Archaeological Reconnaissance in the Province of Chumbivilcas, South Highland Peru

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Despite its close proximity to the city of Cuzco, once the capital of the vast Inca empire, the Province of Chumbivilcas has been relatively isolated and is little known archaeologically (see box on Archaeological History of Chumbivilcas, and map on p. 3). Previous limited archaeological work in Chumbivilcas revealed five Pucara-style stone sculptures, far from their Lake Titicaca Basin homeland 170 km to the southeast. This fact originally stimulated my interest in the area.

The site of Pucara, after which the Pucara style and archaeological culture take their names, lies in the northern Lake Titicaca Basin. The Pucara culture (ca. 200 B.C. to A.D. 200; see chronological chart, p. 2) provides an important link in tracing the rise of urbanism and complex societies in this region. Extensive remains of stone temples, sculptures, and incised polychrome pottery have been found at Pucara (see K. Chávez, this issue), and Pucara-style sculpture and pottery are concentrated throughout the northern Lake Titicaca Basin (Kidder 1943).

Chumbivilcas was the only area outside of the Titicaca Basin that had not only a comparable high, generally treeless environment, but also numerous clearly Pucara-style sculptures. Consequently, a reconnaissance was undertaken, primarily to help document the extent and nature of Pucara influence in, and interaction with, Chumbivilcas. We were also interested in locating possible preceramic sites and other early ceramic occupations that would relate to our previous work in the Titicaca and Vilcanota basins in terms of chronology and cultural development (K.Chávez 1982-83). Finally, and more generally, the reconnaissance was carried out to assess the archaeological potential of the area for future research.

Map showing the sites visited in Chumbivilcas and the locations of Pucara-style stone sculpture. All figures are drawn to the same scale.
Site Survey Methods

The methodology employed involved first a background search of the literature, including previous archaeological work, relevant historical references, and studies of the natural environment. Subsequently, I and two assistants made a trip to Chumbivilcas where additional descriptions of possible site locations were obtained by questioning local informants. Finally, as an initial archaeological exploration of the region, we proceeded by car, horseback, and on foot to locate and document sites, recording the nature and extent of surface remains present. In most cases the leads provided by our informants and the background literature search were confirmed; other sites were discovered anew by following the appropriate resources and topography conducive to possible prehistoric settlements. This first reconnaissance stage was not an intensive or systematic survey, but it covered a large area involving the Veillex and Livita river valleys; it is to be followed later by a more systematic and detailed survey and excavation aimed at specific research problems.

The data collected exceeded our original expectations, as we recorded five preceramic sites, nine pieces of Pucará-style sculpture, four ceramic sites (one over 30 km long), and a cotton textile fragment. Most of the pottery, whether from private collections or our explorations, was undecorated, and the few decorated pieces (as well as the textile specimen) lacked specific resemblances to known styles in Coaxos and Puno. Surprisingly, pieces that could be identified as Ica were rare or absent at all sites visited and in the collections we observed.

Pucará-Style Sculpture and the Abandonment of Pucará

The Pucará-style stone sculpture proved to be of particular significance for our research and will provide a major focus here. Stone sculpture is very seldom found in stratigraphic contexts, and many prehistoric pieces are still used today by native peoples in the area as objects of veneration, despite efforts to destroy them in Colonial times (Bowes 1939:268). Nevertheless, systematic study of their iconography, forms, and techniques and types of stone utilized allows us to place them in relative chronological order, and to indicate their distribution through time and space.

One such study of a group of Lake Titicaca Basin stone sculptures resulted in the definition of the Yaya-Mama style (Chávez and Chávez 1976). A comparison of attributes with those of the master sequence in the Ica Valley on the south coast of Peru allowed us to propose a pre-Pucará placement for the style in the late Early Horizon (see chronological chart, p. 2). The Yaya-Mama style is distributed only at sites around Lake Titicaca, and appears to reflect a religious movement that unified a number of diverse local groups (see K. Chávez, this issue).

This long tradition of religious iconography and architecture became integrated with new vigor and originality in the Pucará culture, and its stone sculpture provides an example of this change. Pucará sites also included areas much farther away from the lake, at the northernmost end of the Lake Titicaca Basin. In addition, excavations carried out at least two of these "inland" sites, Qhuyu (K. Chávez 1983:321) and Pucará (Chávez and Chávez 1976:68), indicate abandonment for many centuries immediately following the last Pucará strata until sometime in the Late Intermediate Period (ca. A.D. 1300-1476). This event appears to reflect a population shift in at least one direction—southeast to Tiahuanaco at the southern end of the lake.

Tiahuanaco was the center of an expansive polity that reached its greatest development during the Middle Horizon (A.D. 350-900). The strongest piece of evidence for this shift is the case of the Araquaperu-Thunderbolt stela, a Pucará-style stepped stela 3.78 m long and weighing 2.65 tons that is the largest such monument ever recorded from Peru. Its lower portion was taken in prehistoric times across Lake Titicaca and deposited in a Tiahuanaco structure known as the "Palacio" (S. Chávez 1976). Far from being an isolated case, we know of several more Pucará-style stelae and a stepped stela from the area of Tiahuanaco (S. Chávez 1976:13-14).

Furthermore, there are strong indications that once studies of the Tiahuanaco sequence progress, Pucará-style pottery should be identified there, and in any case we know that Pucará contributed strongly toward Tiahuanaco.

The presence of Pucará-style sculpture in Chumbivilcas has suggested that the population abandoning Pucará also moved in a second direction, northwestern, as will be argued here. Later in the Middle Horizon, however, Chumbivilcas apparently fell under Huari influence rather than within the domain of Tiahuanaco.

Natural Environment and Subsistence in Chumbivilcas

The areas visited (Fig. 1) are located within two botanical provinces known as Puna or Andean (3500-3700 m above sea level) and Altiplano or Cordilleran (4500-4700 m). The limits of these botanical provinces are not rigid, however, since areas are subject to microclimatic conditions related to variations in terrain, solar radiation, wind direction, and atmospheric humidity, resulting in considerable variation in temperature. There are basically two seasons (rainy and dry), and annual precipitation for the area is 730 mm.

The generally treeless Puna environment is similar to that of the alpinopan or high plateau of the Lake Titicaca Basin, but the plains here are more frequently interrupted by gentle and steep slopes or other hill formations. The Apurimac River dominates the hydrographic system, and the Livita, Veillex, and Santo Tomás rivers drain into it; all four rivers flow from south to north. Finally, inter-Andean valleys, such as the Vilcanota to the east of Chumbivilcas, are located at lower elevations ranging from 2800 to 3000-3700 m above sea level, and correspond to the Subandean botanical province (Vargas 1957:62-68).

Today, herding is the major subsistence activity in the area. Animals raised include cattle, sheep, a variety of small horses that are adapted to high altitudes, and native camelids (llamas and alpacas). The characteristic native grasses, generally...
known as ichu, are abundant and provide excellent pastureage. The cultivated crops include such frost-resistant plants as only sun and mouth, other native tubers like ulluco and oca, the native grains of quinua and cancha, and some salad greens, and the European-introduced barley and broad beans (Vargas 1967:83). Other vegetable products, such as apple and peach, are grown on a small scale and under specific temperate conditions, such as those found along the Santa Tomás River. (It should be noted that areas similar at above 4000 m, such as Huayllacta, are generally beyond the limits of cultivation.)

Within this natural environment two of the eight political districts of the Province of Chumbivilcas, Ve- Ille and Livitaca, were extensively explored, and descriptions will proceed along these areal divisions.

**Reconnaissance in the District of VeIlle**

The town of VeIlle, capital of the district and the largest settlement in the area, is presently situated on the Chayapampa River (Figs. 1, 2). About 1 km south of it is a small hill called Wiracocha Orco, located beside a small stream (the Quillapongo), which drains into the Chayapampa River. It was at

the foot of Wiracocha Orco that in 1859 M. Chávez Ballón photographed two Pucará-style stela frag- ments and two Pucará-style ornaments. The hypnotic face on one side of the face is a narrow band typical of the Pucará style, repre- senting either hair or a cap worn under the headband. The headband has three incised "feather" heads—a central upside-down front-view head flanked on each side by two others in profile (see reconstruction in Fig. 1). Above and in the center of the headband, a small trapezoid supports three "feather" elements. On the right side of the "feather" elements and set on small stems are two parallel "snakes" in profile that face upward and have coiled tails. On the left side, portions of two longer stems remain that suggest different elements.

The opposite face of this fragment (Fig. 5e) has a similar ring, but it occurs above a mythological animal head that faces upward. The head has a pair of coiled appendages emanating from under its mouth. On one narrow side of the stela (Fig. 5b), a mythological ani- mal head is depicted in profile facing upward. For the first time we can observe very close similarities between this animal and those on Pucará-style pottery from Pucará (Fig. 3). Similarities include the two curved appendages on top of the head, the forked tongue, the eye ornaments, and the nose and mouth forms. Finally, the square space within the step at the distal end of the stela contains an incised re- tangle having two parallel incised horizontal lines centered within it (not illustrated). The presence of carving within the step itself, docum- ented here for the first time on the lip area of an anthropomor- phic figure is carved on one face (Fig. 6a). A right hand human body with five fingers and nails is present to the side and below what appears to be a nave. The brecciated and side flaps, typical of other Pucará-style anthropomorphic statues, are indicated by incision. Each side flap includes three zig-zag bands terminat- ing in what appears to be an animal head in profile with a com- mon motif symbol formed by inter- locking L elements at the neck.

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**Archaeological History of Chumbivilcas**

Archaeological work in Chum- bivilcas has been hindered by its relative isolation from other centers in the Department of Cuzco, because travel in this province was possible only by foot or horseback until 1940. The Archaeological Survey of Cusco, under the direction of John H. Rowe (1958:288- 290) identified a Pucará-style stone statue from Chumbivilcas in the Museum and Archaeological Insti- tute of Cuzco. Rowe’s discovery motivated Oscar Núñez del Prado and Richard B. Schweid to try to locate the site where the statue may have originated. Their trip, carried out in August 1947, unfortunately failed to do so (Núñez del Prado 1972:24). In 1959, a group of scien- tists from the University of Cusco organized a trip to Chumbivilcas in an attempt to document the cultural and natural resources of the area (Vargas 1967:59-60). This expedition included the participation of César Vargas Calderón (botanist), Manuel Chávez Ballón (archae- ologist), and Carlos Kalavritch (geologist).

In 1969, Juan V. Núñez del Prado and Christine Robinson, then anthro- pology students at the University of Cuzco, explored the area northeast of Livitaca with positive results. In 1972, a group of scien- tists from the University of Cusco organized a trip to Chumbivilcas in an attempt to document the cultural and natural resources of the area (Vargas 1967:59-60). This expedition included the participation of César Vargas Calderón (botanist), Manuel Chávez Ballón (archae- ologist), and Carlos Kalavritch (geologist).
the center of the breechclout there is an upsidedown "feline" face with ears and interlocking-L designs at its neck, from which a long snake-like body of two parallel segments coils clockwise once around the face and terminates in a triangular segment or tail end. This element is also present on a statue from Waraq 'Iqay (1972:F11-13).

On the back of this fragment (Fig. 6b), three parallel segments undulate in an angular fashion, and at least three curved appendages that face downward emanate from the two outermost segments. A similar design is repeated on both of the narrow faces of the stela, except two parallel segments undulate in a more curvilinear fashion.

The upper portion (Fig. 5a-c) and the second piece (Fig. 6a,b) most surely belong to a single stepped stela that lacks its central and lower portions. This conclusion is based on the very close similarities in material, dimensions, form, and design that the pieces share. The nature and location of designs on all four faces (e.g., the undulating elements) precisely correspond, and all are framed by raised relief margins. Furthermore, the stepped form and the designs on the two broad faces of the upper portion can be virtually duplicated on a Pucara-stylized stela coming from the site of Qal'ayi about 170 km southeast (Fig. 7). However, the Chumuhualcas fragments possess a greater degree of elaboration and detail in elements, including carving on all four faces.

A third piece of stone sculpture was located in the school at Velilte and was said to come from the area (Fig. 9). This piece, first documented by Chaves Balbo in 1959, is a slab carved in low relief and incised on only one of its broad faces. It is unique among known Pucara sculpture in possessing a running mythological feline having the body in profile and the head apparently in front view. Although this design shares a number of similarities with felines on Pucara-style polychrome vessels, there are also close similarities to mythological felines on Chumuhualca-style stone sculpture of the Middle Horizon (Fig. 11; see Brown and Brandel 1971:15, 14; Posnansky 1945:Fig. 126-127).

Pucara-style felines characterize the body in profile and the head in front view, sometimes possess checked-crossbody markings, and have a band of rectangles beginning at the neck that runs along the upper portion of the body extending toward a tail. Chumuhualca felines are shown in the same running position, but have a tail that recedes above the body and terminates in an animal head in profile as on this Veillette slab. The Pucara-style feline on this slab, then, provides a clear mythological antecedent to the Chumuhualca felines, and once again clearly documents the direct continuities of Pucara religion and iconography into Chumuhualca (K. Chávez, this issue).

A fourth fragment said to have been found in Veillette around 1961 has since disappeared. It reportedly had three anthropomorphic faces carved in low relief, with appendages emanating from each face. Based on notes taken by the director of the school at Veillette, Mr. Enrique Montez Villarreal, this slab was carved on one of its broad faces and had the following dimensions: remaining height 70 cm, width 40 cm, and thickness 20 cm.

Most of the ceramics we collected on the surface around the original location of the stela at Wiraschaq Orqo were plain and unidentifiable in style and date; however, a few chipped stone tools may also indicate a preceramic occupation here (Fig. 14). On the side facing the road there were three sparse slabs forming a kind of entrance, and according to local inhabitants there were subterranean structures there.

Searching for evidence of a Pucara settlement that would relate to the sculpture at Wiraschaq Orqo, we discovered an extensive archeological area called Challwankapampa, located southwest of the town of Veillette and on the east side of the Wiraschaq River. Various kinds of archaeological remains from different periods, although none identifiable, are found continuously for almost 11 km along the Wiraschaq River, beginning at the Hacienda Miraflores and ending at a place known as Esquina, where the valley narrows at the foot of what is called Pucara Hill (Fig. 1).

Reconnaissance by foot on Challwankapampa was concentrated on some 4 km in the area between the Hacienda Miraflores and a place called Sonque; the rest of the area was explored by plane. We observed very dispersed rectangular stone structures, some measuring 5 by 15 m, as well as circular structures about 1.5 m in diameter. Stake-like stones and relatively abundant ceramic and lithic remains occurred along the river bank and in areas free of vegetation. In addition, similar remains, although more dispersed and less abundant, were present on the west side of the river along the road to Santo Tomás.

About 700 m southwest of the Hacienda Miraflores is the open and dry Challwankapampa ravine which leads into the Challwankapampa, and near the river there are a few modern houses and the Kullawata school. The area surrounding the Kullawata school had been extensively looted, but remains in the loose soil and open holes suggested that this area had been a burial location. On the surface we found a relatively large concentration of stone tools that had apparently been exposed by the looting. These tools included scrapers, worked flakes, and projectile points identified by form as late preceramic. Most were made of basalt, while smaller quantities were of obsidian and other materials. There were also hoes ranging in size from 21 by 12 to 11 by 5 cm. Similar tools occurred sporadically throughout Challwankapampa.

After inquiring about the looting here, we met the person who was involved in this activity at one of the nearby houses. He showed us his entire collection, which he then donated to the Kullawata school following our suggestion. While most pieces in the collection were completely undecorated pottery vessels, four had decoration (Figs. 15, 16). One was a kind of jar (Fig. 15, center), with relatively abundant incised lines in the paste, that had lattice and checkerboard designs in black on a pinkish-red background. This vessel, said to come from Pitiča in the Challwankapampa ravine, resembles a variety of pottery dated to ca. 600 B.C. found in the city of Cazco at the site of Marcavalle (K. Chávez, pers. comm. 1971). However, there are also similarities with the more abundant and much later pottery just preceding or contemporary with Inca. The second vessel is a beaker with geometric designs (Fig. 15, right) resembling some of the Late Intermediate Period Killkile motifs in Cazco. The third vessel (Fig. 16a) has horizontal rows of connected lattice-filled diamonds in black, and two small handles. The shape, size, and decoration of this vessel show some similarities to the Late Intermediate Period Collao/Albita Amaya pottery found in the area of Puno (see Cabezas, this issue), and it hence possibly documents the farthest northwest involvement in this style. The last decorated vessel, Figure 16b, may also be of the same style as that in Figure 15a.
A unique fragment of a cotton textile garment was also documented (Fig. 13). It had been looted by one of the residents from a small rockshelter near Esquina, a place known as Queña Queñari at the foothills of Songilpita Hill. Stylized cream-colored birds, all facing in one direction, decorate the blue textile in tapistry technique. A kind of crest, formed by small triangles, originates at the back of the head and extends above the head and back. Each element within the bird alternates in different colors that include green, white, and light brown. Ann P. Rowe (pers. com. 1984) identified this textile as an interlocked tapestry weave with the design woven perpendicularly to the warps, both features characteristic of highland tapestry such as Reecuyo, Huarí, and Inca; the probable date assigned to this piece is Late Intermediate Period (A.D. 900-1470).

At the site of Esquina, which marks the southwest limit of Challancaquaya, we documented a Huarí-style polychromatic small black smallware (Fig. 10). It was said to have been found during the construction of the stone foundations. This beaker has an interesting combination of both Huarí and Tiahuanaco attributes (Dorothy Mose, pers. com. 1973): it has a Huarí-style shape; the stylized heads of animals on the upper row are reminiscent of Huarí appendages, but their diagonal arrangement is more Tiahuanaco; and the geometric fret or band in the middle, not found in Huarí, is reminiscent of those on Tiahuanaco stone sculpture such as the Door of the Sun at Tiahuanaco. Moreover, it suggests it is Middle Horizon 2 in date (ca. A.D. 650-700), possibly earlier but certainly provincial.

A search of the early literature to find additional descriptions of the Veilie area revealed the following accounts. In 1629, Antonio Vázquez de Espinosa described the Province of Chinchivillasco as large and highly populated, and indicated that a person appointed by the Viceroy to administer justice resided in the town of Hillie (1614:531). Of interest in historically identifying Chalancanampa is the Spanish Corregidor Don Juan de Ulloa Mogollon, who in his Relación of 1590 referred to what was then the Province of Veilie. He described two ethnic groups said to have resided in the Provinces of Collagua and Cavana respectively, both under the jurisdiction of the city of Arecuapa.

One group is called Collagua (in the present province of Collagua), so come from an ancient guaca or shire which is located at the outskirts and within the region of the province of Veilie; that is a snow-capped hill shaped like a volcano... called Collague; they say that from this hill or from within it many people [their ancestors] came out and descended towards the popular river valley of this province [Veilie], and settled there after overpowering and forcing the natives to leave; they support this [account] with [or by pointing to] some fountains, called pacaras in their language, which are made on some high hills of the valley, from where they used to descend to make war; and because they originated from this volcano called Collagua, they call themselves Collagua.

Three Collagua, before the visit made by order of his excellency Viceroy Francisco de Toledo, wrote on their heads what they called in their language chausas, like very tall hats without brims, and in order to wear them they used to place them so tightly on [the heads of] newborn boys, that they forced [their heads] to taper and become highly elongated as far as they could, so they had to have their heads in this shape to recall the form of the high volcano where they originated. This is now prohibited by ordinance. These from the province of Curana, [are] said to have come to the settlement where the town of Curana is now situated, from a hill across from it called Guacuacuacu, a snow-capped hill which produces men's hair mats, and they take advantage of this water to irrigate their lands. They say that they overpowered the natives, expelled them from the town, and occupied it. They always some of their brothers and friends went from the said Guacuacuacu hill towards the mountains and populated the town of Curana Collaga, but called it Curana Cavana. The people of Curana and those of Collagua are very different in the head [deformation] from the Collagua, because the heads of newborn boys and girls making their heads flat and wide, very ugly and disproportionate; they bind the head with white cords like a wig, wrapping them many times around, making the heads wide. This has now been prohibited by ordinance..." (author's translation of Ulloa Mogollon 1665:267).

It very well may be that the Collagua Hill mentioned in the historical reference corresponds to either of the two hills with similar names in the east side of the Veilie River (Kullawata and Kuyawata hills indicated in Fig. 1). The area north of Tayacuacacaca, as well as the 11 km site on Chalancanampa may be the area occupied by the Collagua, as said Collagua must await a return trip to verify whether there is a volcano there and other details of the account. Similarly, the town of Collagua Cavana, where the other ethnic group lived and where there is a snow-capped hill called Ulka Ulka, exists today south of Veilie in the Department of Arecuapa (see map, p. 3).

From Esquina we examined our reconnaissance southwest by following a path along the Veilie River for 12 km, passing through the small town of Kayarani and on to Choque Choque. In Choque Choque we found a relatively abundant quantity of stone tools, with well-carved obsidian points, and some undecorated sherds. From Choque Choque we journeyed by foot some 9 km along the Veilie River to the village of Alquiperota, where reports indicated the presence of late stone structures and abandoned gold and silver mines. All along the way we observed a narrow valley with small ravines opening into the Veilie River, and an area of hot springs.

Arriving at the plaza of Alquiperota, we observed at least five highly polished cylindrical stone grinders, about 1 m in diameter, each having a square opening in its center. One of the grinders, Kuyawata, indicated in the middle of the plaza still had a four-sided pillar (about the height of a person) standing in its central opening. In addition, large flat rectangular stone slabs were being used today as tables. Inquiring about the rock source for grinders and slabs, we were informed that they originated from a quarry located 150 m southeast above the town between the Veilie and Antupapraku rivers, behind a hill called Mesa Mosa. As we reached the relatively flat top of Mesa Mosa, we encountered numerous finished and partially finished stone slabs and four-sided pillars of different dimensions, all enclosed within low stone walls and 3.56 m long and 30 cm wide. The rock quarry itself, just behind Mesa Mosa, had two large finished slabs at one side on which there were six large slabs with square or rectangular sections and ten pillars in the process of manufacture. One large slab measured 4.93 m long, 77 cm wide, and 46 cm thick; and an unfinished pillar was 3.40 m long by 30 cm wide. No pottery remains or any other evidence of prehistoric or historic occupations were found here.

Reconnaissance in the District of Llitavaca

The second part of our reconnaissance involved the District of Llitavaca, with its capital town of Llitavaca located about 20.5 km northeast of Veilie (Fig. 1). The area has an abundance of caves and shelters, some having within them rectangular stone structures for burials as shown by the presence of human bones left by looters. In the area around Llitavaca we found only small amounts of plain sherds with incacous paste; however, a resident of Llitavaca possessed a small collection of artifacts he had dug up from nearby places north of the town (Fig. 18).

In Llitavaca we were informed that pieces of carved stelae existed on the Hacienda Juntata some 7.5 km to the northeast, followed a path by later research toward this hacienda, and on the way found two sites with some preecratic...
remains (Fig. 14). Overlooking the Siwanayu River and on a small hill called Lca Pucara, the house belonged to the Intiunata Hacienda. Erected in the center of the patio of the hacienda, a few years ago from its original location, the house was over-
looking the Llacta River, about 8 km northeast of Sawa Sawa. Not long, during transport, the lowest and innermost step of the | the hacienda on the Siwanayu River, we found the lower portion of a relatively large curved-stem, and 500 m away we recorded the upper portion of a stepped stela (Fig. 9).

Similarities in dimensions, material, and designs indicate that both fragments were actually part of a single stela. The upper portion of the stepped stela is also a stepped stela, raising a mythological snake-like animal with a ring above it (see reconstruction in Fig. 1). The front view of the head is similar to those on the stela in figure 8, but the forked tongues on the tail were never recorded on the stela. By Rowe and Núñez del Prado, lead us to the following conclusions: 
(1) While the earlier discoveries of Pucara-style stone sculpture in Chimú culture extended the known range of Pucara-style remains northward, this reemergence has expanded that area by adding new locations in the Llacta and Yello valleys to the already known occurrences in the Apurínaya. The number of pieces so far recorded is now 12, representing a total of 8 different sculptures. There is a major concentra-
tion, then, of Pucara-style sculpture in Chimú culture that spans a large area involving three river valleys. This concentra-
tion is north of the Pucara home-
land in the Llacta basin, and at present the distribution between the two areas is discontinuous.

(2) The style, execution, and design of elements on stelae, stepped stelae, and statues indicate the Chimú style. The stelae are by among the finest representations of Pucara-style stone sculpture. The only forms so far lacking in this region are statuettes and carvings on smoothly shaped boulders, and forms having more geometric designs.

The Chimú sculptures are unique in having diverse elements that closely resemble those on Pucara-style pottery, while all are notably similar to Chimú ceramic designs, such as in having open mouths with teeth, found on gold silhouettes, stone sculpture, and legs separately carved or in sitting position. Two working hypotheses are pro-
geased here that will be subject to verification as more research is undertaken in this region. First, all the stone sculpture found in Chimú culture was not originally made there; instead, the pieces were brought from the Pucara region in late Pucara times, a distance of at least 170 km. This possibility is supported by the fact that the specimens from Chimú culture form a unity, in the sense that they are selected examples of the various representations of Pucara-style sculpture. A second hypothesis proposes that a population shift occurred following the abandonment of at least two important Pucara settlements in the area of Pucara. As documented by our studies at the sites of Qauyua and Pucara itself, there is a gap or lack of occupation immediately following the last Puca-
ra strata (Chávez and Chávez 1976:68). Similarly, based on in-
dependent evidence of raised fields in the area near the Qauyua Peninsula.

17. A provincial Huari-style pottery polychrome beaker from Esquina.

18. Group of artifacts in a private collection from the District of Llacta. Upper row, 1 : t k: polychrome pottery vessels of the type characteristic of the black bars outlined by fine white lines on an orange ground; 2 : star-shaped stone mace head; pottery vessel with black vertical lines at the rim and neck on red slip; 3 : surface; 4 : red slip; 5 : Lower row, 1 : t k: copper or bronze axe; 2 : star-shaped stone mace head; pottery vessel with black designs on cream slip, and stone mottle and pustules. Knife scale is 25 cm long.
most important archaeological centers in the Department of Cuzco. The presence of preceramic sites has significantly extended the time depth for occupations represented in the area. Relevant historical documents, as well as the extensive sites and abundant materials belonging to late, just pre-Inca, and/or Inca-influenced occupations, show the region to have been intensively inhabited. Finally, the provincial Huari beaker represents a unique occurrence of Huari influence in the extreme southern Peruvian highlands within a puna environment (at the site of Esquina at 3850 m above sea level). The vessel also indicates some Tiahuanaco influence as might be expected, given the proximity of the site to the Tiahuanaco area and the earlier Lake Titicaca Basin connection during Pucará times. At the same time, the vessel, along with other evidence from the Poma- canche area to the northeast (S. Chávez 1987:17), suggests communication existed between the two widely separated polities of Huari and Tiahuanaco. The known northern limit of Middle Horizon Tiahuanaco is Azangaro, while the southern limit of Huari is Sicuani, with Esquina lying to the southwest of Sicuani. As our future plans for excavation in this area proceed, the nature and extent of human occupations will become more apparent, allowing us to incorporate results within a wider context of south highland and Andean developments.

**Bibliography**


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