



Early Tiahuanaco-related ceremonial burners from Cuzco, Peru

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INTRODUCTION¹

Archaeologists in the Cuzco and Puno region are often confronted with materials from their surface collections or excavation which are not always familiar in terms of known ceramic styles already described and systematically studied for the area. Such is the case for the collection of stamped pottery brought together and described in this paper, heretofore unreported for the Cuzco and Puno area.

In August through October 1967, during surface reconnaissance and excavations at the site of Pikicallepata, near Tinta in the Department of Cuzco (see Map for the location of sites mentioned here), Sergio J. Chávez and I were attracted by an unusual group of pottery fragments we had collected from the surface of the site which exemplified a unique manner of incision, stamping, and unusual feline head forms. After we became aware of these pieces we began to reexamine previous surface collections from other sites in Cuzco and Puno, our own as well as others to which we had access, and to search for similar pieces during all future explorations. Our "discovery" of this unique pottery was not the first to be

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I have used the terms "Early Tiahuanaco" or "Classic Tiahuanaco" in this paper in a very general way to refer to the archaeological cultures and styles existing in the area of the site of Tiahuanaco during the Early Intermediate Period and Middle Horizon respectively, for lack of more precise terms. They would correspond to Ponce's Epochs III and IV, respectively.

The term "ceremonial burner", preferred over the terms "incense burner" and "libation bowl" found in the literature, simply refers to a container, usually pedestal based, that is used for ceremonial burning of some kind, but not necessarily involving incense.

made, however. Earlier in the 1950's two pieces, specimens 1 and 2², had been recovered from Paruro by Jorge Pancorbo, a student of Dr. Manuel Chávez Ballón; and one, specimen 8, had been found at Pikicallepata during explorations there in 1954 by Dr. Manuel Chávez Ballón and Dr. John H. Rowe who also remarked on its rarity.

The original description of this stamped pottery group in 1973 was based on 37 rim and body sherds coming from the surface of sites in the departments of Cuzco (34 specimens from six sites) and Puno (three specimens from two sites). This paper presents that material in detail and refers to other examples found or documented since then, bringing the total to only about 50 sherds, and adding to the list of sites three more in Cuzco (about 10 more specimens) and one more in Puno (three sherds, two of which fit).

The stamped elements and modeled feline heads projecting above the vessel rims are so distinctive that they have permitted this small, but significant, group of sherd to be isolated from thousands examined over the last 20 years. This paper establishes the stylistic unity of the group and argues that the sherds came from special function ceremonial vessels possessing a mythological spotted feline; in turn, these pieces most closely compare in a number of specific ways to complete ceremonial burners from Bolivia belonging to the Qeya style (of Dwight T. Wallace), corresponding to Early Tiahuanaco (of Wendell C. Bennett) or Epoch III (of Carlos Ponce Sanginés). Because of these close similarities, the stamped pottery group appears to be contemporary with the Early Tiahuanaco style or Epoch III, dating to the late Early Intermediate Period, sometime perhaps between the second and fifth centuries A.D. The infrequent occurrence of ceremonial burners appears to relate to their unique ritual function, although it is also possible that they have simply gone unrecognized. Nevertheless, the distribution of the stamped pottery is widespread and almost continuous, from Huacsapata to possibly Chanapata, with most coming from Cuzco.

While the origin of ceremonial burners in the Lake Titicaca Basin appears to occur in pre-Pucara and pre-Early Tiahuanaco/Epoch III times, their spread seems to have taken place later in Early Tiahuanaco/Epoch III times, from the Tiahuanaco area northward into Cuzco. However, the stamped pottery group is sufficiently different from the Early Tiahuanaco style ceremonial burners so as to suggest they are not direct imports from Lake Titicaca, but rather were manufacture in more than one location in the Cuzco-Puno region. The stamped pottery group points to Early Tiahuanaco religious penetration into Cuzco during the late Early Intermediate Period, prior to the incorporation of Cuzco within the Huari empire.

DESCRIPTION

Stamping Decorative Techniques

The presence of a variety of stamping techniques characteristically distinguishes the examples placed into this group and permits virtually unmistakable identification of like sherds. In addition, the stamped elements tend to fill the decorated surfaces. Stamped circles constitute one of these stamping techniques, and there are three varieties: 1) A single stamped circle made with a hollow tool, leaving a raised solid area in the center (shown as eyes in specimens 1, 5, 6, 8; and on sherds in Figs. 9 and 21). 2) The same type as above, but having a punctated dot in the center of the circle (Fig. 1; the eyes in Figs. 3, 4, and 7; and sherds in Figs. 10, 25, and 29). Another variety has the punctated dot to one side and between two adjacent stamped circles rather than inside the circles (Fig. 34). 3) A solid circular

²Attempts to locate more specimens and associated surface materials from the Tejawasi Hacienda in Paruro were made in July 1967, but no further evidence was found.

To save repetition of figure numbers for each of the 37 specimens mentioned throughout the text, or vice versa, each specimen has been given a number which also corresponds to its figure number (line drawing only).

impression made with a solid tool (Fig. 27). All of these circles, (1) through (3), were produced with a hard, circular, flat-ended tool, either solid or hollow, which was pushed into the soft clay before firing. Stamped circles of the first two kinds appear as feline eyes, face, and/or neck markings, or on rim or body sherds as elements likely also depicting feline body markings. The third kind occurs only as a body sherd decoration in this sample.

The regularity of the circles, as demonstrated by their exact replication in a series or in pairs on the same piece, suggests that a stamping tool was used rather than free hand incision, with the exception of the stamped incised eyes of specimen 2. We searched for a natural form which could produce both the circles as well as the solid circular area, such as a plant stem or reed of some kind. Interestingly, in two specimens (3 and especially 10) very fine radiating striations left by the stamping tool itself were observable within the hollows of the stamped impressions. These striations allowed identification of the plant used, although some experimentation with various plants was necessary first.

Using plasticine to reproduce the stamped circles with their striations, we made stamping tools out of many plants native to the Cuzco area, including domesticated quinoa (*Chenopodium quinoa*), grown especially at higher elevations, wild *nihua* (*Cortaderia quila*); and the hard, hollow-stemmed *pintoc*, used in making arrows and native to the montaña such as in the vicinity of Machu Picchu. *Pintoc* did not produce the same impressions as those observed on the pottery specimens, and other plants from the Cuzco area, including the quinoa, were too irregular and thick, or lacked a hollow interior, to have been the tools used. *Nihua* (Fig. 59), however, was the only plant that produced impressions which matched the characteristics of the stamped circles, including the striations as visible on specimen 10, and, hence, could have been the stamping tool used. On the pottery, the exterior diameter of the circles ranges from 7-11 mm, and only on specimen 1 were two tools of different diameters used on a single piece. The thickness of the stamped circles varies between 1-2 mm, an approximation of the thickness of the stamping tool used. These dimensions also conform well to those of *nihua*. Furthermore, the knot of the stem is solid when cut so as to permit the stamping of a solid circular area as well. It is possible that all the stamped circles were produced in the same manner, using this plant.

If potters used *nihua* for the decoration of their ceramics, it must have been available in their environments. Concerning *nihua* and its environmental distribution, Yacovleff and Herrera mention the account by Juan de Betanzos (1551) of the *nihua* plant:

"49. YERBA CORTADERA.

A). *Cortaderia quila* (Nees) Staff. (Fam. *Gramineae*) CORTADERA. *nihua*. The stem and the leaves are employed in the manufacture of ropes of little resistance and its roots are used as combs. Furthermore, its panicles are used in ornaments of hats in the popular dance "*huifala*", during the Carnival fiestas. It grows in the ravines of temperate climate. ...'And the rest around this small village (preincaic Cuzco) was a marsh of rush and yerba cortadera... (Betanzos. chapter 3)'" (my translation of Yacovleff and Herrera 1935:31).

It is significant that Betanzos mentions the abundance of the plant in Cuzco during pre-Inca times, in contrast to the more restricted distribution in Cuzco today along rivers and quebradas. Although it was probably more accessible in prehistoric times, it can be seen growing today in Choquepukyu, Pikicallepata, and Paruro, the site from which most of the stamped pottery comes. *Nihua* also grows in some areas of Puno such as warmer locations in Huancané where it is called *sewinka* and its roots are still used as combs today.

The tools used to produce the dot within the stamped circles, and in one case outside them, are of two kinds: 1) A solid tool, round in cross-section and of smaller diameter

than the stamped circle, but having a flat end. It is the same kind of tool used to produce the stamped incisions to be discussed below. The tool can be pressed against the clay at right angles to the surface, as in specimen 3, or somewhat obliquely to the surface, as in specimen 4 and 7. 2) A solid tool, round in cross-section, and having a rounded tip, as in specimens 1, 25, and 29.

A second characteristic stamping technique includes what may be termed "stamped incision", or drag-and-jab incision, as well as "stamped punctuation" as it occurs in a few instances associated with the stamped incision or stamped circles. The tool used to produce the stamped incisions and stamped punctations in these examples was round in cross-section with a flat end. To produce stamped incisions the tool is dragged obliquely along the surface, then slightly jabbed successively, forming a continuous, ridged straight line of incision (e.g., Figs. 26 and 55). To produce stamped punctations the tool is jabbed, but not dragged, so as to form a series of disconnected punctations or dashes (Figs. 3 and 4). In each instance, where the tool was jabbed, the squared flat end of the tip of the tool is observable. While other techniques of punctuation may involve jabbing, the punctuation here clearly resembles the drag-and-jab or stamped incision in tool and technique employed, and hence the application of the term "stamped punctuation". In fact, in specimen 30 each punctuation or dash is comprised of a short stamped incision.

While most of the stamped incisions and punctations appear to have been made by a single-ended tool, the possibility of a multiple-ended tool (several teeth aligned at one end) need not be ruled out. Use of a multiple-ended tool is an important consideration, given that some of the stamped pottery characteristically exhibits evenly spaced parallel incised lines, best exemplified by specimens 10 and 16. Evidence such as consistent commencement of and jabbing within adjacent parallel lines, expected if a multiple-ended tool had been used, were not observable on these specimens, however.

It is noticeable that the stamped incision, or drag-and-jab incision, occurs on the feline heads from Pikicallepata as face markings (Figs. 3-7), in the same way that stamped circles do on the finer made specimen from Paruro (Fig. 1). It may be that the stamping techniques were substituted one for the other. While the use of stamped lines or stamped punctations requires less space than does a series of stamped circles to achieve a similar effect, space or size of the specimen does not appear to have determined which technique was to be employed. Specimens 1 and 3, for example, are about the same size, but 3 does not have the stamped circles of 1, and specimen 2 is even larger and yet lacks stamped circles.

In these examples, incision also occurs which is not produced by the drag-and-jab technique. One kind, however, clearly relates to it; the incised line begins with almost a jab, indicating that the same kind of flat-ended tool with a round cross-section was used for both (Fig. 10, e.g.); however, more of the piece is needed to determine if stamped incision is present or not. Other incision having jabbed ends was made with a round, pointed tool (Fig. 31, e.g.). Where two lines meet at right angles, there occurs a jabbed interruption rather than a continuous flow of the right angle line (Figs. 22 and 32, e.g.).

In several examples the incisions have striations running along their length, left by the movement of the tool. One clear example of these striations occurs on specimen 37 from Huacsapata (Puno); here the pattern of the tool is consistently reproduced in each incision. That is, these striations are not the result of fragments of temper being pulled out and dragged along the incision by the tool. These striations can also be replicated by using a *nihua* stalk; the ridges of the *nihua* stalk form striations when pulled along soft clay. However, the usual diameter of *nihua* is larger than the width of the incisions. The tool used to produce the stamped incision may have been different from that used to produce the stamped circles.

One other characteristic of the stamped pottery is the regularized spacing of the parallel incisions on body or rim sherds. The width of the incisions and the width of the

spaces between them is consistent on a given piece; in fact, frequently the width of the incisions and the width of spaces between them are nearly the same or less, so that the incisions are close together.

A final characteristic present on three specimens (10, 33, and 34) is the use of stamping to produce broad depressed design areas without stamped incisions. In specimens 33 and 34 the stamped areas so formed are clearly stepped; in specimen 33 there are two opposing stepped areas separated by a diagonal line which has a stamped circle and dot at each end. Specimen 10, although incomplete, appears to be similar to 33 in having a diagonal line ending in a stamped circle and dot; the stamped area to one side of the diagonal line, then, is also probably a stepped design. In addition, stamping of broad areas was a technique used to form the mouth on one of the feline heads (specimen 3).

Post-fired Paint

Examination of the stamped incisions, punctations, and other depressed areas by carefully using a needle-like instrument revealed traces of both white and red pigments in corners where they were preserved. Feline heads (specimens 1, 3, and 5) have both white and red paint present. Furthermore, in some pieces a pattern of alternating red with white is evident, the best example being specimen 3 in which red alternates with white in the incisions below the mouth and in the series of punctations running diagonally from the corners of the mouth. Body sherds also have post-fired paint within incisions, although only one color is preserved on each specimen (red on specimen 9, 19, and 30; white on specimens 14 and 26). At least two of these body sherds (9 and 14) suggest that an alternating color pattern was also once present, the other color simply not preserved. Presence of post-fired paint and the likely use of alternating colors clearly relate these body sherds to the feline head fragments, in addition to the occurrence of characteristic stamping techniques on both.

Feline Heads

One of the most outstanding characteristics of the stamped pottery group is the presence of hand modeled, solid feline heads projecting above the plane of the rim; nine such heads are documented here. That these heads are applied onto vessel rims, and are not parts of figurines, is indicated both by the fact that the neck of the feline tapers to vessel wall thickness at its base, and that the curvatures on either side of the neck begin to form the lip of the rim.

All the heads have flat to slightly concave, unmodified backs, as a continuation of the vessel wall interior. Specimen 2 has a deep concavity between the ears on the back, a feature also present to a lesser degree on specimens 8 and 28. Most heads have the front modeled into a squared to rectangular shaped muzzle, except specimens 8 and 28 which also lack the characteristic face markings. The ears of all the felines from Pikicallepata are diverging, except specimen 8 which has almost vertically oriented ears. Specimens 1 and 2 from Paruro have slightly diverging ears; and specimen 28 from Batan 'Urqo appears to have slightly diverging ears also. All preserved ears are rounded to a semi-circular form rather than pointed; presumably broken ears once had the same shape. All ears have incisions, and most form a semi-circle following the ear contour.

Mouths and noses are represented in a variety of ways. Specimens 1 and 8 apparently have closed mouths with no further modification. All others are open-mouthed, with lip and/or teeth treatment. Specimen 2 possesses the most sophisticated mouth/teeth treatment, followed by specimen 7. Both have teeth represented by incisions and specimen 2 appears to have crossed fangs depicted. Specimen 28 has another type of mouth/teeth treatment in which punctations represent eight upper and six lower teeth. Specimen 3 and 5 have an inverted T mouth, the nose connecting with the mouth; and in the former, stamping

depress this area. Mouths on specimens 4, 5, and possibly 6 have a horizontal line enclosed in an incised rectangle.

The eyes are represented either by a stamped circle or by a stamped circle with dot or other pressed form within it. Specimen 2 is the only exception in which the oval eyes are outlined by stamped incision. The Batan 'Urqo head, specimen 28, is unique in having protruding or bulging eyes.

An attempt was made to identify the feline(s) represented by the nine heads, and for this purpose the ceramic feline heads were compared with photographs and descriptions of the native felines found in Peru. The specimens which lack decorative elements on the face, specimens 8 and 28, could represent either the puma (*Felis concolor*) or possibly the black jaguar (*Panthera onca*) which lack face or body markings (Perry 1970:20, 33). The former resides in the sierra and elsewhere, while the latter lives in tropical forests today. On the other hand, feline markings, although absent on these heads, may have been represented elsewhere on the vessel.

The other heads (specimens 2 through 7) have facial markings indicating that some spotted feline(s) is depicted. The stamped circles, lines, and nested rectangles on rim and body sherds are also likely spotted feline body markings.

Specimen 1 possesses the most elaborate and realistic face and neck decorations depicting feline markings. Other pieces with face and neck markings have stamped incisions and/or stamped punctations at the sides of the mouth and/or along the neck where stamped circles and dots alone or stamped circles and dots enclosed by incised lines occur in the Paruro example (specimen 1). Hence, while the alternative technique of stamped incision and punctation seems to substitute for stamped circles, or vice versa, the question remains as to whether a single or different felines are being depicted. Are specimens 2-7 more stylized, less realistic versions of specimen 1 and of the cat represented, or do heads 2-7 depict different spotted felines?

Comparative observations suggest that specimen 1, and possibly the others, most closely resembles the small nocturnal forest dwelling margay (*Felis wiedii*), although it could be the ocelot (*Felis pardalis*). Fig. 60 shows the margay, identified by Dr. Elizabeth S. Wing (personal communication) from a photograph taken at the Cuzco zoo. The ocelot, a larger feline forest dweller, resembles the margay in having lines and spots as markings and rounded ears (Boorer 1970:71-72; Walker *et al.* 1964:1275-1276), but detailed similarities between the margay and specimen 1, and others, include: 1) The two parallel lines surrounding spots along the snout of specimen 1 resembles the nose stripes enclosing dark markings, although not spots, on the margay. Only specimen 2 of the decorated feline heads lacks a nose stripe of some kind. Of all the spotted cats, only the margay and ocelot have the pronounced nose to forehead stripes. 2) The pairs of stripes running back on the cheeks from just under the eyes on the margay are shown on specimen 1, although enclosing spots. On other examples (specimens 3-6) lines radiate in a horizontal fashion from the sides of the mouth and could possibly be whiskers rather than margay cheek/eye markings; specimen 2 has squared areas with dots inside and outside them on the sides of the neck, while specimen 7 lacks markings there. 3) The roughly circular spots with dark outlines on the margay that occur in regularly aligned rows on the body are similar to the stamped circles and dots in rows on specimen 1, although on the neck. 4) The margay and ocelot have stripes running down the neck, unlike other spotted felines. They are similar to neck markings on specimen 2-7 and the circles and dots of specimen 1. 5) On specimens 3 and 5 (and 8 that lacks other markings) a horizontal line interrupts the vertical ones at the bases of the neck; other specimens with less complete necks may also have had such a horizontal line. This line is like the horizontal stripe on the margay located in the same position on the neck. 6) The rounded, rather than pointed, ears of the margay and ocelot are like those on specimens 2, 4, 5, and 7 where ears are preserved.

While the forest dwelling jaguar (*Panthera onca*) may have been depicted, the largest and perhaps most impressive of the spotted felines, it noticeably lacks rounded ears and facial lines on forehead or cheeks. The jaguar is the only spotted feline having dots within its spots, however, like those on specimen 1. The mountain or Andean cat (*Felis jacobita*), although having a mountain habitat, has more pointed ears and lacks clear nose to forehead stripes and well defined spots on the body.

Form

The four stamped pottery rims (specimens 21, 25, 29, and 35) indicate the vessel form to be an open mouthed and straight-sided bowl with either vertical or slightly outslowing walls. Body sherds also come from more straight-sided vessels rather than one with convex or concave walls, with the possible exceptions of specimens 12, 14, and 24 which are very slightly convex, and specimen 33 which is slightly concave. In addition, some of the feline heads, such as specimen 3, 4, 6, and 8 have straight rather than curved interiors, suggesting they belong to straight-sided vessels. Other heads (specimens 1, 2, 7, and 28), on the other hand, have curved, convex interiors, indicating either more convexity to the walls and/or that the heads were tilted upward. Two thick body sherds (specimens 26 and 27) with a long, straight cross-section, further suggest a tall, deep vessel form.

The diameter of three rims is 16 cm, and one is 13 cm. The small size of the rim fragments, however, coupled with the undulations found on the rims, make it difficult to determine the exact diameter with precision and even the orientation of the vessel wall. Three of the four rims have squared lips. The undulations present on rim specimens 21 and 25 are the sides or the base of a feline head where it attaches to the rim, and/or are part of a wavy or scalloped rimmed vessel. A rim sherd having stamped circles was found at Yanamancha near Raqchi after the stamped pottery group was originally defined and is not fully documented here. Significantly, however, it possesses a small oval tab that projects above rim level, and thus confirms the presence of a scalloped rim form among this stamped pottery group.

A hypothesized composite reconstruction of the vessel form is presented in Fig. 38. While other forms may be possible, no specimen indicate otherwise. Since no base sherds have been found that belong to this group, however, the base of the bowl remains unknown. Nevertheless, detailed comparisons of these sherds with Early Tiahuanaco (Epoch III) incised pedestal based ceremonial burners from Bolivia (made in a later section) suggest the specimens may also have had hollow pedestal bases. In the case of the Early Tiahuanaco ceremonial burners, and likely these stamped pottery vessels, the whole vessel becomes a single feline with a tail, in an almost sculptural sense.

These Early Tiahuanaco comparisons suggest the stamped pottery vessels may also have served as ceremonial burners. A few specimens showed evidence of burning or blackening on their interior surfaces (specimens 14, 24, 26, 27, 30, 33, and the Yanamancha rim), some more clearly than others, however, but lending support to this assumption.

Paste

The paste descriptions of individual specimens presented in the description of the figures (1-37) are based on megascopic and hand lens observations. Most of the pastes contain relatively abundant, medium-sized grains, the majority of non-plastic fragments about 1 mm or less. Most contain black, dark red, white, and mica fragments; Batan 'Urqo specimens lack mica, as do specimens 22, 36, and 37. The Pikicallepata examples are fairly similar, although subdivisions can be made. Most interesting is the close similarity of the Paruro specimen 2 to several from Pikicallepata, especially 3, 5, 6, 12, 14, and 15.

Megascopic observations significantly demonstrates paste variability among specimens rather than the homogeneity that might be expected if the pieces were all being manufactured at one location at one time, and then brought to the various sites where the specimens were found. This paste variability among specimens suggests different places of manufacture, although several sites may have shared a given source. More detailed geological analyses of these pastes, as well as those of sherds that may be recovered from stratigraphic excavations will help determine local and/or temporal paste variations as they may exist.

Surface Finish and Color

Most (22) of the specimens are self-slipped, on both interior and exterior surfaces. By self slip I mean the application of a coating of the same clay as the paste to the surfaces, although the same effect could possibly be achieved by finishing the surfaces when wet without the addition of the same clay coating. Fifteen specimen are slipped, including within stamped designs.

Most of the specimens are light red to light red-brown. Colors are given with their Munsell Soil Color Chart specifications in the individual description of the drawings.

Most of the examples are smoothed to well-smoothed, and few examples are polished to a luster. Specimen 9 has vertical striations of finishing on the exterior. The general lack of fine exterior finish on some of these specimens may be due to the plastic decorative techniques used that would not permit subsequent polishing, although the undecorated interior surfaces also lack fine finishing, evidently not required for these vessels. Partial weathering of the surfaces of some specimens also posed some difficulties in this regard.

Summary

Features which characterize and unify this stamped pottery group include:

- 1) The technique of stamped circles, stamped incision, stamped punctuation, and/or stamped areas. Stamped circles, some likely made by a reed like *nihua*, include circles alone, circles with a dot within them or dot(s) outside them, and solid circular impressions.
- 2) Close spacing of parallel lines that are horizontally, vertically, and/or diagonally oriented. These geometric elements tightly fill decorated areas.
- 3) Post-fired red and white paint within stamped elements, some specimens indicating a pattern of alternating colors.
- 4) Hand modeled solid feline heads projecting above the plane of the rim facing forward or possibly tilted backward. Although there is variability in details, most feline heads have body markings and rounded ears, possibly depicting the forest dwelling margay or ocelot. The body sherds of these vessels may also be interpreted as carrying the spotted feline body markings.
- 5) Bowls with straight or slightly convex walls, vertical or slightly outsloping, with rim tabs and direct squared lip form. Comparisons below will show the strong probability that these sherds come from scalloped rimmed ceremonial burners that take the form of a single spotted feline; base sherds are lacking to confirm a hollow pedestal base form. Some evidence of interior blackening appears to support such an interpretation as to function.
- 6) Surface of one color, generally a light red to reddish-brown, and the general lack of fine surface finishing.
- 7) Variability in paste among the specimens, indicating more than one place of manufacture.

Geographic Distribution and Other Examples Belonging to the Group

The specimens described here come from the surface of the following sites (see Map): Paruro, Choqepukyu, Mama Qolla, Minas Pata, Batan 'Urqo, Pikicallepata, Januque, and Huacsapata. Six of these sites are situated in the lower valleys of Cuzco, and only two lie in the higher elevations of the altiplano in Puno. Since 22 out of 37 examples, 6 of these being feline heads, come from Pikicallepata, it is tempting to see this concentration indicative of a center for the group; but this abundance is more likely the result of intensive surface exploration of the site conducted during excavations there. None was found in excavations, however. Many sites cluster in or near the Lucre Basin (Choqepukyu, Minas Pata, Mama Qolla, and Batan 'Urqo), again perhaps in part reflecting the greater intensity of work carried out in the area.

There are other sherds that also belong or possibly belong to this stamped pottery group. Some of these are published but unavailable for observation, others are in museums or in collection of others, and several were found after the original study of the stamped pottery group had been made. These pieces deserve brief mention here.

In 1941-42, John H. Rowe found what he termed a unique sherd from his excavations at Chanapata in Section D, level I (0-30 cm). It is illustrated and described as being "Blackware with a lot of mica in the temper and a stamped or pressed design. The finish on the back and the color and design suggest Chanapata, though no other pressed designs were found. It certainly belongs to no known Inca style..." (Rowe 1944:18; Fig. 15, 15). The importance of this piece, if it is a member of the stamped pottery group, is that it appears to be related to Chanapata pottery, according to Rowe's comment, even though it could be of any date, having been found in the first 30 cm of excavation. While black is absent in our sample of stamped pottery, gray does occur.

At least three sherds come from sites in the Lucre Basin:

1) A sherd collected from the surface of Mama Qolla in 1968 by Rowe was kindly shown to me, and may also belong to the stamped pottery group. The orange sherd has three parallel incised lines and to one side two circles with punctated dots within them and two punctated dots outside them. While the incision does not appear to be stamped, the circles are regular enough to suggest stamping. The association of parallel lines, circles, and dots makes it a likely member of the stamped pottery group. The sherd also has an unusual groove on the interior. Specimen 34, also from Mama Qolla, has the rare presence of a punctated dot outside circles as well.

2) The broken half of what appears to be a feline head was collected from the surface of Minas Pata by Edward Dwyer during his 1969 excavations there (Dwyer, personal communication). From drawings shown me, the fragment appears to resemble those from Pikicallepata (specimens 3-7).

3) A body sherd that I observed came from the surface of a site in the Lucre Basin. It has four parallel, vertical stamped lines enclosed within incised probable rectangle(s), and another element similar to those in Fig. 22 or 32. The sherd is slightly thicker than specimen 32.

From Batan 'Urqo I have seen a red feline head which clearly belongs to the stamped pottery group and most closely resembles specimen 1, although it is larger. The mouth has a double stepped pyramid form with stamped circles above each step. Two parallel rows of stamped circles outlined by incised lines leave the mouth, one set on each side. Below the mouth on the neck are three rows of stamped circles outlined by incised lines and a line of stamped incision between each row. Eyes are stamped circles and there are stamped incised lines flowing up from them. Stamped circles occur along the nose, as well as along both sides of it, and ears are broken.

Another reddish-brown slipped stamped pottery feline head I saw came from the surface of Pikicallepata, and is like the others from the site described here (specimens 3-7). It has rounded ears, but the face has been badly eroded. There is an incised stepped element below and to one side of the head, and red post-fire paint is present. Luis Barrera Murillo (personal communication) has also indicated that he encountered fragments of stamped pottery in his excavations at Pikicallepata.

A unique sherd we collected from the surface of Pikicallepata is also included here (Fig. 61), although it does not clearly belong to the stamped pottery group, as it lacks stamping. This body sherd has two incised square panels, one above the other, and a portion of a third to the left of the lower one, suggesting these panels occurred in horizontal rows outlined by horizontal lines. The panels somewhat resemble those on incised Early Tiahuanaco pedestal base bowls from Bolivia to be discussed below (compare panels in Figs. 65 and 66).

The rim sherd from Yanamancha, near Raqchi, has already been mentioned in the section on form. It is slipped pinkishred with a darkened interior, and exhibits the small scallop or rim tab described. There are two stamped circles diagonally positioned, each with a dot in its center. The piece is too small and irregular to determine its diameter.

Another rim that clearly belongs to this group was found on the surface of a site near Pomacanchi in 1978 during explorations carried out by Manuel Chávez Ballón and Wilbert San Román Luna. It has stamped incised lines, including nested rectangles, and next to them a set of diagonal lines. The lip is squared, but the rim was too small to determine its diameter. It is blackened from burning on the interior, and may have white post-fire paint.

Two other sherds of this stamped group include one reddish-brown body sherd coming from the surface of a site in Canchis; it has a series of parallel incised lines, and some at right angles enclose other sets of diagonal lines like those in Fig. 19. The second is a feline head, most like specimen 8, but with a mouth more like that of specimen 7; it can be found in the Museo e Instituto de Arqueología in Cuzco.

Finally, in December 1984 three body sherds with stamped incisions were documented in the Museo Nacional de Antropología y Arqueología in Lima, having the numbers P/8425 (sherds 163 and 215, which fit, and sherd 152 which looks like it belonged to the same vessel). These pieces come from Pucara, collected in 1935. They are reddish brown and specimens 163 and 215 show evidence of burning on the vessel interior. Sherd 152 has a band of opposing and nested L-shaped incisions, and nested rectangles to one side of the band. Sherds 163 and 215 show opposing and nested stepped elements, some diagonal lines, and other horizontal ones. The designs, however, are incomplete so these descriptions remain somewhat limited.

At least 12-13 additional specimens discussed here raise the total number of stamped pottery sherds to about 49-50, and their distribution is extended to include perhaps Chanapata, but certainly Yanamancha (near Raqchi), a site near Pomacanchi, and Pucara. Again, they predominate in Cuzco.

Comparisons

In this section, it will be established that the closest similarities of the stamped pottery group described above lie with Early Tiahuanaco ceremonial burners from Bolivia. These comparisons further strongly suggest the age and the special function of the Cuzco-Puno stamped pottery group.

An examination of Chanapata pottery indicates the presence of the stamped circle with dot as a decorative technique, found at least on ollas, and more importantly, the presence of solid modeled feline heads applied onto vessel walls. Two olla sherds found on the surface of Chanapata by Jorge Yábar Moreno show circles with dots. On one sherd they are zoned within incised zig-zag triangular areas (Yábar 1972: Plate 8c and 224) and on

the other they form a horizontal row (Yábar 1972: Plate 4a and 223). These examples provide only a general comparison in technique, however.

Modeled, front-view feline heads as decorative appendages and/or lugs on vessel walls were also found at Chanapata by Yábar (1972: Plates 19 and 26a, 227 and 229). While the general characteristics of appliqued, modeled feline heads are similar, providing the only such specimens in Cuzco for comparison, there are major differences, however: 1) The heads are positioned on the vessel walls or below the rim, not protruding above the rim (Figs. 62-63). 2) There is little emphasis on incision, and more importance given to applique, such as the round relief for eyes, and in some instances fillets under the nose for whiskers. 3) Ears are pointed, not rounded, widely separated and diverging, having only a vertical incision, not a semi-circular one. 4) No body markings occur, perhaps indicating the depiction of the puma. 5) There are no fangs or teeth. 6) No feline body is attached or portrayed at all.

Pucara hollow pedestal based bowls (Fig. 64) also commonly exhibit modeled feline heads, but they are positioned just below the rim, with the ears ending at the plane of the rim or very slightly protruding above it (Rowe and Brandel 1971: Plate XVII, Fig. 69), and they occur on other forms such as on the body of miniature jars (Rowe and Brandel 1971: Plate XIV, Figs. 62-63). The profile-view incised and painted feline body around half the vessel is connected to the relief front-view head. There are two felines on each vessel, one opposite the other. The Pucara feline heads are incised and polychrome painted, not stamped or of one color, although incised felines on black to gray pedestal bowls do occur. Pucara felines also have face and body markings, suggesting representation of spotted felines; the prominent facial lines again suggest the margay or ocelot, while the rectangular body markings on the feline's back resemble squared spots of the jaguar (Perry 1970:33). Mouths are generally closed, although they may rarely have teeth and fangs present (Willey 1971: Fig. 3-85, a-c), and ears are rounded with incised semicircular lines. The most significant similarity to the stamped feline heads, then, is the feline depiction, and not their precise form or the technique used. Significantly, many of these Pucara pedestal based bowls show evidence of burning on their usually less well finished interiors, indicating their use as ceremonial burners.

Incised modeled feline heads also occur on black pottery coming from Kallamarka near Tiahuanaco, Bolivia, but they are attached under the broad outflaring rim of a flat based vessel (Lumbreras and Mujica 1982). Painted Qeya style or Early Tiahuanaco vessels of the same form were found in the same lot at Kallamarka. The incised Kallamarka vessels appear to have spotted feline body markings on the body of the vessel like Early Tiahuanaco ceremonial burners and probably the stamped pottery specimens as well.

This stamped pottery group demonstrates closest similarity in a number of specific characteristics to Bennett's Early Tiahuanaco style incised "libation" bowls or ceremonial burners, belonging to what Wallace has called the Qeya style, dating to Ponce's Epoch III or the late Early Intermediate Period, between about the second and fifth centuries A.D. in the Bolivian altiplano. There are very few good illustration of these incised hollow pedestal based Early Tiahuanaco bowls with projecting feline heads, but some examples, along with painted versions have been published by various authors (Bennett 1934: Fig. 13b; Means 1936: Fig. 56, lower left and center; Ponce 1948: Figs. 38-39; Wallace 1957:282c; Fellman 1961: Plate 6; Eisleb and Strelow 1980: Figs. 5-11, cf. Fig. 3). Photographs taken in 1973 of four such vessels housed in the Museo Nacional de Arqueología in La Paz are shown in Figs. 65-68. Carlos Ponce Sanginés, then Director of the Centro de Investigaciones Arqueológicas en Tiwanaku, kindly permitted S. Chávez to photograph and publish these vessels. Others observed are housed in the American Museum of Natural History in New York, as part of the Adolph F. Bandeller collection coming from burials he excavated in 1894 at Qeya Qollu Chico on the Island of Titicaca, the type site for the Qeya style (Rowe 1963:12).

Another similar fragment (Fig. 69), shown to us by Chávez Ballón in Cuzco, also comes from Bolivia. Finally, in 1973 Chávez Ballón showed us a complete bowl obtained in the market at Písaq near Cuzco, although the actual provenience is unknown. The bowl is most like the Early Tiahuanaco "libation cups" (Bennett 1934:409 and Fig. 13b) or to the ceremonial burners discussed below. It would be the only such complete vessel coming from Cuzco if the provenience is correct. It is flatbottomed, grey with a rather rough surface finish, has slightly outflaring walls, is 8.3 cm in height and 13 cm in rim diameter. There was a small head projecting above the rim, a tail rim tab on the opposite side, and two other opposing rim tabs between the head and tail. The body of the vessel has two rows of incised nested rectangles; no stamped incision is present.

The vessel illustrated in Fig. 65 comes from Alto Sopocachi (Anku Anku) west of La Paz, and that in Fig. 66 comes from La Paz. Those illustrated in Figs. 67 and 68 are said to come from Tiahuanaco. None, or any like them have been found in excavations, however, not even at Tiahuanaco; probably a new name other than Early Tiahuanaco or Qeya should be given to this group (Ponce, personal communication). Too, Rowe (personal communication) is doubtful about the use of the term Qeya for any material from Tiahuanaco.

The vessel shape associated with the Early Tiahuanaco feline heads is Wallace's form 3b, an annular based or hollow-bottomed (pedestal), slightly outflaring walled, scallop-rimmed "libation" bowl (Wallace 1957:33a, 37). This shape is Bennett's Hollow Base Libation Bowl Be and Bf combination (Bennett 1934:412). This bowl form (see Fig. 65e) is similar to that of the stamped pottery group, although other flat bottomed forms need not be ruled out since no base sherds have been found. Rim diameters of the stamped pottery group seem to be somewhat larger than, although within the range of, the Early Tiahuanaco incised pedestal bowls. The Early Tiahuanaco scalloped rim form also occurs in the stamped pottery group, as confirmed by the Yanamancha rim tab, and Early Tiahuanaco ceremonial burners also appear to have direct, squared rims. Finally, there are six to seven stamped pottery specimens that show evidence of blackening or burning on their interiors, supporting the likelihood of a similar function involving ceremonial burning.

That these ceremonial burners served a religious function as sacred ritual objects is supported by the following evidence: 1) Their ritual context, as at Pucara in the temple area, or at Qeya Qollu Chico in burials. The fact that some of the vessels are whole generally suggests they came from a ritual deposit of some kind, even burial, rather than from habitation refuse. 2) Their associated mythological feline depictions. 3) Their apparent scarcity reflecting a special purpose. 4) The labor intensive elaboration of decoration that goes beyond an ordinary or utilitarian function such as for braziers. For the stamped pottery specimens, at least the last three are likewise applicable, with the contextual evidence as yet lacking to support the first.

The pedestal based ceremonial burners with feline heads occur not only in the incised and painted Early Tiahuanaco style, but also in Pucara and Classic Tiahuanaco styles. The pedestal is proportionately shorter in the Early Tiahuanaco pedestal based bowls than it is in Pucara ones (compare Fig. 64 with Figs. 65-68), and Early Tiahuanaco pedestals are undecorated, while Pucara ones sometimes are. Notably, the pedestal bowl is unknown in the Chanapata style. Six rim tabs seem to be more frequent in both Early Tiahuanaco and Classic Tiahuanaco ceremonial burners. In contrast to the Pucara and incised Early Tiahuanaco pedestal bowls, Classic Tiahuanaco ceremonial burners sometimes have three-dimensional feline legs; they also have other animals, such as the llama, represented in the same manner. The stamped pottery and incised Early Tiahuanaco bowls uniquely appear to share the emphasis on feline representations.

The most outstanding similarity of the Early Tiahuanaco incised pedestal base bowls to the specimens described here lies in the placement of the feline heads above the

plane of the rim, a characteristic absent in any other known early Cuzco, Puno, or Bolivian ceramic styles. Wallace describes the modeled feline heads as being solid and attached to the vessel at the rim, having the ears projecting above the rim, or to a vertical extension of the rim with the head above or partially above the rim (Wallace 1957:37). On all the stamped pottery specimens, similarly, the head joins the rim just below the ears (Figs. 1-8, and 28).

It has been noted that most Chanapata feline head adornos are placed on the body of vessels, and Pucara feline heads on pedestal bowls just below the rim with ears just at the rim. The Kallamarka feline heads are under an outflaring rim, not unlike those on Pucara miniature jars. Here, in incised as well as painted Early Tiahuanaco ceremonial burners, however, the head projects above the vessel wall on the rim. Lastly, Classic Tiahuanaco feline heads on ceremonial burners occur higher above the rim on neck extensions (Bennett 1934: Fig. 12e; Posnansky 1957: Plate XLIIa, e.g.), and become hollow, sometimes with a plaque at the neck (Eisleb and Strelow 1980: Figs. 120-121, e.g.). A temporal sequence of feline heads can be suggested based on their respective locations on the vessels, although considerable distance between sites are involved: from Chanapata (in the Cuzco region), to Pucara (in the northern Lake Titicaca Basin area), to Early Tiahuanaco (at the southern end of the lake), and lastly, Classic Tiahuanaco. The stamped pottery group falls clearly into the Early Tiahuanaco part of this sequence, but having a more northerly distribution. Furthermore, Chanapata feline heads lack bodies and are not on ceremonial burners, while Pucara ceremonial burners have two opposing complete felines per vessel, both in contrast to Early and Classic Tiahuanaco ceremonial burners in which the whole vessel becomes a single spotted feline with tail. However, it may also be noted that there are vessels of single complete felines in Pucara that are not ceremonial burners.

Wallace notes that the feline heads (his modeled type 1) associated with the libation bowls "...evolve from a flat-backed, half head which is applied onto the vessel wall at the rim, to a completely three-dimensional head with a neck extending far above the rim of the vessel" (Wallace 1957:83). Our feline heads, as noted, are flat-backed, more similar to Wallace's early feline heads. One of the Early Tiahuanaco incised bowls (Fig. 69) has the feline head tilted upward, and by comparison, the heads of the stamped pottery group which are markedly convex on their interiors (specimens 2, 7, and 28) may also have been placed on the rim to tilt back with the eyes facing upward.

Although the incised Early Tiahuanaco feline heads are weathered in several examples, there appears to be less attention to detail than on the stamped heads and an absence of face markings, except low on the neck where vessel body designs extend near the feline head. Specimen 2 compares well with the neck markings at the sides of the heads of Figs. 67 and 69. Mouths are usually closed (for example, a simple incision in Fig. 65a), but can be open with mouth treatment (Means 1936: Fig. 56 center). Ears are rounded with incised semi-circular lines as in the stamped specimens. Specimen 8 very closely compares to the head on the vessel in Fig. 65a, and the generally square muzzle form on Early Tiahuanaco heads is similar to many of the stamped pottery heads.

Wallace has noted the emphasis on feline motifs in the Qeya style: "Representational designs in the Qeya style are dominated by the feline figure and modeled feline head. Geometric designs are limited to the nested step units and triangular or zig-zag band" (Wallace 1957:123). As can be observed in Figs. 65-69 designs on the vessels are all geometric, likely stylized depictions of spotted feline body markings. The bowl in Fig. 66 combines several elements which are found on the stamped pottery: 1) horizontal, vertical, and diagonal parallel lines; 2) rows of circles; 3) rows of circles with dots in their centers; and 4) dots outside the circles. Vessels in Figs. 67 and 68 have nested rectangles, an element also present in the stamped pottery specimens; see especially that on the Huacsapata sherd in Fig. 37 as it compares to those in Fig. 67, both having a dot in the center of the rectangles. Also, in all the Early Tiahuanaco vessels illustrated here (Figs. 65-69) there is a horizontal line

under the feline heads as in the stamped pottery specimens 3, 5, and 8. Furthermore, the elements in both Early Tiahuanaco and the stamped pottery tend to tightly fill the decorated space.

It is worth noting that the crosses (open and sometimes having an "+" in them, but *not* checkered) encircling the vessel in Fig. 67 (and possibly Fig. 69) are more typically Tiahuanaco, as seen especially on Classic Tiahuanaco feline bodies in stone sculpture (Posnansky 1945: Figs. 126, 127, 130, 130a, 139, and 139a; 1957: Plate XLa). The crosses on Classic Tiahuanaco pottery are not checkered but do have other variations, and other elements also occur on feline bodies. Pucara style crosses, in contrast, are checkered, many also on feline bodies (see Rowe and Brandel 1971: Plate V, 17; Plate XIV, 62-63; Plate XVII, 68-69). One exception to the latter is a more Tiahuanaco like cross, although in a different context and without felines, on a Pucara bowl (Rowe and Brandel 1971: Plate V, 17). That many Classic Tiahuanaco and Pucara crosses occur on the bodies of felines, supports the assumption that the crosses on the bowl in Fig. 67 represent the feline body. In addition, the upper row of nested rectangles in Fig. 67 compares to those on the backs of felines on both Pucara pottery (Fig. 64 and Rowe and Brandel 1971: Plate XIV, 62-63) and Classic Tiahuanaco stone sculpture and pottery (Posnansky 1945: Fig. 139; 1957: Plate XLc). These comparison of elements in feline contexts support the proposition that the Early Tiahuanaco style incised ceremonial burners, as well as the stamped pottery ones, carry stylized representations of a feline body. They also point to the similarities among Pucara, Early Tiahuanaco, and Classic Tiahuanaco insofar as these elements are concerned.

Continuing with comparisons between the incised Early Tiahuanaco bowls and the stamped pottery group, similarities extend to some of the decorative techniques. Incisions may be filled with red, yellow, and white post-fired paints (Wallace 1957: 48). The specimen illustrated in Fig. 69 has red post-fired paint in the incision, as do others in the Bandelier collection. Bennett, too, describes his related form Ba (flat bottomed wavy rim libation cup) as having incisions filled with these three pigments, although no mention is made regarding whether or not they are post-fire added (Bennett 1934: 409, Fig. 13a). Only white and red have been observed to occur in the stamped specimens. These three post-fire colors do occur on Chanapata black incised ware. Another similarity between the Early Tiahuanaco ceremonial burners and the stamped pottery group is the alternation of the colors in adjacent incised lines (observed on a specimen in the Bandelier collection, B/2375, at the American Museum of Natural History, New York).

A second decorative technique, the use of stamped circles, significantly occurs on both incised Early Tiahuanaco pedestal bowls (Figs. 65 and 66) and some of the stamped pottery specimens (Figs. 1, 3-10, 21, 25, 29, 33, and 34), including both as feline eyes and designs apart. The uniformity, evenness, and repetition of the circles on vessels in Figs. 65 and 66 clearly indicate a stamping tool was used. Stamped incision or stamped areas, however, do not occur on the Early Tiahuanaco pedestal bowls.

Another resemblance of Early Tiahuanaco to most of these specimens lies in surface finish. Wallace describes Qeya style surface finish as lacking slip and careful smoothing and polishing (Wallace 1957: 19). The exterior surface on the vessel in Fig. 66, for example, has vertical finishing striations similar to those of specimen 9 here. Interiors are generally not smoothed, often having striations like many Pucara style ceremonial burners I have seen as well.

The similarities of the stamped pottery fragments, then to Early Tiahuanaco incised pedestal based bowls are numerous and specific, and include: 1) The straight-sided open bowl form of approximately similar diameter with rim tabs, indicating, along with some evidence of interior blackening on some specimens, that the stamped pieces are also ceremonial burners that depict a single spotted feline. The base form, as yet unknown, is predicted to be pedestaled, based on these comparisons. 2) The location and form of the

solid feline heads, attached to and projecting just above the rim, having flat backs, stamped eyes, and rounded ears. 3) The body of the vessels having stylized geometric feline body markings that tightly fill decorated space and consist of rows of stamped circles alone or with dots inside or outside them; vertical, horizontal, and diagonal parallel incised lines; and nested rectangles. 4) The use of post-fired paint in incisions and the alternation of colors in adjacent incisions. 5) The technique of stamping for circles and the use of incision, although not stamped in Early Tiahuanaco examples. 6) A single surface color, with a tendency for the stamped pottery to be red-brown and Early Tiahuanaco tan to gray. 7) The lack of careful surface finish on one or both surfaces. These similarities lead to the conclusion that the stamped pottery group is closely related to the incised Early Tiahuanaco ceremonial burners at least in time and function. Excavated contexts for the stamped pottery are needed to confirm this conclusion.

Conclusions: Origins and Dispersals

It remains to examine briefly some available evidence that points to a pre-Pucara and pre-Early Tiahuanaco origin of hollow pedestal based incised or grooved bowls (ceremonial burners) in the altiplano. At the southern end of Lake Titicaca, no Chiripa incense burners have been found to my knowledge. The earliest annular or hollow pedestal based bowls (ceremonial burners?) belong to the Qalacasaya style of Epoch I. Four were found as offerings in excavations at and below the construction of the Qalacasaya at Tiahuanaco, one associated with a male burial (Ponce 1971: 9, Fig. 2-2, 5, 21, and 23; *passim*). Three are undecorated and one has red paint on a clear yellowish tan surface; all have two horizontal or oblique handles at each side of the mouth (Ponce 1971: Tables 2 and 5). Four other associated vessels, however, possessed incised polychrome spotted felines, the face front view and the body in profile with nested rectangles as body markings (Ponce 1971: Fig. 3-26, 33, 34 and 30).

On the northern end of Lake Titicaca, several sherds with hollow pedestal bases and geometric elements incised/grooved and punctated on them were found on the surface and in excavations carried out by S. Chávez and me at Taraco in 1973. Preliminary examination of the pottery indicates that these specimens occur in the pre-Pucara levels at the site, but are posterior to levels having what appear to be more Chiripa—or Qalacasaya—like ceramics. The specimens are similar to the Early Tiahuanaco style ceremonial burners in: their hollow pedestal base form, their single color (usually gray to black, unslipped), the lack of fine surface finish, the tight filling of decorated areas, incision/grooving that is *not* stamped, punctated dots, vertical and oblique parallel lines, and the use of red and white post-fire paint in incisions. However, there are also some differences. On the Taraco pieces there are no circles; in fact, the elements consist almost always of rows of large round punctated dots surrounded by several parallel incised/grooved lines; two sherds had a single step element with dots. No modeled feline heads have been found at Taraco, but a feline face (and body?) was incised/grooved on a rim sherd of a pedestal based bowl; the face has squared ears, rectangular eyes with a punctated dot in the center of each, two dots for nostrils, and a rectangular mouth with vertical incisions indicating teeth. There was not enough of the bowl to determine whether one or two felines occupied the vessel. Unlike Early Tiahuanaco bases, the pedestal portions of these Taraco bases are decorated and may have pre-fire open cut-out rectangular areas. The Taraco specimens have squared lips and direct rims; the diameter at the waist of the pieces ranges between 7 and 12 cm.

It may be noted that Alfred Kidder II recovered gray incised pedestal base sherds similar to those from Taraco in what appear to be lower levels (pre-Pucara?) during his 1939 excavations at Pucara. Kidder illustrated some incised, unpainted sherds from other Lake Titicaca Basin sites that might also be similar to these Taraco or Pucara examples, but

without first hand observation clear determination cannot be made; one of them is a pedestal base from Taraco (Kidder 1943: Fig. 3-23 and 24 from Taraco; 29 from Ayrampuni, considerably east of Pucara; 6 and 10, although indicated as once painted, from incatunhuiri, south of Puno).

Based on this relatively scant evidence, it would appear that plain hollow pedestal based bowls (ceremonial burners?) with a religious function were being used in Epoch I at Tiahuanaco, and that incised/grooved ones were being utilized at about this same time, or perhaps slightly later, but in pre-Pucara times, at Taraco and even Pucara. Felines seem to occur on Taraco examples, and the Taraco vessels generally look much more like the later Early Tiahuanaco ceremonial burners than do the Qalzasaya ones. Pucara ceremonial burners are more carefully executed and possess two felines on a single vessel, each with a modeled head positioned just at the rim. There are both polychrome incised as well as black incised versions, just as in Kallamarka, Early Tiahuanaco, and Classic Tiahuanaco, and there also appears to be a painted variety of the stamped pottery ceremonial burners in Cuzco³. There are some Pucara vessels that are single, complete felines (effigies), but they do not appear to be ceremonial burners. In Early and Classic Tiahuanaco styles, the entire ceremonial burner becomes a single feline (or other animal in the latter). The Early Tiahuanaco feline heads protrude jut above the rim, and Classic Tiahuanaco ones much more so. Although the pre-Pucara Taraco examples most closely resemble the Early Tiahuanaco ones, the exact temporal and cultural relationships remain unclear, except that the Taraco ones are earlier.

The stylistic unity of the group of stamped pottery sherds documented here has been established, as has the fact that they most closely resemble the incised Early Tiahuanaco style ceremonial burners. It has been proposed, therefore, that the stamped pottery group is related in time, function, and in some way culturally to the Early Tiahuanaco pieces. While ceremonial burners occurred earlier in the Lake Titicaca Basin, it was not until Early Tiahuanaco times in the late Early Intermediate Period that the use of such ceremonial burners with mythological felines penetrated northward into the Cuzco area from the Tiahuanaco area, and very likely the rituals with which they were involved. The locations of sites where stamped pottery has been found reveal a *widespread*, almost continuous distribution from Huacsapata to likely Chanapata, but with a predominant occurrence in the lower valleys of the department of Cuzco, outside the altiplano homeland of Tiahuanaco. Furthermore, the stamped pottery group exhibits sufficient differences from Early Tiahuanaco ceremonial burners to suggest they are regionally distinctive and not direct imports from the Tiahuanaco area. In addition, the variability among specimens of the stamped pottery group, not only in details of form and execution, but especially in paste, suggests that the pieces were made in different locations within the Cuzco-Puno region. This supposition also further suggests that the need for these sacred objects was firmly established enough for their local manufacture to have already taken place.

The spread of ceremonial objects into Cuzco from the Tiahuanaco area in the late Early Intermediate Period has implications for the spread of an emerging state religion in Early Tiahuanaco times that becomes an integral part of the Middle Horizon Classic Tiahuanaco state. Ironically, in the Middle Horizon, however, the Cuzco area falls under Huari control rather than Tiahuanaco domination. The ties between Cuzco and the Tiahuanaco area were severed during the Middle Horizon. It may be premature to state that the Early Tiahuanaco religious influence into Cuzco is not accompanied by other secular indications;

³I have seen two painted feline heads from ceremonial burners coming from the surface of sites in Cuzco (one from Chanapata) that are also most similar to Early Tiahuanaco style painted ones. However, these painted feline heads from Cuzco have a hollow chamber with a circular hole on the back of the head to relieve air pressure in firing. One is sooty on the interior.

the lack of militarism does not preclude the existence of political and economic ties, however, as, in general, ceremonialism is linked to and often provides the lubricant for these other kinds of relations. Finally, the evidence tends to confirm, or at least does not negate, Dorothy Menzel's early observation that the influence from Tiahuanaco to Huari was first religious in Middle Horizon 1A (Menzel 1964: 67). The stamped pottery of Cuzco provides a late Early Intermediate Period case of the spread of some aspects of Early Tiahuanaco religion northward prior to the emergence of Huari in the Middle Horizon. While Early Tiahuanaco influences may not have served to maintain Tiahuanaco relations, they may have paved the way for Huari relations to develop. It may also be added that the use of ceremonial burners ultimately penetrated the area near Huari as shown by a probably locally made feline ceremonial burner in Classic Tiahuanaco style belonging to Middle Horizon 2, found by William Isbell at Cangallo, 50 km south of Ayacucho; Menzel suggests ceremonial burning may have been a Middle Horizon 2A innovation in the Huari area introduced from the south (Menzel 1969: 54, 98). She states,

"Ceremonial burners have a long tradition in the Tiahuanaco area, however, and the introduction of the practice to the Huari area at this time is probably connected with an active communication in religious ideas between these two independent centers during Epoch 2A" (Menzel 1969:90).

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DESCRIPTION OF FIGURES

(Note: All color specifications from Munsell Soil Color Chart, 1954).

Map Showing the Location of Sites Mentioned in the Text.

Figure 1. Specimen 1. Modeled feline head projecting above the vessel rim, found at the Tejawasi Hacienda (of the Pancorbo family) near the city of Paruro, Province of Paruro, Department of Cuzco, by Jorge Pancorbo in the 1950's and given to Manuel Chávez Ballón. Red (10R-4/6 to 4/8) slipped interior and exterior. Well smoothed, non-lustrous exterior. Interior polished to a luster in vertical directions; width of polishing tool mark 1.5-2 mm. Red (10R-5/8) post-fired paint in incisions outlining nose and white post-fire paint in mouth. U-shaped incisions. Stamped eyes are 10 mm in exterior diameter and circles are 1 mm thick. Other stamped circles are 7 mm in exterior diameter. Incompletely oxidized, fine-textured paste; very little temper including a small amount of mica and small translucent inclusions. For photograph, see Fig. 39.

Figure 2. Specimen 2. Modeled feline head projecting above the vessel rim. Found at the Tejawasi Hacienda (of the Pancorbo family) near the city of Paruro, Province of Paruro, Department of Cuzco, by Jorge Pancorbo in the 1950's; now in the collection of Jorge Yábar Moreno, Cuzco. Light red-brown (2.5YR-5/4 and 4/4), probably slipped exterior. Interior grayed (2.5YR-3/0). Portion of exterior are smoothed to dull luster; interior has striations visible from smoothing while the surface was wet. V- and U-shaped incisions; eyes are made by stamped incision. Completely oxidized, medium-textured paste. Abundant fine mica inclusions, and medium-sized white, dark red, and black inclusions.

Figure 3. Specimen 3. Modeled feline head projecting above the vessel rim. Collected from Pikicallepatá, Province of Canchis, Department of Cuzco, by Karen and Sergio Chávez in 1967. Light red (10R-5/3), probably self-slipped interior and exterior. Smoothed, non-lustrous interior and exterior. Red (10R-5/8) post-fired paint in alternating incisions and punctations and in mouth; white post-fired paint in alternating incisions, punctations, and in eyes, ears, and nose. U-shaped incisions; stamped incision and punctations present. Stamped eyes are 11 mm in exterior diameter and circles are 2 mm thick. Radiating striations within stamped eyes. Completely oxidized, medium-textured paste. Abundant fine mica inclusions, and medium-sized white, black, and dark red inclusions. For photograph, see Fig. 41.

Figure 4. Specimen 4. Modeled feline head projecting above the vessel rim. Collected from Pikicallepatá, Province of Canchis, Department of Cuzco, by Karen and Sergio Chávez in 1967. Light red, probably self-slipped, smoothed, non-lustrous interior and exterior. No post-fire paint visible. U-shaped incisions; stamped incision and punctations present. Stamped eyes are 9 mm in exterior diameter and circles are 1.5 mm thick. Incompletely oxidized, medium-textured paste. Abundant medium to coarse temper, including mica, white, black, and some dark red inclusions.

Figure 5. Specimen 5. Modeled feline head projecting above the vessel rim. Collected from Pikicallepatá, Province of Canchis, Department of Cuzco, by Karen and Sergio Chávez in 1967. Light red, probably self-slipped, smoothed (to weathered) interior and exterior. Red post-fired paint in mouth (color same as specimen 3) and white around the mouth and in the eye. U-shaped incisions; stamped incision present. Stamped eyes are 9 mm in exterior diameter and circles are 2 mm thick. Completely oxidized, medium-textured paste. Abundant fine mica inclusions, and medium to large-size white, black, and dark red inclusion. For photograph, see Fig. 42.

Figure 6. Specimen 6. Modeled feline head projecting above the vessel rim. Collected from Pikicallepatá, Province of Canchis, Department of Cuzco, by Karen and Sergio Chávez in 1967. Light red, probably self-slipped, roughly smoothed (to weathered) interior and exterior. No post-fire paint visible. U-shaped incisions; stamped incision present. Stamped eyes are 9 mm in exterior diameter and circles are 1.5 mm thick. Completely oxidized, medium-textured paste. Abundant fine mica inclusions, and medium-sized white, black, and dark red inclusions. For photograph, see Fig. 43.

Figure 7. Specimen 7. Modeled feline head projecting above the vessel rim. Collected from Pikicallepatá, Province of Canchis, Department of Cuzco, by Karen and Sergio Chávez in 1970. Light red (10R-5/3 to 10R-4/4), probably self-slipped, smoothed to a dull luster interior and exterior. White post-fired paint in incisions at the neck. U-shaped incisions; some incisions are lustrous. Stamped incision present. Stamped eyes are 10 mm in exterior diameter and circles are 1 mm thick. Completely oxidized, medium-textured paste. Abundant, fine to medium-sized temper (particles up to 1 mm in diameter) including sparse mica, white, dark red, and abundant black inclusions.

Figure 8. Specimen 8. Modeled feline head projecting above the vessel rim. Collected from Pikicallepatá, Province of Canchis, Department of Cuzco, by Drs. Manuel Chávez Ballón and John H. Rowe in 1954. Light red (7.5R-6/4) probably self-slipped, smoothed interior and exterior, with a rounded indentation between the ears on the interior. No post-fire paint visible. U-shaped incisions; stamped incision present. Stamped eyes are 8 mm in exterior diameter and circles are 1 mm thick. Completely oxidized, fine-textured paste. Abundant temper, including abundant mica, and white and black inclusions. For photograph, see Fig. 44.

Figure 9. Specimen 9. Body sherd. Collected from Pikicallepatá, Province of Canchis, Department of Cuzco, by Karen and Sergio Chávez in 1967. Greenish gray (2.5Y-6/2) slip exterior, and red-orange (2.5YR-6/8) unslipped (?) interior. Smoothed interior and exterior. Vertical striations of smoothing marks appear at right angles to direction of incisions on exterior; interior has horizontal smoothing striations. Red (5R-5/6) post-fired paint in alternating incisions and stamped circles. Incisions are somewhat lustrous, having striations along their length. U-shaped incisions. Stamped circle is 10

mm in exterior diameter and 2 mm thick. Incompletely oxidized, fine-textured paste. Moderately abundant temper including fine mica inclusions, and white, black, and dark red inclusions. For photograph, see Fig. 45.

Figure 10. Specimen 10. Body sherd. Collected from Pikicallepata, Province of Canchis, Department of Cuzco, by Karen and Sergio Chávez in 1967. Reddish-brown (2.5YR-4/4) slip exterior, including within incisions; interior light red-brown (2.5YR-5/6) self-slipped (?). Exterior polished to a dull luster including within incisions; interior smoothed. U-shaped incisions. Stamped area present. Stamped circle is 7 mm in exterior diameter and 1 mm thick. Radiating striations within stamped circle. Almost completely oxidized, medium-textured paste. Abundant medium-sized temper of white, black, dark red, and very sparse mica inclusions. For photograph, see Fig. 46.

Figure 11. Specimen 11. Body sherd. Collected from Pikicallepata, Province of Canchis, Department of Cuzco, by Karen and Sergio Chávez in 1967. Red (10R-4/6) probably self-slipped interior and exterior, including within incisions. Roughly polished interior and exterior; lustrous within incisions and striations present along their length. U-shaped incisions; stamped incision present. Almost completely oxidized, moderately fine-textured paste. Moderately abundant temper including medium to large white and black inclusions and fine mica. For photograph, see Fig. 47.

Figure 12. Specimen 12. Body sherd. Collected from Pikicallepata, Province of Canchis, Department of Cuzco, by Karen and Sergio Chávez in 1967. Light red (10R-5/4) probably self-slipped interior and exterior, including within incisions. Smoothed exterior; smoothed over horizontal striations on interior. U-shaped, deep incisions. Completely oxidized, medium-textured paste. White, black, some red, and abundant fine mica inclusions.

Figure 13. Specimen 13. Body sherd. Collected from Pikicallepata, Province of Canchis, Department of Cuzco, by Karen and Sergio Chávez in 1967. Light red (10R-5/4) probably self-slipped interior and exterior, including within incisions. Roughly polished exterior, somewhat lustrous within incisions; smoothed interior. U-shaped incisions; stamped incision present. Incompletely oxidized, moderately fine-textured paste. White black, red, and abundant fine mica inclusions. For photograph see Fig. 48.

Figure 14. Specimen 14. Body sherd. Collected from Pikicallepata, Province of Canchis, Department of Cuzco, by Karen and Sergio Chávez in 1967. Probably self-slipped; light red (10R-6/4) exterior, including within incisions; gray (5Y-5/1) interior. Exterior smoothed; interior smoothed over horizontal striations. White post-fired paint in some of the incisions. U-shaped incisions. Incompletely oxidized, medium-texture paste. Abundant temper with abundant fine mica, and white, dark red, and black inclusions. For photograph, see Fig. 49.

Figure 15. Specimen 15. Body sherd. Collected from Pikicallepata, Province of Canchis, Department of Cuzco, by Karen and Sergio Chávez in 1967. Light red (10R-6/4) probably self-slipped interior and exterior, including within incisions. Roughly polished interior and exterior, somewhat lustrous within incisions. U-shaped incisions; stamped incision present. Incompletely oxidized, medium-texture paste. Abundant temper with abundant fine mica, and white, black, and dark red inclusions. For photograph, see Fig. 50.

Figure 16. Specimen 16. Body sherd. Collected from Pikicallepata, Province of Canchis, Department of Cuzco, by Karen and Sergio Chávez in 1967. Dark gray (10YR-3/1) slip on exterior, including within incisions; light brown (5YR-5/2) slip interior. Polished interior and to a luster on exterior. U-shaped incisions; stamped incisions present. Almost completely oxidized, medium-textured paste. Abundant temper with white, red, black, and sparse mica inclusions. For photograph, see Fig. 51.

Figure 17. Specimen 17. Body sherd. Collected from Pikicallepata, Province of Canchis, Department of Cuzco, by Karen and Sergio Chávez in 1967. Light red-brown (2.5YR-5/6) probably self-slipped in interior and exterior. Exterior roughly polished, lustrous within incisions; interior smoothed. U-shaped incisions; stamped punctuation present. Incompletely oxidized, medium-textured paste. Abundant temper, medium to large, with white, dark red, black, and sparse fine mica inclusions. For photograph, see Fig. 52.

Figure 18. Specimen 18. Body sherd. Collected from Pikicallepata, Province of Canchis, Department of Cuzco, by Karen and Sergio Chávez in 1967. Light red-brown (2.5YR-5/4) probably self-slipped interior and exterior, including within incisions. Roughly polished interior and exterior; dull luster within incisions and interior; striations along the length of the incisions. U-shaped incisions. Incompletely oxidized, medium-textured paste. Moderately abundant temper, fine mica, fine to medium-sized white, some dark red, and black inclusions.

Figure 19. Specimen 19. Body sherd. Collected from Pikicallepata, Province of Canchis, Department of Cuzco, by Karen and Sergio Chávez in 1967. Light red-brown (2.5YR-5/4) slipped exterior, including within incisions, and probably self-slipped interior. Roughly polished interior and exterior, somewhat lustrous within incisions. Red (10R-5/8) post-fired paint in incision. U-shaped incisions; stamped incision present. Incompletely oxidized, medium-textured paste. Moderately abundant temper with white, black, dark red, and fine mica inclusions.

Figure 20. Specimen 20. Body sherd. Collected from Pikicallepata, Province of Canchis, Department of Cuzco, by Karen and Sergio Chávez in 1967. Light red-brown (2.5YR-5/4) probably self-slipped interior and exterior. Roughly polished interior and exterior. U-shaped incisions; stamped incision present. Incompletely oxidized, fine-textured paste. Abundant temper with abundant black inclusions, and fine mica, white, and sparse dark red inclusions.

Figure 21. Specimen 21. Slightly undulating rim sherd. Collected from Pikicallepatá, Province of Canchis, Department of Cuzco, by Karen and Sergio Chávez in 1967. Gray (5Y-5/1) probably self-slipped exterior, including within incisions; interior light red-brown (2.5YR-5/4) probably self-slipped. Roughly polished exterior with striations along the length of incisions; interior smoothed over horizontally oriented striations. U-shaped incisions; stamped incision present. Stamped circles are 8 mm in exterior diameter and 1.5 mm thick. Incompletely oxidized, fine-textured paste. Moderately abundant temper with white, dark red, black, and fine mica inclusions. For photograph, see Fig. 53.

Figure 22. Specimen 22. Body sherd. Collected from Pikicallepatá, Province of Canchis, Department of Cuzco, by Sergio Chávez in 1973. Light red (2.5YR-5/4) probably slipped exterior; interior light red unslipped. Exterior polished to a dull luster and some vertically oriented striations; interior horizontally scraped ("brushed"), U-shaped incisions. Completely oxidized, medium-textured paste. Abundant fine to medium white inclusions, sparse dark red and black inclusions.

Figure 22. Specimen 22. Body sherd. Collected from Pikicallepatá, Province of Canchis, Department of Cuzco, by Karen and Sergio Chávez in 1971. Light red (between 2.5YR-5/4 and 5/6) slipped exterior including within incisions; interior polished to a dull luster and some vertically oriented striations; interior horizontally scraped ("brushed"). U-shaped incisions. Completely oxidized, medium-textured paste. Abundant fine to medium white inclusions, sparse dark red and black inclusions.

Figure 23. Specimen 23. Body sherd. Collected from Pikicallepatá, Province of Canchis, Department of Cuzco, by Karen and Sergio Chávez in 1971. Light reddish-brown (2.5YR-4/4) slipped exterior including within the incisions; interior dark reddish-brown (2.5YR-3/4) slipped. Interior and exterior smoothed. U-shaped incisions. Incompletely oxidized, moderately coarse paste. Abundant moderately large white inclusions, and black, some dark red, and abundant fine mica inclusions.

Figure 24. Specimen 24. Body sherd. Collected from Pikicallepatá, Province of Canchis, Department of Cuzco, by Karen and Sergio Chávez in 1971. Light red (between 2.5YR-5/4 and 5/6) slipped exterior including within incisions; interior reddish-gray (5YR-5/2) probably self-slipped. Exterior polished including in incisions; surface other than in incisions has dull luster. Interior roughly smoothed to dull luster. U-shaped incisions. Incompletely oxidized, moderately fine paste. Abundant white and gray inclusions; dark red and sparse mica inclusions.

Figure 25. Specimen 25. Slightly undulating rim sherd. Collected from Batán 'Urqo, Province of Quispicanchis, Department of Cuzco, by Karen and Sergio Chávez in 1968. Light brown (5YR-6/4) probably self-slipped interior and exterior, including within incisions. Roughly polished on exterior; interior smoothed. U-shaped incisions. Stamped circles are 10 mm in exterior diameter and 1.5 mm thick. Incompletely oxidized, fine-textured paste. Sparse fine temper including white, black, and dark red inclusions. For photograph, see Fig. 54.

Figure 26. Specimen 26. Body sherd. Collected from Batán 'Urqo, Province of Quispicanchis, Department of Cuzco, by Karen and Sergio Chávez in 1968. Light red (10R-5/4) probably self-slipped exterior; very dark gray (7.5R-3/0) probably self-slipped interior. Smoothed interior and exterior; some finishing striations on interior. White post-fired paint in one stamped incision. U-shaped incisions; stamped incision present. Incompletely oxidized on interior; coarse-textured paste. Medium-sized, abundant temper with abundant black inclusions, and dark red and white inclusions. For photograph, see Fig. 55.

Figure 27. Specimen 27. Body sherd. Collected from Batán 'Urqo, Province of Quispicanchis, Department of Cuzco, by Karen and Sergio Chávez in 1968. Light red-brown (2.5YR-5/2) slip exterior, including within stamped circular solid and incisions; blackened interior. Black substance adhering to interior and parts of exterior; polish appears over the substance. Smoothed exterior and interior over horizontal striations. Shallow U-shaped incisions. Stamped circular solid is 7 mm in diameter. Almost completely oxidized, fine-textured paste. Temper somewhat finer than other examples, with white, dark red, and black inclusions. For photograph, see Fig. 56.

Figure 28. Specimen 28. Modeled feline head projecting above the vessel rim. Collected from Batán 'Urqo, Province of Quispicanchis, Department of Cuzco, by Manuel Chávez Ballón in 1968. Red-orange (2.5YR-6/6) probably self-slipped exterior and unslipped interior. Exterior polished to a dull luster, other portions weathered and having a patina; interior roughly smoothed diagonally. Stamped eyes are 7 mm in exterior diameter and circles are 1 mm thick. Completely oxidized, moderately fine-textured paste. Abundant temper, fine to medium-sized, with abundant white, black, and sparse red inclusions. For photograph, see Fig. 57.

Figure 29. Specimen 29. Rim sherd from Choqepukyu, Province of Quispicanchis, Department of Cuzco, Found by Ann Kendall in 1968. Greenish-gray (2.5Y-5/2) slip interior and exterior, including within stamped circle and incisions. Horizontal smoothing striations interior and exterior. U-shaped incisions; stamped incision present. Stamped circle is 8.5 mm in exterior diameter and 2 mm thick. Completely oxidized, fine-textured paste. Abundant fine mica, white, and some black inclusions. For photograph, see Fig. 58.

Figure 30. Specimen 30. Body sherd. Collected from Choqepukyu, Province of Quispicanchis, Department of Cuzco, by Karen and Sergio Chávez in 1968. Light red-orange (2.5YR-6/6) probably self-slipped interior and exterior; black accumulation on interior (burnt?). Smoothed interior and exterior, including in incisions. Red (5R-5/8) post-fired paint in

incision. U-shaped incisions; stamped incision present. Completely oxidized, fine-textured paste. Abundant temper, more or less fine, with mica, white, and black inclusions.

Figure 31. Specimen 31. Body sherd. Collected from Minas Pata, Province of Quispicanchis, Department of Cuzco, by Sergio Chávez in 1973. Red (10R-5/6) probably self-slipped exterior including within incisions; interior light red, possibly slipped. Exterior polished to a dull luster; interior smoothed. U-shaped incisions; intentional stamping at end of incised line by tool having a pointed end. Incompletely oxidized, fine-textured paste. Abundant fine white inclusions, some mica and black inclusions.

Figure 32. Specimen 32. Body sherd. Collected from Minas Pata, Province of Quispicanchis, Department of Cuzco, by Edward and Jane Dwyer in 1970. Light red (10R-5/4) possibly slipped exterior including within incisions; light gray patina exterior. Brown (5YR-5/3) possibly slipped interior. Exterior and interior smoothed. U-shaped incisions. Incompletely oxidized, moderately fine-textured paste. White and black inclusions, sparse mica.

Figure 33. Specimen 33. Body sherd. Collected from Mama Qolla, Province of Quispicanchis, Department of Cuzco, by Sergio Chávez in 1973. Red (10R-5/4 and 5/6) exterior; self-slipped interior and exterior including within incisions and stamped areas. Interior light grayish-red (10R-5/2). Polished to a dull luster exterior; interior roughly polished horizontally. U-shaped incisions; stamped steps very slightly concave to flat in cross-section. Stamped areas are deeper at the stepped extremes facing the diagonal incision. One of two stamped circles is 1 cm in exterior diameter and 1-2 mm thick. Incompletely oxidized, medium-textured paste. Abundant fine mica inclusions, and some black and white inclusions.

Figure 34. Specimen 34. Body sherd. Collected from Mama Qolla, Province of Quispicanchis, Department of Cuzco, by Sergio Chávez in 1973. Light reddish-brown (between 10R-5/3 and 4/3) slipped exterior, including within incisions; exterior surface partially weathered. Interior light reddish-brown, possibly slipped. Polished exterior and interior. U-shaped incisions; stamped areas are deeper at the stepped extremes. Stamped circle is 1 cm in exterior diameter and 1.8 mm thick. Almost completely oxidized, moderately coarse-textured paste. Abundant medium-sized white inclusions, some dark red, black, and very sparse mica.

Figure 35. Specimen 35. Rim sherd. Collected from Januque, Province of Azangaro, Department of Puno, by Karen Chávez in 1973. Light brown (5YR-5/3) slipped exterior including within incisions; interior light brown, probably slipped. Smoothed and weathered exterior; interior smoothed over horizontally oriented striations. U-shaped incisions; stamped incision present. Incompletely oxidized, fine-textured paste. Moderately abundant white and fine mica inclusions, some dark red inclusions.

Figure 36. Specimen 36. Body sherd. Collected from Januque, Province of Azangaro, Department of Puno, by Karen Chávez in 1973. Light tan (5YR-6/4) probably self-slipped exterior, including within incisions, and interior. Smoothed exterior and interior. U-shaped incisions. Incompletely oxidized, medium-textured paste. Abundant white and black inclusions, some dark red.

Figure 37. Specimen 37. Body sherd. Collected from Huacsapata, in the city of Puno, Department of Puno, by Karen and Sergio Chávez. Light red-brown (2.5YR-5/6) slip interior and exterior, including within incisions. Interior smoothed, over apparently horizontal striations; exterior polished to a dull luster; striations along the length of the incisions. U-shaped incisions; stamped incision present. Incompletely oxidized, medium-textured paste. Abundant temper, fine to medium, with abundant white, red, and sparse black inclusions.

Figure 38. Hypothesized reconstruction of the stamped pottery bowl form as derived compositely from actual specimens described.

Figure 39. Specimen 1. Modeled feline head from Paruro. For drawing and further description see Fig. 1.

Figure 40. Specimen 2. Modeled feline head from Paruro. For drawing and further description see Fig. 2.

Figure 41. Specimen 3. Modeled feline head from Pikicallepatá. For drawing and further description see Fig. 3.

Figure 42. Specimen 5. Modeled feline head from Pikicallepatá. For drawing and further description see Fig. 5.

Figure 43. Specimen 6. Modeled feline head from Pikicallepatá. For drawing and further description see Fig. 6.

Figure 44. Specimen 8. Modeled feline head from Pikicallepatá. For drawing and further description see Fig. 8.

Figure 45. Specimen 9. Body sherd from Pikicallepatá. For drawing and further description see Fig. 9.

Figure 46. Specimen 10. Body sherd from Pikicallepatá. For drawing and further description see Fig. 10.

Figure 47. Specimen 11. Body sherd from Pikicallepatá. For drawing and further description see Fig. 11.

Figure 48. Specimen 13. Body sherd from Pikicallepatá. For drawing and further description see Fig. 13.

Figure 49. Specimen 14. Body sherd from Pikicallepatá. For drawing and further description see Fig. 14.

Figure 50. Specimen 15. Body sherd from Pikicallepatá. For drawing and further description see Fig. 15.

Figure 51. Specimen 16. Body sherd from Pikicallepatá. For drawing and further description see Fig. 16.

Figure 52. Specimen 17. Body sherd from Pikicallepatá. For drawing and further description see Fig. 17.

Figure 53. Specimen 21. Rim sherd from Pikicallepatá. For drawing and further description see Fig. 21.

Figure 54. Specimen 25. Rim sherd from Batán 'Urqo. For drawing and further description see Fig. 25.

Figure 55. Specimen 26. Body sherd from Batán 'Urqo. For drawing and further description see Fig. 26.

Figure 56. Specimen 27. Body sherd from Batán 'Urqo. For drawing and further description see Fig. 27.

Figure 57. Specimen 28. Modeled feline head from Batán 'Urqo. For drawing and further description see Fig. 28.

Figure 58. Specimen 29. Rim sherd from Choqepukyu. For drawing and further description see Fig. 29.

Figure 59. *Nihua*, a plant which grows in valleys and quebradas of Cuzco today. Its stem may have served as a stamping tool to produce stamped circles on the pottery described here.

Figure 60. The margay, photographed in the Cuzco zoo by Sergio Chávez, is one of the smaller felines (50-97 cm long without the tail; tail 30-50 cm in length) and resembles the ocelot (Walker et al. 1964:1276). The spotted felines depicted on the ceramic modeled heads most resemble the margay.

Figure 61. Body sherd collected from Pikicallepatá, Province of Canchis, Department of Cuzco, by Sergio and Karen Chávez in 1967. Red (10R-5/4 and 5/6) possibly self-slipped exterior, including within incisions, and interior. Roughly smoothed exterior, washed interior. U-shaped incisions. Completely oxidized, medium-textured paste. Abundant white and fine mica inclusions, also some gray and dark red inclusions.

Figure 62. Reconstruction of a Chanapata style vessel from the site of Chanapata, Province and Department of Cuzco. The feline head is a lug; fingers can fit into the concavity under its mandible. From Yábar (1972:221-222, 229, and Lámina 26a).

Figure 63. Chanapata style fragment from the site of Chanapata, Province and Department of Cuzco, having a feline head in relief just under the rim. From Yábar (1972:227 and Lámina 19c).

Figure 64. Fragment of a Pucara style hollow pedestal base bowl. Collected from Pucara, Province of Lampa, Department of Puno, by Karen and Sergio Chávez in 1967. A feline body with its head in relief just below the rim, along with a lug at the rim, would be repeated on the opposite half of the vessel. Profile shown here indicates relief head and lug, but in reality the two feline heads would be opposite one another just as would be the two lugs. Surface is weathered, but red and cream outlined by incision are preserved on the feline body; it also likely had black paint, typical of Pucara polychrome ceramics. Polished red background and top of rim; interior is gray, horizontally scraped ("brushed"). Height of pedestal base has been reconstructed using other complete Pucara vessels.

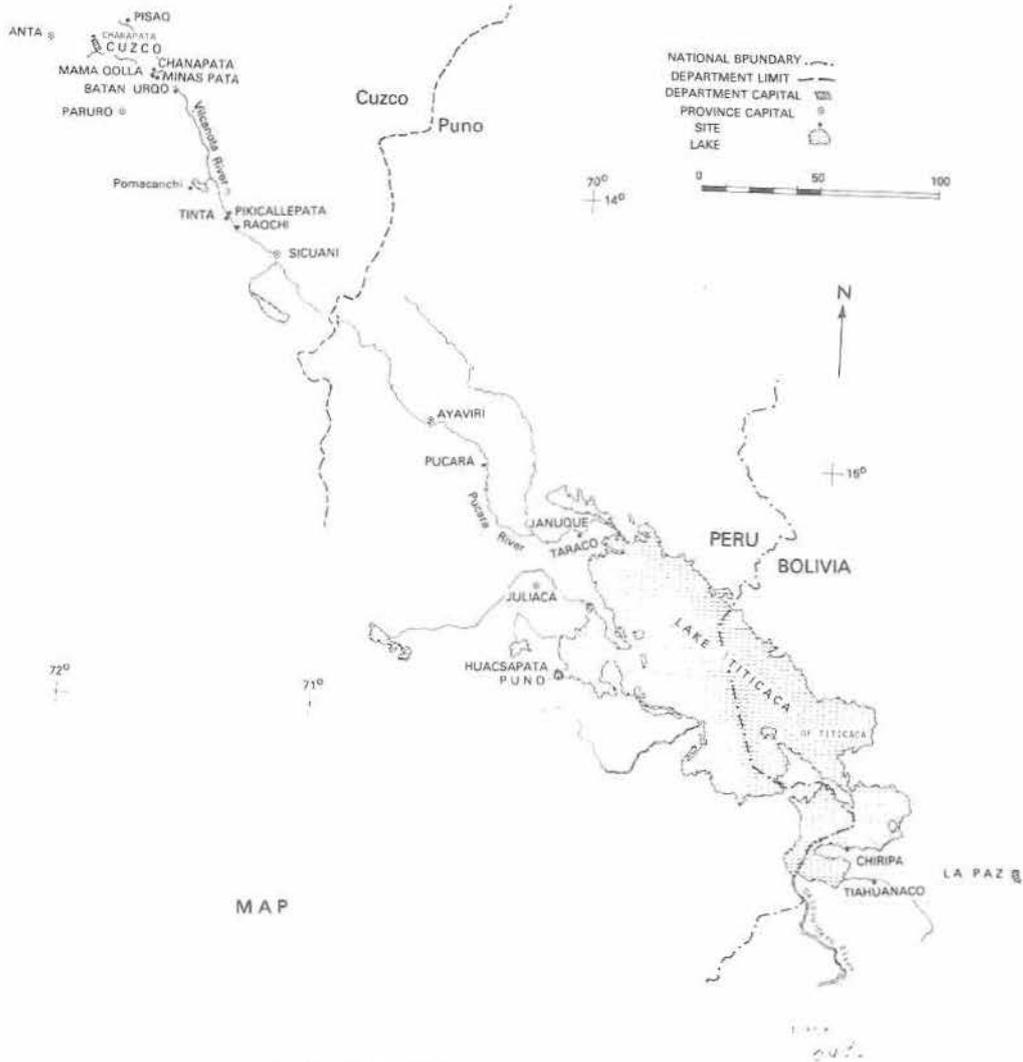
Figure 65a-e. Hollow pedestal base bowl from Alto Sopocachi (Anku Anku) west of La Paz, Bolivia. Museo Nacional de Arqueología, La Paz. Light tan interior and exterior. Vertical finishing striations on exterior surface. No luster. U-shaped incisions; stamped circles. One rim tab is missing to the left of the head. It had six tabs and a more pointed, narrow applied tail opposite the flat-backed feline head. Rim diameter 13 cm, base diameter 10 cm, height 16.3 cm.

Figure 66a-b. Hollow pedestal base bowl from La Paz, Bolivia. Museo Nacional de Arqueología, La Paz. Gray (darker than that in Fig. 65). Vertical finishing striations on exterior surface. No luster. U-shaped incisions. Head is missing; six rim tabs and narrower applied tail. Height 12.5 cm.

Figure 67a-b. Hollow pedestal base bowl from Tiwanaku, Bolivia. Museo Nacional de Arqueología, La Paz. Gray (darker than that in Fig. 65). Some vertical finishing striations on exterior surface. No luster. U-shaped incisions. Feline head is worn/weathered. There are six rim tabs and a narrower applied tail having nested rectangles continuing onto it. Rim diameter 10 cm, base diameter 8 cm.

Figure 68a-b. Hollow pedestal base bowl from Tiwanaku, Bolivia. Museo Nacional de Arqueología, La Paz. Dark gray (darkest of those shown in Figs. 65-67), dull lustrous surface. U-shaped incisions. Reconstruction shows as black areas. Six rim tabs, most reconstructed. Rim diameter 10 cm, base diameter 7 cm.

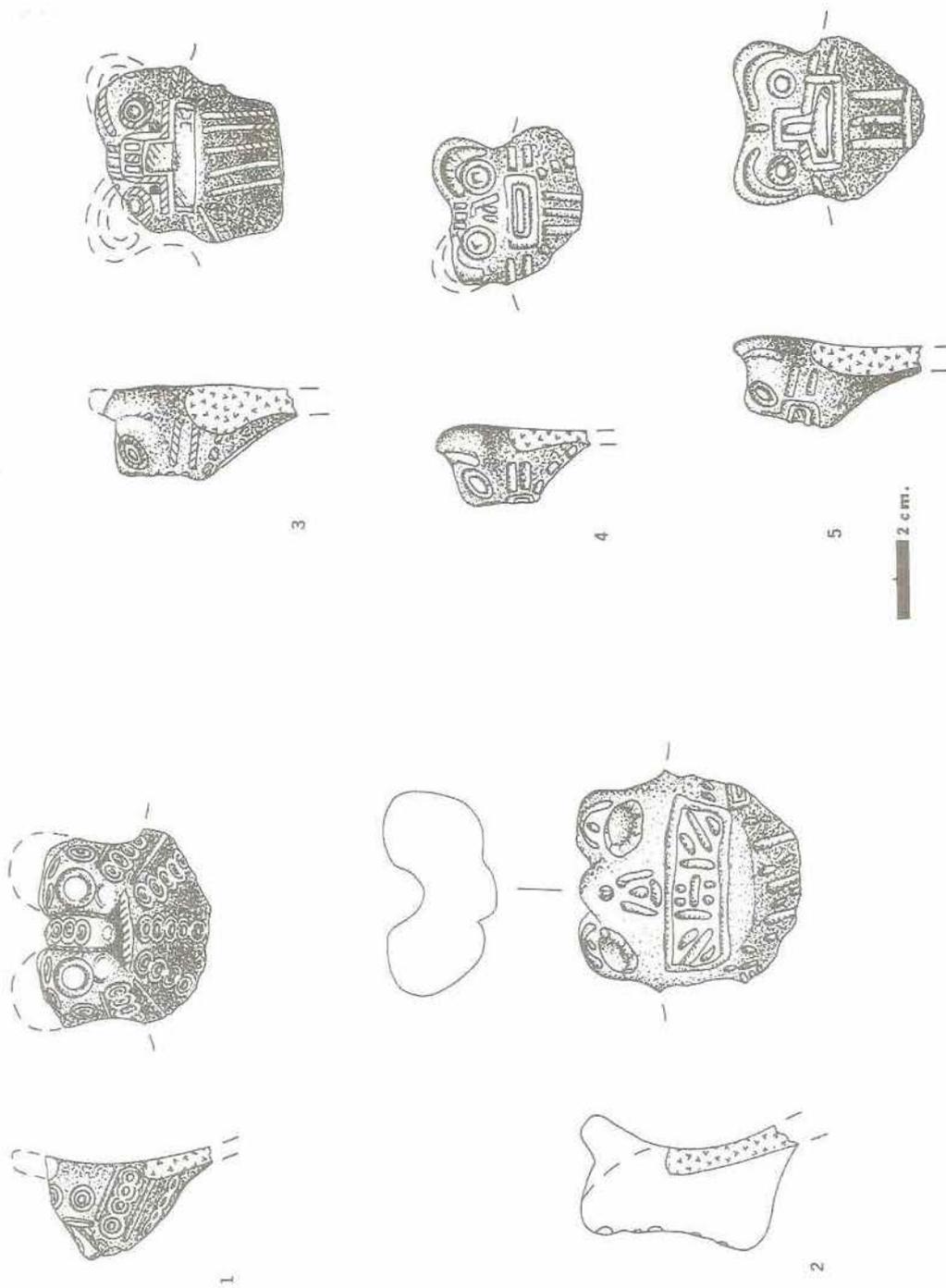
Figure 69. Fragment of Early Tiahuanaco style bowl from Bolivia having feline head on rim tilted back with ears inside vessel. Black exterior and interior with red post-fire paint in incisions. Shown to author by Manuel Chávez Ballón in Cuzco.



Color key for figures 1 - 29.

-  red post-fired paint
-  white post-fired paint
-  broken surface

Map Showing the Location of Sites Mentioned in the Text.





10



12



14



9



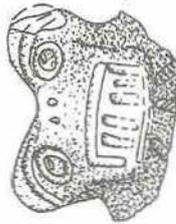
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6

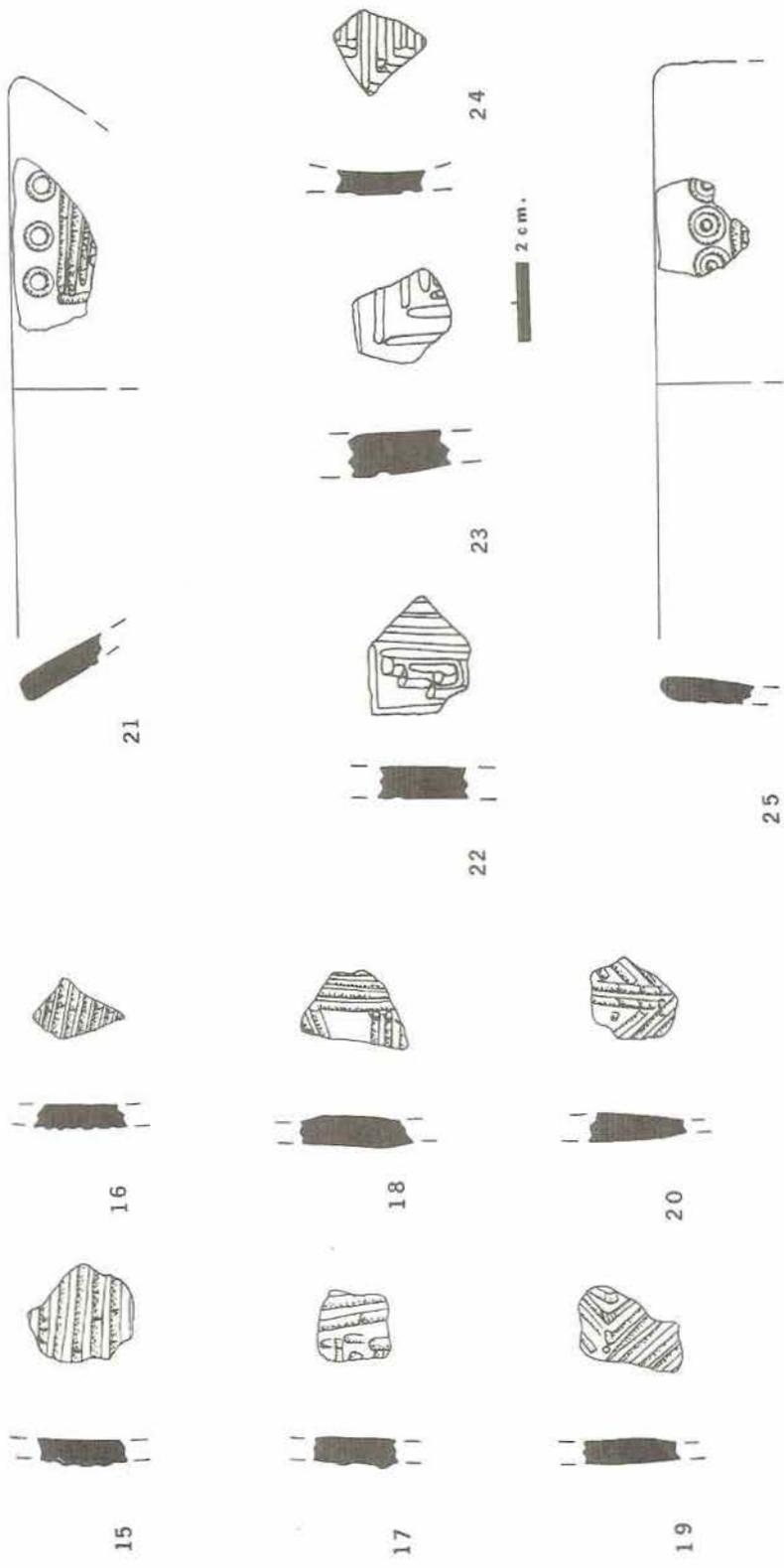


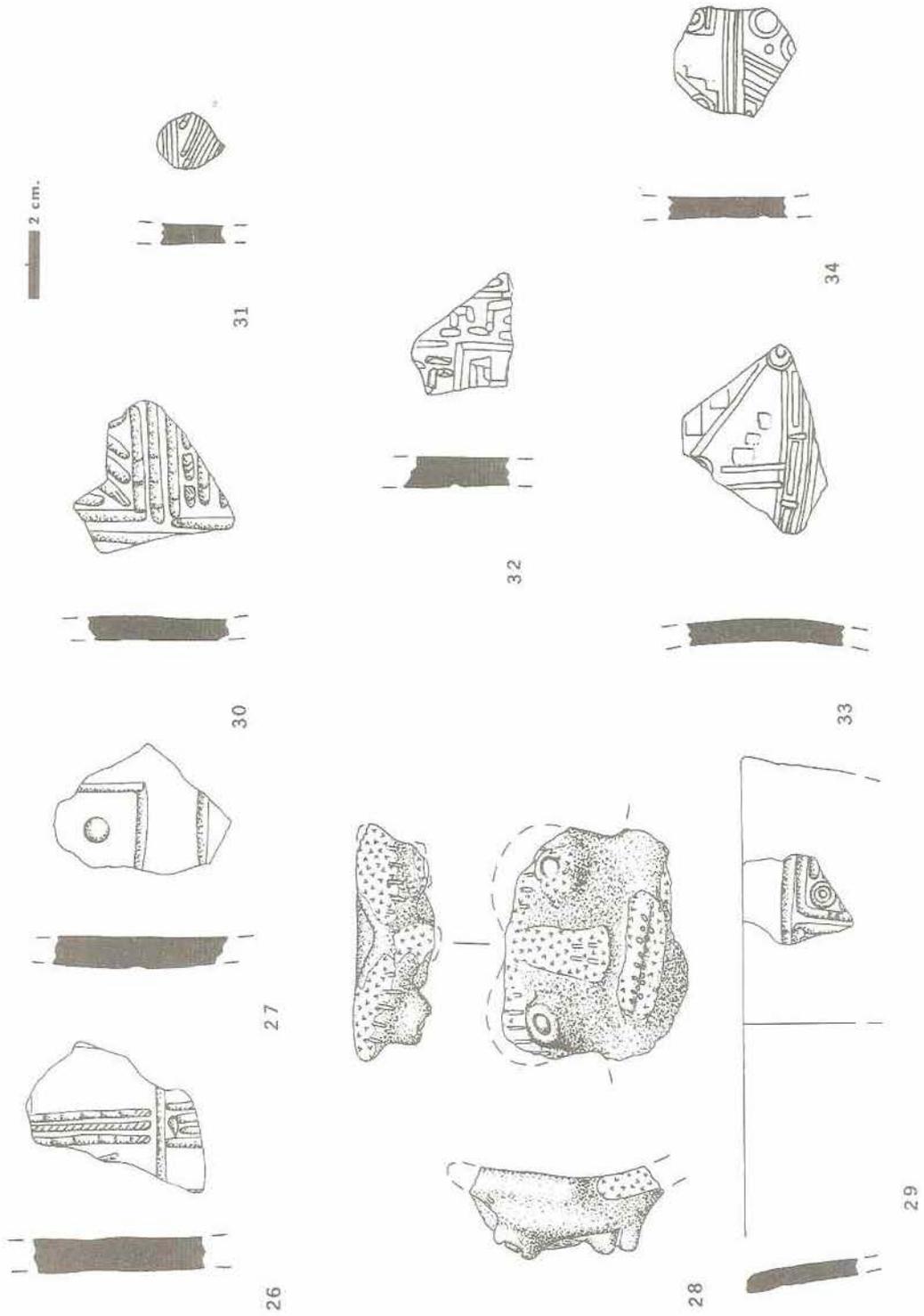
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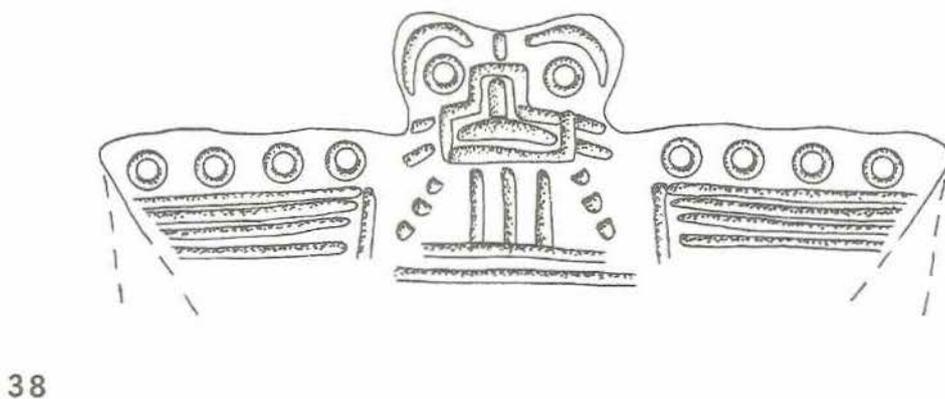
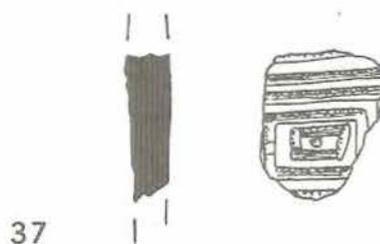
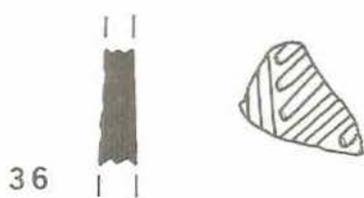
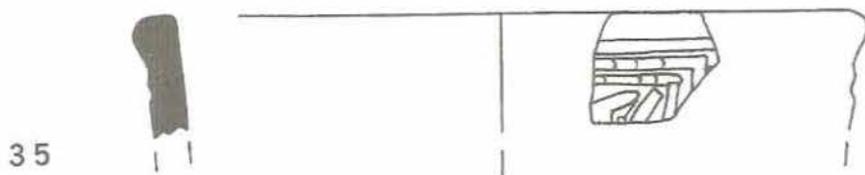


8









2 cm.



39



40



41



42





43



44



45



46



47



48





49



50



51



52



53



54





55



56



57



58





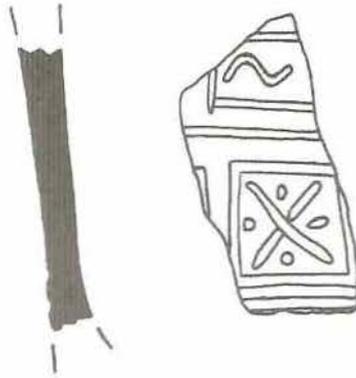
59



60

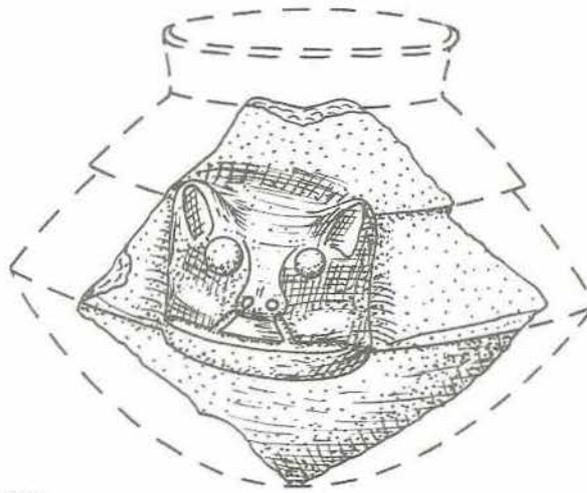
61

2 cm.

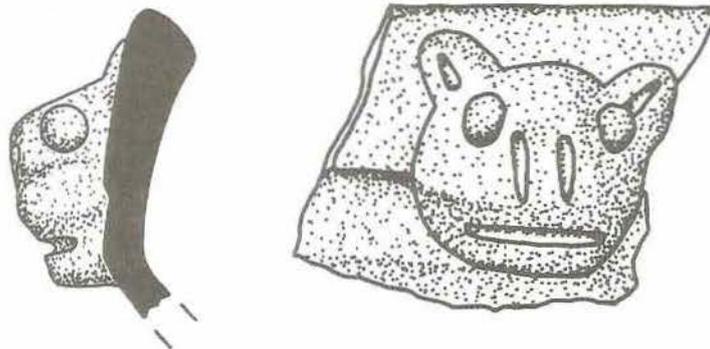


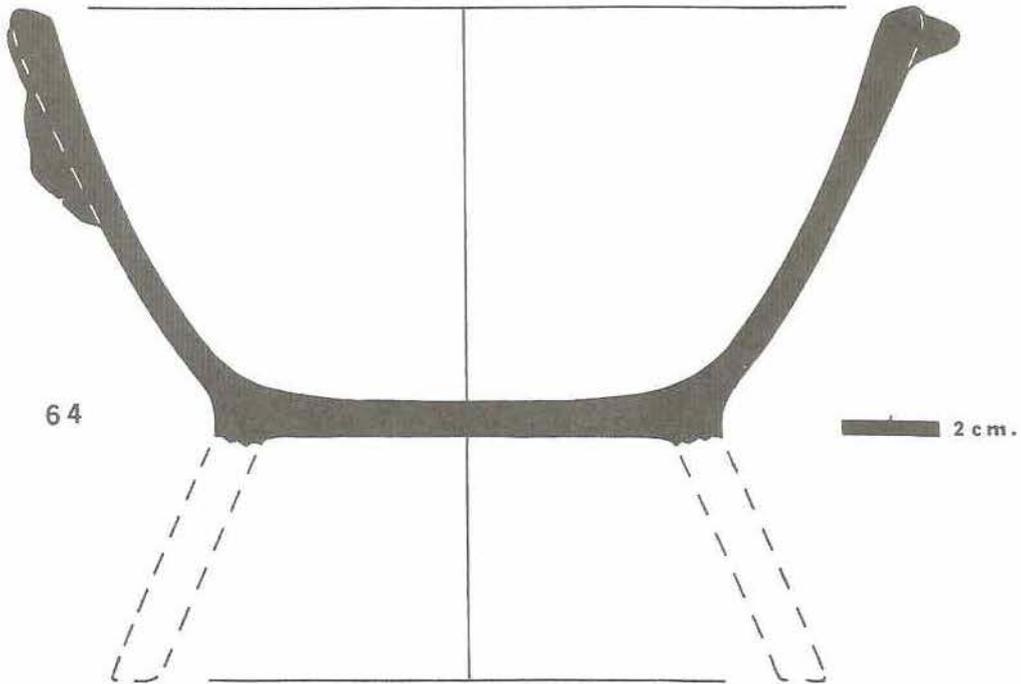
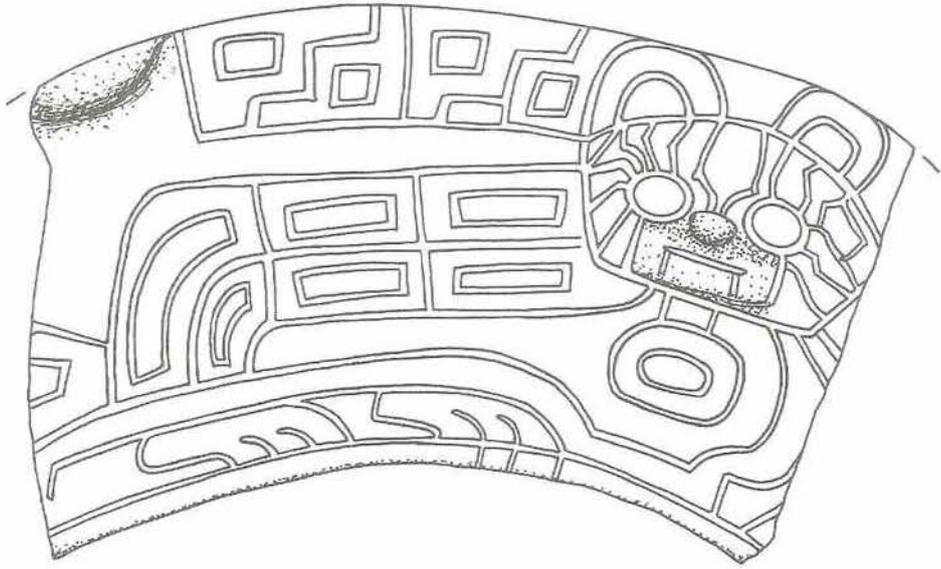
62

4 cm.



63







65a



65b





65c



65d





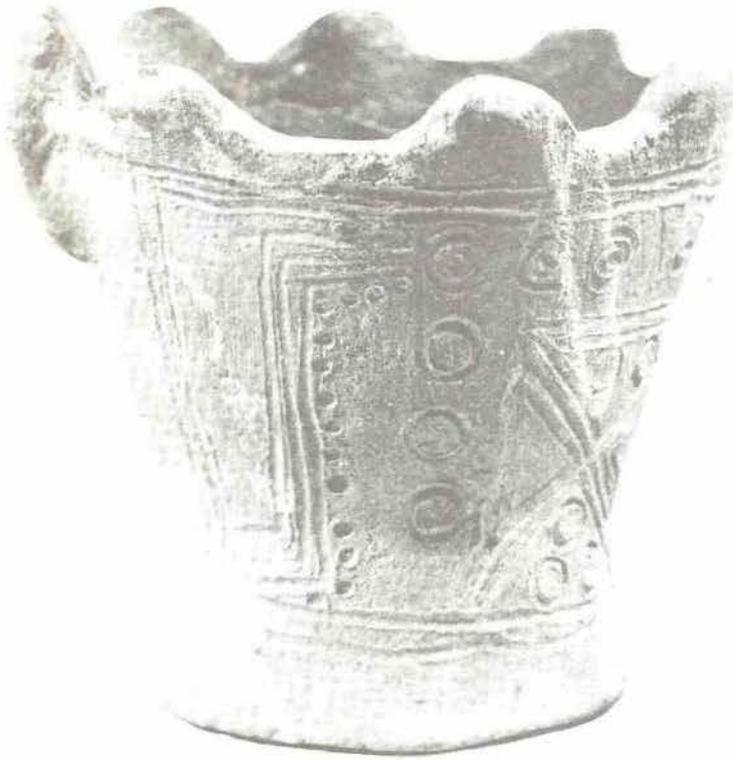
65e



66a



in.



66b



67a





67b



68a

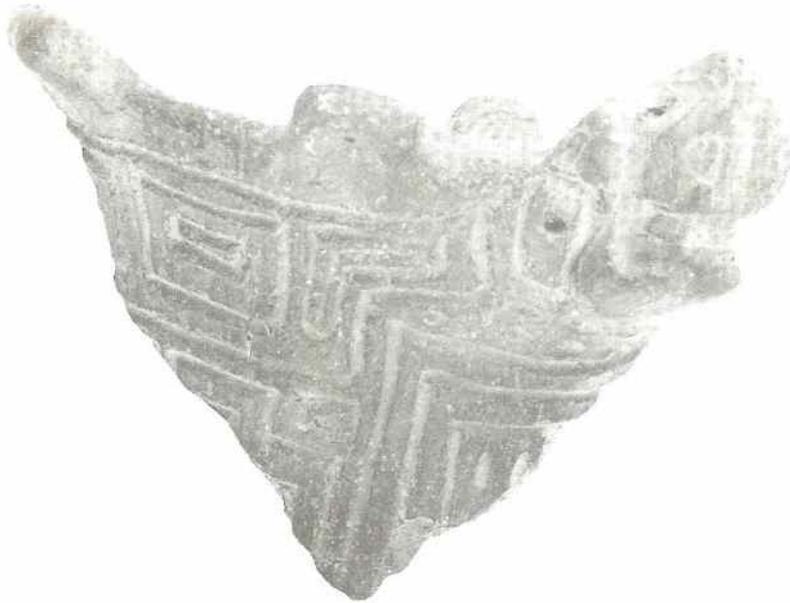




in.



68b



cm



69