

## NOTES ON SOME STONE SCULPTURE FROM THE NORTHERN LAKE TITICACA BASIN

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Stone sculpture from the altiplano of Puno has attracted the attention of explorers and archaeologists over the years, leading to the discovery and study of many new pieces, especially ones in the Pucara style and other styles related to it. With very few exceptions, however, these monuments lack archaeological context. Most of them have been found on the surface and/or moved from their original locations, and most are worn, broken, or defaced in different degrees. In addition, insufficient information in the literature has hindered or delayed access to many of these important remains. Some pieces of sculpture have been poorly illustrated, and others are as yet unpublished.<sup>1</sup> With these difficulties in mind, I should like to provide new information on some stone sculpture from the northern Lake Titicaca Basin.

## Anthropomorphic Statue from Japisi

During an archaeological reconnaissance in Arapa in August, 1974, we were informed that a statue had been brought to the Casa del Concejo at Villa Betanzos, a small village 3.5 km. southwest of Arapa (fig. 1). Arriving at Villa Betanzos, we interviewed the local political authority, Mr. Valeriano Gonzales, who in turn showed us the statue. Inquiring about the original location of the statue, we learned that it had been dug up in 1973 near a chapel in Japisi (Parcialidad de Japisi, located roughly 4.5 km. southeast of Villa Betanzos). After a heavy rain some residents of Japisi noted that the top of the statue's head was showing. They proceeded to uncover the statue and found it buried vertically. Two stone mortars were also recovered nearby (fig. 1a), but as they were found close to the surface, their association with the statue is not clear. After being informed about the discovery, Mr. Gonzales ordered the statue to be brought to the Concejo at Villa Betanzos for safe keeping.

The personage represented appears to be standing, although the shallow horizontal groove at the back of the legs may indicate a slightly squatting position. The breechclout is unusual because it lacks the characteristic side flaps. It has four incised subrectangular conventionalized faces.<sup>2</sup> The short legs are depicted with an incised oval at both knees; this motif at the knee joints is a characteristic so far recorded only on Pucara pottery. However, the figure on the slab from Moho, described below, has conventionalized face motifs located at the shoulder, elbow, and knee joints. On the Japisi statue, two incised horizontal parallel lines encircle the ankles, and round reliefs indicate ankle bones. The feet, which have five toes, rest directly on a rectangular platform or pedestal.

The two arms are bent at the elbows and the hands rest on the chest. The hands are holding one or two rounded objects with a deep and

wide groove in the middle; identification of the object(s) is difficult because it is broken. There is a wide, flaring collar on the chest.<sup>3</sup> The wrists have a simple incised wristband, and there is an incised S-shaped element on the side of each upper arm. On the back both scapulas are represented in relief.

The facial shape, the eyes, and the mouth are rendered in the usual Pucara manner. The mouth is closed. The nose has been broken as in most Pucara style statues and statuettes. The hair or cap which extends under the headband and frames the face is also present on other Pucara statues. The ears stand out and face forward as on two small statues without specific provenience,<sup>4</sup> rather than lying flat against the head.<sup>5</sup> There is a horizontal incision within a semicircular zone on the ear, as on a Pucara style head in the Pucara Museum.<sup>6</sup>

The statue from Japisi has an ornate headdress sculptured in the round. There is a headband with oblique incised lines and an animal head with its mouth facing upwards on the front. Above the headband, two rounded appendages with curved incised lines project upward and slightly sideways at the sides. A set of three "feathers" rises from a rectangular base in the middle of the headdress.<sup>7</sup>

The importance of this piece lies in its relatively good state of preservation. The statue from Japisi allows us to document the association of elements on a complete piece of sculpture, thus enriching our knowledge of Pucara iconography.

#### Slab from Moho

This slab (fig. 2), showing a "dismembered" human figure in profile, is presently housed at the Peabody Museum, Harvard University, and was illustrated in 1943 by Kidder for the first and only time.<sup>8</sup> The museum catalog card has the following description: "Catalogue # 8659. Portal of Guaca stone near Moho. Lake Titicaca. Peru. Collected 1875 by S.W. Garman. October 1875." Furthermore, Kidder indicated that the slab, other collections, and notes which were never published were presented by Alexander Agassiz to the Peabody Museum.<sup>9</sup>

During two visits to the Peabody Museum in 1979 and 1981 we made a rubbing of the Moho slab (fig. 2b) and photographed, measured, and took notes on it. After comparing our illustrations with that published by Kidder, we observed several significant details, which add to the documentation of this important piece.

First, the photograph published by Kidder was printed in reverse; that is, the personage portrayed should be facing to the left instead of to the right.

Second, the foot has what appear to be two straps of a sandal, a new element in the iconography of the region, and a small excised circle at the position of the ankle bone. The "sandal" cannot be seen in Kidder's photograph; only two horizontal incisions, one at the ankle and

one at the base of the toes, are visible and likely represent additional sandal straps.<sup>10</sup>

Third, the circle at the knee joint is actually a variation of the two circular face motifs present at the elbow and shoulder joints. The face at the knee is smaller and has no visible mouth.<sup>11</sup>

Fourth, at the upper portion of the leg, there is a small horizontal incision, again not reported or visible in Kidder's photograph.

Fifth, while Kidder's photograph shows the wristband with only two oblique incised lines, in actuality the wristband consists of a zig-zag incision forming opposing triangles. It may also be noted that the fingers and toes vary progressively in length, probably in an attempt to represent them more realistically. Furthermore, the protuberance seen on the hand at the beginning of the wrist and at what would be the base of the little finger, may represent the heel of the upturned hand.

Sixth, the adornment at the top and back of the head which extends forward, ends at the front in a circular incision with a circular depression in the center. The radiating incised lines on this adornment are reminiscent of those on Pucara related head ornaments.<sup>12</sup>

The information noted here adds to the observations made earlier by Kidder: the reuse of this slab in a chullpa structure of a much later date, its stylistic relation to some Pucara and some Tiahuanaco iconography, and its unusual depiction in low relief of a human figure with "dismembered" head, arm, and leg in profile.<sup>13</sup>

#### Anthropomorphic Statue from Mallaccasi

This statue (along with a stela) was documented for the first and only time by Kidder on August 18, 1941. It was broken in three parts, with feet and waist portions missing (fig. 3). Kidder set it apart stylistically from other standing human representations in the area.<sup>14</sup> My intention in including this statue here is to point out two important characteristics of this piece: the positioning of the right hand and the depiction of male genitalia. Neither of these attributes escaped Kidder's keen observation. However, the photograph he included in the 1943 report does not do justice to his description.

Around 1957, Dr. Manuel Chávez Ballón and I revisited the site of Mallaccasi; at that time additional photographs were taken of the statue reported by Kidder.<sup>15</sup> One of these photographs (fig. 3a) clearly shows the right hand with five fingers resting just above the stomach in higher relief than appears in Kidder's photograph.<sup>16</sup> The position of the right hand, pointing upwards, has a long tradition in the Lake Titicaca Basin.<sup>17</sup> The left hand was on the waist portion of the statue, which is missing.

The Mallaccasi statue has the male genitalia explicitly portrayed, and the broken penis seems to have been erect, as suggested by

the smaller remaining portion. Although this representation of male genitalia is the only one so far known in the northern Titicaca Basin, there are, according to Bennett and others, two statues from Tiahuanaco also showing male genitalia.<sup>18</sup>

On August 5, 1970, I discovered that the statue had suffered an additional alteration, which deserves to be documented here. During a visit to the village of Pucara, I had the opportunity of meeting the local elementary school teacher who was well known for his interest and efforts in providing the school with a collection of prehistoric artifacts to be used as visual teaching aids. Among the collections he showed me (mainly Collao-related pottery vessels), I recognized a stone fragment of an entire hand, which I immediately suspected was part of the Mallaccasi statue. By inquiring further, I learned that my suspicion was correct. A few years ago the professor had organized a student field trip to visit and collect archaeological remains from Mallaccasi. During this trip they located the statue and wanted to bring it back to the school. However, as the fragments of the statue were too heavy to be transported, they removed the hand instead and brought it back to the school. In this case, then, a statue was defaced, not by extirpaters of idolatries in centuries past, but by a twentieth-century school teacher.

As stated by Kidder, the importance of this statue lies in the fact that it is different from known Pucara and Tiahuanaco statues.<sup>19</sup> This statue does not compare well to pieces belonging to the Yaya-Mama style either.<sup>20</sup> While this statue might be late in time, as Kidder proposed, there is also the possibility that it may belong to an earlier local style.<sup>21</sup>

#### Juan C. Dar's Report

A short report was made by Juan C. Dar in 1923 on the discovery of a stone carving in the vicinity of Pucara.<sup>22</sup> This report is significant for three reasons: first, it predates the pioneer archaeological efforts in the area of Valcárcel, Tello, and Kidder. Second, the iconography reported for this stone carving does not appear to conform to the known styles of the area. Third, no archaeologist or explorer in the area has located the piece since its first description. Its rediscovery and proper documentation are still possible.

The report misleadingly suggests that the stone carving was found at Pucara, but the location given is ten leagues by railroad from the city of Puno. A league can range from 2.4 miles (or 3.86 km.) to 4.6 miles (or 7.40 km.), the English league being about 3 miles (or 4.83 km.).<sup>23</sup> The distance from Puno would then range from 38.6 km. to 74.0 km., placing the location of the piece between about Caracoto and north of Calapuja; or using the English league, at 48.3 km., in the vicinity of Juliaca. This range is situated some distance southeast of Pucara.

The entire reference is reproduced here in a translation by John H. Rowe:

## STONE CARVING FOUND AT PUCARA

In one of the student excursions made by teacher Torres of Public School no. 8708 of Pucara, he was lucky enough to discover a stone carving 3 m. long, 1.05 m. wide in the upper part and 88 cm. in the lower.

Its front part represents a human figure ornamented with symbolic engravings. In its upper part there are four human faces which have their heads covered with a cap which ends in a sort of spiral shell; in the lower part, there are four other faces of the same kind; these are located in the angles.

On the back part there are engravings, signs which resemble hieroglyphs. The place where the stone carving was discovered is located 10 leagues by railroad from the city of Puno.  
- June, 1923 - Juan C. Dar.

## Acknowledgements

As part of the excavation, reconnaissance, and student training project in the area of Taraco, the trip to Japisi was funded by a University Achievement Award from Central Michigan University, granted to Karen L. Mohr Chávez with myself as assistant. I am grateful to Michael D. Affholter who aided in the documentation of the statue, and to the then SINAMOS (Sistema Nacional de Mobilización Social) at Juliaca for providing transportation and a driver (Nicolás Quispe Apasa).

Special thanks are due to my father, Manuel Chávez Ballón, who introduced me to archaeology at an early age, and who also provided the photograph of the statue from Mallaccasi (fig. 3a).

The trips to the Peabody Museum were funded by a Faculty Research and Creative Endeavors Grant from Central Michigan University (entitled "The Kidder Excavation Report for the Site of Pucara, Peru"), awarded to Karen L. Mohr Chávez with myself as assistant. I wish to thank the Peabody Museum of Harvard University for permission to examine and record the Moho slab, especially Geoffrey Conrad (Curator of South American Archaeology), as well as Sally Bond (Collections Administrator) who provided me with access to Agassiz's unpublished notes. I am also grateful to Karen L. Mohr Chávez for her constant support and constructive suggestions. Finally, my appreciation goes to John H. Rowe for his appropriate comments, editing, and for providing his photograph of the statue from Mallaccasi (fig. 3b); and to Patricia J. Lyon for her editorial assistance.

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## NOTES

<sup>1</sup>These limitations are also true for a number of stone carvings in the southern Lake Titicaca Basin.

<sup>2</sup>Compare these incised conventionalized faces with those present on Pucara and Tiahuanaco related pieces (Chávez, 1976, figs. 10, 11; Núñez del Prado Béjar, 1972, fig. 7).

<sup>3</sup>This collar closely resembles that on the statue known as the "personaje mítico" (Valcárcel, 1932, pp. 19 and 23). However, the collar on the "personaje mítico," unlike the one on the Japisi statue, extends over the shoulders. Similar collars also occur on Pucara Polychrome pottery (see the "running angels" in Rowe and Brandel, 1971, fig. 4).

<sup>4</sup>Kidder, 1943, pl. VI, figs. 3, 4. See also the "Flute Player" from Pokotía, Bolivia (Posnansky, 1945, vol. II, fig. 96; Bajocco, 1965, p. 23).

<sup>5</sup>Valcárcel, 1932, pp. 19 and 23.

<sup>6</sup>Rowe, 1977, figs. 13, 14.

<sup>7</sup>This headdress may be compared to that on one of the faces of a broken stela from Qaluyu (see Rowe, 1977, p. 12, fig. 11). Furthermore, the incisions on the two rounded appendages at both sides of the headdress might represent the wide and thick lips of a mythical creature (e.g., Rowe and Brandel, 1971, figs. 37, 74), also seen, for example, on some of the headdresses of the "running angels" of the Gateway of the Sun at Tiahuanaco (see Posnansky, 1945, vol. I, pl. XLIII, fig. 2). A variation of an ornate headdress can be seen on a statuette illustrated by Rowe, 1974, Abb. 364, and by Eisleb and Strelow, 1980, Abb. 2.

<sup>8</sup>Kidder 1943, pp. 18, 36, 48, pl. V, fig. 11. This slab was classified by Kidder as belonging to Group IV, slabs with relief carving; its iconography was compared to that of stone and pottery of the region for the first time.

<sup>9</sup>Kidder, 1943, p. 18, footnote 9. The notes prepared by Alexander Agassiz in galley proof for the 1876-77 Annual Report of the Peabody Museum, indicate that an extensive collection of artifacts was made by Garman and Agassiz himself:

One set of specimens came from the vicinity of Lima (Ancon, Chancay and Callao), another collection from Arica and Pisagua, a third from Pacasmaya [sic] in northern Peru, giving a fair representation of the archaeology of the coast, while the collections made around Lake Titicaca, at the height of 1800 ft. [sic] above the level of the sea, at Moho, Vilquechico, Guaichu, Tiahuanaco, the islands of Titicaca and Coati, as well as fragments collected at different points, illustrate the antiquities of the high Plateau of the Andes in which Lake Titicaca is

placed (Agassiz, ms., p. 1).

Regarding the location of the slab from Moho, Agassiz noted that:

At Moho the guacas [chullpas] . . . examined were situated at the head of the Gulf of Moho, to the left of the road leading from the Bay to the Town. These towers differ from those of Vilquechico, they are not cylindrical but slightly constricted in the middle and the chambers at the base of the towers opened directly outward so that their contents can be examined without pulling down the monuments. They were closed by slabs of stone, and on one of these doors was the rude relief of a human figure. The figure is not complete, only the head, headdress, left arm and hand, and the left leg and foot were cut in profile (Agassiz, ms., p. 1).

<sup>10</sup> Assuming a sandal is portrayed, its form is unlike any documented in Mejía Kesspe (1979). It is possible, however, that these strap marks were added later.

<sup>11</sup> Compare these incised conventionalized faces with those present on the breechclout of the Japisi statue described above, and see note 2.

<sup>12</sup> See Chávez and Chávez, 1970, p. 38, illustration of the statuette from the Field Museum of Natural History.

<sup>13</sup> Kidder, 1943, pp. 18, 36. The "arrow" and "tail" motif around the eye, however, approximates more closely those on Pucara Polychrome pottery than Tiahuanaco ones (e.g., Rowe and Brandel, 1971, figs. 4, 5). Similarly, the depiction of disarticulated head, arm, and leg is also more prevalent in Pucara ceramic iconography. For all these attributes in Pucara, see also Rowe and Brandel, 1971, figs. 21, 24. John H. Rowe (personal communication) has noted that while the Moho figure consists of segments, these segments are nevertheless in anatomical alignment; he has suggested that the missing body may have originally been painted in to complete the figure.

<sup>14</sup> Kidder, 1943, pl. VII, figs. 2-4, pp. 21, 27, 31, and 48. This statue was classified by Kidder as belonging to Group Ia, standing human figure statues.

<sup>15</sup> Another visit to the site was made by the author and Karen Chávez in 1967, when an additional anthropomorphic statue was documented (Chávez and Chávez, 1970, p. 37).

<sup>16</sup> Compare Kidder, 1943, pl. VII, fig. 2.

<sup>17</sup> See, for example, Chávez and Chávez, 1976, figs. 2, 3; Lyon, 1979, fig. 10; Portugal, 1941, upper photo on p. 295.

<sup>18</sup> Bennett (1934, pp. 462, 467-468, 474) included two statues (Nos. 22 and 23) with male genitalia under his Style 3, Squared Pillar Type Statues, and belonging to his Group III, Technically Decadent Pillar-like Statues and Heads, characterized by "Simplicity, angularity, and mediocrity..." (pp. 467 and 474). Posnansky (1945, vol. II, fig. 86)

reproduced two such statues from Alphons Stübel's atlas; most likely these are the same statues mentioned by Bennett. Lyon (1979, footnote 47) noted the absence of representations of male or female genitals in the Pucara style. It can be added here that such explicit representations are also absent in the Yaya-Mama and Tiahuanaco styles.

<sup>19</sup>The appearance of being crudely executed which Kidder noted may be the result of intentional battering and/or weathering, however.

<sup>20</sup>See Chávez and Chávez, 1976.

<sup>21</sup>Kidder, 1943, pp. 21, 27. Kidder also reported an eroded and/or battered stela found near this statue (Kidder, 1943, pl. VII, figs. 6, 7, pp. 21, 27, 31, 48), and suggested that the stela was also stylistically different from Pucara and late.

<sup>22</sup>Dar, 1923, p. 557. My attention was drawn to this reference by Espejo Núñez's bibliography on Pucara (1971, p. 79).

<sup>23</sup>Merriam-Webster, 1971, p. 1285.

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#### KEY TO ILLUSTRATIONS

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Fig. 1. Anthropomorphic statue from Japisi. Maximum height 74 cm., width at shoulders 26 cm., pedestal base 14 x 22.5 cm. Igneous or metamorphic rock, possibly schist or gneiss. Fig. 1a includes the two stone mortars found near the statue (see p. 79).

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Fig. 2. Slab from Moho. Peabody Museum, Harvard University, Cambridge, #8659. Maximum height 69 cm., maximum width (at nose) 35 cm., minimum width (at ankle) 30 cm., thickness including relief 10-11 cm. (Kidder, 1943, p. 48), height of relief about 0.8 cm. The texture within the incisions is rough. Quartz sandstone.

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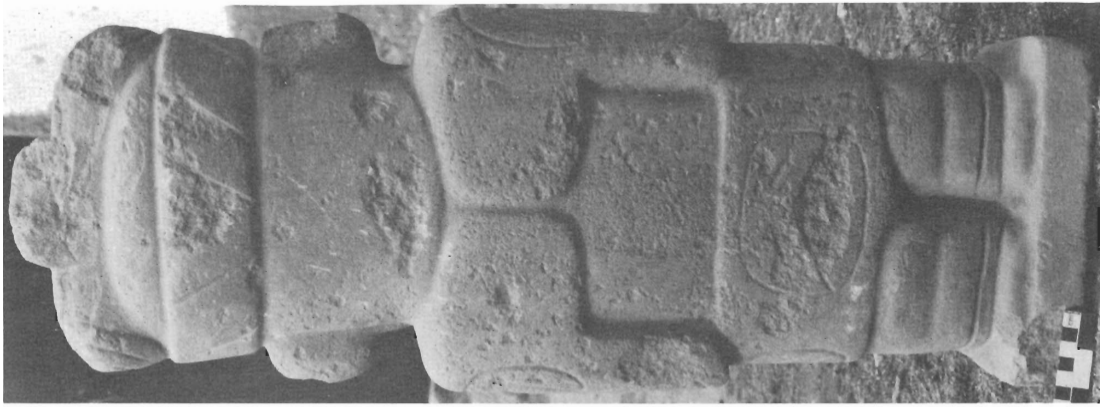
Fig. 3. Anthropomorphic statue from Mallaccasi. Fig. 3a, photograph taken by Manuel Chávez Ballón about 1957 with the author sitting next to the statue. Height of head and upper torso portions 77 cm., height of head (chin to top of head) 37 cm., width at break below hand 28 cm., thickness at same location 23 cm.; height of lower portion 63 cm., width at "waist" break 32 cm., thickness at same location 16 cm. Dark red sandstone (Kidder, 1943, p. 48). Fig. 3b, Photograph of Mallaccasi statue taken by John H. Rowe in 1941. Dr. Alfred Kidder II stands next to the statue. Rowe assisted Kidder in Puno in August, 1941, as part of Project 7 of the Institute of Andean Research under the auspices of the Peabody Museum (Kidder, 1943, p. v).



1a



1b

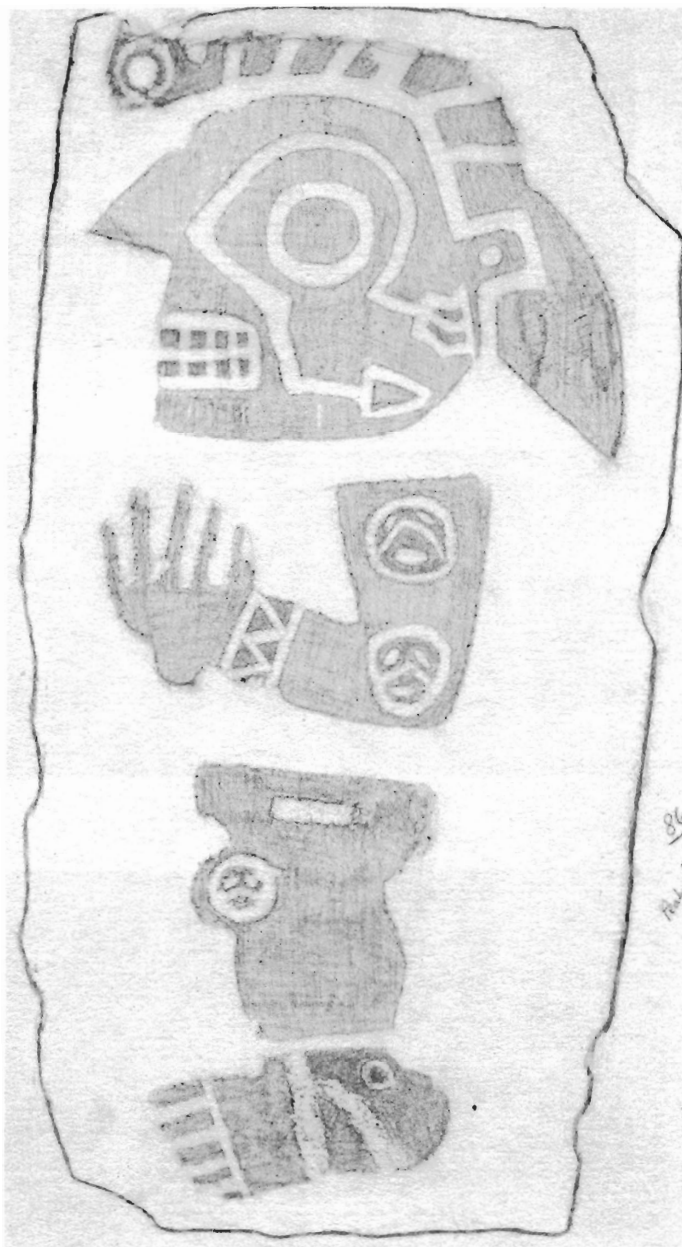


1c

Fig. 1, anthropomorphic statue from Japisi. See Key to Illustrations.



2 a



2 b

Fig. 2, photograph and rubbing of the stone slab from Moho. See Key to Illustrations.

**3a****3b**

Fig. 3, anthropomorphic statue from Mallaccasi. See Key to Illustrations.