

PAPERS ON EARLY SCULPTURE FROM THE LAKE TITICACA BASIN

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This issue of *NAWPA PACHA* includes a group of papers dealing with early sculpture from the basin of Lake Titicaca in southern Peru and northern Bolivia. These papers were generated by the initiative of Sergio J. Chávez and Karen L. Mohr Chávez, who originally submitted to the editor in 1971 a complex manuscript in which they attempted to deal with the Arapa stela and the Yaya-Mama style in a single presentation. In the course of lengthy correspondence and revision, the decision was reached to handle the Chávez material in two separate papers to appear together. Sergio Chávez evidently needed to refer to the Yapura stela fragments, which had been discovered by Margaret A. Hoyt, so the editor invited Hoyt to contribute an account of these fragments which would put them and her discovery of them on the record. The Donahue discovery was reported to the editor in June of 1972 by John M. Donahue, at the suggestion of Edward P. Lanning. It had obvious relevance to the Chávez' argument about the Yaya-Mama style and required an additional contribution.

Looking at these papers as a group, the reader will note a number of differences of interpretation among the authors. Some of these differences might have been ironed out with further correspondence, but the editors decided that it was preferable to let them stand. The evidence is there, and readers can sharpen their wits weighing the differences.

I would like to add a comment on the distribution of the Pucara style. More Pucara style sculpture has been found in Chumbivilcas since Juan Núñez del Prado's expedition reported in *NAWPA PACHA* 9, mainly by Manuel and Sergio Chávez. Pucara pottery has not yet been reported from that area, however. I am prepared to argue that the sculpture alone is ample documentation of a substantial Pucara occupation in Chumbivilcas. The same argument applies to the south Lake Titicaca area, the Island of Titicaca, Tiahuanaco, and Pokotía. We are dealing with too much sculpture to think in terms of an occasional import. Excavations in this area have been so limited that we do not have anything like a complete pottery sequence for it, and the Chávezes agree with my argument that the only early pottery style so far reported from Tiahuanaco, the Qalasitasaya style, is pre-Pucara in date. We need to reorient our thinking about the Pucara style and recognize that it was at home in the Tiahuanaco area as well as in southern Peru.

This is a convenient place to call the attention of interested readers to the recent publication of two more pieces of Pucara style sculpture, one of which is given Tiahuanaco provenience. The piece said to be from Tiahuanaco is a stone bowl, possibly a mortar, in the form of a human head (Disselhoff, 1974, p. 345 bottom). It is in the Museum für Völkerkunde, Berlin, and is 12.7 cm. high. A pottery bowl from Pucara in the Museo Nacional de Antropología y Arqueología, Lima, makes an

interesting comparison with this piece (Bennett, 1946, pl. 37e; Rowe and Brandel, 1971, p. 5, no. 2). The second piece is a rectangular stone bowl in the Museo Arqueológico in Cuzco (Rowe, 1974, fig. 363). It is 23.9 cm. long. The museum number, supplied by the author but omitted by the publisher, is 943. The museum acquired this bowl as part of the Lucas Caparó Muñiz collection in 1920. Caparó Muñiz was a Cuzco collector, and there is some possibility that the bowl was found somewhere in the Department of Cuzco. A small drawing and two other photographs of this piece were published earlier by Rebeca Carrión Cachot (1955, lám. XIIa and XIc and d). It has a very realistic modelled frog in the center of the bottom and a mythical design in low relief around the outside.

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