

**THE UHLE POTTERY COLLECTIONS  
FROM NAZCA**

BY

**A. H. GAYTON AND A. L. KROEBER**

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## CONTENTS

	PAGE
Introduction.....	2
Sources of the collection.....	3
Method.....	4
Nazca style ware.....	6
Differentiation of substyles.....	6
Comparison with Ocucaje.....	11
Description of substyles.....	13
Nazca A.....	13
Nazca B.....	14
Nazca X.....	17
Relation of substyles.....	19
Other styles.....	26
Nazca Y.....	26
Type Y 1.....	27
Type Y 2.....	27
Y 1 and Y 2.....	29
Type Y 3.....	29
Relations of style Y.....	30
Style of Ica.....	33
Various foreign influences.....	35
Chimu.....	35
Tiahuanaco and Epigonal.....	35
Inca.....	36
American Museum collection.....	37
Analysis of Seler material.....	38
Conclusions.....	41
Lists.....	43
Maximum and minimum dimensions in shape groups.....	43
Catalogue numbers of specimens in shape groups.....	44
Explanation of plates and catalogue numbers of specimens illustrated.....	45

## PLATES

(Following page 46)

- 1-3. Nazca style A.
- 4-6. Nazca style X.
- 7-11. Nazca style B.
- 12-13. Nazca style Y, type 1.
14. Nazca style Y, type 2.
- 15-16. Nazca style Y, types 1, 2, 3.
17. Nazca style Y, type 3.
18. Ware from Nazca in style of Ica.
19. Ware from Nazca showing Tiahuanaco, Inca, Chimu influences.
- 20-21. Nazca ware in American Museum of Natural History.

## FIGURES IN TEXT

	PAGE
1. Map of the region of Nazca.....	3
2. Shapes of Nazca style ware.....	5
3. Designs and motives of Nazca style ware.....	8, 9
4. Stylistic changes in execution of trophy head design.....	15
5. Stylistic changes in execution of spicated ornamentation.....	18
6. Abbreviation of Cat-demon design to face and head parts.....	20
7. Stylistic changes in execution of Step-fret designs.....	21
8. Stylistic changes in execution of Step-block designs.....	23
9. Stylistic degeneration of the Jagged-staff demon design.....	24
10. Stylistic relation of Jagged-staff demon and flower-like designs in Nazca style Y.....	28
11. Vessels in Nazca styles A and B.....	31
12. Vessels in Nazca styles A and B.....	32

## INTRODUCTION

The present paper is the seventh of a group of studies analyzing and interpreting the collections of pottery and artifacts from Peru belonging to the University of California. It follows the purpose indicated by the authors of the first number of the series.<sup>1</sup> Under the patronage of Mrs. Phoebe Apperson Hearst the specimens of the collection under consideration were obtained in the region of Nazca, Peru, during the year 1905 by Dr. Max Uhle.

The relics from Nazca comprise 785 catalogue entries of which almost 660 form the ceramic collection, the subject of this study. The style of the ware is that variously referred to as Nazca, Proto-Nazca,<sup>2</sup> Nasca and Pre-Nasca,<sup>3</sup> or "arcaico del centro,"<sup>4</sup> names derived from the focal point of its regional distribution.<sup>5</sup> It is termed "Nazca" throughout this paper. The excellent technique and picturesque coloring and design of Nazcan pottery have caused it to be frequently described and depicted in studies of South American antiquities,<sup>6</sup> but

<sup>1</sup> A. L. Kroeber and William Duncan Strong, *The Uhle Collections from Chincha*, this series, 21:3-6, 1924.

<sup>2</sup> Max Uhle, *The Nazca Pottery of Ancient Peru*, Davenport Academy of Sciences, *Proceedings*, 13:1-6, pls. 1-13, 1914.

<sup>3</sup> Julio C. Tello, *Los Antiguos Cementerios del Valle de Nasca*, *Proc. Second Pan-American Scientific Congress*, Washington, pp. 283-291, 1917.

<sup>4</sup> Tello, *Wira-Kocha, Inca*, 1:584, Lima, 1923.

<sup>5</sup> Max Uhle, the scientific discoverer of the ware *in situ*, in his earlier papers designates it as "old" or "earliest style of Ica," it being at Ocucaje in Ica valley that he first encountered cemeteries of it.

<sup>6</sup> E. Seler, *Die buntbemalten Gefässe von Nasca im südlichen Peru und die Hauptelemente ihrer Verzierung*, *Gesammelte Abhandlungen zur Amerikanischen Sprach und Alterthumskunde*, 4:169-338, figs. 1-430, 1923. Walter Lehmann and Heinrich Doering, *Kunstgeschichte des Alten Peru: Erläutert durch ausgewählte*

a comprehensive analysis of its style has seemingly never been made. It is attempted here as a step toward determining the place of Nazcan styles in Peruvian cultural chronology.

#### SOURCES OF THE COLLECTION

Unlike the material gathered by Dr. Uhle at Chinchá, Ica, Chancay, Supe, and elsewhere, the Nazca collection is unaccompanied by any report or explanatory data other than a field catalogue of meager information. Therein are indicated the localities at which the speci-

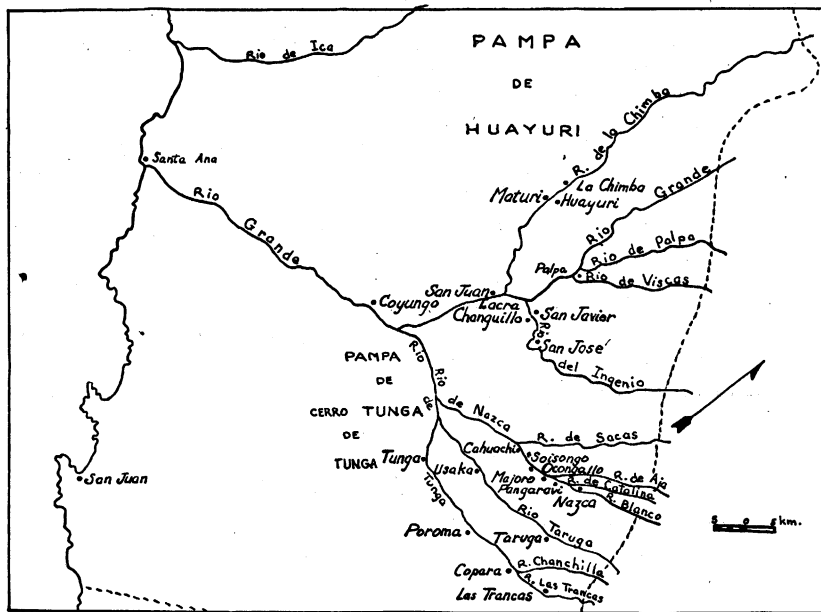


Fig. 1. Map of the region of Nazca.

mens were obtained and a rudimentary classification of portions of the collection. With the exception of thirteen pieces recorded from two graves, grave provenience is lacking. This absence of records leaves the precise source of the vessels—excavation or purchase—

Werke aus Ton und Stein, Gewebe und Kleinode, 1924. Félix Outes, *La Expresión Artística en las más Antiguas Culturas Preincáicas*, *Anales de la Sociedad Científica Argentina*, 89:55-104, 1920. Philip Ainsworth Means, *A Survey of Ancient Peruvian Art*, *Connecticut Academy of Arts and Sciences, Transactions*, 21:315-442, 1917. E. K. Putnam, *The Davenport Collection of Nazca and other Peruvian Pottery*, *Davenport Academy of Sciences, Proceedings*, 13:17-46, 1914. R. and M. d'Harcourt, *La Céramique Ancienne du Pérou*, 1924. Putnam's account is a descriptive analysis of certain design constituents. Selser interprets many designs and elements as to their meaning. Tello interprets especially the feline and associated constituents.

entirely uncertain. Even the localities specified are of little significance since eight of the nineteen mentioned are so vague, as "District of Nazca," "Near Nazca," "Valley of Nazca," etc., that they cannot be regarded as sites. From these come at least two-thirds of the pottery collection. The other third of the ware is distributed among the remaining localities in quantities too small to be of much statistical value.

The following are the localities and the catalogue numbers and number of ceramic specimens from each; also the stylistic tendencies (expressed in per cent according to the styles dealt with below) of those lots definitely located and numerically important.

- Tunga: 53 pieces: Nos. 8388-8439, 8442; style A 9%, X 34%, B 57%.  
 Usaka: 10: 8444-8448, 8509, 8578-8581.  
 Ravine of Nazca: 12: 8456-8467.  
 Valley of Nazca: 22: 8468-8489.  
 Cemeteries near the ancient ruins of Nazca [probably Paredones]: 14:  
 8490-8494 (grave 1), 8495-8502 (grave 2), 8536 ab; A 7%, X 14%,  
 B 79%.  
 District of Nazca: 370: 8503-08a, 8510-29, 8533, 8623-8781, 8847-9014,  
 9095-9103, 9157-63.  
 Inca cemetery near Poroma: 2: 8530-31  
 Nazca: 19: 8532, 9016-31a, 9155-56.  
 Majoro Grande: 18: 8535, 8544-60; A 6%, X 11%, B 83%.  
 Cacatilla: 1: 8540.  
 Cahuachi: 3: 8542-43, 9094.  
 Near Nazca: 17: 8561-77.  
 Cañas: 4: 8582-85.  
 Pangaravi: 7: 8586-92.  
 Trancas: 36: 8593-8608, 9032-51: A 28%, X 25%, B 20%, Y, etc., 27%.  
 Environs of Nazca: 9: 8614-22.  
 Soisongo: 57: 8791-8846, 9015 a-g; A, 23%, X 24%, B 30%, Y, etc., 23%.  
 Ocongalla: 32: 9062-93; A 81%, X 6%, B 13%.

#### METHOD

The lack of grave and definite local provenience leaves any cultural or chronological interpretations of stylistic features unsupported by extraneous proofs. Consequently the method followed in treating most of this collection is of a different order from that used by Kroeber and Strong in their treatment of other collections.<sup>7</sup>

In order to objectify as much as possible data which must of necessity be subjectively derived, the analysis of style was primarily a quantitative one consisting of a numerical analysis of its shape, color, and design attributes. That part of the pottery collection which showed most fully the traits customarily recognized as characteristic

<sup>7</sup> This series, 21.



of the Nazca style was segregated into 26 shape classes; or, to be more exact, 25 shape classes (A to Y) and a twenty-sixth "miscellaneous" group (Z). These shape classes, whose aggregate constitutes the Nazca style, comprise 563 out of 657 vessels; or, with the omission of

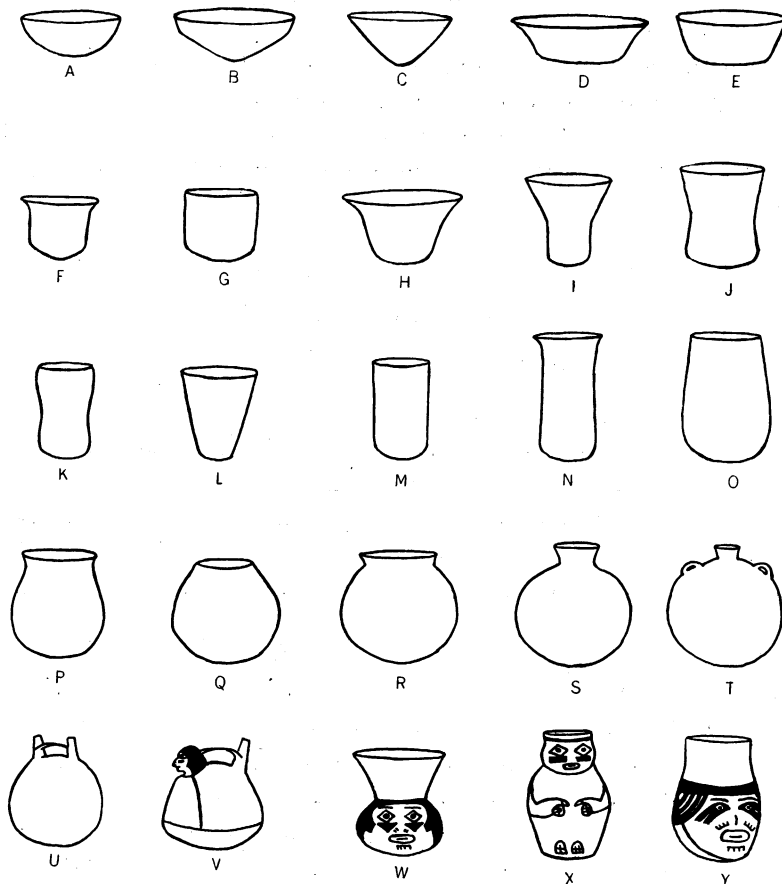


Fig. 2. Shapes of Nazca style ware: A, round-bottom bowl; B, point-bottom bowl; C, conical bowl; D, shallow bowl; E, angular bowl; F, cup bowl; G, straight bowl; H, flaring bowl; I, angled goblet; J, goblet; K, double-curve goblet; L, conical goblet; M, small vase; N, cylindrical vase; O, bulbous I vase; P, bulbous II vase; Q, lipless jar; R, wide-mouth jar; S, narrow-mouth jar; T, handled jar; U, double spout jar; V, head and spout jar; W, flaring rim vase; X, figure vase; Y, head. Style A: A, E, F, H, U; Style X: B-D, G, P-T; Style B: I-O, V-Y.

examples in the miscellaneous group Z, 536; their individual museum numbers are given in a list below grouped according to the 25 shapes. On these 536 vessels were made frequency distributions of design and color traits. The results showed three substyles of the generic Nazca style.

The remaining 94 vessels are either wholly un-Nazca in style (Ica, Inca, etc.), or are only partly Nazca-like and do not belong in their shapes to the 25 shape classes of the typical Nazca style ware. These 94 vessels were consequently not included in the shape-design-color frequency analysis of the typical Nazca ware. They are discussed separately below.

The legitimacy of assuming a stylistic relationship based on the correlation between shapes and designs or colors was tested by applying the same method to another collection of Nazca ware from the region of Ica. The results confirmed the findings of the original analysis.

## NAZCA STYLE WARE

### DIFFERENTIATION OF SUBSTYLES

The style of Nazca pottery is characterized by uniformity in size, polychromatic color schemes, the outlining in black of every color area, naturalistic designs, and the paucity of decorative modeling. The differentiation into substyles is not dependent on a deviation from any of these features but has been made on the basis of the relationship existing between certain shapes and certain design and color preferences.

Table 1 gives the numerical occurrences and relationships of shapes and designs. The 25 shape classes used in the table (after deduction of the 27 miscellaneous vessels constituting class z) are illustrated in figure 2, the dimensions of the extreme specimens in each class being added in a list at the end of the paper. The 40 designs used in the table, which include the principal whole motives and significant parts of more complex designs, are shown in figure 3. The names attached to the designs or their parts are merely descriptive phrases. No attempt was made to interpret the meaning of the motives, an undertaking already adequately accomplished by Seler and Tello.<sup>8</sup>

Table 2 deals with traits of form and color. The range of colors used on Nazca ware is wide: nine (with additional shades) are definable, as well as black and white. These are: R, red, varying from a blood red to a purplish red; R<sup>2</sup>, red 2, shading from red-orange to a light yellow-orange; Y, yellow of light or medium intensity; Y<sup>2</sup>, yellow 2, a neutral pale yellow or cream, distinguishable from white

<sup>8</sup> Works cited, p. 2.

TABLE 1  
SHAPE AND DESIGN FREQUENCIES

Shape occurrences	Designs: A											X											B														Totals							
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36		37	38	39	40			
Design occurrences.....	3	15	9	6	5	8	5	5	5	33	17	111	2	11	13	72	41	17	26	32	19	13	12	8	59	13	338	10	19	29	25	16	18	14	25	26	29	7	8	14	9	6	225	704
Forms:																																												
A																																												
E Angular bowl.....	25	1	4	4	1	4					3				1	2																												
F Cup bowl.....	30	1	2		4	5	1	2			2		1	2	7	6											1																	
A Round bottom bowl.....	21										10											1						1																
U Double spout jar.....	37		7	3		1			2	1	3		2		19	11		4	1	1	1			1		1		2					2											
H Flaring bowl.....	34	1	1	1	1		2	2		4	1		2		3	1	1	2	3	1			1						2		1		2											
Total:	147											AA: 76											AX: 74															AB: 13	163					
X																																												
G Straight bowl.....	5										1																																	
B Point bottom bowl.....	18									7	2						1																											
Q Lipless jar.....	12													1				1	1	1							1																	
R Wide-mouth jar.....	13						1	1			1		1		2	2	1		1																									
P Bulbous II vase.....	36																			1				1		1																		
D Shallow bowl.....	9																			1																								
T Handled jar.....	8			1							1		1	1						1				1																				
S Narrow-mouth jar.....	23		1				1	2		2	2		1	1		12	3			7			2			1							2						1	1	1			
C Conical bowl.....	35								1		3			2	5		1	12		2	2		1	2	1			14		1						2	1							
Total:	159											XA: 28											XX: 83															XB: 36	147					
B																																												
Y Heads.....	22										1																																	
V Head and spout jar.....	13														1		1				1	1		22																				
X Figure vase.....	12												1						1	2	1			9																				
L Conical goblet.....	7																		1		2																							
K Double curve goblet.....	10												1				1				2	2					1																	
W Flaring-rim vase.....	7																							5	1																			
I Angled goblet.....	30												1		2	1			1	2	3	3		1		1																		
J Goblet.....	24												1	1	3	5	1		1	2	3	3		1		1																		
M Small vase.....	30														6	5	1	1	2	1	1	2		1		1	4		5	3	1		5	2	2	2	2	2	3	1				
O Bulbous I vase.....	28								1		1				1	10	7	3		1	1		1	3		1	1	1	2	3	1	1	2	2				2	3	2				
N Cylindrical vase.....	47									1					3		3	5	10	4			2	9	4		4	7	1	2	4	6	4	12	2	15		1						
Total:	230											BA: 7											BX: 181															BB: 206	394					
Totals:	536											111											338															255	704					

TABLE 2  
SHAPE, BACKGROUND, AND COLOR SCHEME FREQUENCIES

	Form occurrences	Background color					Number of colors								Median	Mean
		W	R	B	Br <sup>2</sup>	Y <sup>2</sup>	2	3	4	5	6	7	8			
Trait occurrences.....		362	80	56	26	12	6	49	141	163	160	15	2			
Forms:																
A																
E Angular bowl.....	25	5	11	7	2		2		9	13	1					
F Cup bowl.....	30	16	5	9				2	8	11	9					
A Round-bottom bowl.....	21	7	6	4	4		1	8	8	4						
U Double-spout jar.....	37	22	13	2				2	4	9	18	4				
H Flaring bowl.....	34	18	5	9	2			1	13	9	10	1				
Totals: 147		68	40	31	8	0	3	13	42	46	38	5	0	5.34	4.80	
X																
G Straight bowl.....	5	3	2					2	2	1						
B Point-bottom bowl.....	18	4	8	6				5	8	4	1					
Q Lipless jar.....	12	8		1	1	2		3	3	5	1					
R Wide-mouth jar.....	13	8	3	2				2		6	4	1				
P Bulbous II vase.....	36	29	3	3	1		2	10	15	8	1					
D Shallow bowl.....	9	8	1						3	5	1					
T Handled jar.....	8	7			1			1	2	2	2	1				
S Narrow-mouth jar.....	23	22		1			1		6	5	9	2				
C Conical bowl.....	35	27	3		3	2		4	13	15	3					
Totals: 159		116	20	13	6	4	3	27	52	51	22	4	0	4.95	4.47	
B																
Y Heads.....	22	7		5	5	5		2	4	9	7					
V Head and spout jar.....	13	8	1	2	1	1			3	3	7					
X Figure vase.....	12	10	2						2	5	5					
L Conical goblet.....	7	6			1				5	1	1					
K Double curve goblet.....	10	10							1	3	6		1			
W Flaring rim vase.....	7	6	1						1	1	5					
I Angled goblet.....	30	25	3	2				4	11	8	7					
J Goblet.....	24	21	2	1					3	10	9		1			
M Small vase.....	30	28	1	1				1	6	8	14	1				
O Bulbous I vase.....	28	23	2	1	2			2	5	8	10	3				
N Cylindrical vase.....	47	34	8		3	2			6	10	29	2				
Totals: 230		178	20	12	12	8	0	9	47	66	100	6	2	5.89	5.23	

by its yellow ingredient; G, gray, varying from blue-gray to putty; Br, brown, always dark; Br<sup>2</sup>, brown 2, a light brown with a strong reddish tone; F, flesh, a clear, pale, red-orange; and V, violet, always light and grayish; B, black; W, white.\*

\* Key to color schemes in text figures: red, cross-hatching; red 2, hatching upper left to lower right; yellow, vertical or diagonal hatching lower left to upper right; brown, diagonal cross-hatching; brown 2, vertical with diagonal hatching; gray, broken hatching lower left to upper right; flesh, stippling; violet, broken vertical.

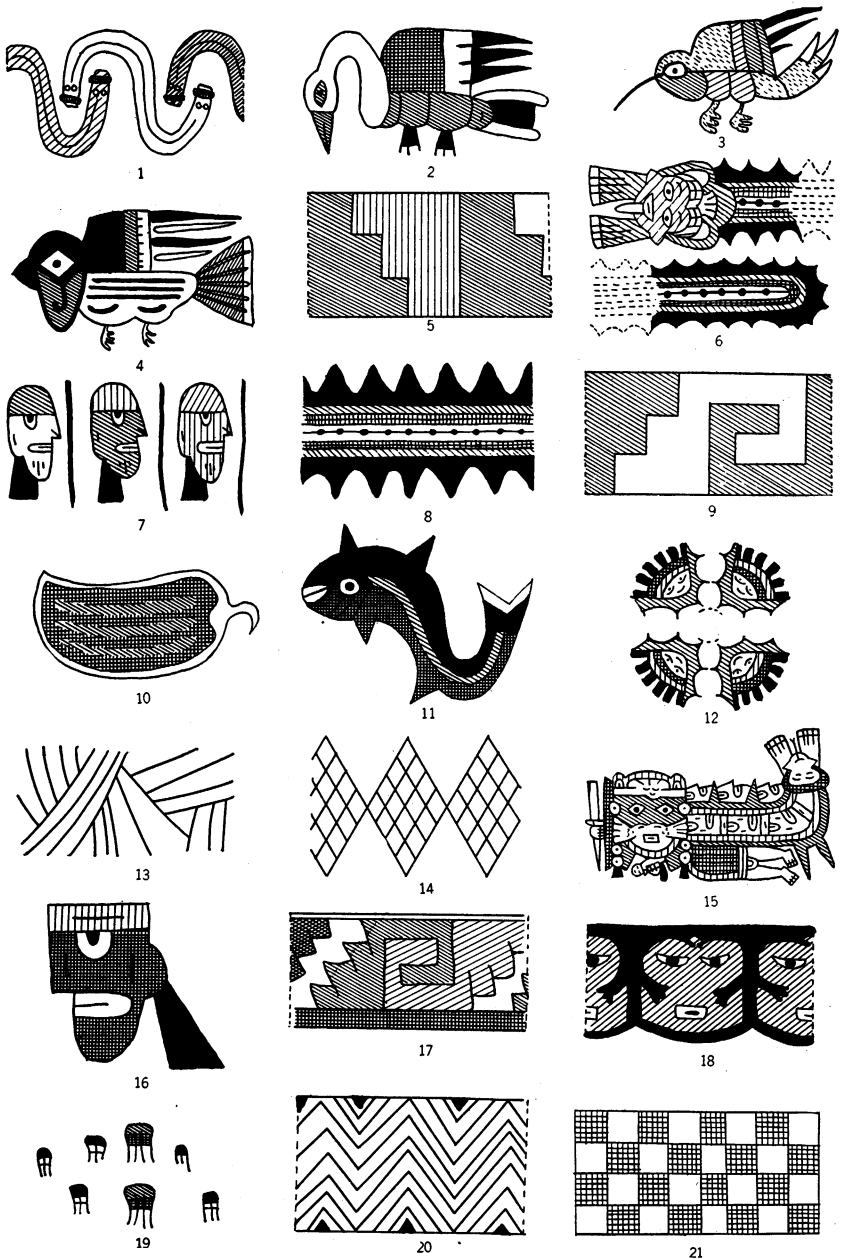


Fig. 3. Designs and motives of Nazca style ware: 1, Two-headed serpent; 2, Water bird; 3, Hummingbird; 4, Other birds; 5, Step-block I; 6, Centipede monster; 7, White-mouth trophy head series; 8, Centipede band; 9, Step-fret I; 10, Fruit (alone); 11, Fish (natural); 12, Radiating heads; 13, Overlapping lines; 14, Diamond series; 15, Cat-demon; 16, White-mouth trophy head; 17, Step-fret II; 18, Face series; 19, Detached "flecks"; 20, Zigzag; 21, Checker.

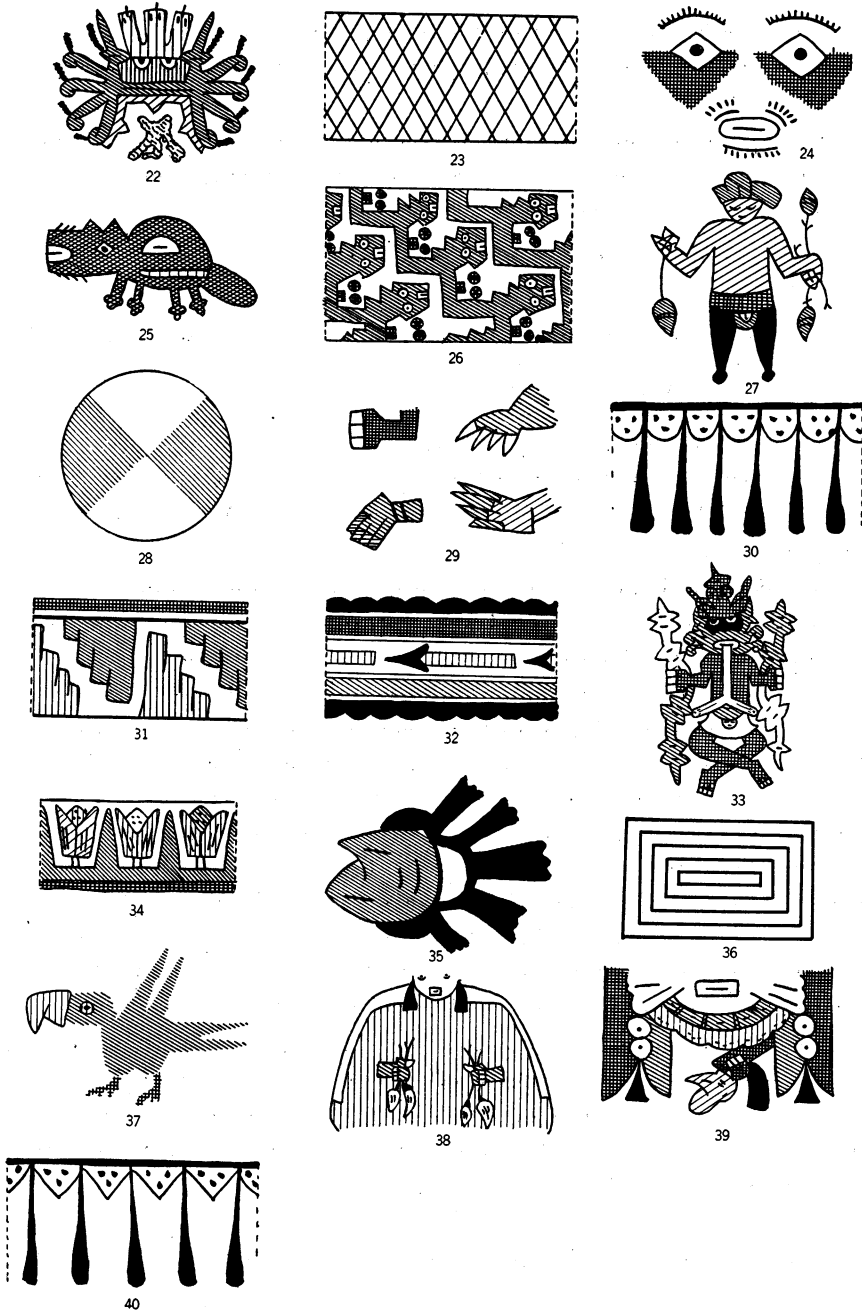


Fig. 3 (Concluded). Designs and motives of Nazca style ware: 22, Degenerate demon head; 23, Lattice; 24, Painted Cheek; 25, Quadruped; 26, Interlocked fish; 27, Complete persons; 28, Quartering; 29, Open hand; 30, Curvilinear head series; 31, Step-block II; 32, Arrow (alone); 33, Jagged-staff demon; 34, Spines with heads; 35, Degenerate profile heads; 36, Boxing; 37, Parrot; 38, Fruit (in hand); 39, Degenerate profile head and demon; 40, Triangular head series.

Backgrounds are limited to five colors, white, red, black, yellow 2, and brown 2. Though white is predominant in this use, red is equally characteristic.

Color schemes include from two to eight colors. Four, five, and six-color schemes are most numerous, while not a single instance of plain ware occurs. The most usual color combinations are:

- 2-color: B-W, R-W
- 3-color: R-W-B; Y or Y<sup>2</sup> sometimes substituted for W
- 4-color: R-W-B-Y, R-W-B-R<sup>2</sup>
- 5-color: R-W-B-R<sup>2</sup>-G, less frequently R-W-B-R<sup>2</sup>-Y; R-W-B-Y-G
- 6-color: R-W-B-Y-R<sup>2</sup>-G, R-W-B-Y-R<sup>2</sup>-Br
- 7-color: R-W-B-Y-R<sup>2</sup>-G-Br

\*The two 8-color pieces (4-8907, 4-8908) add V to the 7-color scheme. Other combinations occur, but rarely: R-W-B-G-Br-V-F (4-8886); R-W-B-G-Y<sup>2</sup>-Br<sup>2</sup>-F (4-8456); R-W-R-G-Y-R<sup>2</sup>-V (4-8949).

The distribution of figures in table 1 indicates two definite stylistic trends. These are manifested in the preponderant occurrence of design traits 1 to 11 on shapes A, E, F, H, U; and design traits 26 to 40 on forms I, J, K, L, M, N, O, V, W, X, Y. Designs 13 to 25 are found on both groups of shapes just enumerated and on a third group composed of shapes B, C, D, G, P, R, S, T. These shapes of this third group are sometimes decorated with designs of groups 1-11 and 26-40, but most frequently with designs of groups 12 to 25. On the basis of these frequency groupings two Nazca substyles and an intermediate phase are defined. These have been designated as A, containing 147, or 27.4 per cent, of the total 536 specimens of classifiable Nazca style ware in the collection; X, the intermediate phase, 159 pieces or 29.7 per cent; and B, 230 vessels or 42.9 per cent.

The following figures summarize the data presented in table 1, expressing in percentages the occurrence of A, X, and B designs on A, X, and B shapes. For instance, of the 163 significant designs or design-parts counted on style A shapes A, E, F, H, U, 47 per cent are style A designs 1 to 11.

PERCENTAGE OCCURRENCE OF DESIGNS ON SHAPES GROUPED BY SUBSTYLES

	A designs 1-11	X designs 12-25	B designs 26-40
A shapes, A, E, F, H, U.....	47	45	8
X shapes, B-D, G, P-T.....	19	56	25
B shapes, I-O, V-Y.....	2	46	52

The styles A and B are further characterized by differences in the use of color. There prevails in A a preference for red or black backgrounds and a five-color scheme; in B, for white backgrounds and a six-color scheme. Below are given in percentages the color trait occurrences of table 2 for each style.

PERCENTAGE OCCURRENCE OF COLOR TRAITS ON SHAPES GROUPED BY SUBSTYLES

	Background color					Number of colors						
	W	R	B	Br <sup>2</sup>	Y <sup>2</sup>	2	3	4	5	6	7	8
A shapes												
A, E, F, H, U.....	46	27	21	6	0	2	9	29	31	26	3	0
X shapes												
B-D, G, P-T.....	73	13	8	4	3	2	17	33	32	14	2	0
B shapes												
I-O, V-Y.....	77	9	5	5	4	0	4	20	29	43	3	1

The difference between the A, X, and B groups is particularly evident when W and Y<sup>2</sup> are taken together as light, and R, B, and Br<sup>2</sup> as dark backgrounds:

	Light backgrounds	Dark backgrounds
A shapes.....	46	54
X shapes.....	76	24
B shapes.....	81	19

It must be borne in mind that only a characterization of substyles is attempted. The data do not suggest that A, B, and X were confined to rigidly defined times or places but rather that they are the major variations that occurred within the duration of one general mode.

COMPARISON WITH OCUCAJE

The validity of this segregation into three styles or substyles was tested by applying its requisitions to a collection of "Proto-Nazca" ware from Ocucaje, a locality in the valley of Ica. This collection has been previously described and given a chronological placement.<sup>9</sup> It contains 115<sup>10</sup> whole vessels of pure Proto-Nazca style accompanied

<sup>9</sup> Kroeber and Strong, *The Uhle Pottery Collection from Ica*, this series, 21:95-133.

<sup>10</sup> The number of vessels used in this treatment differs from that cited by Kroeber and Strong because of the inclusion by the latter of "Proto-Nazcaoid" ware, broken vessels, and a collection of sherds from Santiago in the valley of Ica. This additional material is also in the general style of Nazca, but was excluded from the present analysis because a pure series from a single locality or group of closely adjacent cemeteries was desired.



by site and grave provenience. The design and shape characteristics of these were tabulated like those of the Nazca collection.

To validate the stylistic segregation made, the Ocucaje data should show two results. First, the correlation between A shapes and A designs, B shapes and B designs, should be as high as that of the Nazca ware; and secondly, the Ocucaje collection being from one locality as compared with the many in the Nazca district, it would be expectable that one style should predominate. Both conditions were fulfilled, as shown by the following.

Of the 115 vessels, 98 are in A forms, all five of the A forms being represented; 10 are in two X forms, P and R; 3 are in two B forms, v and x; and 4 are of two local forms which were called *incurved bowl* and *beehive bowl*.<sup>11</sup> This makes the approximate percentage distribution of shapes: A, 85; X, 9; B, 3; Local 3; as compared with Nazca district generally: A, 27; X, 30; B, 43.

Of the designs on the 98 A shapes, 55 are A motives, with all 11 A motives except no. 8 represented; 32 are X motives, nos. 14, 15, 16, 19, 20, 21, and 24 being represented; and 4 are B motives, namely, nos. 30, 36, 37, 38, each occurring once. A local design of a reptile-like creature occurred on two *cup bowls* and was included with the A group of designs. In percentages: On A shapes: A designs, 61; X, 35; B, 4. Corresponding proportions are indicated for the other shape groups, though the series are too small for significance. In summary:

OCUCAJE: PERCENTAGE OCCURRENCE OF DESIGNS ON SHAPES

	A designs 1-11	X designs 12-26	B designs 27-40
98 vessels of A shapes, A, E, F, H, U.....	61	35	4
10 vessels of X shapes, P, R.....	50	33	17
3 vessels of B shapes, v, x.....	0	50	50
4 vessels of local shapes.....	100	0	0

A comparison of this tabulation with the corresponding one already given for Nazca indicates that at Ocucaje, which is a restricted locality, a more secure relationship exists between A forms and A designs than in the Nazca district as a whole. A designs on X forms and vice versa are expectable since X represents an intermediate phase between A and B. Inasmuch as the substyles were presumably not wholly separated in space or time, the presence of three B forms and four B designs is not illegitimate.

<sup>11</sup> The *incurved bowls* are nos. 4-4731, 4-4746; the *beehive bowls*, nos. 4-4629, 4-4688.

In coloring the Ocucaje ware is like that of Nazca with few exceptions. Brown is frequently used as a background but only in place of black, in many cases probably being really a poor black. Red is usually of a dark purplish tone. Two instances of plain ware occur: these are dark brown slips. Dark backgrounds and four or five-color schemes distinguish style A at Ocucaje as at Nazca.

OCUCAJE AND NAZCA: PERCENTAGE OCCURRENCE OF COLOR TRAITS

Series	No.	Background						Number of colors							
		W	R	B	Br	Br <sup>2</sup>	Y <sup>2</sup>	1	2	3	4	5	6	7	8
Nazca A.....	147	46	27	21	0	6	0	0	2	9	29	31	26	3	0
Ocucaje A.....	98	39	27	25	5	3	1	0	3	17	33	34	9	3	1
All Ocucaje.....	115	37	30	24	5	3	1	2	3	19	30	22	10	3	1
All Nazca.....	536	68	15	10	0	5	2	0	1	9	26	31	30	3	(.4)
Nazca B.....	230	77	9	5	0	5	4	0	0	4	20	29	43	3	1

Light backgrounds (W, Y<sup>2</sup>) as against dark (R, B, Br, Br<sup>2</sup>) run in percentages: Ocucaje A, 40-60; all Ocucaje, 38-62; Nazca A, 46-54; all Nazca, 70-30; Nazca B, 81-19.

It is clear that Ocucaje Nazca ware is a nearly pure style, that it agrees closely with Nazca style A, much less closely with unsegregated Nazca, and least of all with Nazca B.

The division of the generic Nazca style into three substyles, or two substyles and a connecting phase, based on count of the shape, color, and design attributes of a presumably unselected collection of pottery from the region of Nazca, is thus justified by the corroborative evidence of a collection of Nazca style ware from Ocucaje.

The characteristics of these substyles summarily indicated in tables 1 and 2 may be expanded into a brief description.

## DESCRIPTION OF SUBSTYLES

*Nazca A.*—Specimens of style *A* are shown in plates 1, 2, and 3. The forms are A, E, F, H, U of figure 2. With exception of the *double-spout jars* (U), all are open bowls of low to medium height. The *cup bowls* (F) are differentiated from the *flaring bowls* (H) by their more vertical sides and more acute base angle, though the extreme variants of each group closely approximate one another. The typical *double-spout jars* have spherical or ovoid bodies; the spouts are short and about parallel (pls. 1c, f; 2a, c, e). Those with X or B designs have a more lenticular form; the spouts tend to be longer and divergent (pls. 1d, 2d).

In backgrounds a dark pigment, either red or black, is used as frequently as white. Color combinations range from two to seven. The bowl shapes are most frequently four or five-colored; the double-spouts, six-colored. The colors commonly used are R, B, W, R<sup>2</sup>, G, Br, and Y.

Typical A designs are nos. 1-11 (fig. 3); designs 13-24 and 27-35 also occur on A shapes but in order of increasing rarity. The most common designs in style A are naturalistic forms, as birds, plant motives, and fish, with only occasional and slight conventionalization. These appear on most of the bowl forms and on nearly half the double-spout jars. With but two exceptions the *round-bottom bowls* (A) are decorated inside: a wide border of red encircles a central disk of white on which are painted fruit motives or fish (pl. 3*g, h*). The ubiquitous Cat-demon (15) or feline, invariably depicted in a standardized form with legendary regalia and symbols, adorns most of the remaining double-spout jars and a few cup or flaring bowls (pl. 1*a, e, f*).

Of geometric motives, Step-fret I (9) and Step-block I (5) are typical of style A (pl. 2*e, f*). What appears to be a careless or hasty execution of the same patterns constitutes the motives designated as Step-fret II (17) and Step-block II (31) (pl. 5*c, d*). While both the latter appear on A shapes, they are more numerous in styles B and X. Series of contiguous diamonds horizontally placed, zigzagging stripes, and latticed bands—Diamond series (14), Zigzag (20), Lattice (23)—are occasionally used in style A.

Three frequent A designs are a long serrated monster encircling bowls and called, after Uhle, Centipede (6) or myriapod; the same figure minus head or tail, called Centipede band (8); and White-mouth trophy head series (7). These last come repeated in pattern bands; the carrying cord dangles from the foreheads; mouth and eye-balls are pure white; the hair hangs in a black mass. The design is shown, but not in its best form, in plate 3*a*. These heads are often used as a part of the Cat-demon design: the creature carries a trophy head in his hand, while others may be inserted as decorations on his spicated wing (pl. 1*a*).

*Nazca B.*—Plates 7 to 11 illustrate vessels of style B. The shapes are 1-0, v-y of figure 2. In contrast to style A with its shallow shapes, style B, with the exception of *head-and-spout jars* (v), contains vessels of tall and narrow proportion. The only attempts at decorative modeling in any Nazca style ware are found on *heads* (y), *head-and-spout jars* (v), and *figures* (x), and these attempts are confined to a mere pinching up of the clay to suggest ears, nose, and mouth. The

complete representation of the features and limbs is by means of drawing and color (pls. 7, 8, 9*a*, *b*, *c*, *k*). The bulbous bodies of the *flaring-rim vases* (w) sometimes represent heads and have a slight hump indicating the nose. A similar face is sometimes depicted at the bottom of a goblet (pls. 8*c*; 10*d*).

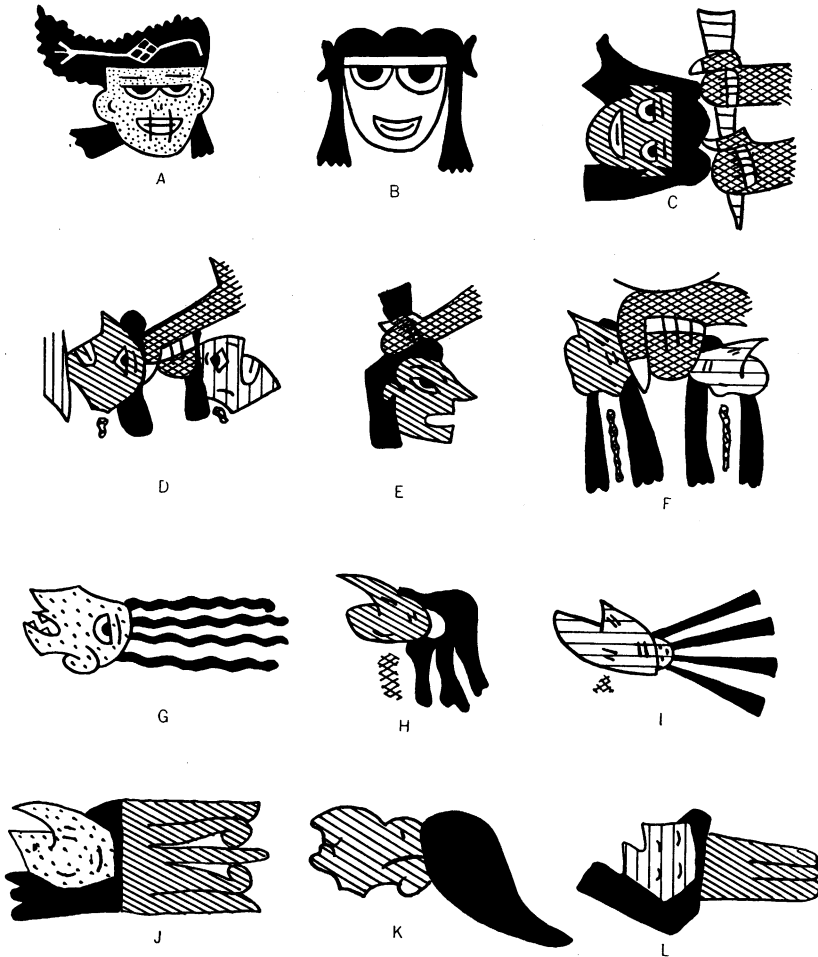


Fig. 4. Stylistic changes in execution of Trophy head design (16). *a*, Seler, p. 252, fig. 163; *b*, Seler, p. 252, fig. 162; *c*, *d*, double spout; *e*, small vase; *f*, bulbous II vase; *g*, *h*, *j*, cylindrical vases; *i*, angled goblet, Seler, p. 257, fig. 185; *k*, head and spout (plate 8*f*); *l*, goblet.

More than three-quarters of the B vessels have white backgrounds; a few, backgrounds of yellow 2—a feature not present in style A. Three to eight colors are combined on a single vase. Four-color schemes prevail on *conical* (L) and *angled goblets* (I); five-color schemes on *heads* (Y), *figures* (X), and *goblets* (J); and six-color

schemes on *head-and-spout jars* (v), *double-curved goblets* (κ), and *flaring-rim* (w), *small* (m), *bulbous I* (o), and *cylindrical vases* (N). Seven-color schemes appear only on the last three forms, though the two eight-color pieces are goblets of small size and excellent technique.

The colors used are those of style A with the addition of violet. Yellow 2 and flesh are more frequent than in A.

The designs which concentrate upon and therefore characterize B shapes are nos. 26-40 of figure 3. Style X designs, nos. 12-25, occur with almost equal frequency on B forms, while only three A motives, nos. 9-11, appear and these rarely. The motives of style B are of an entirely different order from those of style A. The A designs are simple and naturalistic, and are used sparingly. The B designs are usually of more intricate conformation and cover the entire outer surface of the vessel.

Perhaps the most characteristic motive of style B is the Jagged-staff demon (33),<sup>12</sup> (pls. 8d; 9e). Undoubtedly a mythological figure, this may or may not be a phase of the Cat-demon (15) motive. Like the latter, in full form it carries in one hand a scepter, this of serrated edge from which it derives its name, and in the other, one or two trophy heads; a wing-like appendage is present but comparatively undeveloped. The creature's head is an elaborate mass of tentacular protuberances—a portion of the design which is often used as an individual motive; it appears variously abridged and distorted but yet recognizable on nearly all B forms. (Pl. 11a, first horizontal band, d, first and third horizontal bands.)

The hand of the Jagged-staff demon is often in an open position, as are also the hands on some of the *figures* (x), and *head-and-spout jars* (v); in other cases than these, only the closed fist is used (pls. 8a, b, d; 9e).

Bands or horizontally placed series of Curvilinear heads (30), Triangular heads (40), and simplified or Degenerate profile heads (35) are common motives (pls. 8f; 9e, 10c, h). The Degenerate profile heads (35) appear more frequently in conjunction with the Jagged-staff demon (33) than with other designs.

The nearest approach to scenes such as commonly occur on ware from the northern coast of Peru depicting routine or ceremonial life, is the repetition of walking or dancing figures about some of the vases and goblets (pls. 10a, d, e, f; 11b, c). Single figures or a pair are used infrequently on *flaring bowls* (H), *handled jars* (τ), and *double-spout jars* (υ).

<sup>12</sup> The term *Zackenstabdämon* used by Seler has been translated.

The design Spines (34) is a spicated band with trophy heads, vegetable motives, fruits, or insects inserted between the spines (pls. 8c; 10i).

The Interlocked fish (26) pattern is a common one in many Peruvian ceramic and textile arts, but on Nazca pottery appears only in style B (pl. 11a). One occurrence noted for style X *bulbous II vase* (P) is not standard: it suggests a possible prototype of the design.

It is notable that all *heads* (y) and the majority of facial parts of *head-and-spout jars* (v), *flaring-rim vases* (w), and *figurès* (x), have a painted or tattooed decoration on the cheek bone, beneath or about the eyes (pls. 7; 8b, c, d, e; 9a, b, c). This Painted cheek (24) occurs occasionally on vases also. This design element occurs once in A on a *double-spout jar* (pl. 1f).

Other designs frequent in style B are the Quadruped (25)—a mouse, dog, or llama (pls. 6e; 8c; 10b); Quartering (28), which is well illustrated by its one occurrence in style X on a *point-bottom bowl* (B), shown in plate 5d; the Face series (18) lacking any trophy head characteristic (pl. 11a-d, second and fourth horizontal bands); the Parrot (3), a conventionalized bird form (pl. 10d, g); and geometric motives: Boxing (36) pls. 6d; 10h), Step-fret II (17) and Step-block II (31), (pl. 5c, d), and Arrow alone (32), (pl. 6f).

The Degenerate demon head (22) is a reduced form of either the Cat-demon (15) or the Jagged-staff demon (33), which on several B shapes has dwindled to a mere reproduction of the head parts (pls. 4e, 5e, f). The Degenerate profile head (35), which on B forms frequently occurs in a horizontal series, is sometimes placed in the hand of the Cat-demon (15) in substitution for the well executed White-mouth trophy head (16). This association of Cat-demon and Degenerate profile head constitutes the design named Degenerate head and demon (39).

*Nazca X*.—Vessels illustrating style X are shown on plates 4 to 6. The forms comprised are B-D, G, P-T of figure 2. As has been mentioned, the constitution of style X is not the result of a functional relationship between shape and design such as determines styles A and B, but is dependent on the participation of the style X shape groups in design traits of both style A and style B. The designs that aggregate most heavily on X forms are at the same time those that are most common to A and B, thus placing X in a specifically intermediate position between the two definite styles. The stylistic position of *bulbous II vases* (P) depends on five occurrences of X or B motives on this shape. The designs most typical of *bulbous II vases*

and occurring on no other forms are amorphous masses of paint, apparently applied with a single large brush stroke.

With the exception of the *bulbous II vase* (P) group, the shapes of style X are variations of bowls and jars. The bowls lack the flanged edge of *cup* (F) or *flaring bowls* (H) and have vertical sides. *Point-*

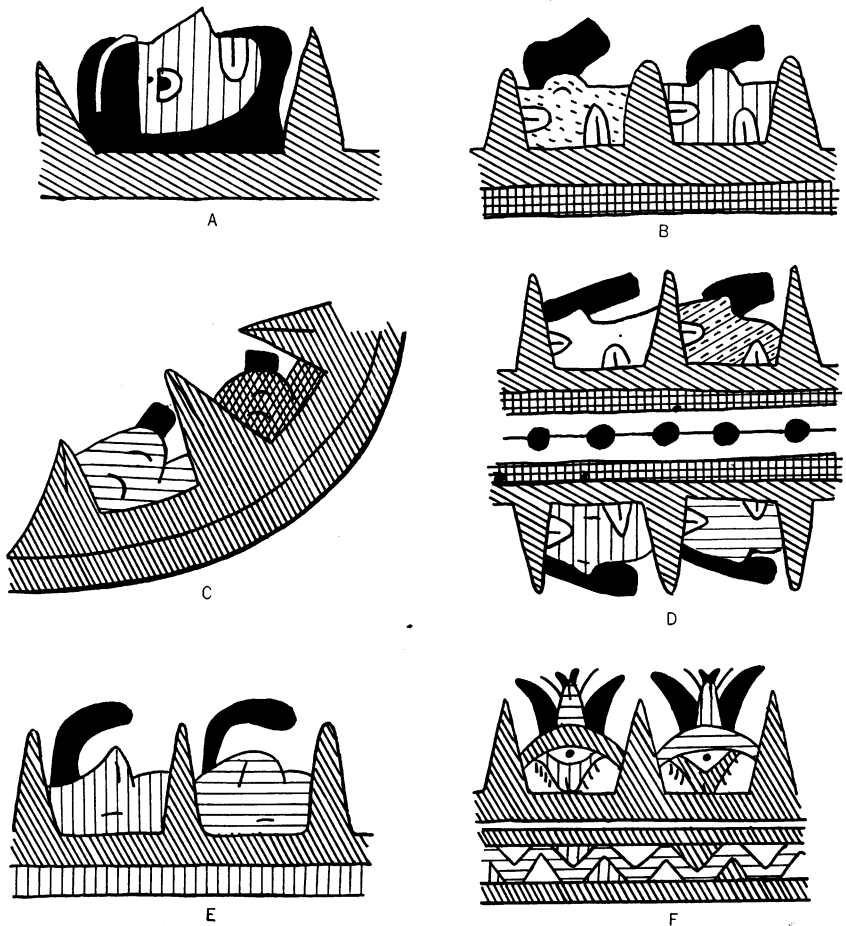


Fig. 5. Stylistic changes in execution of spicated ornamentation (34). *a*, cup bowl; *b*, double-spout jar (pl. 1e); *c*, narrow-mouth jar; *d*, goblet; *e*, miscellaneous; *f*, angled goblet.

*bottom* (B) differs from *round-bottom bowl* (A) in its base, which comes to a palpable apex, and in the placing of the design on the outside more often than on the interior. In proportions *shallow bowls* (D) are much like *angular bowls* (E) of style A, but the *shallow bowls* have concave sides. The style X jar shapes, similar to one another in

range of size and in contour, are distinguished by the type of opening: *wide-mouth* (R) with low rim, *narrow-mouth* (s) with comparatively high rim, *lipless* (q) with incurving mouth, and by the presence of handles, *handled* (T).

In the use of color, style X with its high percentage of white background occurrences approaches style B, while in color schemes it tends toward style A, four or five colors being combined most often. The frequency of three and four-color ware is greater in X than in either A or B, due largely to the preponderant *bulbous II vase* (P) group.

While there are no designs with the exception of Radiating heads (12) that belong exclusively to X shapes, many are in a sense distinguished from their A or B analogues by being variants or distortions of them. Thus the Fish (11) of plate 4c, the Birds (4) of plate 4d, the Cat-demon (15) of plate 4f, and the Centipede band (8) of 6a, are A designs but rendered somewhat differently from their equivalents on A shapes.

The designs with most numerous occurrences in Nazca X are Naturalistic fish (11), Cat-demon (15), Face series (18), Quartered bottoms (28), and Detached flecks (19). The last is a term covering the use of small designs or amorphous flecks which fill vacant spaces on or between design units (pls. 2d, 5e).

#### RELATION OF SUBSTYLES

The lack of stratigraphic proof or even of local and grave provenience leaves the chronological relationship of styles A and B undeterminable by evidence other than inherent stylistic features. An interpretation of stylistic traits, unsupported by extraneous proof, is not a reliable basis on which to build a chronology. There are, however, in styles A, X, and B, changes in the construction or execution of several designs which are significant in this regard. The changes are of a sort that suggest temporal sequence. These are presented here not as final determinants of stylistic relationships but as the only available clues to the chronological situation at Nazca.

As shown above, the constitution of a substyle depends not only on the association of a given group of shapes and designs but also on the dissociation of the same group of shapes from other designs. Thus, style A consists of shapes on which are found preponderantly designs 1 to 11, designs 12 to 25 frequently, and 26 to 40 rarely if at all. For style B the situation is the same with the design frequencies in



reverse order. Certain of those designs which are most typical of styles X and B, namely, Degenerate heads (5), Degenerate head with Cat-demon (39), Curvilinear head series (30), Triangular head series (40), Spines (34), Step-fret II (17), Step-block II (31) and Degenerate demon head (22) are not totally dissimilar from motives appearing on A shapes. These designs in style A show those of X and B

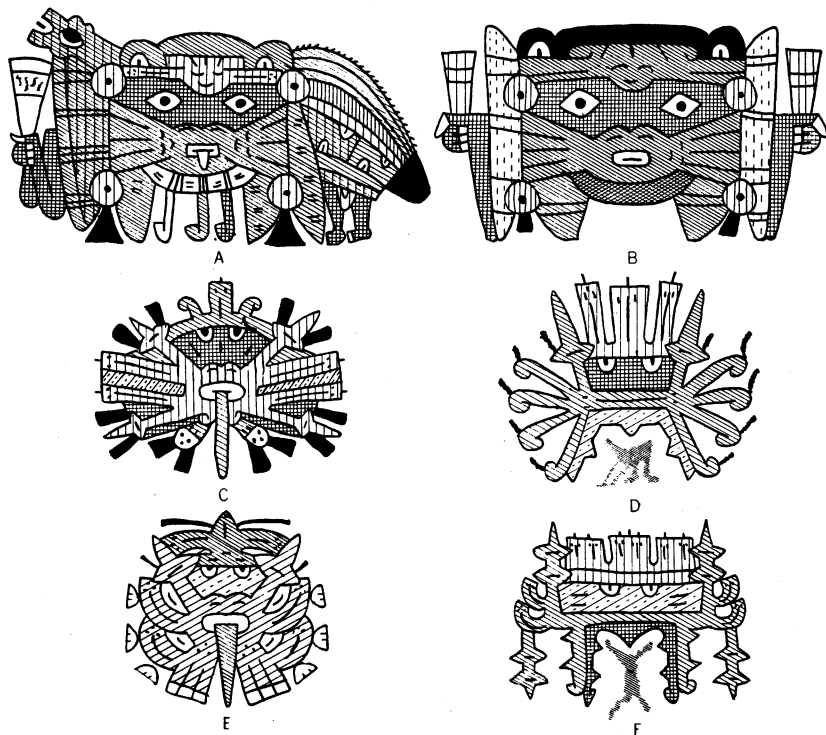
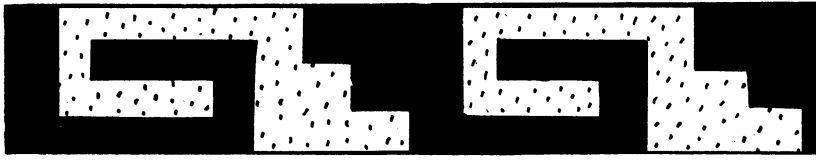
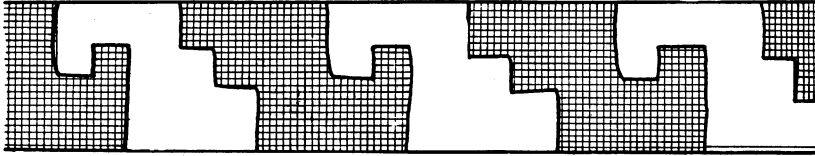


Fig. 6. Abbreviation of Cat-demon design (15) to face and head parts (22). *a*, narrow-mouth jar (pl. 4*f*); *b*, angled goblet; *c*, head and spout jar; *d*, *e*, lipless bowls (pl. 5*e*, *f*); *f*, narrow-mouth jar (pl. 5*a*).

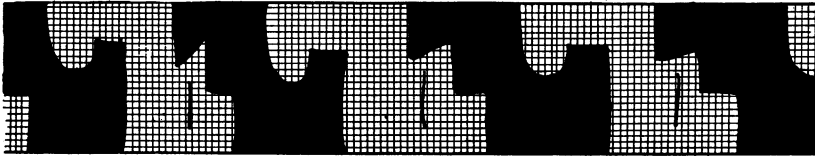
to be the same in content and merely different in execution. Comparison of a number of these designs with their A equivalents suggests that the difference in execution of the X and B designs is due to a hasty or careless technique in the X and B rendering. For example, the trophy head which occurs on *cup bowls* (F), *flaring bowls* (H), and *double-spout jars* (U) of style A, either isolated or as part of the Cat-demon's regalia, carried in its hand, or decorating its wing, is rendered in a standard manner with white eye and mouth, a pendant sling, and a mass of long black hair. These traits constitute designs nos. 7 and 16. On vessels of style X, *narrow-mouth jars* (s), and



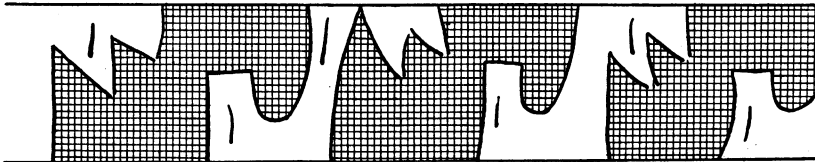
A



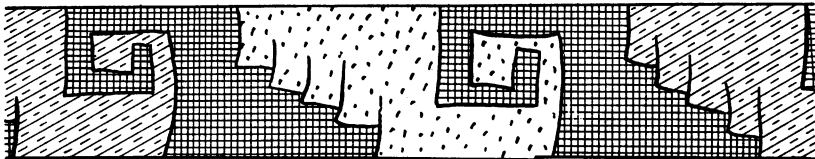
B



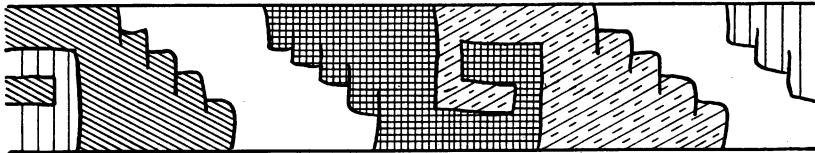
C



D



E



F

Fig. 7. Stylistic changes in execution of Step-fret designs (9, 17). *a*, angular bowl (pl. 2*f*); *b*, goblet; *c*, cup bowl; *d*, goblet; *e*, conical bowl; *f*, point-bottom bowl (fig. 11*d*).

style B, *head-and-spout jars* (v), *goblets* (J, L), and *vases* (M, N, O), trophy heads are also used as units or with the Cat-demon. These are not done in the manner of style A but consist of a few slurred lines indicating the facial contour and the mass of black hair. The white eye and mouth of formal technique are lacking; the carrying cord is seldom shown. It is only the hair and the position of the object in the demon's hand that indubitably identify the design as a trophy head. It is this style B rendition of the trophy head motive that is called Degenerate profile head (35). The A and B extremes of this subject (nos. 16 and 35) are related by a series of intermediate variations which are shown in figure 4.

The nature of these intermediate variants permits a tentative chronological interpretation to be made concerning the sequential relationship of styles A, X, and B. The execution of the motives on the X and B shapes appears to be the careless or hasty rendition of a design already well known—a realistic design which through continuous recopying was reduced to a few symbols retaining the meaning or content of the original. The B abbreviations of this motive are in no sense amorphous or even geometric figures which might have stimulated the Nazca ceramic artists to realistic interpretations. Thus the changes in the rendition of the trophy head design argue for the temporal priority of style A. The chronological relationship assigned to the two substyles on the basis of this apparent transition is substantiated by similar changes in the execution of other designs mentioned above.

These X and B designs which are significant in indicating a sequential relationship between styles A and B will now be taken up. The series of designs arranged to illustrate this probable stylistic evolution (figs. 4, 5, 6, 7, 8) are mainly taken from specimens in the Uhle collection. They have been supplemented, as indicated in the legends, with pertinent designs shown by Seler<sup>13</sup> in his analysis of Nazca pottery ornamentation.

The Cat-demon's wing with its decoration of trophy heads undergoes a structural change and a transposition. As shown in figure 5, the Cat-demon (15) is frequently depicted on Nazca A forms with a long wing-like appendage ornamented with alternating Spines (34) and trophy heads. On two *flaring bowls* (H) of style A, one *handled jar* (T) of style X, and in 23 total occurrences on six vase or goblet shapes of style B, the appendage is abstracted from its original position and is reformed as a separate band (Spines, 34) encircling the

<sup>13</sup> Seler, work cited.

vessels. Insect-like objects and fruits or seeds often replace the trophy heads on the spicated band of these same shapes. A similar substitution is to be seen in the Cat-demons which ornament *bulbous I vases* (o) of style B.

The Cat-demon (15), a popular subject through all Nazca styles, also suffers an abbreviation into a mere head though unmodified forms occur on the same shapes. Figure 6 demonstrates this series. The abbreviated or decadent head appears once on an A-shape; four times on two X shapes (pl. 4e); and six times on four B shapes. The percentile increase is not sufficient in this case to bear much weight. It

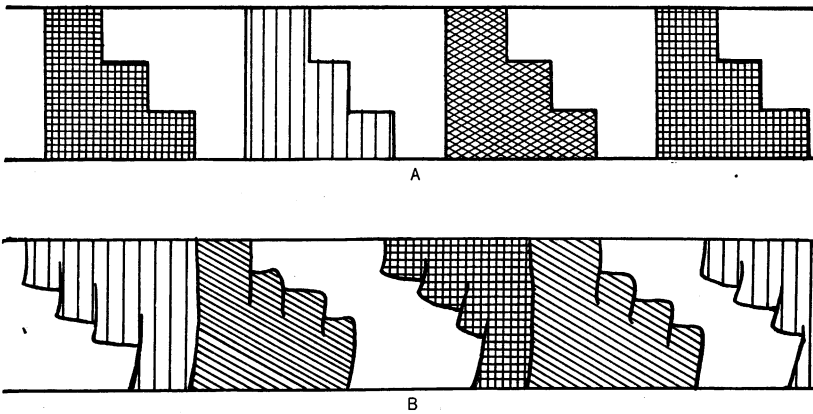


Fig. 8. Stylistic changes in execution of Step-block designs (5, 31). a, angular bowl (pl. 2f); b, cylindrical vase.

is notable, however, that the Cat-demon motives which occur on A forms are always, with the one exception mentioned, completely and elaborately executed; on X forms, namely, *wide* (r) and *narrow-mouth jars* (s), and *shallow bowls* (d), the mythological figure is frequently distorted and contracted (pl. 4f).

Step-frets and Step-blocks suggest still another series of changes (figs 7, 8). Those found on A shapes are mostly of type I (nos. 5, 9) with rigid lines and accurate angles. Those of type II (nos. 17, 31), typical of shapes of X and B styles, are executed in a cursive manner, the lines curve to the brush stroke, the line at the angle is carried on into the design space, and the edges, perpendicular in type I, slant off in a "wind-blown" fashion. It might be argued that for a geometric motive which possesses no content or meaning or graphic purpose, a stylistic transition would as easily be in the direction from slovenly to rigorous technique as vice versa. That, in this instance, II follows I

is suggested by the frequent association of II on the same vessel with the designs Degenerate profile heads (35) and Spines (34), which have meaningful equivalents.

The relation of the Jagged-staff demon (33) to the Cat-demon (15) is not clear from an analysis of their design elements. Though the Jagged-staff demon is often depicted carrying trophy heads (always

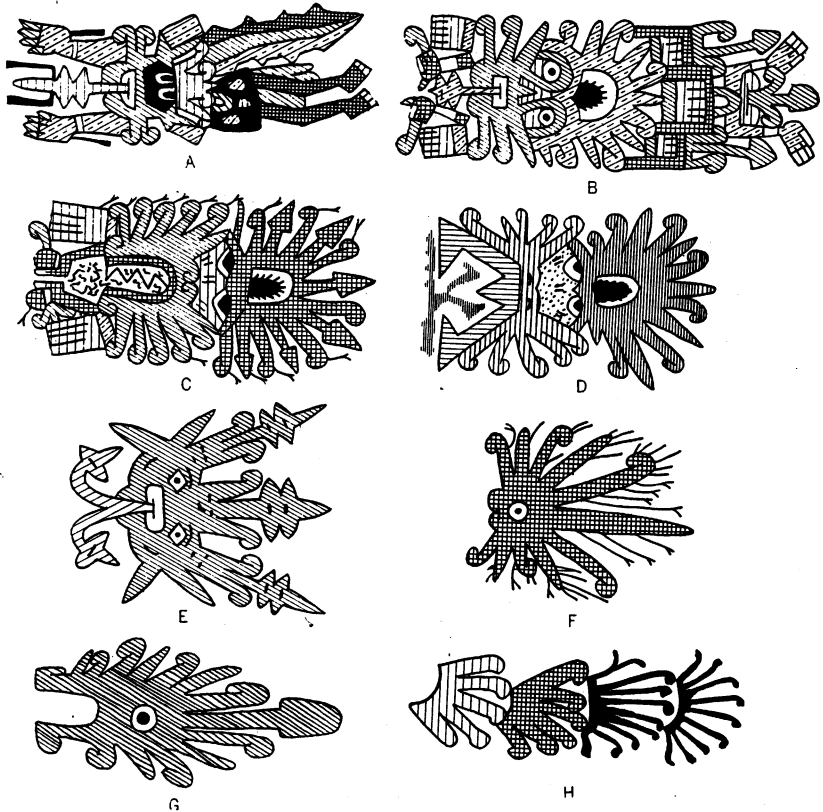


Fig. 9. Stylistic degeneration of the Jagged-staff demon design (33). *a, c*, small vase; *b, c*, cylindrical vase; *d*, Seler, p. 271, fig. 228, angled goblet; *f*, flaring rim vase; *g*, conical bowl; *h*, narrow-mouth jar.

of the degenerate type) and a scepter-like object, has a wing-like appendage, and is posed as if flying, the treatment of the figure is wholly different from that of the Cat-demon (pls 1*a, e, f*; 8*a, e*; 9*e*; fig. 9). The florescent elements characterizing the Jagged-staff demon are occasionally added to the more soberly treated Cat-demon. These additions appear only on one or two B vessels, *bulbous II vases* (P). Another example is shown by Seler, but unfortunately the vase form

is not represented. It would seem that the Jagged-staff demon was, if not in mythological concept, at least in graphic treatment a development which replaced rather than modified local ceramic decoration.

The Jagged-staff demon appears in abbreviated versions with frequency. Figure 9 shows its most elaborate variations and a series of its modifications. The head alone is often used, and this is further contracted into a medallion-like ornament composed only of spiral elements radiating from one remaining eye. It is notable that this extreme variant of the motive appears on ware from Nazca which is not in the Nazca style but related to it (style Y, see below). On the vessels of this semi-Nazca style are flower-like ornaments whose stylistic treatment strongly suggests a genetic relationship with the reduced head of the Jagged-staff demon (pls. 11*d*; 12*a, c, d, e*; fig. 10).

The occurrence of A designs on B shapes can best be explained as a persistence of design traits. Similarly, B designs on A shapes are explicable as instances of form persistence. The contention of persistence will have to be held to regardless of which substyle is given priority. A few cases of such overlapping are not incompatible with the assumption that styles A and B represent modes subordinate to a general Nazca style. Furthermore, the collection of pottery on which this study is based represents the ware of a number of different localities; no two localities would receive new traits in precisely the same order; nor would any two have precisely the same trends influencing the acceptance or rejection of new traits, and the retention or discarding of old ones.

The foregoing interpretations are offered not as conclusive proofs but as suggestive evidence derivable from the material in hand pointing toward a sequential relationship of the Nazca substyles: A on the whole earlier, B later, with X overlapping and connecting them.

This tentative conclusion is the opposite of that of Tello, who in 1917<sup>14</sup> distinguished a "Nazca" style<sup>15</sup> corresponding to our A (and apparently X) from a "Pre-Nasca"<sup>16</sup> corresponding to our B. In 1923, on the basis of "subsequent excavations," he stated:<sup>17</sup>

There are in the archaeological district of Nasca three clearly identifiable strata: the deepest, Pre-Nasca or Central Archaic; the middle, local of Nasca; the uppermost, Tiahuanaco and Inca. The first, in virtue of its marked relation-

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<sup>14</sup> Work cited in note 3, ante.

<sup>15</sup> *Ibid.*, figures 8-22.

<sup>16</sup> *Ibid.*, figures 23-27.

<sup>17</sup> Page 584 of work cited in note 4. Figures 78-86 are Central Archaic or Nazca B.

ship with the Andean Archaic, had its origin in the Sierra, during the long Archaic period; the second is a differentiation of the first and corresponds to the flourishing culture of the period of the apogee of the Coast; and the third is the product of the last Andean irradiation, consummated by the Incas.

We hesitate before the dictum of so distinguished a scholar but our analysis has led us one way only. If our findings are inverted by the publication of Dr. Tello's full excavation data<sup>18</sup> or by further explorations, a new problem of stylistic development will be raised.<sup>19</sup>

## OTHER STYLES

### NAZCA Y

Nazca Y is the tentative designation for a somewhat heterogeneous style represented by about fifty pieces secured by Uhle in the Nazca area and shown in plates 12-17. Some of these vessels are obviously close to "typical Nazca," that is, are related to substyles A, X, and B. Others show such "true" Nazca traits in weaker form. Now and then definite Nazca traits are found combined in one vessel with traits characteristic of styles that center elsewhere. What is common to all the specimens in the lot is some degree of specific Nazca similarity plus a tendency to use few designs and to treat them in reduction or with slovenly execution. The connections of this Y style are closer with the B than with the A form of typical Nazca.

Three principal trends can be distinguished in Y as compared with A and B: (1) The design becomes curved, hasty, and inaccurate. The ground color is dull yellow or buff, ranging to a muddy reddish. The majority of vessels in this manner are jars, many of them with modeled faces on the lip. (2) The design tends to become geometric while the texture of the ware is hard and polished. The ground color is red of a somewhat different hue from the A and B red, approximating somewhat the red ground in Middle Ica ware. (3) There is a tendency to freely modeled forms, birds, animals, and human beings,

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<sup>18</sup> The important article Wira-Kocha in which the statement occurs, and the first two installments of which occupy pp. 93-320, 583-606 of volume 1 of *Inca*, deals primarily with general Peruvian problems of mythology, symbolism, and culture development and does not include descriptive reports of results of excavation.

<sup>19</sup> For instance, the Nazca Y style examined below and placed posterior to Nazca B, would apparently have to be put at the beginning of the series of Nazca styles if B is anterior to A, because Y is more similar to B than to A. Thus Tello's figures 27 (1917) and 83 (1923), cited as examples of B, would probably have been reckoned as Y by us.

whereas the typical Nazca rarely proceeds beyond heads in its modeling. Plates 12 and 13 illustrate the first trend, plate 14 the second, plate 17 the third, whereas in plates 15 and 16 all three tendencies are represented.

*Type Y1.*—Jars of the type shown in plates 12 and 13 make up more than a third of the Y style collection—23 pieces. Sixteen of these have the mouth worked into a human face of which the principal modeled feature is a convex nose whose root is often set above the eyes. The latter are painted long and narrow and sometimes slant. The mouth may be modeled, painted, or left unindicated. The type of face is akin to the faces of Nazca X and B, whether these occur modeled or wholly painted. Even special features of Nazca B faces, such as the representation of face paint under the eyes, and side locks of hair falling across the cheek, can be observed (pl. 12*a, c*). Sometimes the human face is replaced by a bird head (pl. 12*e*).

Thirteen of the 23 Y1 jars have a flat handle curving from the neck to the body (pls. 12*a-f*; 13*e*). One has three large suspension handles on the body (pl. 13*d*), three have one small suspension lug below the neck, and six have neither handle nor lug (pl. 13*b, c, f*). Face and handle tend to be associated: 12 of the 13 handled pieces, but only 4 of the 10 without handles, have faces.

The most characteristic design is a flower-like one (pls. 12*c, e*; 13*d*; 15*e*; 16*c*). With this may be reckoned plate 12*d*, which in turn passes into crosses like 12*b* and 13*f*. On the other hand, the flower-like design is related to more complex figures like plates 12*a*, 15*c*, 16*b*, which have all the appearance of reduced remnants of the Jagged-staff demon of style B. Figure 10 shows the gradual transition in style Y specimens, from such degenerate Jagged-staff demon figures, reminiscent of Nazca B, to the simple flower-like designs typical of Nazca Y.

The other designs occurring on jars of the Y1 group are simple, consisting chiefly of parallel wavy lines; groups of parallel straight lines or bars; and groups, areas, or lines of dots or circles. A step-fret occurs in a deep bowl (pl. 16*c*) whose color, texture, and flower-like pattern affiliate it with the jars that constitute the Y1 group.

*Type Y2.*—The polished red ware with prevailing angular designs includes two flat bowls or plates painted inside (pl. 14*c, e*); two smaller bowls painted outside (pl. 14*d, f*); five jars that vary considerably in form (pls. 13*b*; 14*a, b*; 15*f*; 16*e*) but agree in lacking both flat handles and faces. Two of these jars are wide-mouthed; two are medium-mouthed with one suspension lug; the fifth is tapering in



the mouth with two rather large suspension lugs. One of the wide-mouthed jars (pl. 15*f*) has ten projections ringed with white—a Middle Ica trait; in the hollow between each pair of white rings is a red ring which does not show in the photograph. None of these jars evince much resemblance in shape to typical Nazca jars (fig. 2, R-T).

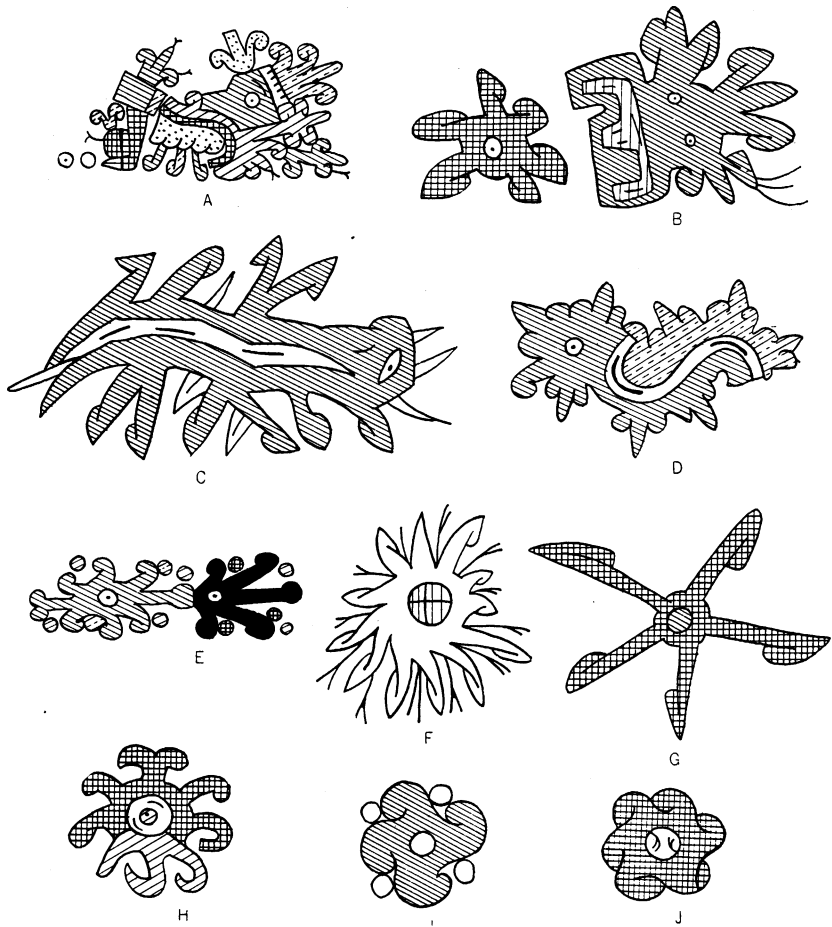


Fig. 10. Stylistic relation of degenerated Jagged-staff demon (cf. fig. 9) and flower-like designs in Nazca style Y. (*d*, pl. 12*a*; *e*, pl. 15*c*; *f*, pl. 12*e*; *g*, pl. 12*d*; *h*, pl. 15*e*; *j*, pl. 12*c*).

Small oblong or box-like bowls bear either rectilinear designs (pl. 16*a* and another specimen) or curvilinear ones of the degenerate Jagged-staff demon type already mentioned (pl. 15*c*). The goblet shown in plate 15*d* does not strictly belong to the Y2 group because its ground color is brown or dark buff, with pattern in red, white, and

black; but its square mouth links it to the oblong bowls. Another affiliation is the jar plate 13*e*, which has been included in the Y1 group on account of its flat handle and buff ground color, but whose body is five-cornered. These polygonal vessels have occasional analogues in vessels with true Nazca style designs (specimens no. 8505, 8590, of "miscellaneous" shape class *z*).

*Y1 and Y2*.—More or less intermediate between the Y1 or buff and the Y2 or red group are the following:

Five open bowls, including plates 15*e* and 16*b*. These differ in shape from the Y2 red-ground bowls just discussed; and from Nazca A shape A bowls in being deeper and painted outside. Plate 15*e* in fact recurves. The unillustrated specimens have somewhat more geometric pattern than those shown. One of the five (8942) has a red ground, the other four are buff. Two deeper bowls are those in plate 16*c, d*, the latter similar to shape *q* of Nazca X. Both are buff, but the design area in 16*d* has a red ground.

Of goblets, besides plate 15*d* already described, there is plate 16*f*, which is buff with a black and red design verging on Epigonal or careless Ica manner.

On the whole, these eight pieces belong rather with the Y1 or buff than with the Y2 or red ware group; but they are transitional, with certain non-Nazca resemblances.

*Type Y3*.—The third group of Nazca Y vessels, distinguished by modeling and some tendency toward white ground, is represented in plates 17 and 15*a, b*. With these pieces may be included a low white bowl (9007); a bird jar (8423) similar to plate 16*e*; and a pair of small unhandled jars with tapering spout, finished in a dull rough red on which is a white zone carrying eight fruits executed in five colors and with a general effect similar to the fruits and flowers in 17*c* (pl. 9*l*).

Besides modeling, the present group shows some fair painting. The remarkable specimen plate 15*a, b* is executed in five colors, with much fineness and accuracy. Plate 17*e* also has five colors, although the painting is slovenly and the shape, ground color, and texture are similar to those of the Y1 buff ware. The unillustrated bird jar no. 8423, a head-and-spout form like 17*f*, also has five colors. The monkey with the corn ear (pl. 17*d*) is a well painted and polished double jar, although its design allies it with the Y1 group; the other four pieces in plate 17 have white ground color.

It is not clear whether this Y3 lot of specimens forms a true group. Pieces like plates 15*a, 17f* might well be put into the Nazca miscel-

laneous shape class (z), or be regarded as divergent forms of Nazca B *head-and-spout* (v).

*Relations of style Y.*—The Y1, 2, 3 material taken together has (1) scattering specific resemblances of shape, texture, color, and design to Nazca A, X, B; (2) more instances of partial resemblances, such as the tentacled designs that look like degenerated Jagged-staff demon figures, and of traits, such as the flower-like and cross designs, whose vague resemblances to the Nazca style are convincing chiefly as they in turn link with the foregoing; (3) a series of traits pointing to various styles other than Nazca A-X-B;<sup>20</sup> and finally, (4) certain characteristics, such as the shape, texture, and color of the buff face jars of plate 12, which might be taken as representing an independent style if it were not that they usually come associated with Nazcaoid traits.

This situation seems hard to explain except on the ground that style Y represents a late or decaying form of styles A-X-B, in which occasional A-X-B traits persisted, more were degenerate, still others were altered so as to be virtually new, and in addition traits of the Tiahuanaco, Epigonal, Ica, or other foreign styles were being absorbed.

This interpretation would make style Y a final, impure, or dying phase of the Nazca style as represented by A-X-B.

The opposite interpretation, that Y preceded A-X-B, is logically possible, but is open to the same objection as the placing of B before A in time: One can feel Y designs as degradation of A-X-B designs, but not the latter as developments or crystallizations out of the relatively formless and aesthetically meaningless Y designs. However subjective such a criterion, it is all there is to lean on in the absence of objective excavational data. It may be added that the degenerative relation of Y to A-X-B, especially to B, seems even more marked than that of B to A which has been discussed in detail above.

Further, the non-Nazca stylistic traits in the Y material are more easily interpreted as relatively late than early. Tiahuanaco, Epigonal, and Ica—the foreign styles chiefly represented in Y—have always been considered by Uhle, Tello, Means, and others as later than Nazca. The situation calls for no special comment if it is assumed that the influence of these foreign styles began to invade the Nazca district

<sup>20</sup> For instance, the humped animal of plates 14a and 16e, probably one of the "feline deity" designs to which Tello attributes a north Andean and Uhle a "Tiahuanaco" origin. Even the associated "stars" are present in 14a (but note the tentacular or *fleur-de-lys* appendages in decadent Nazca manner). Humped animals with stars occur in Middle Ica. The stars or dots appear again with a frog-like animal in 14b and 16d; the frog without stars, in 14c. The monkey double-jar 17d is of course Chimoid in shape and modeling.

after the typical native style A-X-B had begun to disintegrate. The opposite assumption would involve an explanation of why the extraneous influences first reached the Nazca area, then failed to affect it while a local Nazca style was developing, but subsequently replaced it.



Fig. 11. Vessels in Nazca styles A and B. *a*, of miscellaneous shape class; *b*, angled goblet (?); *c*, cup bowl; *d*, small vase.

Another possibility, that the Y material is not an actual time unit group but an artificial museum mixture of pre-A-X-B and post-A-X-B pieces, seems too remote to discuss with profit as long as specimens are few and data wanting.

All in all, then, it seems most warranted, until specific evidence to the contrary may come in, to regard style Y as a late phase of the Nazca style, in which some traits of the classic or A-X-B Nazca style

persisted, others remained in abbreviated or altered form, new traits had evolved out of the old tradition, and still others had been taken over from styles that originated and developed elsewhere.

As for the specific relationship of Y within the Nazca style as a whole, this would be with B: not only because B has already been interpreted as later than A and X but because the specific resemblances

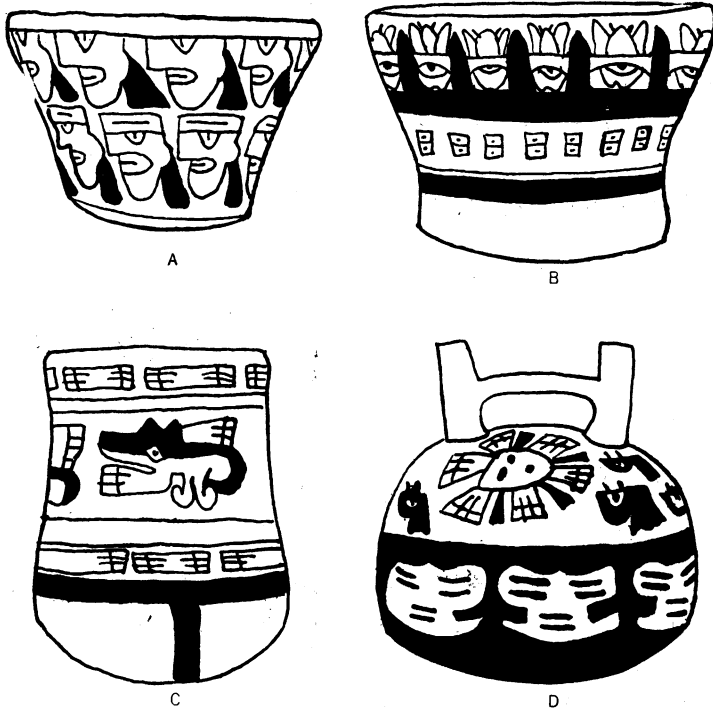


Fig. 12. Vessels in Nazca styles A' and B. *a*, flaring bowl; *b*, angled goblet; *c*, small vase; *d*, double-spout jar.

of Y are with B. Such are the resemblance of the flower-like Y designs to the extreme forms of the Jagged-staff demon B design; the head-and-spout shape; and the tendency toward plastic modeling.<sup>21</sup>

<sup>21</sup> The evidence at hand which most definitely seems to run counter to the derivation of Y from B is that yielded by the substyle classification of the vessels to which Uhle assigns specified locality proveniences. Of six Nazca localities for which the pottery series are worth while, one has a definite preponderance of A ware: Ocongalla (32 vessels), A, 81 per cent; X, 6; B, 13. Three are preponderantly B, with or without a moderately large X element: Tunga (53), 9, 34, 57; Ruins of Nazca (14), 7, 14, 79; Majoro Grande (18), 6, 11, 83. Two yielded Y material, and in both of these, A, X, B, and Y pieces are about equally frequent: Trancas (36), 28, 25, 20, 27; Soisongo (57), 23, 24, 30, 23. The assumed time sequence A-X-B-Y would obviously make a low frequency of A and a high frequency of B pieces expectable at any site at which Y was also well represented. However, these "sites" are haciendas, which normally include several ancient

The substyles or phases of the general Nazca style thus appear to have developed in the following time order: A, X, B, Y. There is no implication of their having been sharply separated, and every indication that they overlapped. Substyle A may be described as the archaic phase; X as perhaps the classical; B as the incipiently luxuriant or flamboyant; Y as the decadent.

How far regional factors entered into this successive development remains for future exploration to ascertain. Nazca valley shows all four substyles in abundance. Ica to date has yielded only A from Ocucaje and perhaps X from Santiago. Pisco valley contains Nazca style ware. Beyond, in Cañete and Asia valleys, one of the present authors and Tello in 1925 found wares which display Y traits along with local ones. To the south of Nazca, in the valley of Acarí, Uhle years ago obtained a valuable collection of Nazca type, which is deposited in Lima but still undescribed.

#### STYLE OF ICA

Cemeteries with ware in typical Ica style seem to have been lightly exploited in the Nazca region on account of the inferior quality and salability of the ware. It is apparently these remains that Tello means when he speaks of "Inca" cemeteries.<sup>22</sup> The present collection at the University agrees with the observations of one of the authors in Nazca during 1925 to the effect that Inca or specifically Inca-influenced ware is relatively rare in these so-called Inca cemeteries. The collection contains something over thirty pieces that can be classed in the style of Ica. The majority of these show no Inca influence but can be classed as pure Late Ica. Some are akin to what Kroeber and Strong<sup>23</sup> have called Late Ica II—an "Inca-Ica." Still others correspond to Middle Ica.

Thirteen of the Ica style vessels in the collection are round-bottomed open bowls painted on the inside (pl. 18*d, e, f*); five are flat-bottomed low bowls with concavely vertical sides (pl. 18*a, c*); two are bowls approaching the Ica bevel-lip type (pl. 18*g, i*); seven are small jars with flat handles (pl. 18*j, k, l*); and five are wide-mouthed jars of varying size (pl. 18*b, h*).

cemeteries; so that the most probable explanation is that the Trancas and Soisongo collections are not pure lots but post-excavation assemblages; since if they do not associate Y specially with B, they also do not associate it specially with A or X. An actual condition which would closely associate both in time and place four substyles, each or most of which also occurred practically pure in the same area, would be extremely complicated, and a theory to explain such a condition would probably be so fine spun as to be more ingenious than valid.

<sup>22</sup> Work cited in note 3.

<sup>23</sup> Work cited in note 9.

While the center of gravity of this group is clearly within the Late Ica I phase, the stylistic range is greater. For instance, the round-bottomed open bowls with painting inside do not occur in the Late Ica style as represented in the Uhle collections from Ica. They do occur in Middle Ica,<sup>24</sup> and are prominent in the "Epigonal" from Ica,<sup>25</sup> where, as at Nazca, they are limited to three (or occasionally four) colors. The wide-mouthed jars are more characteristic of Late Ica, one specimen (8778) even suggesting Late Chinchá. On the other hand, the jar of pl. 18*b* has a typical Middle Ica pattern, in fact seems more characteristic of the early or I than posterior or II phase. It also shows four colors, red, dark red (or purple), white (or buff), and black. This is a typical Middle Ica combination, whereas Late Ica is limited to three colors, of the formula R-W-B. The vertical-walled and bevel-lip bowls are of rather poor quality and not very decisive, but incline to Late Ica with the exception of no. 8656. This is again a four-color piece, besides carrying a row of small white circles around the base in Middle Ica manner. The flat-handled jars contain nothing of earlier type than Late Ica, although the three which have been selected for illustration (pl. 18*j, k, l*) show a more definite influencing in the direction of Inca ware than do those which have not been illustrated.

Of the round-bottomed shallow bowls, plate 18*e* is much the largest, and in color and texture suggests the buff subgroup of Nazca Y. Another specimen (8761) carries crosses somewhat similar to the cross or flower designs of the same subgroup. Another (9027) bears two circles, from each of which there radiate six foot-like projections, the effect of the whole being also reminiscent of the flower designs on the buff Nazca Y1 jars.

These occasional resemblances in the Ica style ware of Nazca to Nazca Y, as well as the similarities to Ica ware that have been mentioned as cropping up in Nazca Y specimens such as plates 15*f, 16f*, are of interest as indicating an approach or overlap in time of the two styles. On the other hand, there is nothing like a general transition. The Ica style pieces are the easiest to isolate as a distinct group in the University's collection from the Nazca area. They differentiate more readily from the Nazca Y material than this differentiates from the "typical" or A-X-B Nazca which forms the bulk of the collection.

It seems well to state once more that the smallness of the Ica style lot in the present collection is by no means an index of scarcity of

<sup>24</sup> This series, 21, pls. 31, 35.

<sup>25</sup> *Ibid.*, pl. 30.

Ica style in the Nazca region. Not only is the Ica ware less attractive, but at the time of Dr. Uhle's collecting it was familiar to him from his previous work at Ica, whereas the "typical" Nazca style represented a discovery that was new except for the occurrence that he had succeeded in encountering at Ocucaje in Ica.

#### VARIOUS FOREIGN INFLUENCES

In plate 19 are gathered most of the specimens collected by Uhle that are neither in the classical Nazca (A, X, B), nor in Nazca Y, nor in Ica style: namely, odd pieces in the Tiahuanaco, Chimu, or Inca manner. These constitute barely a dozen vessels out of more than six hundred.

*Chimu.*—The stirrup-mouth jar, (plate 19*b*) combines Chimu form with Nazcaid design and color. It is W-Y-B on R and well polished. The head evidently represents a trophy, and the conical mass of hair has Nazca prototypes. The round eyes, however, high-placed nose, open mouth, and teeth suggest Epigonal influence. With the exception of the monkey figure double-jar of plate 17*d*, tentatively included in the Nazca Y lot, which also shows Chimu affiliations, the collection contains no other indication of northern coast influences having reached Nazca until nearly Inca time; no blackware, for instance, except in association with late forms. But this present piece, 19*b*, suggests some persistence of Nazca manner late enough for the persistence to fuse with the northern form—an overlap in time of the last Nazca work and the first entrance of Chimu elements.

*Tiahuanaco and Epigonal.*—The small R-W-B jar (plate 19*a*) is Tiahuanacoid in its long, prominent nose, tear streaks, and indication of finger nails. The face on the tapering spout is found in jars from Ancon<sup>26</sup> and elsewhere which would generally be classed as Tiahuanaco-influenced. The horizontal position of the forearm, the flat handle, and the unpolished texture are late or Epigonal traits.

Another small R-W-B jar with tapering spout appears in plate 19*c*. There is a face, apparently of an owl, on the front of the body of the vessel. This face is on a shield which suggests that of plate 18*j*. The nose is modeled. The painting is hasty, the surface unsmoothed. Late Epigonal or impure Inca seems a justifiable designation of this piece.

There are two double-spout jars (pl. 19*d, e*) which differ from all Nazca style analogues in that the spouts taper and spread decisively.

<sup>26</sup> This series, 21: pl. 46*h, n*.



One of these is painted in five polished colors, R-W-B-G-Y, with the figure of a mythical animal—a winged and beaked quadruped, probably a combination of jaguar and condor. This is the feline god of Tello, which he derives from a north Andean origin. The style is what has generally been called Tiahuanaco<sup>27</sup> or Epigonal, and is widely spread in Peru. Baessler, for instance, figures a piece of this type from Pachacamac,<sup>28</sup> and Strong one from Ancon.<sup>29</sup> There is one other known piece of the type from Nazca—in the Gaffron collection in the American Museum of Natural History, reproduced in plate 20*d* by courtesy of that institution.

The second Nazca double-spout is of polished blackware, incised (pl. 19*e*). The “rays” from the head, the teeth,<sup>30</sup> and the manner of the design are Epigonal.

Other traces of Tiahuanaco or Epigonal style can be detected in a few pieces previously discussed: the Nazca Y specimens of plates 14*a, b*,<sup>31</sup> 16*e, f*; and the Ica style specimens of 18*d, e, f*.

*Inca*.—The outstanding piece of Inca type in the collection is the polished blackware aryballos, plate 19*f*, from “an Inca cemetery at Poroma.” The piece speaks for itself: it is Coast Inca, Chimu-influenced.

More difficult to place is the blackware jar, plate 19*g*, which Uhle lists as “Late Ica.” The flange is neither specifically Late Ica nor Inca; so far as we know, it occurs most frequently in Proto-Lima ware. Other features of the form are however all late.

There is also an unpainted vessel in the shape of a recumbent animal, with a spout rising from the middle of the back (4-8935). This is one of the “llamitas” which Tello mentions as characterizing Inca cemeteries in the Nazca district.<sup>32</sup>

Inca influence appears in several of the vessels already classed as in the style of Ica, especially the jars of plate 18*j, k, l*.

<sup>27</sup> As the name of a generic style, not the specific style of the environs of Tiahuanaco, where no double-spouts seem to have been found.

<sup>28</sup> Ancient Peruvian Art, 4: pl. 131, fig. 364. Pachacamac pieces in Tiahuanaco or Epigonal manner, other than double-spout jars, pls. 131-144.

<sup>29</sup> This series, 21 fig. 3, and pl. 47*d*. Cf. also Supe, *ibid.*, pl. 74*j*.

<sup>30</sup> Cf. Baessler, 4: pl. 144.

<sup>31</sup> Cf. Strong, Ancon, this series 21: fig. 4, and pl. 46*c*.

<sup>32</sup> Note 3 above.

## AMERICAN MUSEUM COLLECTION

In the American Museum of Natural History in New York is the valuable Gaffron collection from Nazca, about equal in size to the Uhle collection that has been analyzed. By courtesy of the Museum, several pieces from the Gaffron collection are reproduced in plates 20 and 21.

A splendid *head-and-spout* jar (shape v) is shown in plate 20a, b. The stream of fish and crustaceans issuing from the mouth recalls that on the atypical figure jar 15a, b, which has been tentatively classed as of style Y. The present piece however is clearly Nazca B—witness the design, on the back, of a distorted Jagged-staff demon (33).

Plate 20c, a Nazca B *flaring rim vase* (w), is stylistically equivalent to specimens in the Uhle collection; compare plate 8c.

The *double-spout* (v) of plate 20d is the piece already referred to as a parallel to the Tiahuanaco style vessel 19d.<sup>33</sup>

The flat-bottomed constricting bowl of 20e—attributed to Nazca in common with the other pieces here discussed—is Middle Ica in style, but not quite parallel to any piece from Ica valley.<sup>34</sup>

The plate-like bowl (20f) is an excellent example of the Interlocking fish (26) design, which does not occur in the Uhle collection on any inner surface or on any low vessel.

A *handled jar* (τ) (plate 21a) has its design of a pair of dancers or perhaps wrestlers on a background of broken black-and-white stripings (Overlapping lines, 13) repeated on two vessels of the Uhle collection (pls. 3d, 6c). On all three vessels, the persons are male, and their movement is unusually vehement.

Plate 21b departs somewhat from any typical Nazca style shape, being lower and more bowl-like than q, r, s of figure 2. The very slovenly design in a contracted form occurs on two double-spout jars in the Uhle collection which in shape and design are exceptional to Nazca A style (see pl. 2d; fig. 12d).

The bowl in plate 21c is unusual in the asymmetric disposition of its design.

A *round-bottom bowl* (A), 21d, is in good Nazca A manner, but the position of the two naturalistic fishes suggests a possible prototype of the Interlocking fish (26) design of Nazca B.

A Nazca A *double-spout* (v) is shown in 21e. The slovenly Cat-demon (15) holds in his left hand a crudely drawn but nevertheless recognizable trophy head.

<sup>33</sup> Notes 27, 28, 29. <sup>34</sup> This series, 21: pls. 31-35. Cf. also, this paper, pl. 18a, b.

Definitely crude and stylistically decadent is the *head-and-spout jar* (v), 21f. Mouth and eyes resemble those of plates 17a, 19a, 21a, and contribute to the partly un-B-like effect of the specimen. However, while long, narrow eyes are characteristic of Nazca B in that they occur chiefly in it (and Nazca Y), rhomboidal and semi-elliptical eyes occur throughout A, X, B, and Y. The three forms together are characteristic of native Nazca wares as compared with the round or square eye of Tiahuanaco and Inca influenced wares.

### ANALYSIS OF SELER MATERIAL

Seler's work cited below<sup>35</sup> and previously mentioned in this paper is an interpretation and classification of designs and design parts which decorate pottery in the style of Nazca. It was a valuable aid to the present authors in identifying and describing the ornamentation of the pottery collection under consideration. The work is profusely illustrated with over four hundred text figures of specimens of Nazca ware in various European, South American, and other museums. One hundred and fifty-eight illustrations show both the shape and design of the specimen: these virtually constitute another collection the shape and design attributes of which can be tabulated as were those of the University collections from Nazca and Ocucaje.

The collection from Ocucaje was used as a control group to test our findings for the ware from Nazca. It would be invalid to use the Seler "collection" as a similar check inasmuch as the data derivable from illustrations are incomplete: color is lacking, only one side of the specimens is visible, the group is selected for graphic purposes. For this reason analysis and classification of the Seler pictorial material is not offered here as corroboration of the findings for the University collection from Nazca, but rather the reverse—the classification based on the University collection is applied to the Seler material as far as its limitations permit.

Tabulation of the designs and shapes shows that the Seler material classified into styles A, X, and B with about the same definiteness as the ware from Nazca and Ocucaje. The results are given in table 3. The occurrence of designs on shape groups expressed in percentages, as on page 10, is:

		Designs		
		A	X	B
Shapes	A	41	44	15
	X	21	34	45
	B	7	41	52

<sup>35</sup> E. Seler, *Gesammelte Abhandlungen*, 4:174-338, figs. 1-430, 1923.



In at least shape and design association, then, the specimens illustrated in Seler's work do not markedly deviate from the substyle classification which holds for Nazca ware from Nazca and Ocucaje.

The assignment of each classifiable Seler piece to its substyle is given in a list below.

STYLISTIC CLASSIFICATION OF SPECIMENS ILLUSTRATED BY SELER<sup>36</sup>

Page	Fig.	Style	Page	Fig.	Style	Page	Fig.	Style
175	1a	A	177	9	A	178	18	A?
180	21	B	180	22	B	181	23	X
182	25	A	185	27c	A	192	35a	X
180	37	A	194	39*	A	194	40*	B
195	41*	A	195	42*	A	197	45*	B
197	46*	A	199	46d	B	203	50*	X
204	53*	X	206	57*	B	207	59*	A
207	60*	A	207	58*	X	208	62*	A
208	63*	X	209	64*	A	209	65*	A
209	66*	A	210	70	A	216	77	A?
221	90a	X	221	90b	A	223	93	B
224	95*	X	225	98	?	226	99a	?
235	116	B	236	117	X	236	118	B
239	124	X	240	125	B	241	129	X
241	130	B	241	131	B	241	132	B
242	133	B	242	134	B	243	134a	?
246	138-142	B	247	143-146	B	248	147-149b	B
250-251	151-158	B	252	159	?	252	162	A
254	171	A?	254	172	B	254	174	B
255	178	B	256	180	X	257	182	X
257	183	X	257	184	B	257	185	B
258	189	B	258	190	X	258	191	A?
259	196	B	258	197	B	258	199	X
260	201	B	260	202	B	260	203	B
260	204	B	262	205	B	262	206	B
262	207	B	263	208	B	264	209	B
264	210	B	265	211	B	265	212	B
266	213	B	266	214	B	266	215	B
266	216	B	267	217	B	267	218	B
267	219	X	268	222	B	270	224	B
268	225	B	268	226	B	271	227	X
269	228	B	273	229	B	275	231	B
276	233	B	279	238	X	281	245	X
281	246	X	282	247	B	282	248	B
282	249	X	283	253	X	283	254	X
283	254*	T-E <sup>37</sup>	300	266	?	300	267	B?
300	268	B?	301	270	A	301	271	A
301	274	A	302	275	A	304	281a	A
304	283*	A	306	289	A	306	290	A
306	292	A	307	296	A	308	301	X?
308	301	X	308	302	B?	309	304	A
310	310	X	312	316	A?	313	317	B?

<sup>36</sup> Only those illustrations which show both shape and design are entered in this classification.

<sup>37</sup> Tiahuanacoid-Epigonial.

Page	Fig.	Style	Page	Fig.	Style	Page	Fig.	Style
314	318	B	314	319	A?	314	322	A
315	323	X	317	334	B	318	337	A
318	339	A	319	341	A	318	343	X
321	347	B	321	348	B	321	349	B
322	350	?	323	352	B	323	353	B
323	354	B	323	355	B	323	356	B
323	357	X	323	358	B	325	365	X?
325	366	?	325	370	X	325	371	X
326	372	B	326	373	B	327	375	B
327	381	X	328	383	A	331	405	A
333	413	B	333	415	B	335	424	A
335	425	A	336	419	X	336	420	B
336	421	X	337	427	T-E	338	428	B
338	430	T-E						

### CONCLUSIONS

The Nazca ("Proto-Nazca") style of the valley of Nazca is divisible into two substyles and a transitional phase. Each of these is characterized by certain shapes, designs, and color schemes, which however are not rigidly restricted each to a particular substyle; consequently the substyles overlap. Their determination, and the assignment to them of the several shape and design traits, is therefore subjectively founded. However, the frequency of designs, and again of color schemes, attributed respectively to the three substyles is proportionally greatest on shapes attributed to the same substyles, as would be expectable if the styles were objectively founded. The absence of excavation data with the present and other collections leaves this approach the only one open.

A Nazca style collection from a single locality (Ocucaje) outside the valley of Nazca agrees closely in its shape, design, and color traits with one of the three substyles from Nazca (many localities), thus tending to confirm the validity of the latter, and, by exclusion, of the two other substyles.

Substyle A, which is also essentially that of Ocucaje, is characterized by simple open bowl shapes, many of them low, and by double-spout jars; colors are rich but often somber, backgrounds frequently dark; the designs without fine detail, but decisively painted so that nearly every part has, or had at the time, an immediate meaning.

Substyle or connecting phase X is distinguished by several bowl shapes and a series of jar shapes lacking in A; the color range is about the same, but light backgrounds are more numerous.

Substyle B is characterized by vases and goblets—variants of cylindrical shapes; by jars painted and often slightly modeled to

represent human heads and figures; by an average greater number of different colors per vessel and a more lightly tinted range of colors; by a high frequency of light backgrounds; and by designs that tend to intricacy of detail, lack of naturalistic meaning, and conventional execution.

A number of B designs are readily intelligible as developments out of A designs altered by frequent repetitions with a gradual shift of interest from representation to execution, the latter becoming sometimes more elaborate, sometimes more hasty or abbreviated. On the contrary, A designs are difficult to conceive as developments out of B designs, since the latter are not simple or geometric but highly stylized. On stylistic grounds, therefore, the general time sequence A, X, B is indicated for the three substyles. This is the opposite of Tello's conclusion, who puts B ("Pre-Nazca") earlier than A ("Nazca").

There is every reason to believe that the substyles intergraded in time and perhaps locally, resulting in frequent cases of new shapes being painted with old designs, or old shapes persisting until new designs were put on them. Since such cases could not be allowed for in the present study, except by arbitrary selection, it is possible that the actual frequency association of shape, color, and design traits was greater for each substyle than shown by the frequency tabulations compiled; or at any rate, that essentially pure lots in each substyle will be found by excavation in separate localities.

A fourth style or substyle, obviously mainly of Nazca origin but falling outside the limits of what is customarily regarded as the Nazca (Proto-Nazca) style, appeared in the collection studied, and was called Nazca Y. This is a ware of no great homogeneity, whose principal trends have been distinguished as Y1, Y2, Y3; and is of inferior quality. The shapes are more or less different from those of Nazca A, X, B; some of the designs appear to be further reductions of B designs; others are related rather to non-Nazca than to Nazca styles. The presence of Tiahuanacoid and Ica style traits, and the greater resemblance to B than to A designs, indicate Nazca Y as posterior to Nazca A, X, B.

Of non-Nazca styles, that of Ica is most abundantly represented in Nazca valley, with a range from the Middle through the Late to the Inca phase. The Ica style seems wholly posterior to Nazca A, X, B, and at least mainly posterior to Nazca Y.

Tiahuanaco and Epigonal, Inca, and Chimu style influences all reached Nazca, but with diminishing strength or frequency in the

order named. None of them is manifest on specimens showing chiefly Nazca A, X, or B traits. Tiahuanacoid traits appear on Nazca Y pieces; Inca traits on Ica style vessels.

The inferred sequence of ceramic styles in Nazca valley thus is: Nazca A, Nazca X, Nazca B, Nazca Y, Tiahuanaco and Middle Ica, Late Ica, Inca, the duration of each lapping over at least on the style before and after it. Compared with Ica, the stylistic horizons seem to be:

<i>Nazca</i>	<i>Ica</i>
Inca	Inca (Late Ica II)
Late Ica (Middle Ica)	Late Ica I Middle Ica II (Middle Ica I)
(Tiahuanaco)	Ica Epigonal (Nazcoid)
Nazca Y	
Nazca B	
Nazca X	(Nazca X, Santiago)
Nazca A	Nazca A, Ocucaje

## LISTS

### MAXIMUM AND MINIMUM DIMENSIONS IN SHAPE GROUPS

#### *Styles A, X, B*

Shape A: smallest specimen, no. 9000, height 38 mm., greatest width 120 mm.; largest specimen, no. 8737, height 71 mm., greatest width 180 mm.

B: no. 8655, h. 55, w. 123; no. 8675, h. 65, w. 170  
 C: no. 8735, h. 45, w. 125; no. 8522, h. 83, w. 202  
 D: no. 8471, h. 75, w. 170; no. 8557, h. 77, w. 187  
 E: no. 8645, h. 56, w. 116; no. 8649, h. 90, w. 203  
 F: no. 8577, h. 80, w. 102; no. 8773, h. 102, w. 143  
 G: no. 8831, h. 85, w. 106; no. 8668, h. 115, w. 127  
 H: no. 8672, h. 86, w. 131; no. 8586, h. 148, w. 218  
 I: no. 8632, h. 101, w. 89; no. 8904, h. 192, w. 194  
 J: no. 8903, h. 90, w. 71; no. 8584, h. 170, w. 123  
 K: no. 8795, h. 114, w. 119; no. 8395, h. 164, w. 130  
 L: no. 8726, h. 881, w. 106; no. 8811, h. 170, w. 123  
 M: no. 8712, h. 130, w. 93; no. 8859, h. 155, w. 111  
 N: no. 8857, h. 161, w. 86; no. 8394, h. 211, w. 108  
 O: no. 8406, h. 152, w. 120; no. 8490, h. 217, w. 139  
 P: no. 8671, h. 95, w. 107; no. 8681, h. 170, w. 170  
 Q: no. 9045, h. 60, w. 108; no. 8585, h. 154, w. 167  
 R: no. 8693, h. 85, w. 123; no. 8750, h. 162, w. 200  
 S: no. 8833, h. 90, w. 120; no. 8419, h. 163, w. 190  
 T: no. 8666, h. 131, w. 140; no. 8420, h. 234, w. 225  
 U: no. 8973, h. 127, w. 133; no. 8456, h. 221, w. 170  
 V: no. 8887, h. 110, w. 88; no. 8625, h. 193, w. 117  
 W: no. 8617, h. 85, w. 106; no. 8636, h. 115, w. 127  
 X: no. 8851, h. 120, w. 116; no. 8846, h. 152, w. 159  
 Y: no. 8883, h. 118, w. 91; no. 8482, h. 216, w. 202



## CATALOGUE NUMBERS OF SPECIMENS IN SHAPE GROUPS

*Style A*

A, *round-bottom bowl* (21): 8432, 8433, 8556, 8600, 8601, 8651, 8652, 8653, 8704, 8710, 8737, 8812, 8839, 8998, 8999, 9006, 9014, 9093, 9155, 9156.

E, *angular bowl* (25): 8480, 8571, 8572, 8640, 8644, 8645, 8646, 8647, 8649, 8817, 8818, 8819, 8821, 8912, 8924, 8925, 8930, 8931, 8934, 8996, 9002, 9080, 9081, 9084, 9087.

F, *cup bowl* (30): 8446, 8470, 8535, 8598, 8599, 8604, 8605, 8639, 8673, 8709, 8773, 8804, 8923, 8926, 8927, 8928, 8929, 8932, 8936, 9043, 9072, 9073, 9074, 9075, 9076, 9078, 9083, 9089, 9100, 9101.

H, *flaring bowl* (34): 8438, 8484, 8589, 8521, 8554, 8579, 8580, 8586, 8641, 8642, 8643, 8648, 8672, 8803, 8828, 8909, 8911, 8913, 8914, 8915, 8916, 8917, 8935, 8994, 8997, 9077, 9079, 9082, 9083, 9085, 9086, 9088, 9091, 9097.

U, *double-spout jar* (37): 8424, 8458, 8478, 8479, 8482, 8483, 8495, 8593, 8706, 8847, 8848, 8866, 8867, 8868, 8869, 8870, 8871, 8872, 8873, 8874, 8875, 8876, 8877, 8878, 8882, 8883, 8884, 8885, 8886, 8983, 8984, 8985, 9060, 9062, 9063, 9064, 9098.

*Style X*

B, *point-bottom bowl* (18): 8431, 8436, 8439, 8466, 8523, 8558, 8592, 8602, 8654, 8655, 8675, 8692, 8736, 8738, 8832, 8837, 9004, 9092.

C, *conical bowl* (35): 8426, 8427, 8428, 8429, 8430, 8469, 8573, 8588, 8589, 8591, 8674, 8701, 8723, 8727, 8728, 8729, 8730, 8733, 8734, 8735, 8739, 8813, 8965, 8966, 8967, 8995, 9008, 9011, 9012, 9013, 9023, 9032, 9036, 9095.

D, *shallow bowl* (9): 8471, 8472, 8485, 8493, 8494, 8533, 8557, 8943, 9003.

G, *straight bowl* (5): 8434, 8668, 8670, 8690, 8831.

P, *bulbous II vase* (36): 8487, 8488, 8489a, 8517, 8570, 8622, 8635, 8667, 8669, 8671, 8681, 8682, 8683, 8684, 8685, 8686, 8687, 8688, 8689, 8711, 8714, 8715, 8716, 8717, 8718, 8719, 8720, 8815, 8820, 8944, 8990, 9001, 9046, 9068, 9069.

Q, *lipless jar* (12): 8425, 8616, 8801, 8826, 8834, 8864, 8962, 8963, 8964, 9025, 9045, 9102.

R, *wide-mouth jar* (13): 8414, 8460, 8461, 8520, 8693, 8750, 8890, 8893, 8894, 9066, 9057, 9099, 9163.

S, *narrow-mouth jar* (23): 8412, 8413, 8416, 8417, 8418, 8419, 8574, 8575, 8578, 8594, 8595, 8637, 8800, 8833, 8861, 8891, 8892, 8893, 8991, 8992, 8993, 9034, 9040.

T, *handled jar* (8): 8415, 8420, 8477, 8620, 8660, 8666, 8705, 9035.

*Style B*

I, *angled goblet* (30): 8409, 8410, 8550, 8551, 8552, 8553, 8555, 8560, 8567, 8568, 8577, 8584, 8638, 8665, 8702, 8724, 8725, 8726, 8731, 8732, 8745, 8802, 8811, 8863, 8986, 8988, 8989, 9044, 9096, 9162.

J, *goblet* (24): 8393, 8402, 8403, 8411, 8437, 8445, 8465, 8496, 8497, 8499, 8504, 8565, 8569, 8632, 8634, 8742, 8899, 8904, 8905, 8906, 8907, 8961, 9157, 9158.

K, *double-curve goblet* (10): 8473, 8474, 8501, 8566, 8662, 8664, 8748, 8903, 8908, 8958.

L, *conical goblet* (7): 8395, 8397, 8506, 8516, 8557, 8795, 9022.

M, *small vase* (30): 8396, 8405, 8408, 8463, 8491, 8500, 8514, 8518, 8546, 8547, 8564, 8582, 8614, 8630, 8661, 8708, 8712, 8713, 8808, 8829, 8830, 8897, 8900, 8902, 8954, 8955, 8956, 8959, 9159, 9169.

*n*, cylindrical vase (47): 8388, 8389, 8390, 8391, 8392, 8394, 8404, 8464, 8475, 8476, 8489, 8507, 8510, 8511, 8512, 8542, 8544, 8545, 8563, 8564, 8583, 8626, 8627, 8721, 8746, 8747, 8806, 8807, 8809, 8810, 8855, 8856, 8857, 8858, 8860, 8947, 8948, 8949, 8950, 8951, 8952, 8953, 9041, 9042, 9070, 9071, 9094.

*o*, bulbous I vase (28): 8398, 8399, 8400, 8401, 8406, 8407, 8444, 8459, 8462, 8490, 8492, 8498, 8515, 8561, 8562, 8610, 8619, 8629, 8633, 8663, 8691, 8694, 8859, 8896, 8901, 8958, 8960, 9033.

*v*, head and spout jar (13): 8503, 8659, 8679, 8776, 8794, 8849, 8850, 8851, 8852, 8879, 8880, 8881, 8945.

*w*, flaring rim vase (7): 8421, 8617, 8636, 8793, 8805, 8862, 8987.

*x*, figures (12): 8477, 8513, 8625, 8792, 8887, 8946, 8975, 8976, 8977, 8978, 8979, 9161.

*y*, heads (22): 8456, 8457, 8621, 8631, 8677, 8678, 8680, 8695, 8796, 8797, 8798, 8854, 8968, 8969, 8970, 8971, 8972, 8973, 8974, 9037, 9038, 9039.

#### *Undetermined*

*z*, miscellaneous (26): 8422, 8435, 8468, 8481, 8505, 8576, 8581, 8590, 8615, 8658, 8743, 8744, 8749, 8822, 8853, 8918, 8919, 8920, 8921, 8922, 8933, 8938, 8939, 8940, 8941, 9007, 9103.

#### EXPLANATION OF PLATES AND CATALOGUE NUMBERS OF SPECIMENS ILLUSTRATED

Plate 1. Nazca style A. Double-spout jars. *d*, exceptional with style X design and 4-color scheme. *a*, 4-8866; *b*, 4-8483; *c*, 4-8495; *d*, 4-8983; *e*, 4-9062; *f*, 4-9098.

Plate 2. Nazca style A. Double-spout jars. *d*, exceptional with style X design and 3-color scheme. *a*, 4-9190; *b*, 4-9064; *c*, 4-8883; *d*, 4-8593; *e*, 4-8886; *f*, 4-8647.

Plate 3. Nazca style A. *a-f*, flaring bowls; *g*, *h*, round-bottom bowls. *a*, 4-8598; *b*, 4-8816; *c*, 4-8828; *d*, 4-8484; *e*, 4-9079; *f*, 4-8554; *g*, 4-8592; *h*, 4-8651.

Plate 4. Nazca style X. *a*, *b*, conical bowls; *c-e*, handled jars; *f*, narrow-mouthed jar. *a*, 4-9008; *b*, 4-8426; *c*, 4-8660; *d*, 4-8420; *e*, 4-8578; *f*, 4-8412.

Plate 5. Nazca style X. *a*, *b*, bulbous II vases; *c*, straight bowl; *d*, point-bottom bowl; *e*, *f*, lipless jars. *a*, 4-8861; *b*, 4-8398; *c*, 4-8831; *d*, 4-8558; *e*, 4-8425; *f*, 4-8964.

Plate 6. Nazca style X. *a-c*, handled jars; *d-f*, narrow-mouth jars. *a*, 4-8415; *b*, 4-8447; *c*, 4-8705; *d*, 4-8519; *e*, 4-9034; *f*, 4-8417.

Plate 7. Nazca style B. Head jars. *a*, 4-8854; *b*, 4-8796; *c*, 4-8798; *d*, 4-8456; *e*, 4-8968; *f*, 4-8797.

Plate 8. Nazca style B. *a*, *b*, figures; *c*, flaring-rim jar; *d-f*, head and spout jars. *a*, 4-8792; *b*, 4-8946; *c*, 4-8805; *d*, 4-8851; *e*, 4-8849; *f*, 4-8945.

Plate 9. Nazca style B: *a-c*, figures; *d*, angled goblet; *e*, *g*, *i*, goblets; *f*, small vase; *j*, head and spout jar. Nazca miscellaneous: *h*, *l*, *m*. Nazca style Y3: *k*, handleless jar. *a*, 4-8978; *b*, 4-8977; *c*, 4-8979; *d*, 4-8584; *e*, 4-9157; *f*, 4-8900; *g*, 4-8496; *h*, 4-8505; *i*, 4-8497; *j*, 4-8794; *k*, 4-8825; *l*, 4-8422; *m*, 4-8962.

Plate 10. Nazca style B. *a*, bulbous I vase; *b*, *c*, *f*, *i*, cylindrical vases; *d*, goblet; *e*, *g*, *h*, small vases. *a*, 8462; *b*, 4-8475; *c*, 4-8809; *d*, 4-8437; *e*, 4-8463; *f*, 4-9094; *g*, 4-8614; *h*, 4-8546; *i*, 4-8806.

Plate 11. Nazca style B. Cylindrical vases. *a*, 4-8950; *b*, 4-8388; *c*, 4-8951; *d*, 4-8626.

Plate 12. Nazca style Y, type 1. *a*, 4-8696; *b*, 4-8757; *c*, 4-8606; *d*, 4-8756; *e*, 4-8607; *f*, 4-8762.

Plate 13. Nazca style Y, type 1. *a*, 4-8752; *b*, 4-8755; *c*, 4-9021; *d*, 4-8777; *e*, 4-8722; *f*, 4-8608.

Plate 14. Nazca style Y, type 2. *a*, 4-9017; *b*, 4-9016; *c*, 4-9047; *d*, 4-8740; *e*, 4-9048; *f*, 4-8741.

Plate 15. Nazca style Y, types 1, 2, 3. *a*, *b*, Y3; *c-f*, aberrant Y1 and Y2. *a*, 4-8853; *b*, 4-8853; *c*, 4-8448; *d*, 4-8407; *e*, 4-8760; *f*, 4-9051.

Plate 16. Nazca style Y, types 1 and 2. Aberrant examples. *a*, 4-9049; *b*, 4-8700; *c*, 4-8759; *d*, 4-8585; *e*, 4-8624; *f*, 4-8442.

Plate 17. Nazca style Y, type 3. *a*, 4-8481; *b*, 4-8827; *c*, 4-8823; *d*, 4-8543; *e*, 4-8753; *f*, 4-9065.

Plate 18. Ware from Nazca in the style of Ica. *j-l*, Inca influenced. *a*, 4-8527; *b*, 4-8779; *c*, 4-8347; *d*, 4-8766; *e*, 4-8540; *f*, 4-8765; *g*, 4-8528; *h*, 4-8526; *i*, 4-9030; *j*, 4-8771; *k*, 4-8531; *l*, 4-8769.

Plate 19. Ware from Nazca showing Tiahuanaco, Inca or Chimu influences. *b*, Chimu influenced; *a*, *c-e*, Tiahuanaco-Epigonan influenced; *f*, *g*, Inca influenced. *a*, 4-8836; *b*, 4-9018; *c*, 4-9019; *d*, 4-8623; *e*, 4-8841; *f*, 4-8530; *g*, 4-8532.

Plate 20. Vessels from Nazca in the American Museum of Natural History. Nazca style B: *a*, *b*, head and spout jar; *c*, flaring-rim jar; *f*, atypical shape. Tiahuanacoid influenced ware: *d*. Ica influenced ware: *e*. *a*, 41.0-1074; *b*, 41.0-1074; *c*, 41.0-849; *d*, 41.0-1046; *e*, 41.0-989; *f*, 41.0-990.

Plate 21. Vessels from Nazca in the American Museum of Natural History. Nazca style A: *d*, round-bottomed bowl; *e*, double-spout jar. Nazca style X: *a*, handled jar; *b*, wide-mouthed jar; *c*, conical bowl. Nazca style B: *f*, head and spout jar. *a*, 41.0-1020; *b*, 41.0-792; *c*, 41.0-971; *d*, 41.0-1053; *e*, 41.0-688; *f*, 41.0-1059.

Figure 3. Nazca style A: 1, 4-9081; 2, 4-8817; 3, 4-8478; 4, 4-8925; 5, 4-8647; 6, 4-8914; 7, 4-8958; 8, 4-8914; 9, 4-8886; 10, 4-8436; 11, 4-8883; Nazca style X: 12, 4-8594; 13, 4-8705; 14, 4-8571; 15, 4-8907; 16, 4-8581; 17, 4-8948; 18, 4-8950; 19, 4-8425; 20, 4-8546; 21, 4-8559; 22, 4-8425; 23, 4-8667; 24, 4-8456; 25, 4-8475; Nazca style B: 26, 4-8465; 27, 4-8861; 28, 4-8558; 29, 4-8851, 4-8852, 4-8850, 4-9157, 30, 4-8515; 31, 4-8855; 32, 4-8417; 33, 4-8851; 34, 4-8542; 35, 4-8544; 36, 4-8546; 37, 4-8614; 38, 4-8851; 39, 4-8940; 40, 4-8517.

Figure 4. Nazca style A: *a*, Seler, p. 252, f. 163; *b*, Seler, p. 252, f. 162; *c*, 4-8458; *d*, 4-8867; *e*, 4-8547; *f*, 4-8490; *g*, 4-8951; *h*, 4-8858; *i*, Seler, p. 257, f. 185; *j*, 4-8858; *k*, 4-8945; *l*, 4-9042.

Figure 5. Nazca style A: *a*, 4-9075; *b*, 4-9062; Nazca style X: *c*, 4-8413; Nazca style B: *d*, 4-8499; *e*, 4-8615; *f*, 4-8550.

Figure 6. Nazca style X: *a*, 4-8412; *b*, 4-8638; *d*, 4-8425; *e*, 4-8964; *f*, 4-8861; Nazca style B: *b*, 4-8638; *c*, 4-8852.

Figure 7. Nazca style A: *a*, 4-8647; *c*, 4-8535; Nazca style B: *b*, 4-8634; *d*, 4-8411; Nazca style X: *e*, 4-9036; *f*, 4-8558.

Figure 8. Nazca style A: *a*, 4-8647; Nazca style B: *b*, 4-8627.

Figure 9. Nazca style B: *a*, 4-8396; *b*, 4-8855; *c*, 4-8542; *d*, Seler, p. 271, fig. 228; *e*, 4-8954; *f*, 4-8988; Nazca style X: 4-8967; *h*, 4-9040.

Figure 10. Nazca style Y, type 1: *a*, 4-8865; *b*, 4-8980; *c*, 4-8698; *d*, 4-8696; *e*, 4-8448; *f*, 4-8607; *g*, 4-8756; *h*, 4-8760; *i*, 4-8489b; *j*, 4-8606.

Figure 11. Nazca style A: *a*, 4-8615; Nazca style B: *b*, A.M.N.H. 41.0-798; *c*, 4-9043; *d*, 4-8630.

Figure 12. Nazca style A: *a*, 4-8581; Nazca style B: *b*, 4-8919; *c*, 4-8957; *d*, 4-8706.



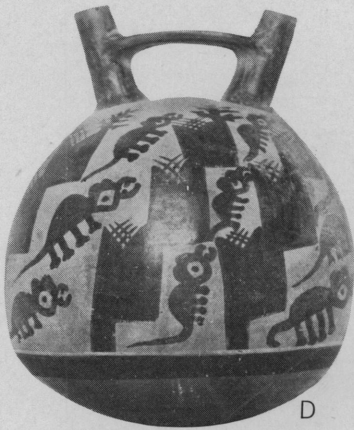
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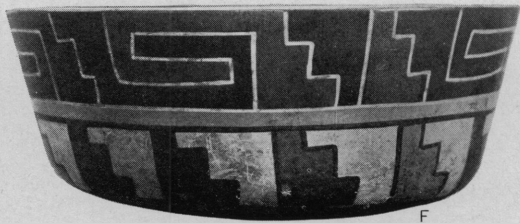
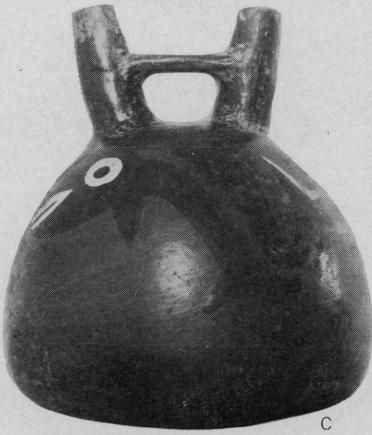


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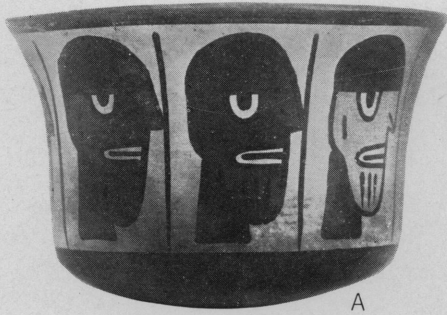


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NAZCA STYLE A



NAZCA STYLE A



A



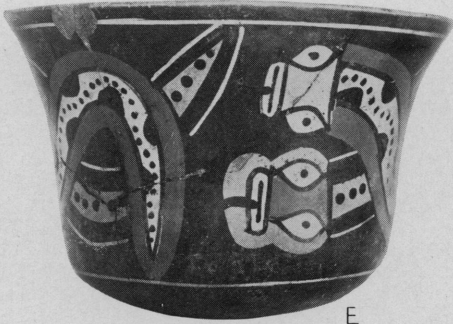
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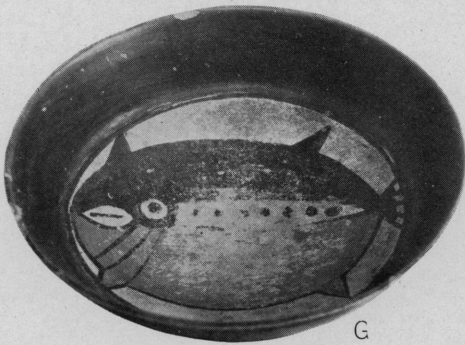
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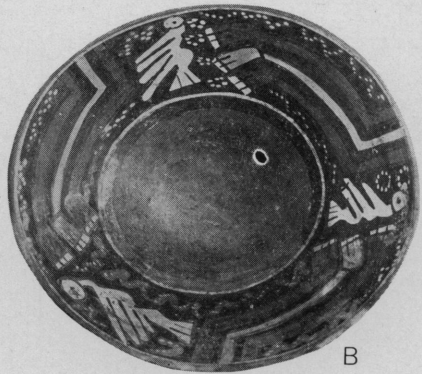
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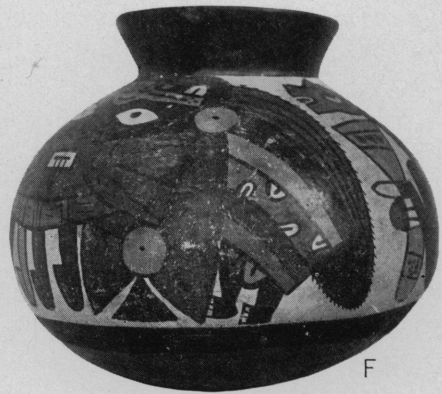
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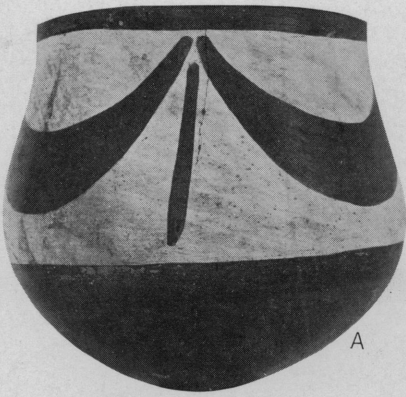


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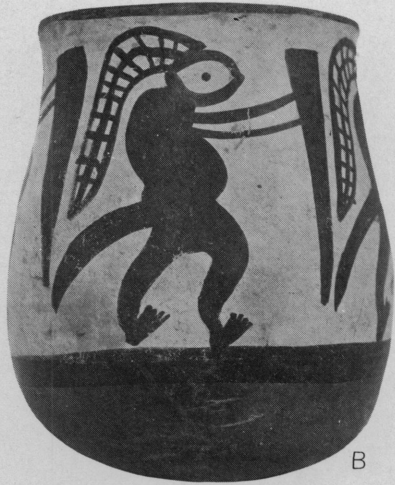


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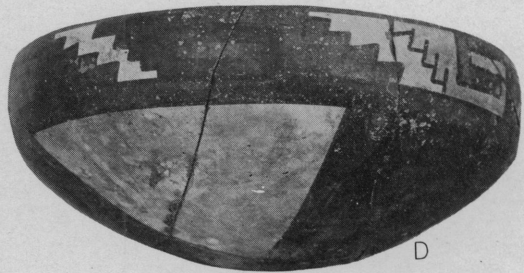
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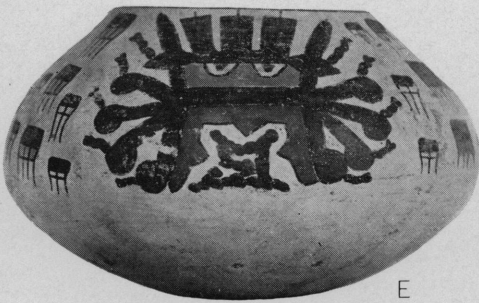
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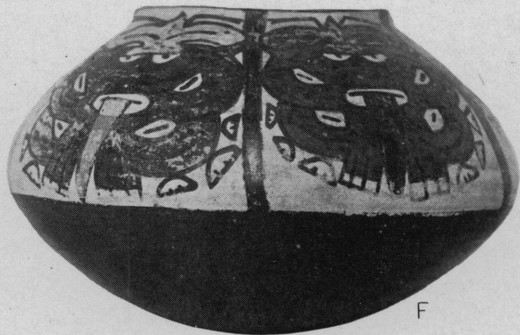
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NAZCA STYLE X





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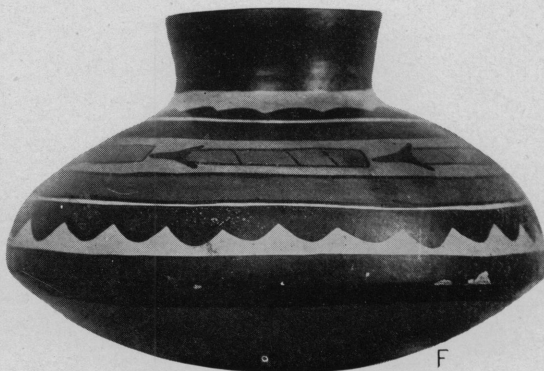
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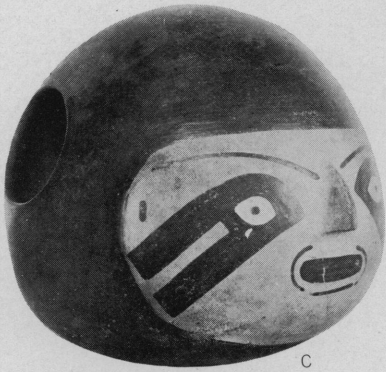
NAZCA STYLE X



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NAZCA STYLE B



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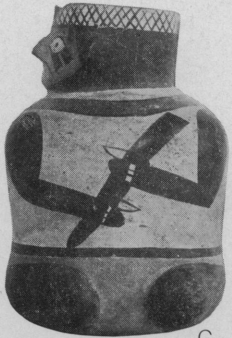
NAZCA STYLE B



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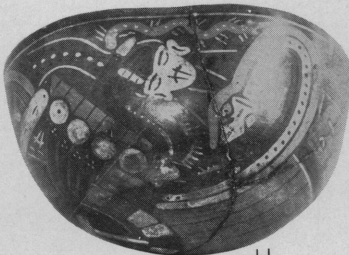
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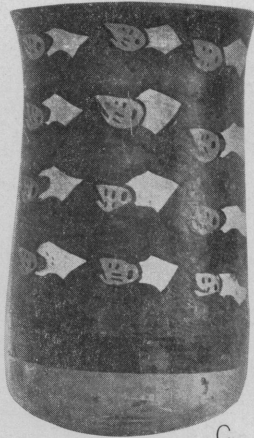
NAZCA STYLE B



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NAZCA STYLE B



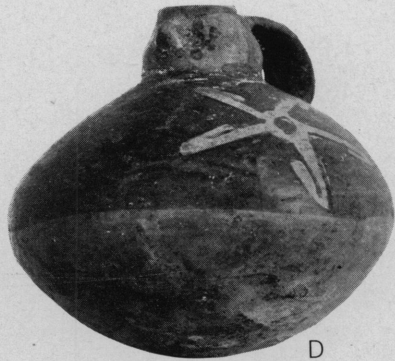
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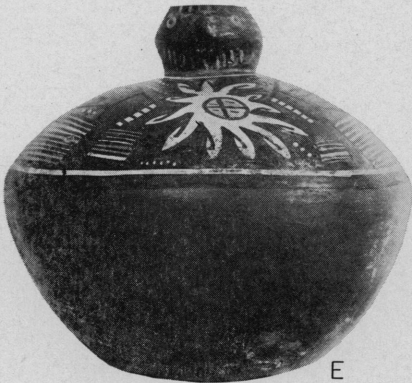
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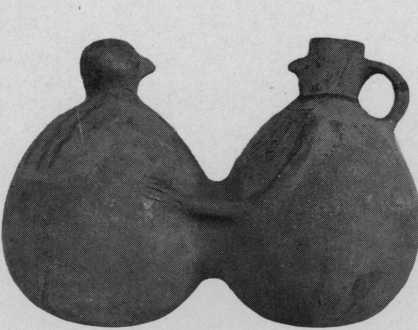


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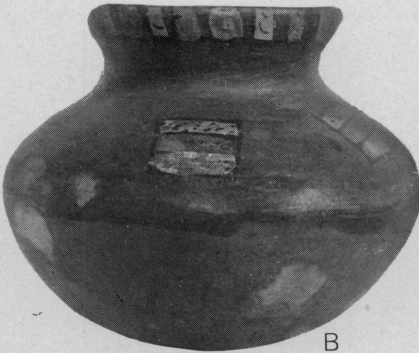


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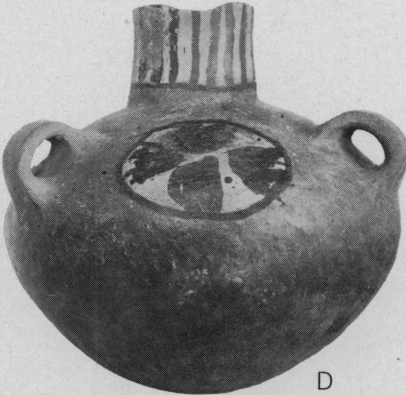
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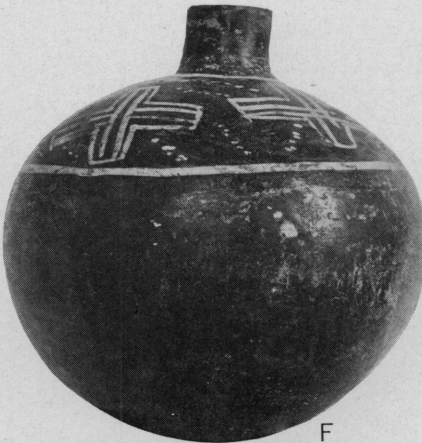
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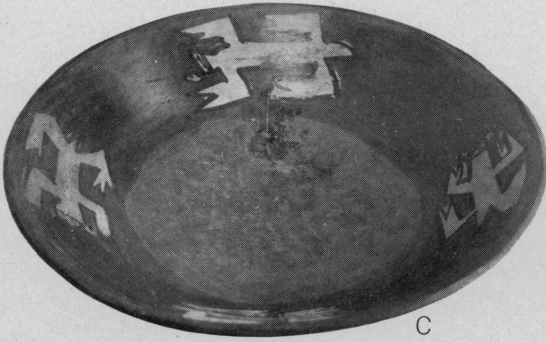




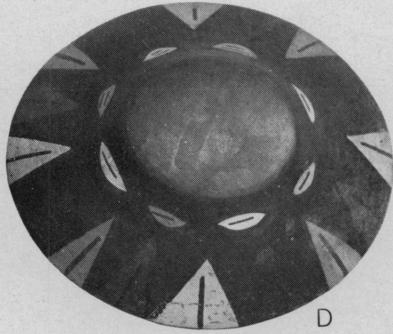
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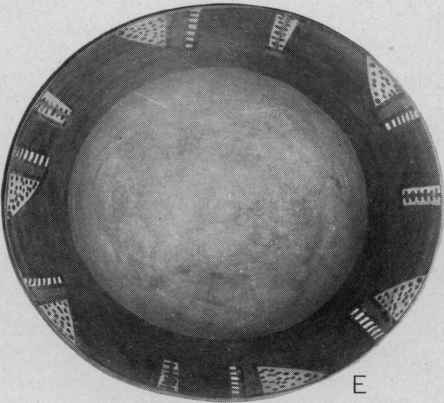
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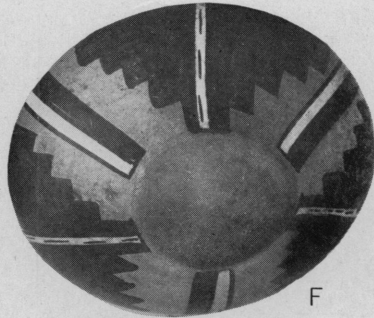
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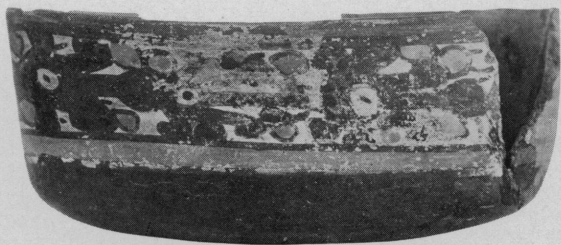
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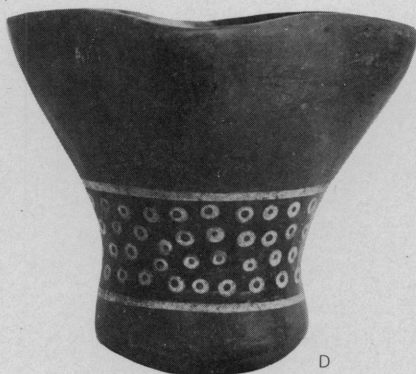
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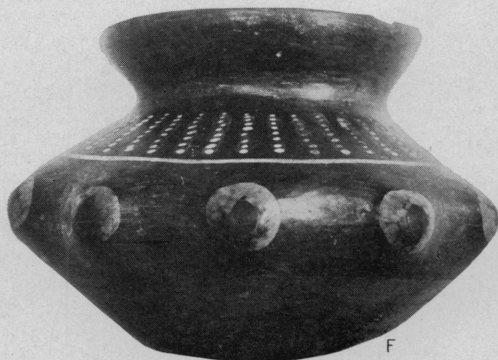
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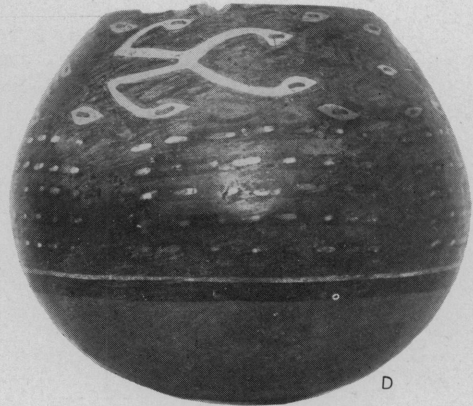
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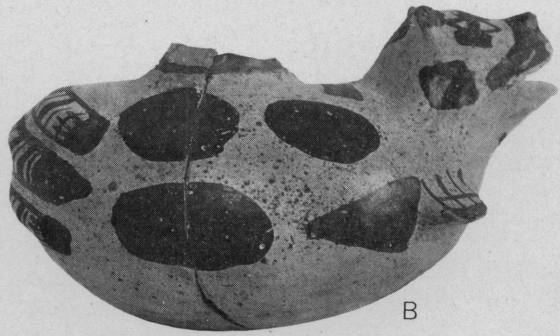


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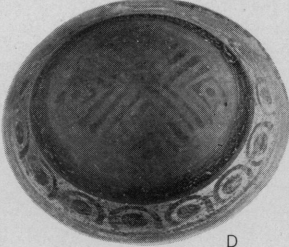
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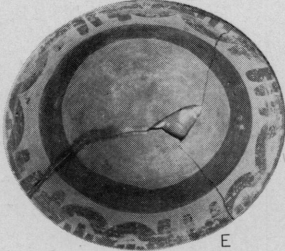
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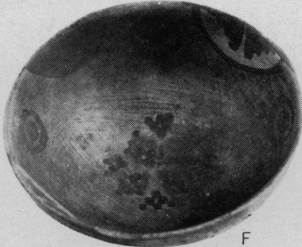
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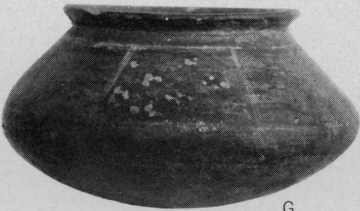
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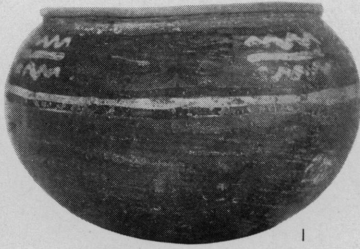
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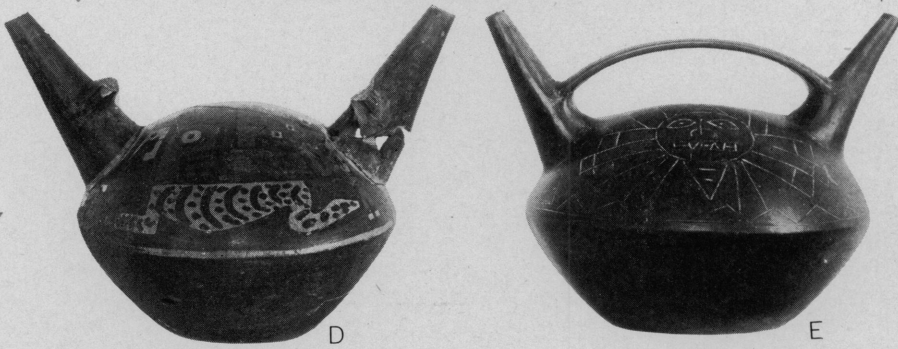


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STYLE OF ICA FROM NAZCA



CHIMU, TIAHUANACO, INCA INFLUENCES AT NAZCA



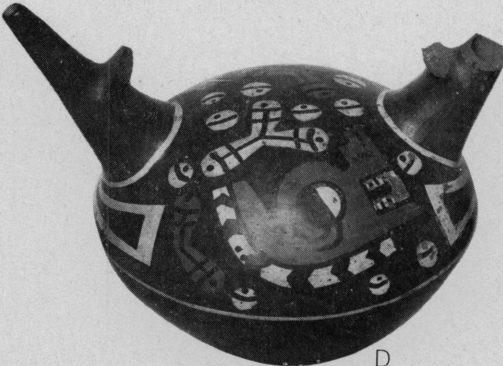
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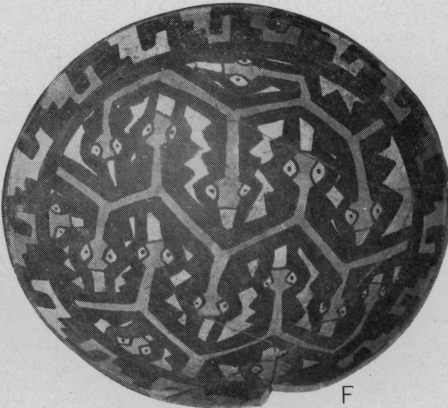
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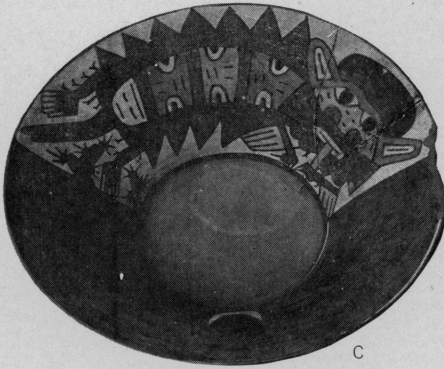
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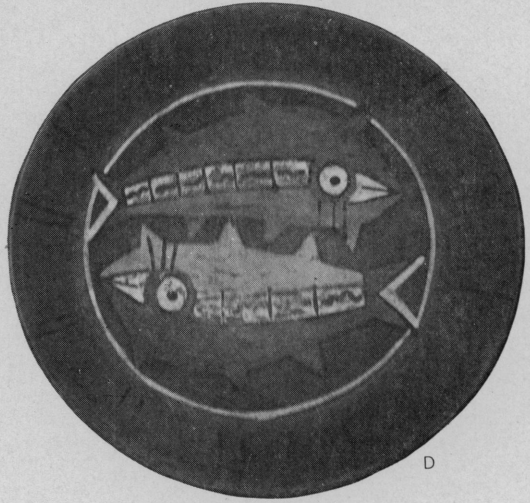
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