

A REDEFINITION OF THE PINILLA STYLE

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At present it is not possible to distinguish with absolute certainty between all isolated specimens of Middle Horizon 2 and 3 vessels....(Lyon, 1966, p. 52)

In 1964 Dorothy Menzel first defined the Pinilla style of Middle Horizon 3 in Ica.¹ Her definition was based largely on material excavated by William Duncan Strong at Pinilla on the Hacienda Ocucaje in 1952 and published in 1957.² In 1966, on the basis of three additional gravelots, I expanded Menzel's definition of the Pinilla style,³ but the Strong material remained the single largest presumed unit of contemporaneity representing this style.

Recently Allison C. Paulsen, working with the material and notes from the Strong excavation, has pointed out that what Strong published was not a single unit but rather two distinct assemblages.⁴ With this new information available it becomes possible to redefine the Pinilla style and, for the first time, distinguish all vessels of this style with certainty from the preceding Ica-Pachacamac style.

Before setting out to redefine the Pinilla style, I wish to explain how the confusion in the Strong material affected the earlier definitions. Strong described and illustrated his material from Pinilla as a single unit, saying that it was found in a tomb. Although he mentions that there were two bodies found in the tomb, he states that all the pottery illustrated was located, "in the southeast corner of the burial chamber."⁵ One of the most widely accepted principles of archaeological interpretation is that, in the absence of convincing evidence to the contrary, all materials found associated in a tomb must be treated as contemporaneous; that is, they form a unit of contemporaneity.⁶ Thus, both Menzel and I treated the Strong material as a single unit, assuming that all the vessels in the tomb were associated and contemporaneous. Paulsen has shown, in the preceding article in this issue, that these vessels were, in fact, found in two separate groups within the tomb, each group associated with a different burial. Even in such a situation, there would be a presumption of contemporaneity if there were no evidence of disturbance. However, once the materials are sorted into their respective groupings, there arise strong stylistic reasons for believing that they were placed in the tomb at two different times. Cache B, associated with Burial 1, is obviously Ica-Pachacamac style of Middle Horizon 2B, probably very late in the phase (Paulsen, figs. 7-11). Cache A, associated with Burial 2, is pure Pinilla style of Middle Horizon 3 (Paulsen, figs. 12-21).

Two items from Cache B have caused the most confusion in defining

the Pinilla style in the past. These are a flaring sided deep dish with a bodiless eagle head design (Paulsen, fig. 11) and a sharply incurving bowl decorated with bilaterally symmetrical disembodied feline heads (Paulsen, fig. 7). Not only are the designs on these two vessels typical of the Ica-Pachacamac style but so also are the colors used in the decoration. The dish with the eagle head is painted in six colors; purple, red, cream, gray, black and white.⁷ The bowl with feline heads is decorated in the same colors with the exception of purple. The other three vessels in the cache, a cumbrous bowl and two small spheroid bowls decorated with white chevrons on a red band, did not contribute to the confusion, since they represent vessel shapes and types of decoration that occur in other phases and are not style specific.

The Pinilla style may now be redefined on the basis of four grave lots containing fourteen decorated vessels, and an additional seven unassociated vessels from the collection of Aldo Rubini.⁸ The grave lots are the same I used in 1966 (pp. 47-48) with the removal of Cache B from the Strong grave lot.⁹

The Pinilla phase is highly distinct from the preceding Ica-Pachacamac phase. Most notable as a distinctive feature is the lack of any mythical designs and, indeed, of any representational designs with the exception of the small black birds on a flaring sided bowl from Uhle's gravelot E-10¹⁰ and a small animal, perhaps a fox, on a small spheroid bowl from the Rubini collection (fig. 5). Only one disembodied feline head occurs in this phase, and this representation is completely abstract, resembling a feline head only in outline (fig. 2a).¹¹ Another major change occurring in this phase is the use of decoration in only three colors, red, black, and white, in contrast to the six colors used in the preceding phase. Although an occasional Pinilla specimen has a low surface polish, surfaces are generally matte, and the very high polish characteristic of Ica-Pachacamac is never found.¹²

Only six vessel types are represented in the sample, and they are distributed as follows: ten small spheroid incurving bowls, one larger more sharply incurving bowl, four cumbrous bowls, two lipped cups, two flaring sided bowls with exterior decoration, and two face-neck jars.

Of the ten small spheroid bowls, nine have a relatively narrow decorated band extending from the rim on the outside. These decorated bands have below them a somewhat narrower band of solid color, either red or black (purple alternates freely with red in the following descriptions). This solid color band is generally unoutlined, but in one case (fig. 4) it is outlined in white, and in another, in black (fig. 1). In the cases where the remainder of the bowl is slipped in black, there is no solid color band below the decorated band (fig. 6). The one vessel that does not follow the above rules is from the Rubini collection (fig. 5). On this vessel, the design consists of a relatively broad band divided into large rectangular panels by broad vertical black lines. Each such panel contains a smaller rectangle outlined by a very narrow red line. Within this latter rectangle is the solid black figure of an

animal which may be a fox. The width of the decorated band on this vessel is such as to preclude the possibility of any additional band below it. With the exception of the vessel just described, all the small bowls are decorated with geometric figures. These figures are usually in black or red on a white ground. In cases where both black and red are used in the same decorated band, the red elements are almost invariably painted with finer lines than are the black ones (fig. 4).¹³ The only occasion in which the ground of the decorated band is red is in the black bowls with unoutlined white chevrons on a red ground (Paulsen, figs. 18 and 19). Black designs consist primarily of solid black step frets which extend the entire width of the decorated band, thus dividing it into sections (figs. 4 and 6; Paulsen, fig. 16), or of small solid black squares arranged in step designs, enclosed in panels formed by vertical black lines.¹⁴ The two bowls in the Masson gravelot are somewhat different from the majority of the bowls for this phase. The general design arrangement is the same as described above, but the decorated band is not divided into panels. On both of these vessels (figs. 1 and 3) the design consists of a series of interlocking L-shaped elements, the upper L's being black, the lower ones red. On the second specimen (fig. 3) the red elements are almost obliterated. This design appears to be derived from the fret band of Ica-Pachacamac and earlier phases. Both the shape and size of the small spheroid bowls is quite variable, the latter ranging from 6.5 to 9.5 cm. in height.

The larger, more sharply incurving bowl is decorated according to the same rules as the small spheroid bowls. The decoration on this vessel consists of a white band just below the rim with solid black step frets alternating with small red L-shaped elements pendent from the rim. Below this band is a solid red band outlined in black (Paulsen, fig. 15).

Cumbrous bowls have somewhat less uniform decorative rules than do the small bowls, and the decorative elements are different from those described above. All decoration on cumbrous bowls is pendent from the rim on the interior of the bowl. On two of these bowls (Paulsen, figs. 13a and 14a) the decoration is contained within an outlined band, a feature common in Ica-Pachacamac but not occurring later than Pinilla, while the other two do not have such outlining. An important element in the decoration of cumbrous bowls is a wavy line, usually occurring in pairs placed either horizontally or vertically (Paulsen, figs. 13a and 14a). Other elements are step blocks or pyramidal blocks pendent from the rim (Paulsen, fig. 13a). These blocks may be independent or enclosed in a crescent or band (fig. 8a). One of the cumbrous bowls is decorated with alternating white and red pendent crescents outlined in black (Paulsen, fig. 12a). In those cases where the decoration occurs within an outlined band, the band is divided into panels. The cumbrous bowl in the Rubini collection (fig. 8a) contains fine-line purple elements associated with broader black elements. Like the small spheroid bowls, the cumbrous bowls are quite variable in both shape and size. Sizes vary from 6.3 to 9.0 cm. in height and from 17.0 to 22.5 cm. in diameter.

The lipped cups appear to be decorated in much the same fashion

as the cumbrous bowls, a tendency which continues throughout the Middle Horizon in Ica. In both vessels of this type the only decorated portion is the horizontal surface of the lip. In both cases the decorated area is divided into panels. On the Strong specimen the decoration consists of three pairs of wavy lines, alternating horizontal and vertical, followed by a solid red area, this combination being repeated four times (Paulsen, fig. 17a). The specimen in the Rubini collection (fig. 9a) is decorated with a wing feather design repeated four times, the wings being separated by a narrow panel, divided in half horizontally, each half of which contains a short wavy line.

The flat based flaring sided bowls do not reappear after this phase in Ica. The two specimens represented in the sample are quite similar in shape and general surface finish. Both have an outlined white band with black decoration just below the rim on the outside, followed by an unoutlined solid red band of about the same width. The specimen from gravelot E-10,¹⁵ however, is decorated by a series of realistic small birds with no division between them, while the Rubini specimen (fig. 10) has the decorated band divided into panels formed by broad vertical black lines. Between these vertical lines there is a black crescent pendent from the rim and resting on the bottom of the outlined band. Within each crescent, also pendent from the rim are two short lines the same width as the crescent, but slightly slanting toward each other without quite meeting. This design is similar to designs found on cumbrous bowls of the Soisongo style, but the Soisongo designs have the vertical lines attached to the two extremes of the crescent, the whole giving the impression of a face.¹⁶

The final vessel type represented in the Pinilla phase is the faceneck jar. Again, there are two examples, one from the Masson gravelot, the other from the Rubini collection. These two jars are very different from one another. The Rubini specimen (fig. 7) is 14 cm. high and had a handle. The body of the vessel is almost globular, and the neck is relatively wide and straight-sided. The nose and mouth are modeled, and the eyes are painted. The base color of the neck is red, the eyes are outlined in black with a tear line indicated. The arms are painted in black, with three-fingered hands. There was a vertical strap handle which reached from below the rim to the top of the shoulder of the body in back. On the body of the jar, just below the base of the neck, is a design which extends from one side of the handle around the front to the other side of the handle. The design consists of a relatively narrow band divided by vertical black lines into panels. The panels are arranged in alternating groups of two, two with circles in the center, and the next two with a horizontal wavy line in each one. Below the design band and attached to it, is a continuous series of red triangles outlined in black. The faceneck jar from the Masson gravelot is 26 cm. high. The face is completely modeled and has a painted beard and moustache. The arms are painted in red outlined in black with four-fingered hands having white fingernails (figs. 2a, b). The hair is painted solid black, extending from below the hat line on the neck onto the body of the vessel, terminating above the midpoint of the body

(fig. 2c). There are two white rings outlined in black and suspended by a black line from the neck at a point just forward of each ear, so that the rings lie on the body in front of the upper arms. Between these two rings, in the middle of the front of the "chest," is a totally abstract version of the disembodied feline head which slants slightly upward toward the observer's left.¹⁷

On the basis of the preceding descriptions, it becomes a simple task to characterize the Pinilla style. Decoration is in matte black, red and white on a matte surface. Designs are overwhelmingly geometric, the principal motifs being solid black step frets and short wavy lines. A new feature is the use of fine red lines in combination with heavy black lines. Designs occur primarily in bands which are divided into panels. There is a relatively great range of variation in shape and size within vessel categories. The predominant vessel type, keeping in mind the limited sample, is the small spheroid bowl.

This characterization of the Pinilla style represents a unit which is highly unified and consistent in contrast with the previous definitions. The major points of difference between this definition of the style and the previous ones are that Pinilla no longer contains mythical designs, never has six color decoration, and vessels never have a highly polished surface.

The redefinition of the Pinilla style has, fortunately, necessitated little change in cultural interpretations based on the previous definitions. The trend toward simplification in ceramic treatment which was always said to begin with the Pinilla style,¹⁸ can now be seen to begin somewhat more abruptly than formerly thought. Pinilla is now an even more obvious forerunner of Epigonal than it previously appeared to be. However, one new question arises on the basis of the new data. Why was there such an apparently abrupt abandonment of mythical designs on pottery? One possible explanation is that there was no such abandonment, and that an increased sample will disclose such designs. Such a possibility does exist, but seems somewhat more remote when one notes that the Soisongo style of Middle Horizon 3 in Nasca also lacks mythical designs, with the possible exception of three vessels mentioned by Menzel.¹⁹

There are a number of possible reasons for such an abrupt change in pottery design motifs, but I will mention here only two. One suggestion is that, with the fall of the Huari empire at the end of Middle Horizon 2, the pressure of the state associated religion was removed and the motifs associated with religion simply went out of use.²⁰ This is a good possibility, especially considering that the prestige apparently associated with vessels with such religious motifs probably vanished at the same time as did the official religion. A second possibility is that there was an active rejection on the part of the previously subjected peoples of those symbols which they associated with their erstwhile overlords, and that with the withdrawal of the representatives of empire, there was a conscious effort made to change the decorative style. Any choice between

these two, or other, alternatives is impossible at present, but may be possible on the basis of future work.

Acknowledgements

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Specimens studied

The following specimens are included in the Pinilla style sample upon which this paper is based in addition to those listed in my 1966 paper. Strong's Cache B is now excluded.

Rubini collection

AR 10
AR 26
AR 27
AR 58
AR 59
AR 60
AR 64

NOTES

¹Menzel, 1964, pp. 64-65.

²Strong, 1957.

³Lyon, 1966, pp. 32-33.

⁴Paulsen, 1968.

⁵Strong, 1957, p. 41 and fig. 18.

⁶Rowe, 1962.

⁷Color data on the Strong material is based on color slides in the possession of Dorothy Menzel.

⁸Data on specimens from the Rubini collection are from color slides in the collection of Dorothy Menzel. Numbers given to these specimens (e.g., AR 10) refer to the catalog numbers of these slides. The same is true for specimens from the collection of Duncan M. Masson.

⁹Cache B is represented by the following figures in Strong, 1957: 18H, 18I, 18J, 18K, 18L.

¹⁰Lyon, 1966, fig. 12a.

¹¹Lyon, 1966, fig. 29.

¹²The high gloss observable in figs. 1-3 is due to wax applied by the collector.

¹³Lyon, 1966, fig. 13a.

¹⁴Lyon, 1966, figs. 13a and 14a.

¹⁵Lyon, 1966, fig. 12.

¹⁶Menzel, 1964, pp. 63-64.

¹⁷Lyon, 1966, fig. 29.

¹⁸Lyon, 1966, pp. 41-42.

¹⁹Menzel, 1964, p. 62.

²⁰This idea was suggested to me by Dorothy Menzel in a personal communication.

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KEY TO ILLUSTRATIONS

Plates VIII - XI

Specimen numbers with the prefix AR are from the Aldo Rubini collection and those with the prefix DM are from the Duncan Masson collection (see Note 8). All specimens shown from the Rubini collection are from the Huaca José Ramos, Pinilla sector, Ocucaje, Ica. The Masson gravelot is from Cruz Grande, Ocucaje, Ica.

Plate VIII

- Fig. 1. Specimen DM 261, Masson Grave lot 7. 8.5 cm. high.
 Fig. 2a. Specimen DM 260, Masson Grave lot 7. 26 cm. high.
 Fig. 3. Specimen DM 262, Masson Grave lot 7. 8 cm. high.

Plate IX

- Fig. 2b. Specimen DM 260, side view.
 Fig. 2c. Specimen DM 260, back view.
 Fig. 4. Specimen AR 58. 9.5 cm. high.
 Fig. 5. Specimen AR 60. 8.75 cm. high.

Plate X

- Fig. 6. Specimen AR 59. 6.5 cm. high.
 Fig. 7. Specimen AR 10. 14 cm. high.
 Fig. 8. Specimen AR 27. 8 cm. high, 22.5 cm. diameter.

Plate XI

- Fig. 9. Specimen AR 64. 14 cm. high, 18.2 cm. diameter.
 Fig. 10. Specimen AR 26. 7.25 cm. high, 13.5 cm. diameter.



Plate VIII. Masson Gravelot 7.

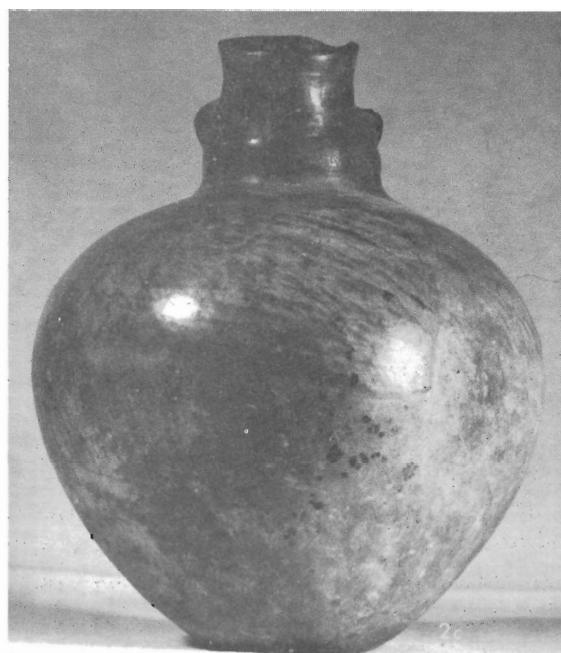


Plate IX. 2b, c, Masson Gravelot 7; 4, 5, Huaca José Ramos.

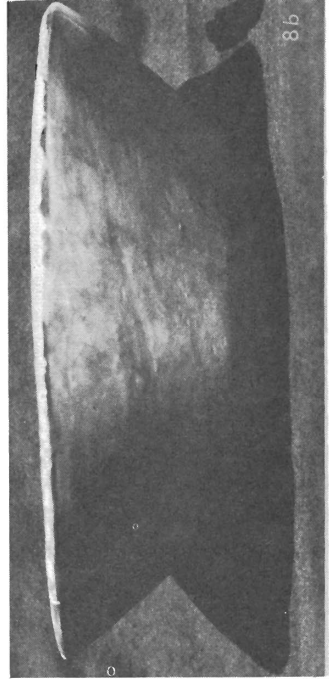
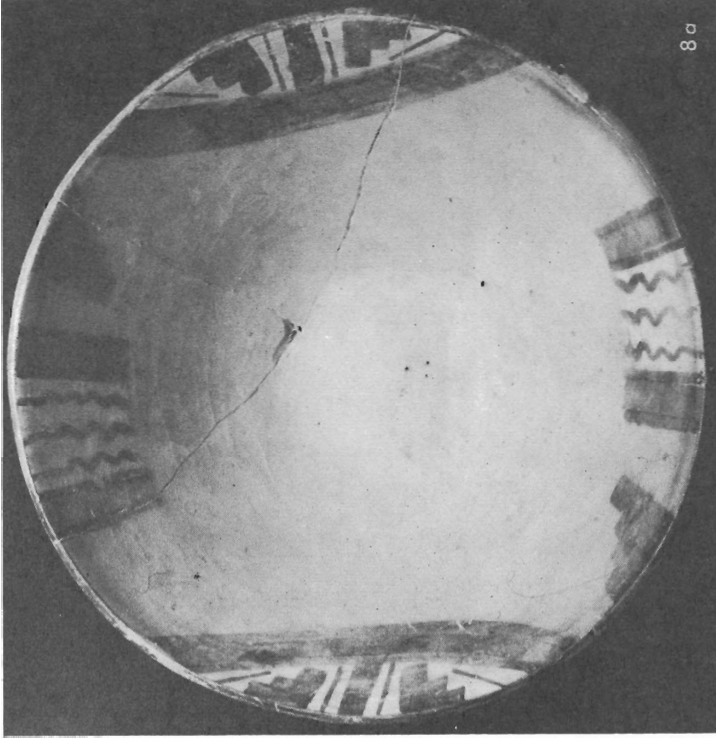
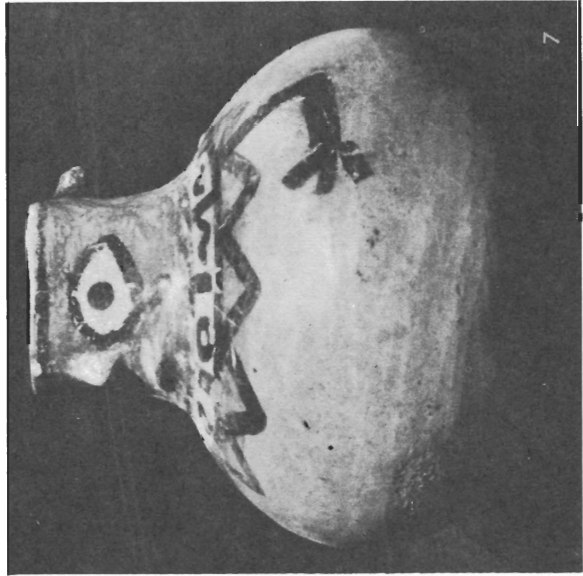
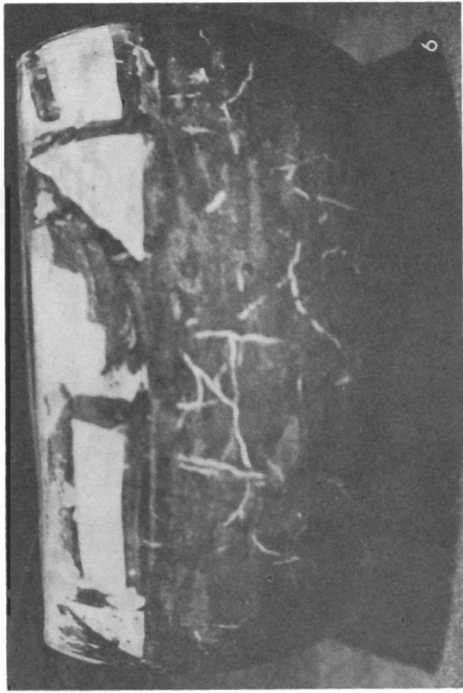


Plate X. Huaca José Ramos.

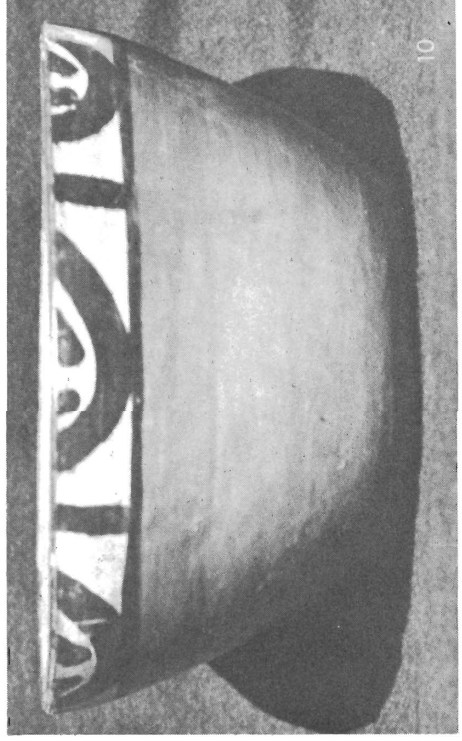
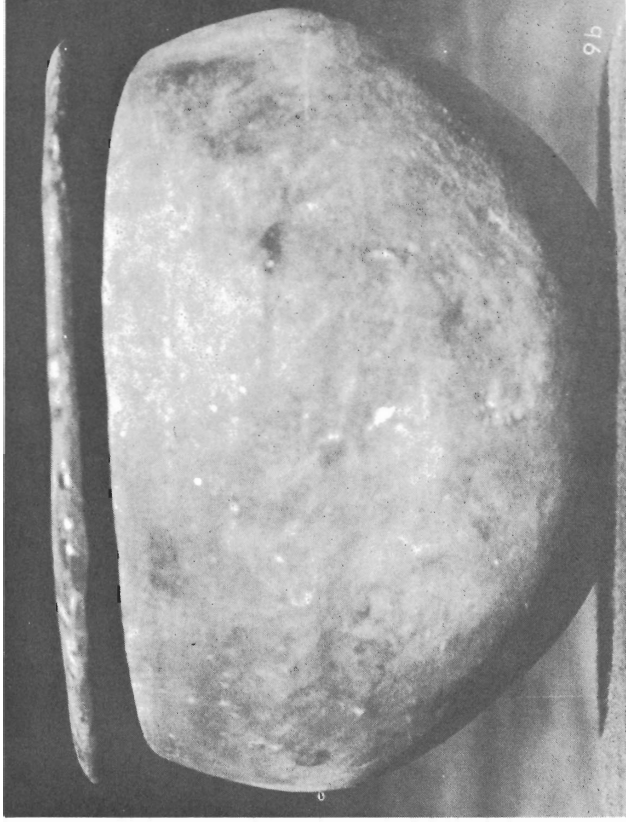
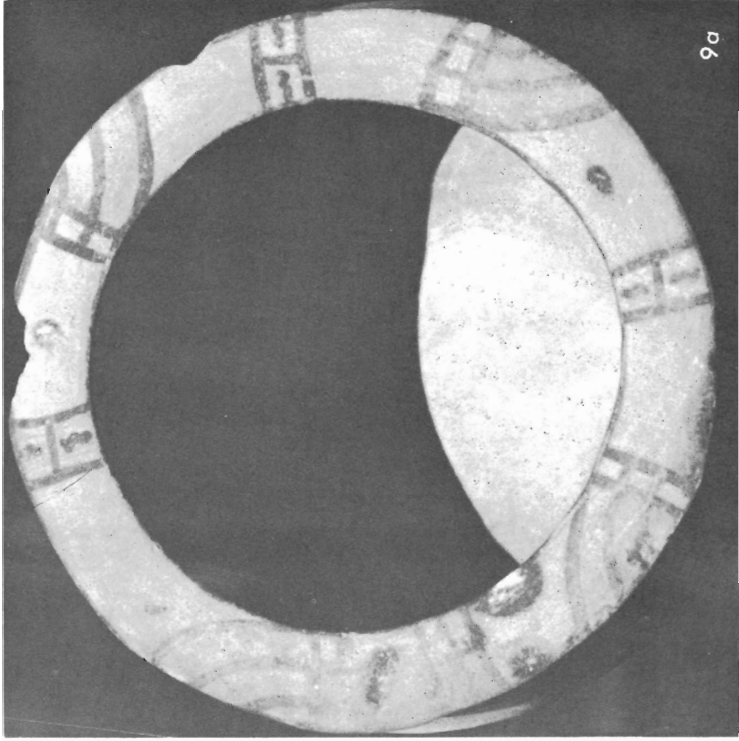


Plate XI. Huaca José Ramos.