

FROM MONUMENTAL TO PROLIFEROUS IN NASCA POTTERY

Richard Paul Roark

	Contents	Page
Introduction		2
Shape		3
Flaring Bowl		7
Cup Bowl		8
Shallow Cup Bowl		9
Vase		9
Bell-shaped Vase		11
Neckless Jar		11
Tall Jar		11
Trophy Head Jar		12
Collared Jar		12
Double Spout Bottle		12
Woman Form Bottle		13
Head Vase		13
Other shapes		13
Summary of shape trends		13
Nasca 5 design themes		15
Analytical procedure		15
The Masked Mythical Being		17
The Feline Mythical Being		23
The Horrible Bird		24
The Killer Whale Mythical Being		25
Bizarre innovations		25
Human figures		26
Trophy Heads		27
Girl Faces		27
Animals		28
Birds		29
Fish		30
Plants		30
Geometric designs		30
Woman Form Bottles		31
Rims		31
Bottoms		31
Interiors		31
Nasca 5 design layout		31
Analytical procedure		31
Cup Bowls		33
Other shapes		34
Woman Form Bottles		37
Anomalous vessels		37
Correlation of vessel shapes with design themes		38
Nasca 6 design themes		38
The Masked Mythical Being		39
The Cat-band Mythical Being		43
The Horrible Bird		43
The Killer Whale Mythical Being		44

	Page
Survivals of Nasca 5 bizarre innovations	44
Human figures	44
Trophy Heads	45
Girl Faces	45
Animals	46
Birds	46
Fish	46
Plants	47
Geometric designs	47
Woman Form Bottles	47
Rims	47
Bottoms	47
Interiors	48
Nasca 6 design layout	48
Patterning	48
Cup Bowls	48
Other shapes	49
Woman Form Bottles	51
Anomalous vessels	51
Correlation of vessel shapes with design themes	52
Summary of design trends	52
The meaning of the transition	54
Acknowledgements	60
Specimens studied	60
Tables	64
Bibliography	86
Illustrations	88

Introduction

Gradual change within a stylistic tradition can result in a marked shift in the character and emphasis of the style within a relatively brief period of time. Such a shift occurred in the Nasca pottery tradition of southern coastal Peru during the Early Intermediate Period. The result was the change from a stylistic pattern which has been designated Monumental to a visually dissimilar pattern designated Proliferous (Rowe, 1960).

The Monumental substyle was based on the representation of natural and mythological themes by painted figures executed with relatively depictive technique. The figures have simple outlines which enclose large areas of color. In the Proliferous substyle the proportion of geometric designs is greater, and representational themes often include abstract elements as part of the design. Large numbers of rays and tassels are appended to many of the designs, particularly those depicting mythical subjects, producing a visual impression of almost infinitely multiplied elements, an impression which accounts for the use of the term "Proliferous."

This study is an investigation of the transition between these two stylistic patterns. There is a high degree of continuity in design content and in the types of vessel shapes between the two substyles. Two basic changes occur in both shape and design. Profiles of Proliferous vessels are more angular than profiles of their Monumental antecedents, and there is a

greater contrast between the horizontal and vertical dimensions of the vessels. Similarly, designs become more angular in outline and the contrast between the length and the width of design panels increases. Thus it may be said that the Proliferous transformation involves an increase in differentiation: length-width ratios become more contrastive, while formerly regular surfaces or outlines become more often interrupted by sharp angles. Thus, in regard to dimensional contrast and angularity, shape and design change through time as a system.

Although the same kinds of design themes occur in both the Monumental and the Proliferous substyles, their frequency, as well as the technique of representation, alters markedly. The number of elements of which design themes are composed decreases. Themes involving warriors and trophy heads increase greatly, both in frequency and variety, while mythical themes decrease in frequency. Mythical themes tend to lose their previous association with trophy heads and agriculture. Many of the features which formerly distinguished different mythical beings from one another can no longer be identified. Thus, in the Proliferous substyle, the class of themes depicting mythical beings is less differentiated internally than it is in the Monumental substyle. Mythical themes also become increasingly marked off stylistically from other themes by the appending of numerous rays and tassels. Previously there had been no such difference in the depiction of mythical and mundane subjects.

The increase in the frequency of themes such as warriors and trophy heads at the expense of mythical themes, the loss of association between mythical subjects and beings or objects of the real world, and the stylistic demarcation of mythical from other themes, all suggest that religion was becoming a less dominant concern in Nasca ceramic art. The attention of the potters was being increasingly directed toward depicting symbols of warfare.

The following pages attempt to describe the manner in which the transition from one integrated stylistic pattern to another took place. Such a study requires the existence of a precise relative chronology. The chronological basis for this study is the sequence of nine phases of Nasca pottery proposed in 1952 by Lawrence E. Dawson (cf. Rowe, 1960). In this sequence Nasca 3 and 4 represent the Monumental style pattern, while Nasca 6 and 7 are Proliferous. Nasca 5 is the transitional phase. Certain of the changes which led to the development of the Proliferous pattern had their origins in Nasca 4 and the transition was not complete until Nasca 6.

This study is primarily a contribution to art history, an attempt to describe two different sets of stylistic patterning and the manner in which one set was transformed into the other. It seeks also to discover some part of the human meaning of the stylistic transition. It is not designed as a test of already established chronological distinctions.

Shape

The analysis of vessel shape is based on a sample of 100 Nasca

5 specimens and 54 Nasca 6 specimens. This sample includes about two thirds of the total number of Nasca 5 and Nasca 6 vessels in the Uhle and Wattis collections of the Robert H. Lowie Museum of Anthropology at the University of California, Berkeley. Some vessels could not be unambiguously assigned to one phase rather than the other, but the main reason for not including every available vessel was a limitation of time.

Examination of these vessels has revealed a relatively small number of standard shapes in Phases 5 and 6. These standard shape categories are the result of visual inspection followed by the grouping together of similar-appearing vessels. After the initial grouping was made a series of measurements was taken of each vessel, including such dimensions as maximum width, vessel height, and others. Certain of these measurements, used as ratios, provide indices which distinguish categories within a phase and which illustrate the contrast between categories across the Monumental-Proliferous boundary. It is emphasized that the shape categories result from an examination of pottery vessels, not from an examination of a set of figures. No measurements were taken nor indices computed until after the shape categories had been determined by inspection.

In addition to the standard shapes both phases contain a number of novel or composite shapes. These are not standardized and exhibit considerable variation. The standard shapes are nearly identical in type on both sides of the transition. The following is an inventory of standard shapes.

Nasca 5

Flaring Bowl
Cup Bowl

Vase

Neckless Jar
Tall Jar
Trophy Head Jar
Collared Jar
Double Spout Bottle
Woman Form Bottle
Head Vase

Nasca 6

Flaring Bowl
Cup Bowl
Shallow Cup Bowl
Vase
Bell-shaped Vase
Neckless Jar
Tall Jar
Trophy Head Jar
Collared Jar
Double Spout Bottle
Woman Form Bottle

Representative examples of the standard shapes in Nasca 5 and Nasca 6 are illustrated in the shape chart in Plates I - III. Their probable Nasca 4 antecedents are also illustrated. It will be noted that there is a basic distinction between open or wide mouthed vessels (Bowls, Vases, Jars) and closed ones (Bottles). The range and mean of vessel height is not greatly different, except that Nasca 6 Vases average nearly one fifth taller than Nasca 5 Vases. All but one of the Nasca 6 Vases in the sample are taller than the mean of the Nasca 5 Vases. The Nasca 6 Vases are narrower as well, thus accentuating the visual impression of height.

Some of my standard shapes correspond to shape categories described by Gayton and Kroeber in 1927 and again by Kroeber in 1956. In other cases

there is no correspondence, and the Gayton-Kroeber shape categories and my own cross-cut each other.

The Gayton-Kroeber shapes correspond, or fail to correspond, with mine as follows:

<u>Gayton-Kroeber shape</u>	<u>Roark shape</u>
D "Shallow Bowl" or "Flat Bottomed Flaring Bowl"	Nasca 5 Flaring Bowl
F "High Flaring Bowl"	Nasca 5 Cup Bowl I
H "High Flaring Bowl: (Kroeber states that shapes F and H intergrade; 1956, p. 368.)	Nasca 5 Cup Bowl I
I "Angled Goblet"	Nasca 6 Trophy Head Jar
J "Goblet"	Nasca 5 Cup Bowl IIA and Vase I Nasca 6 Bell-shaped Vase and Vase I
K "Double Curve Goblet"	Nasca 5 Cup Bowls IIA and IIB Nasca 6 Vase III
M "Tapering Vase"	Nasca 5, Vases II, III, IV Nasca 6, Vase II
N "Cylindrical Vase"	Nasca 5, Vase III Nasca 6, Vases I and II
O "Bulbous-convex Vase"	Nasca 5, Vases II, III, IV
Q "Lipless Jars"	Neckless Jar and Tall Jar
R "Wide Mouth Jar"	Nasca 5, Vase IV
S	Collared Jar
U	Double Spout Bottle
V	Woman Form Bottle
W "Flaring Rim Vase"	Trophy Head Jar

The reason that some of the Gayton-Kroeber shapes include vessels here classified as Cup Bowls and others classified as Vases is that my Cup Bowl - Vase distinction recognizes a difference which was not used in defining the Gayton-Kroeber shape categories. My Cup Bowls are wider than they are tall, while my Vases are taller than they are wide. The Gayton-Kroeber goblet shapes, and the vase shapes as well, include vessels of both types. "Both are normally higher than wide. Goblets always flare or spread somewhat from bottom up; and 3 of our 4 goblet classes show greater or less pinching in, usually rather sudden, around the middle. Vases, as we typed

them, were basically cylindrical, to which property 2 of the 4 shapes added a bit of bell-mouth flare above, and 2 a widening toward the bottom" (Kroeber, 1956, p. 340).

My internal breakdown of Cup Bowls and Vases does not coincide with the Gayton-Kroeber classification because, again, a different set of distinctions is made. My Cup Bowl and Vase subtypes are defined in terms of the number and position of maximum widths. The Gayton-Kroeber classification places its emphasis on whether the sides of the vessel are convex or concave, whether the vessel is cylindrical or constricted. In some cases the Gayton-Kroeber shapes include vessels of markedly dissimilar appearance. For example, shape M consists of Vases which are larger at the base than at the mouth. It includes specimens with both an overall convex profile and an overall concave profile; specimens with the greatest width at the rim and others with the greatest width below the rim (Kroeber, 1956, p. 346).

As already indicated Kroeber came to the conclusion that there was little, if any, distinction between shapes F and H. Shape I, the angled goblet, is represented in my sample by specimen 4-8863. This vessel is a typical Trophy Head Jar except that the bottom is painted solid black and lacks the face found on other Trophy Head Jars. It does not have the shape described for angled goblets: "lower half cylindrical, upper half a straight cone frustum" (Kroeber, 1956, p. 340). Tall Jars and Neckless Jars both lack lips, as do the Gayton-Kroeber lipless jars, but I have made an additional distinction between lipless vessels which are moderately wider than tall and those which are much wider than tall.

The extremes and means of vessel height in mm. are given below. Seeming gaps are due to the fact that some shape categories had only one or two specimens.

	<u>Nasca 5</u>	<u>Nasca 6</u>
Flaring Bowls	74 - 95 - 135	86 - - 124
Cup Bowls	67 - 103 - 128	74 - 103 - 120
Shallow Cup Bowls		80 - 86 - 90
Vases	109 - 168 - 223	123 - 189 - 225
Neckless Jars	126	128
Trophy Head Jars	141 - - 149	121 - 135 - 149
Collared Jars	115 - 147 - 193	143 - - 185
Double Spout Bottles	97 - 124 - 174	84 - - 172
Woman Form Bottles	84 - 122 - 141	107 - 126 - 164

Height has been measured from the lowest part of the bottom to the rim of the vessel or top of the neck, in the case of open shapes, and from the bottom to the upper surface of the vessel in the case of Bottles. Necks and spouts are not included because they are often incomplete.

Modeling is infrequent in both phases. Mostly it consists of modeled human faces on the Head Vases, Trophy Head Jars, and Woman Form Bottles. Rare examples of modeled complete human or animal figures occur.

Although the types of shapes are essentially identical in the two phases the frequencies of these types change markedly. In Phase 5 the three very common shapes are Vases, Cup Bowls, and Collared Jars. In Phase 6 Vases are the predominant shape, being three times as frequent as the next most common shape, Double Spout Bottles. Cup Bowls and Collared Jars decline drastically. The frequency of vessel shapes is given below.

<u>Shape</u>	<u>Nasca 5</u>	<u>Nasca 6</u>	<u>Nasca 5</u>	<u>Nasca 6</u>	<u>P</u>
	<u>Number of Vessels</u>		<u>% of Total Sample</u>		
Flaring Bowls	5	2	5	3.7	.36
Cup Bowls	24	4	24	7.4	.01
Shallow Cup Bowls	0	4	0	7.4	.03
Vases	34	15	34	28.0	.23
Bell-shaped Vases	0	2	0	3.7	.31
Neckless Jars	3	1	3	1.9	.41
Tall Jars	2	1	2	1.9	.43
Trophy Head Jars	2	4	2	7.4	.01
Collared Jars	14	2	14	3.7	.01
Double Spout Bottles	6	5	6	9.3	.20
Woman Form Bottles	4	4	4	7.4	.11
Other	<u>6</u>	<u>10</u>	<u>6</u>	<u>19.0</u>	<u>.01</u>
	100	54	100	100.0	

There is some probability that the frequencies of the vessel shapes in the two phases are actually identical, and that the observed variation is simply a chance result of the available sample. The column P gives the results of the application of the binomial test of probability to the frequencies of each pair of shapes. The test indicates that the Nasca 6 decrease in Cup Bowls, appearance of Shallow Cup Bowls, increase in Trophy Head Jars, decrease in Collared Jars, and increase in miscellaneous shapes are least likely to reflect chance variation in the sample.

The standard shapes will now be described individually.

Flaring Bowl

In Phase 5 the rim width (i.e., the greatest diameter of the vessel measured at its rim) is greater than the vessel height. The rim width is greater than the width at the base angle. The maximum width is at the rim, and the width decreases continuously toward the base. Nasca 6 Flaring Bowls share these same characteristics. They differ from Nasca 5 Flaring Bowls in the position of the height at which a markedly outward flare of the side begins. This position, referred to as the break height, is lower on the Nasca 6 specimens. Two metrical indices are of particular significance for this shape category. The ratio of the rim width to the vessel height (RW/H) unambiguously distinguishes Flaring Bowls from other vessel shapes within the same phase, and the ratio of the break height to the total vessel height (BH/H) contrasts the major metrical difference between Nasca 5 and Nasca 6 Flaring Bowls. These indices are graphed below.

Nasca 5 Vessel Shape Distinctions (RW/H x 100)

Vases	51-94
Cup Bowls	103-184
Flaring Bowls	224-272

Nasca 6 Vessel Shape Distinctions (RW/H x 100)

Vases	51-82
Bell-shaped Vases	91-106
Cup Bowls	114-166
Shallow Cup Bowls	186-212
Flaring Bowls	227-232

Contrast between Nasca 5 and Nasca 6 Flaring Bowls (BH/H x 100)

Nasca 6	44
Nasca 5	54-56

Cup Bowl

The rim width of all Cup Bowls is greater than the vessel height. The base angle is pronounced. The width is greater at the rim than at the base angle. Cup Bowls differ from Flaring Bowls in being deeper in proportion to their height. The height of Cup Bowls is approximately two thirds the rim width, while the height of Flaring Bowls is less than one half the rim width.

There are two major subtypes of Nasca 5 Cup Bowls.

- I. Cup Bowls with a single maximum width, located at the rim.
- II. Cup Bowls with two width maxima.
 - A. Primary maximum at rim, secondary at base angle.
 - B. Primary maximum slightly below rim, secondary at base angle. This subtype has a convex, in-curving rim, while subtypes I and IIA have concave, outward flaring rims.

The two Nasca 6 Cup Bowls in the sample appear to be derived from the Nasca 5 type I, as they possess a single maximum width which occurs at the rim. Obviously the sample is too small to assert that types derived from IIA or IIB do not exist.

As with Flaring Bowls, the position of the break height is lower in Nasca 6 than in Nasca 5. In both phases Cup Bowls can be unambiguously distinguished from other shape categories by the index RW/H (cf. above).

Nasca 6 Cup Bowls have a smaller range and smaller mean value in the index BH/H than do Nasca 5 Cup Bowls, as shown below.

Contrast between Nasca 5 and Nasca 6 Cup Bowls (BH/H x 100)

Nasca 6	37-51
Nasca 5	30-70

Shallow Cup Bowl

These vessels first appear in Nasca 6. They are intermediate between Flaring Bowls and Cup Bowls, perhaps being a blend of these two shapes. The height approximates one half the rim width. The range of the rim width to the vessel height fails to overlap the range of the same index for either Flaring Bowls or Cup Bowls (cf. p. 8). All the specimens examined appear to be derived from type I of the Nasca 5 Cup Bowls.

Vase

Vases are relatively cylindrical open vessels. They all share the characteristic of having greater height than width. Nasca 6 Vases are generally taller and narrower than Nasca 5 Vases. There are four types of Nasca 5 Vases.

Type I consists of Vases with a primary maximum width at or just below the rim, a secondary maximum width at or near the base, and a pronounced constriction in between. The body may have a pronounced base angle or be smoothly rounded. The base angle, if present, may or may not coincide with the position of the secondary maximum width.

Type II consists of Vases with a primary maximum width near the base, a secondary maximum width at or just below the rim, and a variable degree of constriction in between. The base is generally rounded rather than angled.

Type III consists of Vases with a single maximum width between the rim and the base and a continuous decrease in width from this point toward both the rim and the base. The base is rounded.

Type IV consists of Vases with a single maximum width near the base, continuous decrease below this point, initial decrease above it, the walls then tending to become parallel. The base is generally rounded.

In Phase 6 there are three types of Vases. Type I includes Vases with the primary width at or just below the rim, a secondary maximum width near the base, and a pronounced constriction in between. The base angle, if present, may or may not coincide with the position of the secondary maximum width. This type is derived from the Nasca 5 type I Vases. Visually it is topheavy.

Type II consists of visually bottom-heavy Vases. They produce the visual impression of a primary maximum width near the base; sometimes a secondary maximum width which, when it occurs, is at or near the rim, and a slight degree of constriction in between. The degree of constriction varies from slight to nothing, as in the case of specimen 4-8563. This Vase is almost cylindrical, showing a slight continuous decrease in width from the position of the maximum width toward the rim. Statistically it belongs in type III but perceptually in type II.

It is the contrast in the degree of constriction between types I and II which accounts for classifying specimen 4-9157 as a type I rather than a type II Vase. The rim width of this vessel is exactly equal to the width at the base angle. However, the Vase is strongly constricted and seems visually closer to the constricted type I Vases than to the more or less cylindrical type II Vases. Hence it has been grouped with the perceptually topheavy Vases, though strictly speaking it is not topheavy. From this classification one could infer that the Nascan potters perceived two equal horizontal lines as if the upper one were longer. The fact that the constriction is high up on the side of the vessel may have added to the illusion.

This Vase type appears to represent a blend of types II and IV of the Nasca 5 Vases.

Type III consists of squat-appearing Vases with a single maximum width between the rim and the base, and a continuous decrease in width from this point toward both the base and the rim. The base is rounded. This type is derived from the type III Vases of Phase 5.

Vases of both phases can be unambiguously distinguished from other shapes by two indices, RW/H and by the ratio of the rim width to the basal width (RW/BW). By basal width is meant the maximum width of the Neckless Jars, Tall Jars and all Vases except type I. The basal width is the secondary maximum width of type I Vases and Bell-shaped Vases. It is the width at the base angle of Flaring Bowls, Cup Bowls, and Shallow Cup Bowls. The contrast between Nasca 5 and Nasca 6 Vases is seen in the index RW/H . The smaller value of this index in Phase 6 reflects the increased height and narrowness of Nasca 6 Vases.

The index RW/H is summarized on p. 8. The indices RW/BW and the contrast between the values of RW/H between the two phases follow:

Nasca 5 Vessel Shape Distinctions ($RW/BW \times 100$)

Neckless Jars	44-56
Talls Jars	72-76
Vases	75-112
Cup Bowls, Flaring Bowls	137-177

Nasca 6 Vessel Shape Distinctions (RW/BW x 100)

Neckless Jars	54
Tall Jars	67
Vases	75-113
Cup Bowls, Flaring Bowls	116-186

Contrast between Nasca 5 and Nasca 6 Vases (RW/H x 100)

Nasca 6	51-82
Nasca 5	51-94

Bell-shaped Vase

This shape first appears in Phase 6. It exhibits a blend of characteristics of the Vase and the Cup Bowl. It is considerably wider at the rim than at the base, like a Cup Bowl, but its height falls within the range of the Vases, being greater than the tallest Cup Bowl. At the same time, the rim is wider than the rim of the widest Vase. The height is about equal to the rim width, making this shape intermediate between the Vase and the Cup Bowl. Bell-shaped Vases can be unambiguously distinguished from other shapes by the index RW/H (cf. p. 8). One of the two examples has a pronounced base angle, like a Cup Bowl, while the other has a more rounded base, like most Vases.

Neckless Jar

This shape category is the logical opposite of the Flaring Bowl. Neckless Jars are much wider at the base, or near it, than at the rim, and their sides are convex between the base angle and the rim. There is a single maximum width, about halfway between the base and the rim in Phase 5 and somewhat lower in Phase 6, if the small sample can be trusted. Neckless Jars can be unambiguously distinguished from other shapes by the index RW/BW (cf. pp. 10-11). No quantitative summary is presented because of the small size of the sample.

Tall Jar

This shape category is the logical opposite of the Cup Bowl. The width is moderately greater near the base than at the rim, and in between the sides are more or less convex. Cup Bowls, on the other hand, are somewhat wider at the rim than at the base and are concave in between. Tall Jars have rounded bottoms. They can be unambiguously distinguished from other shape categories by the index RW/BW (cf. pp. 10-11). A minor qualification is made necessary by the very slight overlap with the Nasca 5 Vases. No quantitative summary is presented because of the small size of the sample.

Trophy Head Jar

These vessels give the appearance of a Neckless Jar surmounted by a Cup Bowl, or perhaps of a Collared Jar with a greatly enlarged neck. The lower portion of the vessel represents a trophy head, with painted face and modeled nose. The top portion of the vessel usually curves inward slightly, like a Phase 5 type IIB Cup Bowl. Nasca 6 Trophy Head Jars have higher and more overhanging necks than Nasca 5 Trophy Head Jars. The two phases may be contrasted by an index consisting of the ratio of neck height to vessel height, which has a greater value in Phase 6 than in Phase 5, with slight overlap.

Contrast between Nasca 5 and Nasca 6 Trophy Head Jars (Neck H/H x 100)

Nasca 6	67-82
Nasca 5	56-69

Collared Jar

Collared Jars have a globular to somewhat flattened body and a relatively small, flaring neck. The point of maximum width tends to be near the mid point of vessel height. Collared Jars of Phase 6 are somewhat more flattened than those of Phase 5, and their bodies also tend to be wider in proportion to their necks. The two phases are contrasted by an index consisting of the ratio of the maximum width to the width at the base of the neck.

Contrast between Nasca 5 and Nasca 6 Collared Jars (MW/NBW x 100)

Nasca 6	316-364
Nasca 5	205-344

Double Spout Bottle

Double Spout Bottles are closed, more or less globular vessels with two spouts, joined by a bridge, set in the top. Nasca 5 specimens may or may not have a pronounced base angle. A few have a slight shoulder in the upper part of the vessel. The spouts generally diverge slightly and are more or less cylindrical. The sides are often parallel near the base.

The Nasca 6 Double Spout Bottles examined all have a pronounced base angle and most have pronounced shoulders. Spouts are cylindrical but are highly variable with respect to their relation to each other. Examples occur of convergence, divergence, and parallelism. The sides of Nasca 6 Double Spout Bottles are nowhere parallel. The two phases may be contrasted by the ratio of the maximum width to the width between the spouts. This index has a much higher value in Phase 6 than in Phase 5, with some overlap.

Contrast between Nasca 5 and Nasca 6 Double Spout Bottles (MW/SW x 100)

Nasca 6	194-337
Nasca 5	143-221

Woman Form Bottle

These vessels are shaped like Double Spout Bottles, except that a modeled woman's head replaces one of the spouts. The head is assumed to be female because of the absence of facial hair. The Phase 5 examples exhibit a minor development of shoulders. The sides are usually parallel near the base.

The Phase 6 examples have pronounced shoulders and their sides are nowhere parallel. The modeled heads tend to be much thicker in Phase 6 than in Phase 5; the spouts to be slightly narrower. The two phases may be contrasted by the ratio of the diameter of the head to the diameter of the spout. This index has a higher value in Phase 6 than in Phase 5, with no overlap.

Contrast between Nasca 5 and Nasca 6 Woman Form Bottles (HD/SD x 100)

Nasca 6	189-250
Nasca 5	131-182

Head Vase

The category of Head Vases probably dies out in Nasca 5. It consists of tall vessels with a modeled human head at the bottom. Apparently such vases were used as substitutes for heads on mummy bundles. Most of these Vases occur associated with design themes that are not found on other shapes. These design themes are for the most part non-representational.

Other shapes

Some non-standard or novelty shapes occur in both phases. Examples include a modeled fish, modeled human figures, a modeled house, and an occasional composite shape. There is one example known of a low bowl with a convex profile and interior painted designs.

Summary of Shape Trends

Two main principles underlie the changes which occur in shape during the Monumental-Proliferous transition. There is increasing contrast between the horizontal and vertical dimensions, and there is also an increase in the angularity of vessel profiles. Globular vessels

become more elliptical while rectilinear vessels become more elongated. Base angles, shoulders, and vessel flare become more pronounced. Some specific examples follow.

1. The break height becomes lower in Flaring Bowls and Cup Bowls, producing a greater overhang in the Nasca 6 vessels.
2. Vases are taller and narrower in Nasca 6.
3. The Nasca 6 Neckless Jar has a very slight neck, which makes it less globular and more angular than its Nasca 5 counterparts.
4. The increased neck height and neck overhang of the Nasca 6 Trophy Head Jars produce a high, topheavy visual impression.
5. Collared Jars are more angular and more flattened in Phase 6 than in Phase 5. The same is true of both bottle types.
6. The single Phase 6 Tall Jar is more angular and more flattened than the Phase 5 Tall Jars.

Dimensional contrast and angularity were measured by placing a sheet of translucent graph paper over a drawing of the vessel profile. The drawings themselves were made by tracing the outline projected on a card by an opaque projector set for a half size reduction. A rectangle with the smallest possible area was then circumscribed around the outline of the profile. The ratio of the length to the width of the rectangle serves as a measure of the dimensional contrast. Next the number of squares of graph paper not covered by the profile were counted. The more angular profiles tend to cover a smaller percentage of the circumscribed rectangle. The ratio of the number of squares left uncovered to the total number of squares within the rectangle serves as a measure of the angularity of the profile. The rectangle was circumscribed around the entire profile except in the case of the bottle types, which often suffer from broken spouts. Only the body of these vessels was placed within the rectangle.

Measurement of dimensional contrast and angularity was made of a sample of 63 vessels, 32 from Phase 5 and 31 from Phase 6. An equal number of vessels was measured from each shape category in each phase, except that only one Nasca 6 Neckless Jar was available to compare with two Nasca 5 Neckless Jars. The sample consisted of 4 Flaring Bowls, 14 Cup Bowls and Shallow Cup Bowls, 22 Vases and Bell-shaped Vases, 3 Neckless Jars and Tall Jars, 4 Collared Jars, 4 Trophy Head Jars, 4 Double Spout Bottles, and 6 Woman Form Bottles. The mean coefficient of dimensional contrast was 1.33 for the Nasca 5 sample and 1.50 for the Nasca 6 sample, an increase of 12.8%. The mean coefficient of angularity rose from .182 to .217, an increase of 19.3%.

These increases are modest ones. To anticipate briefly, design panels show the same increase in dimensional contrast and the designs within them become more angular during the Monumental-Proliferous transition. The amount of increase is somewhat smaller in the case of design than in the case of shape. However, there are thus four cases, all pointing in the same direction.

The coefficients of dimensional contrast and angularity were arranged in rank order and in 54 of 62 cases the Nasca 6 coefficient was greater than the corresponding Nasca 5 coefficient in the rank order list. The rankings were tested by ρ . The results were .83 for dimensional contrast and .96 for angularity. These results are significant at Alpha level .001 (Peatman, 1963, p. 406).

Nasca 5 Design Themes

Analytical procedure

We turn next to a consideration of the patterning of design themes and their content in Phases 5 and 6. The description proceeds from larger to smaller elements. The largest design unit recognized is a single pottery vessel, consisting of a shape plus whatever is painted on it. Such a unit will be called a composition. This terminology reflects the view that shape and design in Nasca pottery are not separate and equal systems but subsystems of a larger system. This point of view is held because the two basic trends which underlie changes in shape, increase in dimensional contrast and increase in angularity, apply also to design. That is, shape and design change as a system.

On some vessels a single design occurs, extending entirely around the body. Such a design will be called a major theme. This definition has no implication concerning the frequency of the theme. A perceptually similar effect is often achieved by filling half the surface of the vessel with a single design. In such cases there is frequently a repeat of the same design on the other side of the vessel, the two design panels often being separated by a painted band. Designs of this type are designated here as sub-major themes. Finally, there are designs which consist of repeats of the same subjects spaced so closely together that several are visible at once, no matter from what position the vessel is viewed. Such designs are here designated minor themes.

Thus major and sub-major themes share the characteristic of commanding the viewer's entire attention when the vessel is looked at from the proper angle. Perceptually they take up the entire field which is visible at one time. Minor themes, on the other hand, always present the viewer with two or more repeats of the same design. On some vessels three identical designs are spaced around the vessel. Even when the viewer looks at the center of such a design a small amount of the repeat on either side is visible, but the intent still seems to have been to concentrate attention on one representation rather than on a series. Such designs have been classified as sub-major themes. When four or more repeats of a design occur the viewer becomes conscious of repetition rather than unity of subject matter, and it is at this point that the classification into minor themes begins.

Design themes can be further analyzed in terms of the units which compose them, here called components. An example is the forehead ornament of the Masked Mythical Being theme. Components in turn can be analyzed into smaller units, here called features. An example is the bars of the forehead ornament of the Masked Mythical Being. If such an analysis were extended far enough the entire art style would be reduced to a series of

statements about straight lines, curves, angles, and lengths, plus a series of statements about their combinations. The division between major and sub-major themes on the one hand and minor themes on the other is strikingly correlated with a division of subject matter between mythical and non-mythical subjects. Furthermore, the most important, elaborate, and frequent supernatural theme, the Masked Mythical Being, is the only major theme, both in Phase 5 and Phase 6.

Most of the traditional design themes from earlier phases of the Monumental substyle occur in Nasca 5. The beginnings of the Proliferous substyle are found in this phase. Many Nasca 5 designs occur with Proliferous elements appended to them. There is a great variety of these elements, but the simplest of them, which serve as the basis for the elaboration of many of the others, are the following: hair hanks, volute ray, quartet ray, and jagged ray (cf. fig. 34).

As the transition from the Monumental to the Proliferous pattern proceeds, designs become somewhat less representational and more dissected anatomically. Body parts have less accurate contours and are often depicted in anatomically impossible positions or omitted entirely. The number of colors on a single vessel declines somewhat from its Phase 4 maximum.

In Nasca 5, Proliferous elements are occasionally appended to certain design themes, most of them being figures of mythical beings. For example, a volute ray may be appended to an elbow or a thumb, as in the case of the particular Masked Mythical Being illustrated in fig. 36. Not every occurrence of volute rays constitutes proliferation, however. The signifer (a streamer appended to the side of the head; see below) of the Masked Mythical Being illustrated in fig. 36 ends in two volute rays which are an integral part of the design and are not separated from the signifer by outlining. The volute ray appended to the thumb, in contrast, is separated from the thumb and adjacent war club by outlining. It is this kind of non-integral appending which is considered as proliferation.

Similarly, hair hanks appear appended to trophy heads or to trophy head substitutes. Occurrence of hair hanks in such positions does not constitute proliferation, but the appending of hair hanks in places where there is no trophy head or face does. The hair hanks appended to the elbow and to the signifer of the Masked Mythical Being in fig. 36 are proliferous. In Nasca 5 only a few Proliferous elements occur in a given design while in Nasca 6 their numbers are greatly multiplied.

Nasca 5 gravelots examined by Lawrence E. Dawson, who graciously made his notes available to me, usually contained both proliferated and non-proliferated vessels, the latter generally being more numerous. Nasca 4 vessels show only vague anticipations of proliferation. An extra sleeve on specimen 4-8873 foreshadows the multiplication of body parts and ornaments so common later. Corn is appended to the beaks of birds on specimen 4-8420, in a manner analogous to the appending of Proliferous elements in later phases. By Nasca 6 the transformation was complete, and those themes which receive proliferation were heavily proliferated.

Individual design themes will now be described, first those of Phase 5 and then those of Phase 6.

The Masked Mythical Being

This theme represents a more or less human figure, usually holding a war club and a trophy head, and wearing a series of elaborate ornaments. The Masked Mythical Being figure occurs as both a major and a sub-major theme, but not as a minor theme. It is the only major theme in the sample examined, both in Nasca 5 and Nasca 6. It is the single most common Nasca 5 theme, comprising slightly more than 25% of the total sample; it is also a common theme in Nasca 3 and Nasca 4. Examples of Nasca 5 Masked Mythical Beings are illustrated in Plates V, VII, and VIII.

It is not clear whether the Masked Mythical Being theme represents a supernatural being, or a masked man impersonating a supernatural being. In earlier phases this theme is more naturalistically human in its appearance and suggests a human being wearing a mouth mask and holding a war club and a trophy head (e.g., specimen 4-8874, Nasca 3). Anatomical details become less human during Phases 4, 5, and 6. By Nasca 5 the face, arms, and body parts are depicted in positions which are anatomically impossible. During Phase 5 this theme is often elaborated by the addition of Proliferous elements. Many other proliferated figures also exhibit anatomical characteristics which do not occur in the real world. Finally, the Masked Mythical Being never occurs as a minor theme, while designs which can be identified as representations of life forms typically occur as minor themes. These considerations suggest that, while in earlier phases the figure may have represented a masked man, by Nasca 5 times it represented a mythical or supernatural being.

Components common to all occurrences of this theme are the mouth mask, bangles, forehead ornament, and forehead ornament cap. Other characteristic components include the necklace, sleeves, arms and hands, war club, hair tresses, body, tunic, legs, and signifer. All the body parts of the Masked Mythical Being theme are human. Other mythical themes exhibit a mixture of human and animal body parts.

The signifer is a complex and important component of this design theme. It is a long, flowing streamer appended to the side of the head. It is composed of a series of bands with an elaborate border. Trophy heads, darts, fish, or various other elements may be enclosed within the bands of the signifer or included between the spikes, plants, or other elements of its border. It may be terminated by any of a number of elements: darts, a cat face, a tail, et al. The signifer cannot be positively identified as representing part of the costume, and it is clearly not part of the body of the mythical being. I have coined the term "signifer" (meaning - bearer) because different variants of the signifer appear to distinguish slightly different manifestations or aspects of the mythical being.

The following aspects of the Masked Mythical Being have been identified:

1. Masked Mythical Being in fox aspect. The signifer represents a fox pelt (cf. fig. 41).

2. Masked Mythical Being in feline aspect. The signifer represents the body of a spotted cat, apparently the local Peruvian wildcat (cf. Seler, 1923, p. 193, fig. 38).
3. Masked Mythical Being in avian aspect. The signifer represents the wing of a bird (cf. fig. 38).
4. Masked Mythical Being in killer whale aspect. The signifer represents the bifurcated tail of the killer whale (cf. Seler, 1923, p. 198, fig. 46c).

The signifer of the "pure" Masked Mythical Being theme does not seem to symbolize any animal. Its most characteristic form is a series of parallel bands with a spike border. It bears repeating that it is only the signifer of the Masked Mythical Being in its various aspects which suggests animal characteristics. Corresponding to at least the last three of the above aspects, however, are three mythical figures which do exhibit animal features other than the signifer. These mythical beings are the Feline Mythical Being, Bird Mythical Being, and Killer Whale Mythical Being.

A list of the components and features of the Masked Mythical Being and its aspects is given in Tables I - VII.

Components of the Masked Mythical Being theme will now be discussed individually.

Face. The face is always drawn full in both Nasca 5 and Nasca 6. Both full-faced and profile Mythical Being figures occur in Nasca 7. The eyes are shown open and the pupils do not touch the eyelids. Faces will be described as horizontal eyed or vertical eyed. The eyeline of horizontal eyed faces is parallel to the base of the vessel. The eyeline of vertical eyed faces is perpendicular to the base of the vessel. Horizontal eyed faces occur on Double Spout Bottles, while on other shapes the face is vertical, unless there is a wide space on which to paint the design, in which case it is horizontal eyed. The portion of the face which is actually visible and not obscured by ornaments is normally purple-red in color. The mouth consists of two lips and sometimes a protruding tongue. On Mythical Beings which lack appended Proliferous elements the lips are usually purple-red or buff-orange. The lips of proliferated Mythical Beings are somewhat more variable, being purple-red, buff-orange, white, or absent.

Mouth mask. On non-proliferated Mythical Beings the mouth mask is normally of the form illustrated in figs. 38-41. It consists of a center-piece and two laterals composed of a variable number of bars, usually four. On each lateral a face is indicated by three dashes which represent eyes and a mouth. On heavily proliferated Mythical Beings the face on the lateral usually has open rather than dash eyes, with the pupil fully visible as a round dot in the center of the eye, not touching the eyelid. The mouth is oval rather than a dash. This type of lateral is likely to have volute rays or other Proliferous elements appended to it.

On some Mythical Beings drawn with vertical eyed faces in a narrow band around the vessel the laterals are replaced by a few volute rays. On other similarly drawn beings the mouth mask is lacking. In such cases a sleeve is shown directly beneath the eyes, and from this sleeve protrude an arm and hand (16-10354).

The mouth mask is thus an elaborate and important component of the Masked Mythical Being theme. It exhibits variation in detail during Nasca 5 but is essentially uniform in the type and number of features which compose it.

Necklace. On most Mythical Being figures there is a necklace below the mouth mask, though some vertical eyed figures lack the necklace, probably because available space is crowded (16-10354). The necklace is composed of a series of representations of beads which may be of one color (figs. 39-41) or of several colors (fig. 38). There are three main types of beads. Beads with a single line across the middle (fig. 39) are usually all of the same color and occur on both horizontal and vertical eyed Mythical Being figures. Beads with two lines across the middle (figs. 40, 41) are also usually all of the same color and generally occur on horizontal eyed Mythical Being figures. Beads with two dots or two lines perpendicular to the face (fig. 38) are usually of different colors and generally occur on horizontal eyed Mythical Being figures.

On some Masked Mythical Beings there is a lower element below the necklace which appears to be a continuation of the garment below the sleeves. Appended elements of various types may occur below the necklace also (peppers, fig. 38; volute rays, fig. 41).

Sleeves. In Phases 3 through 5 there is always at least one sleeve and there may be as many as four. Typically there is a large sleeve next to the right side of the Mythical Being's face, from which extend an arm and a hand holding a war club. A smaller sleeve is usually found beneath the left lateral of the mouth mask, and from this sleeve usually protrude an arm and a hand holding a trophy head. These two sleeves will be referred to as the right outer sleeve and the left inner sleeve, respectively. Perhaps for the sake of symmetry, a second large sleeve is sometimes added at the left side of the face, in which case the body and signifier flow from this sleeve. This sleeve will be called the left outer sleeve. Finally, there may be a right inner sleeve below the right lateral of the mouth mask. Occasionally the arm and hand holding the trophy head protrude from this sleeve (fig. 39).

In Phases 3 and 4 there are normally only two sleeves associated with the Masked Mythical Being theme, but three sleeves occur on specimen 4-8873. In Phase 5 there are generally three or four sleeves on horizontal eyed Mythical Beings and none (16-10354), one, or two on vertical eyed Mythical Beings. The sleeves are painted in such a way that no space shows between them and the laterals of the mouth mask. In earlier phases the sleeves and laterals were separated by a space through which the Mythical Being's hair could be seen.

Arms and hands. An arm and hand almost always extend from the right outer sleeve; the arm is drawn in tightly and the hand is clenched, holding a war club. The nails are white, and the thumb tends to lie flat along the hand in the case of non-proliferated Mythical Beings (fig. 38), but to extend outward horizontally in the case of proliferated Mythical Beings (figs. 40, 41).

The other arm and hand may extend either from the left inner sleeve (fig. 40), the right inner sleeve (fig. 39), or be lacking

altogether (figs. 38, 41). Although this arm is logically the left arm, the hand in which it terminates may be either a left hand (fig. 39) or a right hand (fig. 40). This hand is always clenched, with white nails and a flat thumb in the case of non-proliferated Mythical Beings, and an extended thumb in the case of proliferated Mythical Beings. It is worth noting that the Nasca potters of this period were not consistent in painting right hands on right arms and left hands on left arms. Furthermore the actual depiction, whether of right or left hands, shows the hand with the thumb in an anatomically impossible position in very many cases (cf. fig. 40, 41).

War club. Most Masked Mythical Beings hold a war club. On horizontal eyed Mythical Beings the war club is usually held in the hand on the arm which issues from the right outer sleeve (fig. 38). Very rarely the war club is held in the other hand or is absent. In vertical eyed examples of this theme the war club, if present, appears below the necklace or sleeve. The war club often has bloody spots on it (fig. 41). These spots are of particular interest, because they are not outlined. Blood is virtually the only design element which is not outlined. It flows; everything else in Nasca ceramic art is frozen. Sometimes a war club has black lines on it which resemble thick braids of hair, as if the club had been used to take a trophy head (fig. 38). The club may also show a built-in face, or appended Proliferous elements.

The war club is identical in form to an element which, from its context, has been identified as a digging stick. The digging stick is held by Farmers and by the Harvester. Some Mythical Being figures are associated with crops rather than trophy heads, or with both. The connection between warfare, or trophy head taking, and agriculture is not entirely clear, but there seems to be a suggestion that trophy heads are a war "crop" and hence are harvested with the same implement as agricultural crops.

Hair tresses. In earlier phases two thick locks of hair extended, one on either side of the face, from the forehead down to below the sleeves. In Nasca 5 only the lower end of these tresses is visible, because there is no longer any space between the sleeves or signifer and the mouth mask through which the tresses might be seen. Nasca 5 tresses are thick and vary in shape from rectangular to more or less triangular. The appending of smaller locks of hair, called hair hanks to distinguish them from the large and anatomically meaningful tresses, is one of the characteristic techniques for achieving proliferation. In fig. 39 one hair hank is appended in an anatomically meaningless way to the thumbnail of one of the hands, while in fig. 40 there are three hanks appended to an elbow. In more fully developed examples of the Proliferous style the hair hanks are smaller and more numerous.

Bangles. A series of bangles apparently serving as hair ornaments is usually depicted on both sides of the face. These bangles are usually cream in color. The topmost bangle is normally directly beneath the lateral of the forehead ornament. The hair tress depends from beneath the bottom bangle, the interruption of one line by another indicating here, as elsewhere in Nasca ceramic art, proximity or perspective. Sometimes the area which would normally be occupied by the topmost bangle is occupied instead by a small, facelike element, perhaps representing an ear (16-10440). The number of bangles on each side of the face, not counting the facelike bangle substitute, varies from two to three on non-proliferated

vessels and from zero to four on proliferated ones. Vertical eyed Mythical Beings have no more than two bangles at each side of the face, not counting the bangle substitute, which may also be present.

Apparently the potters' intention was to depict the bangles as being on top of the tresses, as black dots in the center of the bangles suggest the otherwise invisible hair below. Except for these dots the only part of the tresses actually visible is that which extends out below the bottom bangle. If the dots actually do indicate the hair, then clearly the tresses must pass beneath the sleeves and the laterals of the mouth mask. One might, however, argue that the black dots are part of the bangles, and that the tresses consist merely of an appendage to the lower bangles, and on the same plane. The difficulty in understanding what the potters were depicting arises from the fact that the Nasca potter's only technique for achieving perspective was the interruption of one line by another. Distance from the viewer is not indicated by differences in the size of objects portrayed.

Forehead ornament. All Masked Mythical Beings have a forehead ornament which extends across the upper part of the face, appearing to rest on the top bangles. The forehead ornament is generally orange-red or buff-orange. Its typical features are a face in the middle indicated by three horizontal lines for the eyes and mouth, a right and a left lateral extension, usually composed of two bars, and a variable number of upward extending bars. Within this basic pattern the variation in detail is enormous. The central upper bars may be rectangular (fig. 39) or triangular (fig. 38). The outer upper bars may be hooked, somewhat resembling volute rays (figs. 38, 40, 41), or straight (fig. 39). The line separating the two outermost upward pointing bars may extend all the way to the top of the lateral bars (fig. 38) or may fail to intersect with it (fig. 39). If these lines do intersect, they may do so either at right or acute angles. In fig. 39 the face on the forehead ornament is obscured or replaced by what appears to be a misplaced bangle. The laterals may consist of two separate bars (figs. 38, 39) or a single bar (figs. 40, 41) with dots at the end to give the impression of a serpent and face.

Still other variants occur on heavily proliferated examples. The eyes may be open with pupils, rather than lines (Seler, 1923, p. 218, fig. 83). Proliferous elements are sometimes appended to the forehead ornament. The laterals may be oblique rather than parallel to the eyeline.

Forehead ornament cap. This component is a simple one. It consists of a bar which fits over the forehead ornament and contrasts with it in color. Usually there are two white, button-like features, one at either end, with a black line in the middle. These features have been tentatively identified as ears. One heavily proliferated specimen on a slide in the possession of Lawrence E. Dawson (D 996) shows the insertion of Proliferous volute rays and jagged rays between the forehead ornament and the cap, thus lifting the cap away from the forehead ornament. This treatment foreshadows the fully Proliferous pattern in which the cap is no longer present, having, as it were, been lifted entirely off the vessel by the extreme proliferation.

Body. The body and legs may be shown either in a standing position (fig. 41) or an extended position (fig. 39). The position depends

partly on the shape of the vessel, extended legs being more frequent on low vessels. Usually the portion of the breechcloth which passes between the legs is shown. The legs themselves are usually purple-red, the most common flesh color. They are relatively thick, and their contours suggest actual human legs. The body itself is almost entirely covered by a tunic, but frequently what appears to be a navel is visible. The navel is drawn in the same manner as the eyes.

Tunic. The tunic consists of a series of parallel segments terminated at the waist by one or more segments which compose the breechcloth belt. The segments of the breechcloth belt are at right angles to those of the tunic.

Breechcloth. The breechcloth belt has been described in connection with the tunic. In many cases the part of the breechcloth which passes between the legs is treated as a trophy head. In fig. 38 it is shown with three dots to indicate eyes and mouth.

Signifer. The signifer is the most complex and puzzling component of the Masked Mythical Being theme and it is one which occurs with other themes as well. It appears to be neither part of the body nor an article of costume but rather a kind of banner or streamer appended to the side of the head and flowing along the body. The signifer is composed of a series of bands with an elaborate border. Trophy heads, darts, fish, or other elements may be enclosed within the bands of the signifer or included between the spikes, plants, or other elements of its border. It may be terminated by darts, a cat face, a tail, or other elements. As mentioned on pages 17 and 18, different variants of the signifer, suggesting certain animal characteristics, appear to distinguish slightly different manifestations, or aspects, of the Masked Mythical Being theme.

The signifer of the Masked Mythical Being illustrated in Plate V is a typical example of the kind associated with the "pure" Mythical Being figure. No animal characteristics are suggested by this signifer. It consists of a top and bottom band of spikes, between which trophy heads are included. The lower band of spikes separates the signifer from the tunic. Between these outer bands of spikes are two more bands, and between these are enclosed trophy heads. This signifer is terminated by a cat face and paws. This face occurs only as a signifer terminator in Nasca 5. Earlier it had occurred independently as well. In Nasca 6 this type of face receives a body of its own and occurs independently only, as the Cat-band Mythical Being.

Figure 41 illustrates the Masked Mythical Being in a fox aspect. In this case, the signifer represents the pelt of a fox. The feline aspect of the Masked Mythical Being is illustrated in Seler, 1923, p. 193, fig. 38; here the signifer represents the body of a spotted cat.

Figure 38 illustrates the Masked Mythical Being in its avian aspect. The signifer in this case suggests the wing of a bird which rests against the body and legs of the Being without intervening bands. The wing is represented by the border of the signifer, the low spikelike protrusions suggesting feathers. These low, or short, spikes contrast with long spikes (figs. 39, 40) which do not indicate wings. The main portion

of the signifer consists of a purple-red rectangular bar which adjoins the laterals of the mouth mask and forehead ornament. To the left of this bar is an enclosed trophy head. Separated from it by another rectangular bar are four feathers, each a different color with faces indicated in the ends. This combination of a wing border with a serpent feather terminator, which characterizes the avian aspect of the Masked Mythical Being, is a frequent one.

The killer whale aspect of the Masked Mythical Being is illustrated in Seler, 1923, p. 198, fig. 46c. The signifer here represents the body of a killer whale, the fins being indicated by triangles. The signifer terminates in a bifurcated tail.

In most examples of the Masked Mythical Being theme the body and signifer are attached to the left side of the Mythical Being's face. Occasionally attachment is to the right side, in which case a war club appears on the left. In effect the entire figure is drawn in a band whose width is equal to the height of the face plus its associated ornaments. The position is an anatomically impossible one, because the body extends from the side of the head rather than from the neck. Anatomical realism was greater in some earlier specimens which showed the body and head in a recognizably human relationship (4-8874, Nasca 3). In this earlier treatment the figure was painted on the surface of the vessel in a longitudinal rather than a latitudinal band. In Phase 6 the latitudinal banding is maintained, but the face of the Mythical Being is rotated to a vertical eyed position, with the result that the body and legs extend from the top of the head.

Trophy heads at waist. Seler illustrates a Nasca 5 Masked Mythical Being which has three trophy heads painted at the waist on the breechcloth (1923, p. 272, fig. 229). This instance of trophy heads at the waist is the only one discovered in Phase 5. Trophy heads are occasionally painted at the waist in earlier phases (4-8874, Nasca 3) and are typical in this position in Phase 6.

Occasionally the Masked Mythical Being is portrayed in abbreviated form as a face and two arms, with no body (Seler, 1923, p. 202, fig. 47). Another interesting variant is also illustrated in Seler (1923, p. 243, fig. 134a). This vessel appears to depict a kind of creation scene. The Masked Mythical Being is shown with a large tongue which encloses a line of Farmers holding digging sticks. Extra tongues enclose birds. The Masked Mythical Being holds a Harvester in either hand and is associated with agricultural products and frogs -- water-loving animals.

The Feline Mythical Being

This motif occurs in the sample only as a sub-major theme. An example is illustrated in fig. 42. It combines components of the Masked Mythical Being theme with components of the spotted cat, thus exhibiting a mixture of human and animal elements. The Feline Mythical Being always has a mouth mask of a type not worn by the Masked Mythical Being. In fig. 42 the mouth mask has laterals with cleft points which point upward rather than extending horizontally as do the laterals of the Masked Mythical Being type mouth mask. It is probable that this type of mask represents cats' whiskers. Most Feline Mythical Beings have a spotted cat's body, or a signifer which represents a spotted cat's body, terminated by

a cat's tail (cf. Tables III and VI). In fig. 42 there is an actual spotted cat's body with an attached wing signifer.

The Feline Mythical Being has, on the average, fewer components than the Masked Mythical Being. Most Feline Mythical Beings have fewer than 20 components, while most Masked Mythical Beings, other than abbreviated faces, have more than 20. This theme differs from the spotted cat theme, its model in the real world, by combining human and animal features, whereas the spotted cat is not anthropomorphized. The Feline Mythical Being differs from the Masked Mythical Being in feline aspect by its possession of feline anatomical details, rather than merely a feline signifer.

Seler illustrates an example which appears to be ancestral to the Nasca 6 Cat-band Mythical Being theme. In this example the Mythical Being has cats' paws rather than hands and is drawn with its face in a vertical eyed position and with the body extending in a latitudinal band around the vessel (Seler, 1923, p. 223, fig. 93).

The Horrible Bird

This motif occurs in the sample only as a sub-major theme. The Horrible Bird is a monstrous combination of human and avian anatomical details. Figure 43 illustrates a full-faced example. The face, tongue, and hair are human, while the body and talons are birdlike. The tail feathers have faces in the ends. Within the wing is a trophy head.

Figure 44 illustrates a Horrible Bird with the face shown in profile. The beak, head, wings, body, and tail are birdlike, but the legs are human. A profile trophy head occurs as the breechcloth. A thick lock of hair is attached to it. The beak is proliferated by the insertion of two protruding volute rays. The head is surrounded by four naturalistic serpents and, as usual, there is a trophy head included in the wing.

Most Horrible Birds combine human legs with an avian head (fig. 44) but examples also occur of the combination of avian legs with a human face (fig. 43).

The mixture of human and birdlike elements suggests that the Horrible Bird is a mythical creature. It differs from the Masked Mythical Being in avian aspect in that the birdlike elements are actual body parts, not merely a signifer. A related motif, the Bird Mythical Being, also exhibits a combination of human and avian body parts (Seler, 1923, p. 213, fig. 75). The figure is seen from above rather than from the side and has two extended wings. This example is the only one known to me of the Bird Mythical Being.

The bird which provides the basis for the mythical Horrible Bird has not been positively identified.

A list of the components and features of the Nasca 5 Horrible Bird is given in Table VIII.

The Killer Whale Mythical Being

This theme is a fusion of human and killer whale-like elements. It occurs both as a sub-major and a minor theme. Its most characteristic components are angular jaws and blood between or beneath them. These components distinguish this theme from the Masked Mythical Being in killer whale aspect, the latter possessing a human face. The mixture of human and animal elements distinguishes this theme from the non-anthropomorphized killer whale.

The Killer Whale Mythical Being usually has a signifier which represents the whale's body. The border of this signifier is a series of triangles which represents the dorsal fins of the killer whale. The signifier terminates in a bifurcated tail. The body, tunic, and breechcloth are similar to those of the Masked Mythical Being. This figure is sometimes shown as a face and body, sometimes, in abbreviated version, as a face only. Figure 45 illustrates a face only version surrounded by what appear to be jellyfish. The abbreviated version always has upstaring eyes, that is, eyes which have an elongated pupil which touches the upper eyelid rather than a rounded pupil which does not touch the eyelid.

The connecting link between the abbreviated Killer Whale Mythical Being with full face but no body and the expanded version with full body and profile face is provided by Yacovleff (1932, p. 132, fig. 9j). This example shows the body appended to a full rather than a profile face.

The jaws of the full face version are fairly heavily proliferated by volute rays. Sometimes there is an area of contrasting color between the rays, referred to as filling. The top of the head frequently has three serpent feathers appended to it.

A particularly elaborate specimen is illustrated in Seler (1923, p. 199, fig. 46d). This example combines angular jaws and blood with a mouth mask and forehead ornament like those of the Masked Mythical Being. A knife is appended to the head. Some other Killer Whale Mythical Beings also have a knife, held in either a human hand or in a paw. The idea of a knife may well have been suggested by the experience of being attacked by a real killer whale while fishing in the Peruvian coastal waters.

Like the other mythical figures discussed, the Killer Whale is frequently associated with trophy heads. As will be seen in Phase 6 the association of trophy heads with mythical themes becomes attenuated. Nasca 5 Killer Whale Mythical Beings may also be associated with plants and with various forms of marine life.

A list of components and features of the Killer Whale Mythical Being, along with a code key, is given in Tables V and VII.

Bizarre innovations

This thematic category includes a wide variety of unfamiliar motifs which lack clear Phase 4 antecedents. Few examples of this category survive into Nasca 6. These designs occur as both sub-major and minor themes.

Bizarre innovations can be roughly classified into Scrambled Figures (figs. 46, 48), Surrounded Faces (figs. 47, 49), and Rayed Faces (fig. 50). Each example shares some elements with other designs of this category, but each example is also unique in some respects. Proliferation of bizarre innovations is frequent and heavy, suggesting that these designs may occur late in Phase 5 for the most part. They undergo no discernible change, perhaps because they were all produced within a relatively brief span of time. On the other hand they may have been valued for their unique qualities.

Scrambled Figures are characterized by various bizarre anatomical details, such as legs growing from the top of the head, missing body parts, or mixed human and animal characteristics, such as the wings in fig. 46. Some examples show an incorrect number of body parts (4-8852, 4-8859, 4-8964).

Surrounded Faces consist of a face surrounded or framed by smaller faces, hair hanks, paws, or peppers (figs. 47, 49; 4-8706).

Rayed Faces resemble isolated forehead ornaments of the type which occur with the Masked Mythical Being in Phase 6. The example illustrated by fig. 50 has a bifurcated jagged ray for a tongue and three Proliferous stalks, each consisting of a double jagged ray adjoined on either side by a volute ray, extending from the top of the face. This rayed face is similar to the forehead ornament of the Nasca 6 Masked Mythical Being illustrated by fig. 62.

Human figures

With this design category we begin an examination of themes which represent beings or objects of the real, rather than the mythical world. The most common single type of Nasca 5 human figure is the Harvester. The Harvester is a relatively standardized figure which occurs in the sample only as a sub-major theme. It is a full faced, full bodied human figure shown wearing a peaked hat which usually has a stitched effect. The Harvester's arms are extended and he holds various agricultural products in his hands. Other agricultural products sprout from his body or hat. Some of the plants associated with the Harvester have twigs which are identical in form with some hair hanks -- perhaps they actually are hair hanks. The problem of formal identity between hair hanks and parts of plants occurs in other cases as well, some corn tassels showing similarity to some hair hanks.

The Harvester figure is considered to represent a human rather than a mythical being, because it does not have any animal characteristics and because it receives little, if any, proliferation. If the figure is a mythical one it is clearly of subordinate status to the Masked Mythical Being. The vessel previously described (Seler, 1923, p. 243, fig. 134a) shows a Masked Mythical Being grasping a much smaller Harvester in either hand.

Three typical examples of the Harvester are illustrated in figs. 54, 55, 56a. The trident-shaped plants are probably yuca. Peppers and pods, possibly of the guarango tree, are also illustrated. The problem of

identifying the plants depicted on Nasca pottery is discussed by Eugenio Yacovleff and Fortunato Herrera (Yacovleff and Herrera, 1934-35). Fig. 56b illustrates an abbreviated version of the Harvester, crowded into a small design area.

A slide in my possession (NT 6) shows a Harvester holding a jagged staff in either hand, to which plants are appended. Another slide, also in my possession (NT 2), shows a Harvester with crossed legs holding a jagged staff in one hand and what appears to be a combination war club and digging stick in the other. These examples foreshadow the Nasca 6 Harvester figure, which is no longer associated with plants and can be recognized only because of its crossed legs and jagged staffs.

The Harvester is the single most frequent human figure in Nasca 5. Other human figures in this phase are less frequent. They are simple in detail and occur only as minor themes. They are not proliferated. Figure 51 illustrates a Farmer drawn in profile holding a digging stick, represented in this case by the outline of the band which separates this Farmer from the one next to it on the vessel. Figure 52 illustrates a row of standing human figures of indeterminate sex wearing an elaborate headdress. These figures show actual bodily contact, a rarity in Nasca ceramic art.

Trophy Heads

Trophy Heads are composed of a small number of highly variable components and features. Eyes in particular exhibit a great variety of forms. Trophy Heads occur as minor themes and also as components included or enclosed by the signifier of the Masked Mythical Being in its simple form and in its various aspects. Although the frequency of Trophy Heads as a theme is higher in Nasca 6 than in Nasca 5, the inclusion and enclosure of Trophy Heads and other elements practically ceases in Nasca 6. Hence the frequency of all Trophy Heads in Phase 5 is probably as high as in Phase 6.

Trophy Heads also occur in Nasca 5 enclosed by the Horrible Bird and by the Killer Whale Mythical Being, but are not associated with the Feline Mythical Being. In general, then, Phase 5 Trophy Heads are associated with mythical themes when they do not occur independently.

Trophy Heads may be shown with or without hair, with or without a bloody spot below the neck, with lips which have been pinned shut, with or without a carrying strap, full face or profile. Examples are illustrated in figs. 53 and 57.

Girl Faces

These motifs are a Nasca 5 innovation which persists into Nasca 6. The sex of these faces is assumed to be female because of the absence of facial hair. Kroeber also considered these faces to be female (1956, p. 341). They occur only as minor themes. An example is illustrated in fig. 50.

There are many varieties of Girl Faces in Phase 5, but fewer in Phase 6. The faces are painted in a latitudinal band around the vessel. They are outlined by hair which joins adjacent faces to each other. Eyes may be circular, elongated, or lozenge shaped. Pupils may be joined to or detached from the eyelids, while eyebrows may be joined to the forehead hair, detached from it, or absent. The nose may be modeled, indicated by two lines, or absent. Side hair tresses may be pointed, in which case they are usually more or less parallel to the forehead hairline; flat, in which case they usually converge toward the chin, while in some examples they hang down from the chin. They are not usually tasseled. The mouth may be indicated by a single purple-red line, or by two lips, either white or purple-red in color. The tongue is rarely shown. In most examples the face is more rounded than rectangular. The hair joining adjacent faces rarely extends farther than halfway down the side of the face.

Animals

As a group, animals are second in frequency only to the Masked Mythical Being theme. Two animals are known to occur as sub-major themes, the Spotted Cat and the Killer Whale. All others occur only as minor themes. Animals are only rarely proliferated, and only to a minor degree.

The Spotted Cat which is probably a representation of the local Peruvian coastal wildcat, is the most elaborate animal theme in Phase 5. It occurs in earlier phases of the Monumental substyle and indeed has a long prior history in the preceding Paracas style. It is portrayed with a mouth mask, forehead ornament, and sometimes a forehead ornament cap. It shares these characteristics with the Feline Mythical Being. Unlike the Feline Mythical Being, however, the Spotted Cat is not anthropomorphized. The anatomical details are feline, with no human admixture. The body is spotted, and peppers or other crops are appended to it. Despite the fact that the wild cat is a carnivorous animal, the Spotted Cat is never shown in a hunting context, but is always associated with agricultural products. Hair hanks and other Proliferous elements do not occur with this theme. Both vertical eyed and horizontal eyed faces occur.

The Spotted Cat is the only animal which wears ornaments like those worn by mythical figures. This fact, plus the mythical nature of the activity engaged in by this animal, suggest that, if the Spotted Cat was not a mythical being, it may at least have been a messenger between the real and the mythical worlds, perhaps the earthly agent of the Feline Mythical Being.

A Nasca 5 Spotted Cat (4-8909) is illustrated by Kroeber (1956, p. 428, pl. 42d).

Only one example of a Nasca 5 non-anthropomorphized killer whale has been found (4-8415; illustrated in Gayton and Kroeber, 1927, pl. 6A). This example is shown in profile, with angular jaws, dorsal fins, and small filaments between the fins. These filaments are perhaps analogous to the volute rays which sometimes occur between the triangle fins of the Mythical Killer Whale. No examples have been found of non-anthropomorphized killer whales from earlier or later phases, though Yacovleff illustrates several early killer whales which are only slightly

anthropomorphized by the addition of a human hand holding a knife, and others which have, not a hand, but a paw (Yacovleff, 1932, p. 121).

Guanacos or llamas are shown in profile, with a flat back and low, curving neck. Lizards are sometimes depicted, quite naturalistically. "Spiders" are also shown naturalistically, though the number of legs may be exaggerated (figs. 59, 60). A barb-tailed creature is probably some form of marine or pond life.

Mice or other small rodents occur fairly often on Nasca 5 vessels, sometimes nibbling maize between the spikes of the signifer of the Masked Mythical Being, sometimes alone. They are always shown in profile. Bulky, blocklike rodents are illustrated in fig. 49. In other examples the rodents are shown as two scallops with a thin tail. Legs are often shown as detached dots. Less frequently mice are drawn with stick legs.

Foxes are usually shown running, often through what appears to be a shower of slingstones (fig. 58). The one known example of a proliferated animal is a fox with appended double volute rays (4-8957, illustrated in Gayton and Kroeber, 1927, fig. 12c and Kroeber, 1956, p. 425, pl. 39c). This fox is scrambled as well as proliferated, as the hind paw protrudes from the back of the head.

The interlocking creature (Seler, 1923, p. 323, fig. 357) is difficult to interpret. It probably represents a marine form of life, as the example cited shows it eating what appear to be pollywogs. The most frequent Nasca 5 variant depicts creatures of this kind with vertical spines, separated by space. In some examples the spine is non-vertical (16-10365). It is possible that the interlocking motif may represent fish seen from above.

Serpents apparently do not occur as themes in Phase 5. Certain appendages of other themes are metaphorically portrayed as serpents, however. Feathers, tongues, and occasionally hair are so treated. A ball-and-chain motif enclosed by the signifer of some Masked Beings has been identified as the body of a snake from occurrences in earlier phases which show this design on clearly identifiable snake bodies.

"Pollywogs" are usually shown as a dot with a tail. They occur in both marine and agricultural contexts. Some examples show the pollywogs in a more developed stage.

Birds

Birds occur only as minor themes but are nearly as frequent as animals. They are relatively simple design themes and are not proliferated. They are often painted in latitudinal bands or between the spikes of the signifer of the mythical beings. Like rodents, they are sometimes depicted feeding on maize.

Swallows are the most frequently portrayed birds. They usually are shown in a downward plunging position. Their beaks are generally bristly. A long-necked bird is illustrated in fig. 61. Other birds

include hummingbirds, with long beaks and delicate wings (16-10448), and parrots (4-8614, Gayton and Kroeber, 1927, pl. 10G).

Fish

Fish are infrequent and occur only as minor themes. Some have two eyes, others are shown in profile with a single eye. Occasionally fish are enclosed by the signifer of a mythical figure.

Plants

There is only a single occurrence of a plant as a theme in the sample examined. Maize occurs as a minor theme between spikes on specimen 4-9162. On the other hand, plants are quite common as components of other design themes. They occur appended to or enclosed by the Masked Mythical Being, Feline Mythical Being, Killer Whale Mythical Being, Harvester, Spotted Cat, and Scrambled Figures.

Maize is sometimes shown with tassels which resemble hair hanks. Some examples lack tassels (16-10440). Peppers and yuca (manioc) are illustrated in figs. 54-56. Yacovleff and Herrera (1934-35) identify and illustrate many plants which are shown on Nasca pottery, including maize, peppers, beans, jíquima, lúcumá, yuca, and cactus. Plants are never proliferated.

Geometric designs

Geometric designs occur both as minor themes and as components, often, of other themes. Geometric designs are never proliferated. They are only rarely enclosed by the signifer of a mythical figure. Most of the geometric designs which occur as components of other themes are exceedingly simple, including such elements as dots, bars, triangles, etc.

Geometric designs which occur as themes are somewhat more complex. The commonest are the various lattices and stepped designs. Step blocks are illustrated in fig. 61. These step blocks are of a non-interlocking type and are separated from adjacent step blocks by space. The steps face down. The middle step of the example in the top right corner is indented, while the middle step of the example to the left of it is non-indented. Other varieties are the vertical interlocking step block, in which the two step blocks interlock by means of a vertical tail; the horizontal interlocking step block, which interlocks with its neighbor by means of a horizontal tail; and the propped step block, which has a vertical bar supporting the tail. Many step blocks have steps which face up rather than down.

A rectangular lattice is illustrated in fig. 59, and a stepped lattice in fig. 60. Other common geometric designs include a checkerboard, lines and dots, and a zig-zag.

Woman Form Bottles

Woman Form Bottles are a shape category rather than a design theme, but they are mentioned here because they have modeled female faces. The profile of specimen 4-8852 is illustrated in fig. 28. The faces on Woman Form Bottles are similar to the painted Girl Faces. Typically there are four tresses, one pair hanging down over the shoulders, the other pointing inward parallel to the eyeline or slanting downward toward the chin. An example with body paint or tattooing is illustrated by Treviño de Sáenz (1947, p. 49, fig. 19).

Rims

Only rarely does the actual design extend over the rim. Usually the rim is marked by a black rim line.

Bottoms

In Phase 5 bottoms are not used as part of the ceramic canvas on which designs are painted. Occasionally the bottom is quartered (4-8582) or completely painted over (4-8964). More often it is unpainted.

Interiors

Interiors are usually unpainted, except for a small wash of slip of the ground color (usually white or purple-red) extending a little way down inside. Designs occur very rarely in the interiors of vessels. A Masked Mythical Being is painted on the interior of a low Nasca 5 Bowl, 16-10416.

Nasca 5 Design Layout

Analytical procedure

Most standard Nasca 5 vessels show a series of colored bands and design panels which alternate with each other in a highly patterned and predictable manner. Panels and bands are usually separated from adjacent panels and bands by a black outline. The major exception is that black bands, or panels whose ground color is black, are not outlined.

There are three basic types of panels. The first is the design panel, which normally consists of a broad area of white ground on which design themes are painted. Occasionally the ground is some color other than white, and a few cases occur in which the design theme is painted on an unslipped ground. The second type of panel is a broad area of color on which no design is painted. This type is a positional variant, whose occurrence can be predicted from a knowledge of adjacent bands and panels. In linguistic terminology it would be an "allo" of the panel "eme." The third type is also a positional variant. It consists of a broad unpainted area on which no design is painted. It occurs only at the bottom of vessels, under certain specifiable conditions.

The visual appearance of the design layout of almost all Nasca 5 vessels can thus be described in terms of the arrangement and visual realization of four basic structural units, according to a small number of rules, in a manner analogous to a linguistic description of allophony. The structural units are the following:

1. b a black band.
2. b a band of any color except black.
3. P a panel whose ground color is black.
4. P a panel whose ground is any color other than black.

Two sets of rules describe the visual realization of these structural units. One set applies to Cup Bowls, and the other set to other standard shapes. The top of a vessel is considered to be the initial position in which structural units occur, and the bottom is considered to be the terminal position. Structural units are written from left to right, representing their occurrence from top to bottom.

The visual realization of structural units will be represented by the following notation:

- 1 the line, usually black but rarely white or some other color, which appears between adjacent panels or bands.
- b a black band.
- b a band of any color except black.
- P a design panel whose ground color is black.
- P a design panel whose ground is unpainted or is painted any color other than black.
- P⁻ a solid panel of any color other than black, on which no design is painted.
- p an unpainted panel, on which no design occurs.

The symbol b represents bands of spikes as well as horizontal parallel bands. Quartered bottoms are represented by the symbol P⁻. Girl Faces are symbolized by the visual sequence bPb, the two black bands being the forehead hair and the hair which appears below the chin. The faces on Trophy Head Jars are represented by the visual symbol P, that is, as a design panel whose ground color is black. Two additional symbols to be employed are T, representing any structural unit, and #, representing space. Thus, for example, #T means a structural unit in the initial (top) position on a vessel, while T# means a structural unit in the final (bottom) position.

To take a specific example, specimen 4-8484 (Gayton and Kroeber, 1927, pl. 3D; Kroeber, 1956, pl. 46f) has a design layout consisting of a black rim line below which appears a design panel on white ground, below

which appears a black line running latitudinally around the vessel, below which is a painted bottom lacking a design. This pattern is symbolized as $1P1P^-$. Its structural analysis is PP, because the presence of the lines, and the fact that the bottom panel is painted but lacks a design, are both predictable.

Cup Bowls

The following structural rules describe the lining, banding, and paneling of Nasca 5 Cup Bowls:

1. $b/ \text{--} : 1b$ The structural unit band is realized visually, in all positions, as a line above a band.
2. $b/ \text{--} : \underline{b}$ The structural unit black band is realized visually, in all positions, as a black band.
3. $P\#/ \underline{b} \text{---} : p$ The bottom panel, when it occurs below a black band, is realized visually as an unpainted panel.
4. $P\#/ b \text{---} : 1P^-$ The bottom panel, when it occurs below a non-black band, is realized visually as a line followed by a painted bottom.
5. $P\#/ \#(b)P \text{---} : 1P^-$ The bottom panel, when it occurs below an initial panel or an initial sequence band-panel, is realized visually as a line followed by a painted bottom.
6. $P\#/ Tb(P)P \text{---} : p$ The bottom panel, when it occurs below a non-initial band which is followed by one or two panels, is realized visually as an unpainted bottom.
7. $P/ Tb(P) \text{---} P\# : 1P^-$ A panel, when it occurs below a non-initial band or the sequence non-initial band-panel, and is followed by the bottom panel, is realized visually as a line followed by a painted panel which lacks a design.
8. $P/ Tb \text{---} (P)P\# : 1P^-$ A panel, when it occurs below a non-initial band, and is followed by the bottom panel or the sequence panel-bottom panel, is realized visually as a line followed by a painted panel which lacks a design.
9. $P/ \underline{b} \text{---} T : P$ A non-final panel, when it occurs below a black band, is realized visually as a design panel.

10. P/ elsewhere : 1P

In all other environments a panel is realized visually as a line followed by a design panel.

Analyzed Corpus: Nasca 5 Cup Bowls

<u>Specimen Number</u>	<u>Visual Realization</u>	<u>Structural Analysis</u>
4-8541	1P1b1b1b1P ⁻ 1P ⁻ p	PbbbPPP
4-8550	1P1b1b1P1b1P ⁻	PbbPbP
4-8551	1P1b1b1P1b1P ⁻	PbbPbP
4-8552	1P1b1b1b1b1P ⁻	PbbbbP
4-8560	1P1b1P ⁻ p	PbPP
4-8567	1P1b1b1P1b1P ⁻	PbbPbP
4-8577	1P1b1b1P ⁻	PbbP
4-8638	1P _b p	P _b P
4-8802	1P _b P	P _b P
4-8906	1P1P ⁻	PP
4-8907	1P1P ⁻	PP
4-8908	1P1P ⁻	PP
4-9076	1b1P1P ⁻	bPP
4-9162	1P1b1b1P1b1b1P ⁻	PbbPbbP

Other shapes

A somewhat simpler set of rules describes the visual realization of structural units on the remaining shapes. Bottoms are unpainted when they occur below a band, regardless of the color of the band. Bottoms are painted but lack designs when they occur below design panels, regardless of the ground color of the design panel. Adjacent bands and panels are separated by a line, unless one of the bands or panels is black. The rules are given below. Their verbalization is similar to the verbalization of the rules for Cup Bowls.

1. b/ -- : 1b
The structural unit band is realized visually, in all positions, as a line above a band.
2. b/ -- : b
A black band is realized visually, in all positions, as a black band.
3. P/ -- : P
A design panel whose ground color is black is realized visually, in all positions, as a black design panel.
4. P#/ b or b ___ : p
The bottom design panel, when it occurs below a band of any color, is realized visually as an unpainted bottom.
5. P#/ P ___ : 1P⁻
The bottom panel, when it occurs below a non-black design panel, is realized visually as a line above a painted bottom which lacks a design.

6. P#/ P ___ : P⁻

The bottom panel, when it occurs below a black design panel, is realized visually as a painted bottom which lacks a design.

7. P/ b ___ T : P

A non-final panel, when it occurs below a black band, is realized visually as a design panel.

8. P/ elsewhere : lP

In all other environments a panel is realized visually as a line above a design panel.

Analyzed Corpus: Nasca 5 Bowls

<u>Specimen Number</u>	<u>Visual Realization</u>	<u>Structural Analysis</u>
4-8485	lPbp	P _b P
16-10265	lblP _b lbp	bP _b P

Analyzed Corpus: Nasca 5 Vases

<u>Specimen Number</u>	<u>Visual Realization</u>	<u>Structural Analysis</u>
4-8399	lP _b l _b l _b l _b lP _b lbp	P _b b b bP _b P
4-8401	lP _b lbp	P _b lP
4-8404	lP _b l _b lP _b l _b lP _b lbp	P _b lP _b lP _b P
4-8459	lP _b lbp	P _b lP
4-8462	lP _b lbp	P _b lP
4-8444	lP _b lbp	P _b lP
4-8463	l _b lP _b lbp	bP _b lP
4-8490	lP _b lbp	P _b lP
4-8491	lP _b lbp	P _b lP
4-8492	lP _b l _b l _b l _b lP _b lbp	P _b b b bP _b P
4-8496	lP _b lbp	P _b lP
4-8498	lP _b lbp	P _b lP
4-8501	lP _b l _b lP _b l _b lP _b lbp	P _b lP _b lP _b P
4-8547	lP	P
4-8564	l _b lP _b lbp	bP _b lP
4-8582	lP _b lP ⁻	PP
4-8614	lP _b lbp	P _b lP
4-8859	lP _b lbp	P _b lP
4-8897	lP _b lbp	P _b lP
4-8899	lP _b lbp	P _b lP
4-8954	lP _b l _b lP _b lP _b lbp	P _b lP _b lP _b P
4-8957	lP _b l _b lP _b l _b lP _b lP ⁻	P _b lP _b lP ⁻
4-9159	lP _b l _b l _b l _b lP _b l _b l _b l _b lP _b lbp	P _b b b bP _b b b bP _b P

Analyzed Corpus: Nasca 5 Neckless Jars

<u>Specimen Number</u>	<u>Visual Realization</u>	<u>Structural Analysis</u>
4-8425*	1P1P-	PP
4-8616	1P1P-	PP
4-8964	1P1P-	PP

*On specimen 4-8425 a sharp curve in the profile substitutes for the painted line between adjacent panels. This type of plastic marking is fairly common in Phase 6.

Analyzed Corpus: Nasca 5 Tall Jars

<u>Specimen Number</u>	<u>Visual Realization</u>	<u>Structural Analysis</u>
4-8628	1Pbp	PbP
4-8962	1P1bbPbp	PbbPbP

Analyzed Corpus: Nasca 5 Trophy Head Jars

<u>Specimen Number</u>	<u>Visual Realization</u>	<u>Structural Analysis</u>
4-8793	1PPP-	PPP
4-8805	1P1b1b1PPP-	PbbPPP

Analyzed Corpus: Nasca 5 Collared Jars

<u>Specimen Number</u>	<u>Visual Realization</u>	<u>Structural Analysis</u>
4-8412	bPbp	bPbP
4-8413	bPbp	bPbP
4-8414	bPbp	bPbP
4-8418	bPbp	bPbP
4-8578	bP1P-	bPP
4-8637	1b1Pbp	bPbP
4-8800	bPbp	bPbP
4-8891	bPbp	bPbP
4-8892	bPbp	bPbP

Analyzed Corpus: Nasca 5 Double Spout Bottles

<u>Specimen Number</u>	<u>Visual Realization</u>	<u>Structural Analysis</u>
4-8482	bPbp	bPbP
4-8495	bPbPbP	bPbPbP
4-8876	bPbp	bPbP

Woman Form Bottles

It is not possible to analyze this shape category in the same structural terms as the other shape categories, because the design panels do not extend entirely around the vessel. The design layout consists of the face, with the arms and body below it, and below them an unpainted bottom. A design panel extends about three fourths of the way around the vessel, failing to cover the front of the woman's body.

Anomalous vessels

1. 4-8494 Bowl. The visual pattern on this vessel is 1P_bpbP_bp. The anomaly is the unpainted panel in a position other than the bottom. This occurrence is unique. The bowl is hastily painted and may not have been finished.
2. 4-8499 Vase. 1P1b1P1b1b1Pbp. There is no line before the final band.
3. 4-8500 Vase. 1PbP_bp. There is no line before the first band or the second panel. This vessel and 4-8499 are from the same gravelot, a fact which, taken together with their departure from the standard pattern of lining, suggests that they were made by the same potter.
4. 4-8568 Cup Bowl. b1P1b1b1P1bP⁻. There is no line before the final P⁻. The final band and the bottom are both the same color, the band merely being painted more heavily.
5. 4-8829 Vase. 1P1b1b1P1b1b1P1P⁻. There is no line before the penultimate panel.
6. 4-8919 (Gayton and Kroeber, 1927, fig. 12B) Cup Bowl. 1P1b1b1P1b1b1p. The bottom is unpainted, even though there is a line above it. The vessel may have been fired before the painting was completed.

Correlation of vessel shapes with design themes: Nasca 5

	A	B	C	D	E	F	G	H	I	J	K	L	M
Flaring Bowls	4					1			1	1			
Cup Bowls	9	2		2	1	1	1		5	6		1	5
Vases	9	1	4	2	4	5	5	2	10	5			10
Neckless Jars			1		1						1		
Tall Jars	1				1			1					
Trophy Head Jars			1						2	1			
Collared Jars	5			1	1	1							
Double Spout Bottles	4			1	1	2		1	2				
Woman Form Bottles				1				1					

Key

- A Masked Mythical Being
- B Feline Mythical Being
- C Killer Whale Mythical Being
- D Horrible Bird
- E Bizarre innovations
- F Human figures
- G Trophy Heads
- H Girl Faces
- I Animals
- J Birds
- K Fish
- L Plants
- M Geometric designs

The common shapes are associated with most design themes and, conversely, common design themes occur on most of the shapes. There does not seem to be a consistent association of particular designs with particular shapes. The limited distribution of geometric designs may reflect inadequate collection of data on my part.

Nasca 6 Design Themes

One's first impression is that Nasca 6 design themes are much more complex than those of Nasca 5. This impression arises from the fact that Mythical Being and certain other themes are heavily proliferated by the appending of large numbers of Proliferous elements. Faces are multiplied also, often being strung together in long chains. However, the number of components in the more complex themes is fewer than in the Nasca 5 counterparts of these themes. Mythical Being themes in particular have fewer components in Nasca 6 than in Nasca 5, and these themes also decline in frequency. Furthermore, there are many simple themes, just as there were in Phase 5. The apparent visual complexity of the Proliferous substyle results from the replication of Proliferous elements on a relatively few themes, and except for the great number and variety of these elements the Proliferous substyle is probably less complex than the Monumental substyle. The total range of subject matter remains about the same. A few themes do not survive the transition, but a few new themes are introduced. Nasca 6 design themes will now be described individually.

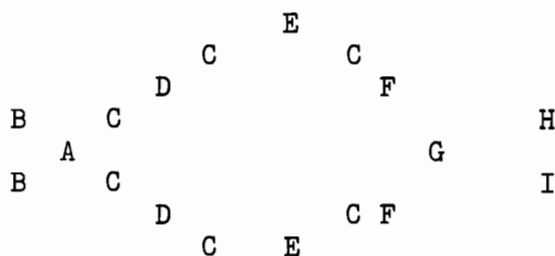
The Masked Mythical Being

In Phase 6 this theme remains the most elaborate Nasca design, but it is only about half as frequent as it was in Phase 5. It occurs as a sub-major and, very rarely, as a major theme. As in Nasca 5 it is the only motif to occur as a major theme. It is always heavily proliferated in Phase 6. A complex example is illustrated in fig. 37.

The components which are typically part of this theme in Nasca 6 are the face, mouth mask, a complex tongue, arms and hands, forehead ornament, legs, breechcloth belt, breechcloth, and signifer. Bangles and tresses are infrequent. The necklace is very rare, as are sleeves. The forehead ornament cap, war club, upper part of the body, and tunic no longer occur.

It is not possible to make a clear distinction between the pure Masked Mythical Being and the Masked Mythical Being in various aspects in Phase 6. The reason is that many of the Nasca 6 examples have a signifer which is simply a series of multiple rays and lacks a terminator. This abbreviated type of signifer does not suggest any animal characteristics. There is some possibility, however, that a larger sample would reveal distinctions similar to those which occur in Nasca 5. Four of the examples do have a signifer with a triangle or volute ray border and a bifurcated tail terminator (Yacovleff, 1932, p. 149, figs. 13e, 13g; 4-8509; 4-8847). It is possible that these examples represent the Masked Mythical Being in killer whale aspect. Specimen 4-8864 may represent the Masked Mythical Being in avian aspect, as the signifer is a wing with enclosed serpent feathers.

The Masked Mythical Being illustrated in fig. 37 is painted in a latitudinal band on the vessel, and is only illustrated longitudinally in order to accommodate it to the proportions of the page. The essential elements of this example can be diagrammed as follows.



The letters in the diagram are explained below.

- A Tongue
- B Appended serpents
- C Proliferous elements which separate adjacent components
- D Arms and hands
- E Mouth mask laterals
- F "Goggles" (upper portion of mouth mask, covering the face and enclosing the eyes)
- G Forehead ornament
- H Signifer
- I Breechcloth belt, breechcloth, and legs

Most of the elaborate examples of the Masked Mythical Being theme in Phase 6 show a similar disconformity between the head and associated elements, which are arranged radially, and the signifer and lower part of the body, which extend in a latitudinal band from the top of the forehead ornament. There is frequent use of Proliferous elements as separators. The components of the Masked Mythical Being theme will now be discussed individually.

Face. The face of the Masked Mythical Being in Phase 6 is not visible. The mouth mask is extended toward the forehead ornament, covering the face so that only the eyes can be seen. Often the mouth mask is drawn in such a way that the eyes appear as if covered by two goggles. The figure is shown full-face, and the eyes are usually in a vertical position. Several examples have upstaring eyes. Eyes of this type have the pupil elongated and touching the upper eyelid. The legs and signifer are never attached to the side of the face, as in Nasca 5, but instead are attached to the top of the forehead ornament. The mouth is usually indicated by two lips, either white or purple-red in color.

Mouth mask. The mouth mask attains its greatest elaboration in examples which occur on Double Spout Bottles. The laterals are treated as two separate faces, with open eyes which have dots for pupils, and a full mouth. A nose may be indicated by parallel lines. In the example illustrated in fig. 37, the top of the head is proliferated by a quartet ray which terminates in a trident composed of a volute ray, a point, and another volute ray. On either side of this central quartet ray are several volute rays. Hair hanks are appended at various points. The mouth mask laterals are separated from the portion of the mouth mask which covers the eyes by a single volute ray, in the upper portion of the design, and by a double volute ray in the lower portion. These rays contrast in color with the mouth mask, and hair hanks are appended to them. This illustration thus provides an example of what might be called third order proliferation. Separator rays are appended to the rays of the mouth mask, and hair hanks are appended to the separator rays.

On shapes other than Double Spout Bottles, limitations of space usually result in the reduction of the mouth mask to a series of volute rays. The color of the mouth mask is usually orange-red, buff-orange, or yellow.

Necklace. Necklaces are very rare in this phase. A necklace occurs on an early Phase 6 Masked Mythical Being illustrated in Seler (1923, p. 273, fig. 229), and on an example from later in the phase illustrated in Lehmann (1924, pl. 31).

Sleeves. Sleeves only occur twice in the sample examined. However they are again common in Phase 7.

Tongue. The tongue is generally highly elaborated. In the example, illustrated in fig. 37, it consists of a long, curled, multi-element scroll, with a serrated border. To it are appended two serpents. Each serpent has two paws, or what are assumed to be paws, because they possess digits and nails. The treatment of the tongue as a serpent is frequent in Phase 6. In some cases the tongue terminates in a proliferated face which resembles the faces on the laterals of the mouth mask. This

type of tongue is illustrated in Lehmann (1924, pl. 31). A third common variant is the depiction of the tongue as a series of volute rays (4-8791) or jagged rays (16-10478). This variant can occur on any vessel shape on which the Masked Mythical Being occurs, while the snake tongue and face tongue usually occur on Double Spout Bottles, as these vessels offer more design space.

Arms and hands. Hands are typically drawn with the fingers extended and with painted nails. A rare example of clenched hands and white nails occurs in Seler (1923, p. 273, fig. 229). The arms are shorter and less prominent than in Phase 5. The potters are now more consistent about showing right hands on right arms and left hands on left arms. Sometimes the hands are not shown (4-8509). The hands never hold a war club or a trophy head, a striking difference between the two phases.

Hair tresses and bangles. These components occur sporadically. They are no longer an integral part of the design theme but are appended haphazardly to the mouth mask, almost as if they had become Proliferous elements.

Forehead ornament. The forehead ornament is elaborate and highly variable in its details. Basically it consists of a face which is proliferated by various types of rays. The example illustrated in fig. 37 has open eyes with dot pupils, a line for the mouth, and two lines to indicate the nose. Two lateral bars extend from either side of the face. The head is proliferated by three tridents, each consisting of a central point with a volute ray on each side. There are additional volute rays between the two outer tridents and the lateral bars. The base of each trident is treated as a face, the eyes and mouth being indicated by lines. Numerous hair hanks are appended to the forehead ornament.

Other examples of the forehead ornament show an open mouth rather than a simple line. There may be four lateral bars rather than two. Sometimes several forehead ornaments are joined together, to the exclusion of the signifer and legs (4-8848). The forehead ornament cap does not seem to survive into Phase 6, no examples of it having been discovered.

Body and legs. The upper part of the Masked Mythical Being's body is not shown in Nasca 6 representations. Only the legs and feet are visible, and they are drawn in an extended rather than a standing position, the one exception noted being Seler, 1923, p. 273, fig. 229. The legs are usually painted purple-red, as in Nasca 5, but are thinner and less naturalistic in their contours.

Tunic. No tunic occurs, because the upper part of the body is not depicted.

Breechcloth belt and breechcloth ties. The mythical figure is shown wearing a black breechcloth belt at the waist, on which two or three trophy heads are usually painted. The breechcloth is shown between the legs. In most cases there are two breechcloth ties above the upper (rear) leg. Usually the breechcloth between the legs is rectangular, the tie directly above the leg rectangular with dashed lines, and the topmost tie cleft. These breechcloth ties will be referred to as the rectangular

breechcloth tie and the cleft breechcloth tie. This tailed type of breechcloth serves as a phase marker for the Masked Mythical Being theme, and its occurrence is responsible for classifying Selser, 1923, p. 273, fig. 229 as a Phase 6 specimen. Occasionally there is no breechcloth, and the legs are joined directly to the forehead ornament (4-9157, Gayton and Kroeber, 1927, pl. 9E).

The number of trophy heads on the breechcloth belt varies from zero to at least six, but three, and less commonly two, are typical. If there are two trophy heads they are usually of the same color, but if there are three they may all be the same color or each one may be a different color. In the earlier part of the phase the heads are round, with dots for the eyes and the mouth. Later in the phase elongated heads are introduced, with dashed lines for the eyes and the mouth. In one case solid spots of paint appear in the position in which the trophy heads would normally be found (4-8791).

Signifer. This component is considerably simpler in Phase 6 than in Phase 5. In the example illustrated in fig. 37 the signifer consists of a central section, in this case a checkerboard design, surrounded by a border of triangles and volute rays. It is terminated by a bifurcated tail. Hair hanks are appended here and there. This signifer is a relatively complex one for the phase. Many Masked Mythical Beings have an abbreviated signifer consisting of a series of multiple rays attached to the side or the middle of the forehead ornament. The abbreviated variant is typical on shapes other than Double Spout Bottles during the beginning of Phase 6, and later in the phase it spreads to other shapes as well.

A fundamental difference between the signifers of Phase 6 and those of Phase 5 is that the signifers no longer enclose or include trophy heads, plants, fish, darts, or other elements. Only a very few examples of included or enclosed elements occur in Phase 6.

In summary, the Masked Mythical Being theme at the beginning of the Proliferous substyle is heavily proliferated, to the exclusion of many of the components which were a part of this theme at the end of the Monumental substyle. No new components are added, though the tongue is usually so complex that it is better regarded as a component rather than merely as a feature of the face. The basic Nasca 5 pattern of giving equal prominence to the face, body, and signifer, has been replaced by a pattern of emphasizing the face. In Phase 6 the face of the Masked Mythical Being is usually surrounded by at least three other faces, the two mouth mask laterals and the forehead ornament. Often it is surrounded by more than three faces. Each of the surrounding faces is in turn proliferated by the replication of bars or various types of rays, some of which themselves have minor faces on them. Finally, the bars or rays are proliferated by the appending of numerous hair hanks. Proliferous elements are also used as separators, the basic pattern being to have a separator between each major face.

The component list and code key for the Nasca 6 Masked Mythical Being are presented in Table X.

The Cat-band Mythical Being

This theme is a Nasca 6 innovation which replaces the Nasca 5 Feline Mythical Being. This theme combines details of anatomy and costume similar to those of the Masked Mythical Being with a face which is different from the face of the Masked Mythical Being. This same kind of combination also occurs in two other Nasca 6 themes, the Killer Whale Mythical Being and the Full-bodied Trophy Head. The Cat-band Mythical Being occurs only as a sub-major theme (16-10464).

The face is derived from the cat face which occurs as the terminator on the signifer of some Nasca 5 Masked Mythical Beings. In Phase 6 the face becomes independent of the Masked Mythical Being and occurs with its own body and signifer. A possible Nasca 5 precursor of this theme is illustrated in Seler (1923, p. 223, fig. 93). The face is characterized by pointed cheeks and up-staring eyes. Two paws, or alternately, two large tresses, may extend downward from the chin. The eyes are in a vertical position, and the design extends in a latitudinal band around the vessel. Above the face is a forehead ornament, similar to that worn by the Masked Mythical Being but considerably simpler. The face in the center of the forehead ornament is indicated by lines for the eyes and the mouth. The laterals consist of one or two bars. The top part of the forehead ornament consists of a series of Proliferous tridents or stalks like those on the forehead ornament of the Masked Mythical Being.

The signifer consists of a long multiple jagged ray, resembling the abbreviated signifer of some Masked Mythical Beings. It may be attached either at the side or the middle of the forehead ornament. Hair hanks are usually appended to the face, the forehead ornament, and the signifer. The upper part of the body is not shown. The legs resemble those of the Masked Mythical Being. The breechcloth, breechcloth belt, and breechcloth ties also resemble those of the Masked Mythical Being. Two or three trophy heads are generally painted on the breechcloth belt. They vary in shape and color in the same manner as the trophy heads painted on the breechcloth belt of the Masked Mythical Being. In effect, the Cat-band Mythical Being is an abbreviated version of the Masked Mythical Being, except for having a different face.

The component list and code key for the Nasca 6 Cat-band Mythical Being are presented in Table XI.

The Horrible Bird

The Horrible Bird exhibits a mixture of human and avian characteristics, as it did in Phase 5. It occurs only as a sub-major theme. An example is illustrated in fig. 63. The legs are human, while the beak, wings, and tail feathers are avian. The head is always shown in profile. The Horrible Bird is proliferated by the appending of numerous hair hanks. Volute rays are also sometimes appended. One or more trophy heads may be swallowed or otherwise incorporated. The nature of the element which joins the two Horrible Birds in fig. 63 is unclear. It may represent the body of a serpent. Sometimes the head is reduced to a series of volute rays surrounding the eye and the beak.

The component list and code key for this theme appear in Table XII.

The Killer Whale Mythical Being

Most of the Nasca 6 examples of this theme are full-bodied versions. An abbreviated version, consisting of the face only, occurs, but infrequently (4-8958). The abbreviated version occurs as a minor theme, while the full-bodied version occurs as a sub-major theme. This theme combines the angular jaws of the killer whale with a forehead ornament, breechcloth, and legs like those of the Masked Mythical Being. Blood is usually present below the jaws. Legs are always shown in an extended position. In most cases the signifer consists of a multiple ray, like the signifer of the Cat-band Mythical Being or the signifer on some Masked Mythical Beings. The Killer Whale Mythical Being does not carry a knife in Phase 6, an important difference from the representation of this theme in Phase 5.

An elaborate example of this theme is illustrated by Yacovleff (1932, p. 137, fig. 11c). The jaws and blood of the killer whale are combined with all the elaborate features and components of the Masked Mythical Being, including bangles, a mouth mask with face-type laterals rather than the simpler ray mouth mask found on other Killer Whale Mythical Beings, and a complex signifer with a triangle border and enclosed checkerboard design. The visual impression is similar to that which would be achieved if the jaws of the killer whale were substituted for the face and tongue of the Masked Mythical Being in fig. 37.

The component list and code key for the Nasca 6 Killer Whale Mythical Being are given in Table XIII.

Survivals of Nasca 5 bizarre innovations

One Rayed Face and two Surrounded Faces occur in the sample examined, but no Scrambled Figures. Their appearance is little changed from that of their Nasca 5 precursors.

Human figures

There is a greater variety of human figures in the Nasca 6 sample than in the Nasca 5 sample. Human figures include Harvesters, Warriors, Farmers, and Hunters.

The Phase 6 Harvester lacks the pointed hat which characterized the Nasca 5 Harvester. He is shown holding jagged staffs but has lost his association with agricultural products and can be identified as a continuation of the Harvester theme only because of examples which show Nasca 5 Harvesters holding both jagged staffs and crops (slides NT 2 and NT 6).

As in Phase 5, the Harvester is considered a human rather than a mythical theme, because its anatomical details are wholly human, and because it lacks elaborate mouth masks and forehead ornaments. The component list and code key for the Nasca 6 Harvester appear in Table XIV.

Standing, helmeted Warriors occur on specimen 16-10421. They are drawn in profile and hold jagged rays. They occur as a minor theme. A few hair hanks are appended here and there. These figures appear to be ancestral to running Warriors which occur in Phase 7.

Farmers, shown in profile and holding digging sticks, are illustrated in fig. 64. These figures occur as a minor theme. They are thinner and more angular than Nasca 5 Farmers.

Figure 65 illustrates a Hunter carrying a spear thrower. The Hunter occurs as a sub-major theme in this example. He is shown in profile, one hand holding a staff composed of multiple jagged rays and volute rays, the other hand holding a spear thrower. He wears a tunic and a tailed breechcloth. The figure is shown in a standing position. Although the figure does not wear a helmet, the possibility that he may be a Warrior rather than a Hunter is suggested by the presence of six trophy heads painted on the breechcloth belt.

Trophy Heads

Trophy Heads are the most frequent Nasca 6 design theme. Their occurrence in this phase differs markedly from their occurrence in Phase 5. In the earlier phase Trophy Heads were extremely common as enclosed or included components of various Mythical Being themes, but in Phase 6 they are rare as components and extremely common as independent themes. This differential distribution is part of the tendency for Phase 6 Mythical Being themes to lose incorporated elements which represent objects in the real world.

Trophy Heads are most common as minor themes in latitudinal bands around Nasca 6 vessels. They are shown both in profile and as full faces. Examples are illustrated in figs. 65, 66, and 67. Blood is often shown below the chin, as in fig. 65. Some Nasca 6 Trophy Heads are proliferated by crowns of rays or points (fig. 65). Others have numerous appended hair hanks (4-8545).

The occurrence of Trophy Heads as themes rather than components suggests their increased importance in Phase 6. This inference is strengthened by the existence of a Nasca 6 innovation, the Full-bodied Trophy Head (Seler, 1923, p. 282, fig. 249; 16-10273). The Full-bodied Trophy Head occurs as a sub-major theme. It consists of a trophy head shown in profile, usually with a long pointed nose and a pointed chin. A forehead ornament, breechcloth, legs, and a signifer composed of multiple rays complete this theme. The Full-bodied Trophy Head, like the Cat-band Mythical Being, consists essentially of a new face which has been added to an abbreviated version of the Masked Mythical Being.

Girl Faces

Girl Faces occur as a minor theme in Phase 6, often in a band below the Masked Mythical Being. Nasca 6 Girl Faces are somewhat less variable than Nasca 5 Girl Faces. The eyes are elongated, and the pupils

touch the eyelids. The eyebrows merge with the forehead hair, so that little of the eyebrows is visible. Eye rouge occurs, but is not frequent. The nose is rarely, if ever, indicated. The mouth is usually indicated by two lips rather than by a single line. The hair joining adjacent faces usually extends all the way down to the bottom of the faces. Chins tend to be flat rather than rounded. Side tresses are variable. Some converge toward the chin, while others are more or less parallel to the eyeline. Examples are illustrated in Lehmann (1924, pls. 31, 32), and Seler (1923, p. 273, fig. 229).

Animals

Animals as a group are about as frequent in Phase 6 as they were in Phase 5. They occur as sub-major and as minor themes. They are very rarely proliferated. Their appearance is generally similar to the appearance of the same animals in Phase 5.

The Spotted Cat is illustrated in Lehmann (1924, pl. 32). It occurs as a sub-major theme. It resembles many Nasca 5 Spotted Cats, but the appended peppers have two stems instead of one.

Rodents occurring as a minor theme are illustrated in fig. 68. One rodent is smaller than the others and is crowded into a small area, perhaps because the potter was running out of design space. No Nasca 6 examples of rodents nibbling maize have been discovered.

Llamas or guanacos are illustrated in fig. 69. They occur as a sub-major theme in this example. They are shown nibbling what may be a type of squash. One of the Llamas is incomplete, as there was insufficient space on the vessel for more than the head. The process of reproducing on a flat surface a design which was originally painted on a curved surface naturally distorts the spatial relationships.

Foxes are usually shown with open, whiskered jaws. The barb-tailed creature resembles its Nasca 5 predecessor. The interlocking creature usually has a non-vertical spine, and there is usually no separating space between adjacent figures (Seler, 1923, p. 323, fig. 356). Interlocking heads are illustrated in fig. 66.

Birds

Birds occur as minor themes in Phase 6 and are infrequent. They are not proliferated and are relatively naturalistic. Long-necked birds are illustrated in fig. 70.

Fish

Fish are rare in this phase. I have seen a modeled Nasca 6 fish at the Museo Nacional de Antropología y Arqueología in Lima. It has a panel of small fish painted on the side. The panel is surrounded by volute rays.

Plants

Plants are rare in Nasca 6, whether as themes or components. No examples of plants as a theme occur in the sample except the cacti which occur as a minor theme and are illustrated in fig. 64. Plants occur, rarely, as components enclosed by the signifer of the Masked Mythical Being.

Geometric designs

Geometric designs as a group constitute the single most frequent theme in Phase 6. They are nearly twice as frequent as Nasca 5 geometric designs. Step blocks are probably the commonest of the geometric designs. The steps are always indented; that is, the horizontal line of each step extends farther back from the edge of the step than its intersection with the vertical line marking the outer edge of the step above. Vertical interlocking and horizontal interlocking step blocks are illustrated in fig. 67. Other varieties include back-to-back step blocks and propped step blocks; that is, step blocks which have a vertical bar drawn as if supporting the tail of the step block.

Various lattice designs occur in this phase. Chevrons and nested rectangles are illustrated in fig. 66. Stars are illustrated in fig. 65.

On many Nasca 6 vessels a short-cut technique is employed. This technique consists of painting a broad rectangular band latitudinally around the vessel in a position which would otherwise be occupied by an important design panel. Small design panels separated by narrow bands are more frequent in this phase than in Phase 5 (fig. 66).

Woman Form Bottles

The face on Woman Form Bottles generally has two thick tresses, one over each shoulder, and several smaller tresses at each side of the face. The eyes are open and the pupils touch the eyelids. The nose and mouth are usually indicated.

Rims

Rims have a black, or very rarely, a white rim line. There is usually a narrow band of reddish slip extending part way down the side of the vessel on the interior.

Bottoms

Bottoms are usually painted, either white or a dark color. Only rarely is the bottom unpainted. Quartered bottoms are rare (4-8558, Gayton and Kroeber, 1927, pl. 5B; Kroeber, 1956, pl. 37b).

Interiors

Interiors are unslipped, except for a narrow band below the rim. They do not serve as design ground space in any of the specimens examined.

Nasca 6 Design Layout

Patterning

The arrangement of lines, bands, and panels can be analyzed in terms of the same structural units which occur in Phase 5, but the rules for describing the visual realization of these units are different. Once again, however, one set of rules applies to Cup Bowls and a different set to the other shapes.

Bands and panels are separated from adjacent bands and panels by outlining, except that no outline is normally present if one of the panels or bands is black. The outline, being itself black, would blend in with the band or panel. However, on two of the Cup Bowls a white outline occurs between a black band and an adjacent panel.

An important innovation is the frequent substitution of a broad painted area, lacking a design, for a design panel in a non-final position on Vases. Another innovation is the substitution of a plastic line for the painted line between adjacent bands or panels. This innovation also occurs on Vases. It is accomplished by laying out the design in such a manner that the basal angle separates a painted bottom from a design panel above it. This technique, it will be recalled, occurred on one Nasca 5 specimen, 4-8425.

Cup Bowls

The rules for the visual realization of the structural units on Cup Bowls, and an analyzed corpus follow below.

1. $b/ \underline{P} \text{ ---} : b$ A band below a black panel is realized visually as a band.
2. $b/ \text{ elsewhere} : lb$ In all other environments a band is realized visually as a line above a band.
3. $\underline{b} / \text{ --} : \underline{b}$ A black band is realized visually, in all environments, as a black band.
4. $\underline{P} / \text{ --} : \underline{P}$ A black panel is realized visually, in all environments, as a design panel whose ground color is black.
5. $P\# / \text{ --} : 1P^-$ The bottom panel is realized visually, in all environments, as a line above a painted bottom which lacks a design.

6. P/ ___ T : lP

A non-final panel is realized visually as a line above a design panel.

Analyzed Corpus: Nasca 6 Cup Bowls

<u>Specimen Number</u>	<u>Visual Realization</u>	<u>Structural Analysis</u>
4-8465	l l lP l lP ⁻	bPbP
4-8521	<u>l</u> lP l P ⁻	<u>b</u> PP
4-8553	P l lP ⁻	<u>P</u> bP
4-8733	<u>l</u> P l P ⁻	PP
4-8734	lP l lP ⁻	PbP
4-8813	<u>l</u> lP l lP ⁻	<u>b</u> PbP

Other shapes

The visual realization of structural units on shapes other than Cup Bowls is given by the following rules.

1. b/ b ___ : b
A band occurring below a black band is realized visually as a band.
2. b/ elsewhere : lb
In all other environments a band is realized visually as a line above a band.
3. b/ -- : b
A black band is realized visually, in all environments, as a black band.
4. P#/ P ___ : P⁻
A black panel in final position, occurring below a panel, is realized visually as a black bottom which lacks a design.
5. P/ ___ T : P
A black panel in other than final position is realized visually as a design panel whose ground color is black.
6. P#/ b or b ___ : p
The final panel, when it occurs below a band of any color, is realized visually as an unpainted bottom.
7. P#/ P ___ : P⁻
The final panel, when it occurs below a black panel, is realized visually as a painted bottom which lacks a design.
8. P#/ P ___ : lP⁻
The final panel, when it occurs below a non-black panel, is realized visually as a line above a painted bottom which lacks a design.

9. P/ T ___ bPP : lP freely varying with lP⁻ A non-initial panel, followed by a non-black band and two non-black panels, is realized visually as a line above a design panel or as a line above a painted panel which lacks a design, interchangeably.
10. P/ b ___ T : P A non-final panel, occurring below a black band, is realized visually as a design panel.
11. P/ elsewhere : lP In all other environments a panel is realized visually as a line above a design panel.

Analyzed Corpus: Nasca 6 Flaring Bowls

<u>Specimen Number</u>	<u>Visual Realization</u>	<u>Structural Analysis</u>
4-8471	lP ⁻	PP
4-8965	lPlblP <u>b</u> P <u>b</u>	P <u>b</u> P <u>b</u> P <u>b</u> P

Analyzed Corpus: Nasca 6 Vases

<u>Specimen Number</u>	<u>Visual Realization</u>	<u>Structural Analysis</u>
4-8396	bPlblPlblP ⁻	bP <u>b</u> P <u>b</u> PP
4-8403	lPlbbP <u>b</u> blP ⁻	P <u>b</u> bbP <u>b</u> PP
4-8409	P <u>b</u> lP ⁻	P <u>b</u> PP
4-8512	lPlblPlblP ⁻	P <u>b</u> P <u>b</u> PP
4-8545	lPlblP ⁻ lblP ⁻	P <u>b</u> P <u>b</u> PP
4-8546	lPlblblPlblblPlblPlblP <u>b</u>	P <u>b</u> bbP <u>b</u> bbP <u>b</u> P <u>b</u> P
4-8747	lblPlblP ⁻ lblP ⁻	bP <u>b</u> P <u>b</u> PP
4-8810	lPlblPlblP ⁻ lblP ⁻	P <u>b</u> P <u>b</u> P <u>b</u> PP
4-8948	lPlblPPP ⁻	P <u>b</u> PPP
4-8949	lPlblPlblPlblP ⁻	P <u>b</u> P <u>b</u> P <u>b</u> PP
4-8958	PP <u>b</u> P <u>b</u>	PP <u>b</u> P <u>b</u> P
4-9071	lPlblP ⁻ lblP ⁻	P <u>b</u> P <u>b</u> PP
4-9157	lPlblPlblP ⁻	P <u>b</u> P <u>b</u> PP
4-9158	lPlblPlblPl <u>b</u>	P <u>b</u> P <u>b</u> P <u>b</u> P

Analyzed Corpus: Nasca 6 Tall Jars

<u>Specimen Number</u>	<u>Visual Realization</u>	<u>Structural Analysis</u>
4-8864	lPP ⁻	PP

Analyzed Corpus: Nasca 6 Trophy Head Jars

<u>Specimen Number</u>	<u>Visual Realization</u>	<u>Structural Analysis</u>
4-8862	1P1PPP ⁻	PPPP
16-10273	1P1b1PP ⁻	PbPP
16-10478	1P1b1PPP ⁻	PbPPP

Analyzed Corpus: Nasca 6 Collared Jars

<u>Specimen Number</u>	<u>Visual Realization</u>	<u>Structural Analysis</u>
4-8419	bP1bp	bPPb
4-9034	bPbp	bPPb
16-10380	bP1bp	bPPb

Analyzed Corpus: Nasca 6 Double Spout Bottles

<u>Specimen Number</u>	<u>Visual Realization</u>	<u>Structural Analysis</u>
4-8509	bPP ⁻	bPP
4-8847	bPbPbbp	bPbPbbP
4-8848	bPbPbp	bPbPbP

Woman Form Bottles

It is not possible to analyze this shape category in the same structural terms as the other shape categories, because the design panels do not extend entirely around the vessel. The design layout consists of the face, with the arms and body below it, and below them a painted or unpainted bottom. A design panel extends about three fourths of the way around the vessel, failing to cover the front of the woman's body.

Anomalous vessels

1. 4-8563 Vase. 1P1b1P1p. The anomaly consists of the presence of an unpainted rather than a painted bottom below a design panel.
2. 16-10369 Tall Jar. 1P1b1P⁻. The anomaly consists of the presence of a painted rather than an unpainted bottom below a band.

Correlation of vessel shapes with design themes: Nasca 6

	A	B	C	D	E	F	G	H	I	J	K	L
Flaring Bowls		1					1	1				1
Shallow Cup Bowls		1							1	1		
Cup Bowls		2							2	1		
Bell-shaped Vases					1		1					1
Vases	2	1	1			3	11		4	1	1	12
Neckless Jars							1		1			
Tall Jars	1											
Trophy Head Jars	3								2			4
Collared Jars							1		1			
Double Spout Bottles	3							2	1			
Woman Form Bottles	2			1		1	1					

Key

- A Masked Mythical Being
- B Cat-band Mythical Being
- C Killer Whale Mythical Being
- D Horrible Bird
- E Bizarre survivals
- F Human figures
- G Trophy Heads
- H Girl Faces
- I Animals
- J Birds
- K Plants
- L Geometric designs

Vases, the commonest shape, are associated with the most design themes. Trophy Heads and animals, the commonest of the representational themes, are associated with the most shapes. The Masked Mythical Being has not been found to occur on low, open shapes, except for one case of its occurrence on a Tall Jar. Otherwise conclusions are precluded by the size of the sample.

Summary of Design Trends

In design, as in shape, the transition is marked by a basic continuity and by changes in detail. There is a broad similarity between the content of the design themes in the two phases. The frequency of various themes changes, as does the technique of execution.

Some Nasca 6 themes, especially Mythical Being figures, are heavily proliferated. Yet even between such visually different themes as a conservative Nasca 5 Masked Mythical Being and an elaborately proliferated Nasca 6 Masked Mythical Being, there are detailed part-for-part correspondences on the component level. Many Nasca 6 themes receive little or no proliferation and are visually similar to the same themes in Phase 5. Geometric themes particularly are similar in both phases. The two phases are compared in outline form in Table XV.

The two basic principles which were found to underlie the changes in shape during the Monumental-Proliferous transition, increase in dimensional contrast and increase in angularity, apply also to changes in design. A sample of 23 design themes was obtained from each phase. Drawings or published illustrations of these themes were inscribed in rectangles drawn on translucent graph paper. These rectangles approximate the area of the more or less rectangular design panels. The ratio of the length of the rectangle to its width was computed to give a measure of dimensional contrast. Then the percentage of the area of the rectangle which was not covered by any part of the design was determined. It was found that Nasca 6 design panels are longer and narrower than Nasca 5 design panels, and that a larger portion of the area of the rectangle was left uncovered, due to the greater angularity of the Nasca 6 designs. The increase in angularity is largely due to the increased proliferation of design themes in Phase 6, but many non-proliferated themes are also more angular in Phase 6 than in Phase 5.

The Nasca 5 design sample consisted of 4 Masked Mythical Beings, 1 Feline Mythical Being, 1 Horrible Bird, 1 Harvester, 1 Scrambled Figure, 1 Rayed Face, 1 Farmer, 1 standing human figure, 1 Girl Face, 3 Trophy Heads, 1 "spider", 1 Spotted Cat with peppers, 1 interlocking creature, 1 bird, 1 twig, 1 step block, and 1 lattice design.

The Nasca 6 sample consisted of 4 Masked Mythical Beings, 1 Cat-band Mythical Being, 1 Horrible Bird, 1 Full-bodied Trophy Head, 1 Scrambled Figure, 1 Rayed Face, 1 Hunter, 1 Farmer, 1 Girl Face, 3 Trophy Heads, 1 Llama, 1 Spotted Cat with peppers, 1 interlocking creature, 1 bird, 1 twig, 1 step block, and 1 lattice design.

The mean coefficient of dimensional contrast is 2.00 for the Nasca 5 designs and 2.11 for the Nasca 6 designs, an increase of 5.5%. The mean coefficient of angularity is .326 for the Nasca 5 designs and .363 for the Nasca 6 designs, an increase of 11.3%. The coefficients of dimensional contrast and angularity for the two phases were arranged in rank order, and in 40 out of 46 cases the Nasca 6 coefficient was larger than the corresponding Nasca 5 coefficient in the rank order list.

Rho was computed for the rank order lists of the coefficients of angularity and dimensional contrast. Its value is .94 for dimensional contrast and .98 for angularity, both values being significant at alpha level .001 (Peatman, 1963, p. 406).

Nasca 5 and Nasca 6 design themes can be classified as mythical (Masked Mythical Being, Feline Mythical Being, Cat-band Mythical Being, Horrible Bird, Bird Mythical Being, Killer Whale Mythical Being, bizarre innovations), mundane (human figures, Trophy Heads, including the Full-bodied Trophy Head, Girl Faces, animals, birds, fish, plants), and geometric. The frequencies of these design themes are given in Table XVI. Mythical themes decline sharply in Phase 6, while mundane and geometric themes become more frequent.

The frequencies of major, sub-major, and minor themes are given in Table XVII. Geometric designs occur only as minor themes. Most mythical motifs occur as major or sub-major themes, and most mundane

motifs occur as minor themes. Thus the frequency of major and sub-major themes declines in Phase 6.

In both Nasca 5 and Nasca 6, designs tend to be divided into fillets of approximately equal width. That is, there is a rule of modular width which the artists follow. The modular width is narrower in Phase 6 than in Phase 5.

The decline in frequency of mythical themes may well be related to the tendency of mythical themes to lose those components which represent objects in the real world. Darts, trophy heads, plants, fish, and similar elements are commonly associated with mythical themes in Phase 5, but this association is weakened or lost in Phase 6. In effect, Nasca 6 mythical themes are relegated to a purely mythical world, and are not allowed to intrude into everyday affairs. Proliferation itself, which occurs mainly on mythical themes, reinforces this division between artistic representations of the mythical world and those of the everyday world.

But mythical themes do not merely become more exclusively mythical in content, they decline in frequency, suggesting that the beings these themes portray are becoming less important. New themes, such as the Full-bodied Trophy Head and the Warrior, seem to indicate that the attention of the potters was being directed increasingly toward warfare rather than toward religion.

Further implications of the changes which occur during the Monumental-Proliferous transition will be discussed in the concluding chapter.

The Meaning of the Transition

The preceding pages have described in detail the transition from the Monumental to the Proliferous pattern of the Nasca pottery style. From this detailed examination the following general principles have been inferred as characterizing the development of the Proliferous substyle.

1. There is increasingly frequent appending of Proliferous elements to certain design themes, mainly those which depict mythical subjects.
2. There is a tendency to multiply ornaments and body parts.
3. Anatomical relationships become less natural. Arms and legs exhibit unnatural contours and are often too small in proportion to faces to reflect actual anatomical relationships.
4. There is a tendency for parts to become wholes. The cat face at the end of the signifer of the Masked Mythical Being in Phase 5 becomes the Cat-band Mythical Being in Phase 6, moving up from a component to a sub-major theme. The same process occurs in the case of the Full-bodied Trophy Head.
5. Modular width decreases, and the number of segments per design increases.

6. In a similar manner, design panels become narrower and their number per vessel increases.
7. There is an increase in the contrast between length and width, both in vessel profiles and in design panels.
8. There is an increase in the angularity of vessel profiles and in the outlines of designs.

It is now time to examine the meaning of the transition. What did the transition stand for in artistic and cognitive terms? What does the transition tell us about Nasca reality and the way of life of the Nascaans?

As we have seen, proliferation involves the appending of numerous elements of no apparent representational content. A possible interpretation is that the proliferated themes have lost part of their former meanings and have become subordinated to the idea of proliferation itself. It might be argued that the Proliferous elements are mere decorative adjuncts, lacking any intrinsic meaning of their own, which are combined with increasingly conventionalized motifs to produce a more abstract total style. This interpretation is supported to some extent by the decrease in anatomical accuracy during the transition.

Yacovleff has argued forcefully in favor of this interpretation. He sees the Proliferous substyle as monotonous, poverty-stricken, and lacking in soul, and maintains that virtually all design themes are derived from earlier representations of the Killer Whale.

In these figures, with their profuse employment of hooks [hair hanks] and triangles, the most persistent elements are those derived from the representation of the killer whale, but their execution, revealing always the predominance of an interest in form rather than content, does not allow us to maintain that there was a deliberate and conscious will in this direction on the artist's part. If there was not a clear relationship between content and form, we cannot speak of symbolism in these representations (Yacovleff, 1932, p. 148).

However, another interpretation is possible. Themes which are heavily proliferated are, for the most part, themes which lack a clearly identifiable referent in the real world. The proliferated themes are characterized by anatomical peculiarities, especially the mixing of human and animal body parts. It seems likely that these themes represent mythical subjects. If so, it is possible that the Proliferous elements are not meaningless, but are indicators of the mythical nature of the themes to which they are appended.

This interpretation also has weaknesses. Proliferous elements do occasionally occur with non-mythical themes. It may be that the appending of Proliferous elements is essentially a stylistic marking device to separate a class of themes off from all the rest, not so much to call attention to the fact that these themes are mythical, as to

indicate the increasing distance between the content of these themes and what appear to have been the dominant concerns of the Nasca potters at this time.

In both Phase 5 and Phase 6 it is the mythical themes which are the most elaborate and complex. But the frequency of mythical themes declines drastically in Phase 6, from 50.5% of all themes to only 31%. Furthermore, Nasca 6 mythical themes are composed of fewer components than Nasca 5 mythical themes. There is some suggestion in these facts that religion was of less importance in Nasca 6 art than in Nasca 5 art. By inference it may have been less important in the lives of the people as well.

This inference is supported by other evidence. In Phase 5 there is clearly a connection of some sort between the Masked Mythical Being and warfare, as indicated by the Mythical Being's association with trophy heads and implements of aggression. The Masked Mythical Being and other mythical figures of Phase 5 are also frequently associated with agricultural products. But in Phase 6 the mythical themes lose almost entirely their former connections with warfare and with agriculture. Nasca 6 mythical themes are more purely mythical in content than are Nasca 5 mythical themes.

At the same time, the frequency of Trophy Heads as independent themes increases sharply, from 4.2% of all Nasca 5 themes to 21.5% of all Nasca 6 themes. The importance of Trophy Heads is further indicated by the appearance of a new theme, the Full-bodied Trophy Head. The inference that trophy heads are connected with warfare and not simply religious sacrifice seems reasonable, because Trophy Heads are less often associated with mythical figures in Phase 6, and because Warriors appear as a design theme in this phase.

It thus appears that the reality which was important to the Nasca 6 potters involved warfare. Military themes increase in frequency and variety during the transition, while mythical themes decline in frequency and variety. Mythical themes are also increasingly marked off from other themes by proliferation. Nasca 6 ceramic art allows the inference that militarism was on the increase and that religion had become more remote, more isolated from the dominant concerns of society.

Discussions of stylistic change in art seem inevitably to raise the question of whether the art changes from realism to conventionalism or the reverse. I would suggest that a simple classification based on categories such as realism and conventionalism is not very helpful in understanding the nature of the Nasca transition. The content of Nasca art must be distinguished from the manner in which this content is represented. I propose to discuss Nasca ceramic art in terms of four categories of content. Three of these categories are significant because of their presence, one because of its absence. These categories are referred to by the terms specific, referential, conceptual, and abstract.

Art will be called specific if its subject matter is identifiable as a representation of a particular being or object in the real world, regardless of how faithful a copy the representation is. This category appears to be totally absent in Phases 5 and 6, and it is this absence which constitutes the most striking difference between Nasca art and our own. As

far as can be determined there are no particular persons, animals, objects, or places represented in these phases of Nasca art. There is no equivalent of a portrait of George Washington or a picture of Mont Blanc. Landscape is not represented at all. People are simply representatives of social categories or of humanity in general. There is nothing corresponding to the portraiture of the Moche style of the north coast.

By contrast with the absence of specific art there is an abundance of referential art. This term will be used to describe art whose subject matter is identifiable as a representation of a class or member of a class of beings or objects in the real world. Examples include panels of rodents, rows of birds between ears of maize, or lines of farmers holding digging sticks. As far as can be determined all representations of life forms and material objects belong to this category.

The term conceptual art will be used to describe art whose subject matter is not identifiable as a representation of a particular being or object, or class of beings or objects, in the real world. Presumably the content of such art is mythical. Examples include the Masked Mythical Being, the Cat-band Mythical Being, and the Horrible Bird. It is this category which receives most of the proliferation. In theory it should be possible to make a distinction between conceptual art which represents a specific being in the mythical world and conceptual art which represents a class of beings, or member of a class of beings, in the mythical world. But there are difficulties which hinder the making of such a distinction. Individual people differ in appearance, but would individual Masked Mythical Beings differ in appearance, or would they all look the same? One cannot tell whether the variation which occurs in the various examples of the Masked Mythical Being theme means that each example depicts a different Masked Mythical Being, or whether it means that each artist represented the same Masked Mythical Being, but in a different way from every other artist.

The final category, abstract art, includes designs for which no referent can be identified. This category consists essentially of purely geometric, decorative motifs. It should be noted, of course, that failure to identify a referent does not prove that none exists. It merely proves that, whether a referent exists or not, the investigator has not identified it. A cross, for example, presumably belongs to the category of abstract art in the Nasca style, but does not in Christian art.

Turning from content to the manner in which content is represented, I propose to recognize a dimension of realism for specific and for referential art. This dimension varies from naturalism at one extreme to symbolism at the other.

At the naturalistic extreme the representation would be as faithful a copy as possible of the referent. At the symbolic extreme the representation would be a signaling device to indicate the referent. There would be little, if any, resemblance between the appearance of the referent and the appearance of its representation; in fact one might be unable to identify the referent without being told what it was. Life forms are somewhat more naturalistic in Phase 5 than in Phase 6. Earlier phases are even more naturalistic.

The dimension of realism cannot be applied to abstract art, which lacks a referent. It cannot be meaningfully applied to conceptual art either, because the true appearance of the referent cannot be known. We have no way of knowing whether Masked Mythical Beings looked more like the Nasca 5 or the Nasca 6 representations. Indeed, the question is a meaningless one, because it is not possible to prove that Masked Mythical Beings existed, and hence that they had any appearance at all. One can only observe that certain components of the Masked Mythical Being theme, such as the legs, are more like naturalistic representations of human body parts in Phase 5 than in Phase 6.

It is, however, true that Nasca mythical figures generally are less standardized than non-mythical figures. They consist of a greater number and a greater variety of components. This fact is not incompatible with the inference that individual Nascan potters had slightly different ideas about the appearance, or at least about the proper manner of depicting the appearance, of these mythical beings.

The transition thus marks an increase in the amount of referential art and in the amount of abstract art. Conceptual art decreases in frequency. Whether the style as a whole undergoes a shift toward symbolism, as here defined, cannot be readily determined, because of the difficulty in applying the naturalistic-symbolic contrast to the category of conceptual art.

Referential, conceptual, and abstract art are all logical categories. It will be noted, however, that they coincide with the empirical descriptive categories of mundane, mythical, and geometric motifs. This logical classification is evidently not inconsistent with the way in which the Nasca potters themselves categorized their artistic productions.

Another important problem to consider is whether the transition results in an increase or a decrease of complexity. Herbert Barry has recently proposed a set of 11 criteria for determining the complexity of an art style (Barry, 1957, p. 381). These criteria are listed below.

1. Complexity of design (many unrepeated figures to form a complex organization of design as opposed to few figures or repetition of figures to form a simple organization of design).
2. Presence of enclosed figures.
3. Presence of lines oblique to each other.
4. Presence of sharp figures.
5. Presence of curved lines.
6. Representativeness of design.
7. Presence of lines oblique to edges.
8. Crowdedness of space.
9. Asymmetry of design.

10. Presence of border.
11. Shortness of lines.

Nasca 5 appears to be more complex than Nasca 6 on the basis of the criteria listed below.

1. Complexity of design. Nasca 5 themes have more different kinds of components than Nasca 6 themes, which emphasize repetition of Proliferous elements.
2. Presence of enclosed figures. Enclosure of components in the signifiers of mythical themes is common in Phase 5 but rare in Phase 6.
4. Presence of sharp figures. There are more right angles in Nasca 5 designs than in Nasca 6 designs.
6. Representativeness of design. More Nasca 5 than Nasca 6 designs are representations of beings or objects in the real world. Phase 6 has a higher percentage of geometric designs.
9. Asymmetry of design. Nasca 5, with its high proportion of major themes, emphasizes non-repetitive designs painted around the entire vessel. Nasca 6, which emphasizes sub-major and minor themes, achieves an effect of balanced symmetry.

Nasca 6 appears to be more complex than Nasca 5 on the basis of the following criteria.

5. Presence of curved lines, a prominent feature of Proliferous rays.
8. Crowdedness of space. Crowding is achieved in Phase 6 by cluttering the available space with numerous Proliferous elements, and by painting a larger number of bands and panels per vessel than in Phase 5.
11. Shortness of lines.

The two phases are about equally complex in terms of the presence of borders. I am not able to evaluate the degree of presence of lines oblique to each other, or of lines oblique to edges. Phase 5 is thus more complex than Phase 6 on the basis of five criteria, including the most important one, complexity of design. Phase 6 is more complex than Phase 5 on the basis of only three criteria.

It has already been suggested that the changes in style which occur during the transition reveal an increasing preoccupation with military themes, to the partial exclusion of religious themes, on the part of the potters. There is one other important observation to be made concerning this art style. Consistent with the absence of representations of individuals is the fact that I have not discovered a single Nasca composition which portrays recognizable emotion. In part the reason is that Nasca pottery only rarely depicts living creatures

interacting with each other. Hence it is generally impossible to associate facial expression with situation, the result being that one cannot discover the meanings of facial expressions.

Dr. Dorothy Menzel graciously furnished me with a slide showing a Nasca 5 Woman Form Bottle in the Chicago Natural History Museum, specimen number 170727. The vessel is modeled to show the woman giving birth. The infant's head is just emerging, and a bloody smear is visible below it. The woman's face, in this supreme moment, wears no expression whatever, either of joy or travail. It might be the face on any Woman Form Bottle.

No claim is made that because the Nascans did not represent emotion in their ceramic art they were therefore a rigid or unemotional people. The meaning of this artistic quality is obscure, and could be clarified, possibly, only by a comparative investigation of the art and the psychological characteristics of many different peoples.

Acknowledgements

It is a pleasure to acknowledge the assistance given me by John H. Rowe, Anna H. Gayton, and Eugene A. Hammel in this investigation. I am grateful for their patience, encouragement and critical supervision. Thanks are due also to Lawrence E. Dawson for making available to me his inexhaustible store of knowledge concerning Nasca pottery and to Dorothy Menzel for providing data on specimens in the Chicago Natural History Museum. I am grateful to my wife, Sue Roark, for the many insights she has given me during the writing of the manuscript.

The investigation reported here was part of a project to investigate the cultural implications of precise relative dating in Peruvian archaeology financed by a grant from the National Science Foundation to John H. Rowe. The grant paid for the illustrations, which were drawn by Catherine E. Terry. Miss Terry's care and patience deserve special recognition.

Specimens Studied

In the course of the investigation reported here I studied 19 vessels of Phase 4, 264 vessels of Phase 5, 111 vessels of Phase 6, and 6 vessels of Phase 7. Vessels attributable to Phases 4 and 7 are abundant; the few I studied were selected for their relevance to my problem. The sample for Phases 5 and 6 includes a large selection of the actual specimens and slides available to me which could be assigned to their respective phases with reasonable assurance. Only a small selection of the published vessels of these phases was studied, however. The fact that the total of Phase 6 vessels is less than half the total of Phase 5 ones is not the result of selection but reflects the relative abundance of vessels of the two phases. L. E. Dawson has suggested that the relative rarity of Nasca 6 vessels may indicate that this phase occupied a shorter span of time than did Phase 5.

The specimens studied are listed below. In this listing RHLMA designates the Robert H. Lowie Museum of Anthropology, University of

California, Berkeley. In each group the number of specimens which formed part of the sample used for the shape descriptions is designated by the phrase "for shape."

Nasca 4

Uhle collection, RHLMA, 19 vessels

Nasca 5

Uhle collection, RHLMA, 90 vessels (81 for shape)
 Wattis collection, RHLMA, 28 vessels (18 for shape)
 Kroeber collection, Chicago Natural History Museum (slides supplied by Dorothy Menzel), 16 vessels
 Chicago Art Institute (slides supplied by Lawrence E. Dawson), 20 vessels
 Various collections, principally Museo Regional de Ica, Museo Municipal, Nasca, and Museo Nacional de Antropología y Arqueología, Lima (slides supplied by Lawrence E. Dawson), 63 vessels
 Published specimens, 67 vessels (not counting vessels from the Uhle collection published by Gayton and Kroeber, 1927, and Kroeber, 1956) (1 for shape)

Nasca 6

Uhle collection, RHLMA, 40 vessels (35 for shape)
 Wattis collection, RHLMA, 11 vessels (7 for shape)
 Chicago Art Institute (slides supplied by Lawrence E. Dawson), 10 vessels
 Various collections, principally Museo Regional de Ica, Museo Municipal, Nasca, and Museo Nacional de Antropología y Arqueología, Lima (slides supplied by Lawrence E. Dawson), 32 vessels (8 for shape)
 Published specimens, 18 vessels (not counting vessels from the Uhle collection published by Gayton and Kroeber, 1927, and Kroeber, 1956) (3 for shape)

Nasca 7

Uhle collection, RHLMA, 5 vessels
 Wattis collection, RHLMA, 1 vessel

The museum numbers of the specimens in the Robert H. Lowie Museum of Anthropology and in the Chicago Natural History Museum are listed in my doctoral dissertation, which is an earlier version of this report and bears the same title. The original dissertation is on file in the University of California Library and the Anthropology Library in Berkeley; microfilm copies may be obtained from University Microfilms, Ann Arbor, Michigan. The museum numbers are listed on pages 142 to 151 of the dissertation.

Of the specimens in the Uhle collection consulted for this study, the following pieces assigned to Nasca 5 and 6 have been illustrated in earlier publications (prefix 4 - omitted):

Nasca 5

- 8405 Kroeber, 1956, pl. 40d.
 8412 Gayton and Kroeber, 1927, pl. 4F; this study, figs. 26 and 41.
 8415 Gayton and Kroeber, 1927, pl. 6A.
 8418 Kroeber, 1956, pl. 40d.
 8425 Gayton and Kroeber, 1927, pl. 5E; this study, figs. 15 and 45.
 8426 Gayton and Kroeber, 1927, pl. 4B.
 8456 Gayton and Kroeber, 1927, pl. 7D.
 8462 Gayton and Kroeber, 1927, pl. 10A.
 8463 Gayton and Kroeber, 1927, pl. 10E; Kroeber, 1956, pl. 40b; this study, fig. 51.
 8484 Gayton and Kroeber, 1927, pl. 3D; Kroeber, 1956, pl. 46f; this study, fig. 4.
 8495 Gayton and Kroeber, 1927, pl. 1C; this study, figs. 27, 38, and 56.
 8496 Gayton and Kroeber, 1927, pl. 9G; this study, figs. 11 and 55.
 8501 Kroeber, 1956, pl. 39a; this study, fig. 60.
 8577 Kroeber, 1956, pl. 37d.
 8578 Gayton and Kroeber, 1927, pl. 4E.
 8581 Gayton and Kroeber, 1927, fig. 12A.
 8614 Gayton and Kroeber, 1927, pl. 10G.
 8615 Gayton and Kroeber, 1927, fig. 11A.
 8706 Gayton and Kroeber, 1927, fig. 12D; this study, fig. 49.
 8804 Kroeber, 1956, pl. 43c.
 8805 Gayton and Kroeber, 1927, pl. 8C.
 8849 Gayton and Kroeber, 1927, pl. 8E; this study, fig. 44.
 8866 Gayton and Kroeber, 1927, pl. 1A.
 8909 Kroeber, 1956, pl. 42d.
 8919 Gayton and Kroeber, 1927, fig. 12B; this study, fig. 6.
 8954 Kroeber, 1956, pl. 40f; this study, fig. 50.
 8957 Gayton and Kroeber, 1927, fig. 12C; Kroeber, 1956, pl. 39c.
 8962 Gayton and Kroeber, 1927, pl. 9M; this study, fig. 24.
 8968 Gayton and Kroeber, 1927, pl. 7E.

Nasca 6

- 8521 Kroeber, 1956, pl. 44c; this study, fig. 70.
 8546 Gayton and Kroeber, 1927, pl. 10H; this study, fig. 66.
 8558 Gayton and Kroeber, 1927, pl. 5D; Kroeber, 1956, pl. 37b.
 8792 Gayton and Kroeber, 1927, pl. 8A.
 8851 Gayton and Kroeber, 1927, pl. 8D; this study, fig. 33.
 9034 Gayton and Kroeber, 1927, pl. 6E; this study, figs. 31 and 69.
 9157 Gayton and Kroeber, 1927, pl. 9E.

The following published illustrations of other Nasca 5 and Nasca 6 specimens were studied in the course of this investigation:

Nasca 5

Della Santa, 1962, p. 128, pl. 36; p. 130, pl. 37, and p. 132, fig. 48; p. 136, pl. 38, and p. 137, fig. 34; p. 137, fig. 55; p. 170, pl. 50, and p. 171, fig. 74.

Means, 1917, pl. II, fig. 3.

Schlesier, 1959, p. 152, figs. 38 a, b; p. 163, figs. 65 a, b, c, d; p. 169, figs. 75 a, b, c; p. 172, figs. 80 a, b, c; p. 175, figs.

80 a, b, c; p. 175, figs. 87 a, b, c; p. 185, figs. 117 a, b.

Seler, 1923, p. 178, figs. 17 and 18; p. 192, figs. 35, 36; p. 193, fig. 38; p. 197, fig. 45; p. 198, figs. 45 a, 45 b, 45 c; p. 199, fig. 46 d; p. 202, figs. 47, 48, 49; p. 203, figs. 50, 52; p. 204, figs. 53, 54; p. 205, figs. 55, 56; p. 206, fig. 57; p. 213, fig. 75; p. 217, fig. 80; p. 218, figs. 82, 83; p. 219, figs. 84, 85, 86; p. 221, figs. 90 a, 90 b; p. 223, fig. 93; p. 231, fig. 106; p. 234, fig. 113; p. 235, fig. 114; p. 243, fig. 134 a; p. 266, figs. 213, 214; p. 267, fig. 217; p. 279, figs. 238, 240, 241; p. 314, fig. 318; p. 317, figs. 333, 334; p. 323, fig. 357; p. 325, figs. 367, 370; p. 326, fig. 372.

Treviño de Sáenz, 1947, p. 49, fig. 19; pl. 35.

Ubbelohde-Doering, 1952, p. 134; p. 135 bottom.

Yacovleff, 1932, p. 132, figs. 9 f, 9 g, 9 h, 9 i, 9 j, 9 k.

Nasca 6

Lehmann, 1924, pl. 31; pl. 32.

Schlesier, 1959, p. 170, figs. 76 a, b.

Seler, 1923, p. 216, fig. 78, p. 265, fig. 212; p. 270, figs. 223, 224; p. 271, fig. 227; p. 273, fig. 229; p. 275, fig. 231; p. 282, fig. 249; p. 323, fig. 356.

Yacovleff, 1932, p. 137, figs. 11 c, 11 d, 11 h; p. 149, figs. 13 e, 13 g.

Table II

Code Key: Nasca 5 Masked Mythical Being

<u>Letter</u>	<u>Location or Specimen Number</u>	<u>Number of Components</u>	<u>Comment</u>
a	Seler, 1923, p. 243, fig. 134a	14	"Creation"
b	Seler, 1923, p. 203, fig. 50	16	Vertical eyed
c	Seler, 1923, p. 202, fig. 47	16	Face only
d	Seler, 1923, p. 202, fig. 48	16	Face only
e	Seler, 1923, p. 202, fig. 49	17	Face only
f	4-8636	16	Face only
g	Seler, 1923, p. 197, fig. 45	21	
h	Seler, 1923, p. 198, fig. 46a	26	
i	Seler, 1923, p. 198, fig. 46b	26	
j	Seler, 1923, p. 203, fig. 52	21	
k	Seler, 1923, p. 204, fig. 53	23	
l	Seler, 1923, p. 204, fig. 54	25	
m	Seler, 1923, p. 206, fig. 57	24	
n	Seler, 1923, p. 218, fig. 83	26	
o	4-8413	22	
p	4-8444	21	
q	4-8490	27	
r	4-8498	24	
s	4-8637	23	
t	4-8897	25	
u	4-8866	23	
v	4-8899	26	
w	4-8907	24	
x	4-8908	23	
y	16-10356	25	
z	16-11028	26	

Table V

Components and Features of Nasca 5 Masked Mythical Being
in Killer Whale Aspect and Killer Whale Mythical Being

	a	b	c	d	e	f	g	h	i	j	k	l	m	n
Outer arm	.													
War club, clean	.													
Right arm	.													
Left arm	.													
Knife held, left arm	.													
Trophy Head held, right arm	.													
Sleeves, right and left	.													
Full face
Horizontal open eyes	.													
Vertical open eyes	.									.				
Vertical upstaring eyes
White lips	.									.				
Mouth mask, Masked Mythical Being	.	.												
Bangles	.													
Tresses	.													
Right outer sleeve	.													
Right inner sleeve	.													
Left inner sleeve	.													
Left outer sleeve	.													
Inner arm	.													
Trophy Head, held	.													
Forehead ornament	.	.												
Cap	.	.												
Ears	.													
Trophy Head cap border	.													
Profile head
Single eye
Angular jaws
Blood
Mouth mask, ray
Filling
Serpent feather head fins
Standing legs	.													
Extended legs
Breechcloth belt
Breechcloth
Tunic, segmented
Tunic, split	.									.				
Navel	.									.	.			
Signifer, triangle border
Signifer, volute ray border	.													
Terminator, bifurcated tail
Terminator, plant	.									.				
Included Trophy Heads	.									.				
Included paws	.									.	.			

Table V (Continued)

Components and Features of Nasca 5 Masked Mythical Being
in Killer Whale Aspect and Killer Whale Mythical Being

	a	b	c	d	e	f	g	h	i	j	k	l	m	n
Included plants							.							
Included volute rays						.		.						
Enclosed Trophy Heads			.											
Enclosed snake body									
Enclosed fish		.					.							
Enclosed tadpoles				.										
Enclosed darts					.									
Swallowed Trophy Heads		.												
Knife appended to head							.							
Knife on ray appended to head										.				
Darts appended to jaws			.				.	.						
Paw	.													
Knife held in paw	.													
PROLIF hanks, body or costume							

Table VI

Code Key: Nasca 5 Masked Mythical Being in Fox Aspect,
Feline Aspect, and Feline Mythical Being

<u>Letter</u>	<u>Location or Specimen Number</u>	<u>Number of Components</u>	<u>Comment</u>
a	4-8412	23	Fox aspect
b	Seler, 1923, p. 193, fig. 38	22	Feline aspect
c	Seler, 1923, p. 205, fig. 56	20	Feline aspect
d	Seler, 1923, p. 192, fig. 35	15	Feline Mythical Being
e	Seler, 1923, p. 192, fig. 36	15	Feline Mythical Being
f	Seler, 1923, p. 205, fig. 55	11	Feline Mythical Being
g	Seler, 1923, p. 221, fig. 90b	8	Feline Mythical Being
h	Seler, 1923, p. 223, fig. 93	14	Cat-band Mythical Being
i	4-8484	19	Feline Mythical Being
j	4-8401	17	Feline Mythical Being
k	4-8906	14	Feline Mythical Being

Code Key: Nasca 5 Masked Mythical Being in Avian Aspect
and Bird Mythical Being

<u>Letter</u>	<u>Location or Specimen Number</u>	<u>Number of Components</u>	<u>Comment</u>
a	Seler, 1923, p. 217, fig. 80	19	Avian aspect
b	Seler, 1923, p. 219, fig. 84	17	Avian aspect
c	Seler, 1923, p. 219, fig. 85	23	Avian aspect
d	Seler, 1923, p. 219, fig. 86	29	Avian aspect
e	Seler, 1923, p. 221, fig. 90a	26	Avian aspect
f	Seler, 1923, p. 221, fig. 90b	25	Avian aspect
g	4-8414	22	Avian aspect
h	4-8418	16	Avian aspect
i	4-8482	23	Avian aspect
j	4-8485	15	Avian aspect
k	4-8495	23	Avian aspect
l	4-8628	24	Avian aspect
m	4-8802	18	Avian aspect
n	4-8867	26	Avian aspect
o	4-8876	19	Avian aspect
p	4-9076	25	Avian aspect
q	Seler, 1923, p. 213, fig. 75	16	Bird Mythical Being

Table VII

Code Key: Nasca 5 Masked Mythical Being in Killer Whale Aspect
and Killer Whale Mythical Being

<u>Letter</u>	<u>Location or Specimen Number</u>	<u>Number of Components</u>	<u>Comment</u>
a	Seler, 1923, p. 198, fig. 46c	26	Killer Whale aspect
b	Seler, 1923, p. 199, fig. 46d	22	Killer Whale Mythical Being
c	Seler, 1923, p. 317, fig. 333	12	Killer Whale Mythical Being
d	Seler, 1923, p. 317, fig. 334	10	Killer Whale Mythical Being
e	Yacovleff, 1932, p. 132, fig. 9f	12	Killer Whale Mythical Being
f	Yacovleff, 1932, p. 132, fig. 9g	13	Killer Whale Mythical Being
g	Yacovleff, 1932, p. 132, fig. 9h	13	Killer Whale Mythical Being
h	Yacovleff, 1932, p. 132, fig. 9i	15	Killer Whale Mythical Being
i	Yacovleff, 1932, p. 132, fig. 9k	9	Killer Whale Mythical Being
j	Yacovleff, 1932, p. 132, fig. 9j	15	Killer Whale Mythical Being
k	Seler, 1923, p. 279, fig. 237	7	Face only
l	Seler, 1923, p. 279, fig. 238	6	Face only
m	Seler, 1923, p. 279, fig. 240	6	Face only
n	4-8425	6	Face only

Table VIII

Components and Features of Nasca 5 Horrible Bird

	a	b	c	d	e	f	g	h
Head
Rays appended to face
Single profile eye
Beak
Trophy head between beak
Tongue
Tongue substitute, volute ray
Neck
Throat
Body
Human hand
Trophy head, held
Human legs
Breechcloth
Wings
Enclosed trophy head(s)
Tail
Terminator, feather
Terminator, serpent feather
Trophy head appended to head
Serpents appended to head
PROLIF. volute rays, body
PROLIF hair hanks
Full human face
Two upstaring eyes
White lips
Nose
Two tresses
One forehead ornament, bar
Bird legs and feet

Code Key: Nasca 5 Horrible Bird

<u>Letter</u>	<u>Location or Specimen Number</u>	<u>Number of Components</u>
a	Seler, 1923, p. 231, fig. 106	16
b	Seler, 1923, p. 234, fig. 113	15
c	Seler, 1923, p. 235, fig. 114	14
d	4-8800	10
e	4-8849	13
f	4-8875	12
g	16-10251	11
h	16-10481	12

Table IX

Components and Features of Nasca 5 Harvester

	a	b	c	d	e	f	g	h	i
Stitched pointed hat
Unstitched pointed hat
Block hat
Face, uniform
Upstaring eyes
Open eyes
Line eyes
Nose
White lips
Line mouth
Ears
Ear pendants
Two Tresses
Extended arms
Plants held
Twigs held
Jagged staff held
Bloody face club
Body
Tunic, simple
Tunic, segmented
Tunic, lined
Enclosed plants
Breechcloth belt
Breechcloth
Standing legs
Crossed legs
Plants appended to jagged staff
Plants appended to body or costume

Code Key: Nasca 5 Harvester

<u>Letter</u>	<u>Location or Specimen Number</u>	<u>Number of Components</u>
a	Seler, 1923, p. 243, fig. 134a	7
b	Seler, 1923, p. 243, fig. 134a	10
c	4-8491	11
d	4-8495	11
e	4-8495	8
f	4-8496	11
g	4-8892	13
h	Slide NT2	12
i	Slide NT6	12

Table X (Continued)

Components and Features of Nasca 6 Masked Mythical Being

a b c d e f g h i j k l m n o p q r

PROLIF rays, body or costume		.				.															
PROLIF rays, on rays						.	.	.	.								
PROLIF hanks, body or costume		.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.
PROLIF hanks, on rays		.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.

Code Key: Nasca 6 Masked Mythical Being

<u>Letter</u>	<u>Location or Specimen Number</u>	<u>Number of Components</u>	<u>Comment</u>
a	Lehmann, 1924, pl. 31	? entire design not visible	
b	Seler, 1923, p. 265, fig. 212	7	
c	Seler, 1923, p. 273, fig. 229	15	
d	Seler, 1923, p. 270, fig. 223	7	
e	Seler, 1923, p. 271, fig. 227	17	
f	Seler, 1923, p. 275, fig. 231	10	
g	Yacovleff, 1932, p. 149, fig. 13e	15	Killer Whale aspect?
h	Yacovleff, 1932, p. 149, fig. 13g	19	Killer Whale aspect?
i	4-8396	14	
j	4-8509	18	Killer Whale aspect?
k	4-8792	16	
l	4-8847	20	Killer Whale aspect?
m	4-8848	17	
n	4-8850	12	
o	4-8862	13	
p	4-8864	11	Avian aspect?
q	4-9157	14	
r	16-10478	13	

Table XI

Components and Features of Nasca 6 Cat-band Mythical Being

	a	b	c
Face, uniform	.	.	.
Pointed cheeks	.	.	.
Upstaring eyes	.	.	.
White lips	.	.	.
Open mouth, peg teeth	.	.	.
Tongue, hair hank	.	.	.
Tresses, paw substitute	.	.	.
Forehead ornament, elaborate	.	.	.
Bars	.	.	.
Proliferous stalks	.	.	.
Solid black breechcloth belt	.	.	.
Trophy Heads on breechcloth belt	.	.	.
Breechcloth	.	.	.
Rectangular breechcloth tie	.	.	.
Cleft breechcloth tie	.	.	.
Signifer, jagged ray middle	.	.	.
Extended legs	.	.	.
PROLIF hanks, body	.	.	.
PROLIF hanks, rays	.	.	.

Code Key: Nasca 6 Cat-band Mythical Being

<u>Letter</u>	<u>Location or Specimen Number</u>	<u>Number of Components</u>
a	Seler, 1923, p. 270, fig. 224	11
b	4-8471	11
c	4-8948	8

Table XII

Components of Nasca 6 Horrible Bird

	a	b
Head, volute	.	.
Profile eye	.	.
Beak	.	.
Tongue	.	.
Body	.	.
Trophy head body substitute	.	.
Four hands	.	.
Trophy head, held	.	.
Human legs	.	.
Black breechcloth belt	.	.
Trophy heads on breechcloth belt	.	.
Breechcloth	.	.
Wing	.	.
Enclosed trophy heads	.	.
Serpent feathers	.	.
Serpent tail feathers	.	.
Trophy heads appended to head, tongue	.	.
Appended plants	.	.
PROLIF hanks, legs and wing	.	.

Code Key: Nasca 6 Horrible Bird

<u>Letter</u>	<u>Location or Specimen Number</u>	<u>Number of Components</u>
a	Seler, 1923, p. 216, fig. 78	11
b	16-10382	11

Table XIII

Components and Features of Nasca 6 Killer Whale Mythical Being

	a	b	c	d	e	f
Full face
Horizontal upstaring eyes					.	.
Vertical upstaring eyes			.			
Vertical open eyes	.	.	.			
Mouth mask, elaborate Masked Mythical Being	.					
Proliferated face laterals	.					
Angular jaws
Blood
Mouth mask, ray	
Serpent feather head fins						.
Bangles	.					
Forehead ornament, elaborate Masked Mythical Being
Open eyes
Bar laterals	.					
Proliferated stalks
Forehead ornament, multiple		.		.		
Extended legs
Black breechcloth belt
Trophy head on breechcloth belt
Breechcloth
Rectangular breechcloth tie	
Cleft breechcloth tie
Signifer, triangle border	.					
Signifer, wing border				.		
Signifer, multiple ray	
Terminator, bifurcated tail	.					
Included paws	.					
Enclosed checkerboard	.					
Paws appended to mouth mask				.	.	.
Trophy heads appended to mouth mask	.					
PROLIF rays, costume	.					
PROLIF hanks, body or costume	.	.	.			
PROLIF hanks, on rays	.	.	.			

Code Key: Nasca 6 Killer Whale Mythical Being

<u>Letter</u>	<u>Location or Specimen Number</u>	<u>Number of Components</u>
a	Yacovleff, 1932, p. 137, fig. 11c	18
b	Yacovleff, 1932, p. 137, fig. 11d	15
c	Yacovleff, 1932, p. 137, fig. 11h	12
d	16-10369	13
e	16-10380	14
f	4-8958	6

Table XIV

Components and Features of Nasca 6 Harvester

	a
Face, uniform	.
Upstaring eyes	.
Tongue, bifurcated snake	.
Mouth mask, proliferous ray	.
Forehead ornament	.
Extended arms	.
Jagged ray staffs, held	.
Body	.
Gray breechcloth belt	.
Trophy heads on breechcloth belt	.
Crossed standing legs	.
PROLIF hanks	.

Code Key: Nasca 6 Harvester

<u>Letter</u>	<u>Specimen Number</u>	<u>Number of Components</u>
a	4-8851	11

Table XV

Outline Comparison of Nasca 5 and Nasca 6 Design Themes

<u>Nasca 5</u>	<u>Nasca 6</u>
Masked Mythical Being very frequent	Masked Mythical Being less frequent
Occurs in pure form and in various aspects	No aspects can be distinguished
Eyes horizontal or vertical	Eyes always vertical
Face on mouth mask usually has lines for eyes	Face on mouth mask usually has open eyes
Simple tongue	Elaborate tongue
Necklace typical	Necklace rare
Hand holding trophy head typical	Hand does not hold trophy head
Sleeves typical	Sleeves rare
War club typical	War club absent
Bangles typical	Bangles infrequent
Tresses typical	Tresses infrequent
Face on forehead ornament usually has lines for eyes	Face on forehead ornament usually has open eyes
Legs extended or standing	Extended legs typical
Simple tunic	No tunic
Breechcloth belt not associated with trophy heads	Breechcloth belt associated with trophy heads
Complex signifer with enclosed elements	Simpler signifer without enclosed elements; often reduced to multiple rays
Proliferation absent or minor	Proliferation elaborate
Other mythical themes show mixture of human and animal anatomy	Other mythical themes show mixture of human and animal anatomy
Representations of mundane living creatures rarely proliferated	Representations of mundane living creatures rarely proliferated
Trophy heads not proliferated	Trophy heads often proliferated
Bizarre innovations of many varieties	Few of these bizarre innovations persist into Phase 6
Geometric designs moderately frequent	Geometric designs very frequent

Table XVI

Frequencies of Nasca 5 and Nasca 6 Design Themes

<u>Mythical Subjects</u>	<u>50.5% of Nasca 5 Sample</u>		<u>31% of Nasca 6 Sample</u>	
Masked Mythical Being	91	27.5%	34	19.8%
Feline Mythical Being	10	3.0%	7	4.6% (Cat-band)
Bird Mythical Being	1	.3%	0	0.0%
Killer Whale Mythical Being	27	8.2%	9	5.2%
Horrible Bird	18	5.5%	2	1.2%
Bizarre innovations	<u>20</u>	<u>6.1%</u>	<u>3</u>	<u>1.7%</u> (survivals)
	167		55	
<u>Mundane Subjects</u>	<u>40.2% of Nasca 5 Sample</u>		<u>53% of Nasca 6 Sample</u>	
Human figures	17	5.1%	10	5.8%
Trophy Heads	14	4.2%	37	21.5%
Girl Faces	21	6.3%	10	5.8%
Animals	43	13.0%	26	15.1%
Birds	29	8.8%	5	2.9%
Fish	8	4.1%	1	.6%
Plants	<u>1</u>	<u>.3%</u>	<u>1</u>	<u>.6%</u>
	133		90	
<u>Geometric Designs</u>	<u>9.3% of Nasca 5 Sample</u>		<u>16% of Nasca 6 Sample</u>	
Geometric designs	31	9.3%	27	16.0%

Total sample of Nasca 5 design themes: 331

Total sample of Nasca 6 design themes: 172

Table XVII

Frequencies of Nasca 5 and Nasca 6 Design Theme Categories

<u>Nasca 5</u>							
	<u>Major Themes</u>		<u>Sub-major Themes</u>		<u>Minor Themes</u>		<u>Total</u>
Mythical subjects	14	22%	41	65%	8	13%	63
Mundane subjects	0	0%	2	4%	48	96%	50
Geometric designs	<u>0</u>	0%	<u>0</u>	0%	<u>16</u>	100%	<u>16</u>
	14		43		72		129

Major and sub-major themes constitute 44% of the Nasca 5 sample; minor themes 56%.

<u>Nasca 6</u>							
	<u>Major Themes</u>		<u>Sub-major Themes</u>		<u>Minor Themes</u>		<u>Total</u>
Mythical subjects	1	5%	17	81%	3	14%	21
Mundane subjects	0	0%	3	8%	36	92%	39
Geometric designs	<u>0</u>	0%	<u>0</u>	0%	<u>23</u>	100%	<u>23</u>
	1		20		62		83

Major and sub-major themes constitute 25% of the Nasca 6 sample; minor themes 75%.

The sample used to determine the frequencies of theme categories is smaller than the sample used to determine the frequencies of themes, because classification of a theme as major, sub-major, or minor is possible, generally, only with specimens which can be physically handled.

Bibliography

- Barry, Herbert III
 1957 Relationships between child training and the pictorial arts. *Journal of Abnormal and Social Psychology*, vol. 54, no. 3, May, pp. 380-383. Baltimore.
- Della Santa, Elisabeth
 1962 Les vases péruviens de la collection de LL. MM. le roi Albert et la reine Elisabeth de Belgique. *Musées Royaux d'Art et d'Histoire, Département de l'Ethnographie, Bruxelles*.
- Gayton, Anna Hadwick, and Kroeber, Alfred Louis
 1927 The Uhle pottery collections from Nazca. *University of California Publications in American Archaeology and Ethnology*, vol. 24, no. 1, pp. [i-ii], 1-46. Berkeley.
- Kroeber, Alfred Louis
 1956 Toward definition of the Nazca style. *University of California Publications in American Archaeology and Ethnology*, vol. 43, no. 4, pp. i-iv, 327-432. Berkeley and Los Angeles.
- Lehmann, Walter
 1924 *Kunstgeschichte des alten Peru*. Verlag Ernst Wasmuth, Berlin.
- Means, Philip Ainsworth
 1917 A survey of ancient Peruvian art. *Transactions of the Connecticut Academy of Arts and Sciences*, vol. 21, pp. 315-442. New Haven.
- Peatman, John Gray
 1963 *Introduction to applied statistics*. Harper & Row, New York.
- Rowe, John Howland
 1960 Nuevos datos relativos a la cronología del estilo Nasca. *Antiguo Perú; espacio y tiempo. Trabajos presentados a la Semana de Arqueología Peruana (9-14 de noviembre de 1959)*, pp. 29-45. Librería-Editorial Juan Mejía Baca, Lima.
- Schlesier, Karl H.
 1959 Stilgeschichtliche Einordnung der Nazca-Vasenmalereien; Beitrag zur Geschichte der Hochkulturen des vorkolumbischen Peru. *Annali Lateranensi*, vol. XXIII, pp. 9-236. Città del Vaticano.
- Seler, Eduard
 1923 Die buntbemalten Gefässe von Nasca im südlichen Peru und die Hauptelemente ihrer Verzierung. *Gesammelte Abhandlungen zur Amerikanischen Sprach- und Alterthumskunde von Eduard Seler*, herausgegeben von Caecilie Seler-Sachs, vierter Band, pp. 169-338. Behrend & Co., Berlin.

- Treviño de Sáenz, Herlinda
1947 Perú; joyas, telas, cerámica. Colección del profesor Moisés Sáenz. Talleres de Xavier Gómez, México.
- Ubbelohde-Doering, Heinrich
1926 Altperuanische Gefäßmalereien. [I. Teil]. Marburger Jahrbuch für Kunstwissenschaft, Band II, 1925-26, pp. 1-68. Marburg an der Lahn.
- 1952 The art of ancient Peru. Frederick A. Praeger, New York.
- Yacovleff, Eugenio Nicándrevich
1932 La deidad primitiva de los Nasca. Revista del Museo Nacional, [tomo I], no. 2, pp. 101-160. Lima.
- Yacovleff, Eugenio Nicándrevich, and Herrera, Fortunato Luciano
1934-35 El mundo vegetal de los antiguos peruanos. Revista del Museo Nacional, tomo III, no. 3, pp. 241-322; tomo IV, no. 1, I semestre 1935, pp. 29-102. Lima.

Key to Illustrations

All drawings of pottery designs are reproduced at one half original size, and all shape outline drawings are reproduced at one fourth original size. All specimens illustrated are in the Robert H. Lowie Museum of Anthropology, University of California, Berkeley. Specimen numbers with the prefix 4- are from the Uhle Collection; numbers with the prefix 16- are from the Wattis Collection.

Plate I

- Fig. 1. Nasca 4 Bowl, 4-8999, 6.7 cm. high. District of Nasca.
 Fig. 2. Nasca 4 Cup Bowl, 4-9074, 10.4 cm. high. Ocongalla, Nasca Valley.
 Fig. 3. Nasca 5 Flaring Bowl, 16-10265, 7.6 cm. high. Santo Cristo, Nasca Valley.
 Fig. 4. Nasca 5 Cup Bowl I, 4-8484, 9.6 cm. high. Valley of Nasca. See also Gayton and Kroeber, 1927, pl. 3D; Kroeber, 1956, pl. 46f.
 Fig. 5. Nasca 5 Cup Bowl IIA, 16-10356, 11.5 cm. high. Ocongalla, Nasca Valley.
 Fig. 6. Nasca 5 Cup Bowl IIB, 4-8919, 8.6 cm. high. District of Nasca.
 Fig. 7. Nasca 6 Flaring Bowl, 4-8471, 7.5 cm. high. Valley of Nasca.
 Fig. 8. Nasca 6 Shallow Cup Bowl, 4-8813, 7.1 cm. high. Cemeteries near Soisongo, Nasca Valley.
 Fig. 9. Nasca 6 Cup Bowl, 16-10427, 9.2 cm. high. Orcona, Nasca Valley.

Plate II

- Fig. 10. Nasca 4 Vase, 4-8689, 14.2 cm. high. District of Nasca.
 Fig. 11. Nasca 5 Vase I, 4-8496, 13.5 cm. high. Grave 2, cemeteries near the ancient ruins of Nasca (Paredones, Nasca Valley). See also fig. 55 and Gayton and Kroeber, 1927, pl. 9G.
 Fig. 12. Nasca 5 Vase II, 4-8498, 15.7 cm. high. Grave 2, cemeteries near the ancient ruins of Nasca (Paredones, Nasca Valley). Same as fig. 39.
 Fig. 13. Nasca 5 Vase III, 4-8401, 16.1 cm. high. Tunga, Poroma Valley.
 Fig. 14. Nasca 5 Vase IV, 4-8399, 16.7 cm. high. Tunga, Poroma Valley.
 Fig. 15. Nasca 5 Neckless Jar, 4-8425, 10.7 cm. high. Tunga, Poroma Valley. See also fig. 45 and Gayton and Kroeber, 1927, pl. 5E.
 Fig. 16. Nasca 6 Bell-shaped Vase, 4-8409, 14.6 cm. high. Tunga, Poroma Valley.
 Fig. 17. Nasca 6 Vase I, 16-10421, 11.9 cm. high. Orcona, Nasca Valley.
 Fig. 18. Nasca 6 Vase II, 4-8949, 16.1 cm. high. District of Nasca.

- Fig. 19. Nasca 6 Vase III, 4-8958, 18.6 cm. high. District of Nasca.
- Fig. 20. Nasca 6 Neckless Jar, 16-10337, 11.2 cm. high. Nasca Valley.

Plate III

- Fig. 21. Nasca 4 Tall Jar, 4-8921, 8.1 cm. high. District of Nasca.
- Fig. 22. Nasca 4 Collared Jar, 4-9067, 14.1 cm. high. Ocongalla, Nasca Valley.
- Fig. 23. Nasca 4 Double Spout Bottle, 4-9098, 16.3 cm. high. District of Nasca.
- Fig. 24. Nasca 5 Tall Jar, 4-8962, 9.6 cm. high. District of Nasca. See also Gayton and Kroeber, 1927, pl. 9M.
- Fig. 25. Nasca 5 Trophy Head Jar, 4-8793, 12.9 cm. high. Cemeteries near Soisongo, Nasca Valley. See also fig. 58.
- Fig. 26. Nasca 5 Collared Jar, 4-8412, 14.2 cm. high. Tunga, Poroma Valley. See also fig. 41 and Gayton and Kroeber, 1927, pl. 4F.
- Fig. 27. Nasca 5 Double Spout Bottle, 4-8495, 16.2 cm. high. Grave 2, cemeteries near the ancient ruins of Nasca (Paredones, Nasca Valley). See also figs. 38, 56, and Gayton and Kroeber, 1927, pl. 1C.
- Fig. 28. Nasca 5 Woman Form Bottle, 4-8852, 15.6 cm. high (spout tip missing). District of Nasca.
- Fig. 29. Nasca 6 Tall Jar, 4-8864, 8.8 cm. high. District of Nasca.
- Fig. 30. Nasca 6 Trophy Head Jar, 4-8862, 11.5 cm. high. District of Nasca.
- Fig. 31. Nasca 6 Collared Jar, 4-9034, 12.5 cm. high. Trancas, Poroma Valley. See also fig. 69 and Gayton and Kroeber, 1927, pl. 6E.
- Fig. 32. Nasca 6 Double Spout Bottle, 4-8847, 19.3 cm. high (spout tips missing). District of Nasca. See also figs. 37 and 62.
- Fig. 33. Nasca 6 Woman Form Bottle, 4-8851, 13.5 cm. high. District of Nasca. See also Gayton and Kroeber, 1927, pl. 8D.

Plate IV

- Fig. 34. Proliferous elements: a, hair hanks; b, volute ray; c, quartet ray; d, jagged ray.
- Fig. 35. Color key to illustrations of designs.

Plate V

- Fig. 36. Key to important components and figures of Nasca 5 Masked Mythical Being. For identification of specimen, see fig. 40.

Plate VI

- Fig. 37. Key to important components and features of Nasca 6 Masked Mythical Being. For identification of specimen, see fig. 62.

Plate VII

Fig. 38. Nasca 5 Masked Mythical Being in Avian Aspect, 4-8495, 15.9 cm. high. Grave 2, cemeteries near the ancient ruins of Nasca (Paredones, Nasca Valley). Two figures of Harvesters from the opposite side of the same vessel are shown in fig. 56. See also fig. 27 and Gayton and Kroeber, 1927, pl. 1C.

Fig. 39. Nasca 5 Masked Mythical Being, 4-8498, 15.7 cm. high. Grave 2, cemeteries near the ancient ruins of Nasca (Paredones, Nasca Valley). Same design drawing as fig. 26.

Plate VIII

Fig. 40. Nasca 5 Masked Mythical Being, 4-8490, 21.6 cm. high. Grave 1, cemeteries near the ancient ruins of Nasca (Paredones, Nasca Valley). Same design drawing as fig. 36.

Fig. 41. Nasca 5 Masked Mythical Being in Fox Aspect, 4-8412, 14.2 cm. high. Tunga, Poroma Valley. See also fig. 26 and Gayton and Kroeber, 1927, pl. 4F.

Plate IX

Fig. 42. Nasca 5 Feline Mythical Being, 4-8906, 10.6 cm. high. District of Nasca.

Fig. 43. Nasca 5 Horrible Bird, 16-10481, 19.5 cm. high. Cahuachi, Nasca Valley.

Fig. 44. Nasca 5 Horrible Bird, 4-8849, 16.3 cm. high (spout tip missing). District of Nasca. See also Gayton and Kroeber, 1927, pl. 8E.

Fig. 45. Nasca 5 Killer Whale Mythical Being in abbreviated version, 4-8425, 10.7 cm. high. Tunga, Poroma Valley. See also fig. 15 and Gayton and Kroeber, 1927, pl. 5E.

Plate X

Fig. 46. Nasca 5 Scrambled Figure, 4-8859, 15.6 cm. high. District of Nasca.

Fig. 47. Nasca 5 Surrounded Face, 4-8616, 13.1 cm. high. Environs of Nasca.

Fig. 48. Nasca 5 Scrambled Figure, 4-8582, 15.8 cm. high. Cañas, Nasca Valley.

Fig. 49. Nasca 5 Surrounded Face, 4-8706, 14.3 cm. high. District of Nasca. See also Gayton and Kroeber, 1927, fig. 12D.

Plate XI

Fig. 50. Nasca 5 Rayed Face, Girl Faces, and Trophy Heads, 4-8954, 14.4 cm. high. District of Nasca. See also Kroeber, 1956, pl. 40f.

Fig. 51. Nasca 5 Farmer, 4-8463, 13.2 cm. high. Ravine of Nasca. See also Gayton and Kroeber, 1927, pl. 10E; Kroeber, 1956, pl. 40b.

Fig. 52. Nasca 5 Human Figures, 4-8492, 18.6 cm. high. Grave 1, cemeteries near the ancient ruins of Nasca (Paredones, Nasca Valley).

Fig. 53. Nasca 5 Trophy Heads, 4-8500, 13.8 cm. high. Grave 2, cemeteries near the ancient ruins of Nasca (Paredones, Nasca Valley).

Plate XII

Fig. 54. Nasca 5 Harvester, 4-8491, 16.5 cm. high. Grave 1, cemeteries near the ancient ruins of Nasca (Paredones, Nasca Valley).

Fig. 55. Nasca 5 Harvester, 4-8496, 13.5 cm. high. Grave 2, cemeteries near the ancient ruins of Nasca (Paredones, Nasca Valley). See also fig. 11 and Gayton and Kroeber, 1927, pl. 9G.

Fig. 56. Nasca 5 Harvesters, 4-8495, 15.9 cm. high. Grave 2, cemeteries near the ancient ruins of Nasca (Paredones, Nasca Valley). A Masked Mythical Being in Avian Aspect from the opposite side of the same vessel is shown in fig. 38. See also fig. 27 and Gayton and Kroeber, 1927, pl. 1C.

Plate XIII

Fig. 57. Nasca 5 Trophy Heads and ball-and-chain, 4-8499, 11.9 cm. high. Grave 2, cemeteries near the ancient ruins of Nasca (Paredones, Nasca Valley).

Fig. 58. Nasca 5 Fox, 4-8793, 12.9 cm. high. Cemeteries near Soisongo, Nasca Valley.

Fig. 59. Nasca 5 "Spiders" and rectangular lattice, 4-8568, 8.7 cm. high. Near Nasca.

Fig. 60. Nasca 5 "Spiders" and rectangular lattice, 4-8501, 11.8 cm. high. Grave 2, cemeteries near the ancient ruins of Nasca (Paredones, Nasca Valley).

Fig. 61. Nasca 5 Long-necked Birds and step blocks, 4-8404, 15.6 cm. high. Tunga, Poroma Valley.

Plate XIV

Fig. 62. Nasca 6 Masked Mythical Being, 4-8847, 19.3 cm. high (spout tips missing). District of Nasca. Same design drawing as fig. 37. See also fig. 32.

Fig. 63. Nasca 6 Horrible Bird, 16-10382, 20.3 cm. high. Trigal, Nasca Valley.

Fig. 64. Nasca 6 Farmer and Cacti, 4-8563, 18.0 cm. high. Near Nasca.

Plate XV

Fig. 65. Nasca 6 Hunter and Trophy Heads, 4-8858, 17.7 cm. high. District of Nasca.

Fig. 66. Nasca 6 nested rectangles, Interlocking Heads, chevrons, and Trophy Heads, 4-8546, 14.0 cm. high. Majoro Grande, Nasca Valley. See also Gayton and Kroeber, 1927, pl. 10H.

Fig. 67. Nasca 6 step blocks, tailed lattice, and Trophy Heads, 4-8810, 17.5 cm. high. Cemeteries near Soisongo, Nasca Valley.

Plate XVI

Fig. 68. Nasca 6 Rodents, 4-8733, 7.2 cm. high. District of Nasca.

Fig. 69. Nasca 6 Llamas or Guanacos, 4-9034, 12.5 cm. high. Trancas, Poroma Valley. See also fig. 31 and Gayton and Kroeber, 1927, pl. 6E.

Fig. 70. Nasca 6 Long-necked Birds, 4-8521, 10.0 cm. high. District of Nasca.

Key to Burial Associations Illustrated

The only grave lots in the Uhle collection from Nasca are two Nasca 5 lots from the "cemeteries near the ancient ruins of Nasca" (i.e., the ruins of Paredones, Nasca Valley). The following specimens from these lots are illustrated here:

Grave 1

4-8490 (figs. 36, 40)
 4-8491 (fig. 54)
 4-8492 (fig. 52)
 4-8493 (not illustrated)
 4-8494 (not illustrated)

Grave 2

4-8495 (figs. 38, 56)
 4-8496 (figs. 11, 55)
 4-8497 (not illustrated)
 4-8498 (fig. 39)
 4-8499 (fig. 57)
 4-8500 (fig. 53)
 4-8501 (fig. 60)

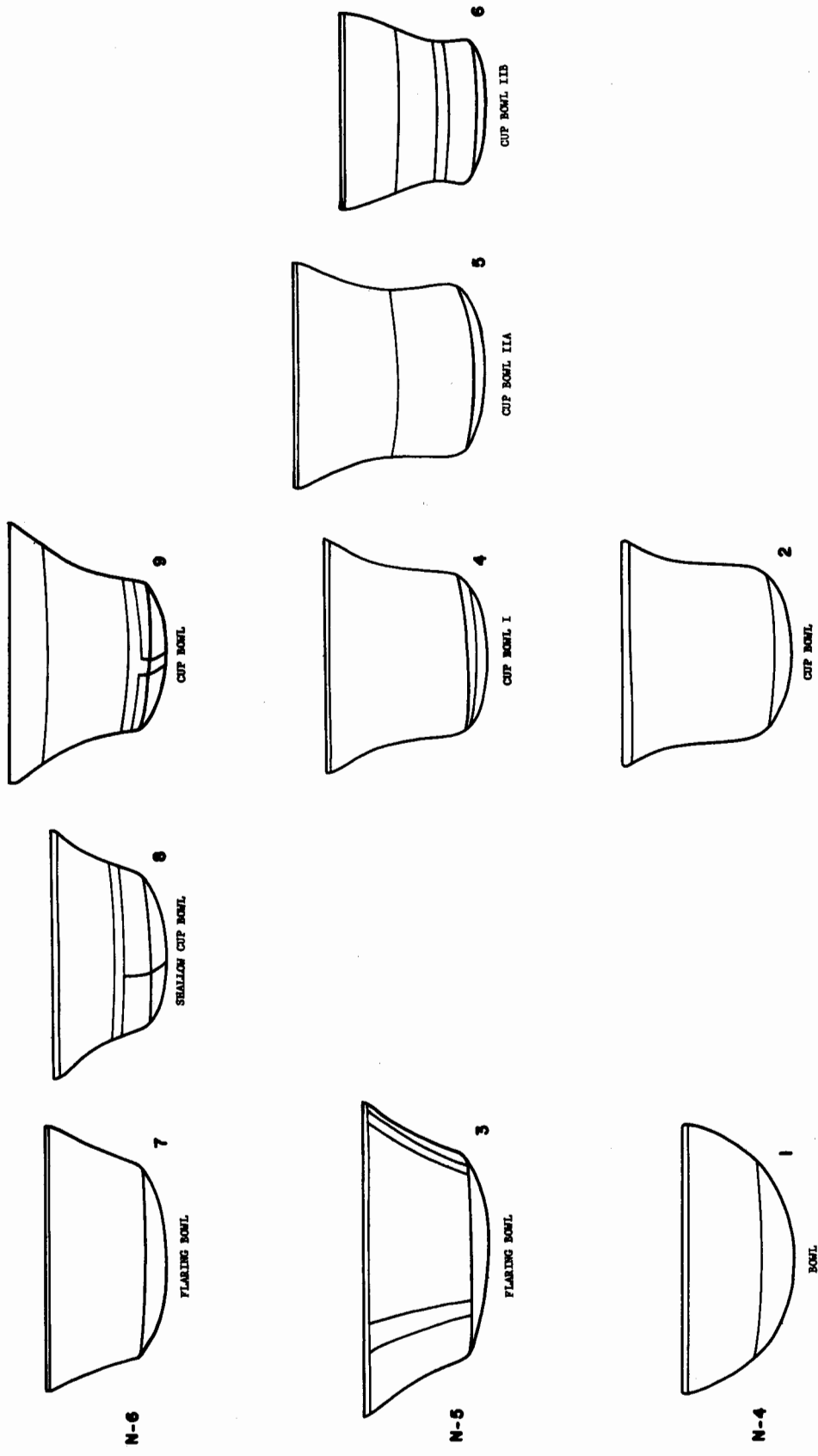


Plate I. Shape chart, bowls. For identifications, see key to illustrations.

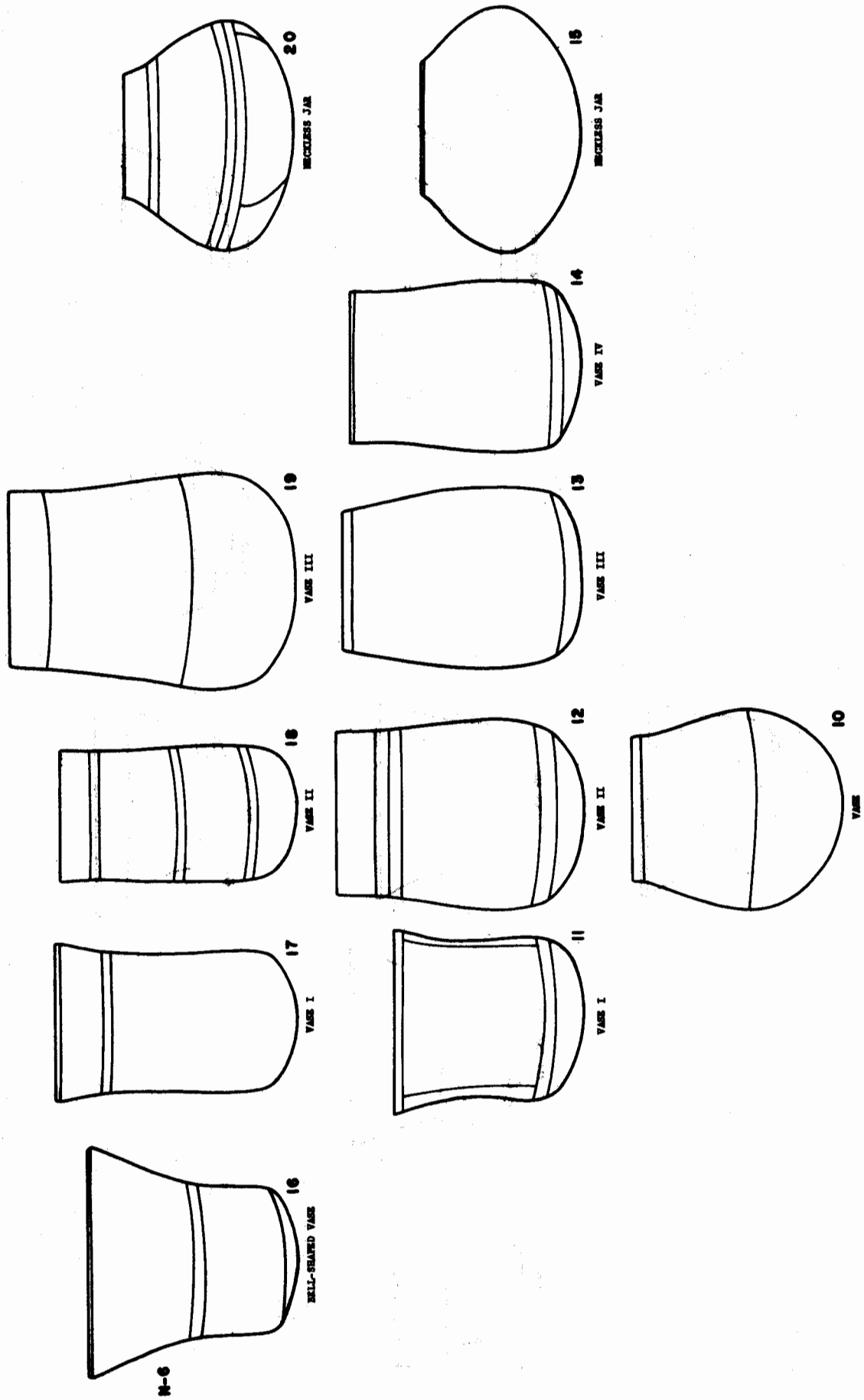


Plate II. Shape chart, vases and neckless jars. For identifications, see key to illustrations.

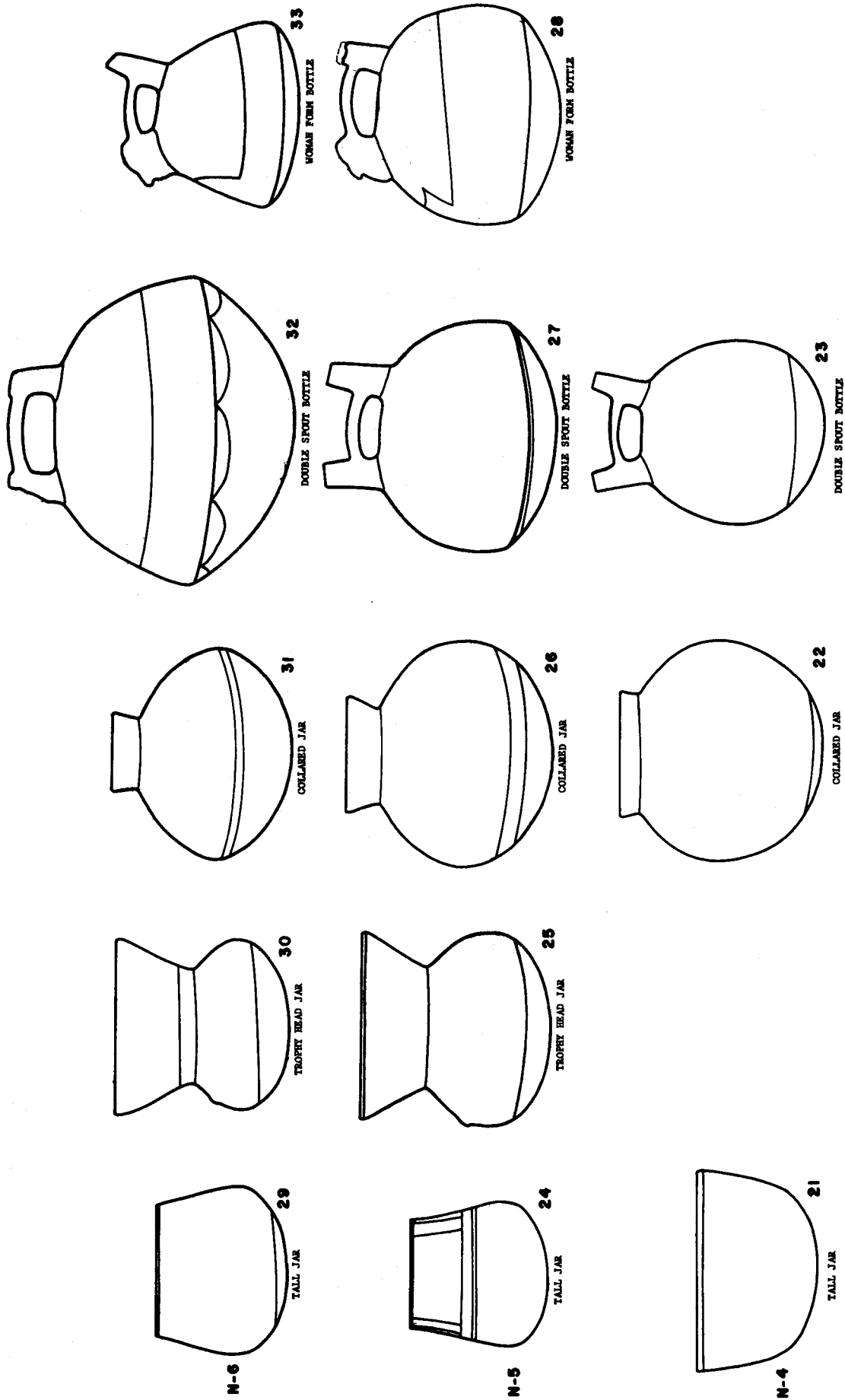


Plate III. Shape chart, jars and bottles. For identifications, see key to illustrations.



hair hanks

a



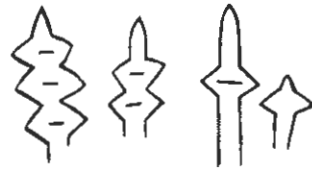
volute rays

b



quartet rays

c



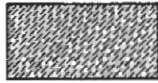
jagged rays

d

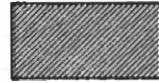
34



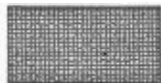
cream



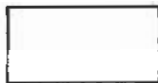
gray



buff-orange



orange-red



white



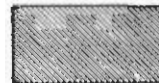
purple-red



brown



black



lavender

35

Plate IV. Proliferous elements (fig. 34); color key for design illustrations (fig. 35).

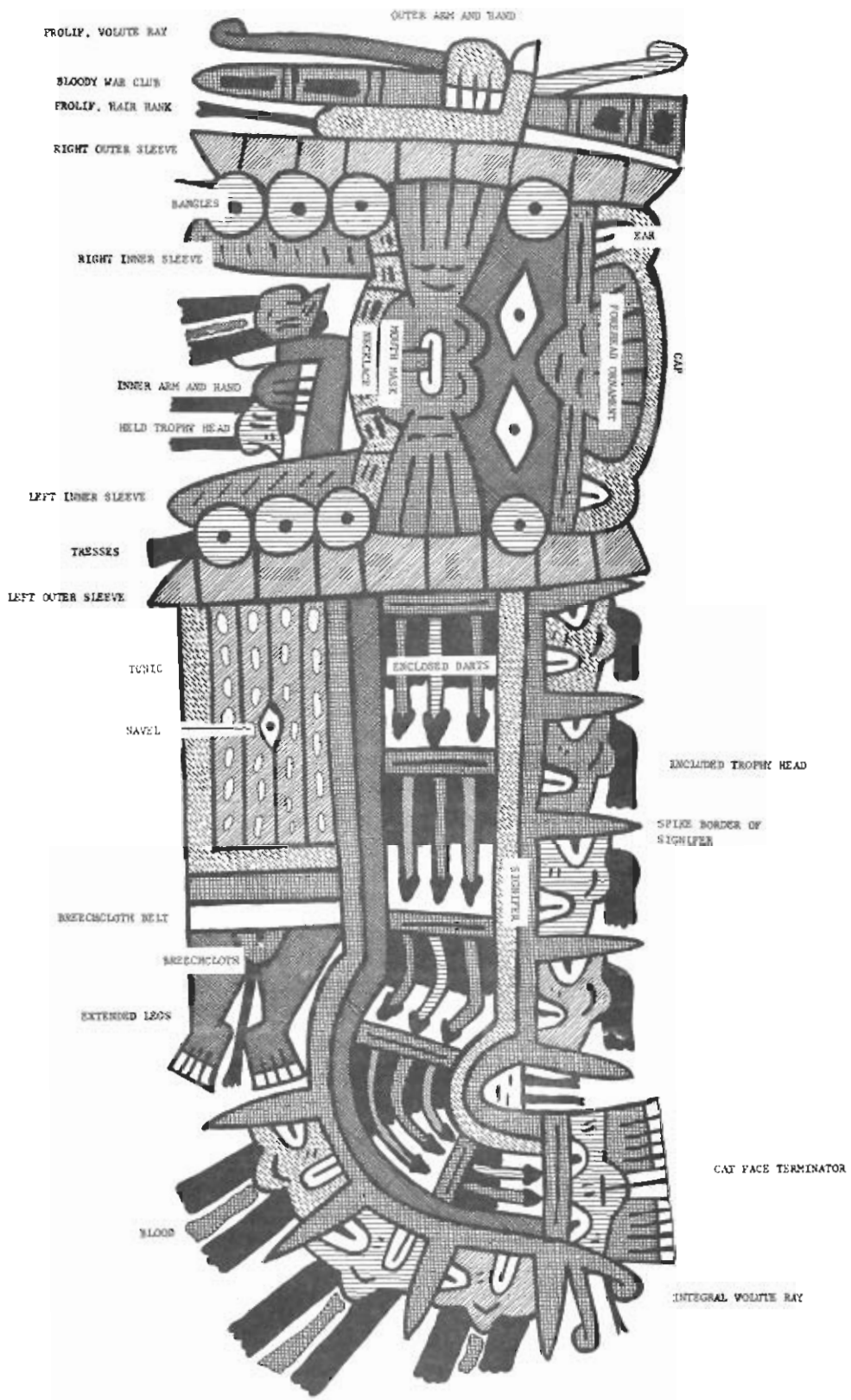


Plate V, Fig. 36. Key to important components and features of Nasca 5 Masked Mythical Being.

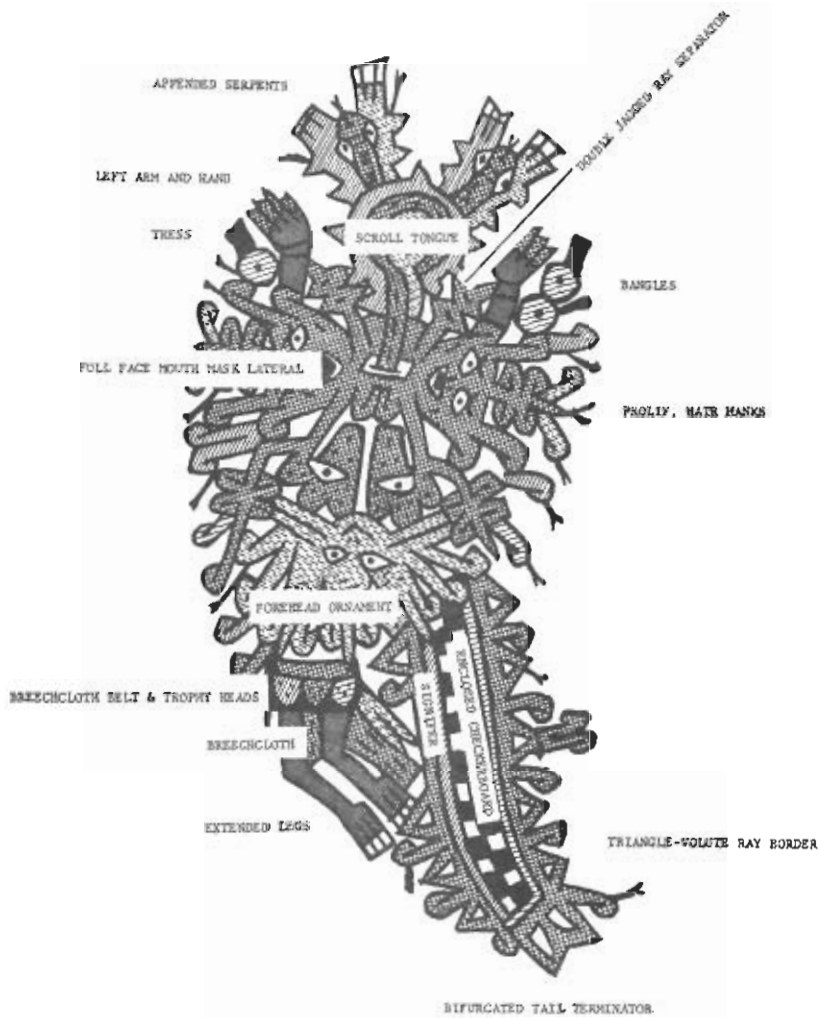
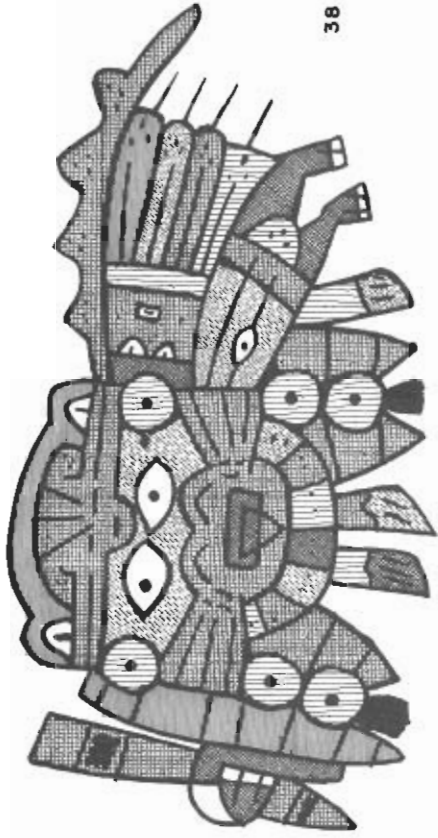
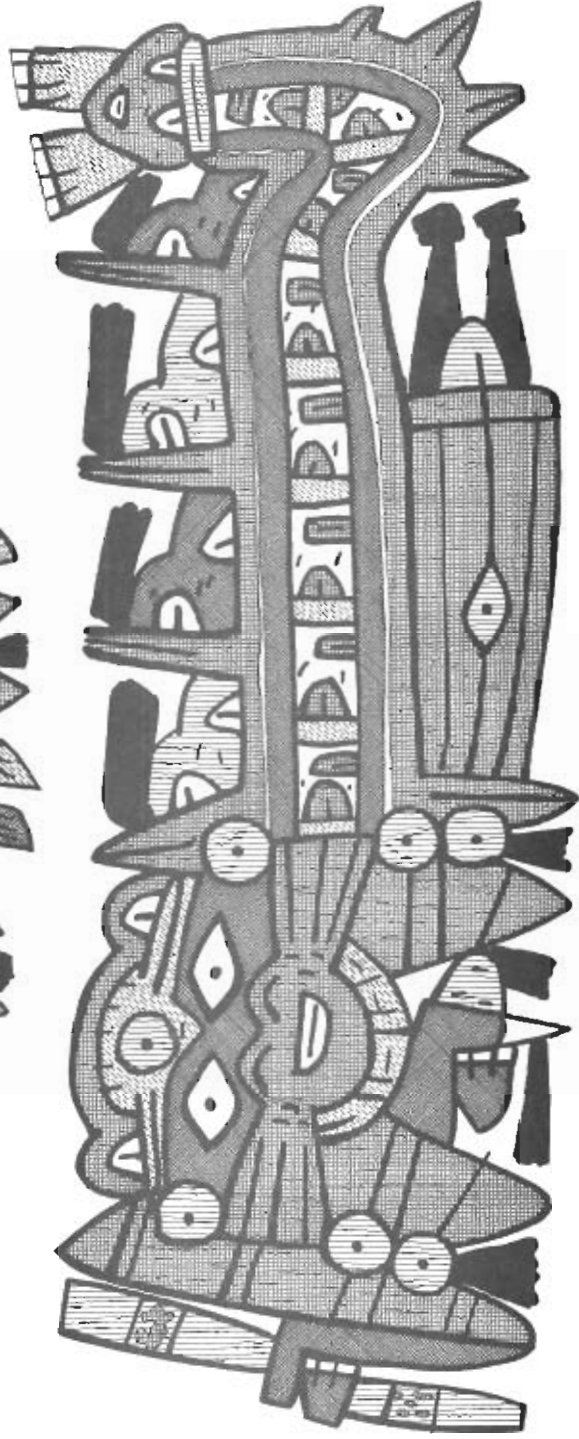
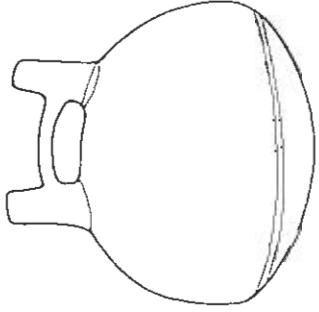


Plate VI, Fig. 37. Key to important components and features of Nasca 6 Masked Mythical Being.



38



39

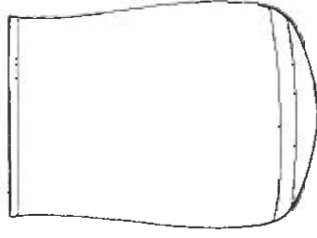
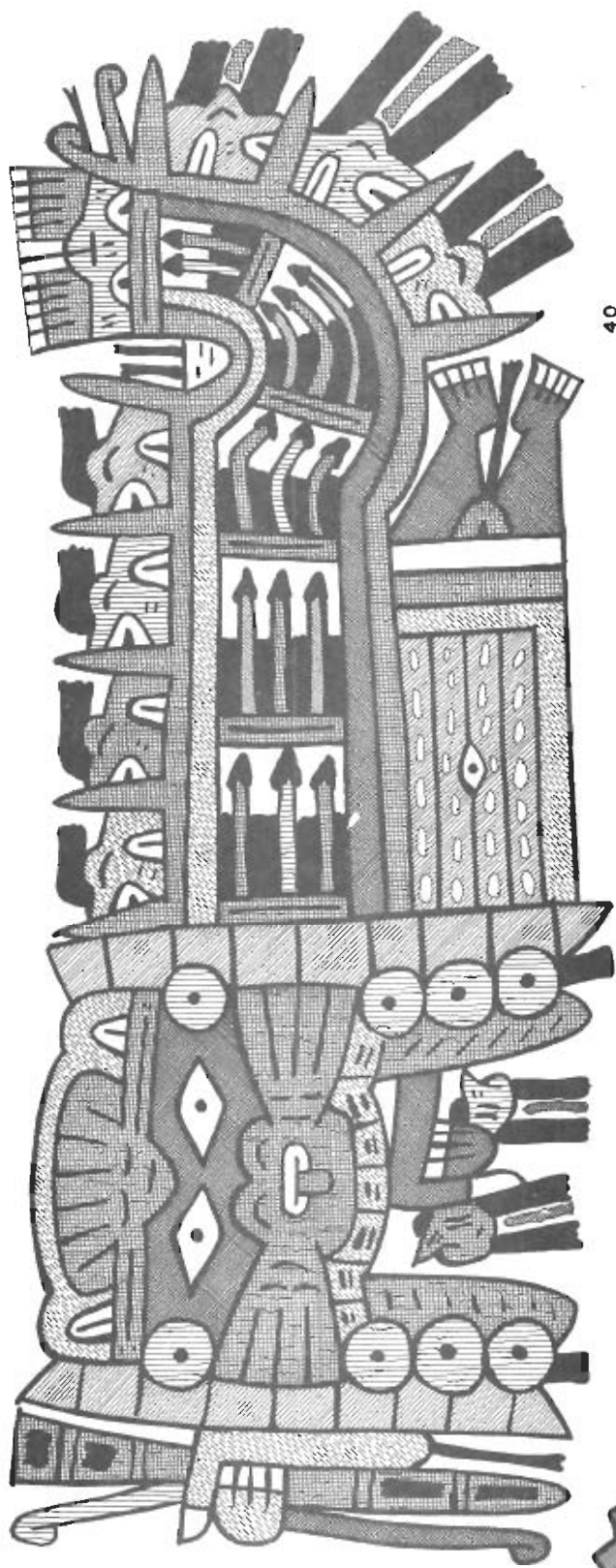
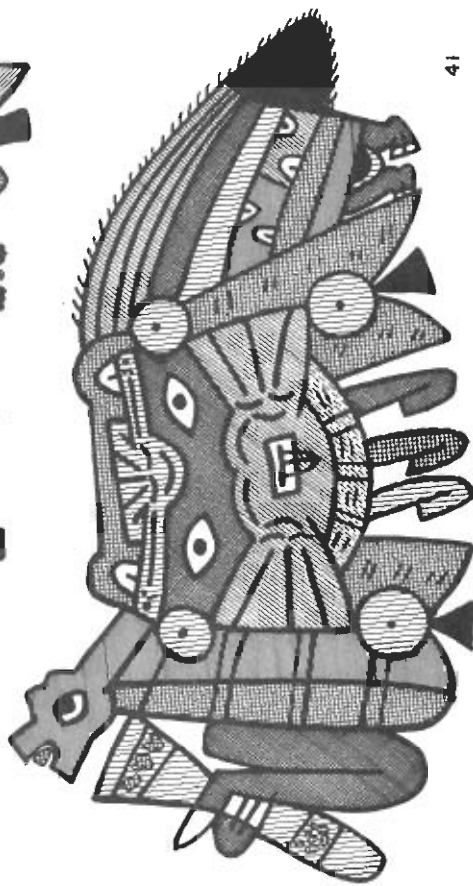


Plate VII. Nasca 5 Masked Mythical Being in Avian Aspect (fig. 38); Nasca 5 Masked Mythical Being (fig. 39). See key to illustrations.



40



41

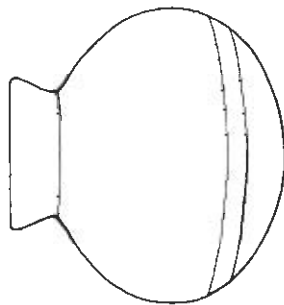
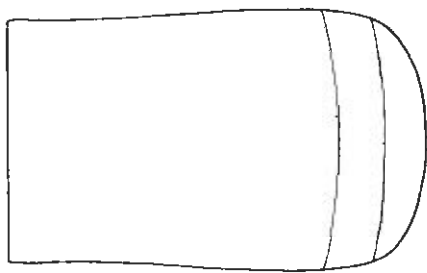
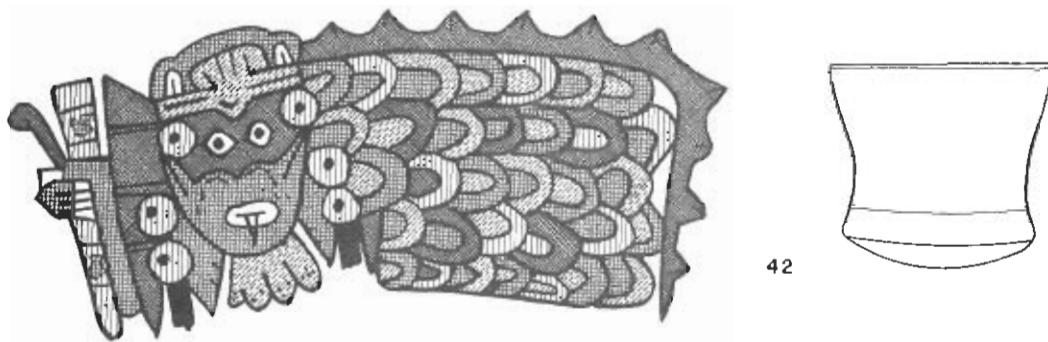
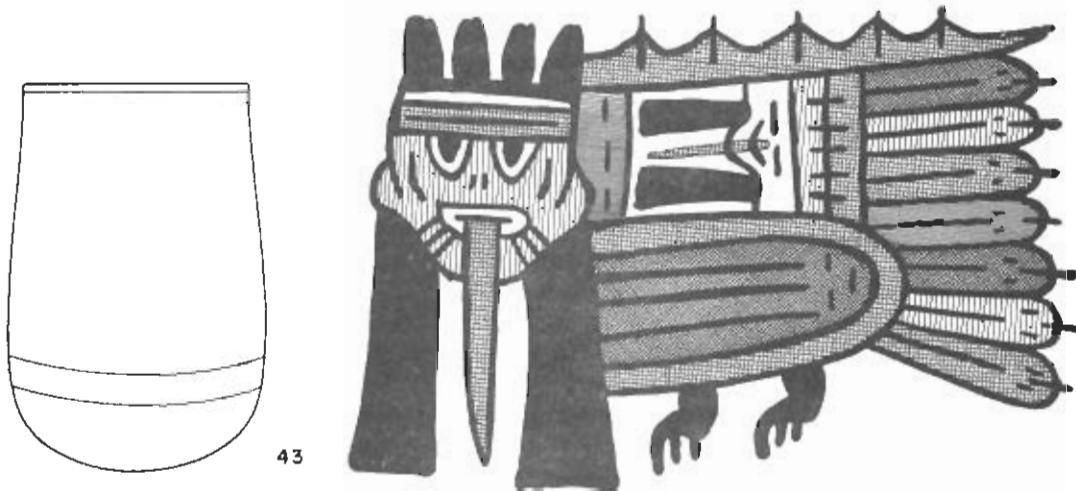


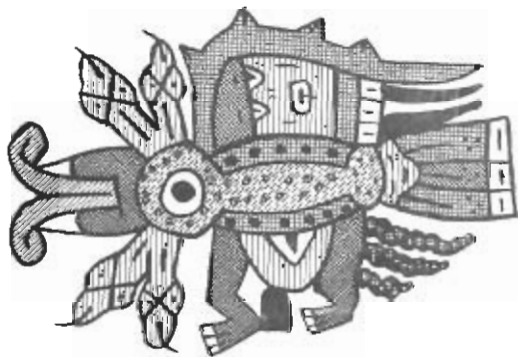
Plate VIII. Nasca 5 Masked Mythical Being (fig. 40); Nasca 5 Masked Mythical Being in Fox Aspect (fig. 41). See key to illustrations.



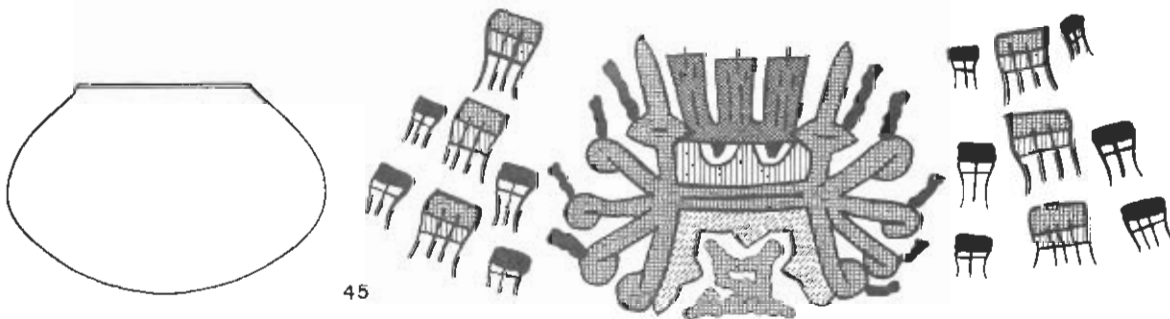
42



43

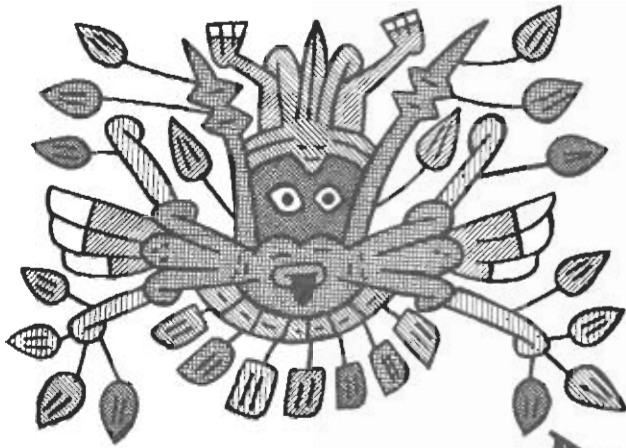


44

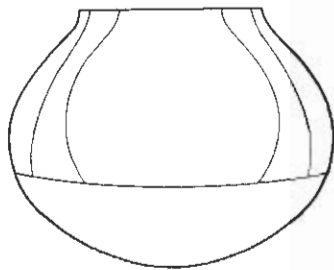


45

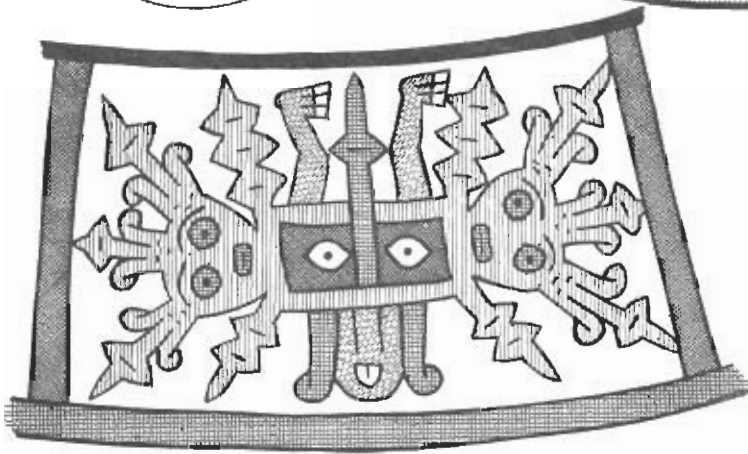
Plate IX. Nasca 5 Feline Mythical Being (fig. 42); Nasca 5 Horrible Birds (figs. 43, 44); Nasca 5 Killer Whale Mythical Being in abbreviated version (fig. 45). See key to illustrations.



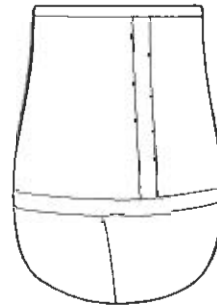
46



47



48



49

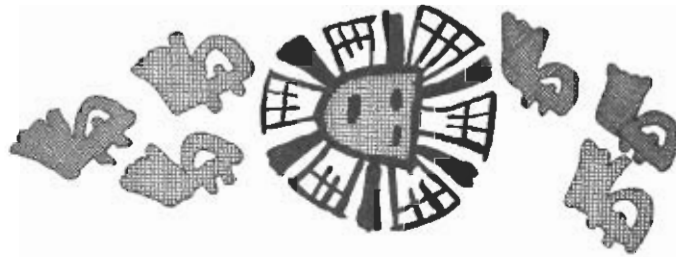
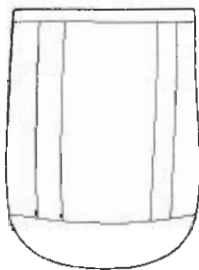


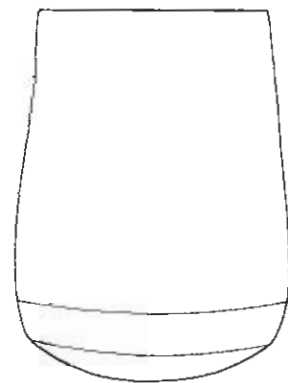
Plate X. Nasca 5 Scrambled Figures (figs. 46, 48); Nasca 5 Surrounded Faces (figs. 47, 49). See key to illustrations.



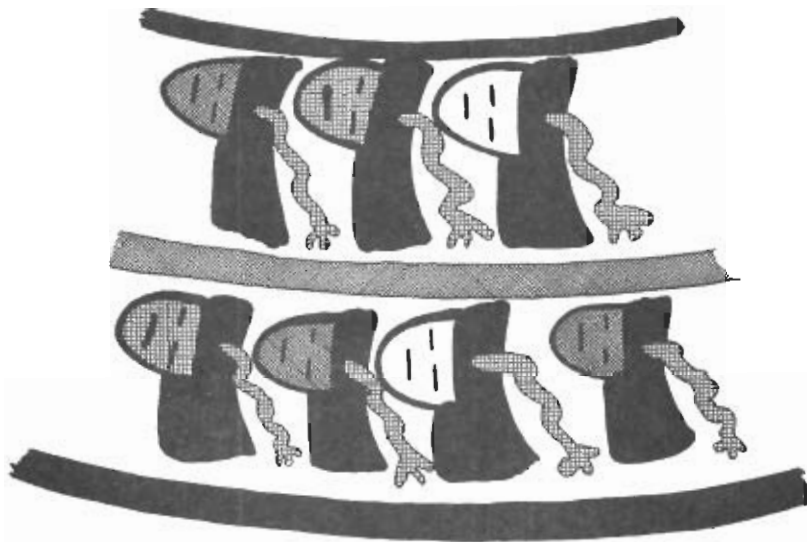
50



51



52



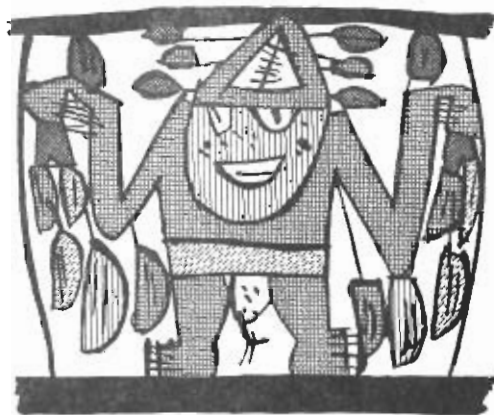
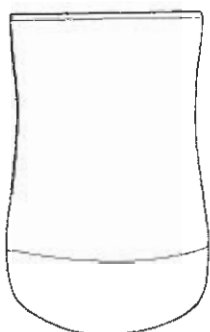
53



Plate XI. Nasca 5 Rayed Face, Girl Faces, and Trophy Heads (fig. 50); Nasca 5 Farmer (fig. 51); Nasca 5 Human Figures (fig. 52); Nasca 5 Trophy Heads. See key to illustrations.



54



55



a

b

56



Plate XII. Nasca 5 Harvesters (figs. 54-56). See key to illustrations.

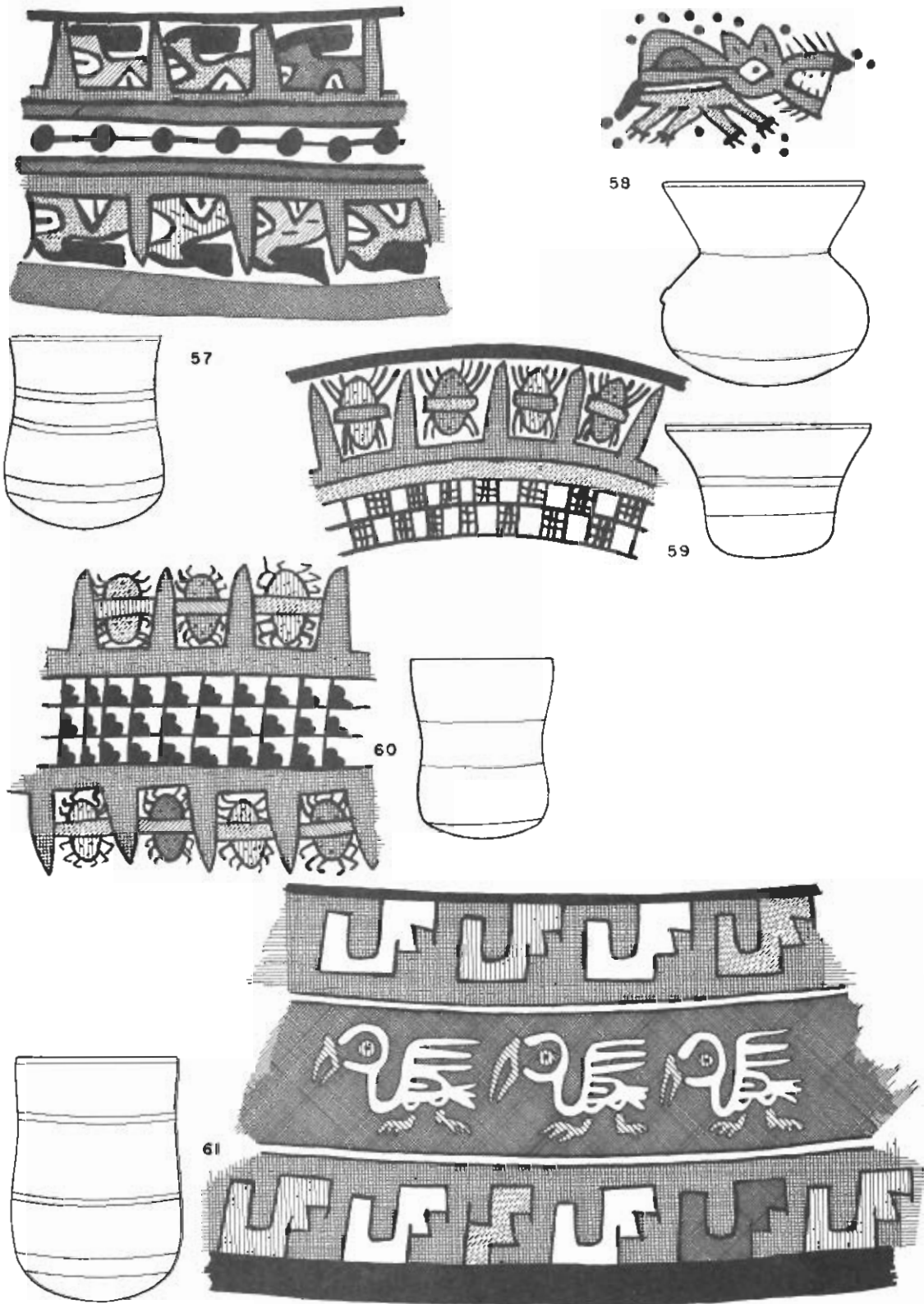
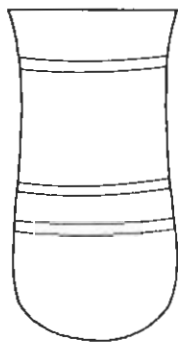
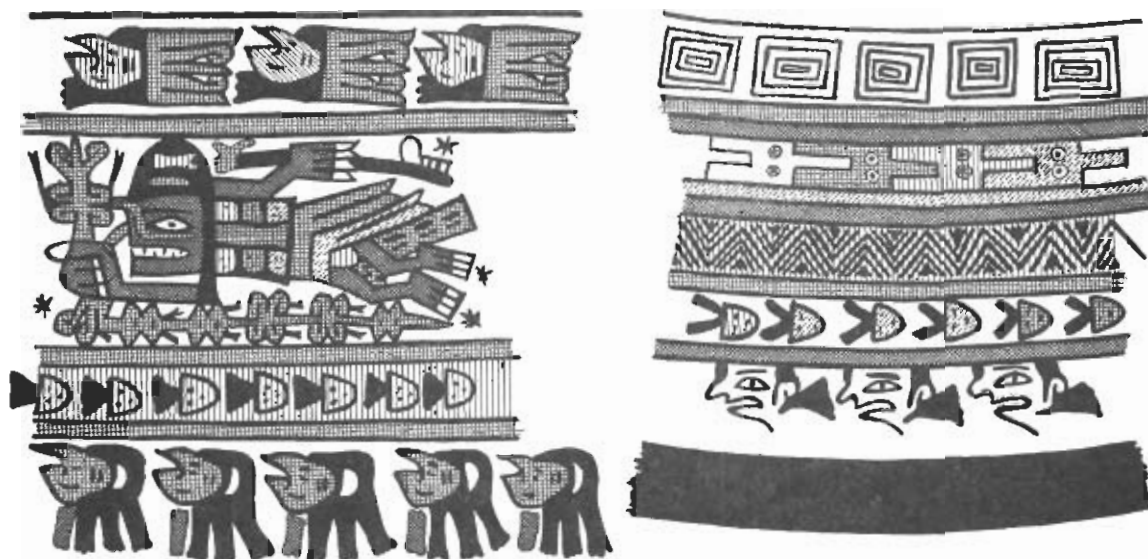


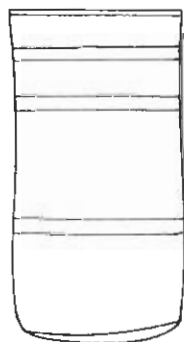
Plate XIII. Nasca 5 Trophy Heads and ball-and-chain (fig. 57); Nasca 5 Fox (fig. 58); Nasca 5 "Spiders" and rectangular lattice (figs. 59, 60); Nasca 5 Long-necked Birds and step blocks (fig. 61). See key to illustrations.



65



66



67

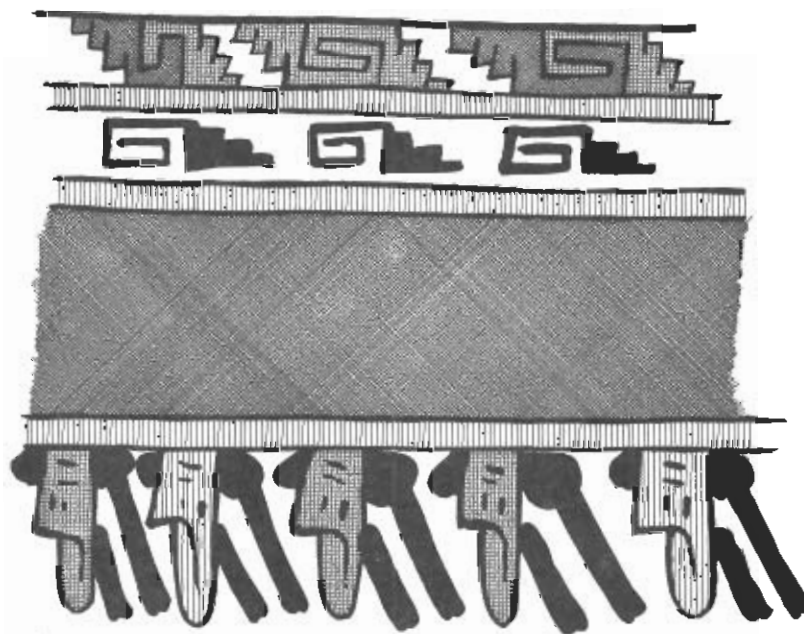


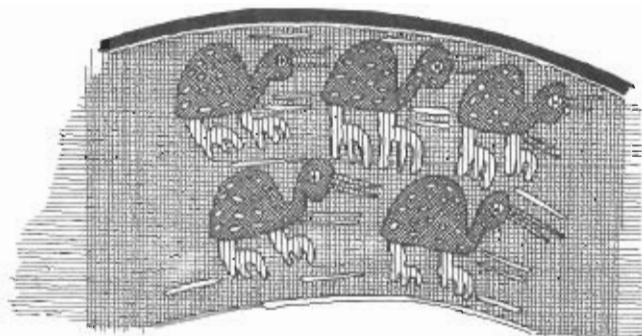
Plate XV. Nasca 6 Hunter and Trophy Heads (fig. 65); Nasca 6 nested rectangles, Interlocking Heads, chevrons, and Trophy Heads (fig. 66); Nasca 6 step blocks, tailed lattice, and Trophy Heads (fig. 67). See key to illustrations.



68



69



70

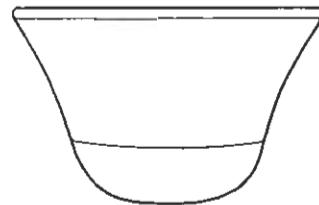


Plate XVI. Nasca 6 Rodents (fig. 68); Nasca 6 Llamas or Guanacos (fig. 69); Nasca 6 Long-necked Birds (fig. 70). See key to illustrations.