

**THE UHLE COLLECTIONS
FROM NIEVERÍA**

BY

A. H. GAYTON

**UNIVERSITY OF CALIFORNIA PUBLICATIONS IN AMERICAN ARCHAEOLOGY
AND ETHNOLOGY**

Volume 21, No. 8, pp. 305-329, plates 91-97, 11 figures in text

**UNIVERSITY OF CALIFORNIA PRESS
BERKELEY, CALIFORNIA**

1927

UNIVERSITY OF CALIFORNIA PUBLICATIONS
DEPARTMENT OF ANTHROPOLOGY

The following publications dealing with archaeological and ethnological subjects issued under the direction of the Department of Anthropology are sent in exchange for the publications of anthropological departments and museums, and for journals devoted to general anthropology or to archaeology and ethnology. They are for sale at the prices stated. Exchanges should be directed to THE EXCHANGE DEPARTMENT, UNIVERSITY LIBRARY, BERKELEY, CALIFORNIA, U. S. A. Orders and remittances should be addressed to the UNIVERSITY OF CALIFORNIA PRESS.

Publications of the University of California Press may be obtained from THE CAMBRIDGE UNIVERSITY PRESS, FETTER LANE, LONDON, E. C. 4, ENGLAND, to which orders originating in Great Britain and Ireland should be sent.

AMERICAN ARCHAEOLOGY AND ETHNOLOGY.—A. L. Kroeber and Robert H. Lowie, Editors. Prices, Volume 1, \$4.25; Volumes 2 to 11, inclusive, \$3.50 each; from Volume 12 on, \$5.00 each. Volumes 21, 22, 23, and 24 in progress.

Cited as Univ. Calif. Publ. Am. Arch. Ethn.		Price
Volume 1.	378 pages. 1903-1904	\$4.25
Volume 2.	392 pages, 21 plates. 1904-1907	3.50
Volume 3.	344 pages. 1905	3.50
Volume 4.	374 pages, 10 plates, 1 map. 1906-1907	3.50
Volume 5.	384 pages, 25 plates. 1907-1910	3.50
Volume 6.	400 pages, 3 maps. 1908	3.50
Volume 7.	443 pages, 50 plates. 1907-1910	3.50
Vol. 8.	1. A Mission Record of the California Indians, from a Manuscript in the Bancroft Library, by A. L. Kroeber. Pp. 1-27. May, 1908	.25
	2. The Ethnography of the Cahuilla Indians, by A. L. Kroeber. Pp. 29-68, plates 1-15. July, 1908	.75
	3. The Religion of the Luiseno and Diegueño Indians of Southern California, by Constance Goddard Dubois. Pp. 69-186, plates 18-19. June, 1908	1.25
	4. The Culture of the Luiseno Indians, by Philip Stedman Sparkman. Pp. 187-234, plate 20. August, 1908	.50
	5. Notes on Shoshonean Dialects of Southern California, by A. L. Kroeber. Pp. 235-269. September, 1909	.35
	6. The Religious Practices of the Diegueño Indians, by T. T. Waterman. Pp. 271-358, plates 21-28. March, 1910	.80
	Index, pp. 359-369.	
Vol. 9.	1. Yana Texts, by Edward Sapir, together with Yana Myths collected by Roland B. Dixon. Pp. 1-235. February, 1910	2.50
	2. The Chumash and Costanoan Languages, by A. L. Kroeber. Pp. 237-271. November, 1910	.95
	3. The Languages of the Coast of California North of San Francisco, by A. L. Kroeber. Pp. 273-435, and map. April, 1911	1.50
	Index, pp. 437-439.	
Vol. 10.	1. Phonetic Constituents of the Native Languages of California, by A. L. Kroeber. Pp. 1-12. May, 1911	.19
	2. The Phonetic Elements of the Northern Paiute Language, by T. T. Waterman. Pp. 13-44, plates 1-5. November, 1911	.45
	3. Phonetic Elements of the Mohave Language, by A. L. Kroeber. Pp. 45-96, plates 6-20. November, 1911	.65
	4. The Ethnology of the Saltman Indians, by J. Alden Mason. Pp. 97-240, plates 21-37. December, 1912	1.75
	5. Papago Verb Stems, by Juan Dolores. Pp. 241-263. August, 1913	.25
	6. Notes on the Chilula Indians of Northwestern California, by Pliny Earle Goddard. Pp. 265-288, plates 38-41. April, 1914	.80
	7. Chilula Texts, by Pliny Earle Goddard. Pp. 289-379. November, 1914	1.00
	Index, pp. 381-385.	
Vol. 11.	1. Elements of the Kato Language, by Pliny Earle Goddard. Pp. 1-176, plates 1-45. October, 1912	2.00
	2. Phonetic Elements of the Diegueño Language, by A. L. Kroeber and J. P. Harrington. Pp. 177-188. April, 1914	.10
	3. Sarsi Texts, by Pliny Earle Goddard. Pp. 189-277. February, 1915	1.00
	4. Serian, Tequistlatecan, and Hokan, by A. L. Kroeber. Pp. 279-290. February, 1915	.10
	5. Dichotomous Social Organization in South Central California, by Edward Winslow Gifford. Pp. 291-298. February, 1916	.05
	6. The Delineation of the Day-Signs in the Aztec Manuscripts, by T. T. Waterman. Pp. 297-398. March, 1916	1.00
	7. The Mutsun Dialect of Costanoan Based on the Vocabulary of De la Cuesta, by J. Alden Mason. Pp. 399-472. March, 1916	.70
	Index, pp. 473-479.	

THE UHLE COLLECTIONS
FROM NIEVERÍA

BY

A. H. GAYTON

UNIVERSITY OF CALIFORNIA PUBLICATIONS IN AMERICAN ARCHAEOLOGY
AND ETHNOLOGY

Volume 21, No. 8, pp. 305-329, plates 91-97, 11 figures in text

Issued February 28, 1927

UNIVERSITY OF CALIFORNIA PRESS
BERKELEY, CALIFORNIA

CAMBRIDGE UNIVERSITY PRESS
LONDON, ENGLAND

THE UHLE COLLECTIONS FROM NIEVERÍA

BY

A. H. GAYTON

CONTENTS

	PAGE
Introduction.....	306
Pottery styles at Nievería.....	307
Proto-Lima.....	307
Epigonal, Nazca Y, Chimu-influenced ware.....	312
Miscellaneous pottery specimens.....	314
Non-pottery collections.....	316
Specimens of grave provenience.....	316
Wooden objects.....	316
Bone objects.....	320
Ornaments.....	320
Textiles.....	322
Spindle whorls.....	325
Conclusions: Relation of pottery styles at Nievería.....	326
Stylistic identification of material illustrated by d'Harcourt.....	328
Explanation of plates and catalogue numbers of specimens illustrated.....	329

PLATES

Following page 392

91. Proto-Lima A, B, C, D; Epigonal A, B wares.
92. Proto-Lima A; Nazca Y, Chimu-influenced wares.
93. Proto-Lima A, B, C ware.
94. Proto-Lima B; Epigonal A wares.
95. Proto-Lima B; Epigonal, Nazca Y, Chimu-influenced wares.
96. Proto-Lima A, B; Nazca Y, Chimu-influenced; miscellaneous wares.
97. Nievería styles of pottery from Pachacamac; University Museum, Philadelphia.

FIGURES IN TEXT

	PAGE
1. Map of the valley of Lima.....	307
2. Wooden objects.....	317
3. Cradle.....	318
4. Bone implements.....	319
5. Shell objects.....	320
6. Amulets.....	321
7. Earplugs.....	322
8. Shape of knitted cap.....	322
9. Unit of knitted fabric.....	323
10. Detail of fabric edges.....	324
11. Spindle whorls.....	325

INTRODUCTION

The present paper is similar in method and purpose to previous monographs¹ that have offered an analysis and interpretation of Peruvian antiquities in the University museum. The collection under consideration was made by Dr. Max Uhle in 1906 under the patronage of Mrs. Phoebe A. Hearst. The source is mentioned in the collector's catalogue as an "excavation in the upper end of the Valley of Lima, hacienda Nievería, near the ruins of Cajamarquilla." This site, though near Cajamarquilla, is not to be confused with the ruins there. The cemeteries where these collections and others were obtained by Uhle² are on the hacienda Nievería (fig. 1).

The collection of antiquities from Nievería comprises 191 catalogue entries, Museum numbers 4-9164 to 4-9355; of these 148 are pottery objects, the remaining 43, non-pottery specimens. Specimens 4-9164 to 4-9231, which include only 6 non-pottery specimens, are from 34 separate graves, averaging 1.7 specimen per grave. This leaves over 50 per cent of the pottery and practically all the non-pottery collection without grave provenience. We can at best only assume that the non-grave material was procured by huaqueros in the same cemetery at Nievería. In analyzing the collection the grave lots were kept intact. Although there resulted no differentiation in style among the grave lots, a contrast between grave and non-grave material was found to exist through the absence of Chimu influenced and Nazca Y influenced ware in the graves. All stylistic strains found in the entire collection are present in the non-grave material.

In this paper the collection has been described primarily from a stylistic point of view. Since the grave lots do not group stylistically, it is unnecessary to separately describe their contents. The graves are listed with the museum numbers and stylistic strains of their contents in table 2.³ With the exception of the six non-pottery specimens of grave provenience, the pottery and non-pottery collections will be taken up separately.

¹ Present series, XXI: A. L. Kroeber and William Duncan Strong, *The Uhle Collections from Chincha*, pp. 1-54, 1924; Max Uhle, *Excavations at Chincha*, pp. 55-92, 1924; Kroeber and Strong, *The Uhle Pottery Collections from Ica*, pp. 94-133, 1924; Strong, *The Uhle Pottery Collections from Ancon*, pp. 135-190, 1925; Kroeber, *The Uhle Pottery Collections from Moche*, pp. 191-234, 1925; Kroeber, *The Uhle Pottery Collections from Supe*, pp. 235-264, 1925; Kroeber, *The Uhle Pottery Collections from Chancay*, pp. 265-304, 1926; XXIV: A. H. Gayton and A. L. Kroeber, *The Uhle Pottery Collections from Nazca*, pp. 1-46, 1927.

² Uhle, *Über die Frühkulturen in der Umgebung von Lima*, *Internat. Cong. Americanists*, XVI (Vienna, 1908), pp. 347-371, 1910.

³ The symbols in table 2—A, B, C, D, Epig., A-B, Nazca Y-I, and Chimu I—indicate the stylistic strains described below.

POTTERY STYLES AT NIEVERÍA

The potteries in the collection under consideration fall into two general groups: one comprises ware in Proto-Lima styles, a local style prevalent in the valley of Lima; the second is of ware showing non-local influences from Epigonal styles as represented at Pachacamac, and from Chimu and Nazca Y styles.

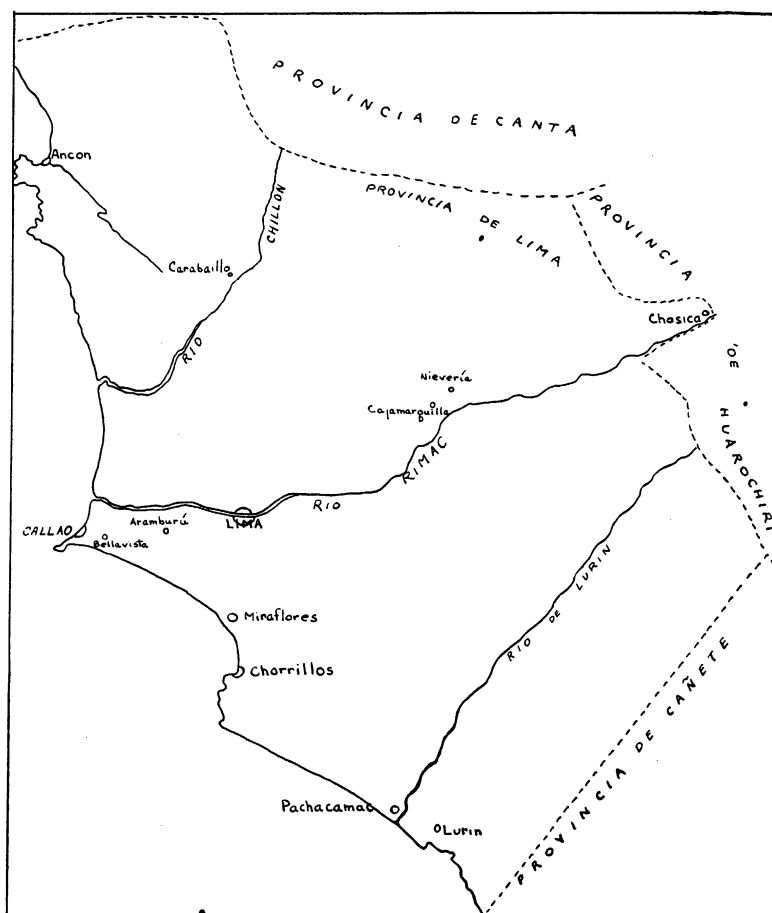


Fig. 1. Map of the valley of Lima.

PROTO-LIMA

The Proto-Lima style is essentially one of "red ware." Of the 148 pottery vessels in this collection 137 have been classified as Proto-Lima, 11 as miscellaneous. Excepting six blackware or buccero

specimens, every piece in this collection has a brick-red or red-orange background. The paste is a dull brick-red; the surface is occasionally left unslipped but more often a slip of more intense red or red-orange is applied and rubbed down. Design areas are small or concentrated, revealing about three-quarters of the surface area. White and black are used with a dark red in designs; dark red is sometimes used alone on the red-orange background but white never appears alone.

Within the general Proto-Lima style four strains or elements are discernible; these have been designated A, B, C, and D. A and B are styles including features of texture, shape, and decoration; C is a style of ornamentation, and D one of shape.

Strain A.—Ware of strain A is made of a coarse, heavy, dull reddish paste. Though the formation of the vessels is seldom actually asymmetrical, a faultlessly smooth contour was never attained by the potter. The shapes of this strain are commonly two: (1) a horizontally flattened spherical jar with a low, flaring neck, the rim of which on one side extends into a short ribbon handle curving down to the upper plane of the body; (2) a spherical bowl having a wide mouth finished with a low, slightly flaring rim. The decoration of this ware is simple. If the paste is slipped, it is with its own color or one darker and more intense. The surface is never polished but is rubbed down until hard. On this is painted the design: lines or groups of lines radiate from the neck and extend far down the sides of the vessel; trigrams center about the neck, their points falling about halfway between neck and base; less frequently a small area of textile-like or interlocking pattern (strain C) decorates the upper plane of the body on one or opposite sides; around the neck a banding of simple, interlocking frets is frequently used (see pl. 93*a-i*).

The colors employed, including that of the background, usually number three or four, never five; red, black, and white, or red and white, or red and black on the red-orange surface.

Strain A appears in 64 specimens; it is the only or dominant element in 54, or 40 per cent of the total collection of 137 pottery vessels in Proto-Lima style. Of these 54, 36 are from graves and 18 are without grave provenience.

Strain B.—Ware of this type, compared with strain A, employs a paste of finer texture and lighter and brighter red-orange color; the walls of the vessels are thinner and their contour smoother. The surface finish is sometimes unslipped, hard, and dull, but when slipped

with a deep red-orange paint, which is more frequently the case, is hard and glossy. Shapes of strain B are two: (1) spherical jars with a long, slightly converging, perpendicular spout; having a tubular handle extending from the upper plane of the body to the center of the spout (pl. 94*a, c, j-l*). A variation of this shape has a lenticular body, a high, slightly flaring, perpendicular spout and a ribbon handle; it is frequently decorated with the textile-like patterns of strain C (pl. 93*j-l*; 94 *g-i*). (2) The second shape of strain B is a double-spout jar of variously formed bodies, ribbon handles, and slender spouts parallel, or divergent in the Tiahuanacan manner (pl. 91*a*; 94*b, e, f*). The coloring of strain B ware is most frequently four-color, seldom three- or five-color. Though the number of colors used is the same as in strain A, the use of clear, bright pigments gives it a distinct 'polychrome' effect in comparison with the duller A ware. When, in strain B, a fifth color is used, it is invariably gray added to the usual red, orange, black, and white color scheme. White and black are skilfully used in groups of narrow lines or rows of dots which heighten the contrast between the design area and the solid red-orange background. Vessels of the single spout, tubular handle type of strain B occur at Pachacamac in the Epigone period⁴ (pl. 97 *c-f*).

Strain B is present in 64 specimens; it is the only or dominant strain in 50, or 37 per cent of the total 137 pieces. Of these 50, 14 are from graves and 36 are without grave provenience.

Strain C.—This strain is not like A or B which have characteristic shapes as well as designs. It is a style of decoration consisting of interlocking or textile-like patterns which appear on A, B, and D forms. A few pieces have been classed as pure or predominantly C because the shapes used were not classifiable as A, B, or D (see table 2, p. 315).

The interlocking triangular or rectangular frets fill restricted areas on opposite sides of vessels, and are used as single horizontal bands around spouts (pl. 93*a, e, f, h*). On two low dishes, nos. 4-9175 and 4-9254, such bands fill the entire upper zone of the inturned side (pl. 95*a, c*). The character and application of these interlocking patterns are comparable to those of Chancay E2 ware.⁵ Sherds with similar patterns and frets were found by Uhle at Pachacamac in the soil containing pottery of the Epigone period.⁶ On vessel 4-9169 a

⁴ Uhle, Max, Pachacamac, Univ. of Penn., Philadelphia, 1903, p. 28, figs. 23-25.

⁵ This volume, p. 275.

⁶ Uhle, Pachacamac, p. 29, figs. 26-28.

pattern of interlocking fish appears rendered in the 'textile manner'; i.e., oblique lines are broken into offset parts like those resulting from loom-weaving (pl. 91*f*). Designs of interlocking fish of the type occurring frequently on Nazca B' pottery are entirely lacking in this collection of Proto-Lima ware.

Textile-like patterns consist of areas filled with small angular figures geometrically arranged. Their use and effect are the same as those of interlocking patterns (pl. 93*g*, *l*; pl. 94*c*, *g*, *i*). Both groups of patterns may be genetically related through designs employed in textiles of the same period. Although no specimens of cloth were found with the vessels of grave provenience, fragments 4-9350*a* (fig. 9) and *b*, have interlocked borders identical with those on pottery specimens shown in plates 93*f* and 94*e*, respectively, and occurring on several other vessels in the collection. Cloth specimen 4-9350*e* is decorated with a tied and dyed design which, though on a larger scale, is comparable to that on vessel 4-9279 (pl. 94*c*). The intricacies of strain C patterns are emphasized by the employment of two colors which indicate their opposing or interlocking parts. Black and white are most frequently combined, red and white or red and black less frequently.

Strain C occurs in 18 of the total 137 vessels. It has been considered the dominant strain in 10 specimens; 3 of these are from graves.

Strain D.—A tendency to fanciful shaping and modeled ornamentation of vessels, in Proto-Lima style, has been termed strain D. Such ware is always of paste of fine texture like that of style B. The D shapes may be merely an elaboration of B shapes, as the double-spout jars, nos. 4-9276 (pl. 91*a*) and 4-9277 (pl. 94*e*), and the single spout, handled jar no. 4-9278 (pl. 94*a*). The strain B polychrome and dotted effect is combined with D forms; strain C textile and interlocking patterns occur on them with perhaps even greater frequency to judge by illustrations from other collections.⁷

Though strain D is present in 19 of the 137 specimens in the collection under consideration there is but one, no. 4-9169 (pl. 91*f*) that may be classed as predominantly of that style; other elaborately modeled shapes are lacking here.

In summary, then, the Proto-Lima style as represented by the Uhle collection contains four notable strains: A, a coarse ware of dull color-

⁷ This series, xxiv, 1-46, 1927.

⁸ d'Harcourt, Raoul, *La Céramique de Cajamarquilla-Nivería*, Jour. Soc. Américanistes Paris, xlv, 1922, pls. III, 1, 3, 7; IV, 7; V, 1, 2, 3; VII, 1, 3, 4, 6.

ing and simple design; B, a finer ware of brighter coloring and comparatively elaborate design; C, ornamentation by interlocking and textile patterns; and D, a ware of fanciful shapes and modeled ornamentation. These elements have been isolated for the purpose of describing the style; they do not constitute discrete substyles but occur in varying combinations. The essential homogeneity of Proto-Lima style and the absorption of foreign traits into the local style are indicated in table 1. From this table, which itemizes and relates all important elements of design and shape occurring in this collection of pottery, it is seen that none of the Proto-Lima design traits are exclusively characteristic of one strain.

EPIGONAL, NAZCA Y, AND CHIMU-INFLUENCED WARE

Of the collection under consideration 19 pieces, or 13 per cent, show influences from extraneous coast cultures; namely, those of the Epigonal period⁹ at Pachacamac in the neighboring valley of Lurin, the Nazca Y period¹⁰ from the valley of Nazca to the south, and the Proto-Chimu period¹¹ on the northern coast. The specimens here referred to (see table 2) appear to be wares of local manufacture styled after non-local patterns rather than foreign importations.

The Epigonal element present in the ware from Nievería takes two slightly differing forms which have been designated here as A and B, corresponding respectively to Uhle's Tiahuanaco and Epigone styles.¹² Two double-spout jars are in the Epigonal A style; one of these (pl. 91*b*) is in five colors, black, white, red, yellow, and purple, and bears two mythological bird-fish-like creatures on each side of the upper plane. The colorings of these are reversed: the pattern on the side of the vessel which is not visible in our illustration corresponds with one in the Museum at Lima.¹³ The other Epigonal A double-spout jar is identical in shape but is of undecorated orange-red ware (pl. 94*d*). The third piece classed as Epigonal A is a vase of bucchero ware. A Tiahuanacan strain is evident in its tubular spout ornamented with a modeled face (pl. 95*j*). This is the only blackware specimen of grave provenience; besides this specimen grave 3 contained three other vessels, one each of Proto-lima styles A, B, and D.

In spite of the fact that this collection contains but three specimens classifiable as Epigonal A, that style was indubitably a potent factor conditioning strain B of Proto-Lima style. The jar with tapering

⁹ Uhle, Pachacamac, pls. 4, 5.

¹⁰ This series, xxiv, pls. 12-17.

¹¹ This volume, pls. 53-55.

¹² Uhle, Pachacamac, pls. 4, 5.

¹³ d'Harcourt, *op. cit.*, pl. II, fig. 3.

spout and tubular handle shown by Uhle¹⁴ is our shape 1 of strain B.¹⁵ Though Nieverian vessels of this shape entirely lack Tiahuanacan ornamentation, the addition of gray to their otherwise Proto-Liman color scheme indicates a further influence from the Lurin valley. It is possible that the radiating lines and rows of dots decorating many strain B vessels are modifications of Epigonal patterns which Uhle has regarded as degenerated bird designs found on vessels of similar shape at Pachacamac and here reproduced by the courtesy of Director G. B. Gordon of the University of Pennsylvania Museum (pl. 97c-f).¹⁶ Although it is essential for the sake of verity to point out these Epigonal elements in strain B vessels, their deviation in style is so strongly toward local ideals that it prevents their being placed in the Epigonal category.

The Epigonal B vessels are of somewhat heavier paste than the Epigonal A pieces, and are more crudely painted. There are three specimens in this group: a drum-shaped, bottle-neck flask with a Tiahuanacoid-Epigonal design in R, Br², and B on the shoulders; a vase with slightly convergent neck, a zone of geometric pattern in R², Br, B, and Gy encircling its upper plane (pl. 91d); and a small lenticular lipless bowl with two horizontally placed ribbon handles, colors R, R² and W (pl. 95e).¹⁷ Of the more typically Epigonal designs, such as series of overlapping triangular areas, rectangular faces topped by awkwardly drooping plumes, or conventionalized bird heads, none are represented in this collection. Seven other specimens predominantly of Proto-Lima B style show traces of Epigonal B influences. Two of these, of non-grave source, have Nazca Y constituents as well.

The Nazca Y element in ware from Lima valley is slight but unmistakable. It is the dominant characteristic of five specimens (see table 2) and is present in five others. These specimens are all without grave provenience. Two Nazca Y-influenced pieces are very low lenticular bowls having a long projecting spout on one side and on the opposite a conical handle. One is decorated with two Nazcoid double-headed serpents, colors R, R², B, W (pl. 95d). On the other (pl. 95f), four mythological creatures characterized by the tripart element typical of the late Nazcan Jagged-staff demon design¹⁸ are disposed in four opposing panels. The rectangular convention of these creatures hints at a Tiahuanacan (Pachacamac) influence. It should be noted

¹⁴ Pachacamac, pl. 4, no. 4.

¹⁷ Compare Pachacamac, pl. 5, no. 8.

¹⁵ See p. 308.

¹⁸ This series, xxiv, 28, fig. 10.

¹⁶ Pachacamac, 28, figs. 23-25. Uhle shows only the designs, not the vessels.

that these two specimens, in spite of their Nazcan designs, are of typical Proto-Liman shape. (Compare pl. 95*a, c*).

The three remaining Nazcan specimens in this collection have almost exact counterparts in the collection from Nazca.¹⁹ These are globose-shaped jars with an incipient handle at the base of a bottle-neck. Flower-like motifs which are a salient element of Nazca Y style decorate the upper zone of these vessels.

No specific elements of earlier Nazca styles A, B, or X appear in this collection of Nieverían ware.

Chimu influence, like that of Nazca, is lacking in the Nieverían pottery with grave provenience; it is present in controlling proportions in eleven non-grave specimens. The vessels having Chimu ingredients fall into two groups. One is composed of vessels modeled to represent seated or squatting human beings, some having a tall spout arising directly from the head (pl. 92*a, b*) whereas others have a long spout diverging from a tubular loop handle connected to the person's head or back (pl. 95*g-i*). The second group is of five blackware specimens (pl. 95*j-m*; 96*c*). They are less markedly local in style than the other modeled vessels. The colored specimens in this strain are differentiated from their Trujillan analogues by quality of material and technique and an orange cast in the red pigment.

MISCELLANEOUS POTTERY SPECIMENS

Ten pottery objects of little distinction have been classed as miscellaneous (table 2). These will be briefly described. 4-9168*a-m* consists of thirteen miniature vessels, conceivably toys. One is in the shape of a pot rest. They are all of light reddish paste, undecorated, and crudely made. A ring with concave sides and two small modeled figures functioning as a handle was probably used as a pot rest (4-9207, pl. 96*b*). Two very small red vases of careless technique have perforations at the neck as if for suspension; one is pear-shaped and the other globose (4-9211, 4-9220). Three small scoops or spoons are of fine-textured, red-orange paste (4-9352, 9353, 9354); they are asymmetrically checkered with black, red, and yellow stripes. Remaining specimens are two double flutes of baked clay (4-9198, 4-9199) and two small, very crude female figurines (4-9210*a, b*).

A group of gray spindle whorls properly belonging under this heading are described with other spindle whorls in the non-pottery collection.

¹⁹ This series, xxiv, 1-46, 1927.

TABLE 2

STYLISTIC DESIGNATION BY GRAVE LOTS

Dominant strain given first; other strains, if present, in parentheses.

Grave	Catalogue number 4-	Grave	Catalogue number 4-
1	9164, A.	15	9203, A.
2	9166, C; 9167, A; 9168a-m, Misc.	16	9204, 9205, A.
3	9172, A; 9171, B; 9169, D (B, C); 9170, Epig. A.	17	9206, A; 9207, Misc.
4	9173, 9174, A.	18	9208, B (C).
5	9176, 9177, A; 9178, B; 9175, C.	19	9209, B (A); 9210, Misc.
6	9179 A.	20	9211, Misc.
7	9180, 9182, A; 9181, A (C).	21	9212, A.
8	9183, A.	22	9213, A (B).
9	9184, 9185, B.	23	9214, A; 9215, B (D).
10	9186, A.	24	9216, A.
11	9188, 9189, B; 9187, 9190, Epig. A; 9190a, Epig. B.	25	9217, B (A).
12	9191, 9192, 9194, 9195, 9197, A; 9196, A (B); 9193, B (A).	26	9218, B (C).
13	9198, 9199, 9200ab, Misc.	27	9219, A; 9220, Misc.
14	9202, A; 9201, B (C).	28	9222, A.
		29	9224, 9225, A.
		30	9226, 9227, A.
		31	9228, A.
		32	9229, B (A).
		33	9231, A (C).
		34	9232, C (A).
Non-grave:		Non-grave:	
Style	Catalogue number 4-	Style	Catalogue number 4-
A:	9252, 9293-9298, 9301, 9310- 9312.	B (Naz. Y Infl.):	9247, 9249, 9273.
A (B):	9267, 9290, 9292, 9299, 9300.	C (A):	9255-9257, 9261, 9262.
A (Epig. B)	9302.	C (B):	9254, 9260.
B:	9248, 9250, 9251, 9253, 9266, 9268, 9271, 9279-9282, 9284, 9285, 9288, 9289, 9291, 9304, 9305, 9308, 9309, 9355,	Epig. B:	9265, 9283.
B (A):	9306.	Chimu Infl.:	9234, 9235, 9237-9243, 9245.
B (C):	9258, 9259.	Chimu Infl. (Epig. B):	9236.
B (D):	9244, 9276-9278, 9286.	Naz. Y Infl.:	9303.
B (Epig. B):	9263, 9264, 9274, 9275.	Naz. Y Infl. (B):	9246, 9269.
		Naz. Y Infl. (B, Epig. B):	9270, 9272.
		Misc.:	9352-9354.
		Missing:	9287.
Totals: Strain A, 54; strain B, 50; strain C, 10; strain D, 1; Epigonal A, 3; Epigonal B, 3; Chimu influenced, 11; Nazca Y influenced, 5.			

NON-POTTERY COLLECTION

SPECIMENS OF GRAVE PROVENIENCE

The non-pottery antiquities in the University collections from Nievería are not striking in aspect, nor have they valuable cultural connotations inasmuch as grave data are lacking for their majority. With the exception of six specimens, all are without grave provenience; further, but three of these were found in conjunction with pottery vessels. Thus the collection of artifacts cannot be related with the pottery collection in attempting to make a chronological interpretation for cultures in the valley of Lima. It is classified and described here as a matter of record.

The six antiquities found in graves are as follows. In grave 1, containing one vessel of Proto-Lima strain A style, where the fragments of a silver topu (4-9164a), and three small carved wooden objects (4-9164b). The latter are of unknown purpose unless, perhaps, as containers for powders, as one has a tiny plug, also of wood, fitting into a cavity. This specimen is inlaid with a gilt-like substance.

From grave 13 are 4-9200a, b; the first a carved bone object vaguely representing a llama, the second a broken pan's pipe of seven reeds.

An atlatl or spear-thrower (4-9223) came from grave 28, which also contained a vessel of Proto-Lima strain A. The weapon is rudely carved from a single piece of wood; the catch is anvil-shaped, the grasp a ring hewn perpendicularly to the plane of the staff. *Dimensions*: 372 mm., total length; 18 mm., greatest width of shaft; 41 mm., length of grasp; 31 mm., greatest width of grasp; 23 mm., length of catch; 24 mm., greatest width of catch (fig. 2e).

With a vessel of Proto-Lima strain B style, in grave 32, was found an unornamented stiletto of dark wood (4-9230). *Dimensions*: 246 mm., length; 19 mm., diameter at top.

WOODEN OBJECTS

The wooden objects in this collection are four staves and the head of a fifth, four implements for pounding or scraping, three tubes, two spear-throwers, a stiletto, and an infant's cradle. Their workmanship is of a technique carried little beyond the needs of utility: the ornamental carving is simple in the extreme. With the exception of one

inlaid tube, no extra decoration such as painting, inlay, or polish is used. An analytical description of the specimens follows.

Staves or clubs: 4-9314, 123.3 cm. present length, base end broken off; carved head 119 mm. long, 62 mm. at widest point, 35 mm. at narrowest. The head is carved in a diamond pattern so deeply cut that a 'pineapple' effect results (fig. 2*h*). The wood is unpolished, and light in color.

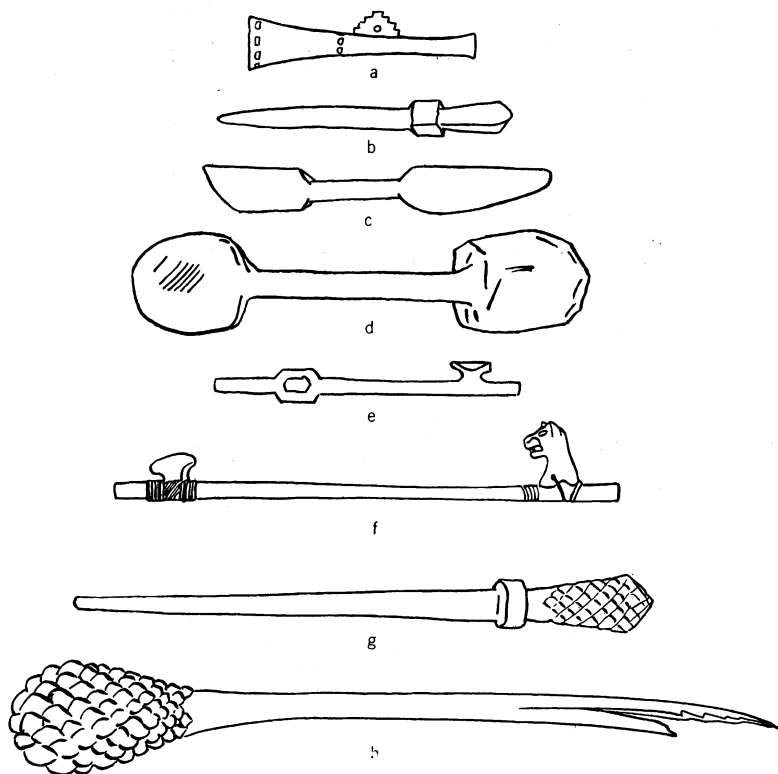


Fig. 2. Wooden objects: *a*, inlaid tube; *b*, *g*, *h*, staves; *c*, *d*, use unknown; *e*, *f*, spear throwers.

4-9315, 684 mm. long including a carved head 90 mm. long; 53 mm., width at top of head, 33 mm. at bottom; 25 mm., width at base tip of club. The head is simply carved with a diamond pattern. The wood is heavy, hard, and dark (fig. 2*g*).

4-9320, total length, 370 mm.; 11 mm., width at base tip; head, 117 mm. long; 33 mm. and 20 mm., maximum and minimum widths. The head is cut on quadrilateral planes without any decorative carving (fig. 2*b*), material like 4-9315.

4-9321, total length, 477 mm.; 14 mm., width at base tip; head, 140 mm. long; 33 mm. and 22 mm., maximum and minimum width. Head pointed and cut on round. No decorative carving. Wood light in weight and color.

4-9223, a club head similar to 4-9314, broken from staff. 130 mm. long, 68 mm., greatest width. Wood light brown.

Implements: Three objects used perhaps for pounding or scraping are 'double-headed,' having a center handle with a scoop, blade, or knob on each end.

4-9317, a double paddle implement, 460 mm., total length; handle about 10 mm. long, 45 mm. thick; paddles, about 120 mm. long, 100 mm. wide, 30 mm. thick at top. One paddle is slightly hollowed out, suggesting a scoop or spoon shape.

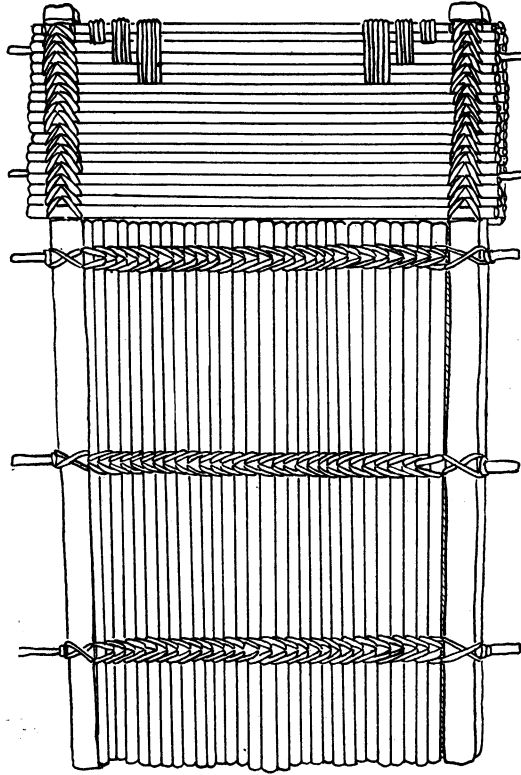


Fig. 3. Cradle of canes with coiled binding.

4-9318, object with a central handle, a flat, paddle-like tool on one end and a knobby pounder on the other (fig. 2*d*). Total length, 501 mm.; handle, 23 mm. long, 36 mm. thick; flat end, 103 mm. long, 96 mm. wide, 30 mm. thick across upper edge; pounder, 167 mm. long, 115 mm. wide at top, 81 mm. thick near base.

4-9319, double implement with scrapers or knives on each end (fig. 2*c*). Total length, 367 mm.; handle, 45 mm. long, 24 mm. wide; blades, about 160 mm. long, 50-60 mm. greatest thickness.

4-9325, a small pounder; the base is so discolored that it appears to have been soaked in a dark pigment. Total length, 146 mm.; handle, 104 mm. long, about 21 mm. wide; pounder, 42 mm. long, 49 mm., width at base.

Tubes: Three tubular objects of wood are of unknown use. They are not whistles. 4-9322 is the most elaborate; it is slightly concave with convergence toward a mouth-end (¶) (fig. 2*a*). A flat handle carved in a step-block pattern

and perforated as for suspension extends from the center of the tube. Two encircling bands of inlaid mother of pearl decorate the fore portion of the object. The wood is dark brown and has been slightly polished. *Dimensions*: length, 264 mm.; width, 40 mm. at large end and 31 mm. at smaller, 23 mm. at narrowest point; diameter of perforation in mouth end, 6 mm., diameter at opposite end, 31 mm.

4-9323 is of heavy, dark wood with no ornamentation. It is 505 mm. in length; 28 mm., diameter; 11 mm., diameter of perforation.

A band 17 mm. wide of fabric or finely twisted fibers encircles one end of 4-9324, a tube of mediumly light wood. *Dimensions*: 174 mm., length; 26 mm., diameter; 8 mm., diameter of perforation.

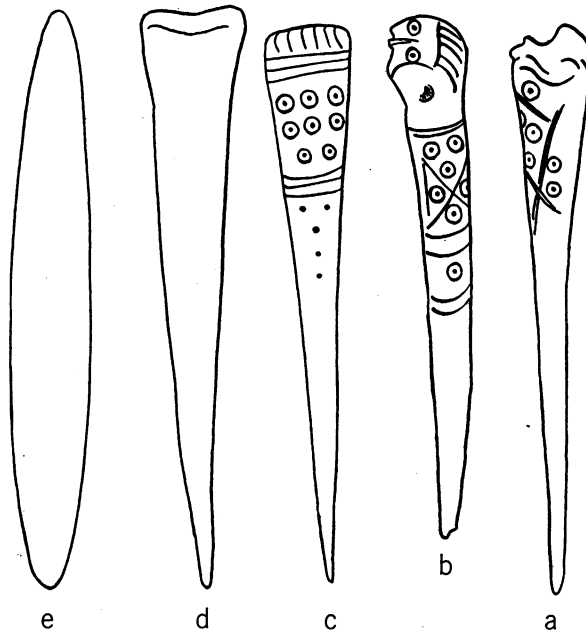


Fig. 4. Bone implements: *a-d*, awls; *e*, weave dagger.

Weapons: Of the three weapons in this collection, two, an atlatl and a stiletto from graves, have already been described. The third, another spear-thrower (4-9316), 504 mm. in length, 13-15 mm., diameter, is of technique superior to the other specimen (fig. 2*f*). The hand grasp is of bone carved in the shape of a cat's head and neck; the eyes are inlaid with a black mineral. This and the spear-catch, which is also of bone cut in an anvil shape, are fastened to the wooden rod with fibre string and gum.

Cradle: This specimen, 4-9326, is made of wood and cane (fig. 3). Two outside, parallel beams 505 mm. long, and five cross-braces 339 mm. long of wood form a framework on each side of which are bound segments of cane or some endogenous plant. The binding is of two-ply fiber string. A coiled stitch is used. Within the space between the cane layers, and seemingly placed there deliberately, are a number of grains of corn. Provided that the object is a cradle as assumed, their presence is perhaps explicable on the basis of their having some magical potency.

BONE OBJECTS

Awls: Two awls (4-9328, 4-9329 [broken]), 190 mm. and 160 mm. long, respectively, are made of tibiae. The joint is left intact for grasping, and the shaft shaped and ground down to a point. Incised dots and dot-circles in geometric arrangement ornament the handles (fig. 4a, b).

4-9327, 167 mm. long, is perhaps a large rib-bone split through its breadth at the joint and ground down to a point. It is decorated with an incised dot-circle design. 4-9330, 190 mm. long, is similar to the preceding but is undecorated (fig. 4c, d).

Weave daggers: 4-9331, 168 mm. length, 21 mm. greatest width; and 4-9332, 163 mm. length, 17 mm. greatest width, are of flat, split (rib?) bone. The blades are ground down to dull, rounded points. They are unornamented, and evidently intended for fine work (fig. 4e).

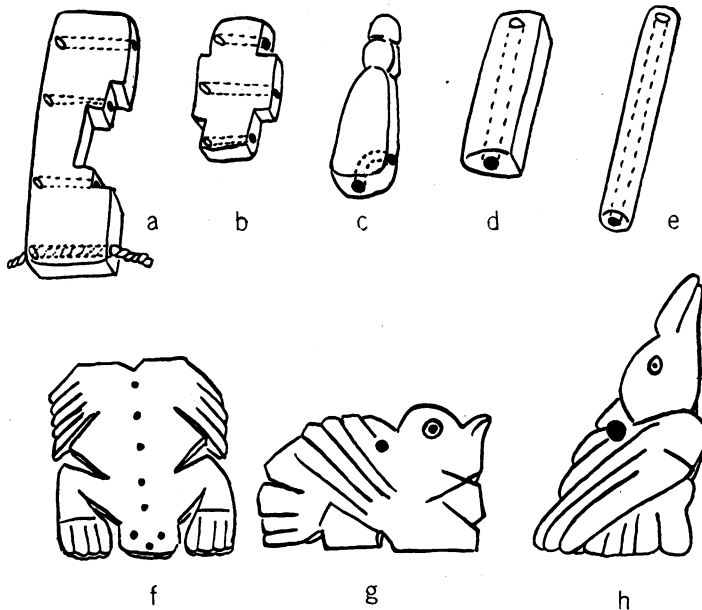


Fig. 5. Shell objects: a-e, spondylus shell beads; f-h, incised ornaments of nacreous shell.

ORNAMENTS

Pendants: In the non-pottery collection are a considerable number of beads or objects with perforations for suspension or interlacings. 4-9334 consists of (a) eight rectangular pieces of spondylus shell (fig. 5a), one of which has bits of three-ply string remaining in its holes; (b) three small pendants cut from a thick white shell (fig. 5c); (c) two cylindrical beads 25-30 mm. long, 5-8 mm. thick of chalky shell (fig. 5e); (d) a cruciform piece probably cut from shapes under (a) (fig. 5b); (e) a rectangular bead of shell (fig. 5d); and (f) a shell pendant with two diagonal perforations as if for sewing on cloth.

Four shell ornaments cut in naturalistic forms are entered under 4-9337. One is a pendant of white and hard shell simply but carefully cut and engraved to represent a frog. It is 32 mm. long, with 28 mm. as greatest width (fig. 5f). Of iridescent shell is a pendant 40 mm. long and 23 mm. wide, cut and incised in the conventionalized shape of a fish. Two other pendants of nacreous shell probably intended to represent bird forms are 40-48 mm. long and 23 mm. wide (fig. 5f-h).

4-9344 consists of two segments of spondylus shell 80-85 mm. in length. Ten discs or rectangles cut from clamshell constitute 4-9340.

Amulets: A group of six very small clay and stone objects which are conceivably amulets comprise 4-9336, a-d. Four of these are crude little figures of clay, two (female) with sketchy faces with incised features (fig. 6a, b); and two, the body portions of which are broken, with bird or beak-like heads and large, round, raised eyes (fig. 6c, d). The two remaining objects are an amorphous pebble with incised ornamentation and a perforation (fig. 6e), and a bottle-shaped pebble with a diagonal perforation through the 'neck.'

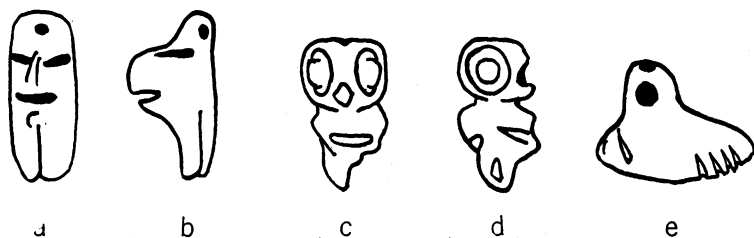


Fig. 6. Amulets: a-d, small pottery female figures; e, incised and perforated pebble. (All actual size.)

Earplugs: 4-9345 and 4-9346 are a pair of wooden earplugs with mosaic decoration of good workmanship (fig. 7c, f). *Dimensions:* 62 mm., total length; 48 mm., length of stem; 23 mm., diameter of stem; 41 mm., diameter of disc. The discs are inlaid in the design of a bird with pieces of shell in opaque colorings of violet, pink, blue, flesh, and white. The adhesive seems to be a resinous substance.

4-9335, a piece of soft white shell inlaid with shell or stone flakes in a llama's head design is probably an unfinished earplug disc. It is about 43 mm. by 48 mm. in size (fig. 7g).

An earplug of chonta-wood, 4-9347, has a total length of 44 mm., 31 mm., length of stem, 21 mm., diameter of stem, 34 mm., diameter of disc. The disc is cut for an inlaid four-scroll design; the inlaid material has disappeared (fig. 7b, e).

4-9343, an earplug of light wood, the disc of which had a circular inlay, has a total length of 37 mm.; 24 mm., length of stem, 5 mm., diameter of stem, 32 mm., diameter of disc (fig. 7a, d).

Miscellaneous: An ovoid bead (4-9341) 22 mm. high, 13 mm. wide, is of blue, white-veined stone.

A collection of small univalve shells (4-9338) and three small fluted bivalves (4-9339) have perforations as for pendants.

Specimen 4-9349 is a stone disc 11 mm. thick and 39 mm. in diameter. One surface is faced with eight glistening iron pyrites set in a cement or adhesive substance. Fine threads encircle the side of the disc; they appear to have been glued on. On opposing sides two oblique perforations penetrate the stone from side to back surface.

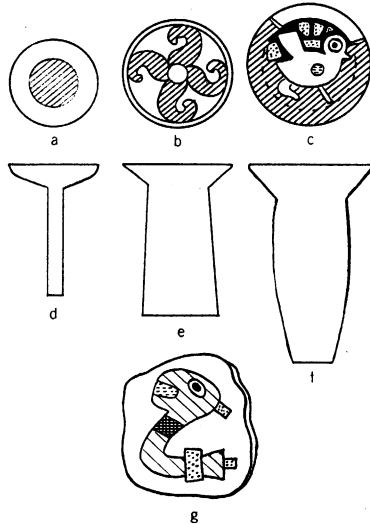


Fig. 7. Earplugs: *a-f*, types of earplugs and discs with inlay of shell and mineral; *g*, piece of shell with inlaid design, probably for earplug disc. (Dark hatching, dislodged inlay; light hatching, lavender; cross-hatching, green; broken hatching, gray; stippling, pink.)

TEXTILES

The district about Lima, including Ancon, Surco, Lurin, and Pachacamac, is said to have been the most advanced in the manufacture of textiles.²⁰ A variety of decorative techniques is represented in the present collection from Nievería though it comprises but one complete and five extremely fragmentary specimens.

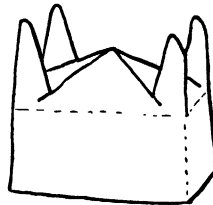


Fig. 8. Knitted cap. (Shape only; design in five colors.)

²⁰ Crawford, M. D. C., *Peruvian Fabrics*, A. M. N. H. Anthro. Papers, 12, p. 178, 1916.

4-9350 is a rectangular cap with an upright finger-like projection at each corner (fig. 8). The thread is of wool, of medium coarseness and hard. The fabric is not loom-woven but is made of a single thread by a knitting or crochet technique. The stitch resembles 'German knitting' and is unpurled. Crumbling condition of the thread prevents a positive determination of the technique.²¹ According to Crawford²² knitting was common in Peru, especially for making caps and bags. The decorative design is geometric. The colors have faded unevenly and attained considerable neutrality; those identifiable are black, yellow, brown, green, and red. An intermediate shade between yellow and brown is a doubtful sixth color.

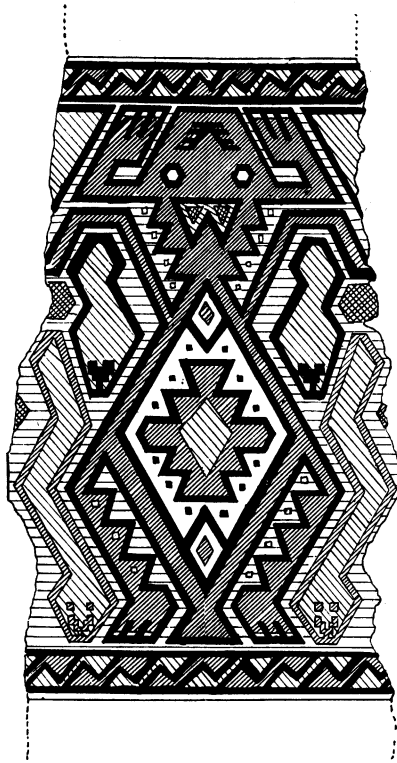


Fig. 9. Unit of knitted fabric. (Dark hatching, red; light oblique hatching, yellow; horizontal hatching, blue; cross-hatching, violet; white, light yellow; black, brown.)

4-9350a is another single-thread fabric, extremely fine and of intricate technique. The thread is hard, fine, and of wool. The fabric is double-face with patterns and colors in identical position. Both sides are in purled knitting with the stitches interlocking at the back to form a single layer of fabric. The specimen is about 525 mm. long, and shows three of the design panels in complete length, but their width is indeterminate as the greatest present width of

²¹ For the determination of materials and techniques of specimens 4-9350, 4-9350a, we are indebted to Miss Agnes Nelson, Department of Household Art, University of California.

²² *Op cit.*, 163.

the specimen is but 104 mm. The design, which is shown in figure 9, is of a fish-like creature similar to those on canteen jars of period E1 at Chancay.²³ The bands of interlocking frets are similar to designs on Proto-Lima and Chancay E1 pottery. The six colors employed have retained much of their original brightness; they are red, violet, blue, brown, yellow, and light yellow.

4-9350b is a fragment of tapestry fabric about 22 cm. by 25 cm. The weft thread is of medium fineness and the warps about double the thickness. An angular scroll design done in red, red-orange, and blue bears a Nazca Y-Tiahuanacoid aspect. Adjoining wefts of different color areas are interlocked.

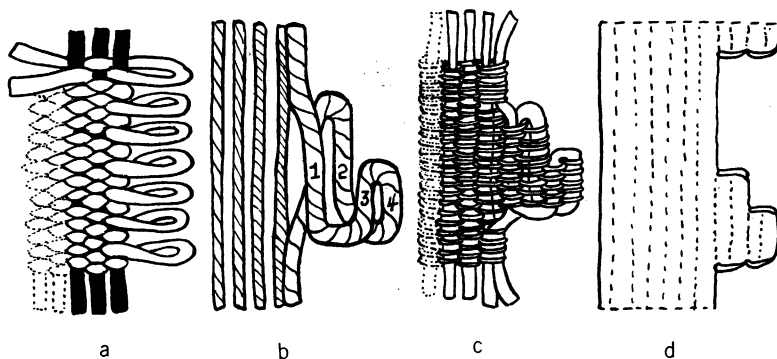


Fig. 10. Detail of fabric edges. *a*, loop fringe formed from alternate weft threads (4-9350c); *b*, extra thread carried along outside warp and twisted to form extra warps at regular intervals; *c*, extra warps with wefts in place (all about twice actual size); *d*, actual appearance of 'stepped' edge (4-9350d).

4-9350c, a piece of fringed banding about 40 mm. wide, is woven in an open-slit tapestry technique. The pattern is of small geometric figures, portions of which are outlined by a wrapped warp. The fringe is formed by uncut loops of weft elements; perhaps these passed around extra warps which were later removed (fig. 10a). The colors used are red, pink, yellow, and white.

4-9350d is composed of a border about 30 mm. wide crudely sewed down parallel to a fragment of cloth. The cloth is a fine tapestry showing three stripes, blue, brown, tan. The border is in slit tapestry weave but has a special interest in its 'stepped' edge (fig. 10d). The extra warps needed for this are obtained by adding one free warp at the edge; at the desired intervals a long loop of this warp is taken up and turned upon itself three times, forming four short warp strands (fig. 10b). The weft elements at that point are carried out into these (fig. 10c). The colors used are black, red, yellow, pink, and light yellow.

4-9350e is a fragment of mediumly coarse cloth in simple tapestry weave. Tied-and-dyed technique of decoration shows the original yellow color of the cloth in large hollow diamonds on a red background.

²³ This volume, pp. 279-282, pl. 88a, b, f; pl. 90d.

SPINDLE WHORLS

A collection of 76 spindle whorls is comprised under 4-9342. An analysis of their materials showed their composition to be as follows: artificial, i.e., pottery (fired at low temperature, i.e., not exceeding 1000° F.), 14; steatite, 45; shell, 5; fine crystalline limestone (marble), 4; bone, 1; clear brown calcite, 1; undetermined, probably natural (ferruginous shale?), 1; undetermined but positively natural, 1.²⁴

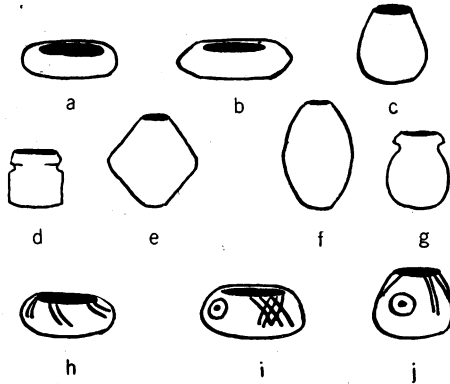


Fig. 11. Spindle whorls: *a, b*, low shapes; *c*, pear shape; *d, g*, bottle-neck shapes; *e, f*, lozenge shapes; *h-j*, steatite whorls with incised ornamentation.

There is no relation between shapes of the whorls and their materials. The group of artificial whorls is the only one in which there is any homogeneity of shape: they are spherical or slightly lenticular. The shapes are mainly three: (1) low, round or lenticular sides, about 5-7 mm. high, 10-15 mm. wide, 7 mm., diameter of perforation; (2) pear-shaped, 10-15 mm. high, 12-16 mm. wide, 6 mm., diameter of perforation; (3) lozenge, lenticular or ovoid, 12-20 mm. high, 12-18 mm. wide, 6 mm., diameter of perforation. A bottle-neck shape occurs in the bone, shell, and steatite groups. (See figure 11*a-g*.) With the exception of one shell whorl only those of steatite are ornamented. Thirteen soapstone whorls of both pear and low ring shapes have dot-circle and scar-incising (fig. 11*h-j*).

Whorls of soapstone, bone, and shell similar to those just described were found in the Epigone period at Pachacamac by Uhle. The pottery whorls occurring there in the same period are not only ornamented but are of a different shape from those at Nievería.²⁵

²⁴ For the analysis of the spindle whorls we are indebted to Professor George F. Louderback, Department of Geological Sciences, University of California.

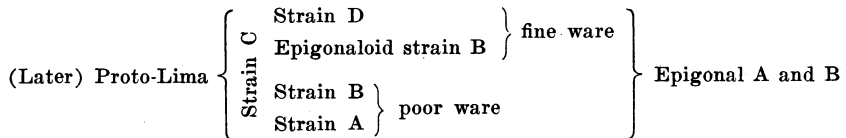
²⁵ Pachacamac, p. 34, figs. 38-48.

CONCLUSIONS

RELATION OF POTTERY STYLES AT NIEVERÍA

The present collection of pottery from Nievería represents two styles of ware. One is a local type characteristic of the valley of Lima; it is called Proto-Lima style and is characterized by four intra-stylistic strains designated in this paper as A, B, C, and D. The other is a pottery of local manufacture reflecting influences from three extraneous coast styles, namely, Epigonal styles at Pachacamac in the neighboring Lurin valley, plastic Proto-Chimu style from the north, and Nazca Y style from the south.

Available source data make possible a primary segregation between vessels from graves, which are of Proto-Lima and Epigonal styles only, and those of non-grave source, which show Proto-Chimu and Nazca Y styles as well. Lacking further information a determination of the temporal relations of the styles is not readily nor reliably definable. In the absence of extraneous proof we offer this tentative stylistic sequence (reading upward):



(Earlier) Nazca Y-Proto-Chimu influences

This arrangement is supported by the following facts. There is no evidence of temporal independence among the four trends in Proto-Lima style. A, B, and D have characteristic shapes and designs, yet constitute the general Proto-Lima style by virtue of those features which they have in common; namely, color of paste, color of background, three-four color scheme, and arrangement of design areas. There is, as well, an overlapping of the characteristic attributes of the trends. Strain C is itself a unifying element in Proto-Lima style because of its occurrence with Strains A, B, and D.

The rare occurrence of strains A and D in the same grave does not signify a time difference between modes. That graves at one site yield objects of the same *genre* but of different quality, suggests that such graves represent burial offerings of two economically varying social strata rather than two disparate stylistic periods.

In discussing Proto-Lima style attention was called to its analogies with the interlocking style at Chancay. Similarities as represented by the present collection are found in textile and interlocking designs of strain C, which occur on all Proto-Lima forms. Vessel shapes common to Lima and Chancay which Uhle mentions in his discussion of stylistic relations between the two localities²⁶ are lacking in the present collection.

The occurrence of Epigonal influenced ware in the graves with strain B together with the fact that it is a marked ingredient of many strain B vessels places the Proto-Lima period in the valley of Lima as about contemporaneous with the Epigonal period at Pachacamac in the neighboring Lurin valley. This brings us to the much discussed problem of the priority of Epigonal styles to that of Tiahuanaco. The nature of the Epigonal elements in the ware from Nievería offers no determinative evidence. Nievería Epigonal is neither immediately aberrant Tiahuanacan as in Middle Ancon II²⁷ nor decadent Epigonal as in Early Ica I;²⁸ it is self-contained yet displays palpable Tiahuanacan resemblances.

The priority at Nievería of Chimu and Nazca influenced styles to Proto-Lima is postulated entirely upon the relation of all three styles to the style of Tiahuanaco. At Nievería Epigonal ware is not only of the same grave provenience as Proto-Lima but is an ingredient of strain B. Hence, Proto-Lima cannot be far removed from a period of Tiahuanacan style regardless of whether Epigonal style is a pre- or post-Tiahuanacan development. Local styles of Chimu and Nazca are believed to have reached their apogee previous to the invasion of Tiahuanacan culture into the coast region. Such of their elements as reached the valley of Lima probably became an integral part of the prevailing style at that locality in pre-Tiahuanacan times. It is not fanciful to regard plastic strain D of Proto-Lima as a local interpretation of earlier Proto-Chimu influences.

²⁶ Uhle, *Frühkulturen*, pp. 359-371.

²⁷ This volume, pp. 135-190, pls. 41-49, 11 figs. in text.

²⁸ This volume, pp. 95-133, pls. 25-40, 17 figs. in text.

STYLISTIC IDENTIFICATION OF MATERIAL ILLUSTRATED BY
D'HARCOURT²⁹

Plate	Number	Style	Plate	Number	Style
II	1	A	V	1	D (C)
	2	Naz. Y Infl.		2	D
	3	Epig. A		3	D (C)
	4	D		4	D
	5	Epig. A		5	D
	6	Epig. B		6	D
III	1	D (C)		VI	7
	2	B	1		B (D)
	3	D (C)	2		Nazcoid ?
	4	B ?	3		B
	5	B ? (C)	4		B ?
	6	D	5		?
	7	D	6		B ?
IV	1	B (D)	VII	7	B (D)
	2	A		1	D (C, B)
	3	B		2	Naz. Y Infl.
	4	D		3	D (C, B)
	5	Epig. A		4	D (Naz. Y Infl.?)
	6	Epig. A ? (B ?)		5	B (Epig. A ?)
	7	D (B)		6	D (C, B)
			7	Chim. Infl. (B)	

²⁹ d'Harcourt, Raoul, *La Céramique de Cajamarquilla-Nivería*, Jour. Soc. Am. Paris, n.s., xiv, pls. 2-7, 1922.

EXPLANATION OF PLATES AND CATALOGUE NUMBERS OF
SPECIMENS ILLUSTRATED

Grave number appears in parentheses.

Plate 91. Various styles: *a*, 4-9276, strain B; *b*, 4-9187 (11), Epigonal A; *c*, 4-9260, strain C; *d*, 4-9265, Epigonal B; *e*, 4-9197 (6), strain A; *f*, 4-9169 (3), strain D.

Plate 92. Various styles: *a*, 4-9236, *b*, 4-9234, Chimú influenced; *c*, 4-9272, *d*, 4-9269, Nazca Y influenced; *e*, 4-9312, *f*, 4-9311, strain A.

Plate 93. Proto-Lima strains, A, B, C: *a*, 4-9213 (22), *b*, 4-9173 (4), *c*, 4-9231 (33), *d*, 4-9219 (27), *e*, 4-9167 (2), *f*, 4-9299, *i*, 4-9252, strain A; *g*, 4-9208 (18), *j*, 4-9271, *k*, 4-9309, *l*, 4-9304, strain B; *h*, 4-9232 (34), strain C.

Plate 94. Proto-Lima strain B, Epigonal A: *a*, 4-9278, *b*, 4-9217, *c*, 4-9279, *e*, 4-9277, *f*, 4-9247, *g*, 4-9305, *h*, 4-9249, *i*, 4-9285, *j*, 4-9181, *k*, 4-9251, *l*, 4-9281, strain B; *d*, 4-9190, Epigonal A.

Plate 95. Various styles: *a*, 4-9254, *c*, 4-9175, *i*, 4-9166, strain C; *b*, 4-9308, *d*, 4-9250, strain B; *e*, 4-9283, Epigonal B; *f*, 4-9246, Nazca Y influenced; *g*, 4-9238, *h*, 4-9237, *k*, 4-9242, *l*, 4-9243, *m*, 4-9241, Chimú influenced; *j*, 4-9170, Epigonal A.

Plate 96. Various styles: *a*, 4-9197 (12), *e*, 4-9164 (1), *k*, 4-9172 (3), strain A; *b*, 4-9207 (17), miscellaneous; *c*, 4-9245, Chimú influenced; *d*, 4-9209 (19), *f*, 4-9171 (3), *g*, 4-9291, *h*, 4-9244, *i*, 4-9248, *l*, 4-9273, strain B; *j*, 4-9303, Nazca Y influenced.

Plate 97. Nievería styles of pottery from Pachacamac; University Museum, Philadelphia: *a*, *b*, 26753 (1188), Nazca Y Chimú influenced; *c*, 26769 (998), *d*, 26754 (808), *e*, 26765 (803), *f*, 26762 (957), strain B.

Figure 2. Wooden objects: *a*, 4-9322; *b*, 4-9320; *c*, 4-9319; *d*, 4-9318; *e*, 4-9223; *f*, 4-9316; *g*, 4-9315; *h*, 4-9314.

Figure 3. Cradle: 4-9326.

Figure 4. Bone implements: *a*, 4-9328; *b*, 4-9329; *c*, 4-9327; *d*, 4-9330; *e*, 4-9331.

Figure 5. Shell ornaments: *a*, 4-9334*a*; *b*, 4-9334*d*; *c*, 4-9334*b*; *d*, 4-9334*e*; *e*, 4-9334*b*; *f*, 4-9337*a*; *g*, 4-9337*c*; *h*, 4-9337*d*.

Figure 6. Amulets: *a*, *b*, 4-9336*a*; *c*, *d*, 4-9336*b*; *e*, 49336*c*.

Figure 7. Earplugs: *a*, 4-9343; *b*, 4-9347; *c*, 4-9345; *d*, 4-9335.

Figure 8. Knitted cap: 4-9350*a*.

Figure 9. Knitted fabric: 4-9350*e*.

Figure 10. Detail of fabric edges: *a*, 4-9350*c*; *b*, *c*, 4-9350*d*.

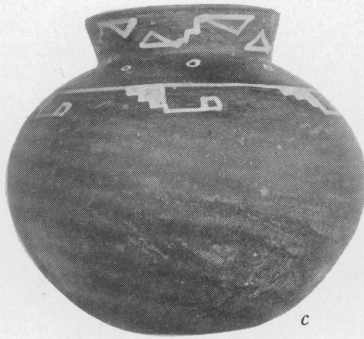
Figure 11. Spindle whorls: 4-9342.



a



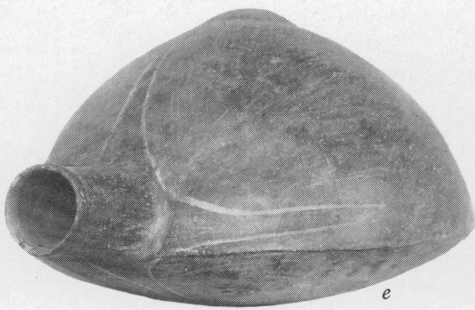
b



c



d



e



f

PROTO-LIMA A, B, C, D; EPIGONAL A, B, WARES



a



b



c



d



e



f

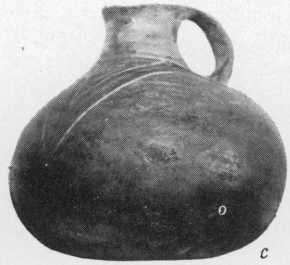
PROTO-LIMA A; NAZCA Y, CHIMU INFLUENCED, WARES



a



b



c



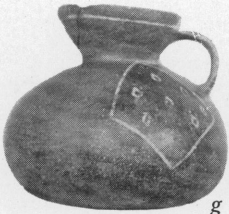
d



e



f



g



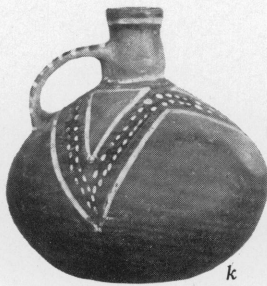
h



i



j

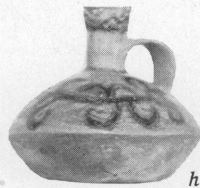
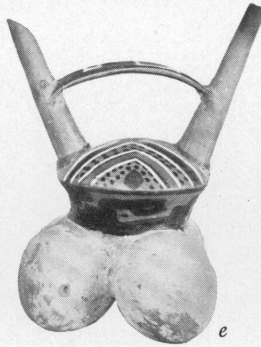


k



l

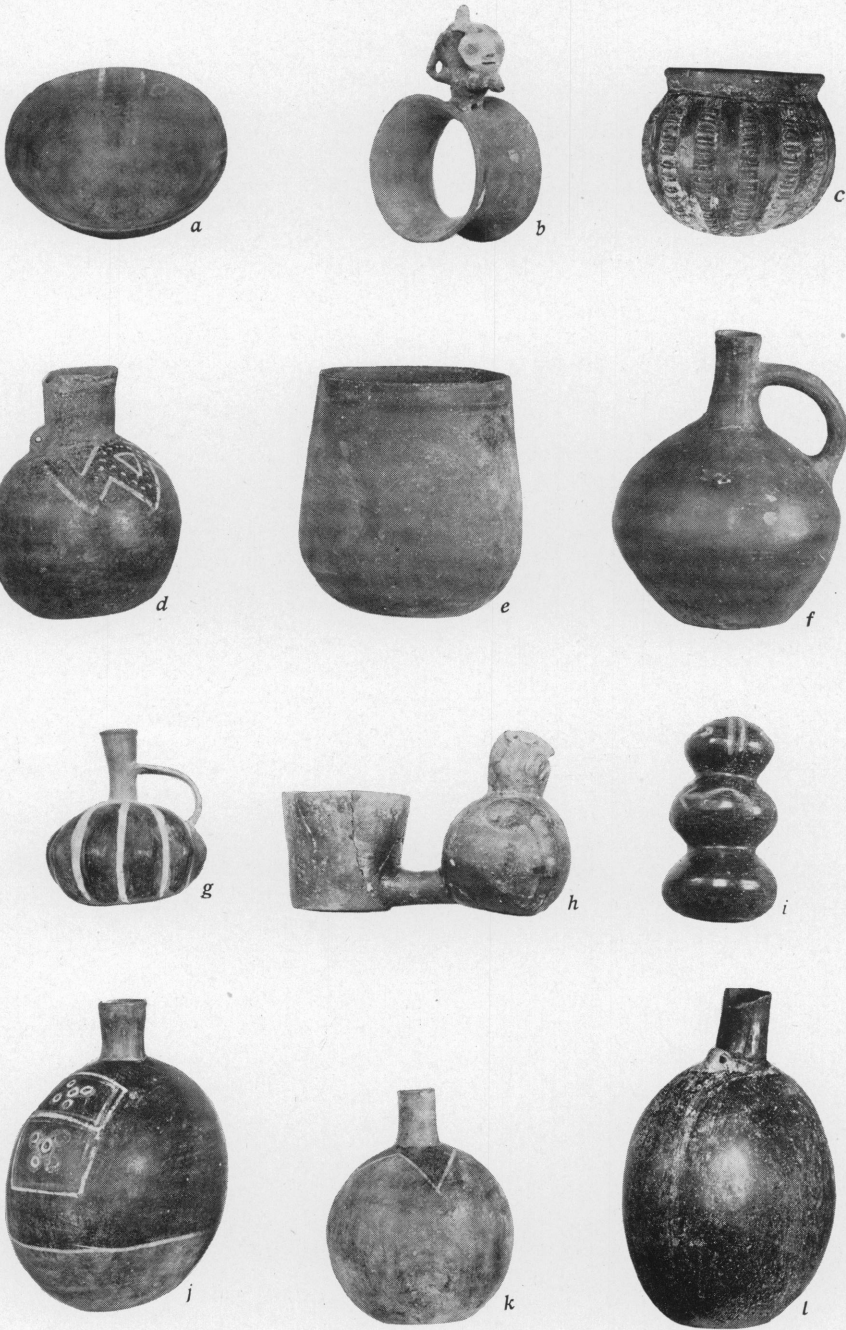
PROTO-LIMA A, B, C, WARES



PROTO-LIMA B; EPIGONAL A WARES



PROTO-LIMA B; EPIGONAL, NAZCA Y, CHIMU INFLUENCED, WARES



PROTO-LIMA A, B; NAZCA Y, CHIMU INFLUENCED, WARES



NIEVERÍA STYLES OF POTTERY FROM PACHACAMAC
UNIVERSITY MUSEUM, PHILADELPHIA