

## PUCARA STYLE POTTERY DESIGNS

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The site of Pucara, in the Department of Puno, Peru, northwest of Lake Titicaca, gives its name to a distinctive pottery style which occurs there in abundance and is characteristic of the major ancient occupation of the place. The site covers a very large area at the foot of an imposing cliff. At the top of the site are remains of three monumental buildings constructed around sunken plazas and incorporating some carefully dressed stone. Sculpture in stone is fairly common at Pucara, and some of it shows stylistic similarities to the pottery.<sup>1</sup>

The Pucara pottery style has a special importance in Andean archaeology both as a potential key to tying together the ceramic chronologies of a considerable area of southern Peru and northern Bolivia and as a source of conventions and mythical figures found in the later religious art styles of Huari and Tiahuanaco. Detailed comparisons have been difficult, however, because very few Pucara pottery designs have been adequately illustrated.<sup>2</sup> To facilitate comparative study we present here a selection of drawings of Pucara pottery designs based on rubbings, together with a few photographs which provide control and supplementary information.

The specimens illustrated or on which our drawings are based are primarily from the collections of the Museo Nacional de Antropología y Arqueología in Lima. We have also included illustrations of a few pieces from the Museo Arqueológico of Cuzco and of two sherds from a surface collection made in 1966.

The Pucara collections of the Museo Nacional come from a number of different sources. One specimen, which we illustrate, was in the museum's original collection catalogued by Max Uhle in 1905. Others were collected by Julio C. Tello and Luis E. Valcárcel in a brief visit to Pucara in 1935, the occasion on which the Pucara pottery style was effectively discovered. The first systematic excavations at Pucara were conducted by Alfred Kidder II in 1939 for the Peabody Museum of Archaeology and Ethnology, Harvard University, and a large selection of specimens from those excavations was deposited at the Museo Nacional. Further collections from Pucara were made expressly for the Museo Nacional in subsequent years by Manuel Chávez Ballón. Our illustrations probably include specimens from all these sources, but we are unable to give specific credit to the collectors, since we have not seen the accession records.

The present catalogue numbers used to identify the specimens in our illustrations do not in themselves provide information regarding the sources of the pieces. This collection was recatalogued during the period when Rebeca Carrión Cachot was director of the Museum; the specimens were given new numbers and the earlier ones removed.<sup>3</sup>

The specimens and designs recorded at the Museo Nacional de Antropología y Arqueología represent a selection from among the pieces which were in the exhibition case of the Museum in 1964 and 1968. The purpose of the selection was to illustrate the range of pieces exhibited, and particular care was taken to include ones with purely geometric ornament as well as representational designs. The objects on exhibition, of course, represent a selection by the museum staff from the collections in storage and probably reflect the usual exhibition biases in favor of well preserved and showy specimens.

With two exceptions, all the specimens illustrated are fragments. Most of them have been restored with plaster and some paint for exhibition purposes. The restorations are not always entirely accurate, and some notes on them and on the condition of the pieces are included in the key to the illustrations. Since our object is to present Pucara pottery designs, sometimes we have shown only part of a decorated fragment on which the design is repeated.

We have tried to avoid publishing new illustrations of pieces which have been adequately illustrated elsewhere, and a list of some that have been published is included. It will be noted from the published illustrations that a large proportion of the decorated Pucara vessels are bowls ornamented with spotted cats having relief heads. Such bowls are also well represented in surface collections from the Pucara site.

Some account of how our illustrations were made will make their usefulness and limitations clearer. The initial recording was done by Rowe and Dorothy Menzel as an extra project added to an already full schedule, and it had necessarily to be done in great haste, since the Museum had to dismantle its Pucara exhibition to make the work possible, creating an inconvenience to the public. Most of the rubbings were made by Rowe and Menzel in the last three and a half days of their summer field season in 1964, Rowe devoting full time to the rubbing project, while Menzel devoted part of her time to photographing the specimens in color. The rubbings reproduced the incised outlines of the designs; the colors were indicated on the rubbings with code letters, as R for red, B for black, Y for yellow, etc. The plan was to use Menzel's color photographs as a check on the coding. Unfortunately, Menzel's light meter turned out to be defective, and most of the pictures were too dark to use.

Rowe and Menzel had a second opportunity to record some Pucara pottery from the Museo Nacional exhibit case on September 14, 1968. This time the photographs taken came out very well, but not all the specimens recorded in 1964 could be restudied, since some were on loan or had been removed from the exhibit for other reasons. Rowe made some additional rubbings on this occasion.

The rubbings were made with pencil on sheets of ordinary onion skin writing paper, some corrections and notes being added in ink. In

some of the most carefully executed pieces the incised outlines are so fine that it was virtually impossible to get a good rubbing with the makeshift materials that were available for the project. Sketches and photographs have been used to supplement the rubbings in the few cases of really fine line incision that seemed too important to leave out.

In Berkeley we made Xerox copies of the rubbings for working purposes. A pencil drawing was made on the Xerox copy, details checked as far as possible, and the colors indicated by shading. The final ink drawings were made from the pencil ones using high-quality tracing paper. All drawings were made natural size and reduced photographically for publication. The authors shared the work of making the original pencil drawings; the final ink ones are all the work of Catherine Brandel.

Information on shapes has not been systematically included in the drawings, but comments on shapes will be found in the key to the illustrations. Time did not permit systematic recording of profiles, and in any case the Lima collection is not ideal for the study of shapes because of inaccuracies in the plaster restorations.

A summary general description of Pucara pottery will be found in Kidder, 1943 (pp. 3-5). Any attempt to characterize the style more fully or to suggest phase divisions in it should be based on a larger sample, preferably of excavated material with careful records.

The date of the Pucara style in pottery is difficult to establish, since archaeological information for the Department of Puno is still so limited. It is necessary to go all the way to the south coast of Peru to find a reasonably complete pottery sequence with which comparisons might be attempted. For what comparisons over a distance in excess of 400 km. may be worth, the closest similarities of the Pucara pottery style are to Phases 1-3 of the Nasca style, with some features running a little earlier and some a little later. We are therefore inclined for the present to suggest a date for Pucara in the early part of the Early Intermediate Period.

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Arqueológico in Cuzco was authorized by the Director, Dr. Luís A. Pardo and assisted with skill and patience by Sra. Teresa Zúñiga de Arce. We wish to thank the Director of the Robert H. Lowie Museum, Dr. William R. Bascom, for providing the space and facilities required for this work. This publication should be considered a modest tribute to the collectors on whose work it is ultimately based.

#### NOTES

<sup>1</sup>For photographs of the Pucara site and some Pucara style sculpture, see Valcárcel, 1935 and 1937; Kidder, 1942 and 1943; Bennett, 1946, pl. 38, and Rowe, 1958. There is also a report on the Kidder excavations by Franco Inojosa (1940).

<sup>2</sup>Apart from the published photographs listed below, Pucara pottery designs are illustrated by Mary B. Kidder, 1942, pp. 118 and 225, and by three very inaccurate drawings published by Tello (1942, pl. XX). The drawings and photographs published here will enable the interested reader to make his own check of the Tello drawings.

<sup>3</sup>Older catalogue numbers for some of the specimens we illustrate are given by Muelle and Blas, 1938, p. 280, and Kroeber, 1944, p. 149.

## PUBLISHED PHOTOGRAPHS OF SOME PUCARA POTTERY SPECIMENS

1. Trumpet bell, with a cat head in relief. It has a small handle on the back. About 10.2 cm. high. It has been reconstructed with plaster, the length of the reconstructed piece being 26.7 cm. Museo Nacional de Antropología y Arqueología, P/8425 (58). No other piece of Pucara pottery has been so frequently illustrated, and the following list of references is not exhaustive. The usual view reproduced is from a photograph by Abraham Guillén. Valcárcel, 1937, figs. 2 and 9; Muelle and Blas, 1938, pl. 71 b (the clearest reproduction; almost exactly natural size); Bennett, 1946, pl. 37 c; Bennett and Bird, 1960, fig. 29, top left (the fragment shown with it is that illustrated in our figs. 71, 73, 74, and 76 and is from a different trumpet); Lumbreras, 1969, p. 137 rt.

2. Bowl in the form of a modelled head, reconstructed with plaster after the photograph was taken. Note the design around the right eye. 10.5 cm. high. Museo Nacional de Antropología y Arqueología, Lima, P/8425 (47). Bennett, 1946, pl. 37 e.

3. Pedestal bowl with modelled feline heads. Peabody Museum, Cambridge, 39-101-30/2352; Kidder excavations. Bennett, 1946, pl. 37 a.

4. Miniature bowl in the form of a modelled head. Museo Nacional de Antropología y Arqueología, Lima. Bennett, 1946, pl. 37 g.

5. Miniature two-handled jar. Museo Rafael Larco Herrera. Larco Hoyle, 1963, fig. 70.

6. Large fragment of what appears to be a pedestal bowl decorated with a cat figure. Most of the cat figure, including the modelled head, is preserved. This specimen displays several peculiarities of style. Height 13 cm. Museum für Völkerkunde, Munich. Ubbelohde-Doering, 1952, pl. 128, bottom.

Illustrations of smaller sherds: Valcárcel, 1935, p. 26; 1937, figs. 1, 2, and 8; Muelle and Blas, 1938, pl. 71 a; Bennett, 1946, pl. 37, b and d; Ubbelohde-Doering, 1952, pl. 128, top; Bushnell, 1963, fig. 37.

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## KEY TO ILLUSTRATIONS

## Scale

All drawings are reproduced at two thirds the size of the original designs.

## Abbreviations

MAC - Museo Arqueológico, Cuzco

MNAA - Museo Nacional de Antropología y Arqueología, Lima.

## Plate I

Fig. 1. Beaker, 14.2 cm. high. The design, continuous around the body of the vessel, probably represents feline pelage markings (compare fig. 57 and Bennett, 1946, pl. 37 a. This specimen was catalogued by Max Uhle while he was director of the Museo Nacional de Arqueología (1905-12) and probably represents the first Pucara style vessel to be incorporated in a public collection. The piece has no provenience, but it was quite reasonably classified as a Pucara style specimen after the 1935 collections were made at Pucara. It is the only complete normal size Pucara style vessel known to date. MNAA 3/6464.

Fig. 2. Exterior design from a fragment of a cylindrical jar neck, consisting of lines of small opposing step blocks (compare with figs. 49-57). The unshaded areas are painted white. MNAA Pu/23386 (18).

Fig. 3. Design from the exterior of a vessel body fragment 7-8 mm. thick; the interior is not polished. It depicts a profile human head and a shoulder. The head is the only profile human head in the sample recorded which is depicted in normal vertical position. MNAA P/8425 (141).

## Plate II

Fig. 4. Design from two adjoining fragments of a slightly flaring bowl (see fig. 66 for a photograph). It has a plain red painted bulging rim, 14 mm. wide, over the figures. The original mouth diameter of the bowl was 21.5 cm; it was increased to 22.2 cm. when the bowl was restored with plaster. The bowl is 9.9 cm. high. The incision is very fine, and its thickness had to be slightly exaggerated in the drawing. There is a damaged area behind the eye of the right hand figure (indicated with heavy stippling) where the design cannot be made out. The colors are added from a color transparency taken by Robert Sonin; areas left white are ones in which the colors could not be distinguished on the slide and ones where the design itself is not clear. The surface is much worn, and a few of the color identifications are doubtful. This piece is the basis for the reconstruction published by Tello (1942, pl. XX). MNAA P/8425 (48).

Fig. 5. Design from four adjoining fragments restored in plaster as the top of a pedestal bowl with a mouth diameter of 19.2 cm. The



restorer probably inferred the pedestal from the large scale of the figure, which seems to be a running figure like the left one in fig. 4. Photographs of some of the fragments have been published: Valcárcel, 1937, figs. 1 and 2; Muelle and Blas, 1938, pl. 71 a. MNAA P/8425 (13).

Fig. 6. Design from two adjoining fragments, restored in plaster as the top of a pedestal bowl with a mouth diameter of 20 cm. It appears to depict part of another running figure like those in figs. 4 and 5. MNAA P/8425 (24).

Fig. 7. Profile, traced from a photograph, of a bowl 7.1 cm. high with a design like those shown in figs. 30-35. No rubbing was made of the design; the profile is shown because it appears to be a characteristic one for decorated bowls in the Pucara style. MNAA P/8425 (43).

### Plate III

Fig. 8. Design from four adjoining fragments of the base of a pedestal bowl, the base diameter being 16.3 cm. The running figure probably had a head like that in Fig. 5 on the bowl the pedestal supported. MNAA P/8425 (7).

Fig. 9. Design from three adjoining fragments restored as part of a bowl with a pedestal base; the diameter as restored is 18.3 cm. The design probably shows the headdress appendages of a head like those of figs. 4 and 5. The paint is badly worn; areas left white are ones the colors of which were not determined. MNAA P/8425 (5).

Fig. 10. Part of a decorative band around the outside of the rim of an otherwise plain red painted bowl, diameter at the rim 19.5 cm. The indentation in the top of the band is the space occupied by a small lug. The design is a row of human heads, probably trophy heads. A photograph of this fragment has been published (Kroeber, 1944, pl. 41 E). MNAA P/8425 (72).

Fig. 11. Design from a fragment showing what appears to be the tip of a bird's tail and a wing. MNAA P/8425 (83).

Fig. 12. Human head, probably a trophy head, from a decorative band around the rim of an incurved bowl 13.8 cm. in external mouth diameter and restored as 9.9 cm. high. The rim is not thickened. Areas left white are ones the colors of which were not determined. MNAA P/8425 (49).

Fig. 13. Human head from two adjoining fragments of the inside of a flat bottomed bowl. MNAA Pu/23386 (6) and (48).

### Plate IV

Fig. 14. Design from twelve adjoining fragments reconstructed as part of the bowl section of a pedestal bowl with a diameter of 22 cm. (see photograph, fig. 64). The face of the central figure is executed in relief. This central figure holds what may be a scepter or mace in the right hand and leads a llama or alpaca by a rope with the left. The restoration as a pedestal bowl is probably correct; there is another piece (P/8425 (17)), too badly damaged to yield a good rubbing, which has a similar design, and its central figure extends down onto

the pedestal. The central figure on (17) has three pendant circles on the chest (compare fig. 17). The step block design in the forehead of the central figure in the design illustrated here is painted white and has no incised outline. The white areas around the eyes and the chin are excised (*champlevé*) and painted white. Elsewhere in the design the light color is yellow. MNAA P/8425 (2).

Fig. 15. Design from three fragments of a vessel reconstructed as a pedestal bowl. There is a lug on the rim in the center. The figure to the left is a llama or alpaca bearing a load, and the piece probably represents the side of another vessel decorated like fig. 14. The incisions are filled with white. MNAA P/8425 (10).

Fig. 16. Design from a fragment of a pedestal base showing a llama or alpaca with an appendage on its back. Compare fig. 22. The areas left white are ones the colors of which were not determined. MNAA P/8425 (123).

#### Plate V

Fig. 17. Design from six adjoining fragments reconstructed as part of the bowl section of a pedestal bowl (see photograph, fig. 65, and Kroeber, 1944, pl. 41 F). The design is similar to that of fig. 14 with the face of the central figure also in relief. The colors are different, however, pink and cream taking the place of black and yellow. White is used in the forehead ornament, which is slightly excised. Other areas left white in the drawing are ones for which the colors were not preserved. In general, the colors are badly damaged. The lead rope of the llama or alpaca is heavily restored and repainted. MNAA P/8425 (27).

Fig. 18. Design from a fragment which, according to Rowe's notes, was probably part of a pedestal base. It seems to be part of another version of the curious design which appears beyond the right hand of the central figure of fig. 17. If the piece illustrated in fig. 18 is indeed part of a pedestal base and not a bowl rim, the design is inverted. MNAA P/8425 (139).

Fig. 19. Design from a fragment which was probably part of a bowl with felines represented on it (compare Ubbelohde-Doering, 1952, pl. 128, top). The pigments on this fragment are nearly effaced; it seems likely that the areas left white in the drawing were originally painted black. MNAA Pu/23386 (3 a).

#### Plate VI

Fig. 20. Part of a design from five adjoining fragments reconstructed as a section of a flaring bowl 28 cm. in diameter and 13.5 cm. high (see photographs, fig. 67 and Kroeber, 1944, pl. 41 D). The bird holds a cord in its beak which leads to the shoulder of a half-length figure, probably human in form, executed in relief. Only an arm and shoulder of the relief figure is preserved. There is a cast in the Museo Nacional de Antropología y Arqueología in Lima of a piece of Pucara sculpture representing a bird with a crest of heads, the whole carved in the round. We may therefore be dealing with a convention of Pucara mythology. MNAA P/8425 (50).

Fig. 21. Design band from inside the rim of P/8425 (50), figs. 20 and 67. It shows alternating panels of trophy body parts, here a severed human arm between two heads. An area of damage obscures the tip of the thumb, so it is not clear whether the nail was separately indicated. We have shown it as if it were not.

Fig. 22. Design from four adjoining fragments showing two llamas or alpacas joined by lead ropes to an oval element. It appears to be a pedestal base design (compare fig. 16). The areas left white are ones for which the colors were not determined. MNAA P/8425 (20).

#### Plate VII

Fig. 23. Design from three pieces, plausibly reconstructed as parts of the same vessel, a flaring bowl about 23 cm. in diameter. The piece on the left consists of five adjoining fragments, the one in the center of one fragment, and the piece on the right of two. The design shows two birds, tail to tail. The areas left white are ones for which the colors could not be determined. MNAA P/8425 (51).

Fig. 24. Design from five fragments reconstructed as the top of a pedestal bowl about 21 cm. in diameter. The gap in the center represents damage to the outside surface. The sherds touch in back, and hence the spacing is correct. There is a lug over the battle ax on the right. The mouth of the head on the left is excised (*champlevé*); the other areas left white are ones for which the color was not determined. MNAA P/8425 (14).

Fig. 25. Design from a small sherd restored as part of the same vessel as that represented by fig. 24 and placed as if grasping the ax on the right in fig. 24. The position is improbable, although it is possible that the fragment comes from some other part of the same vessel. Again, the areas left white are ones for which the color was not determined.

#### Plate VIII

Fig. 26. Design from two fragments, not adjoining, restored as parts of a cylindrical vase or large tumbler. The height of the larger fragment is 11.5 cm.; the vessel as restored has a total height of 38.7 cm. and a diameter of 22.5 cm. at the bottom. The colors are very badly effaced, and some of the identifications shown are doubtful. The areas left white are ones for which not even a doubtful color determination could be made. MNAA P/8424 (30).

Fig. 27. Design from four adjoining fragments restored as part of the same cylindrical vase to which the fragments of fig. 26 were assigned. The red and yellow band near the top is in low relief. The colors, particularly the black, are badly effaced. The areas left white are ones for which the colors were not determined. Same museum number as fig. 26.

Fig. 28. Bird design from the inside of an open vessel. Areas left white are ones for which the colors were not determined. MNAA P/8425 (41).

Fig. 29. Designs from the outside (a) and the inside (b) of a

rim sherd restored as part of MNAA P/8425 (50); see figs. 20 and 21. For a photograph of the outside of this sherd, see Muelle and Blas, 1938, pl. 71 a, top row, third from left. There is a lug on the outside of the rim above where the wings meet; the lug is visible in the photograph. It is not shown in our drawing. No colors were determined for the inside design. The identification of this fragment with those represented in figs. 20 and 21 seems to have been made on the basis of the interior design (a severed human arm between two heads), but the identification is not convincing. This fragment bears the number 39/38.

#### Plate IX

Fig. 30. Design from a large fragment restored as part of a slightly flaring bowl 9 cm. high and about 16 cm. in diameter. The white area is one for which the color could not be determined. Compare with figs. 31-35. MNAA P/8425 (46).

Fig. 31. Designs from two fragments restored as part of the same figure; there is no contact between the fragments and no certainty that they belong together, though both clearly belong to a composition of the sort shown in fig. 30. The white areas are ones for which the colors were not determined. MNAA P/8425 (54).

Fig. 32. Design from a fragment restored as part of the same vessel as fig. 31, though there is no contact with the other fragments. The white areas are ones for which the colors were not determined. Same museum number as fig. 31.

Fig. 33. Design from two fragments reconstructed as parts of a small flaring bowl with a top diameter of 16 cm. and a bottom diameter of about 8.5 cm. There is no contact between the fragments, and the reason for combining them is not clear. The white areas are ones for which the colors were not determined. MNAA P/8425 (53).

Fig. 34. Design from a small rim fragment restored with fig. 35 as parts of a flaring bowl with a diameter of about 20.5 cm. The design may be part of a similar composition to that of fig. 35, but it is not from the same head. The white areas are ones for which the colors were not determined. MNAA P/8425 (45).

Fig. 35. Design from two joined fragments restored with fig. 34, as noted above. The white areas are ones for which the colors were not determined. Same museum number as fig. 34.

Fig. 36. One of four figures from a design panel on the neck of a jar. The figure shown is the lower right one in the rectangular panel. It faces an identical figure with the black and yellow colors transposed. Above these two figures are two other facing ones identical to those below, except that the color combination of the upper right figure is the same as that of the lower left one, and the color combination of the upper left figure is the same as that of the lower right one. The jar neck is restored with a diameter of 11.2 cm. MNAA P/8425 (34).

Fig. 37. Design panel from the neck of a jar. The creatures shown have their backs to an empty panel under the vertical strap handle of the jar; the location of the handle attachment is indicated at the upper right. A similar panel on the other side of the handle has the same creatures facing in the opposite direction, i.e., also with their

backs to the handle. The lower creature illustrated is evidently the same one represented in the round on the trumpet fragment in the Museo Arqueológico, Cuzco, illustrated in figs. 71, 73, 74, and 76. MNAA P/8425 (33).

#### Plate X

Figs. 38-43 may be from the same vessel but do not join. The vessel is an open one with a smooth red painted interior surface. In all the sherds the areas left white are ones for which the colors were not determined. The orientation of the sherds may be incorrect. All MNAA, museum prefix P/8425; fig. 38: (90); fig. 39: (94); fig. 40: (114); fig. 41: (227); fig. 42: (82); fig. 43: (68).

Fig. 44. Design from the exterior of a vessel with slightly convex sides. It is incised only, with no color contrasts. MNAA P/8425 (138).

Fig. 45. Fragment from the base of a vessel with an incompletely smoothed interior. The diameter of the base is about 24 cm. The design areas left white appear to be an unpigmented slip, showing as a red but lighter in color than the red pigment. MNAA P/8425 (154).

Fig. 46. Full-face modelled head at the base of a flat bottom cup. The diameter of the base is about 6.5 cm. The inside is not polished or painted. Surface collection.

#### Plate XI

Fig. 47. Design from ten fragments of a pedestal bowl with coarse incision and a purely abstract design. The restoration is so poor that the original diameter is uncertain. There appears to have been a row of step blocks around the pedestal, and the waist of the vessel was just above the step blocks. MNAA P/8425 (1).

Fig. 48. Design from nine fragments (seven adjoining one another) of a bowl restored with a pedestal. The vessel is 13 cm. high as restored and the bowl 19.2 cm. in diameter. Areas left white are plaster used in the restoration. MNAA P/8425 (22).

#### Plate XII

Fig. 49. Step block band from the outside of the rim of a bowl decorated with two spotted felines, the heads of which are shown in relief. The vessel is restored as a pedestal bowl 12.2 cm. high. MNAA P/8425 (25).

Fig. 50. Step block band like fig. 49 from the outside of the rim of a similar bowl. MNAA P/8425 (15).

Fig. 51. Divided step block design from the inside of the rim of a flaring bowl, otherwise covered inside and out with a red slip pigment. For a photograph of this piece, see Kroeber, 1944, pl. 41 C. The rim diameter is 23.4 cm. MNAA P/8425 (55).

Fig. 52. Divided step block design from the inside of the rim of another flaring bowl, otherwise slipped red, like fig. 51. Diameter 24 cm. MNAA P/8425 (38).

Fig. 53. Divided step block design on two adjoining fragments, catalogued separately, from the neck of a jar. There was a vertical strap handle attached at the rim on the left side of this piece. The outside diameter of the neck is about 10 cm. Fig. 53 b is the vertical profile of a. MNAA Pu/23402/-8- and Pu/23406/-8 frac.

Fig. 54. Design on the outside of an open bowl, the profile of which is shown in b. Diameter about 17 cm. Surface collection.

Fig. 55. Divided step block design from the outside of a flaring bowl 15 cm. in diameter. The profile is shown in b. MNAA Pu/23386/-5-.

Fig. 56. All black step block design from the outside of an open bowl 15 cm. in diameter. The profile is shown in b. MNAA Pu/23402/e-1/-14-.

#### Plate XIII

Fig. 57. Part of a representation of a spotted feline with the front paw in relief on three adjoining fragments of an open bowl, diameter about 21 cm. Note the abstract rim design and compare Bennett, 1946, pl. 37 a. The profile of the bowl is shown in b. MNAA P/8425 (81) and (108).

Fig. 58. Design on a low relief band from a closed vessel. MNAA P/8425 (142).

Fig. 59. Fragment of a design from the interior of the rim of a flaring bowl about 21 cm. in diameter. The profile of the bowl is shown in b. MNAA P/8425 (128).

Fig. 60. Design from four fragments of a small bowl, 11 cm. in diameter and 6.1 cm. high. MNAA P/8425 (56).

Fig. 61. Design from two sherds, catalogued separately but illustrated as one by Muelle and Blas, 1938, pl. 71 a, bottom center. The piece is from a jar and is 4.5 mm. thick. The design appears to be part of the back of a bird, with the neck to the left. This piece is different in scale and colors from other sherds from Pucara, although the differences are not apparent in the drawing. The "black" on this sherd is a dark gray, and the red is grayer than in ordinary Pucara style sherds. A pink is used instead of yellow. MNAA P/8425 (135) and (198).

#### Plate XIV

Fig. 62. Complete miniature jar, 6 cm. high, with modelled feline heads on the body and two strap handles on the neck. The body is slightly angular. The felines have oval chin pendants. The neck is decorated with divided step blocks. Compare this miniature with the one illustrated by Larco, 1963, fig. 70. MNAA P/8425 (60). Photo Dorothy Menzel.

Fig. 63. Side view of the vessel shown in fig. 62. Details of particular interest are the bar band along the back of the animal, pelage markings indicated by checkered crosses, and the snake appendages on the animals' shoulders. Photo Dorothy Menzel.

## Plate XV

Fig. 64. Restored vessel from which the drawing reproduced as fig. 14 was made. Note how the white areas around the eyes of the principal figure run up onto the modelled nose. Restored height, 16 cm. MNAA P/8425 (2). Photo Dorothy Menzel.

Fig. 65. Restored vessel from which the drawing reproduced as fig. 17 was made. Restored height, 15 to 15.5 cm. MNAA P/8425 (27). Photo Dorothy Menzel. Kroeber's photograph (1944, pl. 41 F) shows the piece before restoration.

## Plate XVI

Fig. 66. Restored vessel from which the drawing reproduced as fig. 4 was made. Height 9.9 cm. MNAA P/8425 (48). Photo Robert Sonin.

Fig. 67. Restored vessel from which the drawing reproduced as fig. 20 was made. Note the relationship of the incised bird to the modelled principal figure, of which only the left arm and a lock of hair are preserved. The lugs are incorrectly restored; there should be no lug over the head of the principal figure. One sherd of this piece was illustrated by Kroeber (1944, pl. 41 D) before restoration. Height 13.2 to 13.3 cm. MNAA P/8425 (30). Photo Dorothy Menzel.

## Plate XVII

Fig. 68. Jar, restored with a height of 25 cm., with part of a feline figure preserved. It very likely had two strap handles at the neck. Compare the miniature jar illustrated in figs. 62 and 63. MNAA P/8425 (35). Photo Dorothy Menzel.

Fig. 69. Fragment, about 10.5 cm. high, of a bowl decorated with a feline figure having a modelled head and many features resembling those of the felines on the miniature jar, figs. 62-63. Note the undivided opposing step blocks under the rim. Compare Valcárcel, 1935, fig. 3, left; 1937, figs. 2 and 8; Bennett, 1946, pl. 37, a, b, and d; Ubbelohde-Doering, 1952, pl. 128; and Bushnell, 1963, fig. 37. MAC 15/970. Photo Rowe.

Fig. 70. Fragment, about 7 cm. high, of a bowl decorated with a human figure having a head in relief. Compare figs. 64 and 65. Another photograph of this fragment, taken by Abraham Guillén, was published by Valcárcel, 1935, fig. 3, right. As may be seen more clearly in Guillén's photograph, the collar of the figure is divided by straight vertical lines, fairly evenly spaced. MAC 15/970. Photo Rowe.

## Plate XVIII

Fig. 71. Section of a pottery trumpet ornamented with a mythical creature in relief. The fragment is 15 cm. long. Other views of this piece appear in figs. 73, 74, and 76. A photograph of this specimen taken by Abraham Guillén was published by Valcárcel, 1935, fig. 4, and

a similar but slightly different view by Bennett, 1946, pl. 37 f and Lumbreras, 1969, p. 137. The creature represented appears to be the same one represented in two dimensions in fig. 37. MAC 15/970. Photo Rowe.

Fig. 72. Two joined fragments of a pottery trumpet with an incised design, perhaps part of a representation of a spotted feline. The section preserved is 10 cm. long. MAC 15/970. Photo Rowe.

Fig. 73. Nose end view of the trumpet fragment shown in fig. 71. The outside diameter of the trumpet end is about 5.5 cm. Photo Rowe.

Fig. 74. Side view of the trumpet fragment shown in fig. 71. Compare Bennett and Bird, 1960, fig. 29, left center (another photograph). Photo Rowe.

Fig. 75. Interior view of the trumpet section shown in fig. 72, showing the striations left by the grass core around which it was fired. Photo Rowe.

Fig. 76. Ventral view of the trumpet fragment shown in fig. 71. The right side is balanced on the end of the fragment shown in fig. 72. Photo Rowe.



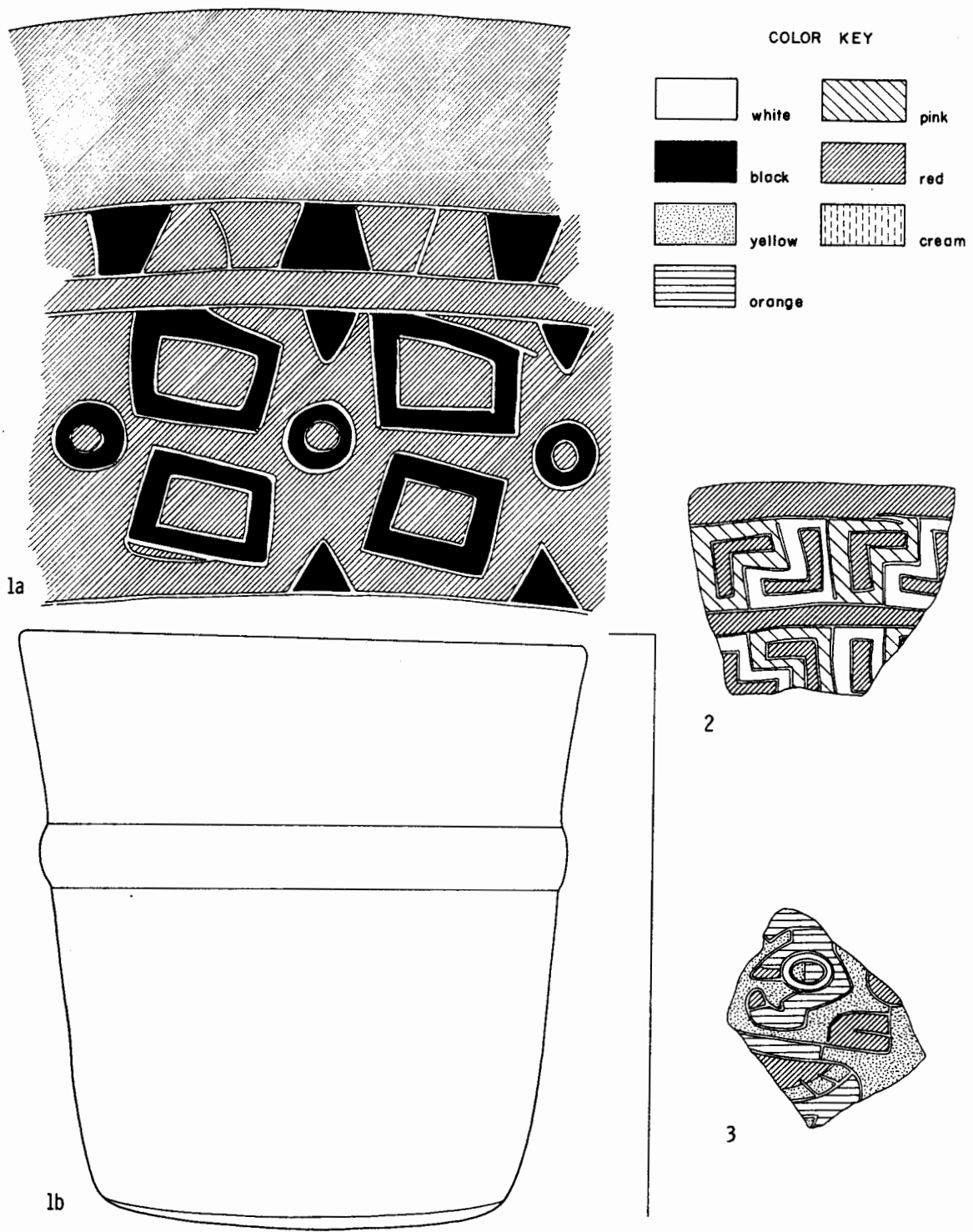
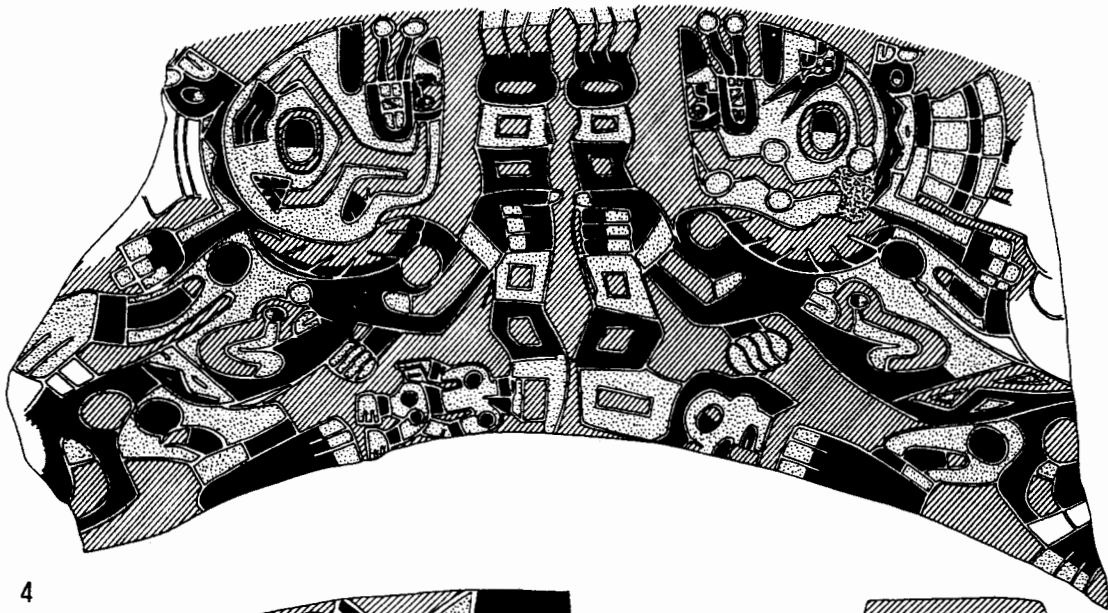
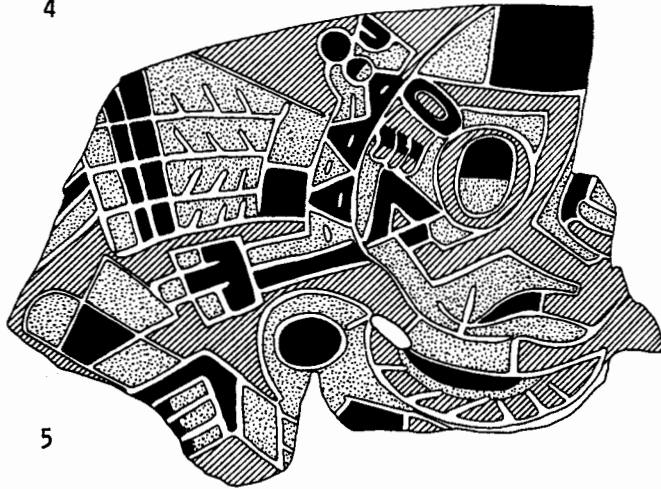


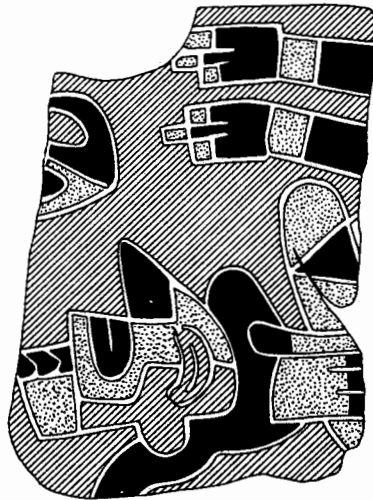
Plate I. See Key to Illustrations. The vertical line and angle beside fig. 1 b is included to show the slightly irregular shape of the vessel.



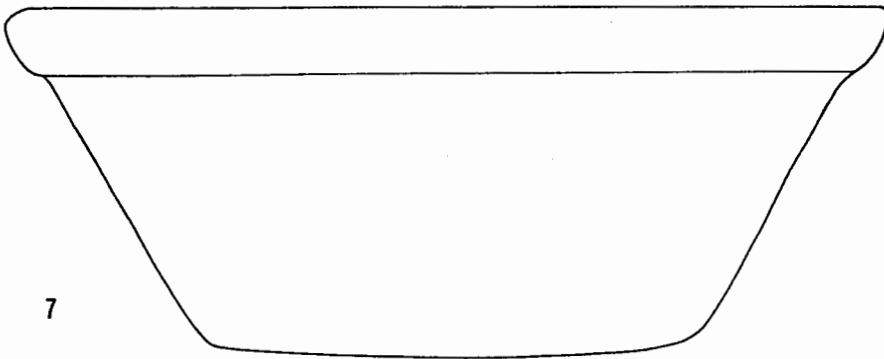
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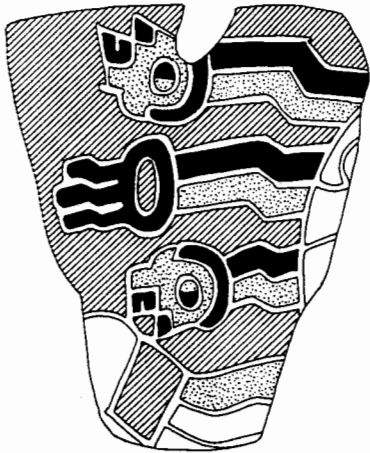


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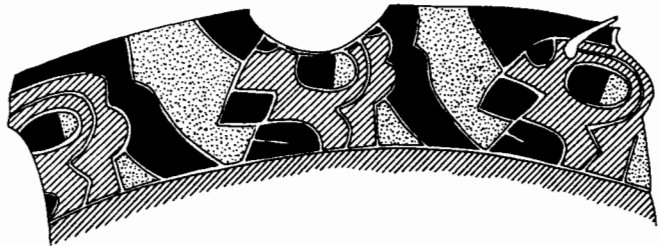
Plate II. Running angels. See Key to Illustrations and fig. 66, Pl. XVI.



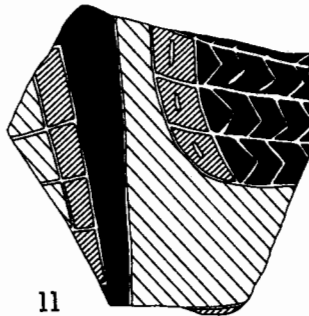
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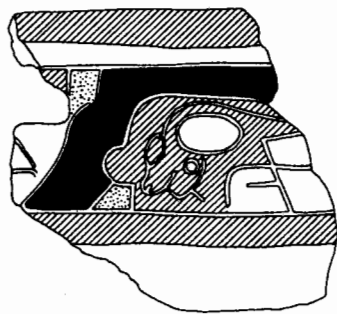
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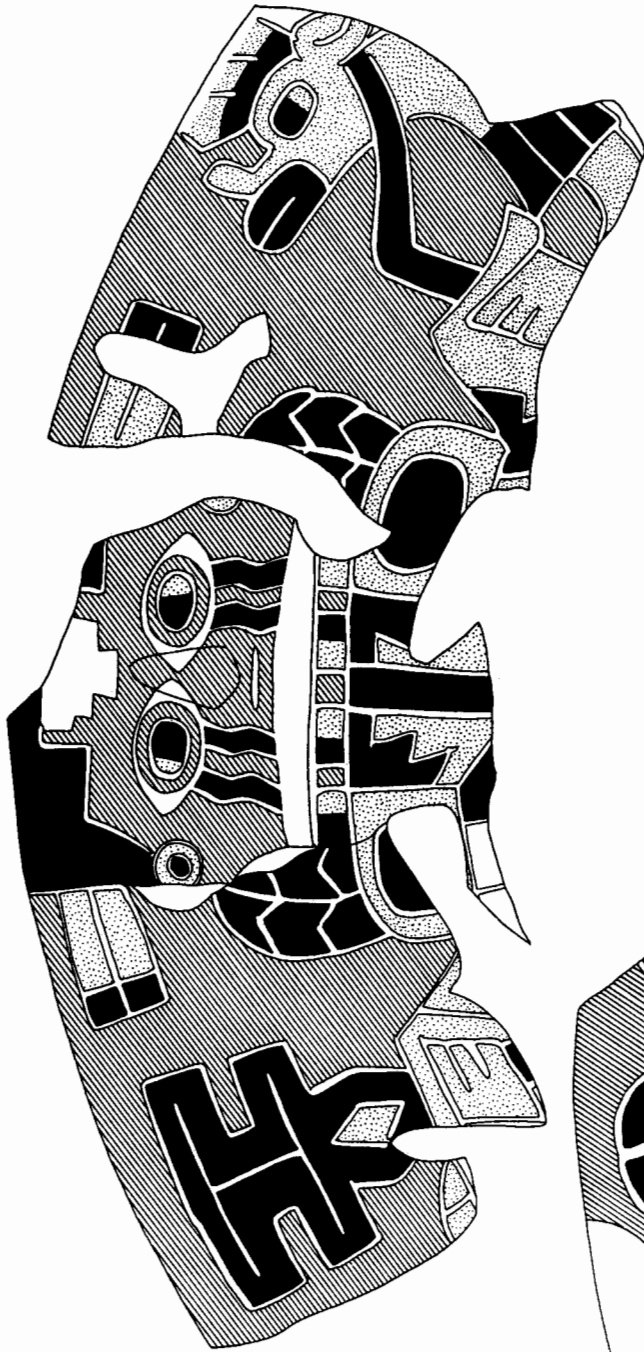


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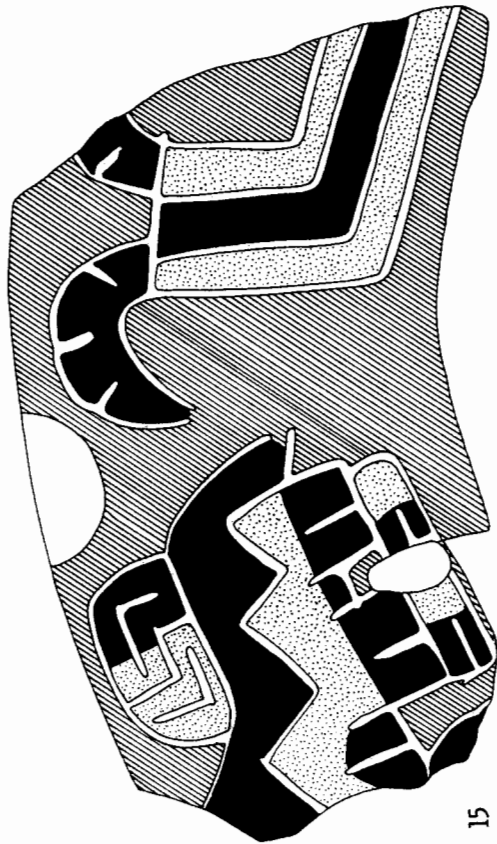


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Plate III. See Key to Illustrations.



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Plate IV. See Key to Illustrations and fig. 64, Pl. XV.

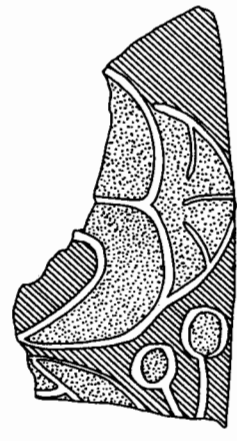
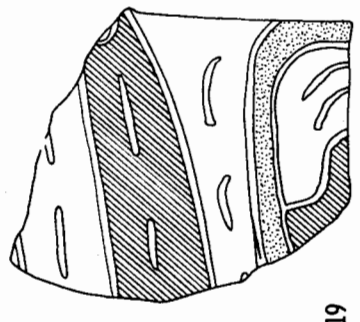
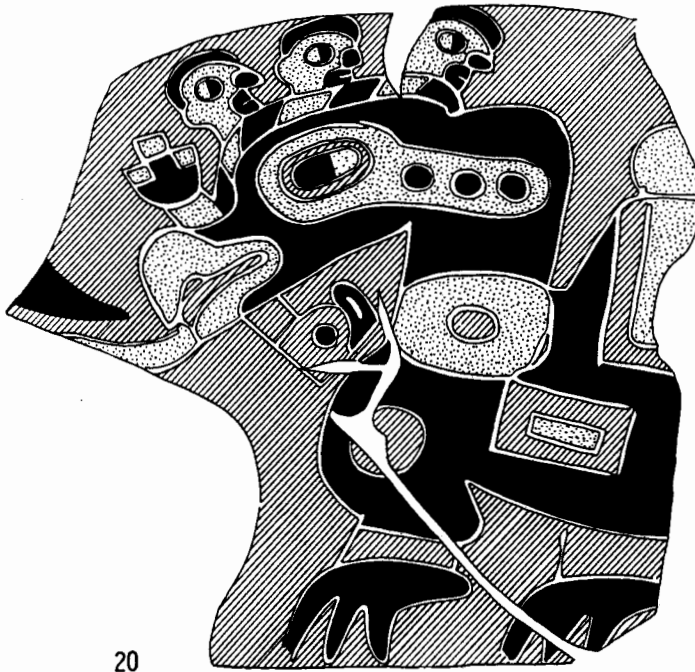
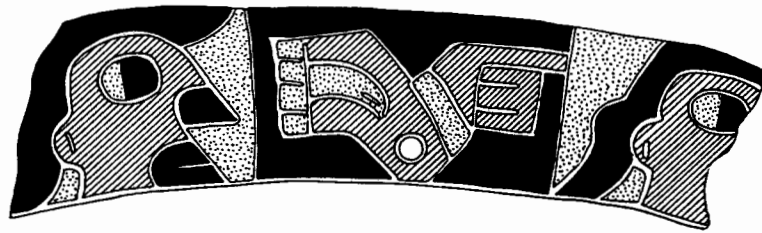


Plate V. See Key to Illustrations and fig. 65, Pl. XV.



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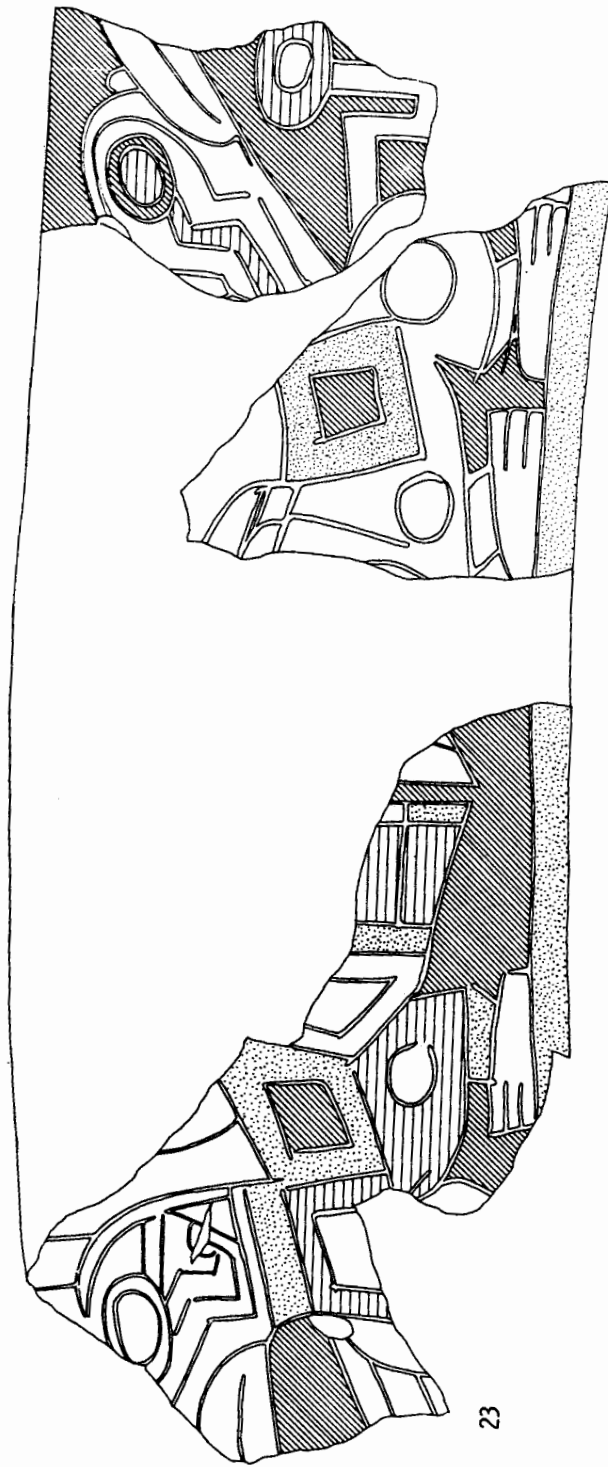


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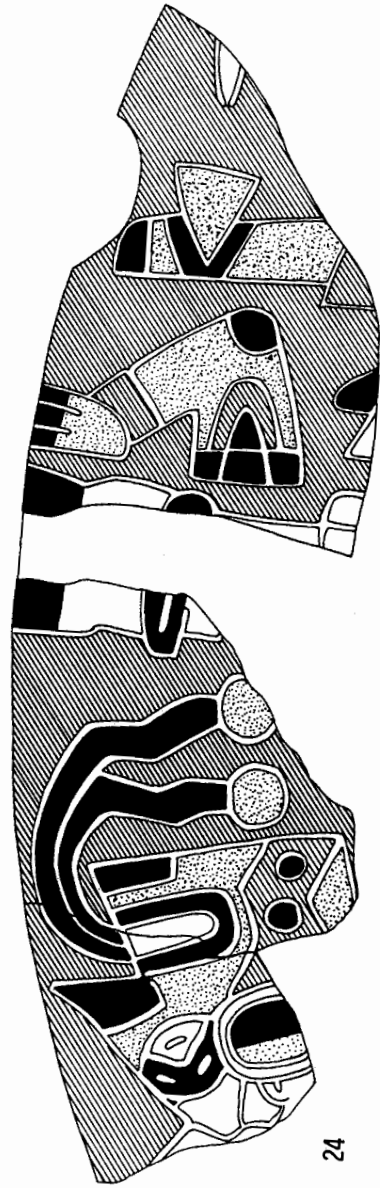


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Plate VI. See Key to Illustrations and fig. 67, Pl. XVI.



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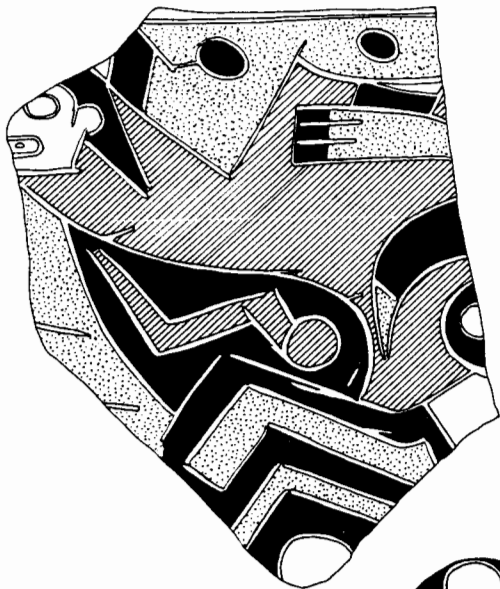


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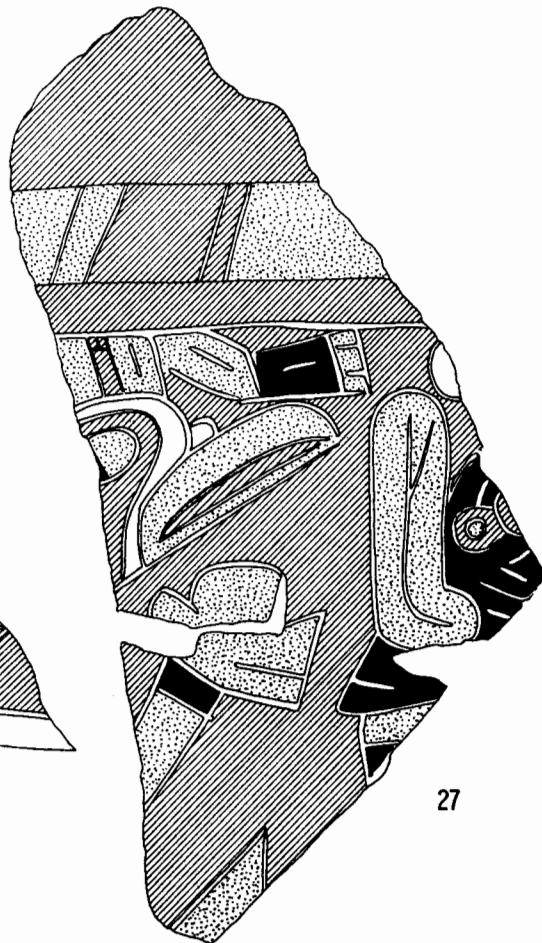
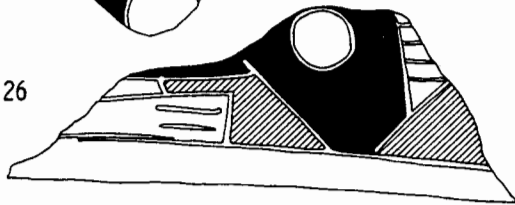


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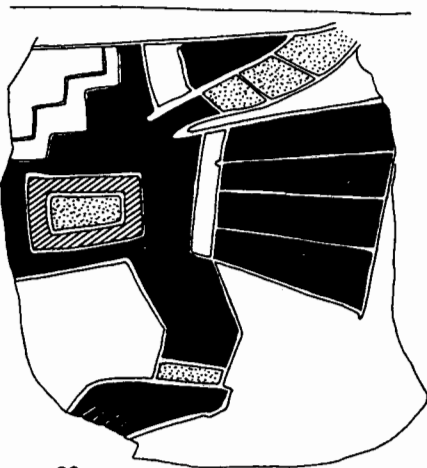
Plate VII. See Key to Illustrations.



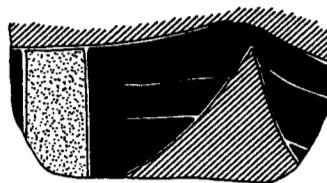
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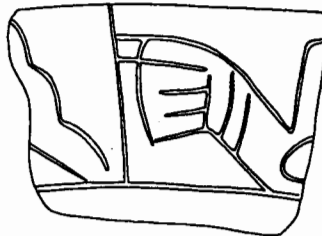
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29a



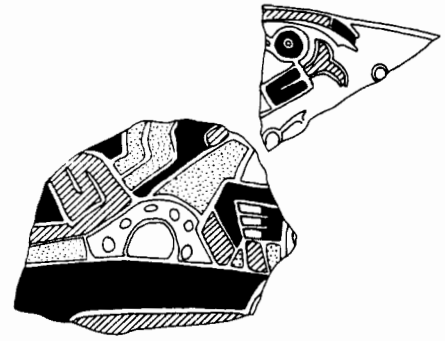
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Plate VIII. See Key to Illustrations.

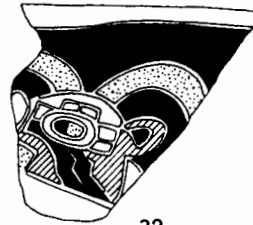
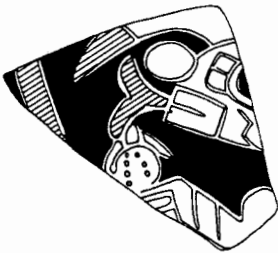




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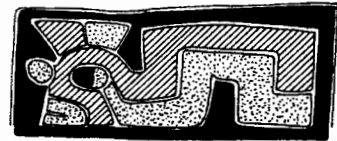
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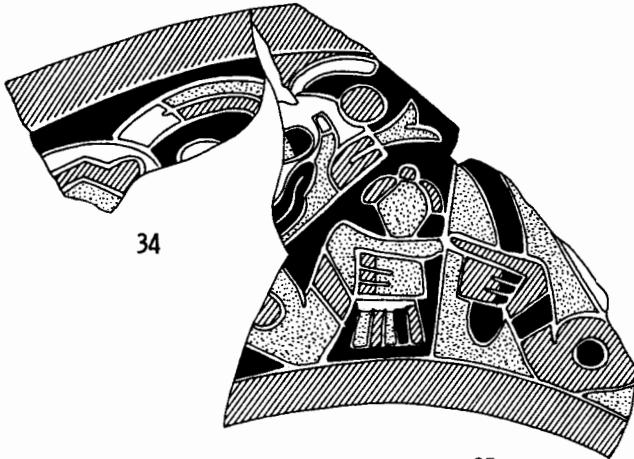
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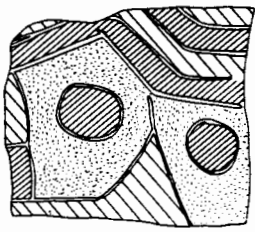


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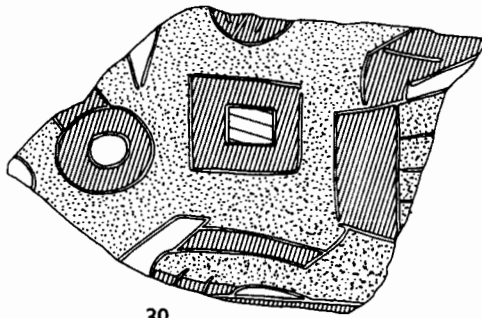


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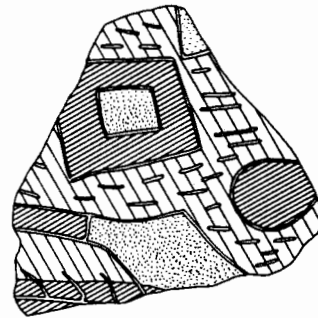
Plate IX. Mythical figures. See Key to Illustrations.



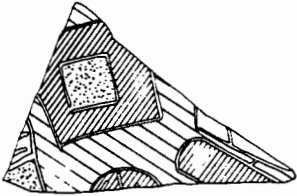
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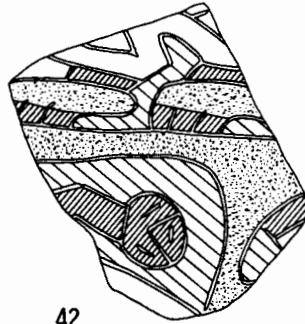
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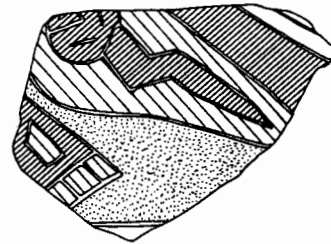
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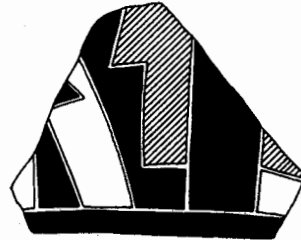
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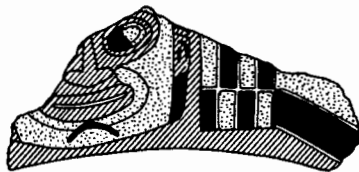
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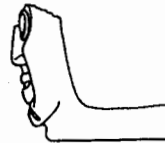
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46a



46b

Plate X. See Key to Illustrations.

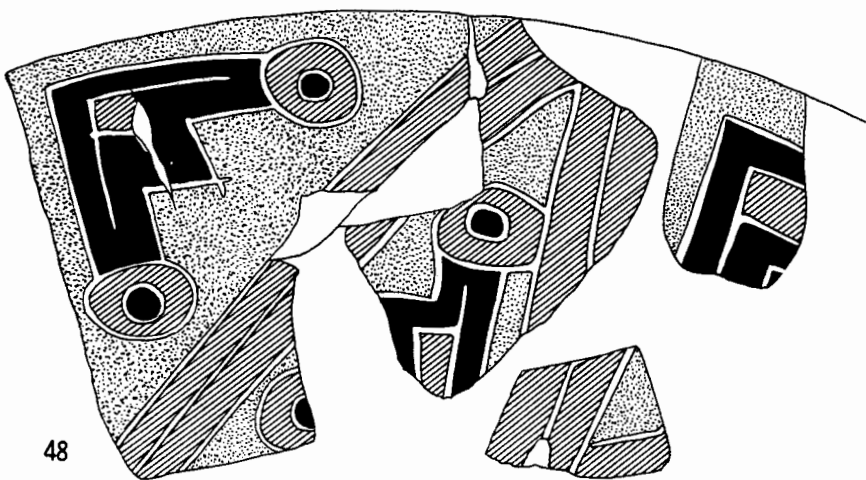
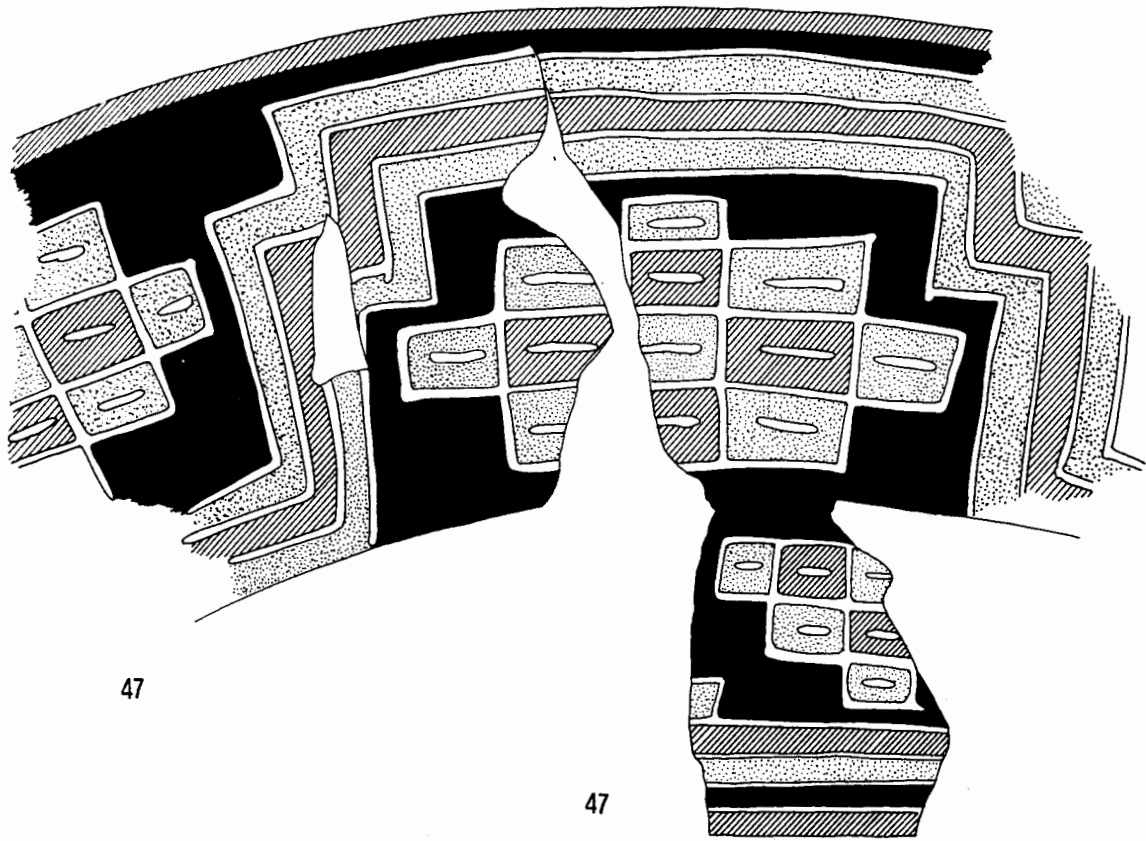
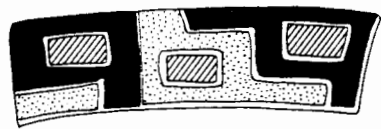
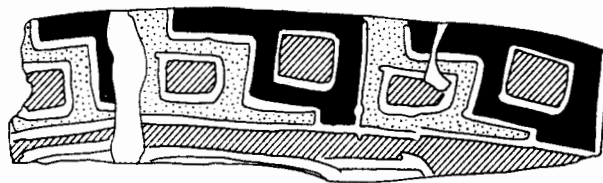


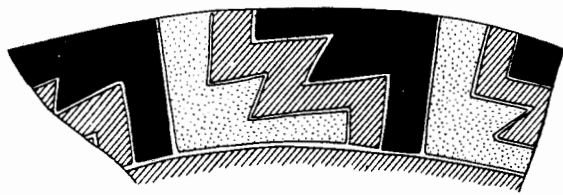
Plate XI. Abstract designs. See Key to Illustrations.



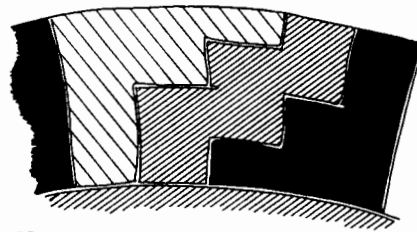
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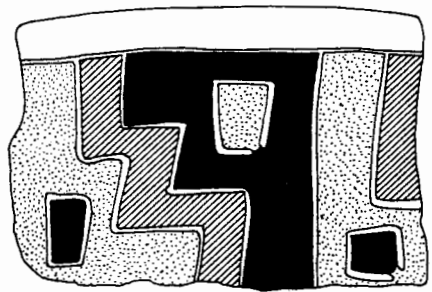
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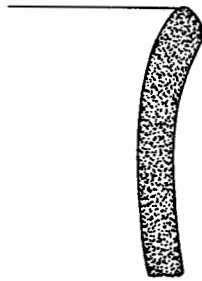
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52



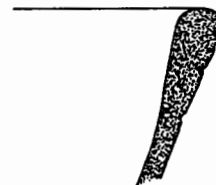
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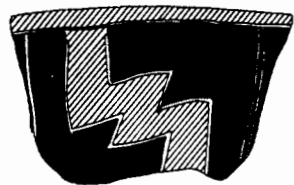
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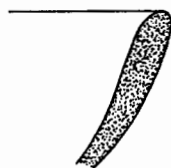
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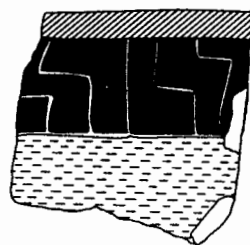
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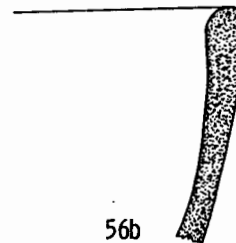
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56a

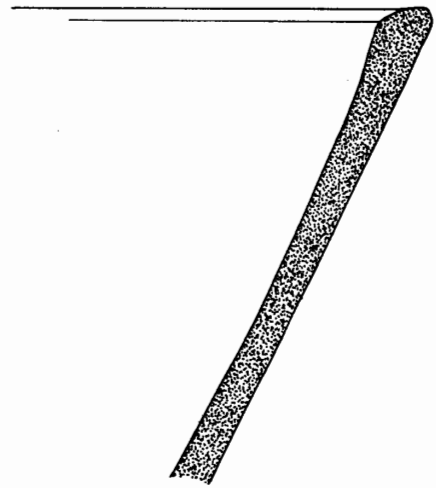


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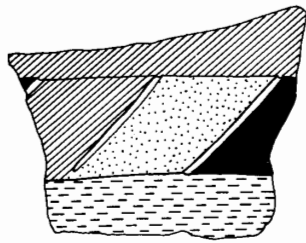
Plate XII. Step block designs. See Key to Illustrations.



57a



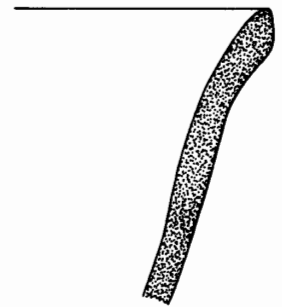
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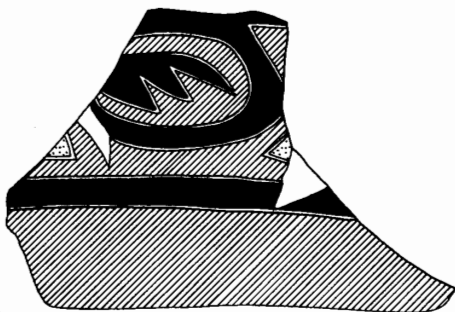
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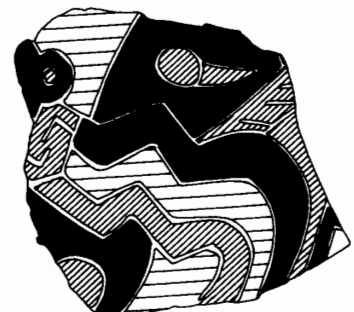
59a



59b



60



61

Plate XIII. See Key to Illustrations, particularly for fig. 61.



62



63

Plate XIV. Miniature jar showing two felines with mythical attributes.  
See Key to Illustrations.



Plate XV. See Key to Illustrations and figs. 14 and 17.



66



67

Plate XVI. See Key to Illustrations and figs. 4 and 20.



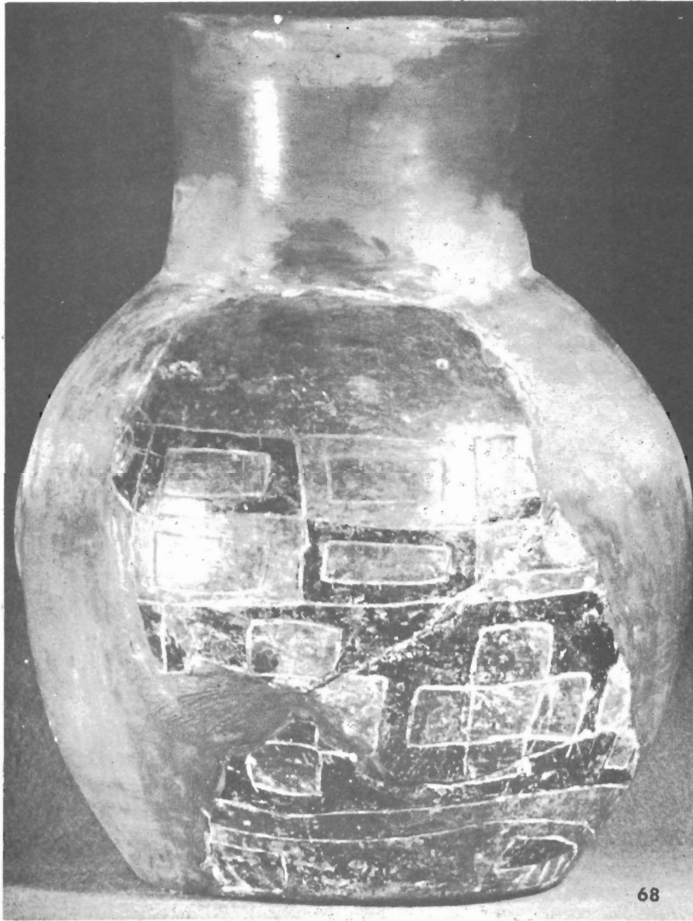


Plate XVII. See Key to Illustrations and compare: Pls. XIV and XV.

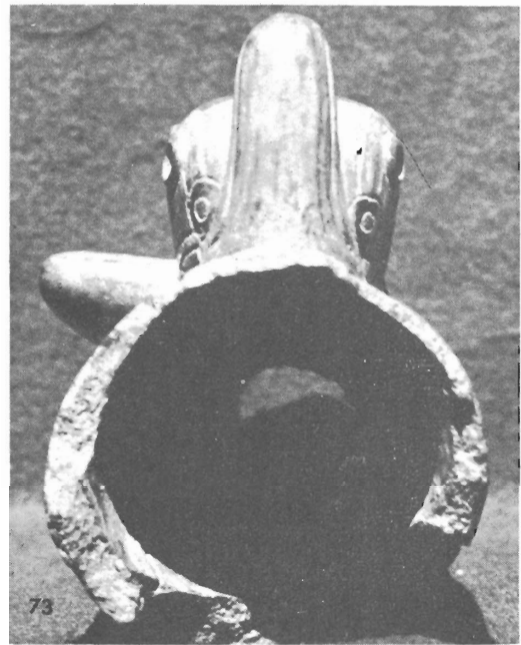


Plate XVIII. Pottery trumpet fragments. See Key to Illustrations and compare fig. 37.