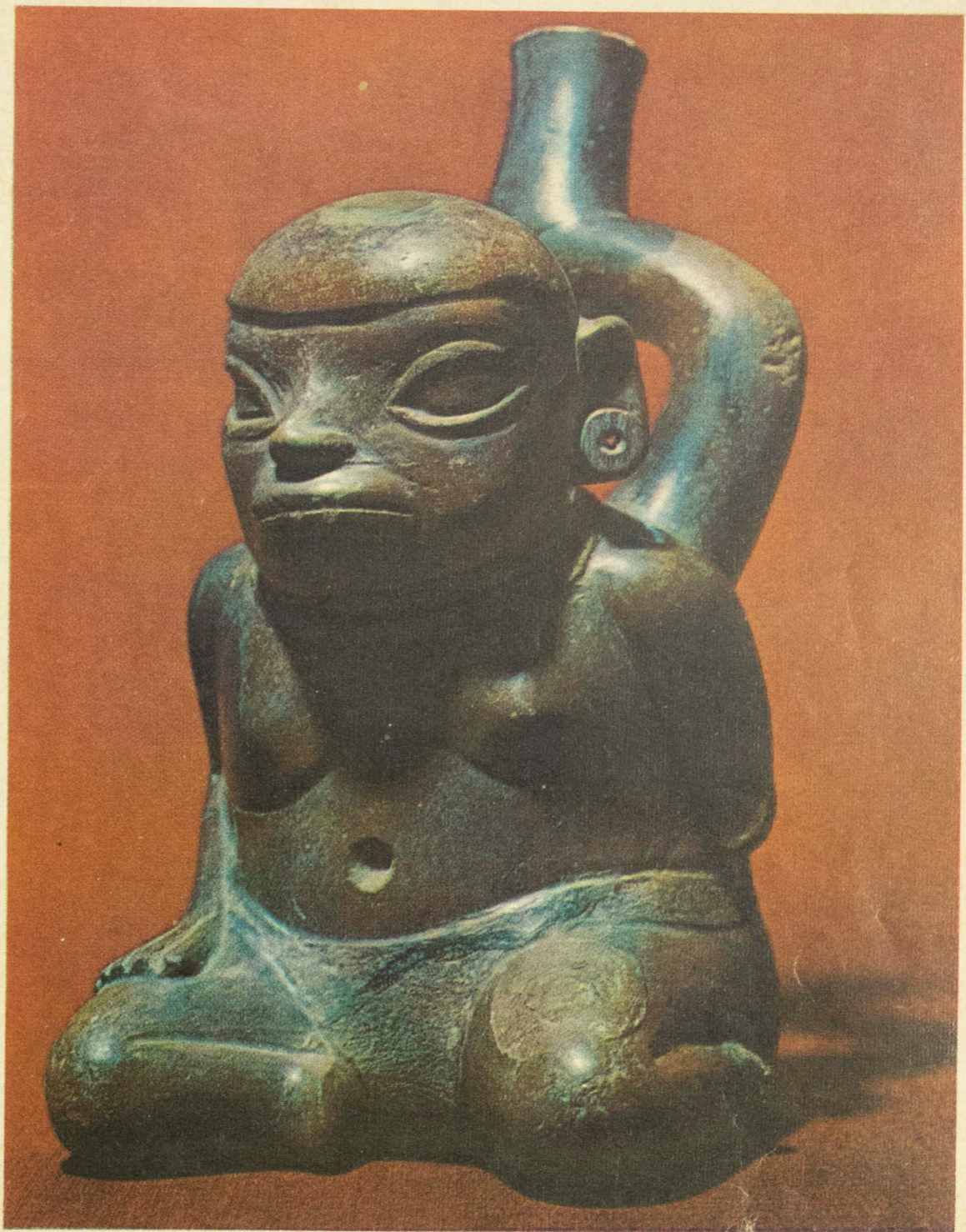


**A PINK FIGURE**, modeled in a naturalistic style, is part of a clay jar once used for Mochica burial rites. The turban was standard Mochica headgear. Natural clay gives the vessel its pink tone. Mochica potters were masters in

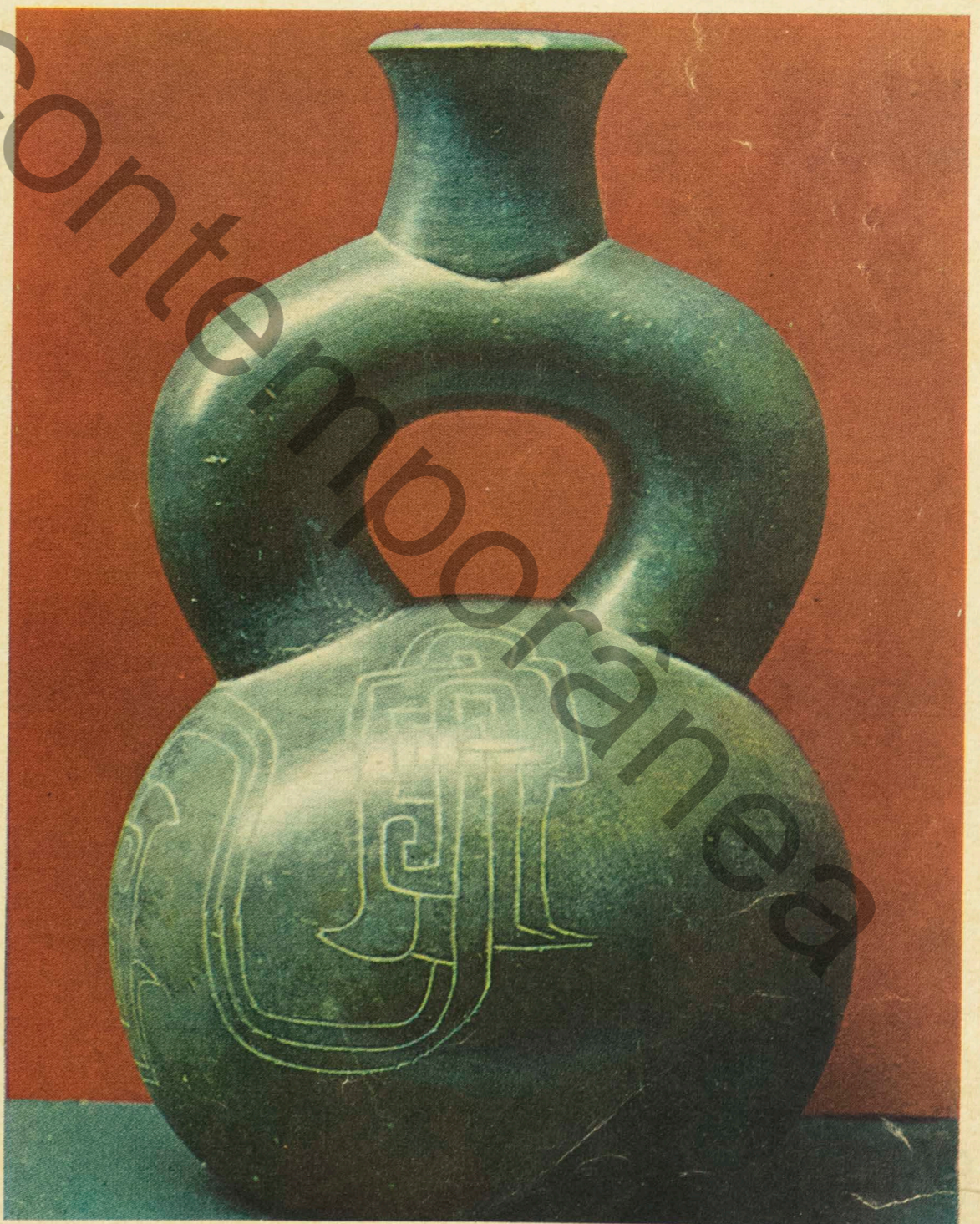
the New World at creating lifelike representations, and undoubtedly modeled portraits of actual people on their clay effigy vessels. Probably only a person belonging to the nobility would have had his portrait done this way.



Throughout all Chavín relief work, the feline motif is repeated again and again as a key element of the design. The temple, which is part of a huge ceremonial center, has other cat-figure carvings inside its windowless galleries.



A SEATED GIRL is a 2,500-year-old jug made by a potter at Cupisnique during the Chavín period. The Cupisnique culture originated in the Peruvian coastal valley where men began cultivating crops at least 3,000 years ago.



A DRINKING JUG from Cupisnique is a forerunner of later notable masterworks of Andean ceramics. The clean-lined jar's cleverly contrived combination handle and spout bestow a massive quality upon this eight-inch piece.



• **MAN** holding a human trophy head (*above*) is painted on the border which the ancestor-worshipping people of Paracas wove for their burial. The garment was preserved for 2,000 years in a bone-dry burial vault.

**A CLOAK OF MANY COLORS**, a poncho two and a half feet in length (*center*), is painstakingly embroidered with feline figures to form a repeating pattern. The cloak was a grave offering found in the Paracas area.