BINÓ STYLE CERAMICS FROM IPARIA

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Introduction

Over fifteen years have passed since Donald Lathrap initiated his pioneer investigation into the prehistory of the Ucayali basin in the tropical forests of eastern Peru. During this time, Lathrap and his students have documented a ceramic chronology which extends from the Early Tutishcainyo style of the second millenium B.C. to the ceramics of the present occupants of the Ucayali, the Shipibo and Conibo.[1]

During 1971, I visited the Upper Ucayali, upriver from and south of the Central Ucayali, in order to test the geographical extension of the ceramic chronology developed by Lathrap. Work was concentrated at three archaeological sites, two of which--Sonochenea (UCA-40) and Shahuaya (SHA-1)--each produced a single ceramic style antecedent to the recent ceramics of Panoan speakers of the Ucayali. The third site, Iparia (IPA-1), was the only site to yield a stratigraphy of ceramic styles. At Iparia, ceramics which I have called the Iparia style were stratigraphically superposed over ceramics which display close similarities to the Shakimu ceramics of the Central Ucayali. I propose the term Binó for this upriver variant of the Shakimu style. Binó is the Conibo word for the mauritia palm, two tall examples of which are a conspicuous landmark at the site. The Iparia, Sonochenea, and the Shahuaya styles have been described elsewhere.[2] It is the purpose of this article to describe the Binó ceramics from Iparia and to discuss their position in Ucayali prehistory.

Located about 80 km. south of the city of Pucallpa, the only settlement on the Ucayali connected with the rest of Peru by road, the Iparia site is situated on high bluffs which are bordered by the Ucayali River to the east and by the Iparia River, a tributary of the Ucayali, to the south (fig. 1). The Iparia site was brought to my attention in February of 1971 when the site was one of the few unsubmerged pieces of land flanking the flooded Ucayali. Its popularity for human occupation, today as well as in the past, is undoubtedly related to its high and dry situation. The main part of the site underlies a presently occupied Conibo settlement which is located a short distance southwest of the district capital of Iparia, a community numbering close to 200 individuals.

From surface indications, the Iparia site consists of a scatter of potsherds visible only in those areas cleared of vegetation by the Conibo. Sherds tend to be concentrated in certain "hot spots" where they occur in noticeably higher densities than in surrounding areas (fig. 2). Almost all sherds occurring on the surface are of the Iparia style, but a small number of Binó sherds, readily distinguishable from the Iparia sherds in paste, surface finish, and decoration, are also present. Test excavations in several parts of the site clarified the stratigraphic position of these Binó materials.

In Cut A, a surfacial sandy loam containing Iparia style sherds was superposed above a culturally sterile clay. At the loam-clay interface, Binó style sherds were encountered, not restricted to but concentrated in a small lens-shaped deposit which is mapped in figure 3. A few Binó sherds were also contained in the fill of Feature B, a pit which is associated with the Iparia occupation and which cuts through the thin Binó midden resting on the clay.

The second concentration of Binó sherds was encountered in Cuts H and I, adjacent to a Conibo house in plaza 2 (fig. 2). More than half of the entire Binó sample was contained in an oblong pit (Feature F) which was sunk into a clay deposit which was subsequently covered by a sandy loam laden with Iparia style pottery (fig. 4). Feature E, a pit housing two Iparia style vessels, intruded into the eastern end of Feature F, a fact probably accounting for the upward transport of some Binó sherds into the sandy loam. The provenience of the entire ceramic sample from Iparia is given in Table 1. Five hundred and twenty-four of the over 4000 potsherds recovered from IPA-1 pertain to the Binó component.

Description of the Binó Ceramics

Clay and temper

A single medium-textured clay was apparently used for all pottery. A sparse amount of finely ground sherd temper was added to the clay; the temper particles are consistently less than 1 mm. in maximum dimension. Sand grains, hematite particles, and occasional charred remnants of organic material probably reflect natural inclusions in the clay. Surfaces and cores range from orange to dark brown in color. The cores are usually somewhat darker than the surfaces, suggesting incomplete oxidation during firing.

Surface finish

Although many sherds have lost their original surfaces, others display one of two varieties of surface finish. In one, the vessel surface is carefully smoothed but not polished. Other vessel surfaces are burnished to an exceedingly fine, often glossy, finish. These two surface treatments show some correlation with the vessel forms to be described below. Thus smoothing alone was used to finish the surfaces of vessel form A, while burnished surfaces, often first coated with a red slip, characterize form E. While red slipped surfaces are common, only one example of a cream-colored slip was encountered; it covered the interior surface of the vessel illustrated in figure 30.

Vessel form

A. A carinated bowl with concave sides (figs. 5-8). This form is

represented by sherds from 5 separate vessels, 2 of which have sub-labial flanges (figs. 7-8). Rim diameters range from 24 to 29 cm. (Table 2).

B. This form is represented by 3 sherds which have a distinctive flaring rim (figs. 9-11); the associated body form is unknown.

C. A thick-rimmed cup represented by 7 rim sherds (figs. 12-17). Rim diameters range from 8 to 19 cm. (Table 2).

D. A small bowl with vertical strap handles at opposing sides of the rim. Two examples were encountered (figs. 18A-B, 19).

E. This form consists of thin-walled bowls which commonly have burnished surfaces and incised or excised decoration on the exterior surfaces. No complete vessels were encountered and the following subdivisions are based on the orientation of the rim.

   E1. Bowl with vertical to slightly flaring walls (figs. 20-26, 38-40). Rim diameters range from 18 to 31 cm. with 23 cm. being most common (Table 2).

   E2. Shallow bowl with flaring, convex-sided walls (figs. 27-31). This form grades imperceptibly with form E1. Rim diameters range from 18 to 27 cm. with one miniature example of 12 cm. (Table 2).

   E3. Bowl with markedly flaring walls (figs. 32-37). Rim diameters range from 22 to 29 cm. with a modal diameter of 24 cm. (Table 2).

F. A small incurving bowl (fig. 41).

G. A bowl with incised and upturned labial flanges (figs. 42-43). The 4 rim sherds from vessels of this form are insufficient for reconstructing the entire form.

H. A plate with incised labial flanges (figs. 44A, 45). In one case, 4 similar flange fragments, all apparently from one vessel, suggest the quadrant layout shown in Fig. 44B.

I. A single example of a contracting jar neck with thickened rim (fig. 46). From small rim sherds alone, it would be difficult to distinguish this form from form C.

J. One bridge and one spout fragment attest to the presence of a double spout and bridge bottle (fig. 48A-C). Although a complete reconstruction is impossible, the bridge and spout fragments can be composed to conform to the Early Shakimu double spout and bridge bottle illustrated by Lathrap.[3]

Three open-mouthed vessels, each with a different rim form (figs. 49-51), complete the information available on vessel form

Decoration

Decoration is achieved through any combination of three basic techniques: (1) application of a red slip which is often burnished to a high gloss; (2) carefully executed incised lines which extend to an average depth of 1 mm. and which have a rounded to subrectangular profile; (3) excised areas where the vessel surface is scraped away to a depth of 1 to 2 mm. to form a depressed design or to leave the design in relief. Given the small sample of usually small-sized sherds, it is possible only to intimate the design complexity that a larger sample would reveal.

Twenty-nine sherds bear traces of a burnished red slip (Table 3). In some cases, the slip extends over incised lines or excised areas indicating that the slip was applied after carving but before firing. Six of the 9 red slipped sherds which can be assigned to specific vessel forms occur on form E bowls. On these bowls, the red slip may be applied to the entire exterior surface (figs. 20-21, 23) or zoned by an incised line (fig. 22). Other uses of the red slip include zoning by a shoulder angle (fig. 57) and application to the entire vessel surface, either on both exterior and interior surfaces (fig. 9) or only on the exterior surface (fig. 47).

Incision, used alone or in conjunction with a red slip or excision, is the most common decorative technique. Incised lines, used singly or multiply, occur circumferentially beneath the rim (figs. 20-23, 25-26, 31, 34, 37-40, 51) or at the shoulder or basal angle of the vessel (figs. 18, 53, 56). Occasionally such incised lines join excised areas (fig. 24). One common design consists of a broad U-shaped element composed of a single or several incised lines (figs. 15, 18, 24, 27-29, 34, 37, 40). A rarer design is composed of triangular or rectangular scrolls (figs. 30, 53).

Excision is sparingly represented in the recovered sample. Nine of the 11 excised sherds which can be assigned to vessel forms occur on form E bowls (Table 3). Portions of excised designs can be seen in figs. 24, 27, 37-38, 61, and 63-67. In a unique example, excision is coupled with a crusted black paint, apparently applied after firing (fig. 64).

Appendages are a conspicuous part of the assemblage. The most common appendage is a flange or shelf of clay added to the exterior vessel surface at the lip (figs. 42-45), below the rim (figs. 7-8), or at the shoulder (fig. 58). The upper surface of these flanges is usually incised. Small, undecorated conical lugs occur at the shoulder of some vessels (figs. 54-55). Large oval lugs with flattened surfaces bearing a single incised line occur on opposing sides of the form D bowl (fig. 18A-B) and at the basal angle of another vessel

(fig. 52).

Chronology and External Comparisons

The bulk of the described ceramics can be encompassed within a single ceramic style which has its closest affinities with the Shakimu ceramics of the Central Ucayali. Recently, Lathrap has subdivided the Shakimu style into two chronologically sequent phases, an Early Shakimu phase which is based on the ceramics recovered from UCA-34, and a Late Shakimu phase based on ceramics found stratigraphically superposed over Late Tutishcainyo style ceramics at UCA-2.[4] In many respects, the Early Shakimu material is stylistically intermediate between the Late Tutishcainyo and Late Shakimu materials from UCA-2.

Feature F at IPA-1, a pit containing only Binó pottery, produced sufficient carbon to yield a radiocarbon age determination of 2780 ± 135 years B.P. or 830 B.C. (GX-2614). This determination alone suggests a chronological alignment between the Binó pottery from IPA-1 and the Early Shakimu pottery from UCA-34 which is associated with a determination of 650 B.C. ± 200 years, heretofore the only radiocarbon determination for the B.C. portion of the Ucayali sequence.[5] This alignment can be supported by stylistic evidence.

As Lathrap has pointed out, much of the Early Shakimu style can be derived from Late Tutishcainyo antecedents. New to Early Shakimu, however, is a group of flat-bottomed bowls which typically bear excised or red slipped exteriors. These intrusive bowls are matched by the form E bowls in the Binó style which, like their Central Ucayali counterparts, are often decorated with excised designs coupled with a lustrous red slip. One difference, however, which may be attributable to the small sample from Iparia, is that only one base sherd suggests the presence of a flat base on these bowls. In addition, the Binó bowls may have either a rounded or square lip while the bowls from UCA-34 are said to consistently have a squared or sharply beveled lip.[6]

Other Binó forms are similar to Early Shakimu forms. The thick-rimmed cup, form C, compares favorably with a vessel from UCA-34.[7] Form H also displays correspondences with an Early Shakimu form, although the illustrated example from UCA-34 is incised and has a more pronounced thickening of the rim.[8] Form B, which is represented by a distinctive flaring rim, could come from vessels similar to Early Shakimu forms illustrated by Lathrap.[9] The fragmentary double spout and bridge bottle is also relatable to Early Shakimu examples; such bottles are apparently very rare by Late Shakimu times.[10]

Other Binó forms, although resembling the Shakimu pottery from the Central Ucayali, cannot be specifically related to either Early or Late Shakimu. For example, form A bowls conform to a common vessel form which is found in both Early and Late Shakimu styles and which is, in turn, derived from Tutishcainyo prototypes.[11] On the one hand, the thickened rim found on some examples of this form at Iparia

relate to illustrated Early Shakimu examples.[12] On the other hand, the continuous sub-labial flanges which occur on some Early Shakimu bowls of this form are not represented in the Binõ sample.

The bowls and plates with decorated labial flanges, forms G and H of the Binõ style, are not matched in any of the published illustrations of Shakimu forms. Possible comparisons can be made with an Early Shakimu bowl with sub-labial flange[13] or with a complex silhouette bowl found in the Late Shakimu style,[14] but neither comparison is close. Since all the examples of forms G and H were found in Cut A, it is possible that these two forms represent a third ceramic style, distinct from either Binõ or the later Iparia style. Such an interpretation can be further entertained since the plate form shown in fig. 44A is similar to one common plate form of the Hupa-iya style.[15] On the other hand, the incised decoration and occasional red slip which occur on the examples from Iparia, as well as the paste and surface finish, are completely at home in the Binõ style. Since these vessels were associated with indisputable Binõ materials in Cut A, the most economical interpretation is to include them in the Binõ style. The "problematical" status of forms G and H may be resolved when the Early Shakimu ceramics from UCA-34 are fully described.

There are convincing parallels in decoration between the Binõ ceramics from Iparia and the Early Shakimu ceramics of the Central Ucayali. The most common incised motif at Iparia, a broad U-shaped design, is shared with the Early Shakimu ceramics from UCA-34.[16] The same motif is found in the handful of Shakimu sherds from UCA-22.[17] Lathrap has argued that this motif is derived from Tutishcainyo antecedents and is, in turn, historically related to similar motives found in the Kotosh ceramic sequence.[18]

In summary, a number of specific similarities in vessel form and decoration suggest that the Binõ ceramics from IPA-1 represent an Upper Ucayali variant of the Early Shakimu style. The single C-14 determination from IPA-1 reinforces this correlation.

Turning farther afield, we may note that excision occurs as a rare decorative treatment in the Pangotsi ceramics of the Upper Pachitea River, separated from the Upper Ucayali by the Shira Mountains. Although no specific design similarity with Binõ or Early Shakimu can be noted, the Pangotsi ceramics are dated to the late second millenium B.C. and the possibility exists that excision in the Pangotsi and in the Binõ and Early Shakimu styles reflects a historical relationship.[19]

Lathrap has documented at great length the relationships between the Ucayali ceramic sequence and that of the site of Kotosh near Huanuco.[20] Briefly, the Early and Late Tutishcainyo styles display numerous similarities with the early and late Waira-jirca ceramics respectively. The Early Shakimu style shares several features with the Kotosh phase ceramics. Notably, both possess excised and red slipped bowls of a specific form (Binõ form E), sub-labial flanges, and a carinated bowl form (Binõ form A). The case for the contemporaneity of

the Kotosh phase and at least part of the Early Shakimu phase has been strengthened by recent excavations at the site of Shillacoto, located within the city limits of Huanuco. Two excised sherds, obviously foreign to the local ceramics, were found in refuse containing both Waira-jirca and Kotosh ceramics.[21] In design and execution, these sherds bear a striking similarity to Early Shakimu and Binó examples (fig. 61). C-14 estimates for the Kotosh phase indicate a duration from 1100 to 800 B.C. and the evidence from Shillacoto suggests that during this time contact with bearers of the Early Shakimu or a similar style occurred.

Conclusions and Some Speculations

What reasonable conclusions can be drawn from what, after all, consists of a small number of potsherds from a small garbage pit (Feature F) and from the small patch of midden uncovered in Cut A? First, the failure to discover an extensive Binó midden equivalent to that associated with the Iparia occupation is in itself interesting. Was it the customary practice of the Binó occupants to dispose of refuse in pits such as Feature F, or was the Binó midden largely washed away before the deposition of the sandy loam? Another possibility is that the limited excavations at IPA-1 missed the main midden produced during the Binó occupation. In this context, it is interesting that the top few centimeters of Cuts H and I, placed immediately next to an occupied Conibo house, contained only 3 Conibo potsherds, even though a thriving ceramic industry exists among the Conibo at Iparia. The Conibo are inveterate sweepers, and both men and women engage in frequent sweeping of refuse away from the living area which surrounds their houses. Consequently, a clean ground surface surrounds the typical Conibo house, while midden accumulates at the periphery of the living area.[22] In the case of the Conibo, garbage accumulates exactly where behavior is minimal. Thus, without more extensive excavations at IPA-1, it cannot be assumed that the sparsity of recovered Binó remains reflects a short-lived or small occupation.

One clue exists concerning the kind of constructions made during the Binó occupation. In Feature F, several fragments of burned clay bearing pole impressions were encountered (figs. 68A-B, 69). The impressions suggest some form of cane construction which was covered with clay, possibly part of a mosquito-proof house wall (fig. 70). Such construction is known from recent times in the selva,[23] and Lathrap has noted that similar cane-impressed clay fragments abound in Tutishcainyo middens on the Central Ucayali.[24] The evidence from Iparia suggests that similar cane construction, probably supported by hardwood timbers, continued into Binó times.

The evidence from UCA-34 and IPA-1 indicates that the Early Shakimu style and its variants dominated much of the Ucayali during the early first millenium B.C. During this time, similarities between the Early Shakimu ceramics and those from Kotosh near Huanuco on the Upper Huallaga indicate cultural relationships between the eastern Andes and the selva, a pattern of relationship which continued from the time

of the earliest recorded ceramics of these areas. In correlating the Ucayali and Kotosh sequences, Lathrap, on the one hand, emphasizes the stylistic parallels between the Early Shakimu style and the Kotosh phase ceramics; on the other hand, his chronological table indicates contemporaneity between the Early Shakimu and Kotosh Chavín phases, a correlation perhaps dictated by the seventh century B.C. radiocarbon determination from the Early Shakimu occupation at UCA-34.[25] The 830 B.C. radiocarbon reading for the Binó occupation at IPA-1, however, can be readily aligned with the latter portion of the Kotosh phase, and the stylistic evidence would favor such a correlation. For instance, the excised bowls which are characteristic of Early Shakimu and Binó resemble Kotosh phase examples more than they do the generally shallower and more straight-sided bowls of the Chavín phase at Kotosh.[26] Furthermore, what may well be Early Shakimu trade sherds occur in mixed Waira-jirca and Kotosh phase refuse at Shillacoto; these sherds can reasonably be associated only with the Kotosh phase and provide strong evidence for cross-dating the Early Shakimu, Binó, and Kotosh ceramics.

In addition,to the problem of precise chronological correlations between the eastern Andes and the selva, there is the problem of the nature of the relationship between the two areas. The trade sherds intrusive in the Kotosh sequence and the sanidine-tempered ware which Lathrap interprets as being traded into the Ucayali during Late Tutishcainyo times argues for direct contact between the Andes and selva.[27]

One need not look far to find historical analogues for patterns of interaction between the eastern flanks of the Andes and the selva. In the mid-nineteenth century, Marcoy noted that the Antis (either Campa or Machiguenga) of the Lower Urubamba periodically visited the Upper Urubamba to exchange such lowland products as monkeys and parrots for metal axes and knives.[28] The Piro were said to participate in a similar trade.[29] During the same time, the Conibo of the Ucayali were accustomed to descend the Ucayali to the Marañon, follow the Marañon to the mouth of the Huallaga, and then ascend the Huallaga in order to exploit the salt deposits near Chasuta.[30] Other Indians came from as far as the Napo to obtain salt from the same deposits.[31] The Campa, who controlled the famous salt deposits of Cerro de la Sal, traded this commodity to jungle tribes to the east in exchange for, among other things, pottery.[32] Whether such historical patterns of interaction, often involving journeys of many hundreds of miles along riverine highways, are at all relevant to an interpretation of the scene during Binó times is an interesting problem which warrants further investigation.

Acknowledgements

The archaeological work at Iparia was made possible by National Science Foundation Grant GS-27181 sponsored by John H. Rowe and by a grant from the Center for Latin American Studies, University of California, Berkeley, California.

NOTES

[1]Lathrap, 1958, ms.; Myers, ms.

[2]DeBoer, ms.

[3]Lathrap, 1970, pl. 11, fig. 10g.

[4]Lathrap, 1970, p. 92.

[5]Lathrap, 1970, p. 94.

[6]Lathrap, 1971, p. 92.

[7]Lathrap, 1970, pl. 10.

[8]Lathrap, 1970, fig. 10j.

[9]Lathrap, 1970, fig. 10i.

[10]Lathrap, ms., p. 320.

[11]Lathrap, 1971, p. 81.

[12]Lathrap, 1970, fig. 10c.

[13]Lathrap, 1971, fig. 11.

[14]Lathrap, 1970, fig. 12g.

[15]Lathrap, 1970, fig. 18h.

[16]Lathrap, 1970, fig. 10j; 1971, figs. 6a-b, d.

[17]Roe, ms., fig. 12B.

[18]Lathrap, 1971, figs. 6, 10.

[19]Lathrap, 1970, pl. 15; Allen, ms., pp. 120-121, 135.

[20]Lathrap, 1971.

[21]Izumi, Cucliza, and Kano, 1972, fig. 15, p. 26.

[22]Lathrap (ms., pp. 28-29) describes a similar pattern of midden accumulation for San Francisco de Yarinacocha, a large Shipibo village on the Central Ucayali near Pucallpa.

[23]While descending the Huallaga in 1834, Smyth and Lowe noted: "The caña brava, a large sort of cane, not unlike the bamboo, about six inches round, and from twenty-five to thirty feet high, grew very thick here: this is the cane which the Indians always use for building"

(Smyth and Lowe, 1836, pp. 144-145). In reference to the town of Tarapoto, the same authors observed: "The houses are built of the caña brava, cemented with mud" (1836, p. 147).

[24]Lathrap, 1970, p. 88.

[25]Lathrap, 1971, fig. 8.

[26]Contrast those bowls from construction phase D at Kotosh (Izumi and Sono, 1963, pls. 126: 2-4; 135: 1) with bowls from construction phase F (Izumi and Sono, 1963, pl. 132: 9-11, 14).

[27]Lathrap, 1971, p. 90.

[28]Marcoy, 1875, Pt. 1, p. 463.

[29]Herndon and Gibbon, 1854, Pt. I, p. 196.

[30]Herndon and Gibbon, 1854, Pt. I, pp. 165, 168.

[31]Orton, 1870, p. 196.

[32]Tibesar, 1950, p. 107.

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TABLE 1

Stratigraphic Distributions of Binó and Iparia Style Sherds, IPA-1

	Iparia Style	Binó Style	Total
Cuts A, B, and C (composite)			
Asur/Bsur/Csurface	80	-	80
A1/B1/C1 (0-10 cm.)	553	9	562
A2/B2/C2 (10-20 cm.)	50	58	108
A3 (20-30 cm.)	2	13	15
	685	80	765
Feature B, Cut A	815	27	842
Cut E			
E1 (0-10 cm.)	131	19	150
E2 (10-20 cm.)	51	8	59
E3 (20-30 cm.)	12	4	16
	194	31	225
Cut F			
F/surface	6	-	6
F1 (0-10 cm.)	160	-	160
F2 (10-20 cm.)	164	-	164
F3 (20-30 cm.)	98	2	100
F4 (30-40 cm.)	24	-	24
	452	2	454
Cut G			
G1 (0-10 cm.)	128	-	128
G2 (10-20 cm.)	673	-	673
G3 (20-30 cm.)	198	-	198
G4 (30-40 cm.)	135	1	136
G5 (40-50 cm.)	41	-	41
	1175	1	1176
Cuts H and I (composite)			
H1/I1 (0-10 cm.)	333	1	334
H2/I2 (10-20 cm.)	124	11	135
H3/I3 (20-35 cm.)	43	22	65
	500	34	534
Feature F, Cuts H and I	-	349	349

Total Iparia Style Sherds from Cuts:	3821
Total Binó Style Sherds from Cuts :	524
GRAND TOTAL:	4345

TABLE 2

Reconstructable Rim Diameters by Vessel Form

Rim Diameter (cm.)	A	B	C	D	E1	E2	E3	F	G	H	I	J
8- 9			1								1	
10-11			1					1				
12-13			2	1		1						1
14-15				1						1		
16-17			1									
18-19			1		1	1						
20-21					1	1			1	1		
22-23					3	2	1			1		
24-25	1	2			1		3		1			
26-27	2					1						
28-29	1						1					
30-31					2							
32-33												
34-35		1										

TABLE 3

Association of Decorative Features and Vessel Forms

	Plain Surface	Red Slip Only	Incision Only	Incision and Red Slip	Excision with or without Incision	Excision Red Slip with/without Incision	Total
Vessel Form:							
A	4	-	1	-	-	-	5
B	1	1	1	-	-	-	3
C	6	-	1	-	-	-	7
D	1	-	1	-	-	-	2
E1	2	-	4	5	2	-	13
E2	-	-	3	-	3	1	7
E3	2	-	-	-	3	-	5
F	1	-	-	-	-	-	1
G	-	-	3	-	1	-	4
H	-	-	2	1	-	-	3
I	1	-	-	-	-	-	1
J	-	1	-	-	-	-	1
K	1	-	-	-	-	-	1
Rim Sherds Unassigned to Vessel Form	4	-	1	-	-	-	5
Flanges	4	-	5	-	1	-	10
Lugs	3	-	-	-	-	-	3
Body Sherds	409	11	11	4	13	5	453
Total	439	13	33	10	23	6	524

KEY TO ILLUSTRATIONS

Plate XX

Figs. 5, 6. Vessel Form A, Cut H, Feature F.
Fig. 7. Vessel Form A with sublabial flanges, IPA-1, surface.

Plate XXI

Fig. 8. Vessel Form A with decorated sublabial flanges, Cut H, Feature F.
Fig. 9. Vessel Form B with overall red slip, Cut H, Level 1 (0-10 cm.).
Fig. 10. Vessel Form B, Cut A, Level 1 (0-10 cm.).
Fig. 11. Vessel Form B, Cut A, Level 2 (10-20 cm.).

Plate XXII

Fig. 12. Vessel Form C, Cut A, Level 2 (10-20 cm.).
Fig. 13. Vessel Form C, Cut I, Level 3 (20-35 cm.).
Fig. 14. Vessel Form C, Cut F, Level 3 (20-30 cm.).
Fig. 15. Vessel Form C with incised decoration beneath rim, Cut H, Feature F.
Fig. 16. Vessel Form C, Cut A, Level 2 (10-20 cm.).
Fig. 17. Vessel Form C, Cut A, Level 3 (20-30 cm.).
Fig. 18A-B. Vessel Form D with incised decoration and large oval lugs, Cut H, Feature F.
Fig. 19. Vessel Form D, Cut H, Feature F.

Plate XXIII

Fig. 20. Vessel Form E1 with incised decoration and exterior red slip, Cut H, Level 3 (20-35 cm.).
Fig. 21. Vessel Form E1 with incised decoration and exterior red slip, Cut A, Feature B.
Fig. 22. Vessel Form E1 with zoned red slip, Cut I, Feature F.
Fig. 23. Vessel Form E1 with incised decoration and exterior red slip, Cut H, Level 1 (0-10 cm.).
Fig. 24. Vessel Form E1 with incised and excised decoration, Cut I, Feature F.
Fig. 25. Vessel Form E1 with incised decoration, Cut A, Feature B.
Fig. 26. Vessel Form E1 with incised decoration, Cut A, Level 2 (10-20 cm.).

Plate XXIV

Fig. 27. Vessel Form E2 with excised decoration, Cut H, Feature F.
Figs. 28, 29. Vessel Form E2, Cut H, Feature F.
Fig. 30. Vessel Form E2 with interior cream slip, Cut H, Feature F.
Fig. 31. Vessel Form E2 with circumferential incision below rim, Cut H, Feature F.
Fig. 32. Vessel Form E3, Cut H, Feature F.

Figs. 33, 34. Vessel Form E3, Cut A, Level 3 (20-30 cm.).

Plate XXV

Fig. 35. Vessel Form E3, Cut H, Feature F.
Fig. 36. Vessel Form E3, Cut I, Feature F.
Fig. 37. Vessel Form E3 with incised and excised decoration, Cut H, Level 3 (20-35 cm.).
Fig. 38. Vessel Form E1 with incised and excised decoration, Cut I, Feature F.
Fig. 39. Vessel Form E1 with incised decoration, Cut H, Feature F.
Fig. 40. Vessel Form E1 with incised decoration, Cut A, Level 2 (10-20 cm.).
Fig. 41. Vessel Form F, Cut I, Feature F.
Figs. 42, 43. Vessel Form G with decorated flanges, Cut A, Level 3 (20-30 cm.).

Plate XXVI

Figs. 44A-B, 45. Vessel Form H, Cut A, Level 3 (20-30 cm.). Fig. 44B represents a reconstruction of probable flange layout.
Fig. 46. Vessel Form I, Cut H, Feature F.
Fig. 47. Red slip on exterior, Cut E, Level 1 (0-10 cm.).
Fig. 48A-C. Vessel Form J, Cut A, Feature B. Fig. 48C represents reconstruction of probable form.

Plate XXVII

Fig. 49. Open-mouthed vessel, Cut I, Feature F.
Fig. 50. Open-mouthed vessel, Cut I, Feature F.
Fig. 51. Open-mouthed vessel with incised decoration, Cut H, Level 2 (10-20 cm.).
Fig. 52. Large oval lug with incised decoration, Cut A, Level 2 (10-20 cm.).
Fig. 53. Incised decoration placed above body angle, Cut I, Feature F.
Figs. 54, 55. Undecorated conical lugs, Cut H, Feature F.
Fig. 56. Vessel with incision above shoulder angle, Cut H, Feature F.
Fig. 57. Fragment with red slip zoned by shoulder angle, Cut H, Level 2 (10-20 cm.).

Plate XXVIII

Fig. 58. Decorated flange at shoulder, Cut A, Level 3 (20-30 cm.).
Fig. 59. Cut H, Feature F.
Fig. 60. Decorated flange, Cut A, Level 3 (20-30 cm.).
Fig. 61. Excised decoration, IPA-1, surface.
Fig. 62. Cut A, Level 2 (10-20 cm.).
Figs. 63-65. Excised decoration, Cut H, Feature F. Fig. 64 has crusted black paint.
Fig. 66. Excised decoration, Cut A, Level 2 (10-20 cm.).

Fig. 67. Excised decoration, Cut H, Level 3 (20-35 cm.).

Figs. 68A-B, 69. Clay fragments with pole impressions, Cut H, Feature F.

Fig. 70. Reconstruction of house wall construction that could have produced fragments like figs. 68 and 69.

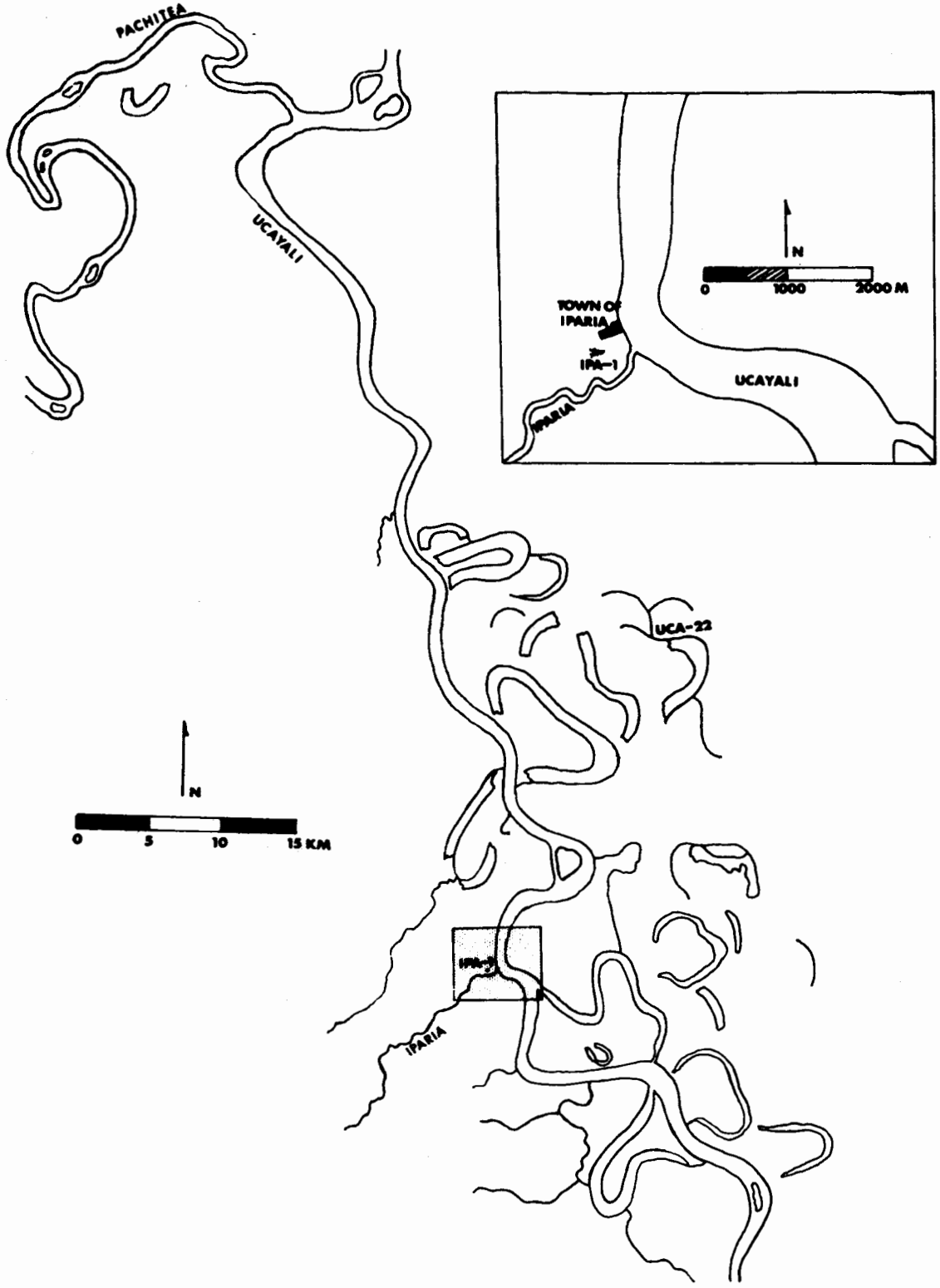


Plate XVII. Fig. 1, map of portion of Upper Ucayali River showing location of IPA-1. This map is based on aerial photographs acquired from the Servicio Aerofotográfico Nacional of Peru, Lima.

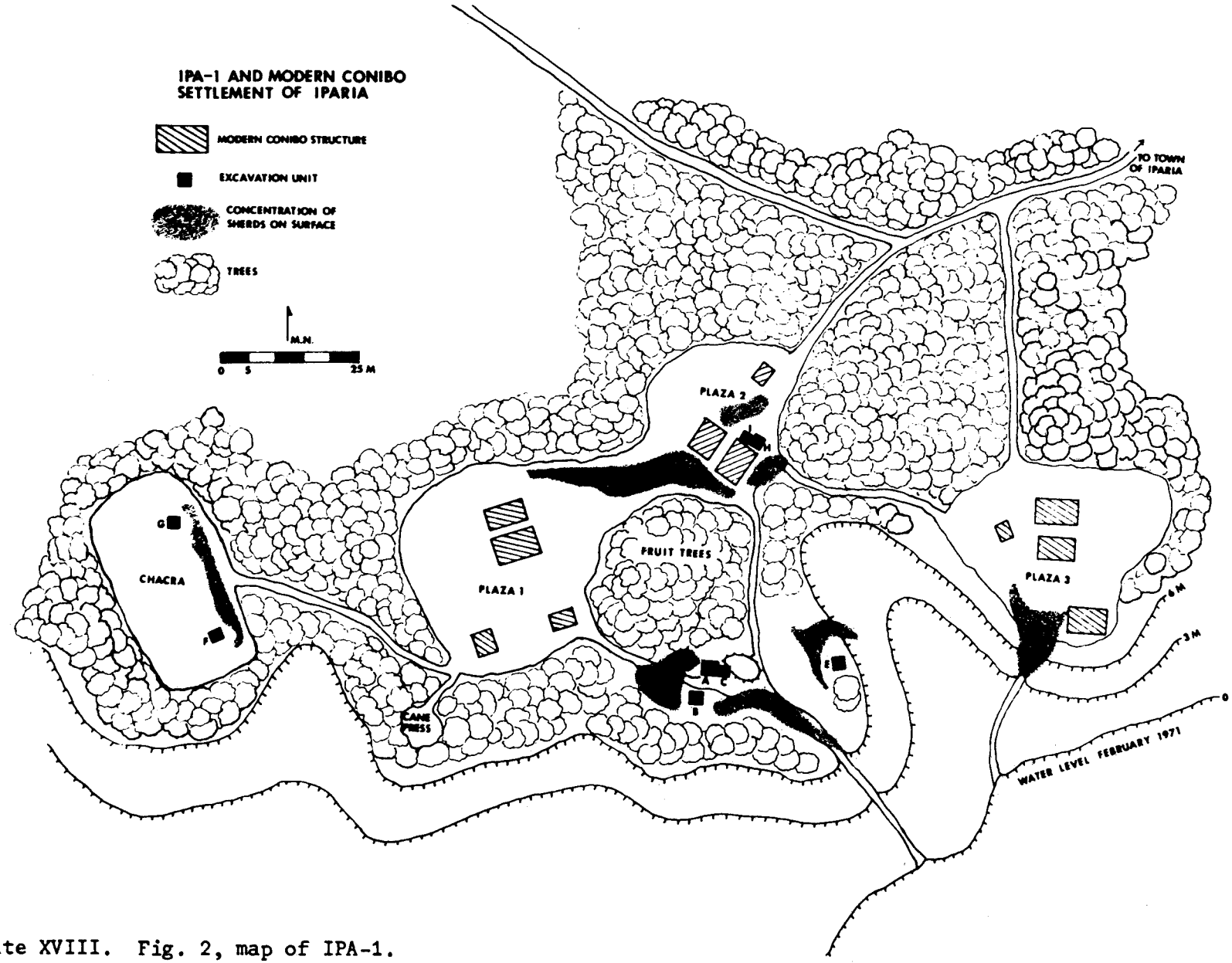
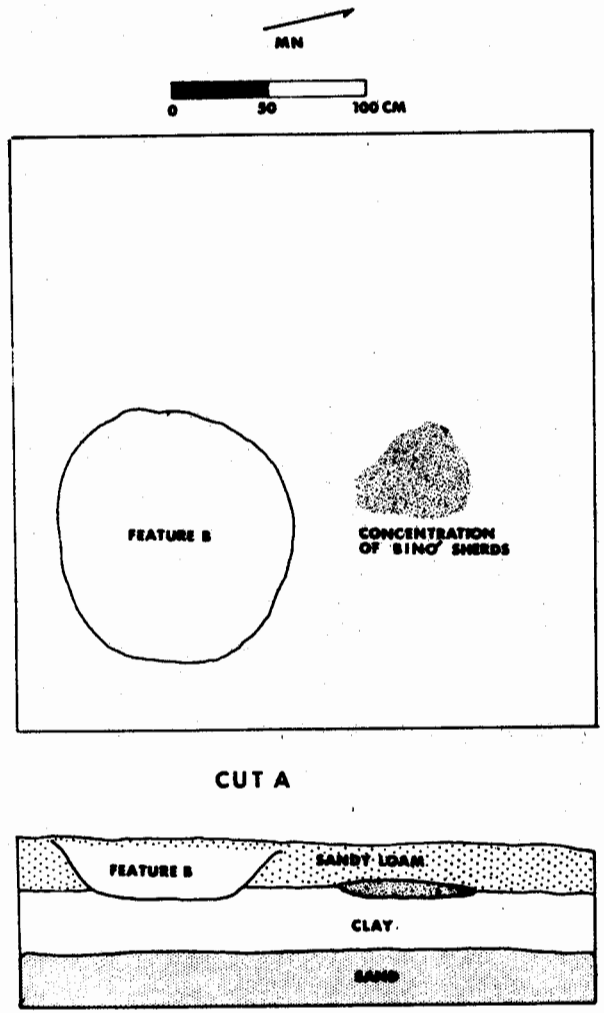
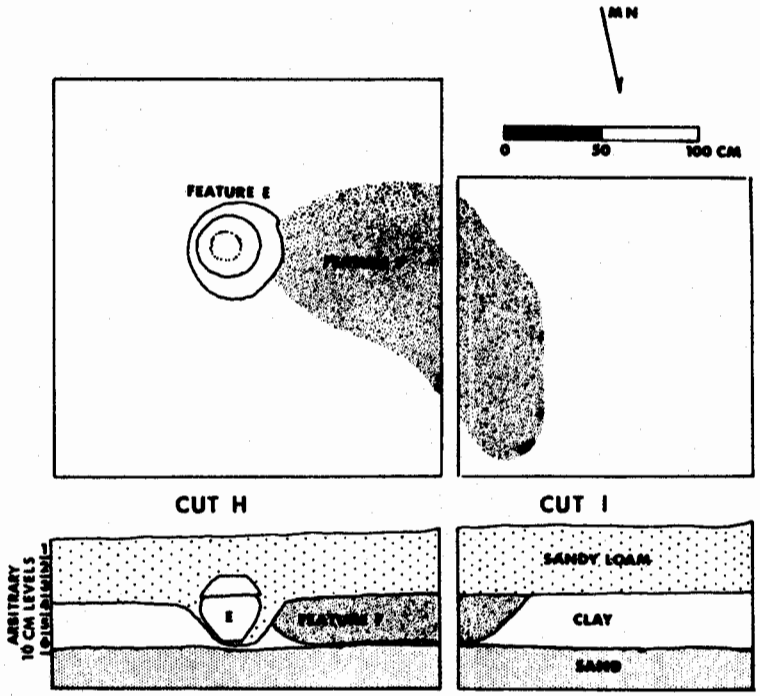


Plate XVIII. Fig. 2, map of IPA-1.





COLOR KEY TO ILLUSTRATIONS

unslipped surface

red slipped surface

Plate XIX. Fig. 3 (left), plan and profile of Cut A, IPA-1; fig. 4 (right), plan and profile of Cuts H and I, IPA-1.

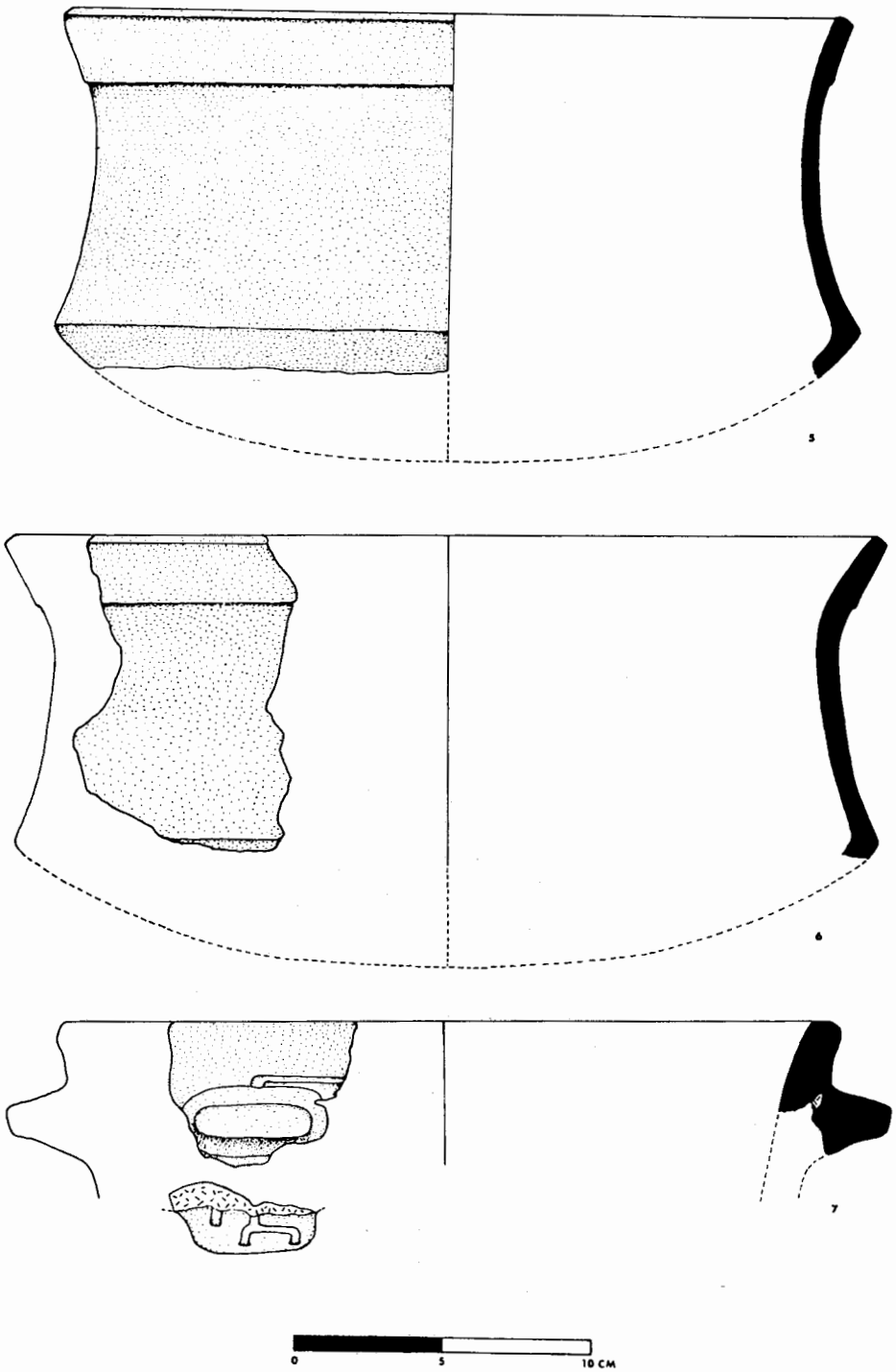
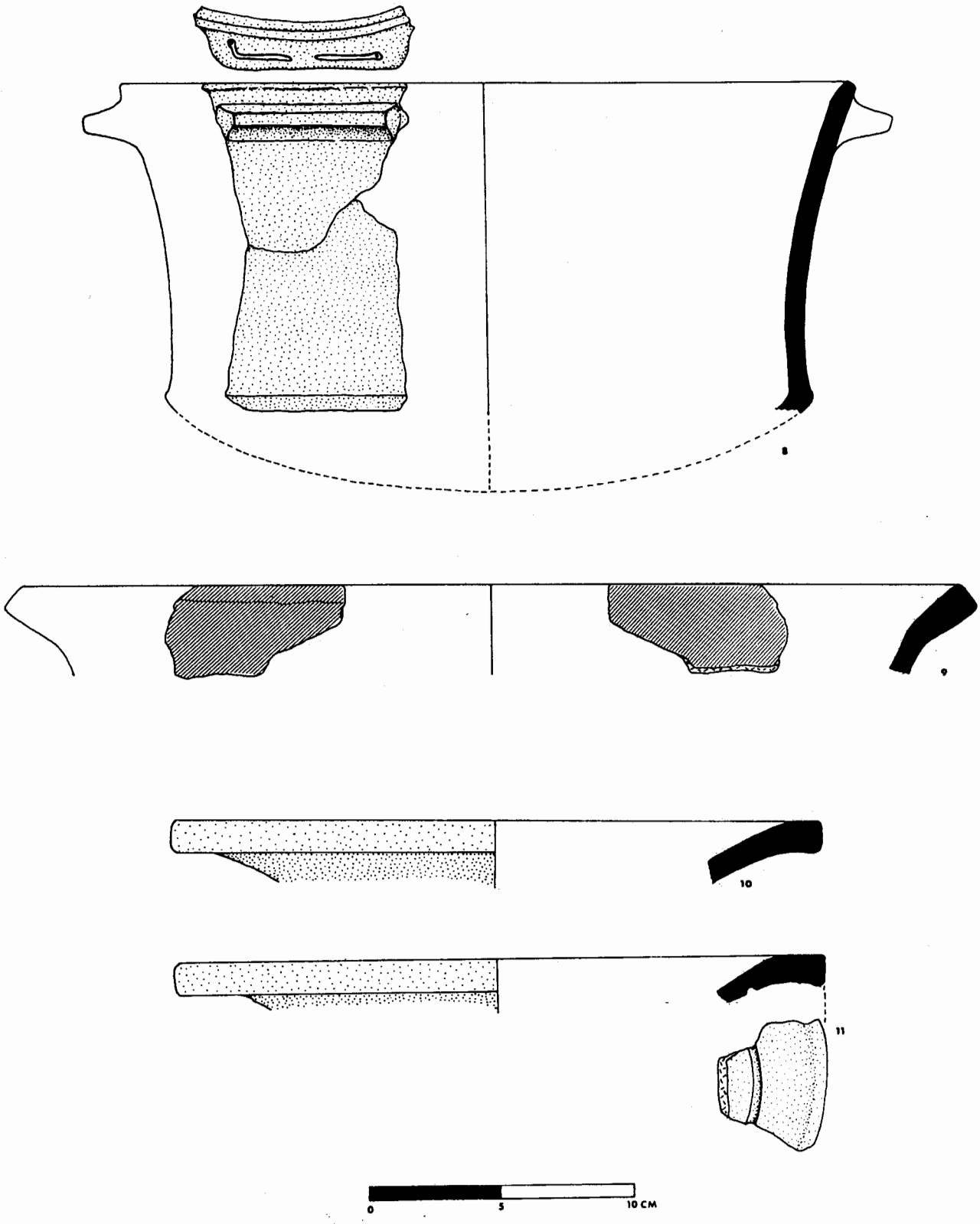
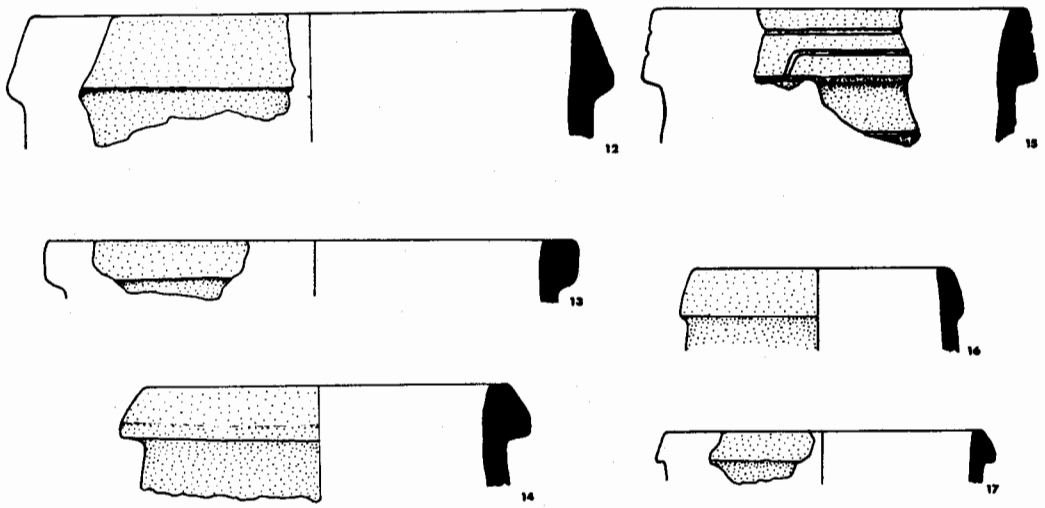
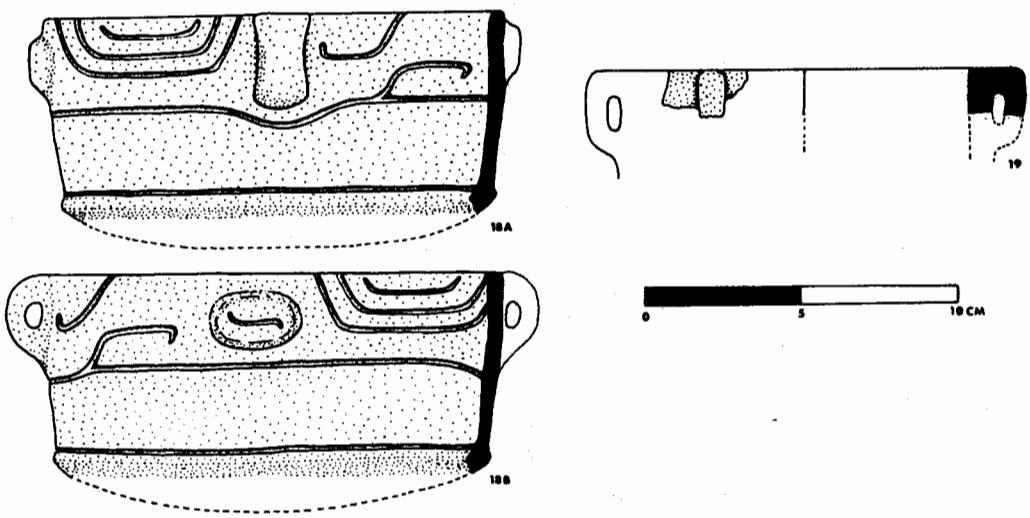


Plate XX. Vessel Form A.

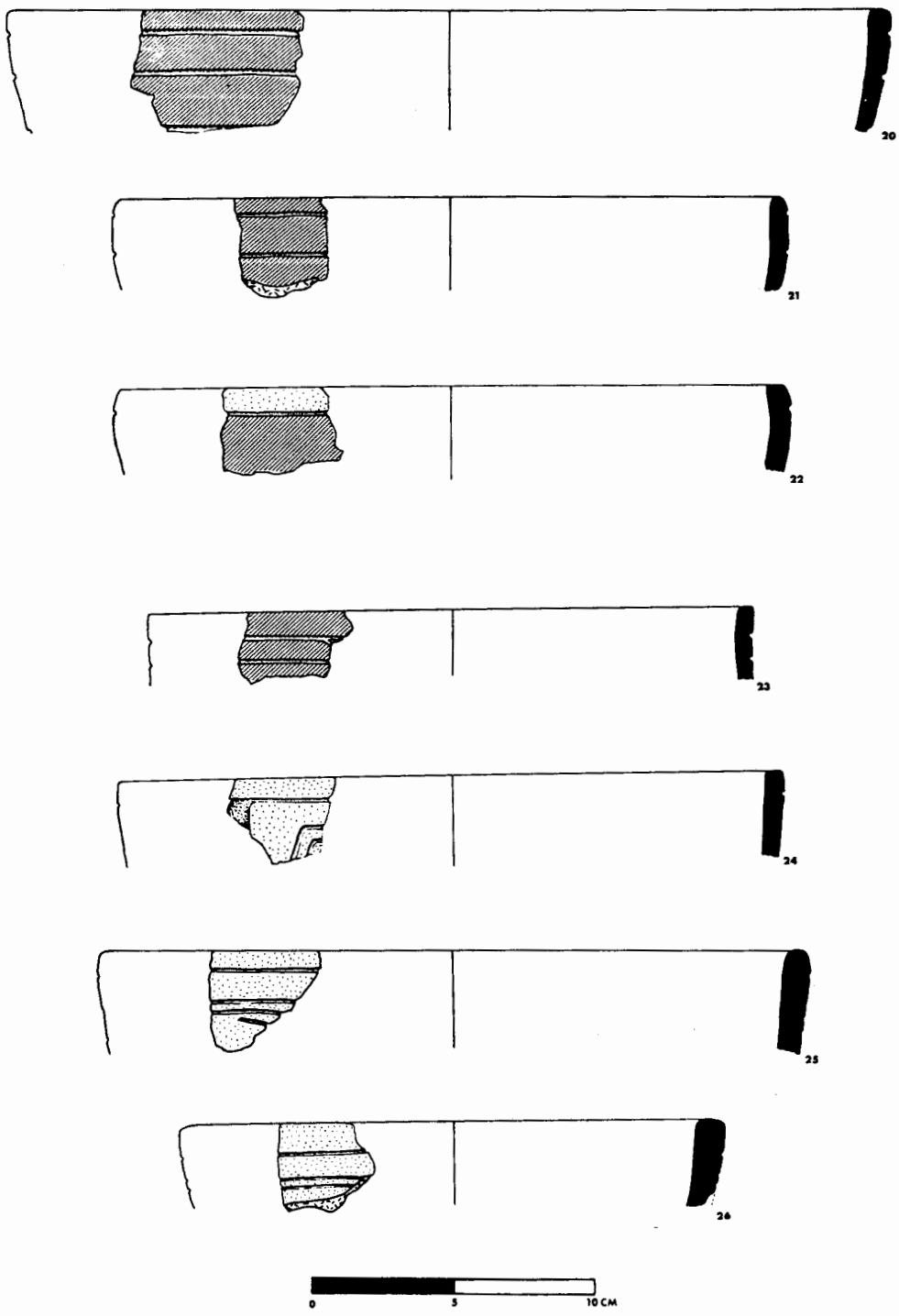


XXI. Vessel Form A (fig. 8); Vessel Form B (figs. 9-11).





XXII. Vessel Form C (figs. 12-17); Vessel Form D (figs. 18-19).



XXIII. Vessel Form E1.

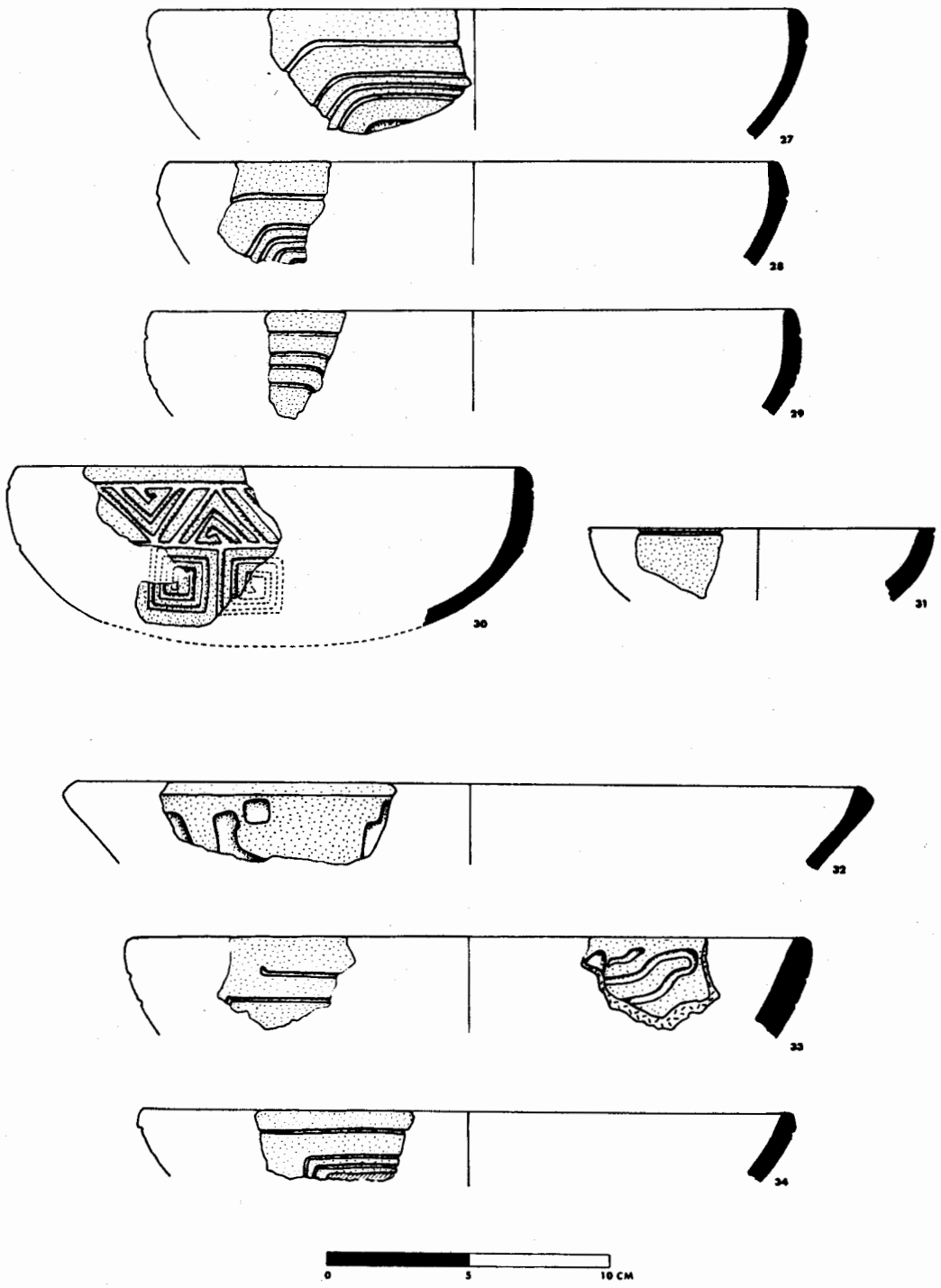


Plate XXIV. Vessel Form E2 (figs. 27-31); Vessel Form E3 (figs. 32-34).

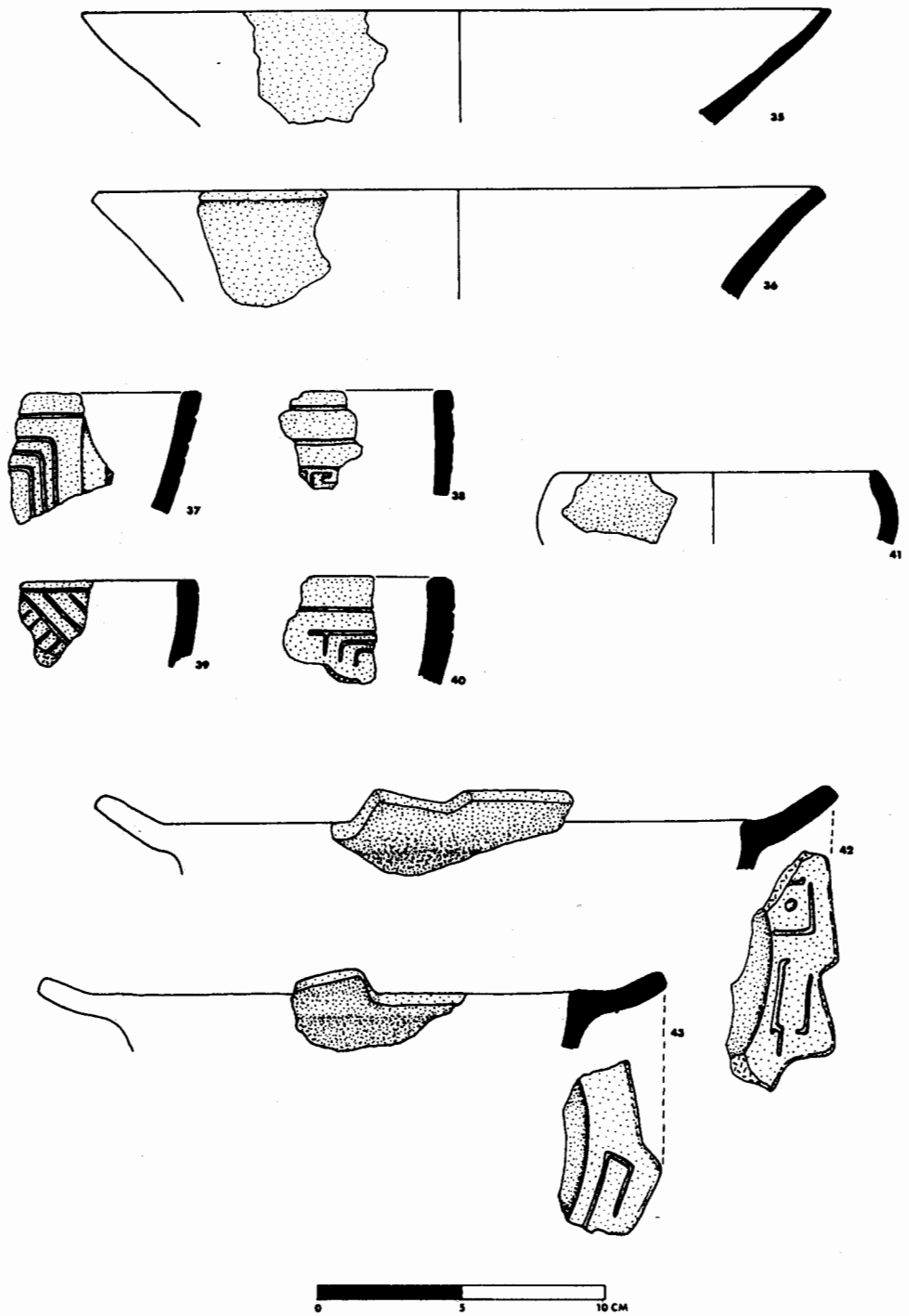


Plate XXV. Vessel Form E3 (figs. 35-37); Vessel Form E1 (figs. 38-40); Vessel Form F (fig. 41); Vessel Form G (figs. 42-43).

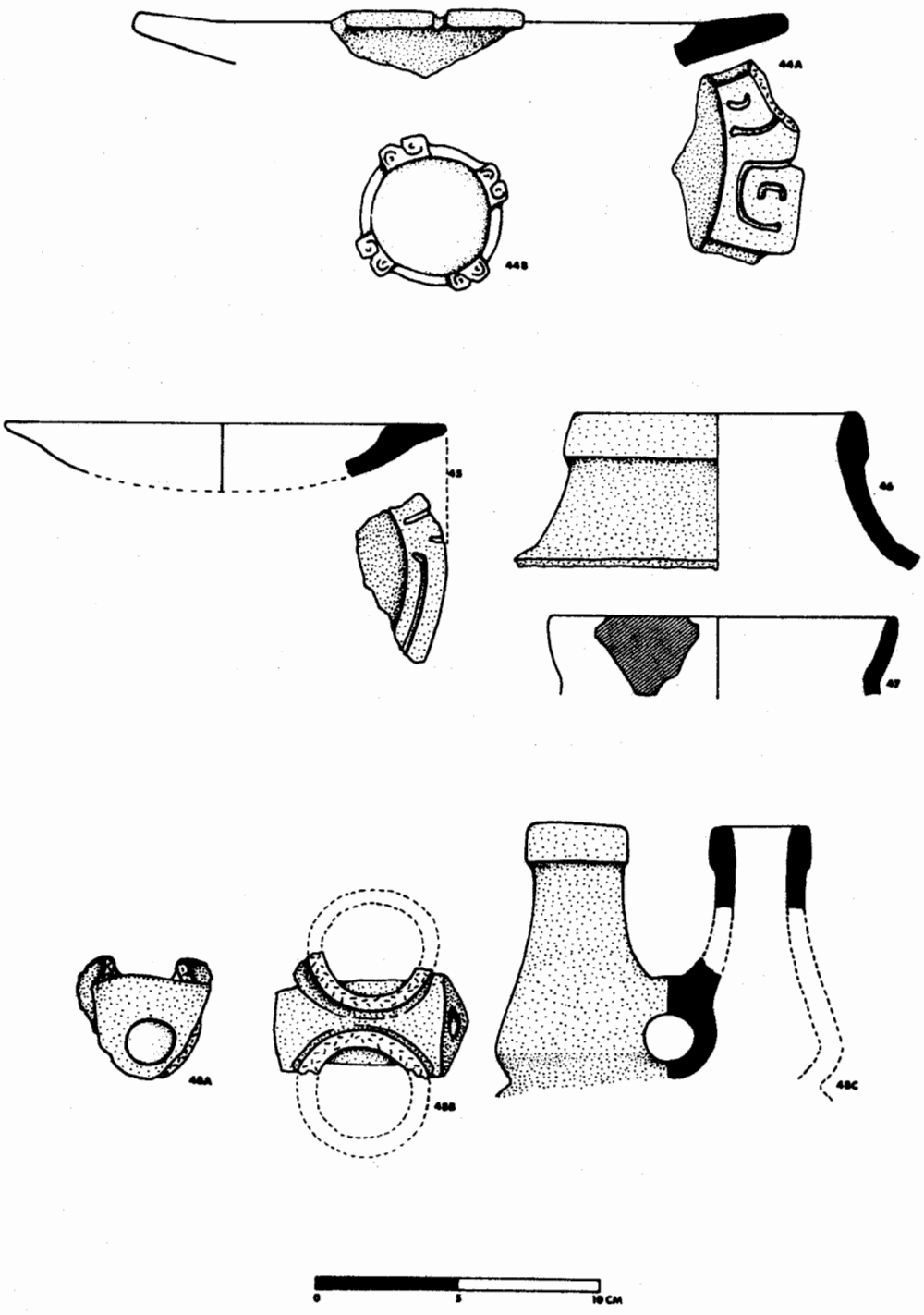


Plate XXVI. Vessel Form H (figs. 44-45); Vessel Form I (fig. 46); Vessel Form J (fig. 48).

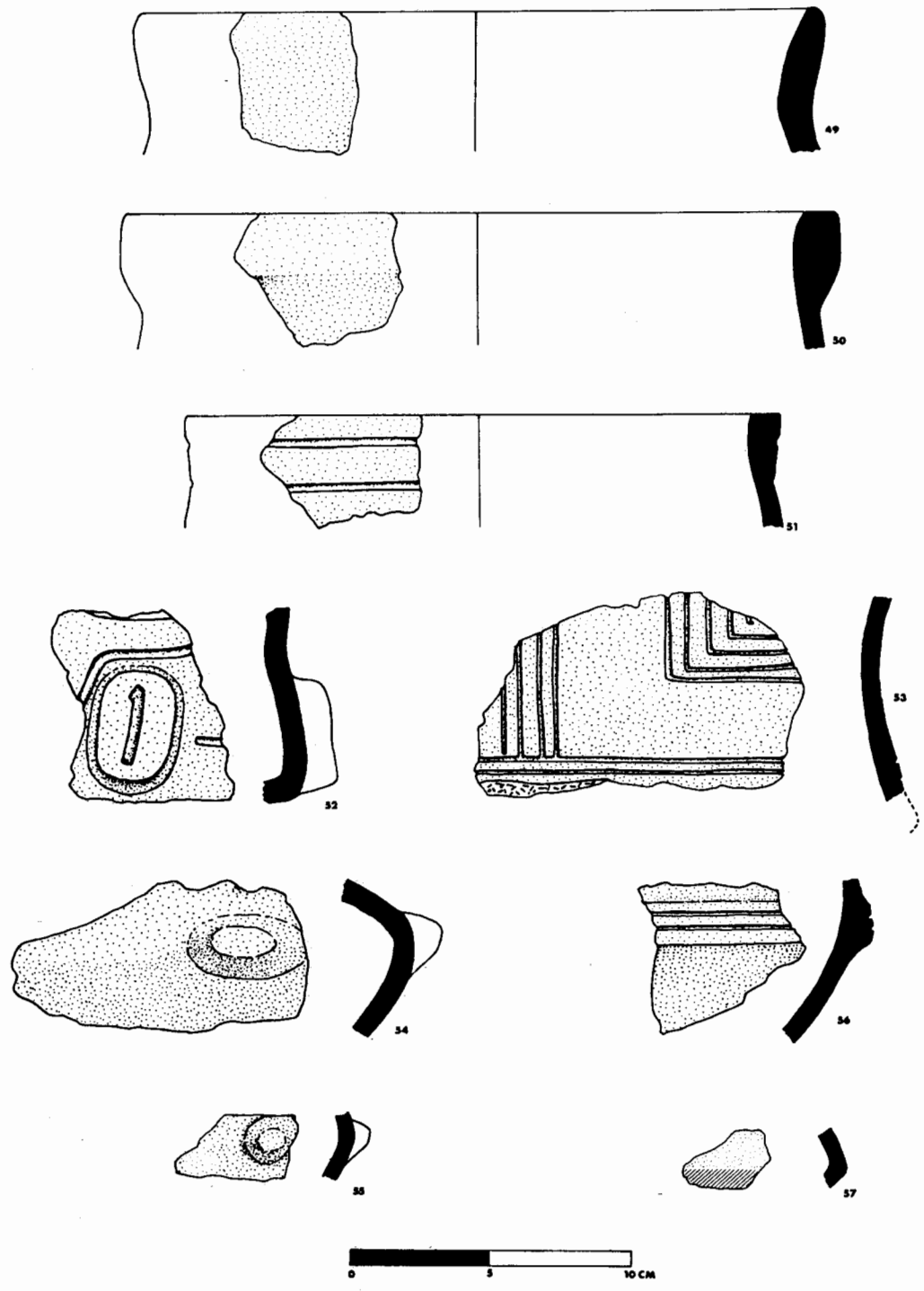


Plate XXVII. See Key to Illustrations.

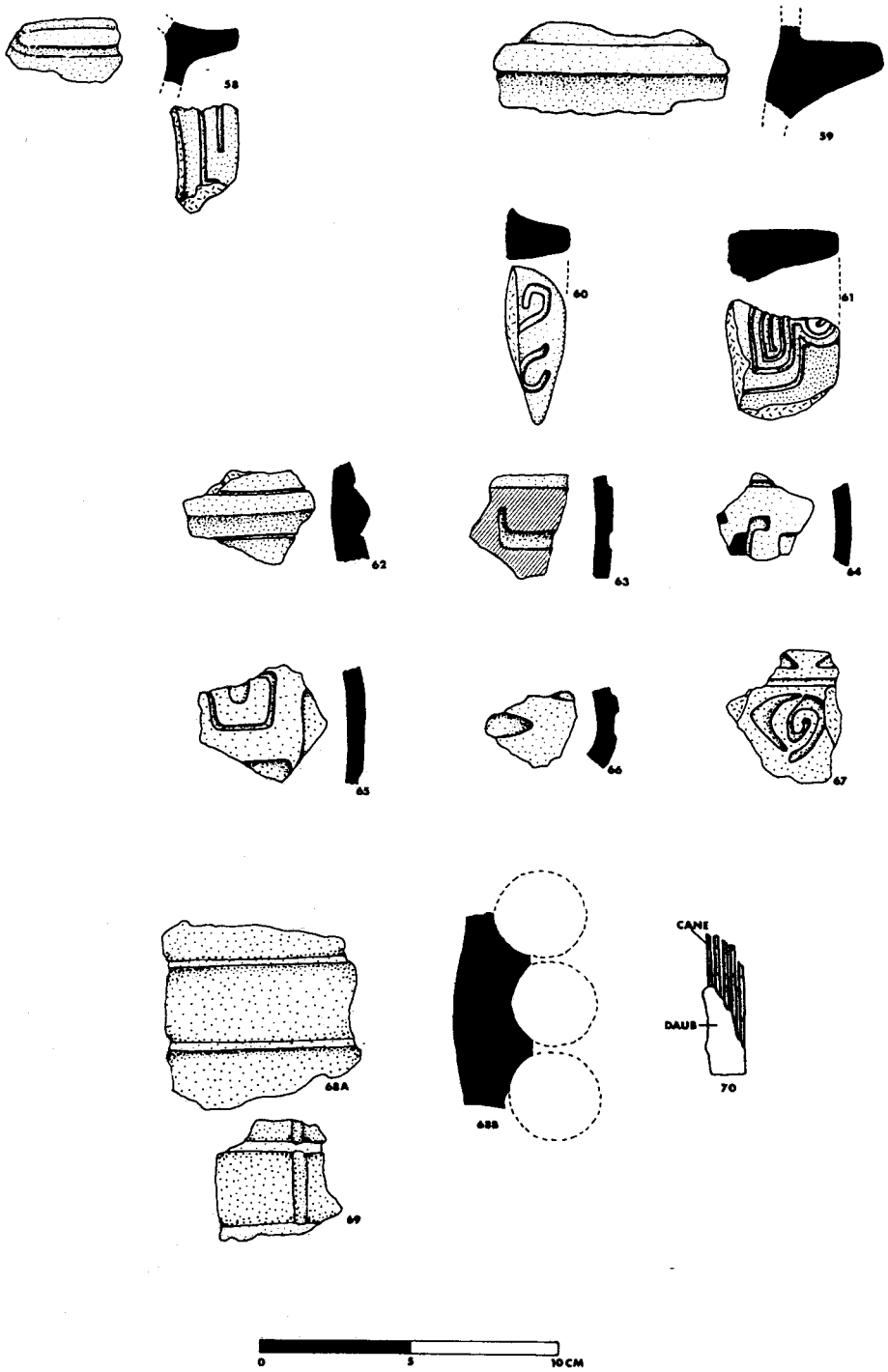


Plate XXVIII. See Key to Illustrations.