

THE SPOTTED CAT AND THE HORRIBLE BIRD; STYLISTIC CHANGE IN
NASCA 1-5 CERAMIC DECORATION

Elizabeth Farkass Wolfe

Introduction

The Nasca ceramic sequence of the Peruvian Early Intermediate Period represents nearly a millennium of uninterrupted regional development. Stylistic renderings of the colorful, slip-painted mythical themes which decorate these vessels range from entirely representational to highly conventionalized or symbolic. Much of this decoration relates to such everyday pursuits as farming, fishing and hunting, yet even these depictions are esoteric, reflecting a complex world view which transforms the ordinary topics with symbolism and abstraction. Many centuries of development necessarily brought about changes in the cosmology, as well as in the mode of representation.

This study deals with the stylistic development of two prominent mythical beings of Nasca iconography: the Spotted Cat and the Horrible Bird.¹ My procedure was to arrange the depictions in sequential order, then investigate the nature and causes of the stylistic changes. A distinction was made between traits essential and unique to a given theme and variations which seemed optional, marginal or extraordinary. The work was based initially on vessels in the collections of the Robert H. Lowie Museum of Anthropology, University of California, Berkeley. In order to offset possible bias, the sample was augmented by the inclusion of numerous published drawings and photographs as well as many unpublished photographs in Lawrence E. Dawson's Nasca reference file. Since most specimens used in the study lack proper archaeological association, relative chronology was established chiefly on stylistic grounds.² To avoid the pitfalls of a circular argument, assignment of phase, where no gravelot associations were available, was determined on the basis of traits not used in the analysis.

Spotted Cat and Horrible Bird depictions usually appear on Nasca vessels as the principal decorative theme. The frequency of the portrayals and their long continuity in the style argue convincingly for their importance in Nasca mythology. Their respective iconographic development will be followed here from the earliest known occurrence of each theme in the Nasca sequence to the disintegration of the portrayals as representational images.

Sequential Development of the Spotted Cat Theme

Antecedents

The Spotted Cat theme of the Nasca ceramic sequence has direct antecedents in south coast textile designs and in the ceramic decoration of the Paracas style of the Early Horizon (figs. 1, 2). The ceramic

depictions occur in both two- and three-dimensional forms and are quite conventionalized.

Nasca 1 (figs. 3-6)

The earliest known representations of the Spotted Cat in the Nasca style are partly modeled and slip-painted within incised outlines (figs. 3-6). These effigy vessels are more realistic than their antecedents, even suggestive of the use of a natural model, perhaps the pampas cat (Felis colocolo) which still inhabits the south coast of Peru.³ Nasca 1 Spotted Cats prominently display paws terminating in jagged claws, pelage markings, a softly curling tail, and long whiskers. Their carnivorous attributes are emphasized by the display of teeth (figs. 5, 6), sharp canine teeth (fig. 6), and association with a captured small animal (rodent?) (fig. 3). Fig. 3c also shows an appendage possibly representing a leash attached to a collar around the feline's neck, perhaps indicative of its tame status. There is no apparent symbolism or mythical overtones in these renderings. Stylistically, the effigy vessels demonstrate an artistic accommodation of a naturally conceived model to the traditional vessel forms. Thus, the animal may lie on top of the spouted vessel (figs. 3-5) or sit upright so that the animal body and the vessel form a single unit (fig. 6). The fur of the animal's head and back is usually dark (which is consistent with earlier traditions). Set against the dark-colored back are rhomboid or lenticular pelage markings of shining black. The somber effect is offset by the sharp color contrast of the striped legs and tail and the white ground color. The artist also attempted, at least once, to distinguish the dark, coarser fur of the back from the lighter, fluffy underside by adding a light-colored band to the lower part of the body outline (fig. 4). In the stylistic development the cat's whiskers increasingly resemble mouth masks. When these counterparts become indistinguishable from the imitation (fig. 5) the natural whiskers are replaced by a representation of a mask (fig. 6).

Nasca 2 (figs. 7-14)

This stylistic phase witnesses the transition from slip-painting within incised outlines to flat slip-painted ceramic decoration, although some incision is found in conservative pieces. Portrayals of the Spotted Cat seem to be mostly two-dimensional and by far the greatest number depict the cat standing with the body and hind legs in profile and the head, chest and forelegs shown front-face (figs. 7-12). These cats have characteristically arched backs with the tip of the tail turned up, occasionally curving back over the body (fig. 11). Pelage markings are still formalized and regularly spaced, but their form has changed. Most commonly they are semi-circular or a truncated oval with an irregular edge, but are sometimes crescent-shaped and always prominently black-colored in sharp contrast to the light-colored background. The color and texture differences between the back and belly fur are sometimes marked with a separate band along the lower contour of the animal's body (figs. 7, 8, 10, 13, 14). The treatment of limbs and tail is extremely varied. Some cats display jagged, extended claws (figs. 9, 10, 14), others have rectangular paws with an even row of nails (figs.

7, 11), while still others may be softly rounded (figs. 8, 12). Note that the treatment of front and hind legs may differ (fig. 14). The markings on the legs and tail are also variable in this phase; spotted, striped, and solid-color tails all occur. Depictions of the head are rather conventionalized. The crown with flanking ears tends to form a trilobate composition set off from the lower part of the face. The eyes are large and rounded with prominent pupils. A mouth mask becomes standard although it clearly imitates naturalistic whiskers (see especially figs. 8, 12). These ornaments appear to be attached to the lower outline of the face, leaving the chin and nose area uncovered (figs. 9, 11, 14) or else seem to be "clipped" to the nose forming an open arc which surrounds the mouth (figs. 7, 8, 12). Note, however, that nostrils are consistently absent in these images except for the modeled version (fig. 13), which is also very advanced Phase 2 or possibly even very conservative Phase 3. The tongue in most Phase 2 cats is extended, sometimes issuing from such anatomically impossible places as above the lips (fig. 9) or below the mouth (fig. 12). Teeth are not frequently shown (figs. 7, 11) and I saw no canine teeth depicted.

A few Phase 2 specimens depict a variant of the feline as seen from a bird's eye view (fig. 14), corresponding to the earlier modeled cats which lie on top of a spouted vessel (figs. 3-5). I have found, however, no two-dimensional portrayal of a seated cat.

In this phase Spotted Cat designs frequently decorate double-spout-and-bridge bottles which are sometimes designed to represent two vessels: a double-spout bottle on top and a low-sided bowl below (figs. 8, 12, 14). The bowl is often decorated with fruit motifs or abstract designs which should not be construed as symbolic associations with the Spotted Cat theme, since the decoration of each of the component vessels is independent. In Phase 2 depictions of the Spotted Cat on ceramics rarely show symbolic associations which are, however, already present in textile decoration.

Nasca 3 (figs. 15-25)

Most depictions of the Spotted Cat in this phase appear as a stylistic continuation of the antecedents discussed above. The eyes are reduced in size and generally more elongated, the mouth mask becomes more stylized, less whiskerlike. The trilobate division of the head, frequently rendered with a prominent solid black crown (figs. 15, 16, 18, 21-23), and the presence of horizontal pelage divisions are now established stylistic traits. Pelage markings tend to be tulip- or crescent-shaped, while the legs are mostly decorated with stripes rather than spots. Occasionally claws or a clawed thumb are still shown on the front legs (figs. 15, 16), but these conservative features appear less frequently than the more advanced ones. The tail is curved more sharply and usually terminates over the back. Association with fruits is indicated by an attachment to the forepaw (figs. 21-23), replacement of the extended tongue by a fruit (fig. 20) or by a row of fruit along the horizontal pelage division as in fig. 13. Eyebrows make their debut but nostrils are not yet indicated with the exception of a modeled version (fig. 24) which otherwise displays all the stylistic attributes of the

Nasca 3 phase.

In this phase we see a clear division of the Spotted Cat into iconographic variants. The existence of these variants becomes yet more obvious in Phase 4 both because of the increase in the number of Spotted Cat representations and because of the proliferation of variants. We shall consider the cat we have been discussing as Variant 1. Variant 2 cats (fig. 25) differ from Variant 1 chiefly in that their head and front legs are oriented horizontally. This physically impossible anatomical arrangement may have originated from the Phase 2 portrayals in which the animal is depicted as seen from above but with all four legs visible (fig. 14) or directly from the modeled Nasca 1 depictions (figs. 3-5).

Nasca 4 (figs. 26-33)

There is a marked increase in the number of Spotted Cat renderings on ceramics in this phase. The frequency of portrayal facilitated the identification of several distinct variants of the theme. The iconographic succession of each of these will be discussed separately.

Variant 1 (figs. 26, 27)

These cats are the direct stylistic descendants of the Spotted Cat imagery of earlier phases. There is, however, a marked trend to conventionalization of already present traits. Common conventions are the trilobate head form, extended tongue, eyebrows, spotted back, striped legs, horizontal pelage division, almond-shaped eyes with pupils reduced in size. Teeth and claws are hardly ever present and the mouth mask is quite conventionalized; the belly is now seldom curved. Unrealistic repetition of design elements, for example multiple eyebrows and horizontal pelage divisions, is characteristic. Associated plant symbols increase in number and variety. They are attached to the body outlines, added as a decorative band in the pelage division, and substituted for the tongue. These stylistic changes may be considered amplification of the existing conventions.⁴

Variant 2 (fig. 28)

There is a single example of this variant of Spotted Cats in Phase 4. Note the amplification of the trilobate head format.

Variant 3 (figs. 29-33)

This variant appears to have developed in Phase 4. Although these portrayals recall Variant 1 in general shape and posture, their appearance is distinctive. The most conspicuous departures from the established stylistic conventions are the absence of a mouth mask and the presence of face painting. The trilobate head format, which is made up of the crown of the head flanked by ears, is generally retained, but the whole composition now rests on a horizontal bar representing the forehead. Pendent from the lower margin of this bar are the semicircular or triangular eyes. The presence of nostrils and the fact that the

chin and mouth are not obscured by a whiskerlike mouth mask make the head of these beings appear humanlike. A closer examination of the other iconographic elements reveals, nevertheless, that we are still dealing with bona fide cats. The trilobate head format is often flanked by vegetables, most frequently capsicum peppers, which are highly reminiscent, at least in these depictions, of the whisker element of the mouth mask (figs. 29-31). The facial contours also show a lateral spike on either side which serves to support these fruits. A similar spike occasionally protrudes from each side of the chin (fig. 29). The facial contour may be interpreted as a highly abstract form of the mouth mask. Sometimes obscuring this convention is the application of other fruits, for example maize ears, which are less reminiscent of the whisker element than are capsicum peppers (figs. 32, 33). Face painting is most prominent around the eyes, less frequent on the chin.

The body of Variant 3 felines is usually angular and heavy. It is composed of at least three horizontal pelage divisions of which the topmost displays the natural cat markings, the next down is frequently decorated with a plaited design of unknown significance (figs. 29, 31-33), and the lower division(s) is left fairly light-colored and inconspicuous. A large proportion of the Variant 3 cats have clawed thumbs on the front paws (figs. 29-31-33). The legs are always striped, as is the tail, which is a direct continuation of the topmost pelage division of the body. Symbolic associations mostly include fruits which flank the head and may be attached to the contour of the animal or the extended tongue, or replace the trilobate head segment (fig. 29).

Nasca 5 (figs. 34-55)

Stylistic expression of this phase is divided into two distinct yet concurrent modes: the conservative and the radical.⁵ The former is a continuation of existing stylistic trends, the latter represents abrupt changes from the established conventions. Spotted Cat depictions appear in both stylistic modes. The conservative and radical stylistic sequences will be discussed separately, beginning with the conservative.

Conservative mode Variant 1 (figs. 34-35)

These cats bear an increasing number of symbolic elements which sometimes replace realistic, physical parts of the animal. Fruits in varying number are attached to the contour of all specimens observed, and may decorate the pelage division just below the spots. Fruits may also substitute for the tongue and the tip of the tail. More advanced representations indicate the nostrils and have a mouth mask that completely encloses the mouth. Mouth masks may also be embellished with arrangements of three marks, usually short lines or dots, suggesting little faces (fig. 35), a convention which appears as far back as Nasca 3 (fig. 15). The trend towards straighter body outlines, especially on the lower body contour continues in all Phase 5 variants.

Conservative mode Variant 2 (figs. 36-38)

Variant 2 Spotted Cats are distinguished in this phase by the frequent absence of the trilobate head piece (figs. 37, 38). The mouth masks are highly conventionalized, no longer reminiscent of natural whiskers, and always close around the mouth. Nostrils are marked on their surface. The opening for the mouth diminishes in size. Some masks are also embellished by little three-mark faces. The tongue is characteristically represented as a capsicum pepper. Vegetable symbols predominate in these depictions, surrounding the contour and forming the tip of the tail. The tail is often composed of two longitudinal sections in continuation of the lower and upper pelage divisions (figs. 36-38). This type of tail normally loses the natural markings. The upper division of the body bears very stylized, linear pelage markings (figs. 36, 37). A breechcloth appears, placed between the hind legs (fig. 37). Body contours are quite straight.

Conservative mode Variant 3 (figs. 39, 40)

These cats continue the stylistic trend established for them in Phase 4. The tail is prominently striped as are the limbs. Pelage markings diminish in size and may form a linear trident pattern (fig. 39). The body contours are now generally straight. Association with cultivated plants may be very pronounced (fig. 40).

Salient features of the sequence

Since beyond Phase 5 the Spotted Cat theme shows no true continuity, it is well to review the characteristics of its sequential development before turning to the discussion of more radical variations of the theme. From a naturalistic prototype portrayed in Phase 1 emerged three distinct depictive variants. Distinct these portrayals may be, but there is little doubt that all represent the same being, a spotted, striped wild cat, which incongruously becomes associated with cultivated plants.

Through the sequence one may observe the transition from the naturalistic prototype of a wild carnivore with bared teeth and jagged claws toward the docile mythical feline with softly rounded paws and hidden teeth together with the increasing symbolic association with cultivated fruits accompanying the physical transition. It is noteworthy that the plant symbols progressively intrude and substitute for realistic physical parts of the animal as well as surrounding it. The lack of emphasis on trophy heads, otherwise so important in Nasca iconography, further underlines these enigmatic mythical qualities. The theme is identified and distinguished from others in the style by prominent physical features of the being: feline head, body, pelage markings composed of spots and stripes, to which combination well-defined mythical qualities were added gradually in the form of cultivated fruits. Variation in the portrayals is caused chiefly by traits that are optional, the presence or absence of which would neither identify nor obscure the theme. Such are the mouth mask and face painting (traits which, with a single exception,⁶ are mutually exclusive in this theme), extended tongue, orientation of head and limbs, mode of depicting the tail, breechcloth, and so on. Some elaborations seem incidental to the theme;

examples include those called amplification in the discussion of Variant 1 (multiplication of eyebrows and horizontal pelage divisions) and the addition of little faces formed of three dots or dashes.

Certain changes progress from Phases 2 to 5 and can thus be easily summarized. There is a tendency to increasing angularity in body shape following the rather naturally curved back and belly lines of Phase 2 and terminating in the boxy forms with straight back and belly found in Phase 5. Likewise the position of the tail, rather naturally and gently upcurved in Nasca 2, changes to curve more sharply over the back in Phases 3 and 4 and in Phase 5 often assumes a V-shaped curve with the tip pointing straight up. Pelage markings which are relatively long in Phase 2 become proportionately broader and crescentic in Phase 3, markedly tulip-shaped in Nasca 4, and most unnaturally thin and trident-shaped in Phase 5. In no case should any single element be considered sufficient for attribution of a particular representation to a given phase, since there are both advanced and conservative representations, but the trends are definitely present.

Radical changes beginning in Nasca 5 (figs. 41-59)

The most frequently noted characteristic of the radical stylistic mode is the introduction of rays and hair hanks. In the case of the Spotted Cat sequence, however, such elements are rather insignificant and occur relatively rarely. More important are the abrupt stylistic changes which result from experimentation and bizarre innovations (figs. 41-59). Such changes include the mixture of features from previously well-delineated stylistic variants (e.g., combination of Variants 1 and 3, fig. 41), the substitution of alien limbs for feline ones (figs. 42, 43), extra legs (figs. 44, 45), oversimplification of designs (figs. 46-48), abbreviation of depictions (fig. 49), proliferation of symbols (figs. 50-52, 57-59) including the replacement by fruit of the trilobate head format (figs. 42, 44, 47, 49) and the increasing use of three-mark faces (figs. 45, 47). There are also abrupt changes in symbolic associations, for example panels of fishes (fig. 53) or small quadrupeds (figs. 54, 57), a band of human faces (figs. 52, 54, 57, 58), a forehead ornament not usually associated with felines (figs. 41, 51, 54), a breech-cloth transformed into a trophy head (figs. 42, 50, 52, 53, 55), and direct association with trophy heads in Nasca 6 and 7 (figs. 56, 59b).

Many of the Spotted Cat depictions now occupy design fields divided into registers (figs. 52-54, 56-59). Moreover many of the stylistically radical designs appear on newly introduced vessel shapes. The changes in the symbolic associations of the being who was once exclusively connected with cultivated plants signals altered mythical qualities, while its relegation on some vessels to a status of companion design (figs. 53, 54, 56, 57), in contrast to its previous position as principal motif, suggests loss of rank within the mythical hierarchy. Above all, the fact that these highly individualistic and divergent renderings can no longer be grouped into standardized variants heralds the disintegration of the thematic sequence, although the Spotted Cat is still to be found in recognizable form at least into Phase 7 (fig. 59).

Sequential Development of the Horrible Bird Theme

Antecedents

Unlike the Spotted Cat, the Horrible Bird does not have predecessors before the Nasca sequence. The earliest known representations of the being are found in Phase 3. These examples already exhibit fairly advanced stylistic conventions. It is reasonable to suggest, by analogy with the Spotted Cat, that earlier, more realistically conceived representations existed. Physical characteristics, as well as the association with human body parts, strongly suggest that the mythical figure developed from a naturalistic carrion-eating bird, probably a condor,⁷ a bird frequently depicted on early Nasca vessels (figs. 62-65) and on south coast textiles. These realistic images bespeak keen observation of the physical properties and habits of the species. The physical characteristics of these birds most emphasized are the white-tipped beak, the caruncle, the curving neck and distended crop, large white markings on the shoulder portion of the dark wings, and weak talons. Note, however, that female Andean condors lack the caruncle (fig. 60; compare to male in fig. 61).

Nasca 3 (figs. 66-68)

The earliest known rendering of the Horrible Bird (fig. 66) on a double-spout-and-bridge vessel is conventionalized yet fairly realistic anatomical details and proportions were retained. The beak and talons indicate a carrion eater, an impression more than amply reinforced by the presence of a human arm and hand as well as a windpipe and lungs held in the beak,⁸ while the distended crop recalls the condor representations. Nonrealistic elements of the depiction are the Spondylus shell necklace, upstanding plume head ornament, and eye marking. The body and tail are decorated with trophy head motifs, while the ends of the feathers bear little three-dot faces. Although this representation does not have a white beak tip as do the other Horrible Bird representations, the black and white photographs upon which my description is based appear to show a lighter tip.

A second early example of the being is taken from the design of a conservative Phase 3 textile sampler and is included here to demonstrate that the preceding version is not unique (fig. 67).⁹ This bird holds a trophy head in its beak and is decorated with trophy heads on the wing and tail, although it lacks other nonrealistic ornamentation.

One further depiction, which probably belongs to the same phase, is decorated with trophy heads on the wing and tail and holds a stylized lung-windpipe in its beak (fig. 68). This version has a conventionalized, bilaterally symmetrical head format which emphasizes the caruncle, foreshadowing developments in Phase 4.

Nasca 4 (figs. 69-75)

Representation of the Horrible Bird on Nasca ceramics is very frequent in this phase permitting a detailed study of stylistic variation

and sequential change. All depictions are standing, in profile, and display relatively realistic body details. The realism is occasionally upset by the replacement of talons by human feet (fig. 69). The long, curving neck is often shortened (figs. 69, 71-74), but the distended crop is only rarely absent (fig. 71). The most persistent trait is the prominently indicated white tip of the otherwise dark-colored beak.

The most important stylistic change seems to be in the portrayal of the head. All heads in this phase tend to bilateral symmetry, but while some are rendered in a realistic fashion (figs. 69-71), others are modified in nonnatural ways (figs. 72-75). The latter entail the gradual distortion of the natural caruncle which, if realistically drawn, should be seen above the beak. The contour not only becomes exaggerated, but is mirrored about an imaginary axis through the eye. More advanced versions also depict the head horizontally divided above the eye (figs. 73-75). In such cases the crown of the head may contain an internal area which is sometimes filled with dots.

The two modes of portrayal just described are forerunners of Variant 1 and Variant 2 birds respectively.

A further nonrealistic stylistic elaboration found on most Phase 4 Horrible Bird depictions is the application of a serrated edge to the back of the being which invariably corresponds to the upper edge of the wing. We shall call this embellishment the mythical wingborder.¹⁰ Less frequent, but equally fictitious, are bristles on the beak (figs. 69, 72, 73, 75). Eye marking becomes a standard trait in this phase (figs. 69-75). The marking may be either positive, painted in a dark color on a lighter ground, or negative, with the area outside the mark darker. Feathers now not only bear little dot faces, but terminate in a point like a tongue, thus suggesting snakes. We call such feathers "snake feathers."¹¹ Ornamentation of other parts of the body, tail, thighs, crop and caruncle with faces also occurs very frequently. Such marking is most prominent, and always present, on the wing where the white band of plumage is located on natural condors. The nature of these faces is made more explicit by showing the two splinters that held the lips of the trophy head together (figs. 69, 72, 73). All Horrible Bird portrayals are shown with either a trophy head or a windpipe-lung combination in the beak. The head of the Horrible Bird may appear alone as an abbreviation (fig. 75).

Nasca 5 (figs. 76-112)

In this phase the Horrible Bird is portrayed in both conservative and radical modes. The former, characterized by gradual changes of the design, is the continuation of the already existing conventions. Radical stylistic changes in the Horrible Bird depictions not only resulted in more extreme modification of the established traits, but the innovative spirit also contributed to the emergence of several new depictive variants. Despite the divergent style of the portrayals, all variants can be successfully ordered and readily identified with the Horrible Bird. Many of the designs which were painted in the radical mode are associated with radically new vessel shapes.

The proportion of radical depictions of the Horrible Bird compared to conservative renderings is very small. A special effort was necessary to bring together a corpus sufficiently large to make the stylistic analysis meaningful. Material from later Nasca phases was not adequately surveyed, but there are indications that the importance of the Horrible Bird may have been largely eclipsed by other mythical beings. In the following analysis conservative and radical stylistic renderings of the Horrible Bird will be discussed jointly when appropriate.

Variant 1 (figs. 76-88)

These birds are depicted in a form which is a direct continuation of the earlier developments, with the bird's head basically bilaterally symmetrical. This type of depiction is by far the most popular in Phase 5. Stylistic changes consist chiefly of amplification of traits. The head is now always divided horizontally, forming well defined upper and lower parts. The top corresponds to the crown of the head, and is decorated with an internal area which may contain dots or dashes (figs. 76-80, 88), small faces (figs. 81, 86, 87), or the top of the head may be a trophy head, either complete (figs. 84, 85) or abbreviated (fig. 83). The imaginary vertical axis of bilateral symmetry is now explicitly shown on many depictions (figs. 76-83, 85, 86, 88). Projections of the facial contour and a distorted and reiterated caruncle are usually marked to suggest little faces, as are the base of the tail (figs. 76, 78, 80, 81, 84, 85, 87), the distended crop (figs. 77, 80-82, 83, 86), thighs (fig. 77), and the newly introduced breechcloth (figs. 76, 78, 83, 85, 87, 88). Feathers are commonly fashioned as snake feathers and in some cases the same treatment is applied to the distended crop (figs. 77, 80, 81). The beak, while remaining conspicuously white-tipped, is subject to nonnatural modifications: bristles (figs. 77, 80, 88), hairhanks (figs. 77, 79, 82, 85, 87), doubling (figs. 77, 86), or total omission (figs. 78, 81). It may also be curved (figs. 76, 79). The distended crop may also be doubled (fig. 82).

The division between the wing and tail feathers diminishes and there may be feathers below the tail, emerging from the legs (figs. 76-78, 85, 87). This treatment is most common on birds that have human legs and wear a breechcloth. The body may be unusually long and slender. Eye marking is less popular in this phase; only a few Variant 1 birds are still so decorated. The wing is always outlined with a mythical wing-border. Decoration of the wing with trophy heads is very prominent. All of these birds carry (or are consuming) a trophy head (figs. 80, 82-84, 86, 87), a windpipe-lung combination (figs. 78, 79, 81), or a combination of these elements (figs. 76, 77, 85). Among Variant 1 birds about half bear only a trophy head, while the other half bear either a simple windpipe-lung combination or such a combination combined with a trophy head.

Variant 1 birds may be depicted in the radical mode and as such are distinguished from their conservative counterparts only by the degree of amplification of already existing features and the addition of a few unusual or bizarre traits. Sporadic occurrence of such elements as

recurved rays (figs. 83, 86) and hair hanks (figs. 77-79, 81, 82, 85, 87) indicates the radical mode, as do exaggerated design components (fig. 88) or a bizarre arrangement of body parts (fig. 87). One of these figures is also associated with a snake (fig. 88, see also fig. 74).

Variant 2 (figs. 89-94)

This variant consists of birds probably developed from the Phase 4 antecedents which retained a realistic head profile. Nevertheless, stylistic change led to appreciable differences in the new portrayals. The most interesting feature of these renderings is their relative simplicity. The head, body and tail are usually integrated into a single oval unit to which the beak, tail, and legs are attached. The head is always decorated with eye markings. The beak has a prominent white tip. The feet are stylized bird claws usually attached to the body by lobes that bear semicircular decoration (abbreviated trophy head?) pendent from the body contour. This variant omits the crop from the depiction and the wing no longer covers the upper portion of the body but is lifted and rests upon it. The front of the wing profile is curved and a mythical wingborder follows the new contour. The wing, body and tail are filled with stylized but prominent trophy heads. The feathers of the wing are always rendered as snake feathers. Tail feathers are sometimes attached to the wing feathers at a more or less right angle and in such cases the tail feathers are straight ended (figs. 91-93, compare 79). Each bird carries a stylized trophy head in the beak. No other body parts were observed in this position.

Variant 2 bird designs usually appear on radically new vessel forms. Some depictions display bizarre traits such as the inclusion of extraneous body parts (fig. 94). Since these designs differ consistently from their Phase 4 antecedents, it is justifiable to regard the entire group as a stylistically radical sequence.

Variant 3 (figs. 95-103)

This variant represents an interesting departure from other conventionalized forms being portrayed with a circular head inside of which concentric circles form the eye. Although the head treatment appears to be a novelty in the sequence, it is actually based on the naturalistic portrayal of the carrion eaters (compare to figs. 62, 64, 65). A white-tipped beak completes the head. In contrast to the simple, naturalistic head, most other details of this version are very conventionalized. The body is either narrow and sticklike (figs. 100, 101) or, more commonly, T-shaped with the crossbar of the T at the tail (figs. 95-99, 102). In either case the body is disproportionately small compared to the rest of the anatomy. Like Variant 2 birds, Variant 3 ones have wings resting on top of the body rising higher than the head. The wing has a curved or angular contour with a mythical wingborder. The tail feathers are straight ended and usually snake feathers. Some depictions, however, have no tail feathers (figs. 100, 101), one bearing what appears to be a mammalian tail (fig. 101), while another (fig. 98) appears to have a second tail. The legs are apparently human while the feet may be either human or hoofed (figs. 96, 97). Most Variant 3

Horrible Birds seem to be walking or running. There is usually a breechcloth between the legs. These birds never display a distended crop or emphasize the presence of a caruncle, although it is often suggested. Several depictions are shown with extra legs attached to the outline of the body in a bizarre arrangement (figs. 95, 97). On one vessel the bird has its wing attached backward (fig. 97).

A further unusual feature of this variant is the presence of a bifurcate element held in the beak. While in one case it is contained within the beak (fig. 96), it usually emerges from the beak and is recurved at the ends (figs. 95, 97, 98, 102, 103). This element is sometimes shown as snakes which curve in the same fashion (figs. 100, 101) and in one case result in the beak being recurved (fig. 101), while in one specimen a single snake emerges from the beak (fig. 99). Bifurcate snakes emerge from the head of another specimen (fig. 102). The significance of this association is unknown, although the sporadic occurrence of snakes with other Horrible Bird depictions has been noted (figs. 74, 88, 94, 107).

Variant 3 birds never hold trophy heads or body parts in the beak, but several of them have a human arm and hand which holds a trophy head (figs. 95, 96, 98, 103) or in one case a club (fig. 99). A second arm may also be added (figs. 95, 98, 99) which sometimes contains proliferous elements (figs. 98, 99). In addition to any trophy head it may hold, each bird has a prominent trophy head decoration on the wing and most also have a trophy head on the tail portion (figs. 95-97, 99, 102) and some on the breechcloth (figs. 96, 98). In no case is the body wide enough to be decorated. The addition of such proliferous elements as recurved rays or hair hanks is not common (97, 103).

Variant 3 Horrible Bird depictions are rather rare and most commonly found represented on single spout bottles with a bridge to a modeled human head (for example figs. 95, 96, 103),¹² where they frequently decorate the figure's mantle. These designs are a stylistically radical development with most of the depictions displaying some innovative, bizarre or proliferous features.

Variant 4 (figs. 104-108)

These birds have a rectangular head, most often joined to a rectangular body. The angularity is softened somewhat by the addition of a tail with curved contours. Anatomical details, as well as the arrangement of body parts are inconsistent and unnatural. For example, wings may be attached directly to the head (figs. 105, 106) and their feathers are oriented in more than one direction (figs. 104-108). Despite such bizarre renderings, each bird has a well formed beak with a white tip and has realistic bird feet with claws. Flight is suggested by the position of the feet which are limp, gently curving and parallel to the beak, in contrast to the powerful stride of the Variant 3 birds. The boxy head is decorated with an equally box-shaped eye marking. Vestiges of the mythical wingborder indicate the wing location. The body is reduced to the trophy head which, in other variants forms the base of the tail, and the wing also has a prominent trophy head

decoration. The bird also holds a trophy head in its beak. No other body parts were observed in this variant. The plumage is usually represented as snake feathers which, in one case, have two tongues (fig. 106). Although these representations are rather simple, some additional, non-realistic elaborations occur. The beak may be doubled (fig. 106) or covered with bristle (fig. 107), and a snakelike element emerges from the head of one example (fig. 107).

Variant 4 birds are infrequent and restricted to Nasca Phase 5. Although few proliferous elements were observed, the unique design concept and bizarre composition of this variant as well as its association with radical vessel shapes indicate that it also belongs to the radical stylistic mode.

Variant 5 (figs. 109-112)

In this variant the birds are portrayed with outspread wings, representing the only full view depictions of the Horrible Bird. The head, however, is shown in profile and is disproportionately large. In some cases the body is reduced as in the Variant 4 birds to the trophy-head tail base (figs. 109, 110). When the body is included it is conceived in much the same way as that of Variant 2 birds (figs. 111, 112). The tail and wings are composed of snake feathers. A mythical wing-border not only frames the outer edge of the outspread wings, but may also decorate their inner edge (fig. 109). The wings and usually the tail are adorned with trophy heads. The legs of Variant 5 birds are much reduced or entirely eliminated and the legs or feet are attached directly to the wing. The feet may be represented as bird claws (fig. 112), humanlike (fig. 111), or other less definable forms (figs. 109, 110). All known Variant 5 birds hold a trophy head in the beak. No association with other body parts or with other symbols was observed.

These depictions begin in Phase 5 and are often associated with new vessel shapes (figs. 111, 112). Since this form of portrayal also represents an abrupt departure from the conventions established in Phase 4, Variant 5 birds are considered to be a radical stylistic development.

Salient features of the sequence

Despite a rather divergent development from a single ancestral prototype, the Horrible Bird emerges as a mythical being of well-defined qualities. Traits essential to its physical make-up are the basically avian characteristics accentuated by the attributes of carrion eaters. The hallmark of the sequence is, undoubtedly, the presence of conspicuously displayed white tips on heavy, dark-colored beaks, a trait which is not shared with any other being in Nasca iconography. Another important physical feature of condors is the caruncle which, however, characterizes only the male of the species; therefore it may not be always present in the depictions. Another prominent trait is the distended crop which, since it is only discernable when the bird is in certain positions or when it is gorged, may also be realistically omitted from the picture. The most persistent embellishment of the sequence

is the decoration with trophy head motifs. All depictions bear trophy head(s) on the wing, applied where there is naturally a band of white feathers. This position is analogous to the natural pelage division of the Spotted Cat which is frequently decorated with fruit symbols. Less consistently other parts of the bird (body, tail, thighs, crop, neck, head) may also be embellished with trophy heads.

The association of the being with carrion is clear from numerous earlier portrayals; it is therefore significant that only human body parts are explicitly shown. Even the naturalistic condors of Nasca 2 and 3 ceramics peck a human head or limbs. Our earliest example of the Horrible Bird in the sequence, is shown holding a human arm and hand along with the windpipe and lungs. Variant 1 birds, which developed stylistically in Phase 4 and persist to the end of the sequence, are portrayed with a human head or windpipe-lung combination or both in their beak. All other types, which first appear in Phase 5, are associated only with trophy heads and never with other body parts. This statement includes the somewhat deviant Variant 3 birds with a bifurcate element replacing the trophy head in the beak, since various examples of this variant grasp trophy heads in an appended human hand.

The lack of archaeological context for the sample studied prevents a check on the seriation, but there is a clear ordering of the depictive variants from 1, which represents the most explicit representation of carrion eating, to 5, which is a more symbolic representation. Variant 1 is the most conservative since it most closely resembles the Nasca 1 naturalistic condor representations. The extent to which the stylistic variants may reflect temporal differences remains to be determined.

There are also several persistent optional and marginal traits. The presence of nonavian legs, of eye marking, a breechcloth, and bristles on the beak seem to have remained optional throughout the sequence. The presence of a mythical wingborder, snake feathers, or the decoration of design elements with three marks suggesting little faces may be considered as marginal elaborations.

Extremely radical transformation of the design elements destroy the representational qualities of the theme. The importance of the Horrible Bird seems to decline following Nasca 5.

Variations on the Avian Theme

Nasca decorative themes include many birds, some realistic and others mythical. There are certain birds with traits similar to those of the Horrible Bird. It seems warranted to investigate the possibility that these birds may be variations on the same theme.

Not-so-horrible Birds (figs. 113-122)

This category comprises a group of representations which differ significantly from the Horrible Bird, although they also share certain

attributes. As the condor is the natural counterpart of the mythical Horrible Bird, there are natural counterparts of the Not-so-horrible Birds (figs. 114a, 118, 119). These natural birds differ from the condor in having small, pointed beaks lacking a white tip, speckled feathers, or a crested neck. The mythical Not-so-horrible Birds differ from the Horrible Bird theme in also lacking the white-tipped beak or any association with human body parts other than trophy heads, although they may be associated with snakes (fig. 120). Not-so-horrible Birds resemble the Horrible Bird, however, in that they are also depicted with trophy head decoration on the wing (figs. 113, 114b, 115, 117, 121, 122) or with similar symbolic association; and they have a mythical wingborder (figs. 113, 114b-117, 120-122).

On the basis of mythical qualities and physical attributes, the Not-so-horrible Birds may safely be regarded as independent mythical themes, probably representing at least two separate creatures on the basis of consistent physical differences.

Harpies¹³ (figs. 123-135)

This very distinctive group of mythical beings is characterized by a humanlike head and avian body. These beings first appear on Nasca vessels in Phase 4 and remain an important decorative theme throughout Phase 5. Not unlike the Horrible Bird, Harpies are usually decorated with trophy heads on the wing and to a lesser extent, on the tail. The rendering of body and limbs follows a stylistic development analogous to that of Variant 1 Horrible Birds, especially those with anthropomorphic legs. The distribution of talons and human feet on Harpies seems random. The separation between wing and tail feathers may diminish, as in the case of the Horrible Bird, and the feathers may extend below the tail, growing out of the leg (figs. 127, 128). A breechcloth may also be present on the renderings which have human legs (figs. 127-129). Some Harpies also exhibit a distended crop (figs. 127, 128). With a single exception (fig. 125), these beings are decorated with a mythical wingborder. There is some variation in the representation of Harpy feathers, ranging from the naturalistic portrayal of fig. 125 through transformation into hair hanks (figs. 126, 128, 132) and the inclusion of simple three-dot faces (fig. 130) to snake feathers, which is the most common form (figs. 123, 124, 127, 129, 131, 133-135).

Despite apparent iconographic similarities between Variant 1 Horrible Birds and Harpies in the development of the body, wing, tail and legs, the rendering of Harpy heads not only remains human throughout the sequence, but also exhibits some consistent traits that are unique to the theme. Harpies are usually portrayed with a headdress of two to five lobes (figs. 123-131, 135) which may be conventionalized on more advanced depictions as a tall hat (figs. 132, 133) or turban (fig. 134). The multilobate head arrangement is strongly reminiscent of the stylistic development of the Spotted Cat yet the headdress does not incorporate the Harpy's ears which are usually clearly displayed on either side of the face. Rendering of the forehead as one or more horizontal bars; pendent semicircular or triangular eyes, often decorated with eye marking; occasional markings on the chin; the unmasked mouth and frequently

extended tongue all recall the head of Variant 3 Spotted Cats. Harpy facial contours, however, never bear the spikelike protrusions which serve to support vegetable symbols on Variant 3 cats. No such protrusion is present on the lower part of the face either. A striking and distinctive feature of Harpy depictions is the presence of thick, black strands of hair that flank the face. The hair strands appear as massive columnar supports which are in the position of two front limbs.

The salient physical characteristics which define these beings, then, are the combination of an avian body with a human head without a mask and flanked by long thick hair. Unlike Horrible Birds, some Harpy renderings lack the trophy head association (figs. 125 and perhaps 133) and may exhibit symbols not found in the Horrible Bird sequence, for example, the arrow or dart motif (fig. 130). Always depicted with a human head, the Harpies contrast with the Horrible Bird theme, where the most prominent and distinguishing trait is the beak. While Harpies, like many other mythical beings in Nasca art, are decorated with trophy head motifs, there is no hint that they also ate carrion. The Harpies may be related to the Horrible Bird by stylistic conventions, but they seem to constitute an independent mythical theme.

Iconography of Composition Conventions

The following brief survey attempts to demonstrate the existence of a large repertoire of stylistic conventions which are superimposed on Nasca ceramic decoration. The presence of these devices brings about changes ranging from marginal and gradual to unusual and abrupt, affecting the style throughout in a remarkably uniform fashion. Undoubtedly the cause of the variation usually goes beyond simple aesthetic consideration and carries complex esoteric significance. Nevertheless, since the religious belief and ritual practices of the Nasca culture are not known to us, the entire phenomenon will be considered here as a special aspect of stylistic change. I shall identify and briefly describe only the most prominent composition conventions which affected the stylistic sequences of the Spotted Cat and Horrible Bird, while similar instances will be derived from other mythical themes to show the generalized nature of the phenomenon.

Embellishments

Decorative borders (figs. 136-155)

A conspicuous stylistic device, decorative borders enhance the natural outline of many designs. Most commonly the decoration consists of rows of geometrical forms, especially serrations, spikes, scallops or rectangular blocks, which may be further accentuated with internal lines or by being filled with a solid dark color. Serrated borders were particularly popular in the first part of the Nasca sequence on elongated bodies or appendages (figs. 136, 137), although many other types of renderings were similarly embellished, for example, the outline of the Spotted Cat (fig. 138), a nonrepresentational design (fig. 139), a radical depictive version of the Horrible Bird (fig. 140). A specialized

form of this convention is the mythical wingborder which ornaments the Horrible Birds, Harpies and other mythical avians. Decorative borders are completely unrelated to the natural contours and a number of designs are employed. There may be symbols alternating with serrations (fig. 141), alternating symbols (fig. 142), and repeated symbols other than serrations (darts, fig. 143; peppers, fig. 144). This last tendency is exemplified by advanced Phase 5 Spotted Cats surrounded with stylized capsicum peppers (e.g., figs. 36, 37, 41, 43, 50-54).

There are also instances in the Nasca style when the artists apparently deliberately exploited projections occurring naturally on the design outline for the same aesthetic effect. For example, irregularities of the manioc plant were conventionalized to resemble a serrated edge (fig. 145). In the portrayal of the Master of Fishes,¹⁴ progressive conventionalization results in a decorative border formed of rows of fins alternating with feet or hands (figs. 146-150). The most dramatic alteration of natural contours, however, results from radical changes when the design is partially or totally obscured (figs. 151, 152).

Decorative borders were consciously used devices which also formed independent themes (figs. 153-155).

Minor decorative elaborations

Examples of such elaboration include the modification of feathers by applying three marks to suggest little faces and the application to these of an extended tongue to suggest snakes. These devices were introduced in Phase 3 and promptly became standard treatment on most feathered beings in the Nasca style. In Phase 5 the rounded end of feathers is sometimes squared. The suggestion of faces through a configuration of three marks is not restricted to feathers but may also be observed on mouth masks, forehead ornaments, or inside almost any curved or triangular contour.

Formats

The serpentine format (figs. 157-170)

This format probably originated in the snakelike appendages that embellish mythical beings in the Paracas style and, most commonly, in the first three phases of the Nasca sequence (fig. 156). Detached from the main figure, serpentine forms appear as independent themes at least as early as Nasca 2 (figs. 157-159). As noted earlier, the serpentine forms are usually accentuated with a dark, serrated border which led Seler to call these designs "Zackenschlange."¹⁵ Rather than representing one specific "Zackenschlange," however, these renderings may be viewed as the imposition of the serpentine format upon various mythical beings who often retain certain identifying characteristics of their genre. Thus, images of the Spotted Cat (160-162), an assortment of anthropomorphic beings (figs. 163-164), the Master of Fishes (figs. 148, 151) and other, yet unnamed mythical beings (figs. 165-168, 170) may be included among the serpentine examples. Variants of this format include rare representations showing vestiges of hind legs and tail (fig. 144),

and, more frequently, two-headed renderings (figs. 157, 160, 165). The serpentine may also occur as an independent motif (fig. 169).

The signifer format (figs. 172-185)

The signifer also derives from serpentine appendages, but instead of becoming detached, the serpentine becomes a streamer and remains an integral and increasingly important component of the depiction. It is possible to follow this transition in the iconography of selected examples from Phase 2 through 5 (figs. 171-179). The form and purpose of the signifer were well described by Roark, who first applied the term to this device.¹⁶ The signifer element is commonly associated with a particular anthropomorphic being holding a club (figs. 141, 142, 173-176, 178).

The ingenious identification device was, nevertheless, exploited by the artists in depictions of other beings whose original form was drastically altered to fit this peculiar convention. Zoomorphic beings were provided with a human body. For example, the Spotted Cat is rendered with human body and limbs, brandishing a club, reminiscent of its anthropomorphic counterpart, yet the face retains its feline character and the association with cultivated plant symbols is carefully included for proper identification (fig. 177). A figure from a Phase 3 textile sampler even more clearly underlines the mythical identity of the Spotted Cat, notwithstanding the signifer format (fig. 172). The wing of profile mythical avians may be transformed into a signifer as occurs on Harpy depictions (fig. 179). In the case of beings with a fishlike body, the body is converted into a signifer and a human body is added beneath. This treatment is exemplified by the transformations, in Phases 6 and 7, of Bloody Mouth, a variant of the Master of Fishes¹⁷ (figs. 180-182).

Signifiers appear in Phase 3 and reach their apogee in Phase 5. The design format became very standardized through repetition (figs. 141, 142, 173-178). As the radical changes occurred the signifer format became less regular (figs. 183, 184). With the proliferation of design elements, the signifer sometimes lost its identifying function and reverted to the original role as a flowing appendage (fig. 185).

The animal emblem format (figs. 186-200)

This format probably originated from animal skin headdresses (fig. 186) which through stylistic change became a conventional format similar to the signifer. Although Roark included this format among the signifiers it does not fit his definition of a signifer and differs in various ways from that element.¹⁸ The most important difference is that while the primary function of the signifer is to carry abstract symbols which may represent more than one mythical aspect of the being, the animal emblem portrays a natural or mythical animal often including the head, which is depicted on the side of the main figure's head opposite the body of the animal (figs. 188, 192, 194, 195). The animals which form animal emblems also appear as independent themes in the Nasca repertoire. Our sample includes the fox (fig. 187), perhaps the most frequently used animal in this convention (figs. 188-190); two kinds of Not-so-horrible Bird (crested, fig. 192 compare 191, and speckled, figs. 194, 195

compare 193); hummingbird (figs. 196, 197); the crayfish (figs. 198, 199) and the Spotted Cat (fig. 200 compare 15-23). Of all these representations, only the Not-so-horrible Birds are clearly mythical in nature, but the fox and Spotted Cat may also be intended as mythical representatives of those species.

The trophy-head taster format

Most mythical beings, with the possible exception of birds with a beak, are sometimes depicted with the tongue extended. This feature was mentioned with reference to the Spotted Cat and Harpies. The tongue is often subject to imaginative elaborations, the most common of which is its transformation into a symbol. The Spotted Cat sequence provides many examples of this treatment, but the phenomenon may be observed in various other beings (figs. 201-204). More extravagant transformations include the extrusion from the mouth of mythical beings (fig. 205), serpents (fig. 206) or even entire processions (figs. 207, 208). The extended tongue may, like a signifer, contain symbolic elements referring to the mythical nature of the being in question (fig. 209). Radical changes render it proliferous (fig. 210) or employ it to link repeated proliferous elements (fig. 211).

The trophy-head taster format (figs. 212-218) represents a complex figurative expression which may be regarded as a special class of the extended tongue gesture. The being is usually shown in a spread-eagle position, with the wings and tail of a bird, human or avian legs flanking the tail and frequently with human arms and hands holding a trophy head by the hair. The tip of a long extended tongue touches the trophy head. The being often wears a characteristic mouth mask with up-curving, whiskerlike lateral elements (figs. 212, 213), but apparently this is an optional feature. In Nasca 5 the mouth mask may have appended recurved ray elements (fig. 217). Horrible Bird trophy-head tasters, of course, have no mouth mask (figs. 214-216); the Horrible Bird never has a mouth mask. The trophy head may be replaced by internal body parts (fig. 218; compare figs. 72 and 73 derived from more realistic examples like 68 and 69). The feathers of the outspread wings are often fashioned from a row of trophy heads with long hair (figs. 212-215, 217, 218). The tails may be composed of snake feathers (fig. 216), simple feathers with three-dot faces (figs. 215, 217), unmarked vertical or horizontal feathers (figs. 214, 218), or horizontal zig-zag bands to resemble a hawk tail (figs. 212, 213).

This intriguing composition does not represent a distinct mythical being; rather many distinct mythical personages of the Nasca cosmology are portrayed in this peculiar format. Among these is the Spotted Cat (fig. 212), Horrible Bird (figs. 214-216) and various anthropomorphic figures (figs. 213, 217, 218). Depictions of the Horrible Bird in this convention recall Variant 5 depictions. The distinction between a bona fide trophy-head taster and Variant 5 birds is in the treatment of the wing feathers (the use of trophy heads to form the wing is observed only on trophy-head tasters), the depiction of tail feathers (only trophy-head tasters have horizontal feathers), shape and position of the legs (trophy-head tasters' legs are proportional to their body

size and flank the outspread tail while Variant 5 Horrible Bird legs are reduced and the almost legless feet are fused with the wing). The importance of this enigmatic format in the style is further underlined by its occurrence on textiles and in other art media.

Adornments

Forehead ornaments (figs. 220-228)

Apparently continuing the tradition already present in the Paracas style (fig. 219), forehead ornaments enjoyed considerable popularity during the Nasca sequence. The dominant form of forehead ornament is a golden band with a central ornament that suggests plumes. This ornament is a standard part of the paraphernalia of certain Nasca anthropomorphic beings, and its frequent and continuous depictions led to conventionalization (figs. 220-225).

In Nasca 3 (figs. 220, 221) the outer elements of the upstanding central portion curve out and down, to touch the base of the design in Nasca 4. In Phase 4 (figs. 222-224) the center elements are shortened while the flanking elements form tight curls. Changes in the ornament itself are accompanied by regular changes in its background. Phase 3 forehead ornaments have a black background which is changed to light-colored bands that may be decorated in Phase 4 examples (figs. 222, 223). The background of advanced Phase 4 forehead ornaments (fig. 224) usually includes an outline of the center element and another outline which incorporates two earlike elements. In Phase 5 (fig. 225) the internal outline of Phase 4 is omitted. Radical changes result in irregular, very proliferous designs which are no longer consistent (fig. 226).¹⁹ Forehead ornaments may also be associated with nonanthropomorphic beings. For example, some representations of the Spotted Cat bear one (figs. 41, 51, 54) and it may also be seen on Bloody Mouth as the Master of Fishes (fig. 227). Forehead ornaments also occur on trophy-head jars (fig. 228) and may be represented in various media other than ceramics.

Plumes (figs. 229-231)

Another type of ornament is also worn on the head, a tall upright stylized plume. This plume is sometimes combined with the forehead ornament (fig. 229) or may appear independently as on the earliest known depiction of the Horrible Bird (fig. 230). The same ornament may be discerned in a proliferous portrayal of Bloody Mouth (fig. 231).

Mouth masks (figs. 220-227, 229, 231-237)

This adornment was also popular throughout the Nasca style. The best known masked figures are the anthropomorphic beings (figs. 220-226, 229). Constant repetition of these ornaments on the portraits led to conventions analogous to those of the forehead ornaments with which the masks occur. A significant change takes place in Phase 4 when the mask begins to form a closed arc around the mouth covering most of the lower face (compare figs. 232-234, 220-222 and 229 to 223-226). The aperture becomes progressively smaller and finally reveals only the lips.

Nostrils, generally absent from the preceding depictions, appear marked directly on the surface of the mask. By and large the lateral elements of these masks are oriented horizontally, a tendency that becomes standardized in Phase 4. Conventions are consistently followed in Phase 5 (fig. 226). The most obvious variation observed in this phase is in the shape of the lips or mouth opening which is curvilinear on conservative versions but forms a small rectangle on more advanced depictions. This sequence recalls the changes already noted in the mask of the Spotted Cat.

I have already referred to a specialized mask form with curved ray side elements, which is found on some trophy-head taster depictions (figs. 212, 213, 236). It appears that an analogous trend from an open to a closed mask also occurs in masks of this form. The mouth mask is often part of advanced depictions of Bloody Mouth as the Master of Fishes (fig. 227), where the ornament conforms to the characteristically gaping jaws of the being. This adaptation is even more pronounced in abbreviated versions of Bloody Mouth, where the mask itself becomes an expressive vehicle to emphasize frightening qualities of that being (fig. 231).

While avians appear quite consistently without a mouth mask, the decoration seems optional in the case of some mythical themes as was observed in the Spotted Cat sequence. The ornament is very susceptible to proliferation and achieves fantastic shapes in the process (figs. 226, 231, 237). Examples of mouth masks have been found in archaeological context but their significance in Nasca culture is obscure.²⁰

Face painting (figs. 239-250)

Painted face and eye decoration may occur on the depiction of almost every mythical being in the Nasca style. Although there is considerable variation in coloring and design scheme, some forms are clearly favored over others. Painting around the eyes may be observed in association with more mythical beings than all other forms of face painting combined, and by far the most popular design used to enhance this area is the eye marking of falcons, consciously copied from natural models (fig. 238).²¹ This design, in more or less naturalistic renditions, is found on Variant 3 Spotted Cats, all variants of the Horrible Bird except Variant 3 and on Harpies. Falcon eye markings are common on trophy-head vessels (figs. 228, 239, 240). The Masked Mythical Being also occasionally bears such markings (figs. 201, 241), constituting the only cases of co-occurrence of the mouth mask and eye markings except the one cat version noted earlier. Falcon eye markings are less common on modeled anthropomorphic representations (figs. 242, 243; although fig. 242 may be an anthropomorphized falcon), where other designs are more common (figs. 244-249). The falcon marking even occurs as an independent theme (fig. 250).

Aside from the elaborate eye decoration noted on modeled representations, other designs tend to be geometric, and in some cases may simply represent a fusion of the two lines of the falcon marking (figs.

31, 39, 128, 150, 207). Naturalistic designs as in figs. 246 and 249 are uncommon. In general those beings who are represented with eye markings may also be represented without them, but virtually all Variant 2, 4 and 5 Horrible Birds bear a version of the falcon marking and none bears any other sort of eye decoration.

Decoration on other parts of the face, while less common than eye decoration, does occur. For example, chin decoration was observed on Variant 3 Spotted Cats and Harpies (figs. 29-31, 39, 131, 133).

Salient aspects of composition conventions

Three classes of stylistic convention have been discussed above: widely occurring embellishments; standardized formats; and adornment with, presumably, prestige-related paraphernalia. The intrusion of these devices into specific thematic sequences resulted in effects ranging from minor deviations to serious modification of the image. By altering separate themes in similar ways, these intrusions also contributed to providing a veneer of general uniformity within the Nasca style. The importance of this phenomenon cannot be overstated with regard to the seriation of stylistic traits. Gradual and highly regular changes in the rendering of the forehead ornament and mouth mask provide a reliable guide to relative chronology. Many other features still wait to be ordered for the same purpose.

Conclusion

Stylistic sequences of the Spotted Cat and Horrible Bird respectively embrace a wide variety of depictions representing the same themes, ranging from conventional portraits determined mostly by the salient characteristics of the mythical beings, to eccentric images of the same, where alien, intrusive features predominate. Thus all portrayals of the Spotted Cat and Horrible Bird sequences may be viewed as the combination of two principal stylistic components: intrinsic and intrusive. The former not only defines the personality of the mythical being but, through a set of unique traits, sets the theme apart from all others in the style. Intrusive features, on the other hand, affect unrelated themes in a uniform fashion and tend to obscure distinctions by creating apparent similarities among distinct mythical beings.

These conclusions must, however, be promptly qualified. My study was of limited scope, deliberately addressed to the investigation of stylistic change, as seen through two arbitrarily selected mythical themes. Although undoubtedly important as mythical personages, the Spotted Cat and Horrible Bird are not necessarily general models for the entire Nasca mythical hierarchy. Moreover, it is reasonable to suggest that both beings were of about the same mythical status. By focusing on these two themes I ignored the little explored but crucial factor of hierarchical differences. Another limitation of the study was temporal. The representations of both mythical beings are confined essentially to the first half of the Nasca sequence, and most depictions are in the representational, conservative tradition. The study represents an

attempt to untangle a few of the many intermingled features of the Nasca style and follow these strands to their end.

Acknowledgements

This study would have been impossible without the pioneering work of Lawrence E. Dawson in establishing the initial Nasca sequence and the further work of Roark and Proulx in refining phases 3-6. Dawson's continuing work on the Nasca style on the interpretation of iconographic elements as well as on chronology has been invaluable to me even in cases where we did not agree. I cannot adequately thank him for his generosity in providing me with his knowledge and opinions as well as free access to his file of unpublished photographs; some of these were drawn and included here, but many more formed part of the data upon which this study is based.

A work of this sort depends on access to a large number of specimens and recent additions to the corpus of published Nasca material by Eisleb and especially by Blasco and Ramos have contributed materially to this study. The extent to which I am indebted to these authors and others may be seen in the many specimens from their works that are illustrated here or referred to in the Key to Illustrations.

The original version of this article is the result of a graduate research course taken during Spring, 1979, under the direction of John H. Rowe. His inspiration, guidance and encouragement is greatly responsible for my deep interest in Nasca iconography. I also wish to thank Patricia Lyon for her many good suggestions while turning my term paper into an article, her lengthy involvement with editing the text and illustrations and the many stimulating discussions which not only cleared up numerous vague points, but generated exciting new ones for future research. I wish to thank both John and Pat for a very interesting and worthwhile research experience.

June 28, 1979
revised July 3, 1981

NOTES

¹Seler described and named the mythical feline "die gefleckte Katze" (Seler, 1923, pp. 174-183). This name, translated as "Spotted Cat" and "el gato manchado," has remained in use. The Horrible Bird was so named by Lawrence E. Dawson.

²Rowe (1960) gives the early history of Nasca research. He emphasizes the importance of relative chronology based chiefly on stylistic criteria, underlining the contributions of L.E. Dawson in establishing the stylistic sequence. The present study is based on the relative, stylistic sequence whose phases have been defined by Dawson, Proulx (1968; 1970), Roark (1965) and the author.

³The local wild cat as a possible naturalistic model for the mythical Spotted Cat of the Nasca sequence was suggested to me by Dawson. He was informed by inhabitants of the Ica Valley that a small wild cat is still present in the area. The identification of the local south coast wild cat as the pampas cat was made by Patricia J. Lyon (ms.). Earlier authors identified the Spotted Cat as a river otter, "el gato de agua," claiming that cats were largely unknown on the Peruvian south coast (Valcárcel, 1932, pp. 16-23). In my opinion, the realistic and explicit catlike attributes of the early Nasca portrayals of the Spotted Cat exclude the possibility that anything but a member of the cat family served as the model. Later depictions tend to be obscured by nonrealistic conventions.

⁴Amplification is a useful concept referring to a process of incrementation along a given line of change, e.g., vessels become taller and taller, more and more colors are used, eyes become more and more elongated, more symbols are attached and so on. The process was recognized and named by L.E. Dawson.

⁵Aspects of the conservative (monumental) and radical (proliferous) modes of stylistic change were described by Rowe (1960) and a detailed study of the phenomenon was presented by Roark (1965).

⁶Lumbreras, 1974, fig. 137 top left, p. 129.

⁷An excellent study of the Falconidae in ancient Peruvian art was presented by Yacovleff (1932b). He refers to a "general belief" that the condor ("Sarcoramphus") is the naturalistic model for the Horrible Bird (p. 34), perhaps alluding to the work of Urteaga (1924, p. 13). Unfortunately, Yacovleff himself rejected this conclusion on the grounds that, in many depictions, Nasca mythical birds appear with falcon eye markings. In the present study I have attempted to emphasize the arbitrary and optional nature of this stylistic elaboration, and based my interpretation on persistent physical traits that distinguish condors and the Horrible Bird from other birds.

⁸The body parts referred to were so identified by L.E. Dawson.

⁹This design from a textile sampler was reconstructed from stitch holes and stains by Junius B. Bird (Bird, 1961, caption to fig. 3). Stylistically the sampler is conservative Nasca 3. The same sampler also has representations of a naturalistic condor with a human leg in its beak (fig. 2-11).

¹⁰These stylistic elaborations were identified and named by Dawson.

¹¹The term "snake feather" was coined by Dawson.

¹²This is the vessel form called "Woman Form Bottle" by Roark (1965, p. 13).

¹³A term applied to these mythical beings by Dawson.

¹⁴On the subject of the Master of Fishes see Lyon (1979, p. 126, note 7).

¹⁵Seler, 1923, pp. 206-210.

¹⁶Roark, 1965, p. 17.

¹⁷Bloody Mouth is the name applied to this series of representations by Dawson.

¹⁸Roark, 1965, p. 22 and fig. 41.

¹⁹The sequence of changes in the depiction of forehead ornaments is the result of research carried out by Lawrence E. Dawson and is presented here with his kind permission.

²⁰Lothrop has discussed both representations and actual specimens of mouth masks as well as forehead ornaments and plumes (1937). Many of his examples are in the Nasca style.

²¹These markings and the natural models are dealt with in detail by Yacovleff (1932b).

BIBLIOGRAPHY

- Anton, Ferdinand, and Dockstader, Frederick J.
1968 Pre-Columbian art and later Indian tribal arts. Harry N. Abrams, Inc., New York.
- Arte del Perú
1955 Exposición del arte del Perú; prehispánico, colonial, siglo XIX, contemporáneo, popular. Instituto Nacional de Bellas Artes, Museo Nacional de Artes Plásticas, México.
- Belli, Carlos
1921 Album histórico, civilización nazca - Perú, Edad de Bronce. Empresa Gráfica, A. Giaccone, Lima.
- Belli, Próspero L.
1960 La civilización nazca. The author, Lima.
- Bird, Junius Bouton
1961 Textile designing and samplers in Peru. Essays in pre-Columbian art and archaeology, by Samuel K. Lothrop and others, pp. 299-316. Harvard University Press, Cambridge.
- Blasco Bosqued, Concepción, and Ramos, Luis Javier
1980 Cerámica nasca. Seminario Americanista de la Universidad de Valladolid, Serie Americanista Bernal, vol. 13. Valladolid.

- Buse de la Guerra, Hermann
1977 *Historia marítima del Perú. Epoca prehistórica. Tomo II. Tercera edición.* Instituto de Estudios Histórico-Marítimos del Perú, Lima.
- Choradeschi, Sergio
1974 *Testimonianze d'arte delle culture peruviane primitive.* Studio d'arte G.F. Mazzoleni, Milano. [exhibit catalog]
- Cossío del Pomar, Felipe
1949 *Arte del Perú precolombino.* Fondo de Cultura Económica, México, Buenos Aires.
- Dockstader, Frederick J.
1967 *Indian art in South America. Photography by Carmelo Guadagno.* New York Graphic Society Publishers Ltd., Greenwich, Connecticut.
- Eisleb, Dieter
1977 *Altperuanische Kulturen--Nazca--II. Veröffentlichungen des Museums für Völkerkunde Berlin, n.F. 34. Abteilung Amerikanische Archäologie IV. Museum für Völkerkunde, Berlin.*
- Galerie Fischer
1958 *Privat-Sammlung alt-Peru; Keramik, Holz, Metalle, Stein, Textilien. Antiken-Sammlung; aegyptische, etruskische, griechische und römische Altertümer, meist aus Sammlung Sándor Wolf, Eisenstadt. Auktion in Luzern, Mittwoch, den 12. November 1958, nachmittags 14.00 Uhr. Galerie Fischer, Kommanditgesellschaft, Luzern. [Peruvian catalog in French with preface by Henry Reichlen, pp. 7-21]*
- Gallery II
1970 *Gods and demons, ancient art of Peru. Gallery II Primitive Art, Milwaukee, Wisconsin. [exhibit catalog]*
- Gayton, Anna Hadwick, and Kroeber, Alfred Louis
1927 *The Uhle pottery collections from Nazca. University of California Publications in American Archaeology and Ethnology, vol. 24, no. 1, pp. 1-46. Berkeley.*
- Glubok, Shirley
1966 *The art of ancient Peru. Harper & Row, Publishers, New York.*
- Harcourt, Raoul and Marguerite d'
1924 *La céramique ancienne du Pérou; le littoral. Éditions Albert Morancé, Paris.*
- Kelemen, Pál
1956 *Medieval American art; masterpieces of the New World before Columbus. One-volume edition. The Macmillan Company, New York.*

- Kroeber, Alfred Louis
1956 Toward definition of the Nazca style. University of California Publications in American Archaeology and Ethnology, vol. 43, no. 4, pp. 327-432. Berkeley and Los Angeles.
- Kubler, George
1975 The art and architecture of ancient America; the Mexican, Maya, and Andean peoples. The Pelican History of Art. Penguin Books 221. Second edition. Penguin Books, Harmondsworth, Middlesex.
- Larco Hoyle, Rafael
1963 Las épocas peruanas. The author, Lima.
- Lehmann, Walter
[1931] Ausstellung altamerikanischer Kunst. Berlin, Dezember 1931 bis Januar 1932.
- Lothrop, Samuel Kirkland
1937 Gold and silver from southern Peru and Bolivia. Journal of the Royal Anthropological Institute of Great Britain and Ireland, vol. LXVII, July-December, pp. 305-325. London.
- Lumbreras, Luis Guillermo
1974 The peoples and cultures of ancient Peru. Translated by Betty J. Meggers. Smithsonian Institution Press, Washington.
- Lyon, Patricia Jean
1979 Female supernaturals in ancient Peru. *Ñawpa Pacha* 16, 1978, pp. 95-140. Berkeley.
- ms. Hacia una interpretación rigurosa del arte antiguo peruano. In press, Lima.
- Martin-Vegue, George B.
1949 Nazca pottery at Florida State University. American Journal of Archaeology, vol. LIII, no. 4, October-December, pp. 345-354, pls. XL B-XLVI B. Menasha, Wisconsin.
- Milla Batres, Carlos (editor)
1975 Guía para museos de arqueología peruana. Introducción y asesoría: Luis G. Lumbreras; cronología cultural: Hermilio Rosas La Noire; fotografía general: Wilfredo Loayza; cartografía: Pablo Carrera; edición, diagramación, selección y epígrafes: Carlos Milla Batres. Editorial Milla Batres, Lima.
- Monti, Franco
1969 Precolumbian terracottas. Translated by Margaret Crosland from the Italian original. Paul Hamlyn, London, New York, etc.
- Muelle, Jorge Clemente
1937 Filogenia de la estela Raimondi. Revista del Museo Nacional, tomo VI, no. 1, I semestre, pp. 135-150. Lima.

- Proulx, Donald Allen
 1968 Local differences and time differences in Nasca pottery. University of California Publications in Anthropology, vol. 5. Berkeley and Los Angeles.
- 1970 Nasca gravelots in the Uhle collection from the Ica Valley, Peru. Research Report no. 5, Department of Anthropology, University of Massachusetts. Amherst.
- Putnam, Edward Kirby
 1914 The Davenport collection of Nazca and other Peruvian pottery. Proceedings of the Davenport Academy of Sciences, vol. XIII, February, pp. 17-46. Davenport, Iowa.
- Ramos, Luis Javier, and Blasco, María Concepción
 1977 Las representaciones de "aves fantásticas" en materiales nazcas del Museo de América de Madrid. Revista de Indias, año XXXVII, nos. 147-148, Enero-Junio, pp. 265-276. Madrid.
- Roark, Richard Paul
 1965 From Monumental to Proliferous in Nasca pottery. *Ñawpa Pacha* 3, pp. 1-92. Berkeley.
- Rowe, John Howland
 1960 Nuevos datos relativos a la cronología del estilo nasca. Antiguo Perú, espacio y tiempo. Trabajos presentados en la Semana de Arqueología Peruana (9-14 de Noviembre de 1959), pp. 29-45. Librería-Editorial Juan Mejía Baca. Lima.
- Saccasyn della Santa, Elisabeth
 1962 Les vases péruviens de la collection de LL. MM. le roi Albert et la reine Elisabeth de Belgique. Musées Royaux d'Art et d'Histoire, Bruxelles.
- Sawyer, Alan Reed
 1957 Animal sculpture in pre-Columbian art. The Art Institute of Chicago, Chicago.
- 1961 Paracas and Nazca iconography. Essays in pre-Columbian art and archaeology, by Samuel K. Lothrop and others, pp. 268-298, 471-473, 497-498. Harvard University Press, Cambridge.
- 1966 Ancient Peruvian ceramics; The Nathan Cummings Collection. The Metropolitan Museum of Art, distributed by New York Graphic Society, Greenwich, Connecticut.
- 1968 Mastercraftsmen of ancient Peru. The Solomon R. Guggenheim Foundation, New York.
- 1979 Painted Nasca textiles. The Junius B. Bird Pre-Columbian Textile Conference, May 19th and 20th, 1973, Ann Pollard Rowe, Elizabeth P. Benson, Anne-Louise Schaffer, editors, pp. 129-150. The Textile Museum & Dumbarton Oaks, Washington.

- Schlesier, Karl H.
 1959 Stilgeschichtliche Einordnung der Nazca-Vasenmalereien; Beitrag zur Geschichte der Hochkulturen des vorkolumbischen Peru. *Annali Lateranensi - Pubblicazione del Pontificio Museo Missionario Etnologico*, vol. XXIII. Città del Vaticano.
- Schmidt, Max
 1929 Kunst und Kultur von Peru. Propyläen-Verlag, Berlin.
- Seler, Eduard
 1923 Die buntbemalten Gefäße von Nasca in südlichen Perú und die Hauptelemente ihrer Verzierung. *Gesammelte Abhandlungen zur Amerikanischen Sprach- und Altertumskunde*, Band IV, pp. 168-338. Behrend & Co., Berlin.
- Tello, Julio César
 1917 Los antiguos cementerios del valle de Nasca. *Proceedings of the 2nd Pan American Congress, Washington, D.C., December 27, 1915-January 8, 1916. Section I: Anthropology*, vol. 1, pp. 283-291. Government Printing Office, Washington.
- 1959 Paracas. Primera parte. *Publicación del Proyecto 8b del Programa 1941-42 de The Institute of Andean Research de New York*. Empresa Gráfica T. Scheuch S.A., Lima.
- Tentori, Tullio
 1961 La pittura precolombiana. *Le Grandi Civiltà Pittoriche*. Società Editrice Libreria, Milano.
- Treviño Vda. de Sáenz, Herlinda
 1947 Colección del profesor Moises Sáenz: Perú; joyas, telas, cerámica. The author, México.
- Ubbelohde-Doering, Heinrich
 1931 Altperuanische Gefäßmalereien, II. Teil. *Marburger Jahrbuch für Kunstwissenschaft*, [Bd. VI], pp. 1-63. Marburg an der Lahn. [author's name given as Heinrich U. Doering]
- Uhle, Max
 1914 The Nazca pottery of ancient Peru. *Proceedings of the Davenport Academy of Sciences*, vol. XIII, pp. 1-16. Davenport, Iowa.
- 1959 Wesen und Ordnung der altperuanischen Kulturen. *Bibliotheca Ibero-Americana*, Band I. Colloquium Verlag, Berlin.
- Urteaga, Horacio H.
 1924 El totemismo en la cerámica yunga del Perú. *Revista de Arqueología*, tomo II, trimestre II, abril-junio, pp. 7-23. Lima.
- Valcárcel, Luis Eduardo
 1932 El gato de agua, sus representaciones en Pukara y Naska. *Revista del Museo Nacional*, [tomo I], no. 2, pp. 3-27. Lima.

- Wassermann-San Blas, Bruno John
 1938 Cerámicas del antiguo Perú de la colección Wassermann-San Blas.
 [The author], Buenos Aires.
- Yacovleff, Eugenio
 1932a La deidad primitiva de los Nasca. Revista del Museo Nacional,
 [tomo I], no. 2, pp. 101-160. Lima.
- 1932b Las falcónidas en el arte y en las creencias de los antiguos
 peruanos. Revista del Museo Nacional, [tomo I], no. 1, pp. 33-
 111. Lima. [Author's name spelled Yakovleff]
- 1933 La jíquima, raíz comestible extinguida en el Perú. Revista
 del Museo Nacional, tomo II, no. 1, pp. 51-66. Lima.
- Yacovleff, Eugenio, and Herrera, Fortunato L.
 1935 El mundo vegetal de los antiguos peruanos. Revista del Museo
 Nacional, tomo III, no. 3, 1934, pp. 241-322; (continuación) tomo
 IV, no. 1, primer semestre 1935, pp. 29-102. Lima.
- Zuidema, Reiner Tom
 1972 Meaning in Nazca art; iconographic relationships between Inca-,
 Huari-, and Nazca cultures in southern Peru. Göteborgs
 Ethnografiska Museum, Årstryck, 1971, pp. 35-54. Göteborg.

KEY TO ILLUSTRATIONS

The drawings illustrating this work were made specifically to illuminate its argument. Studies of this sort are most useful if profusely illustrated, but if one is to include many drawings it is sometimes necessary to compromise on other points. In the case of drawings from published sources I have not keyed the colors (since many different keys were used in the originals) and have often not included shape drawings, although shapes figure in the seriation. I have provided complete references to the sources of the drawings as well as other illustrations of the same vessel for readers wishing to use the specimen in their own work.

In the case of previously unpublished specimens I have generally provided shape drawings but, with a single exception (fig. 13), have not keyed the colors. Drawings of representations from specimens in the Robert H. Lowie Museum of Anthropology, are sketches rather than measured drawings which would have taken into account the distortion involved in transferring them from a three- to a two-dimensional surface. The sketches are not drawn to scale, nor do they approximate the scale of the shape drawings. Most drawings were made by the author. Fig. 13 was drawn by Thomas Weller from photographs taken by Patricia J. Lyon. Lyon also drew figs. 11, 23, 25, 29, 32, 33, 37a, 38, 41-44, 46a, 54, 63, 69a, 73a, 75, 79, 82, 83a, 86, 88a, 89, 91a, 94a, 95, 96a, 97, 101, 102, 103, 105a, 106, 108b, 109, 111-113, 119, 123a, 129, 131-133a, 140, 143, 148, 157, 168, 172, 177, 179, 199, 202, 203, 236, 248, 250.

Reference to collection location comes directly from the published source and many of the specimens have since been transferred, especially those listed in private collections.

The following abbreviations have been used:

AIC	The Art Institute of Chicago, Chicago.
LMA	Robert H. Lowie Museum of Anthropology, University of California, Berkeley.
LMS	Lindenmuseum, Stuttgart.
MAM	Museo de América, Madrid.
MNAA	Museo Nacional de Antropología y Arqueología, Lima.
MRA	Musées Royaux d'Art et d'Histoire, Brussels.
MVB	Museum für Völkerkunde, Berlin.
MVM	Museum für Völkerkunde, Munich.

Page 43

- Fig. 1. Paracas 9, Early Horizon 9. Cerro Colorado, Paracas, Momia 277, Caverna VI. MNAA, 12/6319. After Tello, 1959, lám. IIIB.
- Fig. 2. Paracas 10, Early Horizon 10. Cerro Colorado, Paracas, Momia 16, Caverna V, MNAA, 13/338. After Tello, 1959, lám. IVA.
- Fig. 3. Nasca 1. Private collection. Drawn from Dawson photos.
- Fig. 4. Nasca 1. Private collection. Drawn from Dawson photos.
- Fig. 5. Nasca 1. Museum of the American Indian, New York, Gayoso collection, 17/8898. After Glubok, 1966, p. 12; for other side see Dockstader, 1967, pl. 109.
- Fig. 6. Nasca 1. AIC, Gaffron collection. After Sawyer, 1957, p. 41.

Page 44

- Fig. 7. Nasca 2. After Gallery II, 1970, fig. 3, p. 2.
- Fig. 8. Nasca 2. After Galerie Fischer, 1958, Taf. IV, no. 109.
- Fig. 9. Nasca 2. Hamburgisches Museum für Völkerkunde und Vorgeschichte, 52.57:92. After Schlesier, 1959, Abb. 29a,b, p. 149.
- Fig. 10. Nasca 2. Sáenz collection. After Treviño Vda. de Sáenz, 1947, fig. 76, p. 101.
- Fig. 11. Nasca 2. University of New Mexico. Traced from Dawson slide.
- Fig. 12. Nasca 2. Museo Histórico de Lima. After Cossío del Pomar, 1949, p. 93; see Tello, 1917, fig. 9 and p. 5.
- Fig. 13. Nasca 2-3. Height 15.9, length 27.4 cm. MNAA, 3/3962. Drawn by Thomas Weller from photographs; see Valcárcel, 1932, lám. IB; Buse de la Guerra, 1977, pp. 810-811. Small spots around mouth and on the lima beans on the whisker elements are red, probably representing blood.
- Fig. 14. Nasca 2. Belli collection. After C. Belli, 1921, fig. 6, p. 50. Compare Tello, 1917, fig. 10; Uhle, 1959, Abb. 3C, p. 40.

Page 45

- Fig. 15. Nasca 3. Variant 1. MRA, AAM-5029. After Saccasyn della Santa, 1962, pl. IV, p. 116; see pl. 33, p. 118, fig. 39, p. 119.
- Fig. 16. Nasca 3. Variant 1. After Sawyer, 1961, fig. 7b, p. 286.
- Fig. 17. Nasca 3. Variant 1. MVM, Gaffron collection, G. 1021. After Seler, 1923, Abb. 2, p. 175.
- Fig. 18. Nasca 3. Variant 1. MVB, Gretzer collection, VA 51190. After Eisleb, 1977, Abb. 43; for other side see Seler, 1923, Abb. 1, p. 175; Schmidt, 1929, p. 342, fig. 1.
- Fig. 19. Nasca 3. Variant 1. AIC, Gaffron collection, 55.2102. After Sawyer, 1979, fig. 9, p. 135.
- Fig. 20. Nasca 3. Variant 1. MRA, AAM-5056. After Saccasyn della Santa, 1962, fig. 42, p. 122; see pl. 34, p. 120.
- Fig. 21. Nasca 3. Variant 1. MNAA, 3/8. After Yacovleff, 1933, fig. 1b, p. 53.
- Fig. 22. Nasca 3-4. Variant 1. Metropolitan Museum of Art, New York, Nathan Cummings collection. After Sawyer, 1966, fig. 206, p. 124.
- Fig. 23. Nasca 3-4. Variant 1. MVB, Gretzer collection, VA 51187. After Seler, 1923, Abb. 9, p. 177; see Schmidt, 1929, p. 343, fig. 2; for other side see Eisleb, 1977, Abb. 44.
- Fig. 24. Nasca 3. Variant 1. Museo de Arqueología y Etnología de la Universidad Nacional Mayor de San Marcos, Lima. After Lumbreras, 1974, fig. 137 lower left, p. 129.
- Fig. 25. Nasca 3. Variant 2. Gaffron collection. After Seler, 1923, Abb. 5, p. 175.

Page 46

- Fig. 26. Nasca 4. Variant 1. Gaffron collection. After Seler, 1923, Abb. 10, p. 177.
- Fig. 27. Nasca 4. Variant 1. MNAA, 68. After Yacovleff and Herrera, 1935, fig. 9g, p. 270.
- Fig. 28. Nasca 4. Variant 2. MVM, Gaffron collection, G. 1045. After Seler, 1923, Abb. 4, p. 175.
- Fig. 29. Nasca 4. Variant 3. Nasca Valley, height 18.5 cm. IMA, Uhle collection, 4-8890; for other view see Proulx, 1968, pl. 8b.
- Fig. 30. Nasca 4. Variant 3. MAM. After Blasco and Ramos, 1980, pl. LV, fig. 2a right, p. 183.
- Fig. 31. Nasca 4. Variant 3. MVB, Hettner collection, VA 10966. After Seler, 1923, Abb. 23, p. 181.
- Fig. 32. Nasca 4. Variant 3. Nasca Valley, height 10.1 cm. IMA, Uhle collection, 4-9100. See Kroeber, 1956, pl. 42c; for other side see Proulx, 1968, pl. 8a.
- Fig. 33. Nasca 4. Variant 3. District of Nasca, height 16.5 cm. IMA, Uhle collection, 4-9098. For other side see Gayton and Kroeber, 1927, pl. 1F.

Page 47

- Fig. 34. Nasca 5. Variant 1. Fracchia collection. After Harcourt and Harcourt, 1924, pl. 9b.

- Fig. 35. Nasca 5. Variant 1. MNAA, 3/70. After Yacovleff, 1932a, fig. 12c, p. 143.
- Fig. 36. Nasca 5. Variant 2. Gaffron collection. After Seler, 1923, Abb. 17, p. 178.
- Fig. 37. Nasca 5. Variant 2. Nasca Valley, Sto. Cristo, diameter 19.5 cm. LMA, Wattis collection, 16-10265.
- Fig. 38. Nasca 5. Variant 2. AIC, 55.2051. Traced from Dawson slide.
- Fig. 39. Nasca 5. Variant 3. MVM, Gaffron collection, G. 1002. After Seler, 1923, Abb. 24, p. 181.
- Fig. 40. Nasca 5. Variant 3. After Yacovleff, 1932b, fig. 5d, p. 53.
- Fig. 41. Nasca 5, radical mode. District of Nasca, height 10 cm. LMA, Uhle collection, 4-8910. See Kroeber, 1956, pl. 42d; vessel mistakenly identified as number 8909 on p. 404.
- Fig. 42. Nasca 5, radical mode. MAM. After Blasco and Ramos, 1980, lám. LV, fig. 3c left, p. 183.
- Fig. 43. Nasca 5, radical mode. MAM. After Blasco and Ramos, 1980, lám. LVI, fig. 1c, p. 193.
- Fig. 44. Nasca 5, radical mode. MAM. After Blasco and Ramos, 1980, lám. LV, fig. 2b, p. 183.
- Fig. 45. Nasca 5, radical mode. MAM. After Blasco and Ramos, 1980, lám. LV, fig. 1 right, and plancha en color III top right.

Page 48

- Fig. 46. Nasca 5, radical mode. District of Nasca, height 6 cm. LMA, Uhle collection, 4-8918.
- Fig. 47. Nasca 5, radical mode. After C. Belli, 1921, no. 6; P. Belli, 1960, fig. 4, p. 47.
- Fig. 48. Nasca 5, radical mode. Hamburgisches Museum für Völkerkunde und Vorgeschichte, 52.57:210. After Schlesier, 1959, Abb. 37, p. 152.
- Fig. 49. Nasca 5, radical mode. MVM, Gaffron collection, G. 1021. After Seler, 1923, Abb. 19, p. 179.
- Fig. 50. Nasca 5, radical mode. After Tello, 1917, fig. 13; Uhle, 1959, Abb. 3E, p. 40.
- Fig. 51. Nasca 5, radical mode. MAM. After Blasco and Ramos, 1980, lám. LXVIII, fig. 4 right, p. 226.
- Fig. 52. Nasca 5, radical mode. E. Nicolini Iglesias collection, Lima. After Sawyer, 1968, specimen 451, p. 61.
- Fig. 53. Nasca 5, radical mode. Gaffron collection. After Seler, 1923, Abb. 18, p. 178.
- Fig. 54. Nasca 5, radical mode. Museo Regional de Ica. Traced from Dawson slide #999, right-hand vessel.
- Fig. 55. Nasca 5, radical mode. MNAA, 3/78. After Yacovleff, 1932a, fig. 12e, p. 143.
- Fig. 56. Nasca 6, radical mode. MAM. After Blasco and Ramos, 1980, lám. LVI, fig. 1a right, p. 193.
- Fig. 57. Nasca 6, radical mode. Nathan Cummings collection, Chicago. After Tentori, 1961, tav. XXIII bottom.
- Fig. 58. Nasca 6, radical mode. AIC, Gaffron collection, 55.2139. Drawn from Dawson slide. See Schlesier, 1959, Abb. 33 for other side.

Fig. 59. Nasca 7. Hans and Mercedes Gaffron collection. Fig. 59a after Sawyer, 1961, fig. 7e, p. 286; fig. 59b after Lehmann, 1931, Taf. XIII.

Page 49

Fig. 60. Female Andean condor (Vultur gryphus). After Yacovleff, 1932b, fig. 15d, p. 76.

Fig. 61. Male Andean condor (Vultur gryphus). After Yacovleff, 1932b, fig. 15f, p. 76.

Fig. 62. Nasca 2. Gaffron collection, Berlin-Schlachtensee. After Ubbelohde-Doering, 1931, Abb. 10, p. 34.

Fig. 63. Nasca 2. Cleveland Museum of Art. After Kelemen, 1956, pl. 163a; see Glubok, 1966, p. 14 for other side.

Fig. 64. Nasca 3. Gaffron collection, Berlin-Schlachtensee. After Ubbelohde-Doering, 1931, Abb. 9, p. 33; see Eisleb, 1977, Abb. 2; Schmidt, 1929, p. 333.

Fig. 65. Nasca 3. MRA, AAM-5019. After Saccasyn della Santa, 1962, fig. 10, p. 35; see pl. 6, p. 34.

Fig. 66. Nasca 3. Private collection. Drawn from Dawson photos.

Fig. 67. Nasca 3. Textile design. Museum of Primitive Art, New York. After Bird, 1961, fig. 3.25, p. 304.

Fig. 68. Nasca 3-4. Gaffron collection, Berlin-Schlachtensee. After Ubbelohde-Doering, 1931, Abb. 18, p. 35.

Page 50

Fig. 69. Nasca 4. District of Nasca, height 7.8 cm. IMA, Uhle collection, 4-8929. See Kroeber, 1956, pl. 41b.

Fig. 70. Nasca 4. Gaffron collection. After Seler, 1923, detail from Abb. 101, p. 229.

Fig. 71. Nasca 4. District of Nasca, height 9.5 cm. IMA, Uhle collection, 4-8928. See Kroeber, 1956, pl. 44a.

Fig. 72. Nasca 4, conservative. After Yacovleff, 1932b, fig. 5h, p. 53; Kubler, 1975, fig. 111A bottom, p. 304.

Fig. 73. Nasca 4. Nasca Valley, Orcona, height 12 cm. IMA, Wattis collection, 16-10421.

Fig. 74. Nasca 4. After Yacovleff, 1932b, fig. 5f, p. 53.

Fig. 75. Nasca 4. Gaffron collection. After Seler, 1923, Abb. 116, p. 235.

Fig. 76. Nasca 5. Variant 1. MAM. After Blasco and Ramos, 1980, lám. LVII, fig. 3d, p. 194.

Fig. 77. Nasca 5. Variant 1. MVB, Buck-Seler collection, VA 33255. After Seler, 1923, Abb. 105, p. 230; Eisleb, 1977, Abb. 61 and pp. 50-51; Schmidt, 1929, p. 345.

Fig. 78. Nasca 5. Variant 1. Gaffron collection, Berlin-Schlachtensee. After Ubbelohde-Doering, 1931, Abb. 17, p. 36.

Fig. 79. Nasca 5. Variant 1. Museo Municipal, Nasca. Traced from Dawson slide.

Fig. 80. Nasca 5. Variant 1. MVM, Gaffron collection, G. 984. After Seler, 1923, Abb. 115, p. 235.

Fig. 81. Nasca 5. Variant 1. MVB, Buck-Seler collection, VA 33272. After Seler, 1923, Abb. 110, p. 233; Eisleb, 1977, Abb. 64 and p. 53.

Fig. 82. Nasca 5. Variant 1. MVM, Gaffron collection, G. 998.
After Seler, 1923, Abb. 114, p. 235.

Page 51

Fig. 83. Nasca 5. Variant 1. District of Nasca, height 17.2 cm.
LMA, Uhle collection, 4-8875.

Fig. 84. Nasca 5. Variant 1. LMS, Sartorius [sic] collection,
IC 52569. After Seler, 1923, Abb. 108, p. 233.

Fig. 85. Nasca 5. Variant 1. Gaffron collection. After Seler,
1923, Abb. 113, p. 234.

Fig. 86. Nasca 5. Variant 1. Gaffron collection. After Seler,
1923, Abb. 106, p. 231.

Fig. 87. Nasca 5. Variant 1. MAM. After Blasco and Ramos, 1980,
lám. XXXVII, fig. c right, p. 130.

Fig. 88. Nasca 5. Variant 1. Poroma Valley, Copara, height 21.2
cm. LMA, Wattis collection, 16-11005.

Fig. 89. Nasca 5. Variant 2. MRA, AAM-5002. After Saccasyn
della Santa, 1962, pl. 45, p. 158; see pl. 46, p. 160, fig. 69, p. 161.

Fig. 90. Nasca 5. Variant 2. Nasca Valley, Sto. Cristo, height
14.1 cm. LMA, Wattis collection, 16-10260.

Fig. 91. Nasca 5. Variant 2. District of Nasca, height 13.5 cm.
LMA, Uhle collection, 4-8905.

Fig. 92. Nasca 5. Variant 2. After Yacovleff, 1932b, fig. 5g,
p. 53; Kubler, 1975, fig. 111A center, p. 304.

Fig. 93. Nasca 5. Variant 2. Hamburgisches Museum für Völkerkun-
de und Vorgeschichte, 52.57:220. After Schlesier, 1959, Abb. 144, p.
192.

Fig. 94. Nasca 5. Variant 2. Nasca Valley, Paredones, height
16.3 cm. LMA, Wattis collection, 16-10302.

Page 52

Fig. 95. Nasca 5. Variant 3. MVB, Gaffron collection, VA 63365.
After Eisleb, 1977, Abb. 197b.

Fig. 96. Nasca 5. Variant 3. Nasca Valley, Majoro, height 10.5
cm. LMA, Wattis collection, 16-10251.

Fig. 97. Nasca 5. Variant 3. AIC, 55.2166. Drawn from Dawson
photo.

Fig. 98. Nasca 5. Variant 3. MAM. After Blasco and Ramos, 1980,
lám. LVII, fig. 1b, p. 194.

Fig. 99. Nasca 5. Variant 3. MAM. After Ramos and Blasco, 1977,
lám. II, fig. d, p. 274.

Fig. 100. Nasca 5. Variant 3. Gaffron collection. After Seler,
1923, Abb. 119, p. 237.

Fig. 101. Nasca 5. Variant 3. American Museum of Natural History,
New York, 41.0/698. Drawn from Dawson slide #143.

Fig. 102. Nasca 5. Variant 3. District of Nasca, height 16.5 cm.
LMA, Uhle collection, 4-8849. After Roark, 1965, fig. 44 left; see
Gayton and Kroeber, 1927, pl. 8E.

Fig. 103. Nasca 5. Variant 3. Traced from Dawson slide.

Fig. 104. Nasca 5. Variant 4. MNAA, 1411. Drawn from Dawson
photo.

- Fig. 105. Nasca 5. Variant 4. Peru unspecified, height 9.3 cm. LMA, Wattis collection, 16-11198.
- Fig. 106. Nasca 5. Variant 4. MVB, Buck-Seler collection, VA 33265. After Seler, 1923, Abb. 117, p. 236; see Eisleb, 1977, Abb. 67.
- Fig. 107. Nasca 5. Variant 4. Florida State University, Mary Carter and John V. Carter collection. After Martin-Vegue, 1949, fig. 2, p. 348; see pl. XLIV, B, no. 7.
- Fig. 108. Nasca 5, Variant 4. MVB, Buck-Seler collection, VA 33248. Fig. 108a after Seler, 1923, Abb. 118, p. 236; fig. 108b after Schlesier, 1959, Abb. 148, p. 194; see Eisleb, 1977, Abb. 68 for other view.

Page 53

- Fig. 109. Nasca 5. Variant 5. MVB, Buck-Seler collection VA 33229. Fig. 109a after Eisleb, 1977, p. 56 Abb. 69; fig. 109b after Seler, 1923, Abb. 98*, p. 225; see Schlesier, 1959, Abb. 149, p. 194.
- Fig. 110. Nasca 5. Variant 5. MAM. After Blasco and Ramos, 1980, lám. LVI, fig. 3, p. 193. Fig. 110a after fig. 3b; fig. 110b after fig. 3c.
- Fig. 111. Nasca 5. Variant 5. MNAA. Fig. 111A after Larco Hoyle, 1963, detail from fig. 102, p. 57; fig. 111b after Milla Batres, 1975, lám. XXIII right.
- Fig. 112. Nasca 5. Variant 5. MAM. After Blasco and Ramos, 1980, lám. LVI, fig. 4c, p. 193.
- Fig. 113. Nasca 4. Near Nasca, height 13.1 cm. LMA, Uhle collection, 4-8574.
- Fig. 114. Nasca 5. MAM. After Blasco and Ramos, 1980, lám. LVI, fig. 2a right, p. 193.
- Fig. 115. Nasca 5. MAM. After Blasco and Ramos, 1980, lám. LVII, fig. 1a right, p. 194.
- Fig. 116. Nasca 5. Gaffron collection, Berlin-Schlachtensee. After Ubbelohde-Doering, 1931, Abb. 11, p. 34.
- Fig. 117. Nasca 4. Wassermann-San Blas collection, 576. After Wassermann-San Blas, 1938, fig. 579, p. 350.
- Fig. 118. Nasca 5. Metropolitan Museum of Art, Nathan Cummings collection. After Sawyer, 1966, fig. 208, p. 126.
- Fig. 119. Nasca 4. MVB, Gretzer collection, VA 51117. After Seler, 1923, detail from Abb. 383 left, p. 328.
- Fig. 120. Nasca 5. MAM. After Blasco and Ramos, 1980, p. 110.
- Fig. 121. Nasca 5. Gaffron collection, Berlin-Schlachtensee. After Ubbelohde-Doering, 1931, Abb. 12, p. 35.
- Fig. 122. Nasca 5. After Choradeschi, 1974, fig. 73, p. 56.

Page 54

- Fig. 123. Nasca 4. Nasca Valley, Ocongalla, height 11.3 cm. LMA, Wattis collection, 16-10355.
- Fig. 124. Nasca 4. Nasca Valley. Davenport Museum. After Putnam, 1914, fig. 4, p. 30; see pl. VII, fig. 1.
- Fig. 125. Nasca 4. MAM. After Blasco and Ramos, 1980, lám. LVII, fig. 3a right, p. 194.
- Fig. 126. Nasca 4. After Yacovleff, 1932b, fig. 5c, p. 53.

Fig. 127. Nasca 5. MVB, Buck-Seler collection, VA 33275. After Seler, 1923, Abb. 90, p. 221; see Eisleb, 1977, Abb. 65; Schmidt, 1929, p. 344.

Fig. 128. Nasca 5. MAM. After Blasco and Ramos, 1980, lám. LVII, fig. 2a right, p. 194.

Fig. 129. Nasca 5. Nasca Valley, Trigal, height 18 cm. IMA, Wattis collection, 16-10363.

Fig. 130. Nasca 5. Gaffron collection, Berlin-Schlachtensee. After Ubbelohde-Doering, 1931, Abb. 4, p. 17.

Fig. 131. Nasca 5. Nasca Valley, Cahuachi, height 19.8. IMA, Wattis collection, 16-10481. After Roark, 1965, fig. 43 right.

Fig. 132. Nasca 5. District of Nasca, height 13.7 cm. IMA, Uhle collection, 4-8900. See Gayton and Kroeber, 1927, pl. 9F; Kroeber, 1956, pl. 40C.

Fig. 133. Nasca 5. Nasca Valley, Trigal, height 9.5 cm. IMA, Wattis collection, 16-10368.

Fig. 134. Nasca 7. Harcourt collection. After Harcourt and Harcourt, 1924, pl. 3b.

Fig. 135. Nasca 7. MAM. After Blasco and Ramos, 1980, lám. LVII, fig. 1c, p. 194.

Page 55

Fig. 136. Nasca 2. MAM. After Blasco and Ramos, 1980, lám. LIX, fig. 1c, p. 209.

Fig. 137. Nasca 3. MAM. After Blasco and Ramos, 1980, lám. LIII, fig. 2b, p. 181.

Fig. 138. Nasca 5. MNAA, 3/378. After Yacovleff, 1932a, fig. 1g (unnumbered plate).

Fig. 139. Nasca 5. MVB, Cohen collection, VA 32500. After Seler, 1923, Abb. 200, p. 260; see Eisleb, 1977, Abb. 94.

Fig. 140. Nasca 6. MVB, Bolivar collection, VA 13713. After Seler, 1923, Abb. 78, p. 216; Schmidt, 1929, p. 338, fig. 2; for other view see Eisleb, 1977, Abb. 71.

Fig. 141. Nasca 5. Museum für Völkerkunde, Frankfurt, N.S. 35434. Based on Schlesier, 1959, Abb. 68a-c, p. 165.

Fig. 142. Nasca 5. Gaffron collection. After Seler, 1923, Abb. 54, p. 204.

Fig. 143. Nasca 4. MAM. After Blasco and Ramos, 1980, lám. LIX, fig. 1a right, p. 209.

Fig. 144. Nasca 4. After Uhle, 1959, Abb. 3G, p. 40; Tello, 1917, fig. 15.

Fig. 145. Nasca 5. MAM. After Blasco and Ramos, 1980, lám. XXXII, detail from fig. 1d, p. 117.

Fig. 146. Nasca 3. MNAA, 3/588(?). After Yacovleff, 1932a, fig. 2a, p. 118.

Fig. 147. Nasca 5. After Sawyer, 1961, fig. 12f, p. 297.

Fig. 148. Nasca 5. Tunga, Nasca, height 17.2 cm. IMA, Uhle collection, 4-8415. For other side see Gayton and Kroeber, 1927, pl. 6A.

Fig. 149. Nasca 6. MAM. After Blasco and Ramos, 1980, lám. XXVI, fig. 2 right, p. 102.

Fig. 150. Nasca 6. MAM. After Blasco and Ramos, 1980, lám. LXXI, fig. 1a right, p. 233.

- Fig. 151. Nasca 7. MVB, Gaffron collection, VA 63459. After Eisleb, 1977, p. 116 Abb. 220; see Schlesier, 1959, Abb. 224, p. 218.
- Fig. 152. Nasca 7. MAM. After Blasco and Ramos, 1980, lám. LXXI, fig. 1c, p. 233.
- Fig. 153. Nasca 4. MAM. After Blasco and Ramos, 1980, lám. IV, fig. 5, p. 44.
- Fig. 154. Nasca 5. MVM, Gaffron collection, G. 1160. After Seler, 1923, Abb. 71, p. 210.
- Fig. 155. Nasca 5. MVB, Buck-Seler collection, VA 33242. After Seler, 1923, Abb. 334a, p. 317; see Eisleb, 1977, Abb. 151.

Page 56

- Fig. 156. Nasca 3-4. MVB, Gretzer collection, VA 51185. After Seler, 1923, Abb. 29, p. 187; see Eisleb, 1977, Abb. 55; Schlesier, 1959, Abb. 57, p. 159.
- Fig. 157. Nasca 2. Museo de Arqueología y Etnología de la Universidad Nacional Mayor de San Marcos, Lima. Drawn from Dawson photos.
- Fig. 158. Nasca 2. After Uhle, 1959, Abb. 3F, p. 40; Tello, 1917, fig. 14.
- Fig. 159. Nasca 2. Wassermann-San Blas collection, 587. After Wassermann-San Blas, 1938, fig. 566, p. 343.
- Fig. 160. Nasca 3. MAM. After Blasco and Ramos, 1980, lám. LIV, detail from fig. 1 left, p. 182.
- Fig. 161. Nasca 3. MAM. After Blasco and Ramos, 1980, lám. LIII, detail from fig. 2a right, p. 181.
- Fig. 162. Nasca 4. MNAA, 3/355. After Yacovleff, 1932a, fig. 1f (unnumbered plate).
- Fig. 163. Nasca 4. MAM. After Blasco and Ramos, 1980, lám. LIX, fig. 2a right, p. 209.
- Fig. 164. Nasca 4. Davenport Museum. After Putnam, 1914, fig. 3, p. 29; see pl. VII, fig. 3.
- Fig. 165. Nasca 4. MVB, Centeno collection, VA 8040. After Seler, 1923, Abb. 64, p. 209; Eisleb, 1977, Abb. 82 and p. 64.
- Fig. 166. Nasca 4. MAM. After Blasco and Ramos, 1980, lám. LIII, fig. 1c, p. 181.
- Fig. 167. Nasca 4. Museo Víctor Larco Herrera. After Urteaga, 1924, fig. 4, p. 12.
- Fig. 168. Nasca 5. Acarí Valley, Huarato, height 10 cm., LMA, Wattis collection, 16-11067.
- Fig. 169. Nasca 5. MVM, Gaffron collection, G. 1040. After Seler, 1923, Abb. 70, p. 210.
- Fig. 170. Nasca 6. MAM. After Blasco and Ramos, 1980, lám. LXXII, fig. 3b, p. 234.

Page 57

- Fig. 171. Nasca 2. Museo Prado. After Seler, 1923, Abb. 27b, p. 185.
- Fig. 172. Nasca 3. Textile design. Museum of Primitive Art, New York. After Bird, 1961, fig. 6.62, p. 309.
- Fig. 173. Nasca 3. MAM. After Blasco and Ramos, 1980, lám. LIX, fig. 1b, p. 209.

- Fig. 174. Nasca 3. Seler collection. After Seler, 1923, Abb. 39, p. 194.
- Fig. 175. Nasca 3. MVB, Gaffron collection, VA 63454. After Eisleb, 1977, p. 37 Abb. 47.
- Fig. 176. Nasca 4. MAM. After Blasco and Ramos, 1980, lám. LXI, fig. 1d, p. 211.
- Fig. 177. Nasca 4. LMS, Sutorius collection, 195. Drawing based on Schlesier, 1959, Abb. 78a-c, p. 171.
- Fig. 178. Nasca 5. MNAA, 3/230. After Muelle, 1937, fig. 3 center left, p. 145.
- Fig. 179. Nasca 5. MAM. After Blasco and Ramos, 1980, lám. LXVIII, fig. 1b, p. 226.
- Fig. 180. Nasca 6. MVB, Buck-Seler collection, VA 33238. After Eisleb, 1977, p. 60 Abb. 75; Seler, 1923, Abb. 333, p. 317.
- Fig. 181. Nasca 6. MNAA, 3/4870. After Muelle, 1937, fig. 4 top row second from left, p. 147; Yacovleff, 1932a, fig. 9j right, p. 132.
- Fig. 182. Nasca 7. MAM. After Blasco and Ramos, 1980, lám. LXXII, detail from fig. 1b, p. 234.
- Fig. 183. Nasca 7. MNAA, 3/4859. After Yacovleff, 1932a, fig. 13e, p. 149.
- Fig. 184. Nasca 7. MNAA, 3/642. After Yacovleff, 1932a, fig. 13g, p. 149.
- Fig. 185. Nasca 7. MNAA, 3/643. After Yacovleff, 1932a, fig. 11b left, p. 137.

Page 58

- Fig. 186. Nasca 3. Nasca Valley, Cahuachi, height 28.6 cm. Field Museum of Natural History, Chicago, Kroeber collection, 171292. After Glubok, 1966, p. 13; Proulx, 1968, pl. 31; Sawyer, 1979, fig. 21, p. 143.
- Fig. 187. Nasca 5. Gaffron collection, Berlin-Schlachtensee. After Ubbelohde-Doering, 1931, detail from Taf. IX, Taf. IA.
- Fig. 188. Nasca 3. MAM. After Blasco and Ramos, 1980, lám. LX, fig. 1c, p. 210.
- Fig. 189. Nasca 4. MAM. After Blasco and Ramos, 1980, lám. LX, fig. 1a right, p. 210.
- Fig. 190. Nasca 4. MVB, Buck-Seler collection, VA 33235. After Eisleb, 1977, p. 36 Abb. 46; Seler, 1923, Abb. 37, p. 192.
- Fig. 191. Nasca 5. LMS, Sutorius collection, 93351. After Schlesier, 1959, Abb. 139, p. 191.
- Fig. 192. Nasca 5. Gaffron collection, Berlin-Schlachtensee. After Ubbelohde-Doering, 1931, Taf. XIII A.
- Fig. 193. Nasca 5. MAM. After Blasco and Ramos, 1980, lám. LVI, fig. 2b, p. 193.
- Fig. 194. Nasca 5. MAM. After Blasco and Ramos, 1980, lám. LXV, fig. 2c, p. 219.
- Fig. 195. Nasca 5. Tarrade collection. After Harcourt and Harcourt, 1924, pl. 2.
- Fig. 196. Nasca 3. Fracchia collection. After Harcourt and Harcourt, 1924, pl. 25a.
- Fig. 197. Nasca 4. MVM, Gaffron collection, G. 1013. After Seler, 1923, Abb. 89, p. 220.

Fig. 198. Nasca 3. MVB, Konietzko collection, VA 64594. After Eisleb, 1977, detail from Abb. 31 top.

Fig. 199. Nasca 5. MAM. After Blasco and Ramos, 1980, lám. LXV, fig. 2b, p. 219, plancha en color III bottom left.

Fig. 200. Nasca 3. MAM. After Blasco and Ramos, 1980, lám. LX, fig. 2a right, p. 210.

Page 59

Fig. 201. Nasca 5. MVM, Gaffron collection, G. 1026. After Seler, 1923, detail from Abb. 242, p. 279.

Fig. 202. Nasca 5. MVM, Gaffron collection, G. 983. After Seler, 1923, Abb. 35, p. 192.

Fig. 203. Nasca 5. BMV, Speyer collection, VA 61644. After Eisleb, 1977, p. 48, Abb. 57.

Fig. 204. Nasca 5. MVB, Gaffron collection, VA 63366. After Eisleb, 1977, Abb. 210, Farbtafel VII.

Fig. 205. Nasca 3. MAM. After Blasco and Ramos, 1980, lám. LXVIII, fig. 1a right, p. 226.

Fig. 206. Nasca 4. MAM. After Blasco and Ramos, 1980, lám. LX, detail from fig. 2b, p. 210.

Fig. 207. Nasca 5. Göteborgs Etnografiska Museet, 35.32.3. After Zuidema, 1972, fig. 9, p. 49.

Fig. 208. Nasca 5. Gretzer collection. After Seler, 1923, detail from Abb. 134a, p. 243.

Fig. 209. Nasca 4. MRA, AAM-5038. After Saccasyn della Santa, 1962, detail from fig. 54, p. 137; see pl. 38, p. 136.

Fig. 210. Nasca 6. LMS, Sutorius collection, IC 52591. After Seler, 1923, detail from Abb. 241, p. 279.

Fig. 211. Nasca 7. MAM. After Blasco and Ramos, 1980, lám. LXIX, fig. 5 right, p. 227.

Page 60

Fig. 212. Nasca 3. Metropolitan Museum of Art, New York, Nathan Cummings collection. After Sawyer, 1966, fig. 207, p. 125.

Fig. 213. Nasca 3. MVB, Schmidt collection, VA 61650. After Seler, 1923, Abb. 74, p. 212; see Eisleb, 1977, pp. 44-45 Abb. 54; Schmidt, 1929, p. 342, fig. 2.

Fig. 214. Nasca 4. Gaffron collection. After Seler, 1923, Abb. 99a right, p. 226.

Fig. 215. Nasca 5. MAM. After Blasco and Ramos, 1980, lám. LVI, fig. 5, p. 193.

Fig. 216. Nasca 5. Gaffron collection. After Seler, 1923, Abb. 100, p. 228.

Fig. 217. Nasca 5. MVM, Gaffron collection, G. 1046. After Seler, 1923, Abb. 75, p. 213.

Fig. 218. Nasca 5. MNAA. Traced from Dawson slide #1120.

Page 61

Fig. 219. Ocucaje 10, Early Horizon 10. Nathan Cummings collection, Chicago. After Anton and Dockstader, 1968, p. 176 top left.

- Fig. 220. Nasca 3. Museo Prado. After Seler, 1923, detail from Abb. 27c, p. 185.
- Fig. 221. Nasca 3. MVM, Gaffron collection, G. 1063. After Seler, 1923, detail from Abb. 31, p. 188.
- Fig. 222. Nasca 4, conservative. Nasca Valley. LMA, Uhle collection, 4-8873. After Proulx, 1968, detail from fig. 19, p. 144.
- Fig. 223. Nasca 4. Nasca Valley. LMA, Uhle collection, 4-9099. After Proulx, 1968, detail from fig. 20, p. 144.
- Fig. 224. Nasca 4, advanced. Sartorius collection, Cannstatt. After Seler, 1923, detail from Abb. 38, p. 193.
- Fig. 225. Nasca 5. Nasca Valley, Paredones, Grave 2. LMA, Uhle collection, 4-8495. After Roark, 1965, detail from fig. 38.
- Fig. 226. Nasca 5. Museo Regional de Ica. After Sawyer, 1968, specimen 441, p. 61.
- Fig. 227. Nasca 5. Gretzer collection. After Seler, 1923, Abb. 46d bottom, p. 199.
- Fig. 228. Nasca 5. MAM. After Blasco and Ramos, 1980, lám. XXXIX, fig. d, p. 143.
- Fig. 229. Nasca 3. Nasca Valley, height 18 cm. Detail from LMA, Uhle collection, 4-8874. See Proulx, 1968, pl. 4b, c.
- Fig. 230. Nasca 3. Detail from fig. 66.
- Fig. 231. Nasca 6. MAM. After Blasco and Ramos, 1980, lám. LXXI, detail from fig. 3 right, p. 233.
- Fig. 232. Nasca 2. Detail from fig. 11.
- Fig. 233. Nasca 2. Detail from fig. 9.
- Fig. 234. Nasca 2. Detail from fig. 8.
- Fig. 235. Nasca 2. Detail from fig. 12.
- Fig. 236. Nasca 4. After Ubbelohde-Doering, 1931, detail from Taf. XV.
- Fig. 237. Nasca 5. MAM. After Blasco and Ramos, 1980, lám. LXXII, detail from fig. 3d, p. 234.

Page 62

- Fig. 238. Nasca 3. After Yacovleff, 1932b, fig. 2h, p. 47.
- Fig. 239. Nasca 5. MVB, Buck-Seler collection, VA 33252. After Seler, 1923, Abb. 138, p. 246; see Eisleb, 1977, Abb. 130.
- Fig. 240. Nasca 5. Gaffron collection. After Seler, 1923, Abb. 141, p. 246.
- Fig. 241. Nasca 4. LMS, Sutorius collection, 93299. After Schlesier, 1959, Abb. 80a, p. 172.
- Fig. 242. Nasca 4. Amado collection, Lima-Nasca. After Sawyer, 1968, specimen 411, p. 58.
- Fig. 243. Nasca 4. MVB, Cohen collection, VA 32498. After Seler, 1923, Abb. 349, p. 321; see Eisleb, 1977, Abb. 37; Schmidt, 1929, p. 327, fig. 3.
- Fig. 244. Nasca 4. MVM, Gaffron collection, G. 1030. After Seler, 1923, Abb. 348 right, p. 321.
- Fig. 245. Nasca 4. Sutorius sic] collection, Cannstatt. After Seler, 1923, Abb. 347 left, p. 321.
- Fig. 246. Nasca 3. MNAA, 3/1951. After Yacovleff, 1932a, fig. 6b, p. 128.
- Fig. 247. Nasca 3. MNAA. After Arte del Perú, 1955, p. [16].

Fig. 248. Nasca 4. MVM, Gaffron collection, G. 1008. After Seler, 1923, Abb. 149a, p. 248.

Fig. 249. Nasca 2-3. Museum of Primitive Art, New York. After Monti, 1969, fig. 63, p. 137.

Fig. 250. Nasca 5. Ica Valley, Rubini gravelot 20B-7. Drawn from Dawson photo.

SPOTTED CAT



1



2

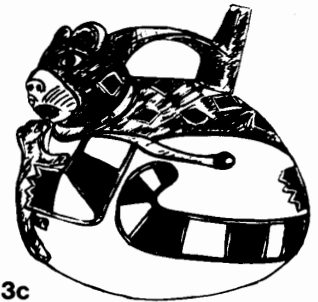
NASCA 1



3a



3b



3c



4a



4b



4c



4d



5



6

Fig. 1, Early Horizon 9. Fig. 2, Early Horizon 10. Figs. 3-6, Early Intermediate Period 1. See Key to Illustrations.

SPOTTED CAT

NASCA 2



7



8



9



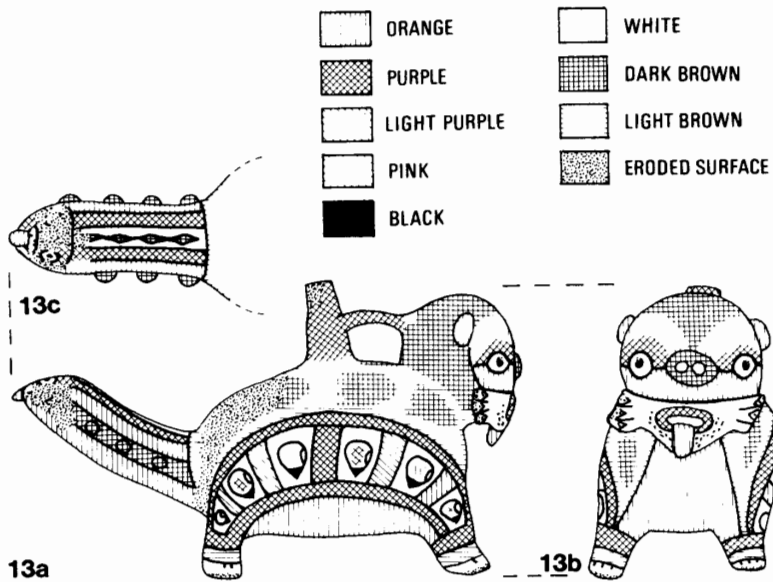
10



11



12



13a

13b

13c



14

Figs. 7-14, Early Intermediate Period 2. See Key to Illustrations.

SPOTTED CAT

NASCA 3



15



16



17



18



19



20



21



22



23



24



25

Figs. 15-25, Early Intermediate Period 3. See Key to Illustrations.

**SPOTTED CAT
NASCA 4**

Variant 1



Variant 2



Variant 3



Figs. 26-33, Early Intermediate Period 4. See Key to Illustrations.

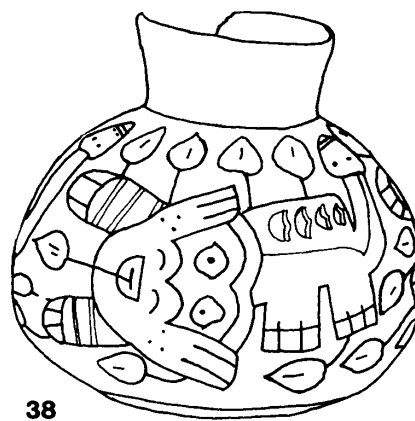
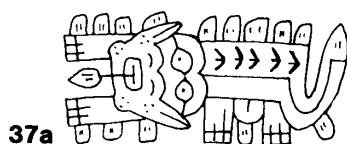
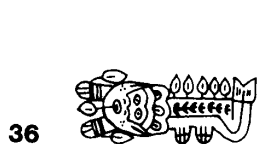
SPOTTED CAT

NASCA 5

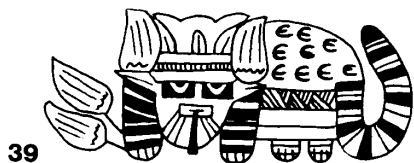
Variant 1



Variant 2



Variant 3



RADICAL MODE

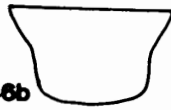


Figs. 34-45, Early Intermediate Period 5. See Key to Illustrations.

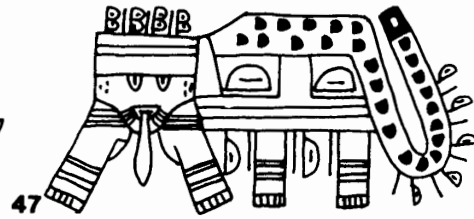
NASCA 5



46a



46b



47



48



49



50



51



52



53



54



55

NASCA 6



56



57



58

NASCA 7

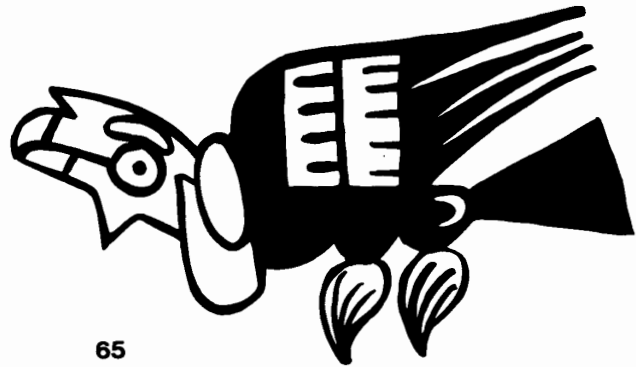
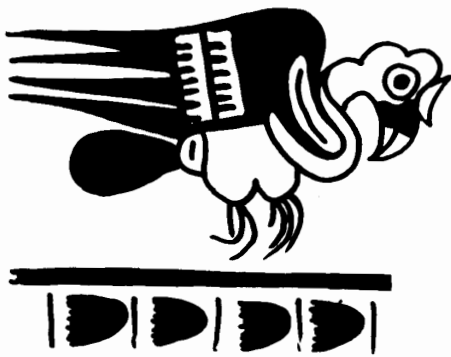
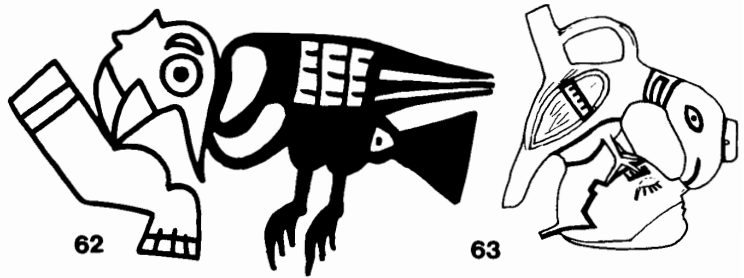
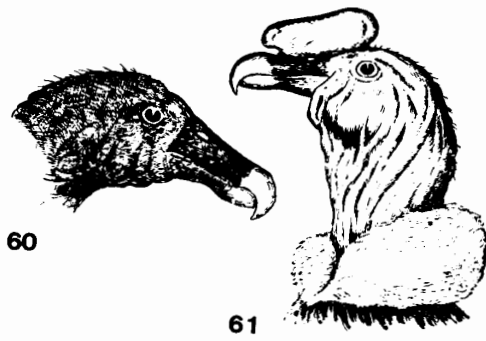


59a



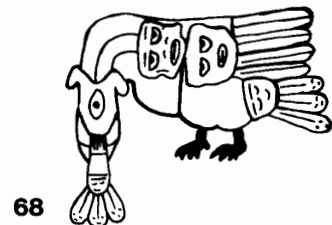
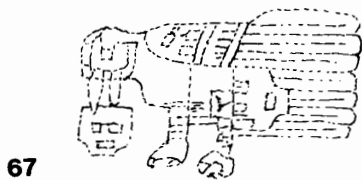
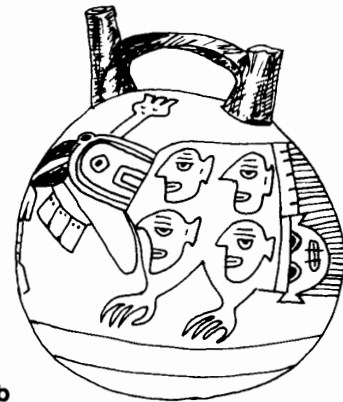
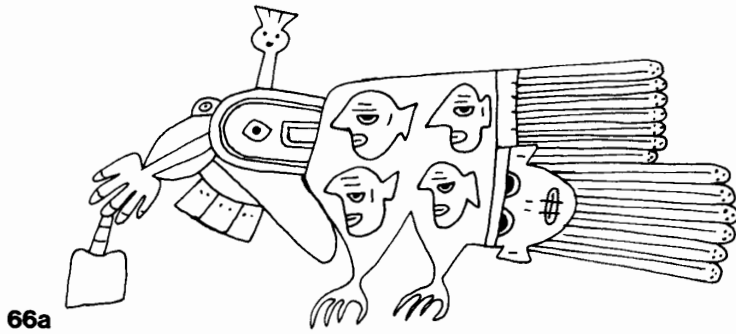
59b

Figs. 46-55, Early Intermediate Period 5. Figs. 56-58, EIP 6. Fig. 59, EIP 7. See Key to Illustrations.



HORRIBLE BIRD

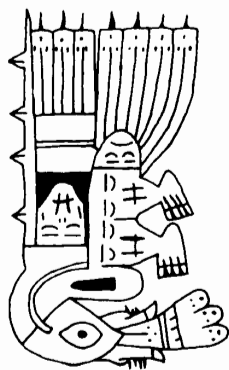
NASCA 3



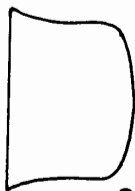
Figs. 60-65, models for and precursors of the Horrible Bird. Figs. 62,63, Early Intermediate Period 2. Figs. 64-68, EIP 3. See Key to Illustrations.

HORRIBLE BIRD

NASCA 4



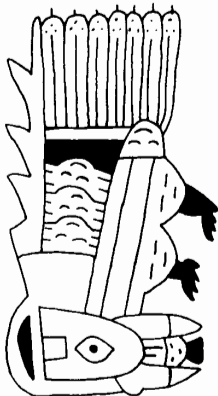
69a



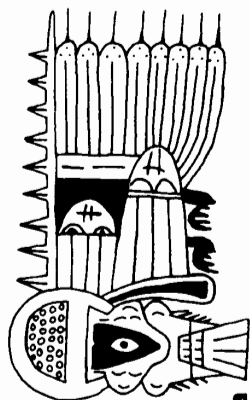
69b



70



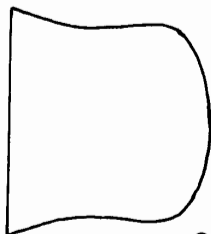
71



73a



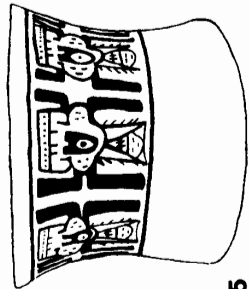
72



73b



74



75

NASCA 5

Variant 1



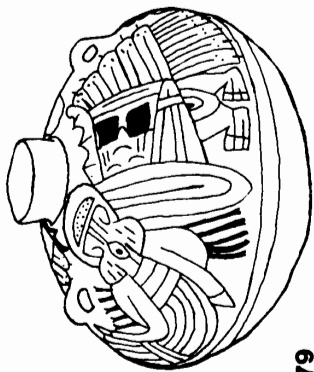
76



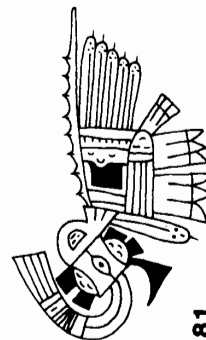
77



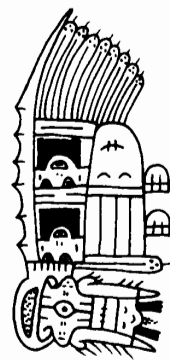
78



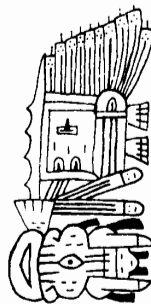
79



81



80

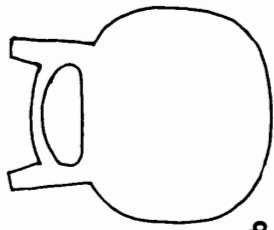


82

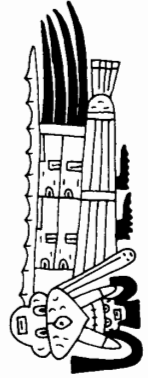
Figs. 69-75, Early Intermediate Period 4. Figs. 76-82, EIP 5. See Key to Illustrations.



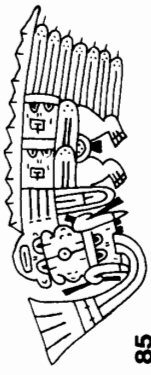
83a



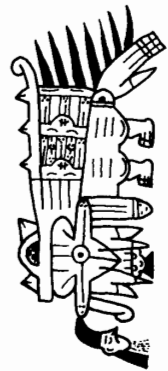
83b



84



85



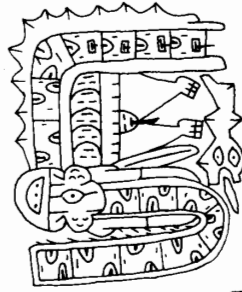
86



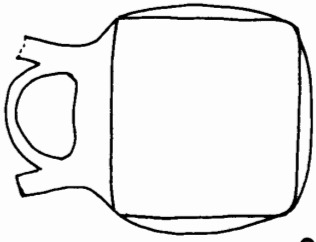
87a



87b

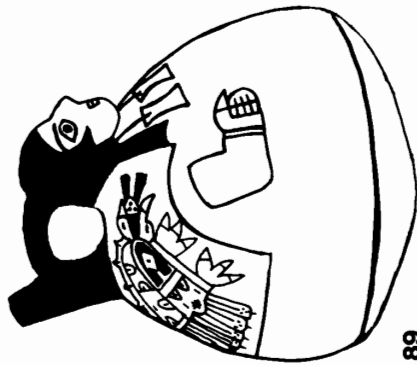


88a



88b

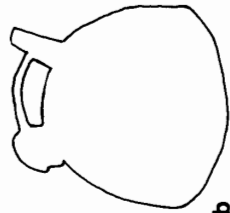
Variant 2



89



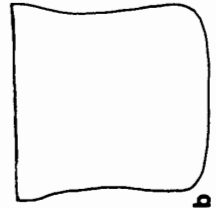
90a



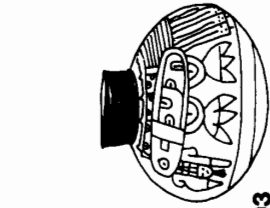
90b



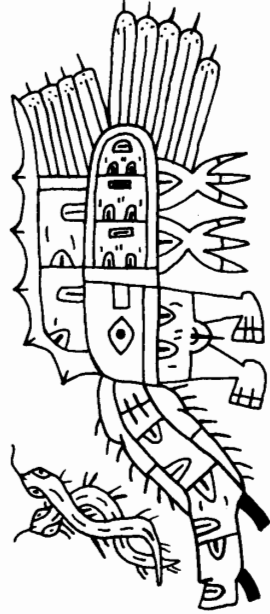
91a



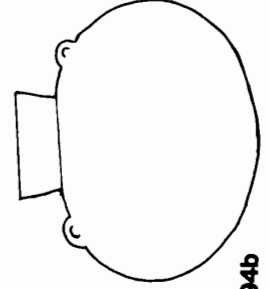
91b



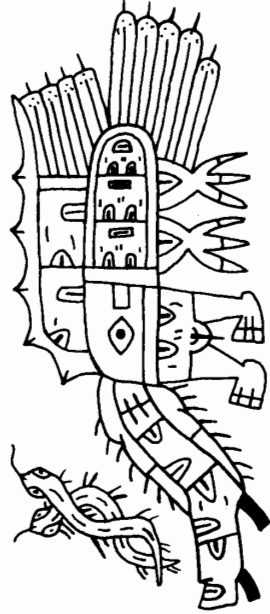
92



93



94a

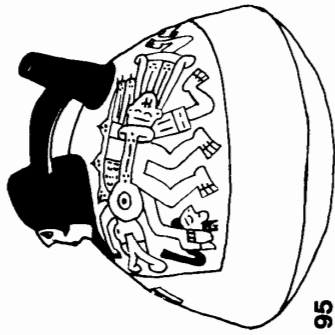


94b

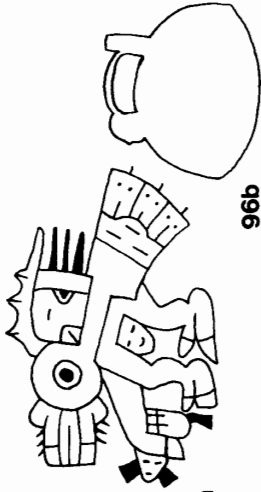
Figs. 83-94, Early Intermediate Period 5. See Key to Illustrations.

HORRIBLE BIRD

Variant 3



95

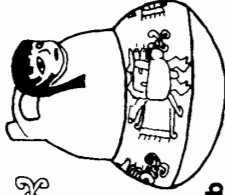


96a

96b



97a



97b



98



99



100



100



101

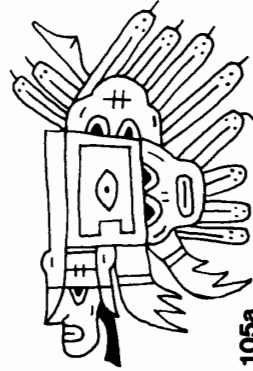


102

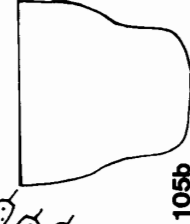
Variant 4



104



105a



105b

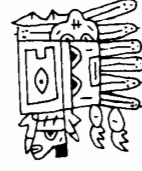
Variant 5



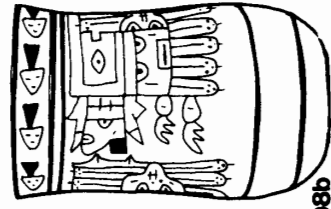
106



107



108a

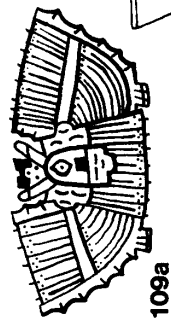


108b

Figs. 95-108, Early Intermediate Period 5. See Key to Illustrations.

HORRIBLE BIRD

Variant 6



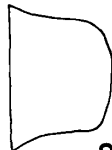
109a



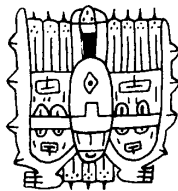
109b



110a



110b



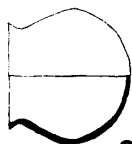
111a



111b

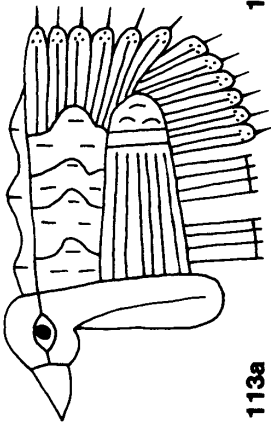


112a

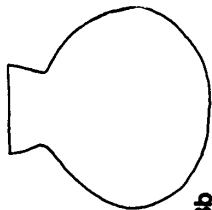


112b

NOT-SO-HORRIBLE BIRD



113a



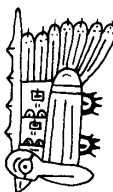
113b



114a



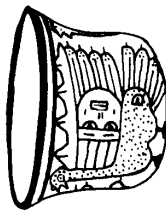
114b



115



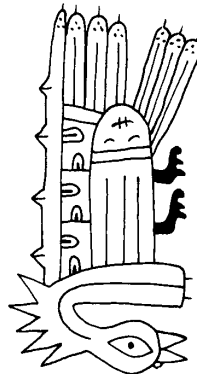
116



117



118



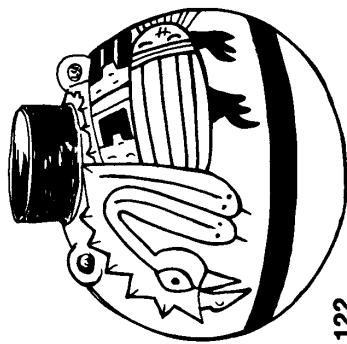
121



119



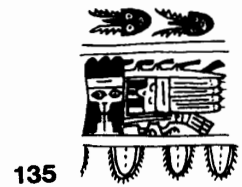
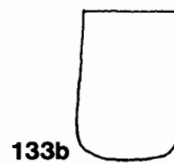
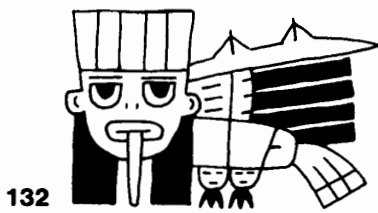
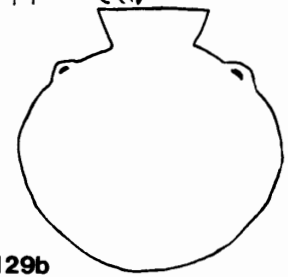
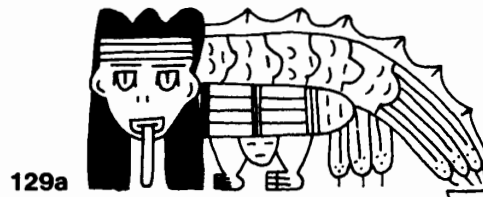
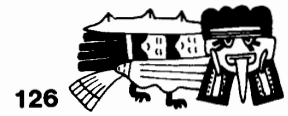
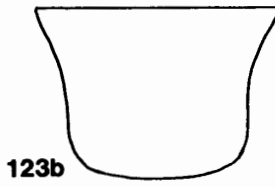
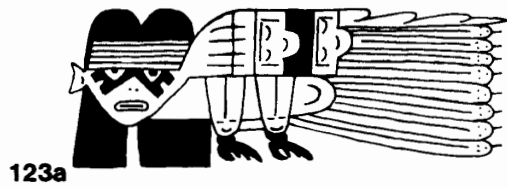
120



122

Figs. 113, 117, 119, Early Intermediate Period 4. Figs. 109-112, 114-116, 118, 120-122, EIP 5. See Key to Illustrations.

HARPY



Figs. 123-126, Early Intermediate Period 4. Figs. 127-133, EIP 5. Figs. 134, 135, EIP 7. See Key to Illustrations.

BORDERS



136



137



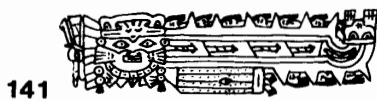
138



139



140



141



142



143



144



145



146



147



148



149



150



151



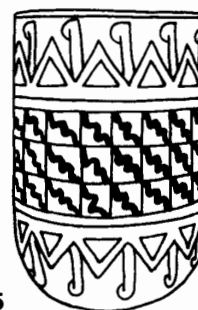
152



153



154



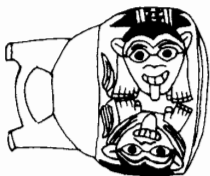
155

Fig. 136, Early Intermediate Period 2. Figs. 137, 146, EIP 3. Figs. 143, 144, 153, EIP 4. Figs. 138, 139, 141, 142, 145, 147, 148, 154, 155, EIP 5. Figs. 140, 149, 150, EIP 6. Figs. 151, 152, EIP 7. See Key to Illustrations.

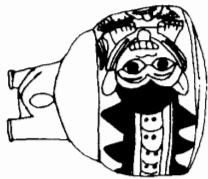
SERPENTINE FORMAT



156



157a



157b



158



159



160



161



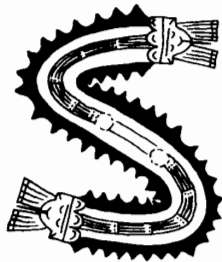
162



163



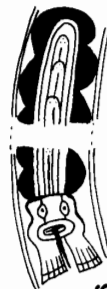
164



165a



165b



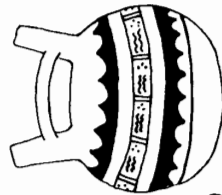
166



167



168



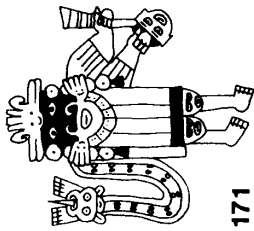
169



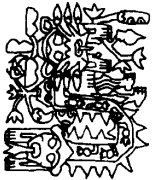
170

Figs. 157-159, Early Intermediate Period 2. Figs. 156, 160, EIP 3. Figs. 162-167, EIP 4. Figs. 168, 169, EIP 5. Fig. 170, EIP 6. See Key to Illustrations.

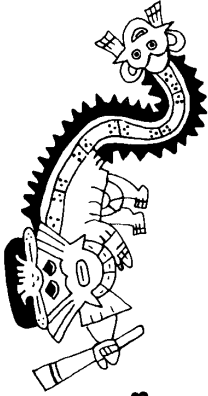
SIGNIFER FORMAT



171



172



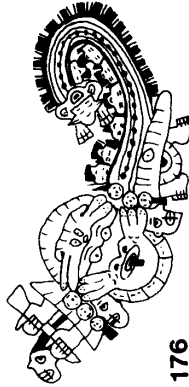
173



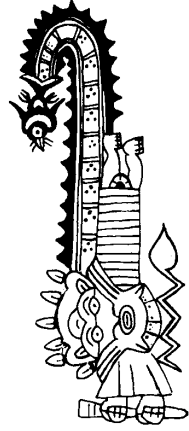
174



175



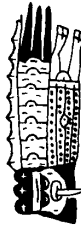
176



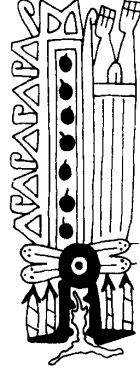
177



178



179



180



181



183



184



185

Fig. 171, Early Intermediate Period 2. Figs. 172-175, EIP 3. Figs. 176,177, EIP 4. Figs. 178,179, EIP 5. Figs. 180,181, EIP 6. Figs. 182-185, EIP 7. See Key to Illustrations.

ANIMAL EMBLEM FORMAT



186



187



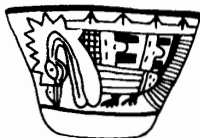
188



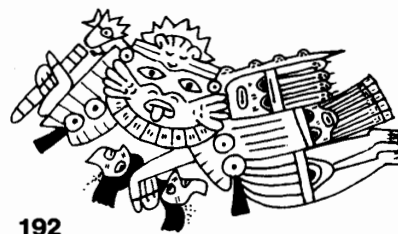
189



190



191



192



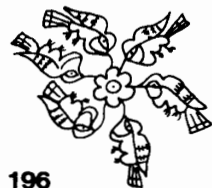
193



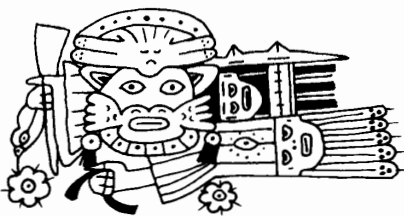
194



195



196



197



198



199



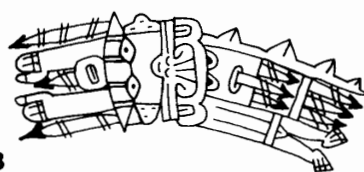
200

Figs. 186, 188, 196, 198, 200, Early Intermediate Period 3. Figs. 189, 190, 197, EIP 4. Figs. 187, 191-195, 199, EIP 5. See Key to Illustrations.

EXTENDED TONGUES



201



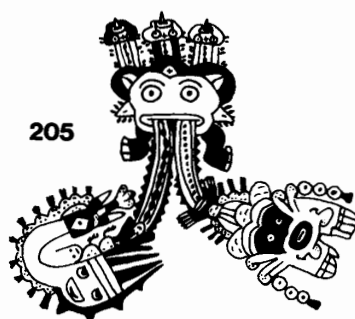
203



202



204



205



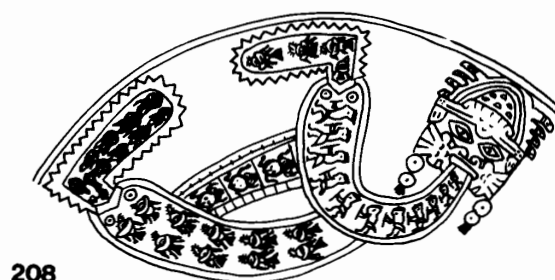
206



207a



207b



208



209



210



211

Fig. 205, Early Intermediate Period 3. Figs. 206, 209, EIP 4. Figs. 201-204, 207, 208, EIP 5. Fig. 210, EIP 6. Figs. 211, EIP 7. See Key to Illustrations.

TROPHY-HEAD TASTER



212a



212b



213



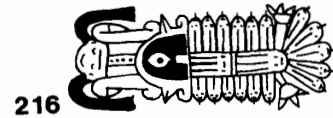
214



215a



215b



216



217



218

Figs. 212,213, Early Intermediate Period 3. Fig. 214, EIP 4. Figs. 215-218, EIP 5. See Key to Illustrations.

FOREHEAD ORNAMENTS



219



220



221



222



223



224



225



226



227

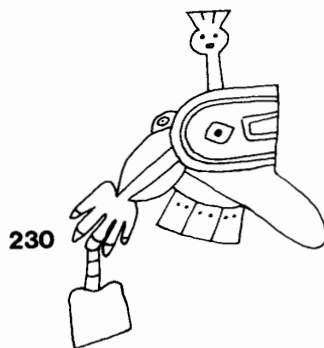


228

PLUMES



229



230



231

MOUTH MASKS



232



233



234



235



236



237

Fig. 219, Early Horizon 10. Figs. 232-235, Early Intermediate Period 2. Figs. 220, 221, 229, 230, EIP 3. Figs. 222-224, 236, EIP 4. Figs. 225-228, 237, EIP 5. Fig. 231, EIP 6. See Key to Illustrations.

FACE PAINTING



238



239



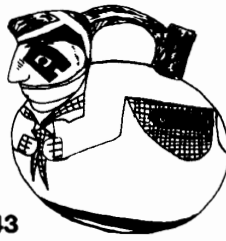
240



241



242



243



244



245



246



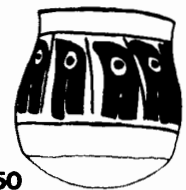
247



248



249



250

Fig. 249, Early Intermediate Period 2. Figs. 238,246,247, EIP 3. Figs. 241-245,248, EIP 4. Figs. 239,240,250, EIP 5. See Key to Illustrations.