

## LATE ICA FIGURINES IN THE UHLE COLLECTION

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A unique group of nine figurines was found by Max Uhle in 1901 in a burial in the Ica valley on the south coast of Peru. It is now part of the Uhle collections deposited at the Robert H. Lowie Museum of Anthropology at Berkeley, California. These figurines have not been recorded previously for publication, and are therefore illustrated here.<sup>1</sup>

The figurines belong to the Ica tradition of the Late Intermediate Period. They were part of the contents of a deep tomb (tomb Tg) which had been looted long before Uhle's excavation. Although the few remains left by the looters were not in their original position, it was evident that they had been part of the contents of the tomb. They were found scattered in the fill of the tomb, where they apparently had been abandoned by the grave robbers. Although no pottery was left among the remains, the structure of the tomb and all the objects from it are in the Ica style, and some of the remains are specifically attributable to Ica Phase 6.<sup>2</sup> Ica Phase 6 probably covers a period of about 50 to 75 years around 1350 A. D., some 100 years before the Inca conquest of Ica.<sup>3</sup>

Tomb Tg was one of the tombs on the northeastern end of a large cemetery about 600 by 800 meters in size, which formed the principal burial ground for Old Ica, the capital of the valley in the Late Intermediate Period and Late Horizon.<sup>4</sup> This area of the old cemetery is now called Soniche. Old Ica is located a little less than one kilometer north of the cemetery and ten to thirteen kilometers south of the present town of Ica, 90 to 93 kilometers upvalley from the mouth of the Ica river. The burials from the Soniche sector of the cemetery span Ica Phases 6-10, including the last phases of the independent Ica tradition before the Inca conquest (Phases 6 and 7), a brief period of strong Chincha influence (Phase 8), the Inca occupation period (Phase 9), and the early Colonial period (Phase 10).<sup>5</sup> Most of the burials excavated by Uhle at Soniche which predate the Colonial period were elaborate tombs containing multiple burials of up to a dozen or more individuals. They also contained a great wealth of grave goods, including metal objects, and some of them contained sacrificed llamas.

At Ica wealthy tombs containing multiple burials are recognized by their structure as well as by their contents. They are deep tombs in the form of rectangular chambers excavated into the clay subsoil of the valley which here underlies four meters of drift sand. One to three large steps lead into a rectangular chamber sometimes covered with a ceiling of adobes or reeds supported by poles. Where Uhle recorded measurements, the burial chambers were 1.60 to 3.00 by 1.60 to 4.60 meters in area and 1.00 to 2.40 meters high, not including the access steps. One of these tombs (Ti-5) had a 6 meter long angled access way at a depth of 1.75 meters, with three large steps leading down into the 6 meter deep burial chamber.<sup>6</sup> One to three grave posts above the tombs

marked their location.

Gold and silver objects are found only in wealthy, elaborate tombs of this kind. The associations of these objects show that they served as symbols of rank and distinction. So did four to seven foot high, elaborate wooden carvings. These carvings are oversized ceremonial forms of smaller agricultural tools and were placed upright in the ground behind the dead.<sup>7</sup> Elaborate tombs of this kind are also distinguished by their wealth in other kinds of objects. For example, tomb Th-1, found by Uhle intact near tomb Tg and also attributable to Ica Phase 6, contained approximately 250 pottery vessels alone, as well as many gold and silver dishes and other objects.

Another distinguishing feature of the deep tombs is that they were entered repeatedly for additional burials. Newly buried individuals were seated in the burial chamber wrapped in padding of leaves or cotton, dressed in clothing and ornament, and tied together with ropes. The bones of earlier interments were painted red and thrown into burial urns or scattered beside the urns or in the grave chamber, together with gold and silver dishes and ornaments. The grave posts must have served as markers to facilitate repeated entry into the tombs. The evidence of repeated interments, together with the fact that children as well as adults were buried in these tombs, suggests that the tombs were probably family vaults and that the interments must have been made over a period of time. A detailed stylistic analysis of the Ica pottery sequence indicates, however, that the period during which the Late Ica tombs excavated by Uhle were in use could not have exceeded about 50 years and was probably shorter. Thus, while such tombs evidently contained the burials of more than one generation of family members, they did not serve as mausoleums for many generations.

The structure and remains of tomb Tg indicate that it had been a tomb of the kind just described. The adobe ceiling of the burial chamber was 2.20 to 3.00 meters below the surface, and three burial posts had once stood beside the tomb as markers.<sup>8</sup> One step led into the bottom of the tomb. The remains of the burials left by treasure seekers were found within the tomb area but not at the bottom of the tomb. They included one spade shaped wooden carving 5 feet 7 1/2 inches high (4-5120), a carving shaped like a digging board 4 feet 3 1/2 inches high and with a crescent shaped cutout and hook at the top (4-5121), four ovoid gold pendants (4-5119), a fragmentary silver dish (4-5318), eight spondylus shell valves, three of them with remains of red paint on the inside (4-5308-5315), a worked piece of spondylus shell partly covered with red paint (4-5316), the fragment of a hinge of a spondylus shell (4-5317), a small quantity of worked shell beads (4-5319), and the figurines (4-5320, 5321, 5323-5329). The red paint on the inside of some of the spondylus shell valves suggests that they had been used as palettes.

Spondylus shells are usually found in associations designating prestige in Peru. They had to be traded from no nearer than the Gulf of Guayaquil, since they are found only in tropical waters from the Gulf of

Guayaquil north. The spade shaped wooden carving (4-5120) had been painted with red and yellow paint and may once have had the handle decorated with bands of copper or a copper alloy. The top was decorated with a carving representing a bird eating a fish.<sup>9</sup> The oversized digging board (4-5121) was also ornamented at the top with carved birds eating fish, and along the side with carved step blocks painted red.<sup>10</sup>

The wooden carvings, shells, grave posts and form of the tomb do not serve in the present state of our research to identify the exact phase of the Ica style to which they belong. They have a long history in the Ica tradition and persist into the period of the Inca occupation. The other objects, however, have features that allow us to recognize them generally as pre-Inca in style, and some are specifically attributable to Ica Phase 6.

The four gold pendants are identical in size and decoration. They are of relatively thick metal, 5.3 cm. long, and red gold in color. The decoration consists of a circumferential band of dots with a face in the center, hammered out in relief. The size, thickness, surface color and decoration of these pendants indicate that they are in the pre-Late Horizon style of Ica.<sup>11</sup> By contrast, most of the gold objects found in Late Horizon burials of the Inca occupation period are made of thinner gold sheets with a lighter, bright yellow hue. Inca period gold objects are also proportionately smaller than their respective counterparts in the earlier style of Ica. Shape and decorative features of other Late Horizon gold objects at Ica also differ from those of the corresponding pre-Inca Ica tradition gold objects.<sup>12</sup>

The fragmentary silver dish from tomb Tg is in the Ica 6 style (fig. 45). It is virtually identical in form to an Ica 6 pottery dish form represented by three examples in Ica 6 tomb Th-1 (fig. 44; 4-5238, 9384 A, B). This dish form is a special fancy complex variant of a simple shallow Ica 6 pottery dish. The complex dish form is shaped to represent several of the simple dishes as if they were stacked one on top of the other. The pottery examples from tomb Th-1 represent four stacked or tiered dishes of this kind, while the silver dish from tomb Tg has only two tiers. In other respects the size and shape features of the complex pottery and metal forms are identical. The silver dish from tomb Tg is slightly bent out of shape, however, and the small amount of copper in the vessel has caused it to corrode, so that a part of it has crumbled into small pieces.<sup>13</sup>

The silver dish and the figurines themselves are the clearest indicators that the contents of tomb Tg belong to Ica Phase 6.

The figurines from tomb Tg are illustrated in figs. 1-30. A miniature figurine of the same style and workmanship was found in Ica 6 tomb Th-1, and is illustrated in figs. 31, 32. There are several features of these figurines which make them unique among Peruvian figurines. First, they are made of unfired clay, and are therefore very

delicate. Figurines from Ica and neighboring valleys dating to later epochs are made of fired clay, by contrast. The perishable nature of the Ica 6 figurines probably explains why no other figurines of this kind have been recorded up to now.

The question arises why the Ica figurines should have been made of unfired clay. The answer may lie in their relatively lifelike representational character. Several of the Ica style figurines represent a far more ambitious effort at lifelike modeling than the figurines of neighboring valleys and later epochs. Part of this effort involves modeling figurines in the round with proportions approximating those of living people. It is more difficult to fire solid clay of that degree of thickness without causing the clay to explode. Figurines of later epochs from this and neighboring valleys, and earlier as well as later figurines from the central coast were thin in cross section. Of those from the south coast which I was able to measure, none was thicker than a little over 3 cm. The back of these figurines is flat and plain, the representational features appearing only in front. The Ica figurines that are modeled in the round have thicker body contours.

An alternative to not firing the figurines, of course, is to make them hollow, so that the clay walls are proportionately thin but the effect of modeling in the round is retained. This method was also used at Ica to represent a variety of representational forms, such as people, birds or squashes.<sup>14</sup> Usually these small forms had jar necks in their back or top and were done in imitation of regular pottery vessels. Occasionally such figures were partially modeled into the necks of bottles (fig. 43). However, these fired figures follow different stylistic conventions than the unfired figurines. They evidently represent a different stylistic tradition and have different functions.

The Ica 6 figurines are made of a light, grayish white clay. They had a fine, glossy, polished surface and fine representational details, which one sees wherever the surface is fully preserved. It is quite possible that the Ica figurines may have had a special significance which made it desirable that their appearance should be as handsome and lifelike as could be achieved. Traces of red pigment (cinnabar) remain about the faces of some of the figures, and on the body of one.

The most interesting, unique aspect of the nine figurines from tomb Tg is, however, that they represent a variety of individuals of recognizable differences in age, sex and status. Six of the figurines can be identified as adults, three males and three females. Three of the figurines represent children of different ages. When the adult figurines are compared it is evident that they too represent different age groups. The older individuals are modeled in the round, while the young adults and a juvenile in standing position show the simpler, more widespread south coast technique of half modeling, leaving the back flat and plain. If one-piece molds were used to make these figurines, which is not certain, the figurines were only partially made in this manner, because one of the figurines was shown carrying an infant in arms

extended before her body. The arms and infant could not have been made in the mold. Seated infants in the Ica 6 group are modeled in the round and represent another standard south coast form also found later at Chincha, as we shall see.

The most distinguished looking male figure of the tomb Tg group is shown in figs. 3, 10-12. It represents an adult, probably of middle age, dressed in a loin cloth and turban. Two finely modeled slings are shown wrapped around the turban, one horizontally across the middle of the turban and one vertically across the top.<sup>15</sup> The turbaned male is shown in standing position, with the arms resting across his front in a standard posture for south coast figurines. Traces of red pigment remain on the stomach above the loin cloth. The modeling of the entire figure is in the round, with the back showing the same kind of representational detail that is seen at the front and sides of the figure. This figure is the largest one in the group, 12.75 cm. high.

The second senior male figure is unfortunately incomplete, with the legs missing and much of the surface badly eroded (figs. 1, 16-18). There is enough of it, however, to show that it is another adult male, probably in the same standing position and of about the same size as the first. Unlike the first figure, this male is not shown wearing a loin cloth. The pubic area forms a mound, and a thickening below the waist suggests fleshiness (cf. the same feature on unclothed kneeling women, described below). This figure is also shown wearing a turban, but the turban is proportionately narrower than on the first figure and is recessed from the top of the head, unlike that of the first figure. The use of the recess below the turban is correlated with a lesser tapering of the head below it, causing the face to appear broader than that of the first figure. Part of the original surface of the turban remains, enough to indicate that no sling was shown wrapped around the turban horizontally, and probably none across the top either. The differences in clothing and ornament between this male figure and the first suggest the possibility of a difference in status, function or age, or a combination of these. The hypothesis that an age difference may be involved is strengthened somewhat by the fact that on the second figure the arms are thinned below the elbows, giving them a bony appearance as if the flesh had fallen away from the bones, as happens in very elderly individuals. This figure is also distinctive in that it is shown playing a panpipe. No traces of red pigment remain on the surface of this figure.

The third male figure has several features which contrast it to the first two males (figs. 9, 23, 25). Its modeling parallels that of a female counterpart so closely that the two must be considered to have formed a pair (figs. 8, 22, 24). The female of this pair represents a young mother (see below). The male figure may have represented her husband, a young adult male. The young male is shown in the same standing position as the first, turbaned adult male. As noted earlier, however, it differs from the latter in that only the front and sides are modeled, while the back of the figurine is left flat and unmodeled,

thus leaving the body only two centimeters thick. This figure is not shown wearing either loin cloth or turban. In place of the turban, the front and sides at the top of the head have a shelflike recess about 4 mm. deep and 8 mm. high, with a flat top and no indication of sling wrapping. The head itself is proportionately broader than that of both senior males and does not taper towards the top. These features follow a more widespread south to central coast standard. On the other hand, low relief modeling across the upper part of the torso of the young male is suggestive of some kind of garment the ends of which pass under the hands, leaving the stomach uncovered. This feature is unique to the Ica 6 figurine. No traces of red paint are preserved on the surface of the figure. This figure is 9.6 cm. high, about 3 cm. shorter than the first turbaned male. The smaller relative size here is probably meant to denote greater youth. It is also possible that the half modeling and the absence of a turban and loin cloth may be indications of lesser distinction, here due to youth or perhaps some other factor.

The female figure which seems to be partner to the young male represents a young mother, as mentioned above (figs. 8, 22, 24). It was once distinguished in having the arms modeled free before the body, with a separately modeled infant cradled in them.<sup>16</sup> The arms and infant have been lost, probably in shipment from Peru. In most other respects this figure is identical in modeling to that of the young male, except that it has female features of the body and is shown without garments. It is of nearly the same size as the male, probably indicating approximately the same age. The surface on this figure is better preserved than on the others, and traces of red paint remain about the face and ears.

The other two adult female figures in this group of figurines form an identical pair (figs. 2, 4, 19-21). They are modeled in the round, like the turbaned males. They are proportionately of about the same size as the senior males, but they are shown in kneeling position. The better preserved of the two figures is one of the best preserved in the whole group, with parts of the highly polished, glossy body surface remaining intact (figs. 4, 19-21). This figure is shown holding a three-tiered dish in the crook of one arm, in a serving position. The corresponding arm on her partner is missing. The dish held by the woman is of the same kind as the two-tiered silver dish from this tomb and the four-tiered pottery dishes from tomb Th-1, which are discussed above. There is no indication of body apparel. Both the females are thickened about the hips and thighs. In view of the absence of clothing this thickening is probably intended to indicate fleshiness. It resembles the thickening below the waist of the panpipe playing male described above. Both kneeling ladies are shown to be wearing a rectangular cloth over the top of the head, which comes down on the forehead above the eyes and extends down the back of the head to the height of the ears. Traces of red paint remain about the face and ears of the better preserved of the two figures. The heads are narrow and taper toward the top, like the head of the first turbaned male. The resemblances in proportions and modeling style of the two kneeling females to the first male figure suggest the likelihood that they were meant to form a set with the first

male, perhaps to represent his companions, wives, or possibly servants, and also that they were meant to represent persons of about the same age group as this male.

In addition to this group of adults, there are three figurines of descending size and modified contours which quite plainly represent children of descending age. The largest and evidently oldest of these juveniles is shown in figs. 7, 26, 27. It is a female in standing position with the arms resting across the front, the usual posture for south coast figurines. In most respects it has the same modeled features as the young mother. The only differences are the standard arm position and the simple head contours; the head lacks the recessed, shelflike top of the young mother. The upper corners of the head, at the sides, are also more rounded than those of the young adult couple. These more rounded contours and the absence of a shelflike recess or other head ornament are the diagnostic characteristics which distinguish juveniles from adults, as we shall see. Traces of red paint remain about the face and ears on this figure, which is 7.8 cm. high.

A smaller child is shown in seated position, with the knees drawn up (figs. 6, 13-15). It is also female, and its arms are in the standard position across the front of the body. The head is shaped like that of the older child, except that the contours are even more rounded at the corners. Unlike the older child and the two young adults, however, this child is modeled in the round, with representational features shown at the back as well as at the front. Like other young females and children, it has no clothing. This figure is 6 cm. high.

The last figurine in this group is a female infant in sick or starving condition (figs. 5, 28-30). It too is seated with its knees drawn up. One arm is held to the mouth, the other to the head, as if to indicate pain. The belly protrudes, there is a hollow depression in the chest, and the spine with its vertebrae and the ribs protrude in the back. In other respects the modeled features are like those of the older seated child. Traces of red paint remain on the face. The starving infant is 5 cm. high.

The careful size grading according to age and the pairing of figures suggest that the figurines in the tomb Tg group were probably made at one time. The variety of age and sex differences suggests the possibility that the figurines may have been intended to represent a family group. Furthermore, the particular condition of the starving infant suggests that a particular group of people was meant to be represented, not just a generalized one. It is possible, therefore, that the figurines may have been intended to represent the family of an individual buried in tomb Tg. A particular connection with the dead in the tomb is also suggested by the fact that the figurines had been painted with red paint, like the bones of the dead in other tombs. By contrast, most other grave goods in the tombs lacked such painting. In view of the range in age of the figurines, it would have had to be a family at one particular moment in time, perhaps the time of death of one of the individuals buried in the tomb.

There are alternative possibilities of interpretation, however. For example, the figurines could represent a mythical family group which was the subject of a legend or story. Alternatively, they could be meant to represent a generalized group of some kind, particularly if illness or starvation were a common phenomenon among infants.

As noted earlier, the Ica 6 tomb Th-1 contained a figurine of the same style and manufacture as the figurines in tomb Tg. The principal difference is that the tomb Th-1 figurine is of miniature size, only 4.3 cm. long (figs. 31, 32). This figurine represents a senior adult male of the kind represented by the panpipe player in tomb Tg. It differs from the latter in that representational detail is omitted from the back of the figure, and that its arms are spread and so thick that they seem to be covered with a garment. Unfortunately this figurine is poorly preserved, with parts of the arms missing and much of the surface badly worn. The surface of the turban is preserved, however, and shows the turban to be narrow and much recessed from the head, without sling bindings, like the headdress of the panpipe player from tomb Tg. As on the panpipe player, the face below the turban is proportionately broad and tapers hardly at all toward the top. Also like the panpipe player, the tomb Th-1 figure lacks a loin cloth. It is possible that all these distinguishing features mark elderly males. Details of the face and body features that are preserved are like those of the corresponding figurines from tomb Tg.

Apart from the features that distinguish the Ica figurines from one another, there are other stylistic features which they share. The most characteristic style marker is the form of the eyes. The eyes consist of a clay appliqué of slightly irregular lozenge or drop shaped contours. That is, the eyes are invariably elongated to a sharp point on the lower outside corner. In the drop shaped form the rest of the contours are approximately circular (figs. 1-5, 11, 17, 20), while in the lozenge shaped form the eye contours are elongated into a bipointed lozenge with a slightly diagonal slant upward toward the nose (figs. 5-9, 14, 22, 23, 26, 29, 31). In the tomb Tg group, the senior adult figurines have drop shaped eyes, while the young adults and children have lozenge shaped eyes. The inner contours of the drop shaped eyes are almost invariably modified by the nose against which they abut, causing irregularities in outline. The remnant of one eye preserved on the miniature figure from tomb Th-1 indicates that it was a lozenge shaped one. Pupils are always indicated by a circular depression in the center of the eye.

Noses on the Ica figurines are all beak noses in full relief, the nostrils usually indicated by two small perforations at the base of the nose. The mouth is generally a small horizontal slit, but the two smallest infants have the mouth indicated by a simple small round perforation, as if the mouth were pursed (figs. 5, 6, 14, 29). The area around the mouth is slightly flattened in a rectangular or trapezoidal wedge which extends from the base of the nose to the chin. In most examples this wedge is further emphasized by having



its surface carved slightly lower than the rest of the face, but in one example the surface of the cheeks next to the wedge is shaved down instead (figs. 8, 22). A tiny chin is modeled in low relief below the mouth.

The hands are represented by a trapezoidal expansion of the lower arms, with three to four small incisions marking the fingers. A perforation indicates the navel. Female breasts are indicated by low, inconspicuous mounds.

A comparison of the figurines from Ica with those of neighboring valleys helps to shed additional light on the significance of the Ica figurines. The Uhle collection at the R. H. Lowie Museum of Anthropology includes 17 figurines from the Chincha valley north of Ica. Of these, 13 were found in burials dating to the last epoch (Epoch 8) of the Late Intermediate Period, just preceding the Inca conquest, and to the early years of the Inca occupation period.<sup>17</sup> They thus date to the fifteenth century, and are slightly later in date than the figurines in our sample from Ica. These Chincha figurines represent the pre-Inca stylistic tradition of Chincha (figs. 33, 34, 36, 37; Kroeber and Strong, 1924 a, pl. 14, top row). One figurine of this style was found in a later burial of the Inca occupation period, where it represents either the continued use of this style of figurines, or possibly an heirloom (fig. 38). Two additional figurines without associations, collected by Uhle at Chincha, are in the Chincha style (fig. 35; 4-3831).

Chincha style figurines of Epoch 8 show some close stylistic relations to the Ica figurines of Epoch 6, but there are also some significant contrasts. Both the likenesses and differences are very instructive. The Chincha figurines are all fired, so that the paste has an orange-red color with a medium gray factor. However, all the Chincha figurines are covered with a white slip of about the same hue as the unfired clay of the Ica 6 figurines. Only one of the Chincha figurines is decorated further (fig. 34). This figure has red and black slip paint on the head and face which is used to supplement the modeled representational features. Oddly enough, the hair is painted red, while the cheeks are painted black with red dots. A red and black necklace is represented in the form of a stripe below the face.

Another contrast with the Ica figurines is the much greater size range of the Chincha ones. This greater size range parallels the greater size range in pottery vessels of the Chincha style.<sup>18</sup> Chincha figurines vary in height from 9 cm. to 22.7 cm.<sup>19</sup>

A third major contrast is one of context and variety. One or more figurines are found in many of the Chincha burials, but they do not represent a variety of sex and age, and there are fewer variants. These variants, however, show detailed resemblances to corresponding Ica 6 variants. By far the most common Chincha form corresponds in its features to the young adult female of the Ica 6 group (figs. 33, 34; Kroeber and Strong, 1924 a, pl. 14, top row). Eleven out of the 16

examples from Chinchá in the Uhle collection fall into this category. Three additional examples have features like those of the oldest juvenile female from Ica (figs. 37, 38; for comparison, see figs. 8, 22, 24). No male figures are represented in the Chinchá sample. Of the seven Chinchá burials containing figurines, five contained only adult female figures, each from one to three examples. Two other burials contained, in addition to the adult figures, a juvenile or an infant.<sup>20</sup> The differences in context and variety suggest that Chinchá figurines may have had a different function from the Ica 6 ones, at least in Epoch 8 of the Late Intermediate Period, despite their great stylistic resemblance to the Ica 6 figurines.

All the Chinchá figurines except the seated infants are of solid clay and are narrow in profile, with a flat back and representational features confined to the front of the body. Presumably they were made in one-piece molds. The seated infants are modeled in the round, like the corresponding Ica ones, but unlike the Ica figurines they are hollow, the smaller one with a rattle inside (figs. 35, 36).

It is more difficult to document a standard of relative size as related to age in the Chinchá figurines, because of the great size range which appears to affect most or all categories. There is clearly no single standard of size for each category. However, it should be noted that the figurines with features of the young adult female of Ica vary in height from 11.5 to 22.7 cm., whereas the figurines with features of the juvenile female of Ica vary in height from 10 to 11.2 cm. The smaller size range of the latter group may be deliberate and may signify their greater youth as compared with the other females. On the other hand, one of the infants, found without burial associations at Chinchá, is 20 cm. high, while the other, found in a burial, is 9 cm. high, an indication that if a standard exists it is a relative one and has to be seen in its context, with relation to other figures.

Contrasts in stylistic detail between Ica 6 and Chinchá figurines are slight. The standing Chinchá figurines have a standard posture with the arms at the sides and the hands nearly meeting in front of the body, as at Ica. Arms, hands and fingers are done in the same way as on the corresponding Ica 6 figurines. The eye is practically identical to Ica eyes, but the contours are invariably drop shaped. Lozenge shaped eyes such as are used for the corresponding Ica 6 figurines do not occur on the Chinchá ones. The inner curve of the eye has slight irregularities, which vary from circular to partially flattened curves where they abut on the nose. Two Chinchá figurines have additional outlining of the eye by incision (4-3831, 3902). Noses are like Ica 6 noses, but nostrils are not indicated on the Chinchá figurines. The pubic area of the adult and juvenile females is almost invariably outlined by a double incised line at the top, unlike the Ica 6 figures which have a single line in the corresponding place. The navel is not represented on most of the Chinchá examples. On adult female figurines from Chinchá, the treatment of the top of the head differs slightly from the Ica 6 ones in that the top of the head has either a shallower recess, or lacks the recessed shelf entirely. In the latter examples the recess is replaced by a deep, broad groove which separates the top of the head (fig. 34).

Except for such details of stylistic contrast as just described, the Chincha figurines are remarkably like the corresponding Ica 6 ones. The juveniles have the same distinguishing features as at Ica, that is, the heads lack the shelflike recess at the top and have more rounded contours than the heads of the adult figures (figs. 37, 38). Two of the juvenile figures have the mouth indicated by a small hole rather than a slit, like the infants in the Ica group. Two of the Chincha juveniles are further distinguished in having proportionately larger pupils than the adult group (figs. 37, 38). One of the latter was sewn into a shirtlike cotton garment.

The seated infants from Chincha have a close resemblance to the smallest, starving infant in the Ica group (figs. 35, 36; for comparison, see figs. 5, 28-30). Their heads are tapering and rounded at the top, they are in seated position, ribs and backbone are indicated on the back by grooved incisions, they have a protruding belly and a round depression in the chest. Unlike the starving Ica infant, their arms are in standard position across the front of the body. One is shown holding a round object in one hand (fig. 35). This infant is further distinguished in sitting with crossed legs rather than knees drawn up.

Figures 39, 40, 46-48, illustrate examples of a category of figurines which is found on the south coast during the Late Horizon. Evidence of associations for the dating of this style of figurines comes from the Acari valley, south of Nasca. Here, fragments of these figurines have turned up in Late Horizon (Inca occupation period) refuse at the Inca administrative center at Tambo Viejo and at the nearby Late Horizon town of Sahuacari. Two one-piece molds for figurines of the same style were found at the northern end of the site of Old Ica (PV62-1U), where a concentration of Inca occupation refuse and building materials is found. They were recorded by John H. Rowe from the collections of the Regional Museum of Ica (figs. 46, 47). A figurine from Chincha almost identical to one of the mold figures from Ica is also deposited at the Ica Museum (fig. 48). A fragmentary figurine similar in style was collected by Uhle at the site of La Venta in the Ica valley (4-4820 A). Another fragmentary figurine in the Late Horizon style was found at Ocucaje, Ica (4-4666), and a nearly complete figurine in the same style was found on the surface at Santiago, Ica (4-4823). A modeled effigy vessel in the same style as the Late Horizon figurines was found by Uhle at another Ica site at Santiago, together with an Ica 9 dish (Kroeber and Strong, 1924 b, pl. 33 f). Eleven figurines in this style from the Nasca and Acari valleys are illustrated by Rose M. Lilien in her thesis on Peruvian figurines.<sup>22</sup> The collections of the R. H. Lowie Museum include four such figurines from the southern Nasca drainage. One is from the site of Paredones in the ravine of Nasca, the site of an Inca administrative center (fig. 40). The other three are from the ravine of Poroma, two from the area of the Hacienda Copara (16-10999, 11000) and one from the Hacienda Las Trancas (fig. 39).

Late Horizon figurines of this style are made of solid clay with a thin profile and unmodeled back, the modeled features being confined to the front of the figure. Presumably they were all made in one-piece molds. Like the Chincha style figurines, they are fired. The firing color is a medium tan to reddish buff. All are female, and most of them correspond in their features to the adult females of the Chincha style and to the young adult mother of the Ica 6 group. All but one of the figurines where enough of the figure is preserved are in standard standing position, like the corresponding Ica 6 and Chincha style figurines. One of the figurines from Nasca in the Lowie Museum differs slightly in that the legs are folded below the body to indicate a seated position, similar to the crossed legs of one of the infants from Chincha (16-10999; cf. fig. 35).

Although the southern Late Horizon figurines are remarkably like the corresponding Ica 6 and Chincha style ones, they have several distinguishing features which differentiate them from the latter. The size range of most of the figurines from the Nasca and Acari valleys is even smaller than that of the Ica 6 figurines (excluding the Ica 6 miniature). The height of the four figurines from Nasca in the Lowie Museum is 8 cm., 6.6 cm., 5.9 cm. and 5.6 cm. respectively. These figurines are also thinner in profile than the Ica 6 and Chincha style ones. On the other hand, the molds from Ica are for figurines about 14 to 21 cm. high, and the figurine from Chincha in this style also falls within this larger size range (figs. 46-48). Two of the three fragmentary figurines from Ica also fall within the larger size range (4-4666, 4820 A). These fragments are also proportionately thicker than the figurines from Nasca and Acari, falling within the range of thickness of the corresponding Ica 6 and Chincha style figurines. While one of the figurines from Ica falls within the smaller size range of the figurines from Nasca and Acari, it too is proportionately thicker than the latter (4-4823). While this suggests a regional difference in size and thickness between the figurines from Nasca and Acari on the one hand and those from Ica on the other, one of the figurine fragments from Acari also falls within the larger size range, an indication that there was no absolute uniformity in the size pattern.

Most of the recorded examples of this style of figurines are slip painted, although the painted decoration is much faded and worn on many of them. The decoration on most of the pieces was polychrome in red, black and white, analogous to the face paint on one only of the Chincha style figurines (fig. 39; for comparison, see fig. 34). The regular use of three color painting is an important distinguishing feature of these Late Horizon figurines. The only specimen in this group which seems to have been unpainted is also the only example reported to be from Chincha (fig. 48). One head fragment from Ica is decorated with only a plain white slip, like Chincha style figurines of Epoch 8 (4-4820, La Venta). It is possible that this fragment is slightly earlier than the rest. However, the modeled features that are preserved, notably the eyes, are like Late Horizon ones (see below).

Some of the modeled features of the Late Horizon figurines are also distinctive, and slip painted color contrasts are used to emphasize or replace some of the features found in modeled form on Ica 6 and Chincha style figurines. For example, in place of the modeled recess or grooved separation of the top of the head, the head top of the Late Horizon figurines from Nasca and Acarí is very slightly bulging or expanded toward the front, or forms a low thickened ridge at the front. On most of the figures in our sample the thickening is barely perceptible, but the area is painted black to bring out its contrast. Two of the figurine examples from Ica, on the other hand, resemble Chincha style ones of Epoch 8 in having a shallow recess (4-4666) or simple groove (4-4823) outlining the head top. The latter figurine also differs from the rest in that the top of the head comes to a rounded peak rather than being squared. In another variation of head contours, one of the one-piece molds from Old Ica and the figurine from Chincha differ from the rest of the Late Horizon figurines in our sample in that the head contours are rounded to an oval which resembles the head contours of the juveniles among the Ica 6 and Chincha style figurines (figs. 47, 48).

The eye form of all the Late Horizon figurines differs significantly from that of the Ica 6 and Chincha style ones, and is one of their most distinctive features. All the eyes are lenticular appliqué oriented approximately horizontally, with a lenticular groove separating the area of the pupil from the rest of the eye. The lenticular outline differs from the lozenge shape of the Ica 6 eyes in having shorter, blunter tips. The horizontal position of the Late Horizon eyes also contrasts with the diagonal slant of the Ica 6 eyes. This is an eye form also used in Inca style figurines and may constitute an imitation of Inca eyes in the south coast style. In the south coast style figurines of the Late Horizon the eye features are emphasized with paint, the raised ridges being painted black and the groove white. Unlike the Ica 6 and Chincha figurines, most of the Late Horizon ones have unpierced ears which are decorated with paint. One figurine fragment from the Acarí valley (site of Sahuacarí) and one fragment from Ocucaje in the Ica valley (4-4666) do show pierced ears, however. The nose and mouth features are like those of the Ica 6 figurines.

Body features are very much like those of the corresponding Ica 6 and Chincha style figurines. As on the two latter groups, the breasts on some are indicated by low, almost imperceptible mounds (figs. 39, 40). On others, however, the breasts look like small circular pellets, like some of the breasts on Inca style figurines (figs. 46-48). The pubic area of most of the southern Late Horizon figurines is outlined by a single incision at the top, like that of the Ica 6 figurines. The impression given by some of the figurines that a double groove was used is misleading, because the higher groove outlines the arms rather than the pubic area (figs. 39, 40, 47). Only one figurine from Ica has a double groove outline (4-4823). One other important distinguishing feature of the Late Horizon figurines is the fact that the legs are not separated and free standing but are modeled in low relief on the solid clay tablet which forms the lower body. On most of the specimens the

lower body tapers trapezoidally toward the bottom (figs. 39, 46-48). On one of the figures in our sample the separation of the legs is emphasized by a deep groove, which, however, does not pierce the clay entirely (fig. 40). On one of the figurines from Nasca in the Lowie Museum collection the crossed legs are contoured in low relief around the bottom of the flat body (16-10999). The navel is not indicated, as on the Chincha style figurines.

Insofar as the painted decoration is preserved on the figurines from Nasca and Acari, it is seen to cover the entire head and parts of the upper body. The nose, area around the eyes, mouth, and outlines of the cheeks are red, the center of the cheeks and forehead are white, and there is also red or black paint on the upper arms and neck. Short cross lines below the neck suggest a necklace. The back of the head and neck are painted black, and the back of the rest of the body is painted red or is unpainted. A corresponding figurine fragment from Ica differs slightly in that the entire face and upper body are plain red slipped, except for the eyes, which follow the general color standard, and the necklace design, which is black (4-4666). The effigy vessel from Ica follows a similar pattern, except that the trapezoid around the mouth and the upper body are white (Kroeber and Strong, 1924 b, pl. 33 f). These two examples from Ica suggest that the painting pattern for Ica figurines followed a slightly different standard from that used at Nasca and Acari, though the two were very similar. The paint on one of the figurines from Ica is not well enough preserved to reveal the pattern of painted decoration (4-4823). The fourth example from Ica is the plain, white slipped head fragment mentioned above (4-4820 A). By contrast, only one of the Chincha style figurines of Epoch 8 in our sample has polychrome face decoration, which is confined to the front of the face.

Thus, despite the close stylistic resemblance of the Late Horizon figurines to the Ica 6 and Chincha style ones, there are sufficient contrasts to make Late Horizon figurines of the south coast easily distinguishable from the earlier ones. It is especially interesting that although these distinguishing features are not shared by the Ica 6 and Chincha style figurines, they are in part shared by fired modeled effigy vessels in the Ica style. An example is illustrated in fig. 43. It shows the lower portion of the neck and the upper body of a long-necked bottle from Ica 6 tomb Th-1 (for a photograph of the entire vessel, see Kroeber and Strong, 1924 b, pl. 36 n). The lower portion of the neck is modeled to represent the head and upper body of a panpipe or flute player. The arms and panpipe or flute are unfortunately broken off and missing. This modeled neck figure shares some distinguishing features with the Late Horizon figurines. An especially striking resemblance lies in the shape of the eye, which is lenticular in approximately horizontal position, with a central pupil of about the same contours as the outline. The pupil and the eye outline are painted black and the remainder of the eye white, also as in the Late Horizon figurines. The main difference is that the eye is not an appliqué one but a low modeled bulge, and that it lacks the

groove which outlines the pupil in the Late Horizon figurines. These features are indicated by paint only in the Ica 6 figure. Face and body paint are also very similar to that on the Late Horizon figurines, the closest resemblance in face paint being to that on the Late Horizon figurines from Ica.

It is possible that the Late Horizon figurines were painted by analogy with traditional effigy vessels. It is also possible that the Inca eye form replaced the traditional Ica and Chincha figurine eyes because it resembles eyes of the effigy vessel tradition of Ica.

The occurrence of female figures only among the Late Horizon figurines of the south coast tradition suggests that during the Late Horizon, as at Chincha during Epoch 8 of the Late Intermediate Period, there is lacking the variety of representational modeling that is found at Ica during Late Intermediate Period Epoch 6.

Two other figurines, one from Chincha and one from Nasca, are illustrated in the present report to furnish further contrast and to highlight the distinctiveness of the pre-Inca figurine tradition of the south coast (figs. 41, 42). Like the figurines of the south coast tradition just described, both these figurines are datable to the Late Horizon. The figurine from Chincha was found in one of the Late Horizon burials excavated by Uhle (fig. 41; for its context, see Menzel, 1966, pp. 110, 132). The figurine from Nasca has no recorded associations, but it is modeled in the Inca style (fig. 42). It was found at the site of Paredones in the ravine of Nasca, at the site of the Inca administrative center.

The Incas made very standardized figurines of metal, stone and wood.<sup>23</sup> Inca style figurines have slender proportions, a slit, partly contoured mouth without a trapezoidal shelf around it, and they show a variety of characteristic hair and headgear modeled in realistic form for the individuals represented. Both males and females are represented in the Inca style. They are shown in standing position, with legs apart, and they are rarely shown wearing body clothes. The most common eye form is a raised lenticular eye with the pupil outlined by a groove, like the eye that is found in the otherwise traditional Late Horizon figurines from the south coast. The most characteristic arm position for Inca style figurines is similar to that of the south coast ones, but the arms are most commonly turned upward from the elbows, with the hands high on the chest.

The figurine from Paredones has the proportions of Inca style figurines. It differs from the latter in some traditional features, however, notably the fact that it has a flat, plain back, a trapezoidal outline of the mouth and chin, and that the lower arms are bent horizontally across the chest. The figure represents a male wearing a shirt, unlike the other figurines from Nasca. The headdress is of particular interest, for it is the turban which is worn by senior adult

males in the Ica 6 family group. Evidently this turban headdress was shared by the men of Nasca, and its use persisted into Inca times. It should be pointed out, however, that similar turbans appear on Inca figurines. Some of the Inca turbans are shorter and broader than the south coast ones and are marked by horizontal grooves, while others look like peaked caps, also with horizontal grooves. The use of similar turbans in both the south coast and Inca traditions may be the result of derivation from a common Middle Horizon antecedent. The figurine from Paredones is fired to a brownish red color, unlike the lighter colored traditional figurines, and it is unpainted.

The figurine from the post-Chincha burial at Chincha also has several features which it shares with Inca style figurines, while other features link it to a regional Chincha-to-central-coast tradition. Like the figurine from Paredones it is unpainted and fired to a dark reddish brown, and also like the Paredones figurine, it has a traditional flat back. Its eyes are done in the Inca technique rather than the Chincha one. Like Inca figurines, it has a realistically modeled mouth not enclosed by a trapezoidal shelf or outline. The arms are bent upward at the elbows, and the hands are placed high on the chest in the characteristic Inca manner. The breasts are appliqué pellets. On the other hand, this figurine has the broad proportions and broad head finish of traditional Chincha and central coast figurines. The head is broad and angular, like traditional Chincha heads, but the forehead slopes backward and the head lacks the recessed shelf at the top, both the latter being central coast features. The representation of a necklace modeled in low relief and ornamented with incision is a feature which links this figurine with the Late Horizon style of Pachacamac on the central coast, as do large, round earplugs, which also appear on female figurines of the central coast tradition. A very similar figurine was found by Uhle at Pachacamac.<sup>24</sup> Apparently the figurine from Chincha represents an Inca-influenced Late Horizon variant in use at Pachacamac and in the area under the influence of Pachacamac.

In conclusion, the Ica 6 figurines described here form a very distinctive complex, different in many ways from all other Peruvian figurines recorded to this date. Their distinguishing features are that they are made of unfired clay, and that most of them represent more elaborate modeling and a greater range of variation in representations of sex, age and status than is present in figurines recorded from elsewhere. Despite these distinctions the Ica 6 figurines have stylistic features that link them to a south coast tradition which is shared by neighboring valleys, and more distantly by the figurine tradition of the central coast.

The Epoch 6 figurines from Ica are the earliest figurines of the Late Intermediate Period tradition recorded up to now for the south coast. Later south coast figurines in our sample are all fired. Also conspicuous about the later figurines is the fact that modeled features



are simplified, and that only females are represented, these females corresponding in modeling style to the young adults, juveniles and infants of the Ica 6 group. While it is possible that this means that there was a general simplification of the figurine tradition on the entire south coast after Epoch 6 of the Late Intermediate Period, this interpretation is not entirely satisfactory. It leaves out of account the fact that the young females and juveniles in the Ica 6 group share a great many more features with Chincha and central coast tradition figurines than do the senior adults and males, and that the latter represent in part a distinctive modeling style which separates them from the other figurine styles. For these reasons a more satisfactory hypothesis is that the variety of modeling and representations of the Ica 6 figurines is a specialization at Ica within a simpler, more widespread south coast tradition. As a further hypothesis, it is possible that this specialization may be related to a specialized function and meaning of the Ica 6 figurines. It is also possible, however, that this specialization was not confined to Ica during Epoch 6, and that there was also a greater variety of representation and modeling at Chincha and Nasca during earlier epochs of the Late Intermediate Period.

Although the sample for later figurines from Ica is small and probably confined to examples attributable to the Late Horizon, it is enough to suggest that the distinctive features of the Ica 6 figurines were no longer in use at Ica at this time. The Late Horizon examples from Ica are in the style of a widespread south coast figurine form; these figurines are commonly found in refuse and not necessarily in burials; and six Late Horizon tombs and seven other Late Horizon burials from Ica produced no figurines of any kind. The practice of placing figurines in burials at Ica appears to have gone out of style in the Late Horizon, along with the great variety of fancy, unfired figurines.

#### NOTES

<sup>1</sup>The specimens illustrated in figs. 1-45 are in the collections of the Robert H. Lowie Museum of Anthropology at the University of California, Berkeley. The drawings of the Ica figurines were made by Catherine Terry Brandel. The photographs of specimens in the Lowie Museum were made by Eugene R. Prince and Robert W. Wharton, photographers on the staff of the Lowie Museum, on their own time. I would like to express my greatest appreciation to Mrs. Brandel, Mr. Prince and Mr. Wharton for their kindness, patience and effort in carrying out this vital part of the project. My thanks also go to the Director and staff of the Lowie Museum for their help and cooperation, most especially to Frank A. Norick and Lawrence E. Dawson, Museum Anthropologists, and to David D. Herod, Principal Preparator. My special gratitude goes to John H. Rowe for his support and editorial advice. Discussions with him and data furnished by him helped greatly to clarify the problems.

This phase was previously called by me Soniche (Menzel, 1959, 1960).

It includes some of the objects designated Late Ica I by Kroeber and Strong in an earlier study (Kroeber and Strong, 1924 b, pls. 36 c, d, g, i-k, m-o, 37 b, d, f-h, k, l).

<sup>3</sup>For a chronological table, see Menzel and Rowe, 1966, pl. VIII.

<sup>4</sup>For other references to Old Ica, see Menzel, 1959, p. 128, and Rowe, 1961, pp. 42-45.

<sup>5</sup>For some discussion of this period, see Menzel, 1959, 1961, 1966, and Menzel and Rowe, 1966.

<sup>6</sup>Descriptions of these tombs and their contents were recorded by Uhle in his field catalogue and in letters addressed to Mrs. Phoebe Apperson Hearst dated May 15, May 27 and July 27, 1901 (Uhle, ms., vol. III, pp. 60 ff, vol. IV, pp. 1-22). Excerpts from the field catalogue and letters and some of Uhle's sketch maps have been published (Kroeber and Strong, 1924 b, pp. 98-101; Uhle, 1924 b, pp. 125-127; Uhle, 1924 c, p. 130). Uhle referred to Ica tradition remains as "period 3" and "period 4." For a published cross section of one of the Late Ica tombs, see Uhle, 1913, fig. 1.

<sup>7</sup>For examples of some good published illustrations of such carvings, see Uhle, 1913, figs. 10, 11; Schmidt, 1929, figs. 426-433; Lothrop, 1932, pl. XIX b-g; Mason, 1964, pl. 59 A; Lanning, 1967, pl. 15. Samuel K. Lothrop interpreted the wooden carvings as paddles and centerboards used in navigation (Lothrop, 1932). Observations on these implements in context, however, indicate that this view was in error. Max Uhle was the first archaeologist to recognize the objects as enlarged, ceremonial forms of agricultural tools (Uhle, 1924 c, p. 129; Uhle, 1913, pp. 357-358). The tools themselves are found commonly at occupation sites on the south coast. Examples of such tools are deposited both at the Lowie Museum in Berkeley and at the Regional Museum of Ica.

<sup>8</sup>All the grave posts of the tombs in the Soniche cemetery had been cut down and buried under the sand in horizontal position, after the Inca occupation period and before the interment of early Colonial period burials above them. John H. Rowe has pointed out that this was probably done to hide the tombs from Spanish treasure seekers and religious authorities in the early days of the conquest.

<sup>9</sup>For carvings of the same kind, see Schmidt, 1929, fig. 426-2, 3, and Lothrop, 1932, pl. XIX b, d.

<sup>10</sup>For similar carvings, see Schmidt, 1929, fig. 428-1, 2, and Lothrop, 1932, pl. XIX e-g.

<sup>11</sup>One of the pendants is illustrated in Root, 1949, fig. 11 b. Similar pendants from the Ica 6 tomb Th-1 are illustrated in Root, 1949, fig. 11 c-e.

<sup>12</sup>For pendants from a Late Horizon tomb at Ica, see Root, 1949, fig. 20 h, i. For other examples of contrast between Late Horizon and pre-Late Horizon metal objects from Ica, compare the following illustrations published by Root in 1949: A Late Horizon mask, fig. 13 b, and an Ica 6 mask, fig. 13 a; Late Horizon head goblets, figs. 13 c, d, 15 a, and an Ica 6 head goblet, fig. 13 e; Late Horizon breast plates or disks, fig. 20 f, g, and an earlier Ica one, fig. 9 d; Late Horizon tumblers, fig. 15 b, and Ica 6 tumblers, fig. 11 f, h.

The observations on stylistic contrasts and chronologic change in Ica metal work made here are based on a study by Margaret A. Hoyt (Hoyt, ms.). We have been unable to determine as yet the reasons for the color contrasts, however. Root's metallurgical analysis shows differences in the metallurgical composition of the gold of different phases, but there is some overlap, and the differences in metallurgical content by themselves cannot account for the differences in color. For example, Ica 2-4 gold from site M contains the largest amounts of silver (30-48%) and the smallest amounts of gold (45-51%), with 7-20% of copper. Root believes this to have been a deliberate alloy. Ica 6 gold from tomb Th-1 contains the largest proportions of gold (70-84%) and the smallest proportions on the average of silver and copper (12-26% of silver and small traces to 5% of copper). By contrast, gold from the Late Horizon burials Tc, Td-8 and Ti-5 at Ica contains intermediate proportions of the respective metals (63-71% of gold, 23-30% of silver, and 2-13% of copper). For details, see Root, 1949, tables 7, 9, 10 and 19. Despite these metallurgical analyses, Ica 6 gold is like Ica 2-4 gold in appearance and differs consistently from gold of the Inca occupation period.

Root, in a personal letter dated January 15, 1968, very kindly devoted his attention to this problem. He suggested the possibility that the red hue of the pre-Inca gold may be due to corrosion of the silver in the gold, which is present in relatively large amounts, and which can corrode to give a reddish product. He explained that the amount of corrosion depends to a great extent on the conditions of burial, and that it may have been possible that the Late Horizon objects were usually preserved under more favorable conditions. However, our evidence shows that there is no consistent difference of this kind in burial conditions. Unfortunately Dr. Root is currently abroad and was unable to go into the matter further at this time, but he was good enough to indicate his willingness to devote more attention to it when he was able.

<sup>13</sup>These tiered dishes were sometimes also made of gold. A very handsome five-tiered dish of this kind from Ica is illustrated in Schmidt, 1929, fig. 373-3.

<sup>14</sup>For some examples, see Kroeber and Strong, 1924 b, pl. 37 b, 1.

<sup>15</sup>Slings are commonly found wrapped around the headdress of people of the south coast tradition, as seen both in pottery and on the bodies of the dead.

<sup>16</sup>Uhle, ms., vol. IV, p. 17.

<sup>17</sup>Menzel and Rowe, 1966, pl. VIII; Menzel, 1966, pp. 88-89, 131.

<sup>18</sup>Menzel, 1966, p. 102. The Chincha style shows a relatively close stylistic relationship to the central coast pottery tradition as represented by Late Ancon and Late Chancay pottery. John H. Rowe has pointed out that figurines and human figure vessels in a style related to that of the Chincha figurines reach even greater sizes in the Late Ancon and Late Chancay styles, and that these large sizes are evidently part of the regional pattern that links the central coast and Chincha styles of the Late Intermediate Period. For large examples of figurines and human figure vessels from the central coast, see Kroeber, 1926, pls. 80 A, B, 81 E, 82 A, and Schmidt, 1929, figs. 248, 249, 250, 254.

<sup>19</sup>Menzel, 1966, p. 131.

<sup>20</sup>Menzel, 1966, p. 131.

<sup>21</sup>The data on occupation sites and refuse in the Acari valley were collected by Francis A. Riddell, John H. Rowe and me (cf. Rowe, 1956; Menzel, 1959; Menzel, ms.).

<sup>22</sup>Lilien, ms., pl. XXIII k-s. Lilien states that figurines of this style, which she calls Late Imperial Type III, are found from Chincha in the north to Acari in the south (Lilien, ms., p. 291). However, the only example from Chincha to which she refers is a figurine in a different style (cf. fig. 41; see discussion below). Although one recorded figurine in this style is reported to be from Chincha, figurines in other styles also occur in Late Horizon associations at Chincha (cf. figs. 38, 41). It therefore is probable that this style of figurine occurred as an occasional trade piece or imitation at Chincha, but was more characteristic of the coast to the south.

<sup>23</sup>For some examples, see Schmidt, 1929, figs. 367-1, 2, 3, 368-1, 2, 3, 379, 390-1, 2, 3, 4, 5, 6, 7, 400-2, 4, 5, 6; Ubbelohde-Doering, 1952, figs. 43, 45; and Mason, 1964, figs. 44, 45.

<sup>24</sup>Uhle, 1903, fig. 87.

<sup>25</sup>Menzel and Rowe, 1966; Menzel, 1966.

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## KEY TO ILLUSTRATIONS

Catalogue numbers in figs. 1-45 refer to specimens in the Robert H. Lowie Museum of Anthropology.

## Plate XI

Provenience Soniche, Ica, tomb Tg.

1. 4-5320, 9.8 cm. high. 2. 4-5325, 9.6 cm. high. 3. 4-5328, 12.75 cm. high. 4. 4-5327, 9.6 cm. high. 5. 4-5329, 5 cm. high. 6. 4-5326, 6 cm. high. 7. 4-5321, 7.8 cm. high. 8. 4-5324, 10 cm. high. 9. 4-5323, 9.6 cm. high.

## Plate XII

Provenience Soniche, Ica, tomb Tg.

10-12. 4-5328, 12.75 cm. high. 13-15. 4-5329, 5 cm. high.

## Plate XIII

Provenience Soniche, Ica, tomb Tg.

16-18. 4-5320, 9.8 cm. high. 19-21. 4-5327, 9.6 cm. high.

## Plate XIV

Provenience Soniche, Ica, tomb Tg.

22, 24. 4-5324, 10 cm. high. 23, 25. 4-5323, 9.6 cm. high. 26, 27. 4-5321, 7.8 cm. high.

## Plate XV

Provenience Soniche, Ica.

28-30. Tomb Tg, 4-5329, 5 cm. high. 31, 32. Tomb Th-1, 4-5242, 4.3 cm. high.

## Plate XVI

Provenience Chincha.

33. Grave C-14, 4-3823, 12.5 cm. high. 34. Grave B-8, 4-3708, 18.4 cm. high. 35. 16-877, 20 cm. high.

## Plate XVII

Provenience Chincha.

36. Grave C-9, 4-3799, 9 cm. high. 37. Grave E-1, 4-3900, 11.2 cm. high. 38. Grave E-6, 4-3940, 11.2 cm. high.

## Plate XVIII

39. Hacienda Las Trancas, ravine of Poroma, Nasca, 16-10935 a, 6.6 cm. high. 40. Paredones, ravine of Nasca, 16-10298, 8 cm. high. 41. Chincha, grave E-6, 4-3941, 12 cm. high. 42. Paredones, ravine of Nasca, 16-10297, 9.1 cm. high.

## Plate XIX

Provenience Soniche, Ica.

43. Tomb Th-1, 4-5141, vessel 20 cm. high. 44. Tomb Th-1, 4-9384 A, 8.5 cm. high. 45. Tomb Tg, 4-5318, 5.2 cm. high.

## Plate XX

46. Provenience northwestern end of Old Ica (PV62-1U), Museo Regional de Ica cat. no. DB 3325. 47. Provenience same as 46, Museo Regional de Ica cat. no. DB 3326. 48. Provenience Chincha, Museo Regional de Ica cat. no. CH 1054.



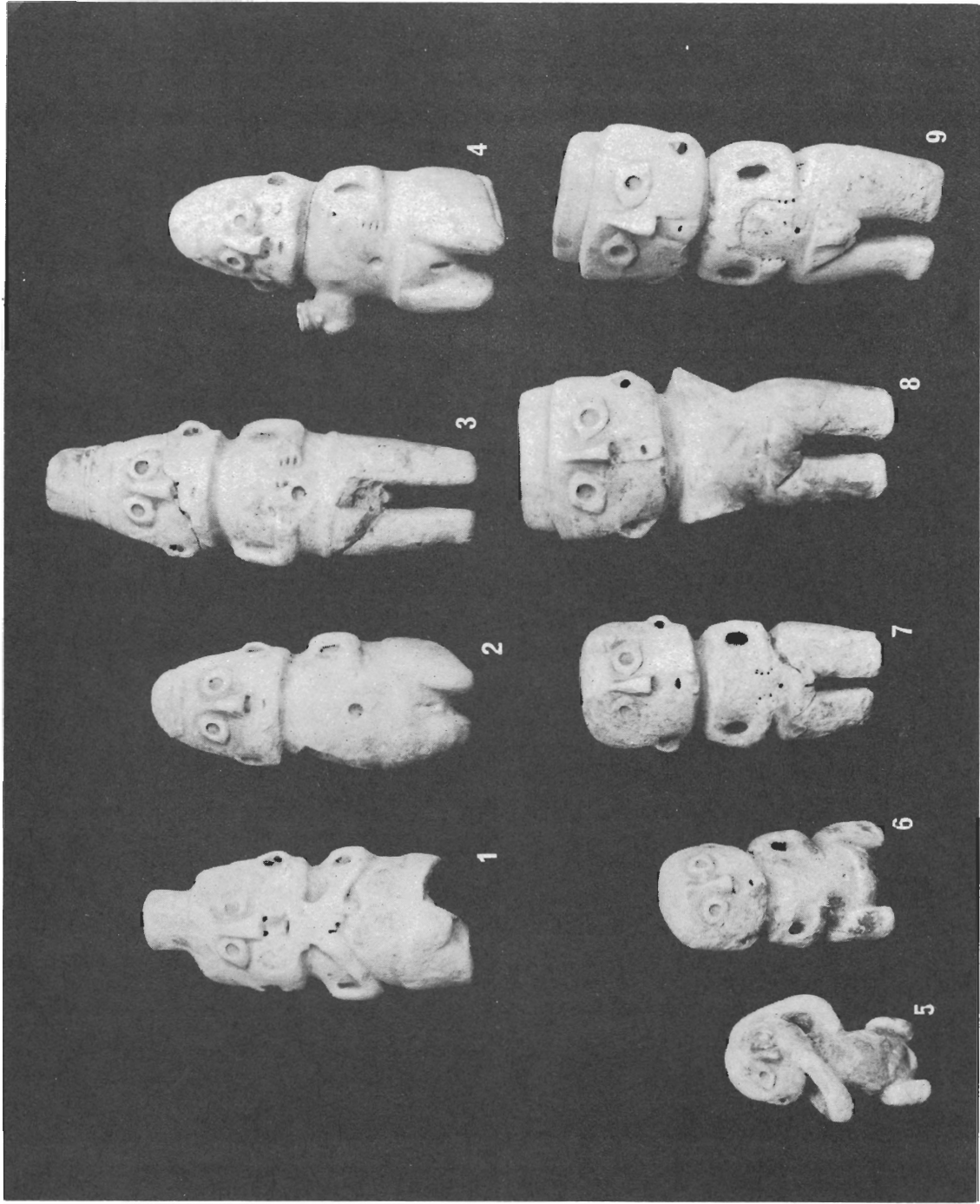
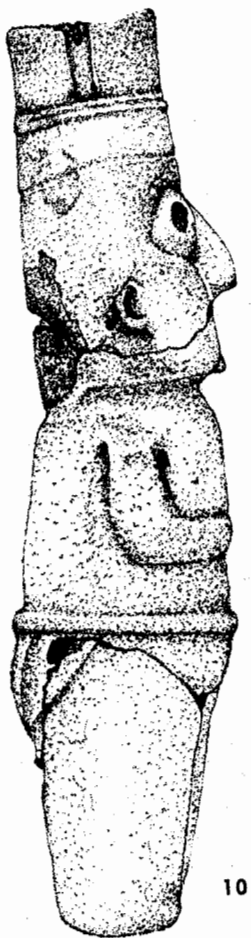


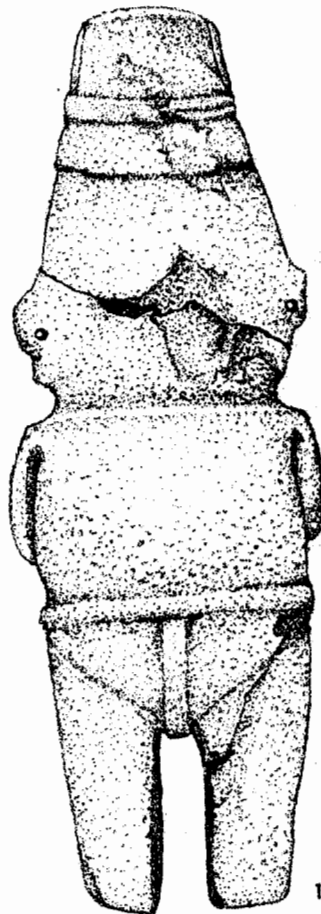
Plate XI. Ica 6 figurine group from tomb Tg, Soniche sector of the cemetery of Old Ica.



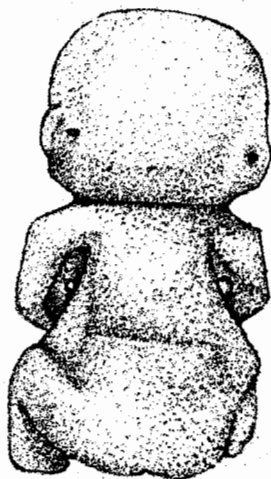
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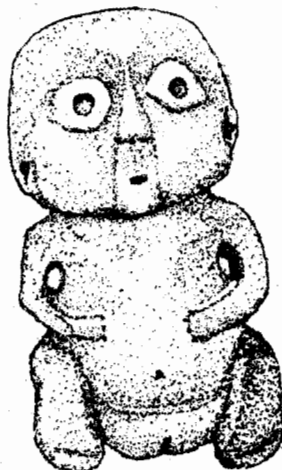
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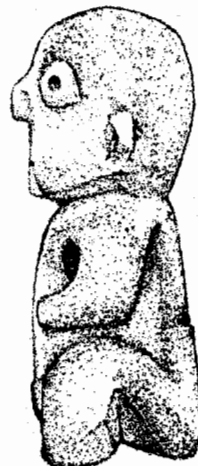
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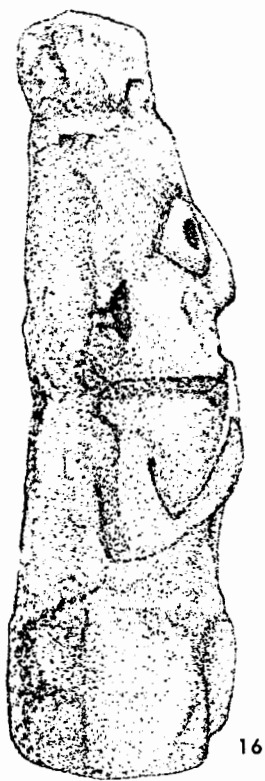


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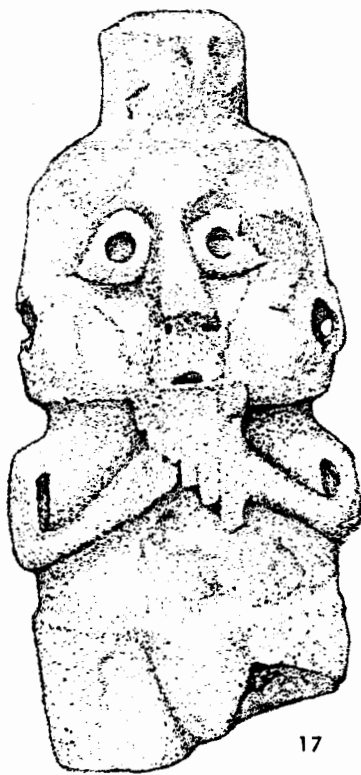


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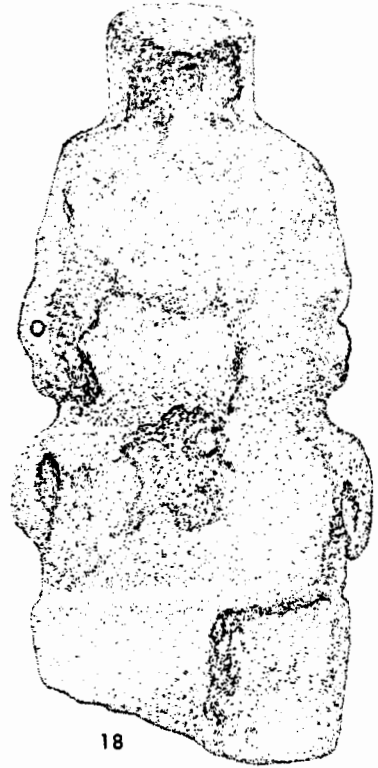
Plate XII. Ica 6 figurines from tomb Tg: 10-12, senior male 1 (see also fig. 3); 13-15, seated infant 1 (see also fig. 6). Approximately actual size.



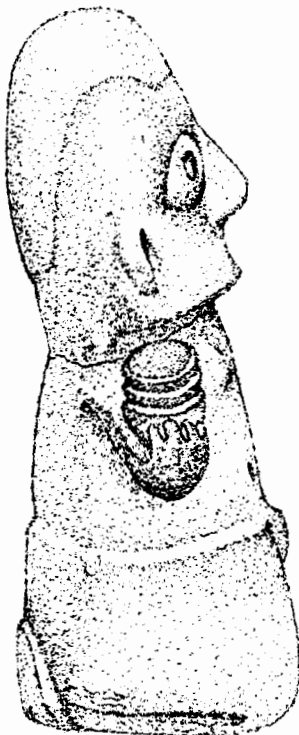
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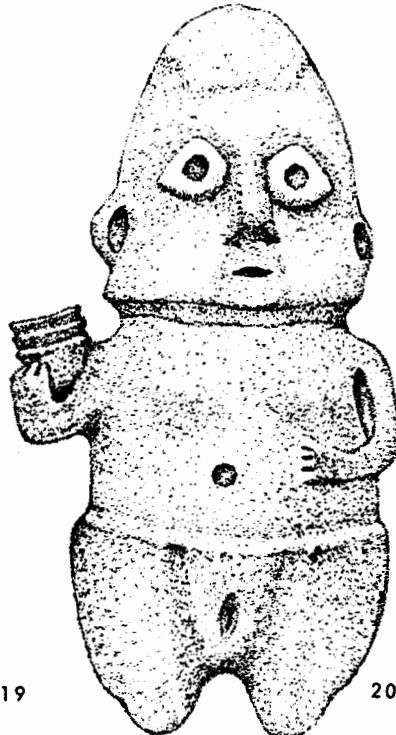
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Plate XIII. Ica 6 figurines from tomb Tg: 16-18, senior male 2 (see also fig. 1); 19-21, senior female (see also fig. 4). Approximately actual size.

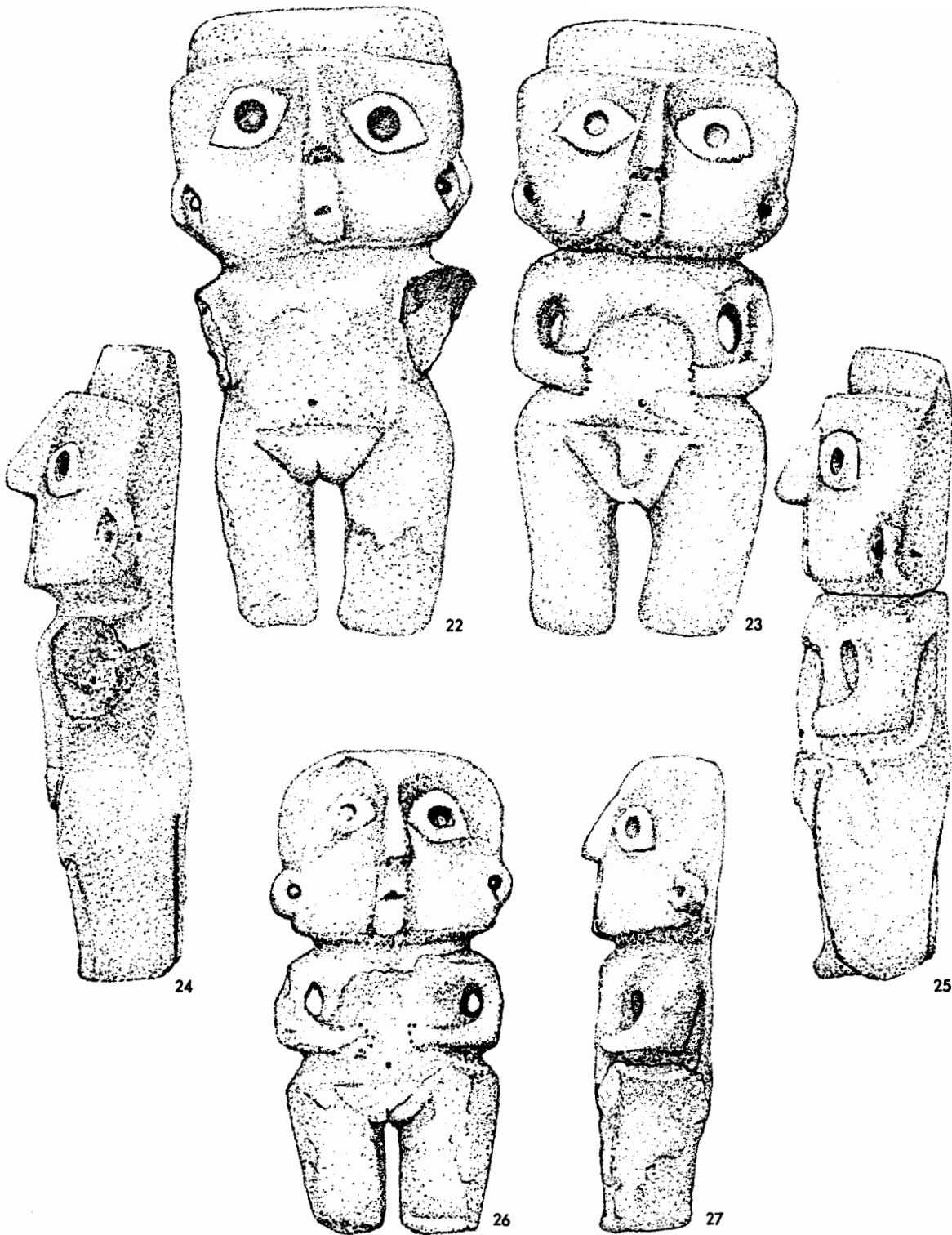
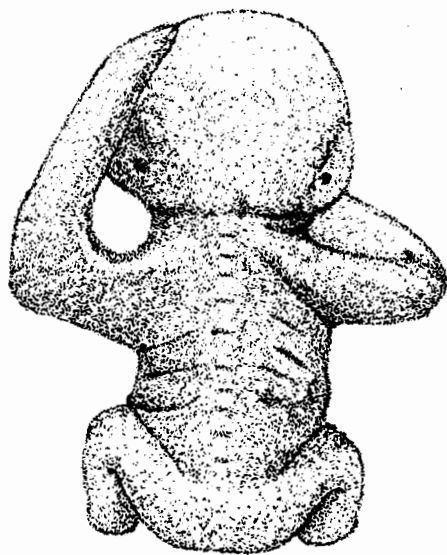
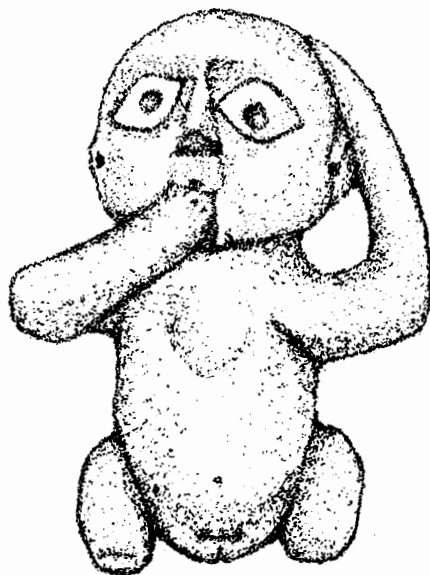


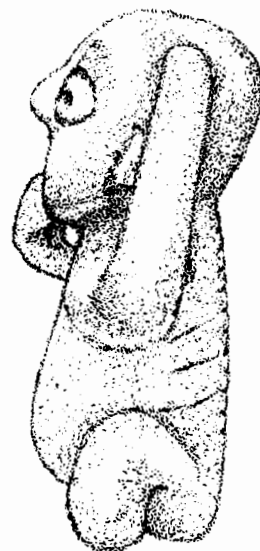
Plate XIV. Ica 6 figurines from tomb Tg: 22, 24, young mother (see also fig. 8); 23, 25, young adult male (see also fig. 9); 26, 27, standing juvenile (see also fig. 7). Approximately actual size.



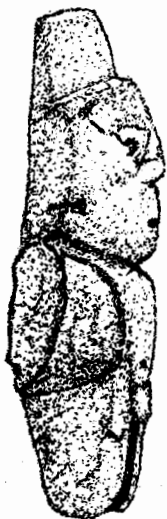
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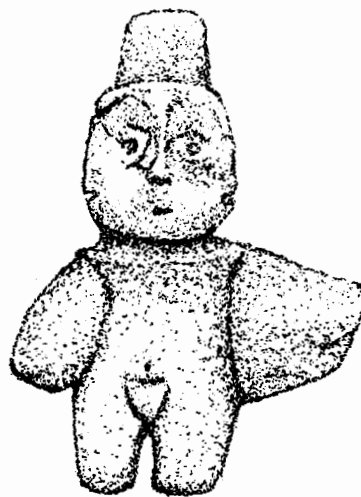
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Plate XV. Ica 6 figurines: 28-30, starving infant from tomb Tg (see also fig. 5); 31, 32, senior male miniature from tomb Th-1. Enlarged by one third of actual size.

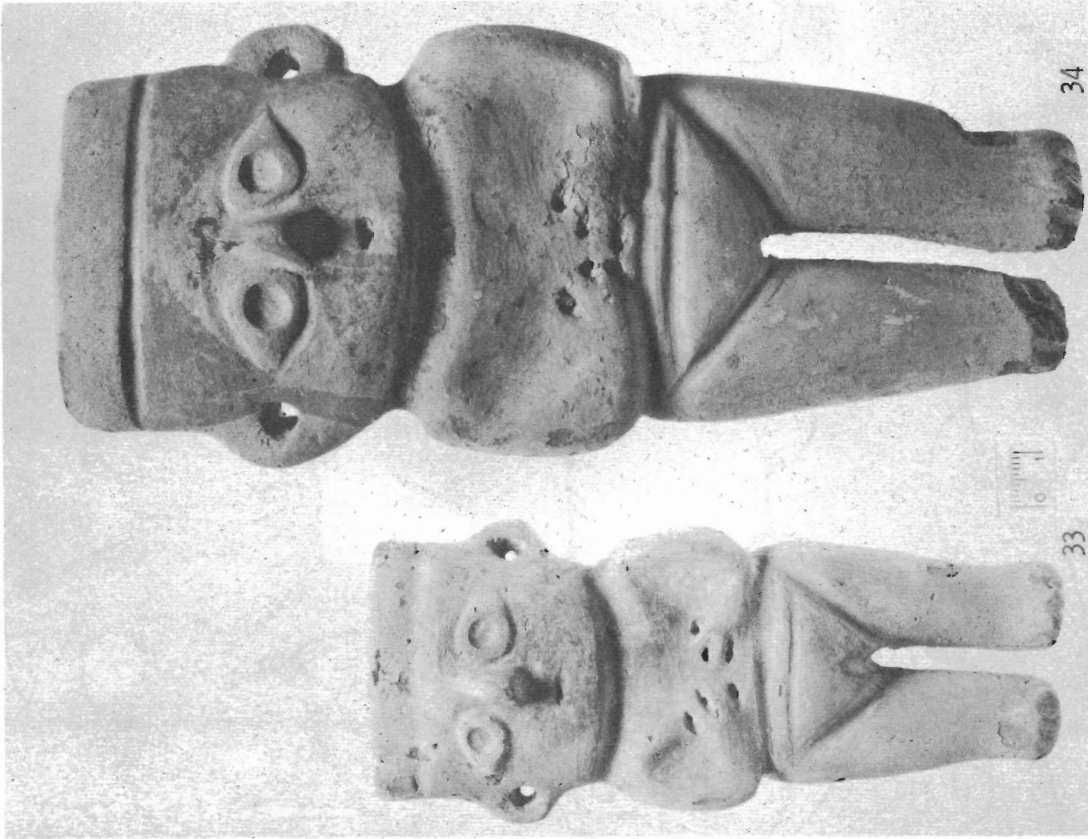
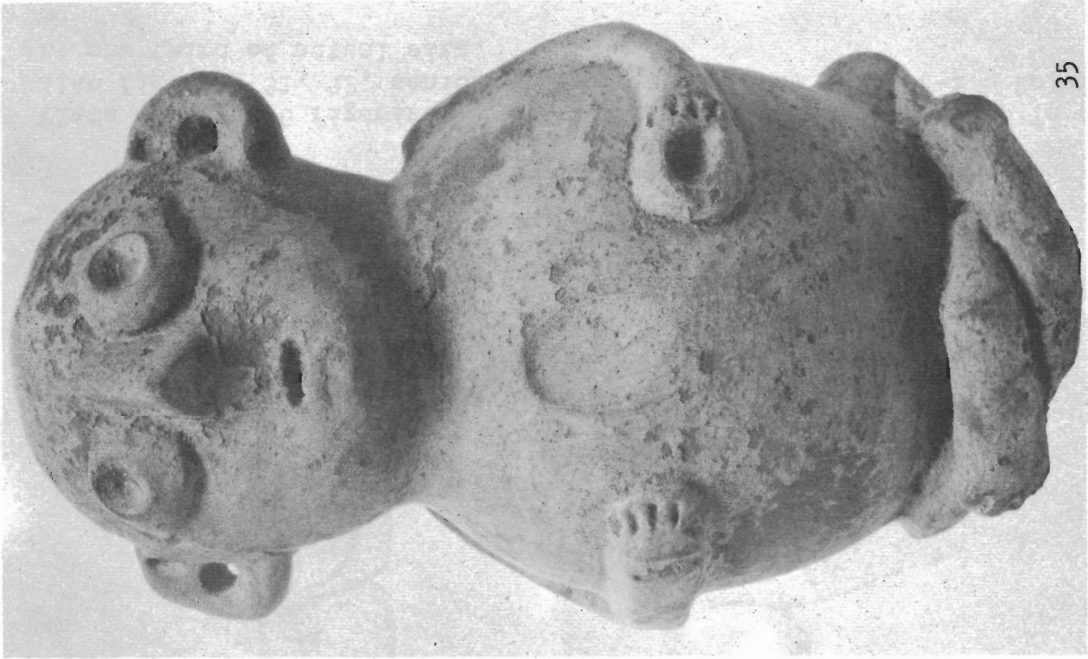


Plate XVI. Chincha style figurines: 33, 34, adult females; 35, infant.



36



37



38

Plate XVII. Chincha style figurines: 36, infant; 37, 38, young or juvenile females.



Plate XVIII. Late Horizon figurines: 39, 40, south coast style from Nasca; 41, Late Horizon Pachacamac style from Chincha; 42, imitation Inca style from Nasca.



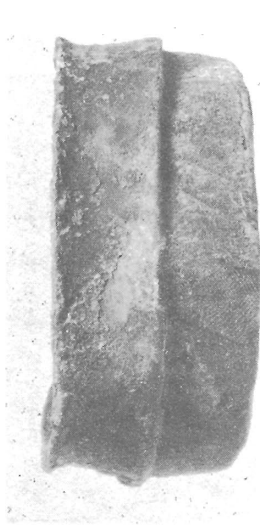


Plate XIX. 43, Ica 6 figure neck bottle from tomb Th-1; 44, Ica 6 tiered pottery dish from tomb Th-1; 45, Ica 6 tiered silver dish from tomb Tg.



Plate XX. 46,47, Late Horizon figurine molds from Ica; 48, Late Horizon figurine from Chincha. Photograph courtesy of John H. Rowe.