



Eloy Linares's Movable Art with Rupestral Tradition. A synopsis

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In South America, four kinds of rock art are being distinguished: rock paintings, petroglyphs, geoglyphs and arte mobiliario con tradición rupestre, or 'movable art with rupestral tradition' (a term approved by the IVth International Symposium of American Rock Art). All these types of art abound in southern Peru.

The fourth type, movable art with rupestral tradition, is characterized by its mobility, for it can be carried about without difficulty. In the area that comprises southern Peru, this kind of art has four subdivisions, the first three of which refer to paintings:

- (A) Lajas ('flagstones') when they are of stone.
- (B) Tejas ('tiles') when they are of clay.
- (C) 'Sandwich' when they are either of stone or clay, and consist of two painted lajas placed together, but separated by a metal sheet sandwiched between them. In some cases these 'sandwiches' are wrapped in achira leaves.
- (D) Grabados or engravings, executed in different ways: grooved and in relief.

The area where these four types of 'movable art with rupestral tradition' abound comprises the departments (equivalent to provinces) of southern Peru. Professor Eloy Linares Málaga suggests that the Atacama area of Chile, the Tiahuanaco district of Bolivia and the Calchaqui region of north-west Argentina can also be included.

The author arrives at the conclusion (among others) that by a comparative study of the different kinds of rock art, a close relationship connecting very early times with late ones, and also between various types of rock art, can be detected, suggesting a great variety of nexus.

Linares Málaga observes that the 'sandwich' type, according to his own research, has been placed (in the majority of cases) in children's graves, as part of offerings with a strong ritual character.

During his research work in the chullperío (group of pre-Hispanic tombs) of Tampu Ayllu, he not only found quadrangular chullpas (tombs), but also underground graves where movable art with rupestral tradition was found: lajas painted in red, yellow, black and white. These fragile paintings have geometric motifs, especially 'suns'. While excavating these subterranean tombs no 'sandwich' type of movable art was detected. It is possible that the achira leaves had been destroyed by humidity.

The French petrologist J. Placet contends that the utilised pigments were derived from iron oxide and cochineal (the pulverised body of the insect *Dactylopius coccus*) for red; limonite for yellow; graphite carbon or manganese for black; and blue and green from serpentine, cupriferous rocks, or from some plants.

With relation to the motifs, Linares Málaga mentions a great variety of geometric, zoomorphous, anthropomorphous and 'abstract' representations, with special emphasis on their magic nature. Concerning the symbolic motifs (suns, stars and complex representations), and the mythical unidentified figures, the author claims that the simplicity of the lines in all these motifs induces us to think of a theogonic conception so different from ours that it has more in common with that of contemporary aboriginal people.

Referring to the painted motifs, Linares Málaga indicates that although their theme is of ancient origins, they belong (according to the utilized material) to later agricultural and ceramic periods.

Which leads us to the antiquity and chronology of

movable art with rupestral tradition, and its relationship with similar motifs in rock art, synthesized by the author in the following way:

5000 years B.C. for the Abrigo de Quebrada Cimarrona in Toquepala (Figs 18, 19 and 20), belonging to the lithic industry period.

A.D. 100 to 450 for the 'Paracas-Nazca' period in Cabezas Achatadas (Figs 23 and 24).

A.D. 1200 to 1500 for the 'Collawa Culture', in Kupara, Chucu, Betancourt and Caracharma (Figs 1, 6, 8, 10, 11, 15 and 16).

Although the majority of researchers agree that most of the movable art with rupestral tradition pertains to a late period preceding the Inca Empire, about A.D. 1200 to 1400, this type of art also has a more ancient origin.

Roger Ravines (National Museum of Anthropology and Archaeology) has reported the discovery of about 20 lajas painted with very similar motifs and colors as the figures painted in the 'Devil's Rockshelter' of the Quebrada Cimarrona in Toquepala. Whilst excavating at a depth of 2.2 m he found movable art painted in black over a dark-red background. One of the flagstones depicted zoomorphous figures (of the llama family) in dynamic attitudes (Fig. 19), very similar to the rock paintings in Q'ollpa Sumbay near Arequipa (Figs 21 and 22). The various studied layers and the respective location of the flagstones in them suggest an approximate antiquity ranging from 3500 to 5000 years B.C. Considering that brushes containing ferrous oxide were discovered in this site, research remains to be done in order to determine the relationship between the pigment on the brushes, in the flagstone drawings, and the material with which the rock walls were painted. It is also worth mentioning that the fifth layer contained naturalist paintings, and in the third layer a lithic point, similar to those of Viscachani in Bolivia, was found.

On the other hand many specimens of movable art with rupestral tradition were collected in the excavations under the auspices of the Deutsche Forschungsgemeinschaft. These 'flagstones' were associated with a tomb belonging to the transition period Paracas-Nazca (Fig. 23). Here, too, the cane or common reed-grass brushes with cotton ends, some still with the red ferrous oxide presumably used for painting the movable art, were discovered (Fig. 24). The organic materials extracted from the tombs of the Cabezas Achatadas site, submitted for radiocarbon analysis in the Laboratory of the Niedersächsisches Landesamt für Bodenforschung of Hannover, gave antiquities for the three samples (matting, wood and textile) of A.D. 145 ± 85; A.D. 420 ± 70; and A.D. 95 ± 95, respectively.

Consequently these painted 'flagstones' most probably belong to a period ranging from A.D. 100 to 450. In this case, too, according to the author, research remains to be carried out, in order to correlate the data obtained from the materials with which the paintings were executed, the material in the brushes, and the organic remains analyzed in the German laboratories.

Finally, Linares Málaga himself finds relationship evidence between the ceramics that he calls 'Juli' for the Arequipa region (that, according to him, also have their connections with the Mollo and Huruquilla ceramics in Bolivia, and with the Allita Amaya ceramics in the Puno district of Peru), and the 'black over red' ceramics of the Lupaca or Collawa ethnic group (A.D. 1200 - 1400) that appear to be associated with movable art with rupestral tradition.