

AN EARLY CERAMIC STYLE FROM ANCON,  
CENTRAL COAST OF PERU

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In 1904, Max Uhle discovered two ceramic styles of the Early Intermediate Period at Cerro de Trinidad in the Chancay Valley, north of Lima on the central coast of Peru. One of these styles, now known as Baños de Boza, was characterized by simple geometric designs painted in white on red on mammiform jars and shallow collared vessels. The other, now called Playa Grande, is a three-color polychrome style with intricate interlocking designs.<sup>1</sup> Its most distinctive vessel form is the beaker (Uhle, 1910, pp. 352-353). Uhle's collection, housed in the Robert H. Lowie Museum of Anthropology of the University of California, Berkeley, was described by A. L. Kroeber (1926).

In 1941, Gordon Willey made stratigraphic tests at Cerro de Trinidad and at the newly discovered Baños de Boza site, isolating the Baños de Boza style at the latter site, and at the former demonstrating stratigraphically that it preceded Playa Grande in time (Willey, 1943, pp. 167-172, 184-188). Subsequent work by Louis Stumer and Ernesto Tabío at Playa Grande, south of Ancón, and by Stumer in the Chillón Valley, has further elucidated the nature and distribution of the Playa Grande style (Tabío, 1957; Stumer, 1953, 1954). Playa Grande sherds from Maranga, illustrated by Jijón y Caamaño, demonstrate that the style extended as far south as the Rimac Valley (Jijón y Caamaño, 1949, Láms. VI-VIII, XV, XXI, XXVI, XVIII-XXX, and II-XXXVI *passim*). A related polychrome interlocking style is found still farther to the south at Pachacamac (Strong and Corbett, 1943, pp. 62-75).

While the Baños de Boza style has not yet been discovered outside the Chancay Valley, white-and-red styles similar to it are known from the north coast and north highlands of Peru: Huaraz white-on-red in the Callejón de Huaylas (Bennett, 1944, pp. 36-38), Puerto Moorín in the Virú Valley (Strong and Evans, 1952, pp. 47-59, 295-301), and Salinar in the Chicama Valley (Larco Hoyle, 1944). Following Willey (1948, pp. 10-11), these northern white-on-red styles are generally assumed to be related to and contemporary with Baños de Boza.

The known distributions of the Playa Grande style and of the northern white-on-red styles thus overlap in the Chancay Valley, where the local white-on-red style is earlier than Playa Grande. Baños de Boza, however, was probably not antecedent to Playa Grande in the developmental sense, because the two styles are very different from each other in almost every respect. Two related questions arise from this situation: did the white-on-red complex extend further south than Chancay? And did the Playa Grande style develop in Chancay through a series of as yet undiscovered phases, or was its locus of origin farther south?

The recent discovery of a new Early Intermediate ceramic style at Ancón, south of Chancay, provides evidence which can be used to assess these

questions. The style, Miramar, is contemporary with at least the latter part of Baños de Boza, predating Playa Grande at Ancón and in the Rimac Valley. Miramar vessel forms and decoration are sufficiently similar to Playa Grande forms and designs to suggest that Miramar was probably ancestral to, as well as prior to, the Playa Grande style. Miramar decoration includes a white-on-red component, but it is largely made up of other two and three color combinations, a fact which suggests a weakening of white-on-red influence south of Chancay.

The Miramar style is named after the settlement of that name at Ancón. It was discovered by Ernesto Tabío, accompanied by José Casafranca, in September of 1955, during a visit to the famous early shellmounds at the south end of the Bay of Ancon. Tabío examined an area to the northwest of the water tank, where the refuse had been cut by a bulldozer. In the face of the cut section, he observed deep midden containing sherds of the early Ancón style, overlain by a thin stratum in which the brown Ancón sherds were mixed with sherds of a later orange ware. The few decorated sherds collected by Tabío in 1955 bore decorations suggesting affiliation with the Baños de Boza style of Chancay (Tabío, 1957, p. 33; 1960, p. 3).

On July 8, 1956, Tabío and I began the excavation of a test pit in the above mentioned midden section, confirming his observation on the stratigraphic position of the orange ware style which we now call Miramar. We continued the excavation of two test pits and an isolated burial during occasional brief visits to the site over a period of two years, until June 25, 1958. Frédéric Engel, Jorge C. Muelle, Toribio Mejía Xesspe, Marino Gonzales, Luis Lumbreras, Máximo Neira, Mrs. Rosa Fung de Lanning, Dwight T. Wallace, and Jorge Esparza aided in the work at one time or another, and all helped amass a surface collection of Ancón and Miramar sherds. The test pits are located 65 meters west-northwest of the Ancón water tank, some 150 meters west-northwest of the test pits excavated by Willey and Newman in 1942 (Willey and Corbett, 1954, Map II and Pl. I, top; see Fig. 1 below), and the surface collections come from an area of about 20 meters radius around the pits.

The Miramar style is represented by a small number of sherds from the upper 75 cm. of the test pits, by a large number of surface sherds, and by photographs of a few sherds collected by Tabío since my return to the United States. Only decorated specimens and a representative sample of rims, handles, shoulders, and other sherds indicative of form were selected for study. The 149 sherds described here represent about 2,000 examined in the field.

All but four of the sherds in the selected sample are of a single basic oxidized ware, moderately fine-textured, hard, and nonfriable. The core of the paste is usually a uniform orange-red, varying to orange or dull brown, occasionally showing thin bands of light gray at the center. Darker colors are present only when the vessels were used extensively for cooking or when sherds have been burnt after breakage. Unpigmented surfaces are usually bright orange or dull orange-tan, but vary to brown, and one sherd has a dull red surface. Well-screened, fine sand was the only deliberately included temper, and occurs in moderate quantity. Fine flecks of mica or

pyrites, found in all sherds, were probably components of the clay. This basic orange ware ranges from 3 to 8.5 mm. in wall thickness, and up to 11 mm. at the base of cooking pot necks and mammiform protuberances.

The remaining four sherds represent three different wares: an orange ware like that described above but much thicker (one sherd, maximum thickness 19 mm.); a very thick, coarse, gravel-tempered orange ware (one sherd, 17 mm. thick); and a reduced-fired gray ware with burnished black exterior surfaces and burnished gray interior surfaces (two sherds, 4 and 5.5 mm. thick). The latter ware has the fine sand temper characteristic of the standard orange ware, but the paste is more porous in appearance.

All of the Miramar pottery seems to have been made by coiling. Poorly smoothed-over coiling joints are to be seen on the interior of most cooking pots, and even well-smoothed and burnished bowl interiors may show traces of coiling joints.

Of the 149 sherds in the selected sample, 59 come from bowls with thinned rims and convex sides, 53 from short-necked cooking pots, many others probably from cooking pots of the same form, and only 10 from other types of vessels. All of the bowl sherds have smooth burnished interiors, usually bright orange, occasionally tan, brown, or purple. Two sherds bear white designs on the orange interior surface. Bowl exteriors may bear regular circumferential striations left by a smoothing instrument; may be smooth and lusterless, polished, or burnished; may be slipped plain white or red (one sherd only); or may bear painted designs. These bowls fall into six shape categories, as follows:

1. Small shallow bowl with wide flared sides (Fig. 2).
2. Small bowl, relatively deep, with flared sides set off from the bottom by a sharp curve or an obtuse angle (Figs. 3, 4).
3. Small carinated bowl with short, moderately flared sides (Fig. 5).
4. Large shallow plate with short up-turned sides (Fig. 6).
5. Small, shallow, slightly incurved bowl with a slightly everted lip (Figs. 7-12).
6. Somewhat larger, markedly incurved bowl (Figs. 13-15).

All six forms have thinned rims and somewhat rounded bottoms, and almost all of the specimens have convex sides. All except shape 4 may bear painted designs on the exterior; shape 5 is the most common form with this decoration. Shapes 4 and 6 do not occur without paint. Shape 4 occurs only with a plain white slip on the exterior. Only shape 5 bears interior decoration or plain red slip on the exterior.

The usual cooking pot (Figs. 23-26) has an angular shoulder at mid-height, a wide constricted mouth, and a short flared neck. The rim is rarely thinned; the lip is rounded. Small horizontal strap handles are placed about an inch below the neck. Some bottoms were flat, others may have been rounded. A second, less common cooking pot is more elongated, lacks shoulder and handles, and has a short vertical or slightly inslanting neck, thinned rim, and rounded lip (Fig. 27). One sherd of this type has a small conical lug below the neck. One sherd is from a unique cooking pot with a very short, wide-flared neck.

Cooking pot interiors are scraped smooth. The interior and exterior surfaces of necks show regular circumferential striations left by a smoothing instrument. Rarely, the necks are polished, partially obscuring the striations. The interior of the neck may bear a white painted band, or a red slip when the exterior of the vessel is slipped red. Exterior body surfaces of cooking pots are usually polished to the base of the neck, or pattern burnished. Occasionally, the surface was brushed to accentuate the pattern burnished decoration. A few sherds have plain surfaces showing the same striations as the necks. Unslipped interior and exterior surfaces are usually orange-tan, varying to brown or, rarely, to orange; darker colors are probably all due to extensive use over a fire. Exterior surfaces are sometimes slipped white (one sherd only) or red, and rarely bear painted designs.

All other forms are rare in the collection. There are two protuberances from large mammiform jars (Fig. 29); a fragment of a jar neck of small diameter, almost certainly from a mammiform jar; a rim sherd of a jar neck of larger diameter, perhaps also from a mammiform vessel (Fig. 28); a small bottle spout, possibly from a double-spout vessel (Fig. 30); a rim sherd of a neckless olla with ridged lip (Fig. 33); a rim sherd of a flat-lipped, convex-sided bowl, larger than the standard small bowls (Fig. 31); a rim sherd of a very large, thick bowl, with scraped interior rather than the usual burnished interior of the smaller bowls (Fig. 32); the thick-walled, coarse orange ware sherd, probably from a large storage jar; and a leg from an anthropomorphic figure vessel or hollow figurine (Fig. 34). The three sherds definitely of mammiform jars, the bottle spout, and the thick coarseware sherd all bear painted designs on the exterior. The jar rim and the neckless olla rim are slipped red on the exterior, the thick-walled bowl white. The flat-lipped bowl and the modeled leg bear no paint.

Except for the single modeled sherd, decoration in the selected sample is of two types only: painted and pattern burnished. Painting is the more common of these, and is done with white, red, and black slip pigments. The white slip ranges in color from dirty whitish-tan through cream to nearly pure white. It was usually applied in a thick, smooth layer, but occasionally is very thin. It is always matte, with no gloss whatever. The red slip is medium to dark brownish-red, matte or with a low luster. It was applied less thickly than the usual white slip, generally on smooth surfaces, occasionally on striated surfaces. The black slip, which was thinly applied in all cases, tends to fade to a barely visible dark gray. These three slips, together with the natural orange or tan of the unpigmented surfaces, give the possibility of four-color polychromy. Only one specimen actually shows this combination, and two-color combinations are typical. The following combinations occur in the sample:

Plain white slip	White band covering inside of cooking
Plain red slip	pot neck
Black on white	Red on white
Black on red	Red and white zoned
Black on natural	Black and white on natural
White on red	Black and red on white
White on natural	Black, white, and red on natural

The plain white slip usually covers the whole exterior walls of bowls, but two sherds of bowl shape 4 and one of bowl shape 3 are slipped only on the lower part of the vessel, below the body angle or curve. A sherd from a cooking pot shows the white slip over the upper half of the vessel, ending just below the shoulder. Over-all white slip also occurs on many vessels with painted designs. Plain red slip occurs primarily on cooking pots, only on one sherd of a bowl. In most cases, the slip probably covered the entire exterior surface of the vessel, and it extends to the interior of the neck on one vessel.

The most distinctive features of the Miramar style are the designs painted on bowls. These designs are simple, geometric, and usually done in a single design color against a plain or slipped background. Except for two sherds with white-slipped bands on orange interiors (Fig. 9), all bowl decoration is on the exterior. The designs are limited to the upper 3 to 6 cm. of the exterior bowl wall, and always extend to the lip which is usually also painted with the design color. All of the color combinations except red-and-white zoned occur on bowls. Three designs are common: black, white, or polychrome concentric triangles pendent from the lip, sometimes with a central dot (Figs. 11, 16); black or white cross-hatched triangles pendent from the lip (Figs. 4, 18); and bands of black or bichrome cross-hatching (Figs. 13, 14, 21). All others are represented by a single sherd of each. They include, in black: concentric rectangles (Fig. 17), large dots enclosed between parallel lines (Fig. 20); in white: short dashes pendent from a rim (Fig. 8), random dots of thick paint (Fig. 19); in red: a repeated flattened "S" (Fig. 15), a "crow's foot" (Fig. 10), and single lines round the exterior and interior of the rim. All other designs are too incomplete to be defined.

Cooking pots may bear painted designs either on the exterior wall above the shoulder or on the interior of the neck. The only design definitely occurring on the exterior is one of concentric triangles, done in black-on-natural tan on one sherd, white-on-red on two (Figs. 25, 26). One of the latter has an added vertical red band which is visible against the polished red-slipped background only because it was left matte (Fig. 25). Decoration on the interior of cooking pot necks consists of a simple white-slipped band covering the surface of the neck and contrasting with the red slip or natural orange color of the vessel exterior (Fig. 24). One sherd of this type has added red dashes on the white band.

Painted designs on mammiform jars consist of large alternating zones of red and white slips. The two mammiform protuberances are zoned horizontally (Fig. 29), the neck sherd vertically. This sort of zoning is also typical of mammiform jars of the Baños de Boza style (Willey, 1943, Pls. 1h, i; 2b, h).

Painted designs occur on only two other sherds. The bottle spout is slipped red and has a black band painted round the rim (Fig. 30). The thick coarse-ware sherd, probably from a storage jar, has a broad red line crossing a white-slipped background.

Pattern-burnished decoration is limited to cooking pots. Only 18 sherds of this type were collected, but others were probably overlooked in

the field. The decoration was limited to the upper part of the vessel, and consists of polished lines or bands against a scraped or brushed background. The designs show the following arrangements:

1. Broad parallel burnished bands, extending vertically or diagonally from the base of the neck.
2. Narrow lines in the same arrangement.
3. Narrow lines, circling the vessel horizontally (one sherd only).
4. Narrow lines arranged more or less at random.

An isolated Miramar burial was excavated on March 23, 1957. The grave was located uphill from the test pits to the south-southeast, 10 meters uphill (southeast) from the Playa Hermosa road (Fig. 1). The burial lay in sterile sand which was formerly overlain by 130-140 cm. of refuse, removed by Marino Gonzales in 1947. The burial was encountered just below the present surface, but the mouth of the grave had probably been located in the overlying refuse. The skeleton was that of an infant. It lay on the right side, with the legs loosely flexed and the head oriented just east of south. The neck was bent in such a way that the face looked north. The position of the arms could not be determined. The body was covered by half of a large cooking pot and by a large sherd of a mammiform jar which bore at least white and red slip paint, but which was so covered with salt that the design could not be made out in the field. Beside the body was a small blackware bowl of Negra Tosca type (Tabío, 1957, p. 26) comparable to the two blackware sherds in the Miramar collection, and another sherd of the mammiform jar. The body was wrapped in a single layer of plain-weave cotton cloth which was folded double on the head, and the bundle was tied with sedge rope. The specimens from the burial were deposited in the Museo Nacional de Antropología y Arqueología, and are not available for study at the time of writing.

Tabío reports two sherds of Miramar type from his excavation at Playa Grande, just south of the Ancón shellmounds. One has black-on-white cross-hatching, another a black-on-red cross-hatched band. These sherds are from the two bottom levels of his Pit B (250-300 cm. and 300-350 cm. depth).<sup>2</sup> Four sherds of Negra Tosca type from 250-300 cm. in the same pit (Tabío, 1957, p. 26, Table 1) resemble the two grayware sherds in the Miramar collection.

Vessels closely related to the Miramar style have been excavated by Arturo Jiménez Borja between 1958 and the present at the Huaca Pan de Azúcar in Miraflores, Lima. In 1958, Tabío showed me a small pattern-burnished cooking pot from Jiménez' excavation, and subsequently sent me a color slide showing three vessels bearing bichrome designs closely similar to those described above.

To the north of Ancón, only one specimen of Miramar type has been recorded in the literature--a bowl from Cerro de Trinidad, Chancay (Willey, 1943, Pl. 6e). This bowl, which is not in Baños de Boza white-on-red style, and which does not match other simple three-color pieces from Chancay, is of Miramar bowl type 6 and bears the Miramar design of black dots enclosed between lines--a design present also on one of Jiménez' vessels from Lima. The Cerro de Trinidad bowl is painted in a Miramar color combination--black-

and-white-on-plain orange--which is also found on the Jiménez piece. Evidence presented below indicates that the Miramar style did not extend north of Ancón, so it may be assumed that the Chancay bowl is either a trade piece or a faithful local copy.

On both stratigraphic and seriation grounds, Miramar can be assigned to a chronological position early in the Early Intermediate Period, succeeding the monochrome incised Ancón style, preceding Playa Grande, and contemporary with the Baños de Boza style of Chancay.

In our test pits at Ancón, Miramar sherds come from the uppermost levels, where they overlie a deep deposit of the Colinas 2 phase--a late phase of the Ancón style characterized by dark pastes and decoration by incision, punctation, stamping, and combing. The stylistic gap between Colinas 2 and Miramar is sufficiently great to indicate a lapse of time between the deposition of the two sherd lots. In Tabío's excavation at Playa Grande, the two Miramar sherds and the related Negra Tosca sherds all come from the deepest levels where they are mixed with the earliest sherds of interlocking Playa Grande type.

A temporal position just before Playa Grande is supported on seriation as well as stratigraphic grounds. The well-oxidized paste, orange surfaces, painted decoration on white- and red-slipped grounds, and necked and handled cooking pots all serve to affiliate Miramar with the Early Intermediate and later periods rather than with the Early Horizon. From Playa Grande 1 onward, Early Intermediate phases of the central coast all have interlocking elements in the designs. This period is followed by the polychrome Tiahuanacoid pottery of the Pachacamac style, then by a gradual transition to the black-on-white Chancay style of the Late Intermediate Period and the Late Horizon. Seriationally, the only place in this sequence for a new, predominantly bichrome, noninterlocking style is just before Playa Grande.

Also confirming this temporal position are a series of specific similarities between Miramar and Playa Grande.<sup>3</sup> Playa Grande pottery makes use of the same three pigments as Miramar, and resembles it also in paste color and tempering. Short-necked, handled cooking pots, mammiform jars, white-on-red decoration, white slip, burnished orange bowl interiors, interior decoration, pendent concentric triangles, cross-hatching, and bands of decoration round bowl rims all link Miramar to Playa Grande. In addition, there are Playa Grande analogues--similar but not identical--to Miramar bowl shapes 1, 2, and 5. With these similarities, Miramar stands out as a sort of proto-Playa Grande, antecedent to Playa Grande both in time and in stylistic development.

At the same time, some of the most outstanding features of Playa Grande--notably its beakers, interlocking designs, rim friezes, and rows of colored dots and rings--have no antecedents in Miramar ceramics. At present it is impossible to single out a source for the beakers, which are certainly more than overgrown Miramar bowls. The interlocking designs, friezes, and dots and rings are all strongly suggestive of textile decoration. The rim friezes are analogous to textile border designs; the rows



of rings and dots suggest tie-dye painting; and interlocking designs are an ancient and widespread feature of Peruvian textile style. As a tentative explanation, then, Playa Grande grew out of Miramar in the Ancón-Rimac region through the transfer of designs from textiles to pottery, while features of ware and pigments remained essentially unchanged.

Miramar similarities to Baños de Boza are also marked. The two styles share similar cooking pots, mammiform jars, white-on-red, red-on-white, and white zoned decoration, over-all white and red slips, and designs of dots and of concentric rectangles (though these two designs are rare in Miramar). On the other hand, bowl shape 2 is the only shared bowl form (Willey, 1943, Fig. 5p; Pls. 2d, 4d). Most of the designs of each style are not shared; Baños de Boza pastes and surfaces are typically red or dark red-brown, in contrast to the predominant orange-red cores and orange or orange-tan surfaces of Miramar; Baños de Boza bowls usually do not have burnished interiors, and may be slipped white on the interior, whereas Miramar white slipping is always on the exterior; and interior painted designs do not occur in Baños de Boza.

Available evidence strongly suggests that Miramar and Baños de Boza were contemporary styles, the former in the region from Ancón to Lima, the latter to the north in Chancay. To sustain this inference, it is necessary to review data from Cerro de Trinidad in Chancay.

Willey recognizes three periods at Cerro de Trinidad, the second being intermediate between Baños de Boza and Playa Grande. The diagnostic type of the Intermediate period is Three-color "Intermediate," which appears in the sequence simultaneously with the first interlocking designs of Playa Grande type (Willey, 1943, p. 176). Of three Three-color "Intermediate" specimens illustrated by Willey, one is the Miramar bowl mentioned above (*ibid.*, Pl. 6e); another is a bowl from the same grave, unique for Chancay and very possibly Miramar-influenced (*ibid.*, Pl. 6f); and the third is a sherd of a bowl with a design of facing triangles, a common type at Cerro de Trinidad (*ibid.*, Pl. 7o). We must consider, then, the possibility that Miramar is a native Chancay style, transitional between Baños de Boza and Playa Grande.

To begin with, Miramar, like Baños de Boza, is entirely preinterlocking, preceding the earliest Playa Grande specimens at Ancón.<sup>4</sup> In contrast, Willey states definitely that, on the basis of depth distribution of sherds, the Three-color "Intermediate" type is contemporary with specimens of interlocking type (*ibid.*, p. 176), and adds that:

There is no Intermediate style comparable to either of the two major styles considered. The Three-color "Intermediate" type . . . appears along with White-on-red and Interlocking in the Intermediate period and seems to be a blend of these two traditions (*ibid.*, p. 182). This seems to preclude the possibility of equating Three-color "Intermediate" with the isolated, preinterlocking Miramar style.

Further evidence is found in the stratigraphic context of the Miramar bowl excavated by Willey at Cerro de Trinidad. It, together with the unique three-color bowl and a white-slipped mammiform jar, comes from a



grave found in sterile sand at the base of Willey's Pit VI. Five other graves, in precisely the same stratigraphic context in Willey's Pits V and VI, contained only vessels of Baños de Boza style. All six bodies, like those of two Baños de Boza burials at the base of Pit VII, were covered with large sherds (*ibid.*, pp. 139-141). Willey interprets the six graves from Pits V and VI as belonging to the Intermediate period, on the following grounds:

1. The two three-color bowls are classified as Three-color "Intermediate."
2. The overlying refuse is attributed to the Intermediate period.
3. None of the burials was accompanied by poles under the sherd covering, whereas both Baños de Boza graves from pit VII had poles, which may have supported the sherd roof, or may have been part of burial stretchers. (*Ibid.*, pp. 174-175.)

One of the bowls is of Miramar type, the other is unique. Thus neither need belong to the native Chancay "Intermediate" type. The overlying Intermediate refuse sets a terminal date for the burials, but they could well have been interred at an earlier time. And, as Willey points out, the lack of poles with the burials of Pits V-VI may be because they were the graves of children rather than because of a temporal difference. On the whole, it seems that the only reliable evidence for dating the burials in question is the pottery which accompanied them, and this--except for the Miramar bowl and the unique piece--is pure Baños de Boza.<sup>5</sup>

As a further check on the contemporaneity of Miramar and Boza, the Uhle collection from Cerro de Trinidad was searched. It contains no Miramar specimens whatever--adequate proof, considering the large size and variety of the collection, that Miramar is not native to Chancay. On the other hand, a considerable number of specimens, especially incurved bowls with well-marked shoulders, match the Three-color "Intermediate" sherd illustrated by Willey (*ibid.*, Pl. 7o; see Kroeber, 1926, Pl. 89A, G). A few specimens have Boza designs done in black-on-white, and one (cat. no. 4-7033) has a black-on-white Miramar design (cross-hatched triangles) on the same shouldered bowl form as the Intermediate triangle design. This suggests occasional Miramar influence in both Boza and Intermediate times in Chancay.

In summary, then, the evidence for the contemporaneity of the two styles, Miramar at Ancón and Boza in Chancay, is the following: they occupy the same relative stratigraphic position, whereas the Chancay Intermediate type is later, contemporary with the first Playa Grande specimens; only one Miramar piece is known from Chancay, hence Miramar is not native to that valley; the one piece just mentioned occurs in a context suggesting Baños de Boza age; occasional treatment of Baños de Boza designs in black-on-white, rather than white-on-red, suggests Miramar influence on the Baños de Boza style. One sherd from Ancón seems to contradict this conclusion. It is from a bowl of Miramar shape 5, but bears the Chancay "Intermediate" design of facing triangles done in black and red on natural orange--a Miramar color combination (Fig. 12). However, it could be an early Playa Grande piece rather than a Miramar sherd. At most it would indicate that the Chancay "Interlocking" type was first made in late Miramar times rather than at the beginning of Playa Grande times.

Miramar is evidently antecedent to the Playa Grande style, which probably evolved in the Ancon-Rimac region and diffused northward to Chancay. Baños de Boza thus represents a separate tradition. This supports Willey's interpretation of the Three-color "Intermediate" type of Chancay:

Perhaps it is the attempt of White-on-Red period artisans to copy the new and foreign Interlocking style. . . . It is . . . the work of artists, trained in simple geometric painting, imitating new and complicated designs (Willey, 1943, p. 182).

I hesitate to discuss the wider relationships of the Miramar style at any length until more data are available. A few comments, however, are in order. Since Miramar was contemporary with at least the latter part of Baños de Boza, it was also at least partly contemporary with the northern and central white-on-red complex as a whole. A precise statement of temporal relationships must wait until there are data bearing on the cross dating of Baños de Boza, Huaraz white-on-red, Puerto Moorín, and Salinar. What seems apparent at the moment is that there was a reduction in the importance of white-on-red painting in the Early Intermediate Period south of the Chancay Valley.<sup>6</sup>

Certain features of the Miramar style apparently represent southern influence. The carinated bowl, shape 3 (Fig. 5), is very similar to the gambrelled bowls of the Chongos and Quebrada phases of the Topará style in Cañete. Miramar orange ware is also suggestive of Topará fine orange ware. The occasional purple firing of bowl interiors in Miramar (Fig. 8) reflects a common bit of Chongos technical virtuosity, and Miramar slip painting may be derived from Quebrada three-color slip painting. All of these features have antecedents in earlier phases of the Topará style, but are new on the central coast in the Miramar style. The implication is that Miramar was contemporary with Quebrada and perhaps with Chongos as well, since these are the specific phases which influenced Miramar. In turn, Chongos can be cross dated to Nasca 1, Quebrada to Nasca 2, thus again placing Miramar very early in the Early Intermediate Period (Lanning and Wallace MS).

One of the most striking facts about the Miramar style is that it was discovered so recently at one of the most extensively excavated and thoroughly studied archaeological sites in Peru. Perhaps the best conclusion to this discussion is the obvious comment on the state of central coast archaeology--when one can travel a few miles from Lima and find a previously unknown ceramic style on the surface of a site visited and studied by dozens of archaeologists, a great deal of fundamental work will need to be done before we have a complete archaeological sequence for the region.

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## NOTES

<sup>1</sup>The terminology used here for the early central coast styles has been chosen as that most in accord with current practice. The following terms are used:

Ancón (Lanning, 1960, p. 58), equivalent to Early Ancón (Strong, 1925, pp. 152-156) and Chavinoide/Ancón (Tabío, 1957, p. 33).

Baños de Boza (Tabío, 1957, p. 13), equivalent to White-on-Red (Kroeber, 1926, pp. 276-278) and Chancay White-on-Red (Strong and Evans, 1952, p. 239).

Playa Grande (Stumer, 1954, p. 173), equivalent to Interlocking (Kroeber, 1926, pp. 279-282).

<sup>2</sup>Tabío, 1957, pp. 18-19, 25; Tabla 1; Grabado 9. In a letter to me dated December 14, 1959, Tabío identifies the two sherds as Miramar. The style is so distinctive as to leave no doubt of the identification.

<sup>3</sup>Information from Kroeber, 1926, Willey, 1943, and Tabío, 1957; from sherds collected by me at Playa Grande; and from examination of the Playa Grande pieces in the Uhle collection from Cerro de Trinidad.

<sup>4</sup>The Miramar style is for practical purposes isolated from Playa Grande in the area of our test pits at Ancón. Diligent search produced only two Playa Grande sherds as against hundreds of Miramar sherds. Both sherds have Playa Grande designs and are of typical Playa Grande thin ware. They are sufficiently distinct from Miramar in all pertinent features so that there is no reason to assume contemporaneity, particularly since the association was only on the surface of the site. The mass of Miramar sherds found on the surface in this area of the Ancón shellmound certainly represents a pre-Playa Grande period when only the Miramar style was being manufactured at Ancón.

<sup>5</sup>A recent study of Uhle's collection from Cerro de Trinidad by Thomas C. Patterson has resulted in a tentative seriation of the Baños de Boza style into three phases, the third of which covers a long span of time before and during Playa Grande times. In Patterson's proposed sequence, the ceramics from Willey's Pit VII burial are earlier (Baños de Boza I) than those from the Pit V and VI burials (Baños de Boza II or III) (Patterson, ms.).

<sup>6</sup>Since writing this article, the author has collected sherds representing earlier phases of the Miramar style at three sites at Ancón. These sherds, while perhaps more similar to Baños de Boza than is the phase described in this paper, retain strong stylistic differences and show as much Topará influence as does the phase described here. The characteristic color combinations in these earlier Miramar phases are white-on-natural orange and red-on-white, with a lesser frequency of the white-on-red combination. Black paint seems to be absent.

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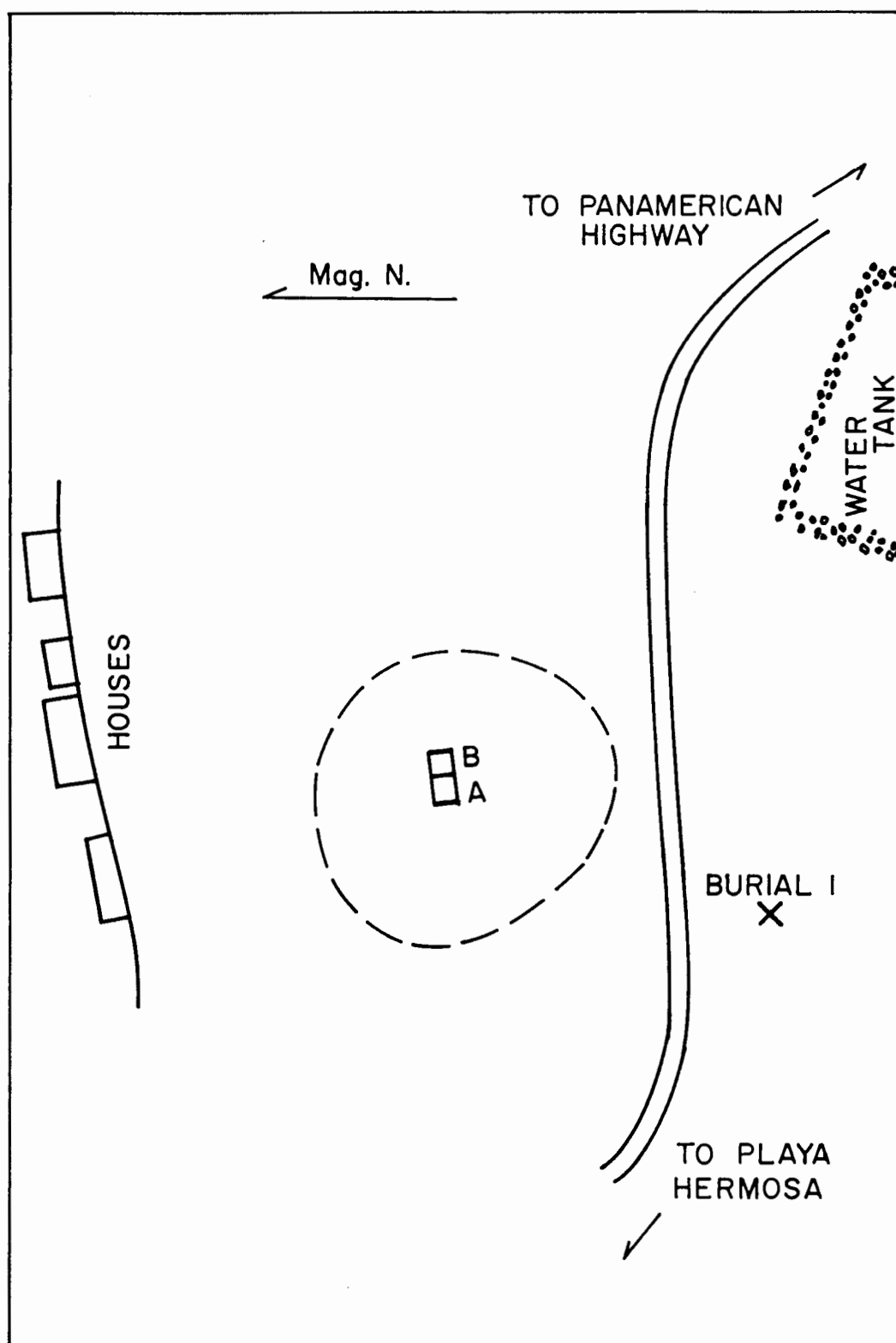


Plate IX. Fig. 1, sketch map of a portion of the Tank Site, Ancón, showing test pits (A and B), area of Miramar surface collection (dashed line), and Miramar burial (Burial 1). Not to scale.

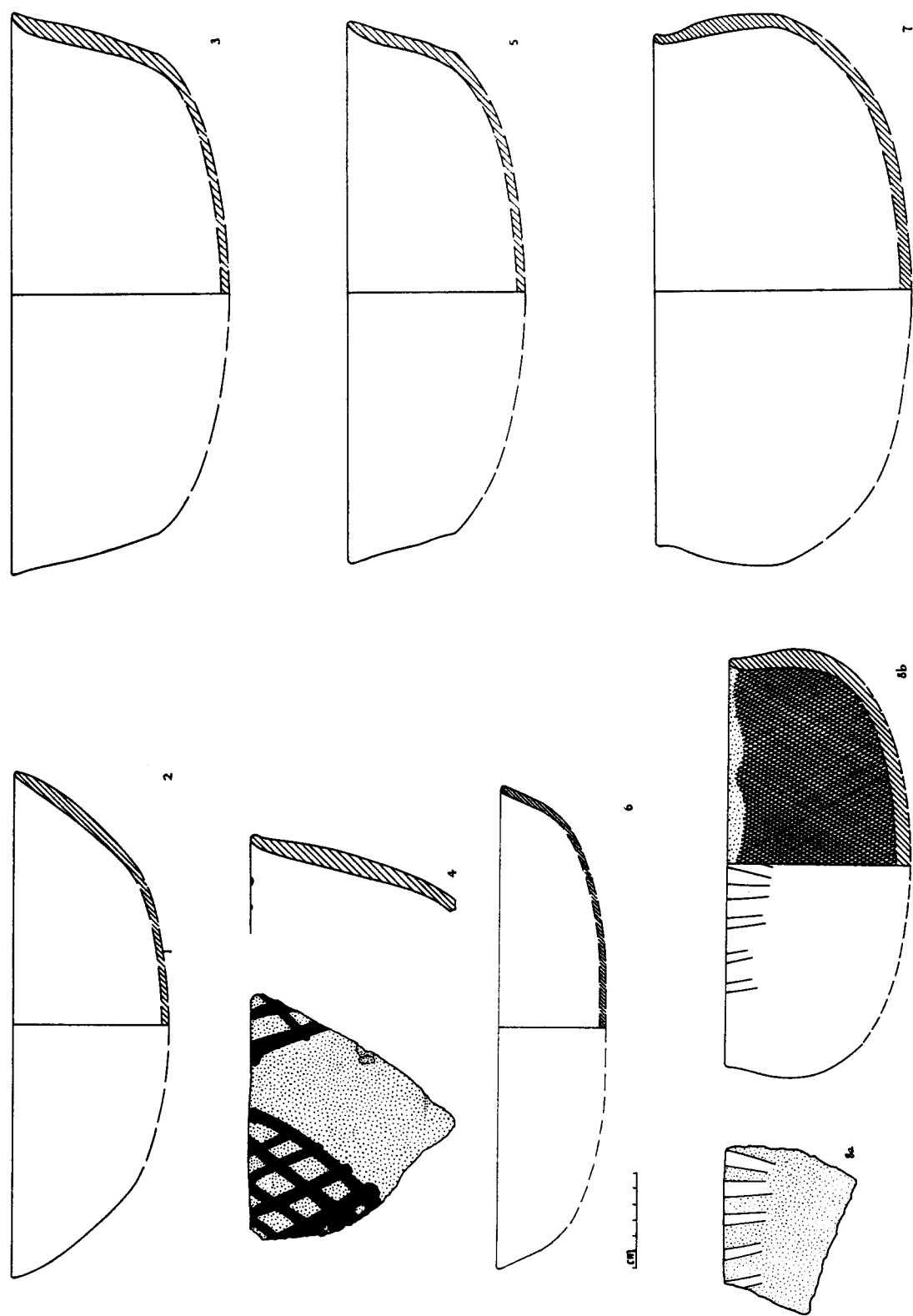


Plate X. Miramar pottery, figs. 2-8. Fig. 6 is reduced to 1/4. Fig. 8 is reduced to 1/2.



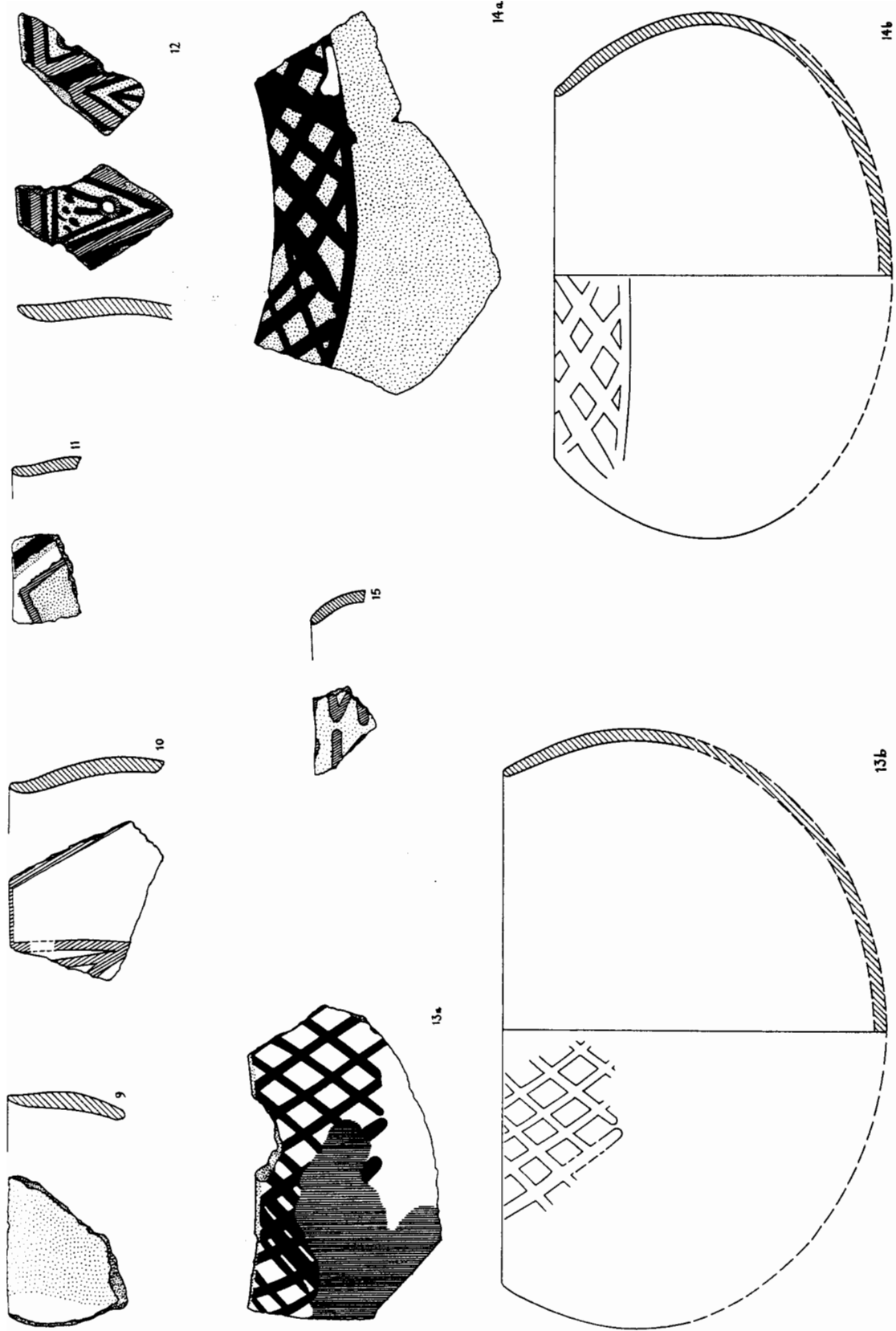


Plate XI. Miramar pottery, figs. 9-15. 1/2 actual size.

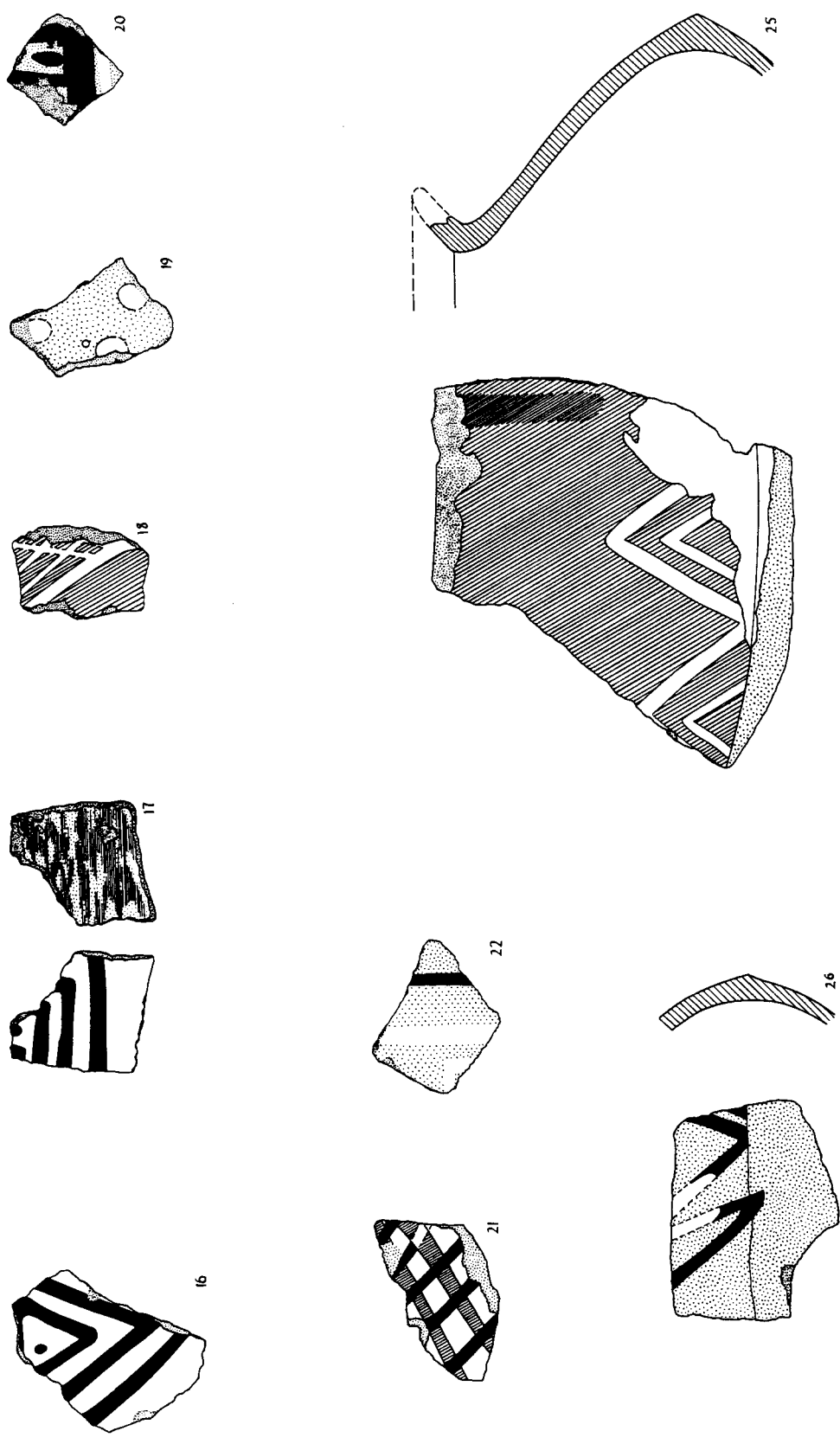
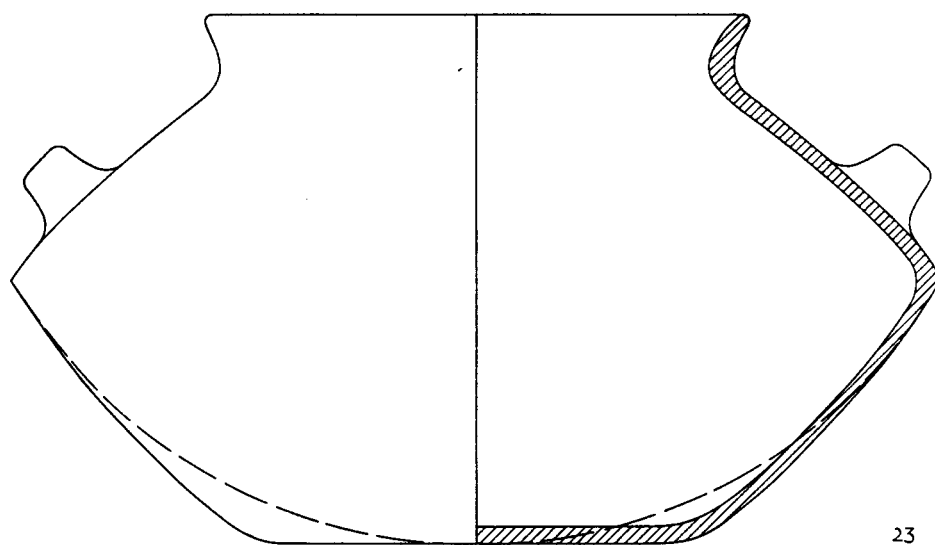
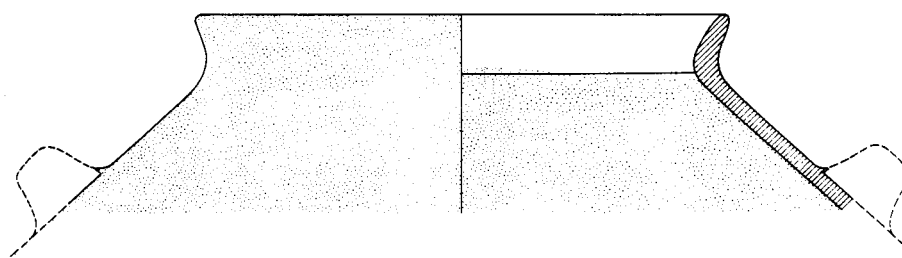


Plate XII. Miramar pottery, figs. 16-22, 25, 26 (for figs. 23 and 24 see plate XIII). 1/2 actual size.



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24

Plate XIII. Miramar pottery, figs. 23 and 24 (for figs. 25 and 26 see plate XII).  
1/3 actual size.

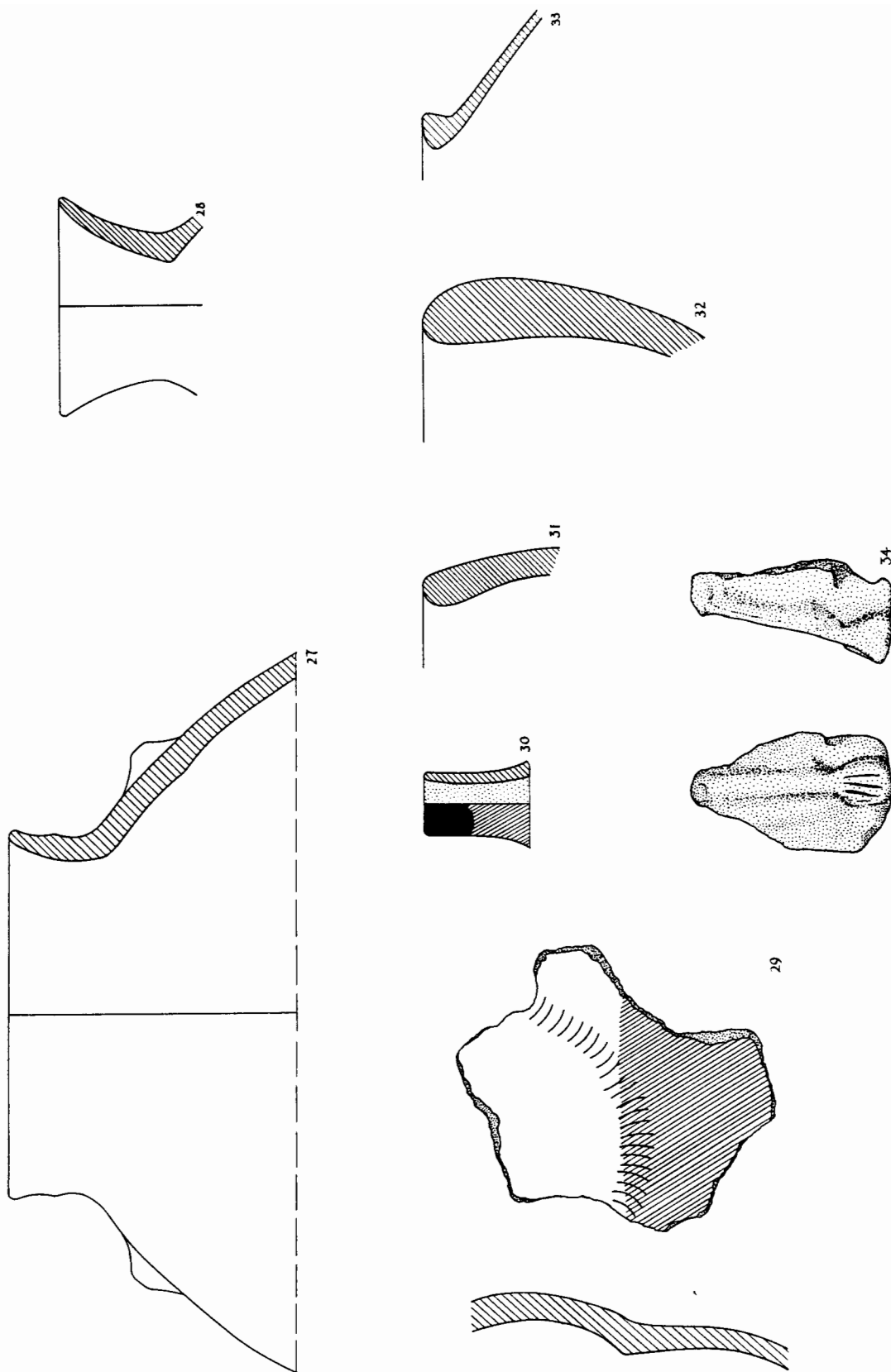


Plate XIV. Miramar pottery, figs. 27-34. 1/2 actual size.