

EARLY INTERMEDIATE PERIOD AND MIDDLE HORIZON 1B CERAMIC
ASSEMBLAGES OF HUAMACHUCO, NORTH HIGHLANDS, PERU

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A site survey conducted in the province of Huamachuco in 1968 and 1969 has produced an eleven-phase ceramic sequence based on a seriation of surface sherds. The purpose of this paper is to describe the ceramic associations in three of those phases: two phases belonging to the Early Intermediate Period and one phase belonging to Middle Horizon 1B.

Introduction

The province of Huamachuco is situated in the Department of La Libertad, in the north highlands of Peru. The town of Huamachuco lies at an elevation of 3160 meters above sea level, 180 kilometers east of the coastal city of Trujillo. As an archaeological region, Huamachuco has been little known except for two large sites, Marca Huamachuco and Wiraqocha Pampa, which have frequently been mentioned in general writings on Peruvian prehistoric sites.¹ The first archaeological study of the region was carried out by Max Uhle in 1900 when he conducted limited excavations and gathered an artifact collection for the University of California. An account of Uhle's work was never published, and the only data available are the collection itself and Uhle's fieldnotes, both deposited in the Robert H. Lowie Museum of Anthropology in Berkeley.

In 1941-42, more extensive archaeological activity was carried out in the Huamachuco area by the late Theodore McCown. The study was one of several projects being conducted in Peru at that time by the Institute of Andean Research. McCown's primary purpose was to obtain new data so that Uhle's collection could be placed in a chronological and cultural context. A limited survey of the Huamachuco region was conducted, but the project's main effort was spent in test-pitting four sites, two of them being Marca Huamachuco and Wiraqocha Pampa. The resulting monograph is an important contribution to Peruvian archaeology, particularly for its attempt at reconstruction of whole pottery vessels.²

As a result of his excavations, McCown defined two ceramic "periods," Middle Huamachuco and Late Huamachuco.³ He believed that the Middle Huamachuco period was "post-Tiahuanaco" and pre-Inca. Although unwilling to estimate a beginning date, he did suggest that this period must have come to a close at the end of the 12th or the beginning of the 13th century. McCown asserted that this must have been a time of prosperity and magnificence, as evidenced by high quality pottery and the masses of construction at Marca Huamachuco. The Late Huamachuco period was thought to follow immediately thereafter, coming to a close at about the time of the Inca conquest. He believed this to be a time of decline, with a smaller population still living at Marca Huamachuco but in poorly constructed buildings and utilizing an inferior type of pottery.

Two attempts have been made in recent years to place McCown's sequence in a larger chronological framework. Lumbreras believes the Middle Huamachuco collection to be a mixture of Early Intermediate Period and Middle Horizon materials and places the Late Huamachuco ceramics in the Late Intermediate Period.⁴ Lanning sees the Middle Huamachuco material as a part of a larger Early Intermediate Period culture widespread in the Upper Marañón River Basin, while the Late Huamachuco collection would date to the first half of the Middle Horizon.⁵

In an effort to obtain more archaeological data, I conducted two seasons of a site survey in Huamachuco in 1968 and 1969. The object of my study was to locate additional sites and to obtain a larger sample of surface sherds in order to extend and clarify the chronological sequence for the region. The survey was confined to an area within an eight kilometer radius (as the crow flies) of the town of Huamachuco. Eighty-seven sites were recorded, twenty-eight of which had been previously visited by McCown. Sixty-five of the sites produced surface sherds, and collections were made from each, yielding a total ceramic sample of approximately ten thousand sherds.⁶

An analysis of this sample, plus the ten thousand sherds in McCown's collection and the sixty-eight vessels in Uhle's, made possible a seriation of the ceramics. The technique of seriation was based on the observation of continuity of features and variations in themes from one sherd collection to the next, as proposed by Rowe.⁷ The result of this study was a preliminary eleven-phase ceramic sequence extending from the late Initial Period to the Late Horizon.⁸ The sequence is considered tentative inasmuch as some phases are less well defined than others at the present time. The purpose of this paper is to present three of the better defined phases, covering the span from the Early Intermediate Period through Middle Horizon 1B. The last two of these phases contain "cursive" ware and will hopefully shed some light on the problem of cross-dating this style.

In all three phases, two general ware categories have been distinguished on the basis of differences in paste, vessel shape, and surface treatment. "Coarse Ware" has a paste with sand inclusions ranging up to 1.5 mm. in size, which make up approximately 25% of the paste. Vessels in this ware category are evenly fired but not at high temperatures, as indicated by the presence of a dark core in the sherd cross section and the lack of a hard ring when hit. "Fine Ware," on the other hand, has a paste with sand inclusions ranging up to .3 mm. in size, which make up only 10% or less of the paste. The clay in the latter ware is much finer and of higher quality than that used in Coarse Ware and in some instances is kaolin. Vessels in this ware category are usually fired at a higher temperature, i.e., the cross section of the paste exhibits a uniform color. The sherds are also harder and have a higher ring to them than do the Coarse Ware sherds.

Coarse Ware vessels present a wide range of variation in shape: bowls, jars, colanders, and so forth (Tables 1-3). Fine Ware vessels are predominantly bowls with a thinner cross section and with profiles

usually not found among the Coarse Ware bowls (Table 4). The shape categories are not completely mutually exclusive, however. In contrast to Coarse Ware, Fine Ware vessels normally have a lustrous slipped surface with a smooth, even finish. Coarse Ware surfaces tend to be unslipped, matte, with a more grainy, uneven finish. The exterior of the Coarse Ware vessels normally exhibits horizontal wiping tracks. Finally, the Fine Ware exhibits a much wider range of painted decorations than does the Coarse Ware.

Purpucala Phase

The Purpucala Phase appears to date to the Early Intermediate Period, possibly within the first half. This placement is based on the fact that the ceramic material seriates after an obvious late Early Horizon phase and before a phase which is most probably late EIP. The Purpucala Phase material shows a large amount of style contrast with both the preceding and succeeding phases. The ceramic sample is composed of 880 sherds collected by me at 6 sites, and the phase takes its name from Cerro Purpucala on which one of the sites is located.

Coarse Ware

Approximately half of the sherds have a dark brown core with an outer shell of orange-tan or occasionally light tan.⁹ The other half have a solid, dark brown paste.¹⁰ Wall thickness ranges between 4 and 8 mm.

The most common bowl shapes are Bowl 2, simple, open bowls; Bowl 7 (fig. 1), an open bowl with a diagnostic grooved lip; and Bowl 8 (fig. 2), a large vessel with a thickened rim (see Table 1).¹¹ The most characteristic jar shapes are Jar 1 (fig. 3), a simple flared neck; and Jar 3 (fig. 4), with a flared neck and thickened lip. Other shapes include Jar 6 (fig. 5), a flared vessel with a characteristic collared lip; and Jar 8 (fig. 6), a flared vessel with a diagnostic groove on the interior just below the lip (see Tables 2 and 3). Colanders (fig. 7) are also present.

Decorative techniques are confined to rim notching, a series of small V-shaped notches in the lip of bowls and jars (figs. 1, 3), and to bands of red paint on the interior and exterior walls (figs. 2, 4). The use of red paint, particularly in the form of rim bands, is also a characteristic feature in both the Initial Period and Early Horizon.

Fine Ware

Most of these sherds have a light tan paste with a few sherds having a true orange or white color.¹² Wall thickness varies between 3 and 5 mm. The principal vessel shapes are bowls (see Table 4): Bowl 1 (fig. 8), a bowl with a restricted mouth; and Bowl 2 (figs. 9-13), an open form.

Fine Ware vessels make extensive use of red paint, usually in

combination with orange or white pigments. Orange is always applied to the plain surface of the vessel in the form of a band at the lip or on the body, or as an overall slip pigment, and may be the only decoration present.¹³ Red is applied either to the plain surface or on top of orange, and is restricted to a lip band or a red slip covering the exterior, or interior, or both (figs. 8-10). White paint may be placed on top of red, although occasionally it may appear on orange. It never occurs on the plain surface. White decoration may appear as a band at the lip or on the body, or as a slip on the exterior or interior (fig. 12). White on red may also be present in the form of simple linear designs (fig. 11).

Two-color negative resist painting is also present and represents a continuation of an earlier feature. Designs are usually simple black on red motifs (figs. 13-15). One sherd has a resist design, black on an unpigmented brown surface, somewhat resembling a Recuay feline head (fig. 16). Three-color negative resist painting may also have been used since some white on red sherds exhibited traces of black.

Associations and discussion

The Recuay style is, of course, believed to be an Early Intermediate Period manifestation which originates in the Callejón de Huaylas. It has not, however, been located stratigraphically in that area, and, consequently, its true chronological position and cultural affinities in the Sierra remain unclear. The Reichlens have reported seeing Recuay material in private collections in Cajamarca and Lima, which are alleged to come from tombs in the Cajamarca Basin.¹⁴ This is the only mention of the resist technique in the Cajamarca region. Since illustrations and a description of this material have not appeared in print, it is impossible to make comparisons.

It is interesting to compare the Purpucala Phase ceramics with the Reichlens' Early Intermediate Period material from Cajamarca: Cajamarca I and Cajamarca II. The only similarity appears to be with the "utilitarian ware" in Cajamarca II. The Reichlens describe pottery decorated with red paint presumably in much the same manner as that in the Purpucala Phase. They also describe a white on red style, in which the white is milky in color as is the white in the Purpucala Phase.¹⁵

Although both Huamachuco and Cajamarca are using the same colors--black, orange, red, and white--on their Fine Wares at this time, none of the Cajamarca motifs have been found in the Purpucala Phase. This lack may be due to sampling error, or it may indicate that there was little contact between the two regions at this time. I think the former is more probable.

Huamachuco Phase

The Huamachuco Phase is represented by 1224 sherds collected by me at 6 sites, and most of McCown's Huamachuco sample, approximately 7315 sherds, from Marca Huamachuco. This phase appears to date toward

the end of the EIP and on into MH 1A. This reasoning is based on the fact that the ceramics seriate before obvious MH 1B material but show considerable similarity to it, particularly in the Coarse Ware. The style contrasts which do exist between the Huamachuco Phase and later Amaru Phase materials are not nearly as great as between the Huamachuco and Purpucala Phases.

Coarse Ware

The majority of the sherds has a paste with a dark core and a lighter outer shell.¹⁶ Wall thickness ranges from 5 to 10 mm. The firing temperature appears to have been the same as in the earlier Purpucala Phase since the sherds have approximately the same tone.

Bowls 2 and 8 continue to be popular, but Bowl 7 is now quite rare. A new form is Bowl 9, an open bowl with an everted lip (fig. 17 and Table 1). Jar forms 1, 3, and 6 continue with the addition of Jar 2, a vessel with a straight, flared neck (Table 2); and Jar 5, a vessel with a concave-curved flaring neck and folded rim (fig. 18 and Table 3). Jar 6 is the most diagnostic jar form for this phase (fig. 19 and Table 3).

The principal decoration is red paint in the same patterns as the earlier Purpucala Phase. One bowl has a band of white paint on red, and another has black and white parallel lines. Black pigment is also present on a red background or a light brown unpigmented background (fig. 20). Black on red negative resist painting is still used in straight linear patterns and, in one case, circular ones.¹⁷ One sherd (fig. 21) has three-color resist with black and white on red.

Fine Ware

The color range of the paste is a bit more varied than in the preceding Purpucala Phase with the predominant colors being white and buff with variations to light tan and pale orange.¹⁸ The paste is usually fired evenly and at perhaps slightly higher temperatures than in the preceding phase since the sherds have a higher tone. Wall thickness varies between 2 and 6.5 mm.

Bowl shapes 1 and 2 continue to appear, but equally diagnostic in this phase is Bowl 6, a ring based bowl with a vertical or slightly flaring wall (fig. 23 and Table 4). Hollow tripod legs also appear for the first time, but have not yet been associated with a rim form.

Most Fine Ware vessels have painted decoration. Red continues to be the most frequently noted color, and it is applied in the same patterns as in the Purpucala Phase. Orange and white pigments are now rare, however. Orange slips are found on some vessels, while white occurs only in wide bands and no longer in linear patterns. Traces of black were noted on one red slipped and one orange slipped sherd. One sherd has a linear design in black and light brown pigments (fig. 22). Negative resist painting was not found on any of the Fine Ware sherds.

A new style of decoration is "cursive" painting. The motifs in this style correspond to the Reichlens' "classic cursive" in Cajamarca III.¹⁹ The pigments used are black, brown, red and maroon. This style of decoration occurs on Bowl 6 shapes, and the decorated zones generally cover the interior surfaces of the bowl and consist of lines of various thicknesses, triangles, spirals, dots, circles, and lattices (figs. 23-31). Another design consists of rows of stepped irregular rectangles and dots (fig. 32). Zoomorphic figures are also present. These may be isolated heads (figs. 33, 34) or a figure with a head and a lattice body (fig. 35). One sherd depicts possibly human figures in a row (fig. 36).²⁰

Fine Brown Ware

This is a new variety of Fine Ware represented by 7 sherds found in association with Huamachuco Phase sherds at one site (Marca Huamachuco). The paste is a dark brown color, and the sandy inclusions make up 15% of it. The surface may be either the same dark brown or a lighter shade.²¹ The surface is smooth, even, and burnished. This ware occurs only in Bowl 6 shapes, and the sole means of decoration is appliqué (figs. 37, 38).

Associations and discussion

It is apparent from the ceramics that during this phase Huamachuco was in close communication with the Cajamarca Basin to the north. The cursive style on footed Fine Ware bowls is a distinctive feature in the Huamachuco Phase, and it is identical to the "classic cursive" in the Reichlens' Cajamarca III.

Vescelius reports that in Middle and Late Huaylas times (Middle and Late EIP) several new traits appear in the Callejón de Huaylas: kaolin ware, pedestal bases, and tripod vessels.²² All three traits are characteristic of the Cajamarca III and Huamachuco Phases. This evidence of influence from further north may indicate a simple trade relationship or something more significant, like contact with an expanding state system in the north highlands.

The role of Huamachuco in these events is still problematical, and the nature of the relationship between Huamachuco and Cajamarca is unclear. Despite the presence of "classic cursive" pottery, other ceramic features in the Huamachuco Phase do not have such clear ties with Cajamarca. The utilitarian wares display a strong continuity from the previous local phases, and the Fine Brown Ware appears to have no parallel in Cajamarca. If an expanding political state did indeed exist in the north highlands during the Early Intermediate Period, it is important to determine its focal point. Present evidence indicates that the center of influence must have been either Cajamarca or Huamachuco. To choose one or the other would require an investigation of nonceramic similarities and differences between the two areas, especially with regard to settlement patterns and architecture. The center of a state should have larger sites with fancier building remains.²³

Three of the Huamachuco Phase sites are the largest sites, in terms of area, in the Huamachuco region and are characterized by massive two- and three-story stone masonry structures arranged in a variety of patterns.²⁴ Marca Huamachuco (PLd2-63), the largest of the three, is surrounded by a heavy fortification wall, outside of which are several round fortresslike buildings. Cerro Amaru (PLd2-64) may have been fortified too, but confirmation is difficult due to the fact that the hill has been under heavy cultivation and all prehistoric structures have been extensively dismantled. Cerro Sazon (PLd2-65) has the large type of buildings, but apparently was not fortified by any kind of encircling wall. PLd2-66 is a hilltop site which appears to have been fortified, but all structures with the exception of the fortification wall have been dismantled.

These heavy fortifications suggest that some form of unrest or warfare may have been prevalent at this time. Such unrest could have been a result of rivalry and military raiding in the north highlands during the latter half of the Early Intermediate Period. Or, as Lanning has suggested, the fortifications may have been built in an effort to halt the Huarí military expansion in the Sierra which took place in early Middle Horizon times.²⁵ If we accept Lanning's suggestion, then the fortified portions of Marca Huamachuco and other sites were probably not constructed until very late Early Intermediate Period or Middle Horizon 1A times.

Amaru Phase

The Amaru Phase appears to date to Middle Horizon 1B and is represented by 538 sherds collected by me at 5 sites, some 200 sherds collected by McCown at Wiraqocha Pampa, and two whole vessels from Uhle's collection.²⁶

Coarse Ware

The Coarse Ware exhibits a distinct change in the paste. The predominant paste color is orange-brown, often with a brown core.²⁷ The inclusions in the clay are sandy but are now mixed with darker nonsandy particles, perhaps volcanic rock. The surface is more uneven, and fire clouding is common on the exterior, indicating that the firing is not as even as in previous phases. The exterior and occasionally the interior are sometimes dark brown in color.²⁸ Exterior wiping is more pronounced. The wall thickness remains the same.

Bowl shapes 2, 8, and 9 continue, but were infrequent in the sample (see Table 1). Jar forms are numerous, and the most characteristic shape is Jar 2 (figs. 39-42). A new variant is Jar 2A, a vessel with a high straight neck and large mouth diameter (fig. 43 and Table 2). Jars 5 and 6 continue from the previous phase but are infrequent (Table 3). A Jar 9 is also present in small numbers (fig. 44 and Table 3). There is also a new canteen shape (fig. 45).²⁹

Red is the only pigment now employed and is usually found on

jars and occasionally on bowls. The patterns of banding with a red slip remain much the same. Bowls may have a red slipped interior, and jars have a red slipped neck interior, sometimes combined with a red band on the exterior beginning just above the base of the neck (fig. 39). Negative resist painting has now permanently disappeared. Rim notching has been revived and occurs only on jar forms (figs. 40, 41). The notches are V- or U-shaped.

Fine Ware

Fine Ware was found in association with Coarse Ware at 3 of the 5 sites which represent this phase. The color of the paste is now usually buff or orange-buff, with rare pieces in true white or orange. Although firing is even, the temperature used must have been inconsistent since there is considerable variability in the hardness of the sherds. Inclusions are more noticeable in the paste. The two diagnostic vessel shapes are Bowls 2 and 6, a continuation from the Huamachuco Phase (Table 4).

Decoration is almost always in a cursive style, which has been modified since the Huamachuco Phase. The decoration is done in black and red only, never in brown or maroon. The decorated bands still occupy the same positions on the bowls, but many of the motifs are different. A characteristic element on bowl exteriors is now a spoke design made up of intersecting straight lines (figs. 46-48). The space in between the lines is filled with irregular triangles and spirals. Another typical exterior pattern consists of a series of parallel horizontal lines in black (fig. 49), or with three red and then three black lines (figs. 50, 51).

The interiors of the bowls have patterns in straight or curved lines with small spirals or brush strokes as filler elements (figs. 48, 49, 52). Some spirals have a scalloped edge, giving a "flaming" appearance (fig. 53). Other bowl interiors have odd curvilinear patterns in red and black lines or bands (figs. 46, 51). Also typical is a thick-line lattice motif (fig. 50) or a checkerboard design (fig. 47). One sherd has a row of scalloped lines with dots (fig. 54). Stepped irregular triangles with dots continue to appear (figs. 55, 56).

Fine Orange Ware

This is a new ware category and was found, in clear association with the above two styles, at two sites. The paste is a dark orange color throughout, and the inclusions in the clay are sandy and make up 15% or less of the paste.³⁰ The pottery is always evenly fired, probably at a high temperature since the sherds have a high ring and are harder than anything in previous phases. The surface is even, smooth, and highly burnished.

The most diagnostic vessels are a Bowl 2 shape with a flattened bottom (fig. 57 and Table 4), and a new type of bowl, Bowl 9A, usually with a vertical wall and a bevelled rim (figs. 58-61 and Table 4). A

deep restricted Bowl 1 (figs. 62, 63 and Table 1) is also common, as is a cup shape (figs. 64, 65). One bottle is also present (fig. 66).³¹

Most of the decoration on this ware is in the Chakipampa B style, a style originating in the Huari region and common in the Sierra during Middle Horizon 1B times.³² The pigments used are black, red, white, and purple on the natural dark orange background. Typical motifs include a serpent of purple and red outlined in black, with a forked head at both ends and recurved ray appendages (fig. 66).³³ Other designs are fragmentary (figs. 58, 59, 67, 68). Filler elements consist of black circles with black-dot centers (fig. 68), and sometimes filled with white (fig. 66). This whole combination appears on both bottles and bowls. A chevron pattern at the rim of cups and bottles is also common (figs. 65, 66).

Another style of decoration on this ware, which may or may not be related to Chakipampa B designs, consists of black paint applied in curving lines (fig. 57).

Fine Black Ware

Seventeen sherds of this new ware category were found at one site in association with Fine Orange Ware. The paste is black in color, and has sandy inclusions which make up 15% of the paste. Vessel shapes include Bowls 2 and 6 (fig. 69), a bottle (fig. 70), and thin-walled cups (figs. 71, 72). The surface is black and has a distinctive smooth, glossy appearance. The interior surface often has horizontal burnishing tracks. Firing is even and would appear to have been at the same temperature as the Fine Orange Ware. There is also a ceramic handle with a rectangular cross-section (fig. 73). The exterior surface of the handle is decorated with thin incised lines.

Associations and discussion

The Amaru Phase appears to date to Middle Horizon 1B, and possibly into 2A, as evidenced by the abrupt appearance of the Fine Orange Ware with typical Chakipampa B motifs. This style represents the secular pottery in the Ayacucho area during Middle Horizon 1B and is a common marker of the Huari expansion which took place at this time.³⁴ On the basis of the technique used in drawing the Huari motifs found in the Amaru Phase, the Chakipampa pieces in Huamachuco appear to be imitations and not imports.³⁵

While there is continuity from the previous phase in shape and design in the Coarse Ware, the paste, for the first time, shows significant changes which foreshadow later developments. Mixed in with the sandy inclusions are small pieces of volcanic rock, giving the paste a distinctively different appearance. There is a similar change in the Fine Ware usually found with the Coarse Ware. It, too, now exhibits small particles of volcanic rock in the paste, and the result is a coarser looking cross section.

The most distinctive style of decoration in the Fin Ware is a modified cursive which in many respects appears to fit what the Reichlens have described as "floral cursive."³⁶ This latter style appears in Cajamarca III, but later in time than "classic cursive." Since the Cajamarca material has not been illustrated in print, comparisons are difficult. Based on analysis of the Huamachuco sample, the following features distinguish "Huamachuco Floral Cursive" from the "classic cursive" styles: a lower paste quality, i.e., the paste is coarser in appearance, softer, and less well-fired; a distinctive buff or orange-buff paste color; deeper bowls; the disappearance of zoomorphic and anthropomorphic motifs; the appearance of a spoke motif on the exterior; the appearance of a series of parallel horizontal black and red lines on the exterior; the appearance of a checkerboard motif; the use of only black and red pigments for designs; and the appearance of sprawling asymmetrical curvilinear patterns.

A survey of the current literature indicates that "floral cursive" styles span more than one epoch of the Middle Horizon. Menzel has pointed out that "floral cursive" is usually found in association with MH 2A material at Huari and elsewhere.³⁷ Ravines has recently described another such association in a ceremonial deposit from Ayapata.³⁸ The "Huamachuco Floral Cursive," however, is clearly associated with MH 1B material. Stylistic differences which may exist between MH 1B and MH 2A "Huamachuco Floral Cursive" are not yet clear since clear-cut MH 2A ceramic assemblages have not yet been found. Accordingly, a comparison was made between the MH 1B "Huamachuco Floral Cursive" and the MH 2A published materials from Huari and Ayapata. Such a comparison is tricky, since the latter areas are so distant geographically from Huamachuco. Nevertheless, some general comments can be made.

Many of the "Huamachuco Floral Cursive" features are to be found on certain ceramics from Huari, including much of Bennett's "Marañón Style."³⁹ The Huari collections also contain ceramics, particularly Huari Polychrome Cursive, which, while apparently influenced by "Huamachuco Floral Cursive," do not belong to the style proper.⁴⁰ The most typical design motif on the exterior is a spoke pattern with filler elements consisting of a line with three or four prongs extending from it. The spoke pattern is characteristic of the "Huamachuco Floral Cursive" style, and the pronged motif is sometimes found there, too, but the style of execution in Huari Polychrome Cursive is completely different. The total effect is one of simplicity, symmetry, and orderliness, and this effect is totally lacking in "Huamachuco Floral Cursive." Huari Polychrome Cursive would appear to be a local innovative style combining ideas from "Huamachuco Floral Cursive" with local ideas about design layout.⁴¹

The ceremonial deposit from Ayapata still remains a problem. As Menzel points out, interior design features on the Cajamarca style bowls do resemble Cajamarca IV features more closely than "floral cursive" styles.⁴²

Ceramics characteristic of the Amaru Phase have been found at

four sites. One of these, PLd2-64, contains the full assemblage, including Chakipampa B material. The other three sites contain only portions of the total assemblage. Marca Huamachuco (PLd2-63) yielded Amaru Coarse Ware and "floral cursive" sherds. A few "floral cursive" sherds were also found at PLd2-11, a small site which may have been a "shrine" of sorts, since fancy pottery from almost all time periods are found there.

The fourth site containing Amaru material is Wiraqocha Pampa (PLd2-61). This site appears to be an administrative and storage center, similar in style and layout to Pikillaqta in the Lucre Basin.⁴³ As at Pikillaqta, sherds are extremely scarce at Wiraqocha Pampa. Menzel has suggested that this administrative site was constructed in Middle Horizon 2A times.⁴⁴ The presence of Amaru Phase Coarse Ware and "floral cursive" sherds at the site suggest, however, that construction at Wiraqocha Pampa may have begun as early as Middle Horizon 1B times.

Summary and Conclusions

The data presented above offer new insights into the ceramic assemblages which characterize the Early Intermediate Period and Middle Horizon 1B in Huamachuco. The Purpucala Phase, which appears to date within the first half of the Early Intermediate Period, contains many ceramic features which are carry-overs from the preceding phases. The most interesting new features are white paste and white on red decoration. Two-color and possibly three-color negative resist are also present. Two-color resist occurs from Early Horizon on in Huamachuco. With the exception of white paste, the ceramics present no evidence of connections between Huamachuco and Cajamarca at this time. Larger ceramic samples may change this picture. Relationships to the south are likewise unclear at the present time.

Because of the stylistic similarities to the MH 1B material, the Huamachuco Phase ceramics appear to date toward the end of the Early Intermediate Period and possibly to Middle Horizon 1A. These ceramics are found in association with large sites, some of which were fortified. The building of such fortifications may have been a reaction to the initial expansion of the Huari Empire or, on the other hand, may have been due to unsettled conditions in the north highlands at this time. Again, the ceramics show a considerable continuity with previous phases. The most significant new feature is the "classic cursive" style. The close similarity between Huamachuco "classic cursive" and that found in Cajamarca to the north, indicates that a close relationship existed between the two regions during this time period. The nature of this relationship in terms of social, economic, and political factors, and the role Huamachuco played, is still unclear and requires more study.

The Amaru Phase appears to date to Middle Horizon 1B and possibly 2A. While the Coarse Ware continues to exhibit features occurring during preceding phases, there are distinct changes in the rest of the ceramics and in the settlement patterns. The Fine Ware, as seen in the "Huamachuco Floral Cursive" style, shows a certain

amount of deterioration from the high standards of the "classic cursive" style. Two new wares appear abruptly: Fine Orange Ware, with Chakipampa B motifs, and Fine Black Ware. Most of the large sites occupied during the previous Huamachuco Phase appear to have been abandoned in Middle Horizon 1B, and evidence suggests that construction may have started on the large administrative and storage center known as Wiraqocha Pampa.

The ceramic associations argue that the "floral cursive" style must have begun in the north highlands during Middle Horizon 1B. The presence of "floral cursive"-type styles in the Middle Horizon 2A contexts further south, in the sierra and on the coast, indicate that the "floral cursive" style should be subdivided on both a chronological and a regional basis. Such a subdivision will require more data on Middle Horizon 1B and 2A ceramic assemblages from the north highlands.

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NOTES

¹See, for example, Wiener, 1880; Middendorf, 1895.

²McCown, 1945.

³McCown, 1945, p. 335.

⁴Lumbreras, 1960a, pp. 135-136.

⁵Lanning, 1967, pp. 138-139.

⁶The collections are now stored in the Museum at Pachacamac, south of Lima.

⁷See Rowe, 1961.

⁸Thatcher, ms.

⁹All color designations are based on Munsell Color Charts for Plant Tissues, 2nd edition, 1972. The dark brown core is 5 YR 4/2 or 7.5 YR 4/2; the orange-tan is normally 7.5 YR 7.5/4 but may vary to 5 YR 7.5/4, 5 YR 7/6, and 5 YR 7/7; the light tan is 7.5 YR 8/2.

- ¹⁰ 5 YR 4/2.
- ¹¹ The numbers assigned to vessel shapes are those used in the original eleven phase ceramic sequence. Any missing numbers belong to vessel shapes found in phases earlier or later than the three discussed in this article. See Thatcher, ms.
- ¹² The light tan is 7.5 YR 7.5/4.
- ¹³ The orange is 5 YR 7/8.
- ¹⁴ Reichlen and Reichlen, 1949, p. 145.
- ¹⁵ Reichlen and Reichlen, 1949, p. 160.
- ¹⁶ The core is brown (7.5 YR 6/2) or dark brown (5 YR 4/2). The outer shell is usually orange-tan (7.5 YR 7.5/4) but sometimes is light tan (2.5 YR 7.5/2; 7.5 YR 8/2) or brown (5 YR 5/6; 7.5 YR 6/4).
- ¹⁷ McCown, 1945, fig. 15k, 1.
- ¹⁸ The buff is 7.5 YR 7/4; the light tan is 7.5 YR 7.5/4; the light orange is 5 YR 7/8.
- ¹⁹ Reichlen and Reichlen, 1949, pp. 161-163.
- ²⁰ Compare with Reichlen and Reichlen, 1949, fig. 7H.
- ²¹ The dark brown is 5 YR 3/2; the lighter brown is 7.5 YR 6/4.
- ²² Lanning, 1965, p. 140.
- ²³ Menzel, personal communication.
- ²⁴ See McCown, 1945, figs. 6-11.
- ²⁵ Lanning, 1967, p. 138.
- ²⁶ Robert H. Lowie Museum of Anthropology catalog numbers 4-3539 and 4-3555.
- ²⁷ The orange-brown ranges from 2.5 YR 4/6 to 5/6; the brown is 7.5 YR 6/2.
- ²⁸ 5 YR 4/2.
- ²⁹ From the Uhle Collection at the Robert H. Lowie Museum of Anthropology, catalog number 4-3555.
- ³⁰ The color is usually 2.5 YR 6/8.

³¹From the Uhle Collection at the Robert H. Lowie Museum of Anthropology, catalog number 4-3539.

³²Menzel, 1964, p. 68.

³³The purple is actually a washed-out black in appearance, but is clearly distinguishable from the black outline.

³⁴Menzel, 1964, p. 68.

³⁵Menzel, personal communication.

³⁶Reichlen and Reichlen, 1949, p. 163.

³⁷Menzel, 1969; personal communication.

³⁸Ravines, 1969.

³⁹See Bennett, 1953, fig. 20j, k, plate 11; Lumbreras, 1960b, lám. XVa-d; Menzel, 1969, fig. 52a, b.

⁴⁰See Bennett, 1953, fig. 13k, l, r, x; Lumbreras, 1960b, lám. XIIIa-e, g, h; 1960c, lám. VIIIg, h, i. The influence could of course be from Cajamarca and not from Huamachuco.

⁴¹This same style is apparently found at Ica (see Menzel, 1969, fig. 15). Bennett's "geometric on light" may also be another innovating style since none of the design motifs are directly comparable to "Huamachuco Floral Cursive" (see Bennett, 1953, plate 9).

⁴²Menzel, 1969, p. 65.

⁴³For a plan of Wiraqocha Pampa, see McCown, 1945, fig. 13.

⁴⁴Menzel, 1969, p. 93.

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KEY TO ILLUSTRATIONS

All figures on plates XXXIII-XXXIX are reproduced at one half original size with the exception of figure 18 on plate XXXV which is one fourth original size.

Plates XXIX-XXXII

Tables 1-4. Changes in occurrence of vessel shapes from Purpucala Phase to Amaru Phase.

Plate XXXIII

- Fig. 1. Purpucala Phase, Coarse Ware, Bowl 7, mouth diameter 18 cm.
 Fig. 2. Purpucala Phase, Coarse Ware, Bowl 8, mouth diameter 30 cm.
 Fig. 3. Purpucala Phase, Coarse Ware, Jar 1, mouth diameter 24 cm.
 Fig. 4. Purpucala Phase, Coarse Ware, Jar 3, mouth diameter 26 cm.
 Fig. 5. Purpucala Phase, Coarse Ware, Jar 6, mouth diameter 27 cm.
 Fig. 6. Purpucala Phase, Coarse Ware, Jar 8, mouth diameter 16 cm.
 Fig. 7. Purpucala Phase, Coarse Ware, colander, mouth diameter
 23 cm.

Plate XXXIV

- Fig. 8. Purpucala Phase, Fine Ware, Bowl 1, mouth diameter 16 cm.
 Fig. 9. Purpucala Phase, Fine Ware, Bowl 2, mouth diameter 14 cm.
 Fig. 10. Purpucala Phase, Fine Ware, Bowl 2, mouth diameter 12 cm.
 Fig. 11. Purpucala Phase, Fine Ware, Bowl 2, mouth diameter 15 cm.
 Fig. 12. Purpucala Phase, Fine Ware, Bowl 2, mouth diameter 17 cm.
 Fig. 13. Purpucala Phase, Fine Ware, Bowl 2, mouth diameter 15 cm.

Fig. 14. Purpucala Phase, Fine Ware, bowl or jar, mouth diameter 14 cm.

Fig. 15. Purpucala Phase, Fine Ware, body sherd, exterior view.

Fig. 16. Purpucala Phase, Fine Ware, body sherd, exterior view.

Plate XXXV

Fig. 17. Huamachuco Phase, Coarse Ware, Bowl 9, mouth diameter 21 cm.

Fig. 18. Huamachuco Phase, Coarse Ware, Jar 5, mouth diameter 42 cm.

Fig. 19. Huamachuco Phase, Coarse Ware, Jar 6, mouth diameter 29 cm.

Fig. 20. Huamachuco Phase, Coarse Ware, body sherd, exterior view.

Fig. 21. Huamachuco Phase, Coarse Ware, body sherd, exterior view.

Plate XXXVI

Fig. 22. Huamachuco Phase, Fine Ware, body sherd, exterior view.

Fig. 23. Huamachuco Phase, Fine Ware, Bowl 6, classic cursive style, estimated mouth diameter 18 cm. The design is black and red on an unpigmented white background.

Fig. 24. Huamachuco Phase, Fine Ware, Bowl 6, classic cursive style, estimated mouth diameter 18 cm. The design is black on an unpigmented white background.

Fig. 25. Huamachuco Phase, Fine Ware, Bowl 6, classic cursive style, mouth diameter 16 cm. The design is maroon on an unpigmented white background.

Fig. 26. Huamachuco Phase, Fine Ware, Bowl 6, classic cursive style, mouth diameter 11 cm. The design is black on an unpigmented white background.

Fig. 27. Huamachuco Phase, Fine Ware, Bowl 6, classic cursive style, mouth diameter 11 cm. The design is black on an unpigmented white background.

Fig. 28. Huamachuco Phase, Fine Ware, Bowl 6, classic cursive style, mouth diameter 21 cm. The design is black and maroon (coded as red in the drawing) on an unpigmented white background.

Fig. 29. Huamachuco Phase, Fine Ware, Bowl 6, classic cursive style, mouth diameter 22 cm. The design is brown on an unpigmented white background.

Fig. 30. Huamachuco Phase, Fine Ware, body sherd, classic cursive style, interior view. The design is black on an unpigmented white background.

Fig. 31. Huamachuco Phase, Fine Ware, body sherd, classic cursive style, interior view. The design is black on an unpigmented white background.

Fig. 32. Huamachuco Phase, Fine Ware, body sherd, classic cursive style, interior view. The design is black on an unpigmented white background.

Fig. 33. Huamachuco Phase, Fine Ware, body sherd, classic cursive style, interior view. The design is black on an unpigmented white background.

Fig. 34. Huamachuco Phase, Fine Ware, body sherd, classic cursive style, interior view. The design is black on an unpigmented white background.

Fig. 35. Huamachuco Phase, Fine Ware, fragment of annular base from Bowl 6, classic cursive style, interior view. The design is black on an unpigmented white background.

Fig. 36. Huamachuco Phase, Fine Ware, body sherd, classic cursive style, interior view. The design is black on an unpigmented white background.

Fig. 37. Huamachuco Phase, Fine Brown Ware, Bowl 6, mouth diameter 19 cm.

Fig. 38. Huamachuco Phase, Fine Brown Ware, Bowl 6, mouth diameter 24 cm.

Plate XXXVII

Fig. 39. Amaru Phase, Coarse Ware, Jar 2, mouth diameter 10 cm.

Fig. 40. Amaru Phase, Coarse Ware, Jar 2, mouth diameter 19 cm.

Fig. 41. Amaru Phase, Coarse Ware, Jar 2, mouth diameter 19 cm.

Fig. 42. Amaru Phase, Coarse Ware, Jar 2, mouth diameter 26 cm.

Fig. 43. Amaru Phase, Coarse Ware, Jar 2A, mouth diameter 39 cm.

Fig. 44. Amaru Phase, Coarse Ware, Jar 9, mouth diameter 15 cm.

Fig. 45. Amaru Phase, Coarse Ware, canteen from the Uhle Collection, catalog number 4-3555, height 17.5 cm.

Plate XXXVIII

Fig. 46. Amaru Phase, Fine Ware, Bowl 6, floral cursive style, mouth diameter 23 cm. The design is black and red on an unpigmented background.

Fig. 47. Amaru Phase, Fine Ware, Bowl 6, floral cursive style, mouth diameter 14 cm. The design is black and red on an unpigmented background.

Fig. 48. Amaru Phase, Fine Ware, Bowl 6, floral cursive style, mouth diameter 15 cm. The design is black on an unpigmented background.

Fig. 49. Amaru Phase, Fine Ware, Bowl 6, floral cursive style, mouth diameter 10 cm. The design is black on an unpigmented background.

Fig. 50. Amaru Phase, Fine Ware, Bowl 6, floral cursive style, mouth diameter 13 cm. The design is black and red on an unpigmented background.

Fig. 51. Amaru Phase, Fine Ware, Bowl 6, floral cursive style, mouth diameter 14 cm. The design is black and red on an unpigmented background.

Fig. 52. Amaru Phase, Fine Ware, Bowl 6, floral cursive style, mouth diameter 21 cm. The design is black and red on an unpigmented background.

Fig. 53. Amaru Phase, Fine Ware, Bowl 6, floral cursive style, mouth diameter 14 cm. The design is black and red on an unpigmented background.

Fig. 54. Amaru Phase, Fine Ware, body sherd, floral cursive style, interior view. The design is black and red on an unpigmented background.

Fig. 55. Amaru Phase, Fine Ware, body sherd, floral cursive style, interior view. The design is black and red on an unpigmented background.

Fig. 56. Amaru Phase, Fine Ware, body sherd, floral cursive style, interior view. The design is black on an unpigmented background.

Fig. 57. Amaru Phase, Fine Orange Ware, Bowl 2, mouth diameter 17 cm.

Fig. 58. Amaru Phase, Fine Orange Ware, Bowl 9A, Chakipampa B style, mouth diameter 17.5 cm.

Fig. 59. Amaru Phase, Fine Orange Ware, Bowl 9A, Chakipampa B style, mouth diameter 15 cm.

Fig. 60. Amaru Phase, Fine Orange Ware, Bowl 9A, Chakipampa B style,

mouth diameter 14 cm.

Plate XXXIX

Fig. 61. Amaru Phase, Fine Orange Ware, Bowl 9A, Chakipampa B style, mouth diameter 14 cm.

Fig. 62. Amaru Phase, Fine Orange Ware, Bowl 1, Chakipampa B style, mouth diameter 13 cm.

Fig. 63. Amaru Phase, Fine Orange Ware, Bowl 1, Chakipampa B style, mouth diameter 13 cm.

Fig. 64. Amaru Phase, Fine Orange Ware, cup, Chakipampa B style, mouth diameter 10 cm.

Fig. 65. Amaru Phase, Fine Orange Ware, cup, Chakipampa B style, mouth diameter 7 cm.

Fig. 66. Amaru Phase, Fine Orange Ware, bottle from the Uhle Collection, catalog number 4-3539, Chakipampa B style, height 17.5 cm.

Fig. 67. Amaru Phase, Fine Orange Ware, body sherd, Chakipampa B style, exterior view.

Fig. 68. Amaru Phase, Fine Orange Ware, body sherd, Chakipampa B style, exterior view.

Fig. 69. Amaru Phase, Fine Black Ware, Bowl 2, mouth diameter 29 cm.

Fig. 70. Amaru Phase, Fine Black Ware, bottle, mouth diameter 3.5 cm.

Fig. 71. Amaru Phase, Fine Black Ware, cup, mouth diameter 6 cm.

Fig. 72. Amaru Phase, Fine Black Ware, cup, mouth diameter 8 cm.

Fig. 73. Amaru Phase, Fine Black Ware, handle, length 9 cm.

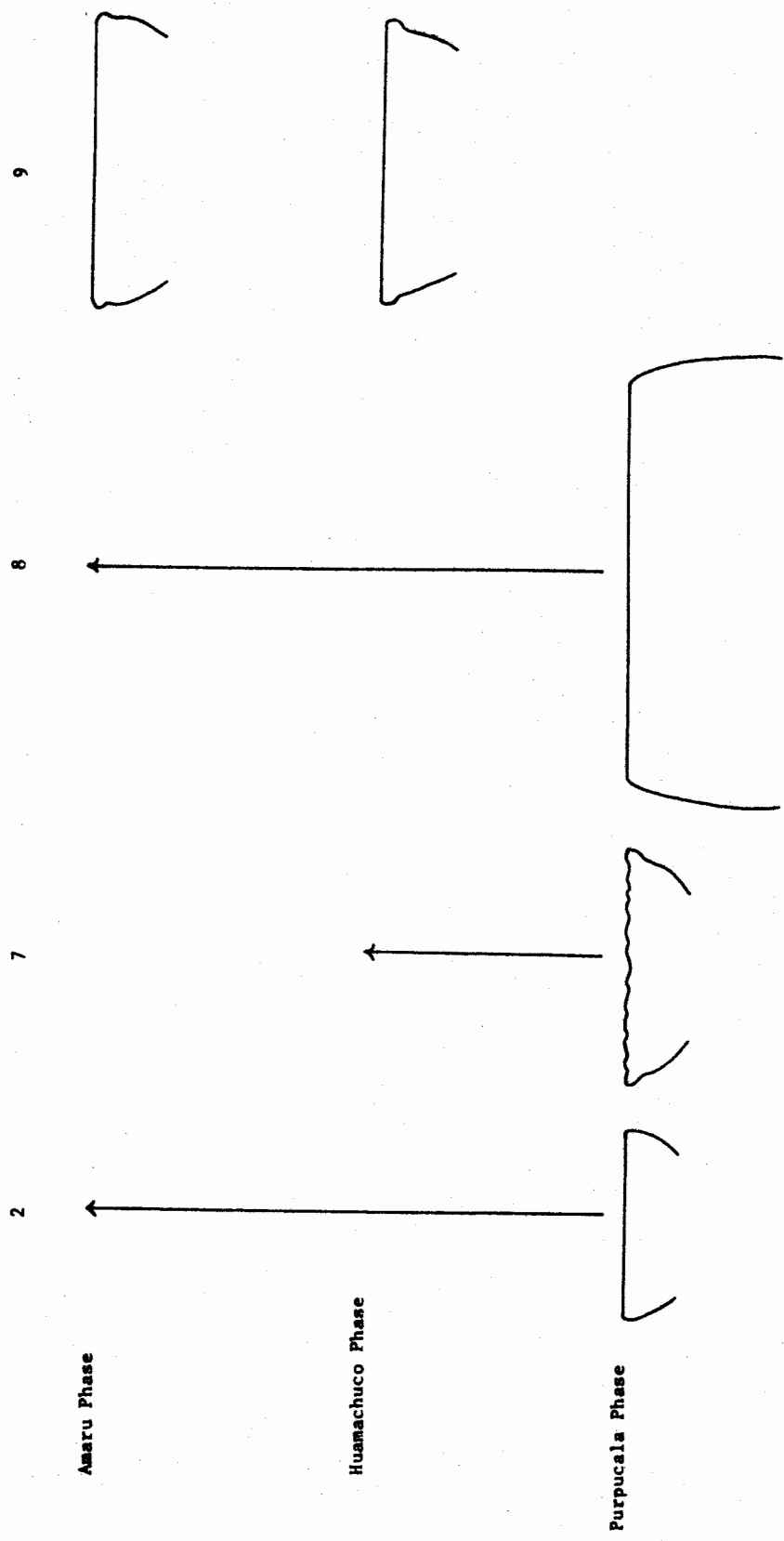


Plate XXIX. Table 1. Coarse Ware Bowls.

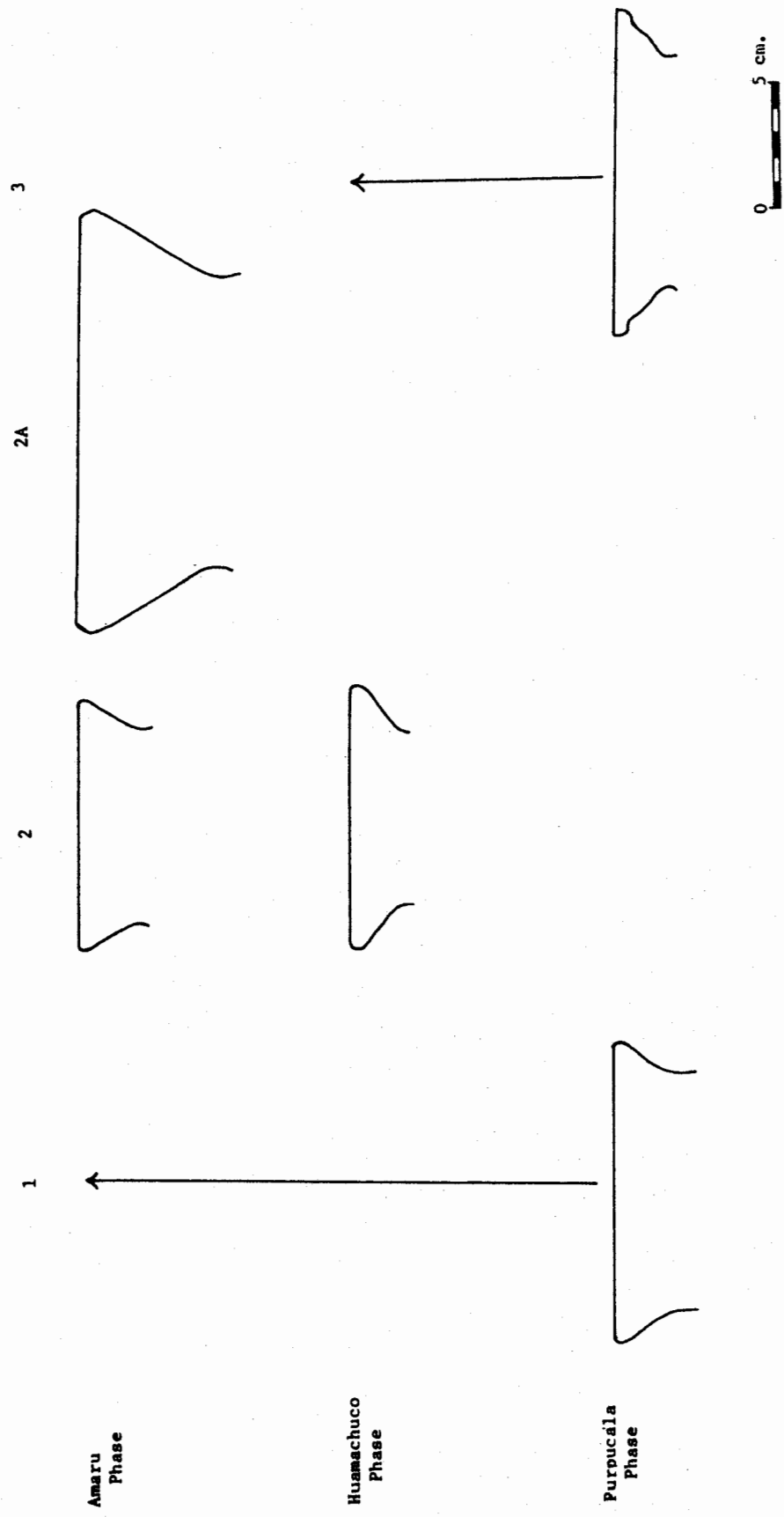


Plate XXX. Table 2. Coarse Ware Jars, shapes 1-3.

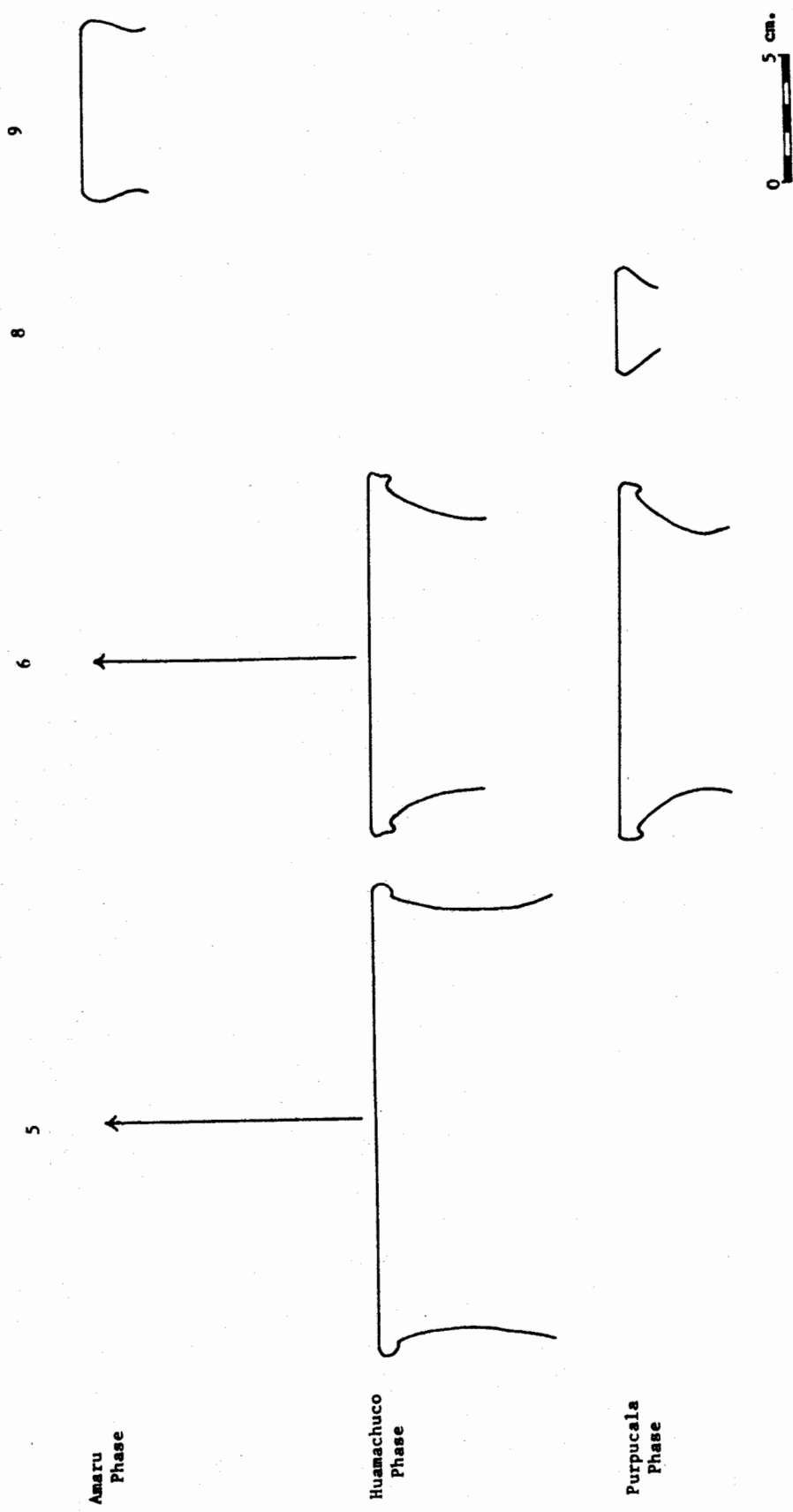


Plate XXXI. Table 3. Coarse Ware Jars, shapes 5, 6, 8, and 9.

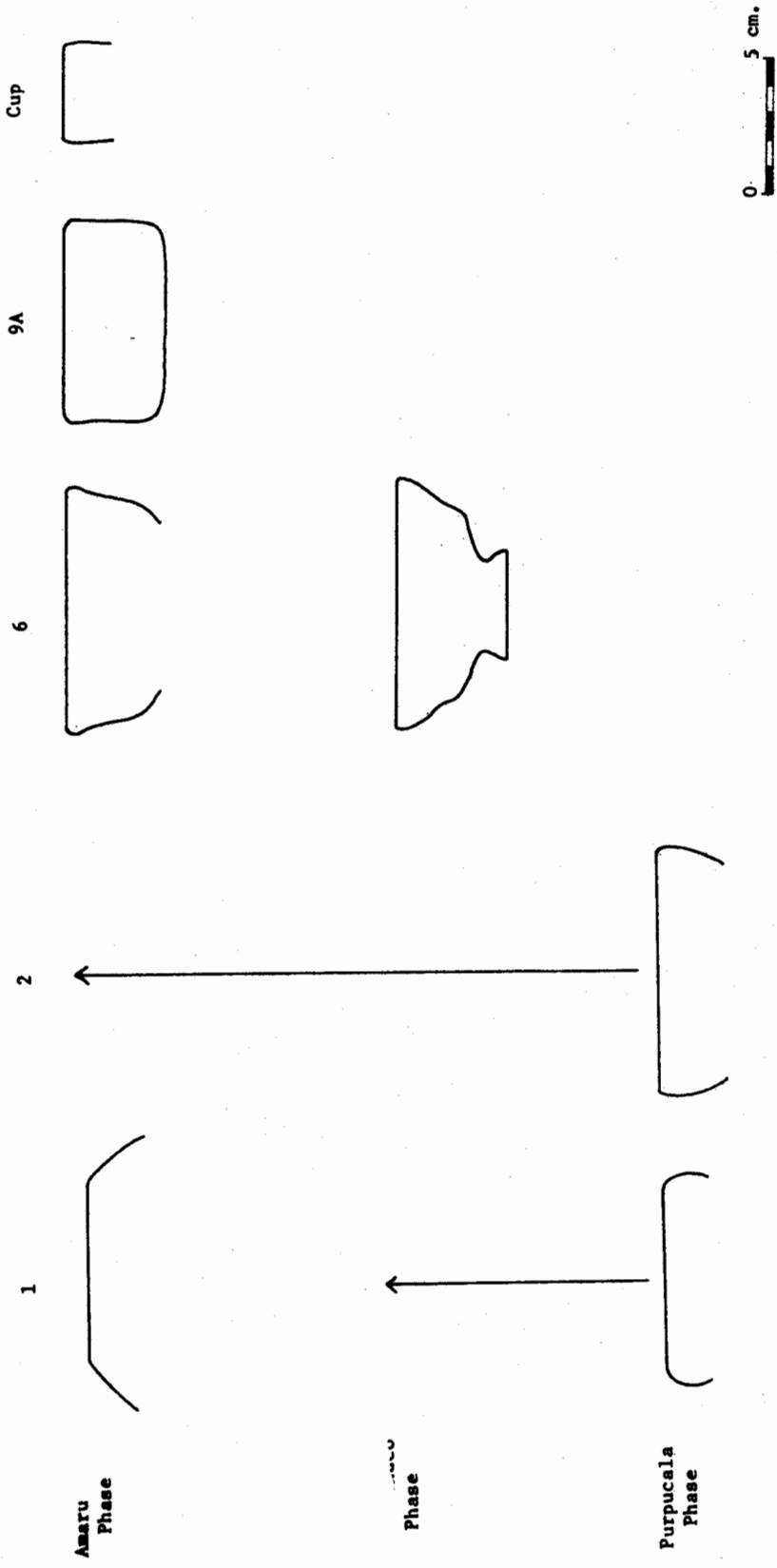


Plate XXXII. Table 4. Fine Ware.

COLOR KEY



Red



Light brown



Black



Purple



White



Sherd cross-section



Orange



Unpigmented background

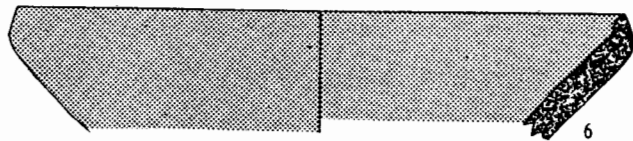
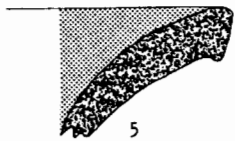
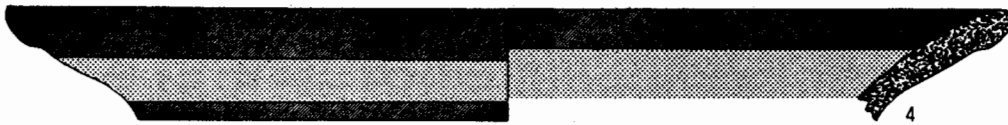
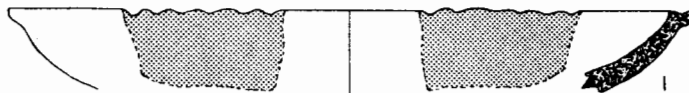
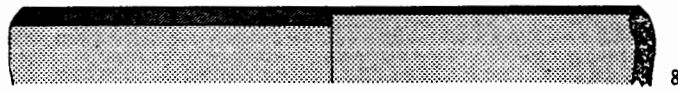
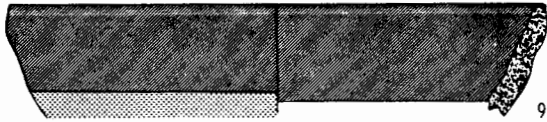


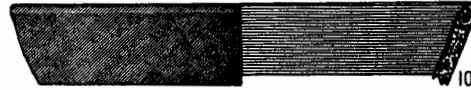
Plate XXXIII. Purpucala Phase Coarse Ware.



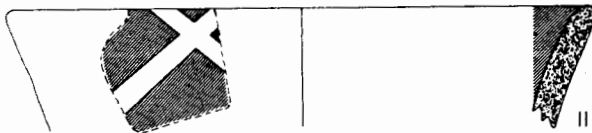
8



9



10



11



12



13



14



15



16

Plate XXXIV. Purpucala Phase Fine Ware.

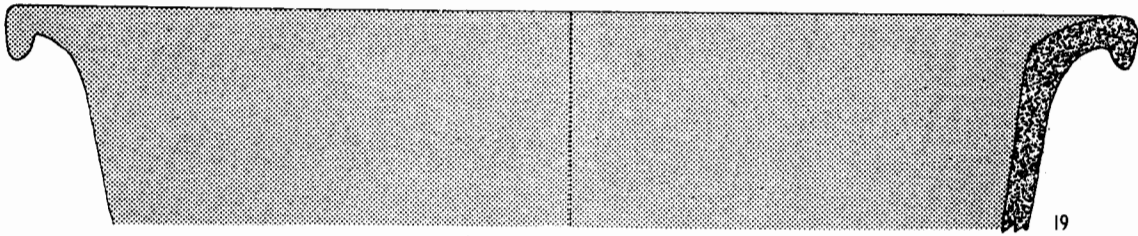
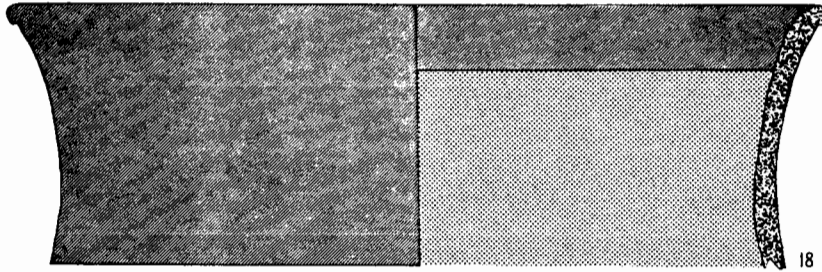
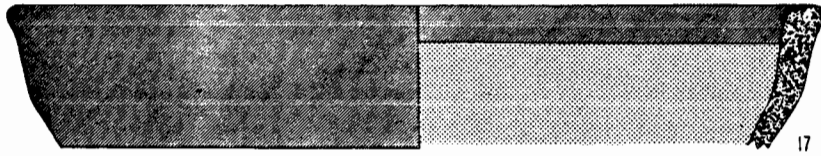


Plate XXXV. Huamachuco Phase Coarse Ware.

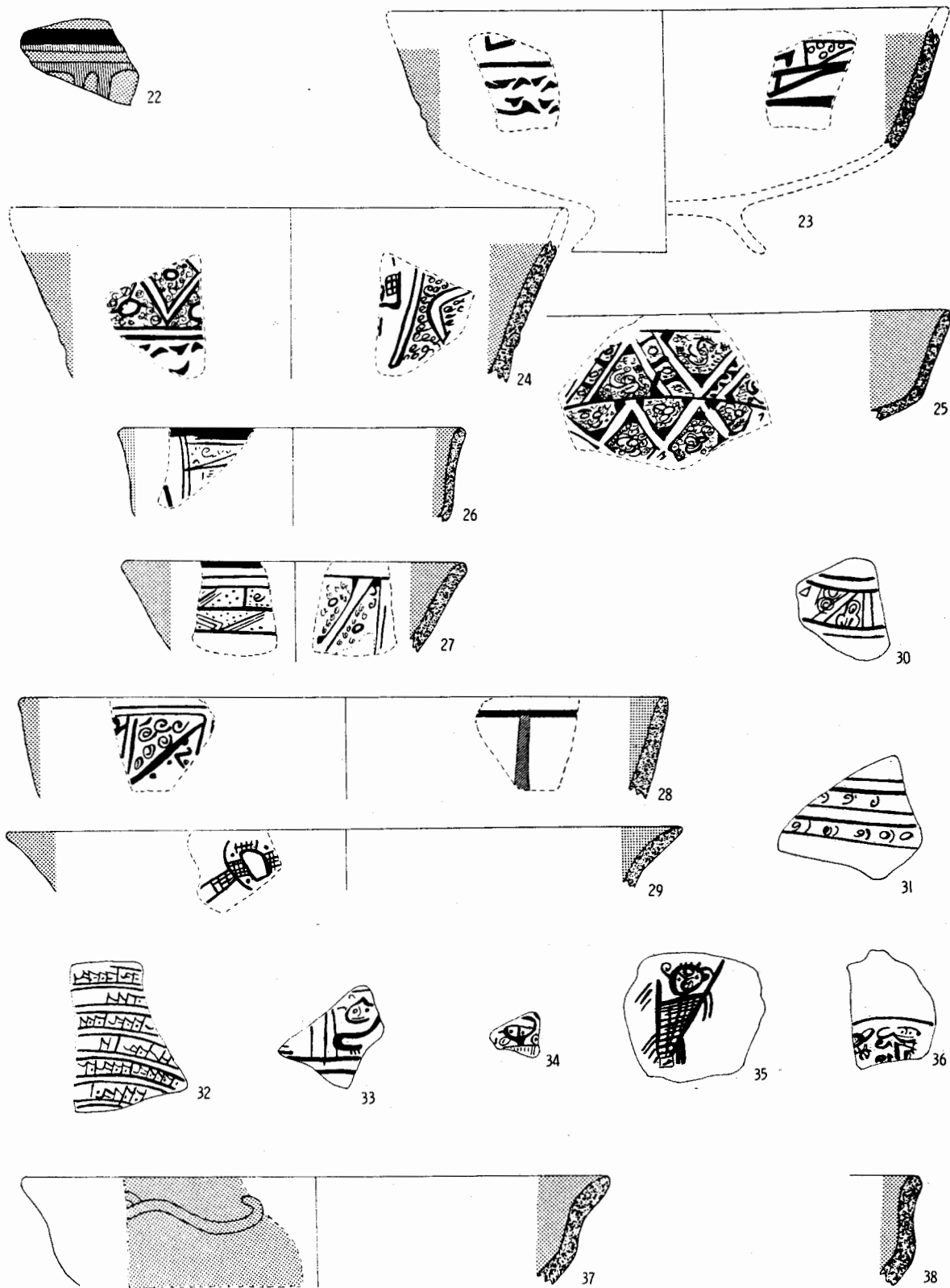


Plate XXXVI. Huamachuco Phase: Fine Ware (figs. 22-36);
 Fine Brown Ware (figs. 37-38).

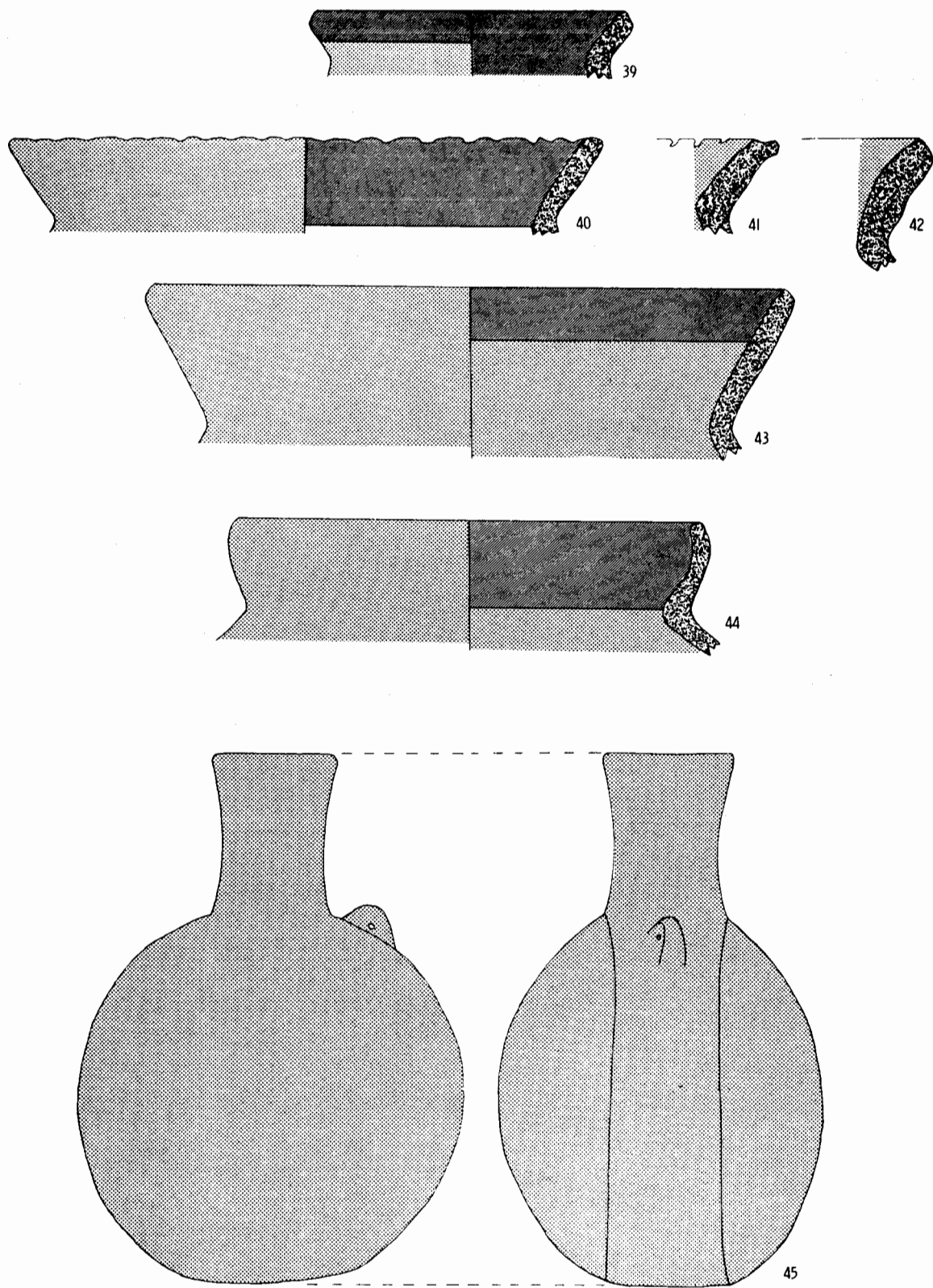


Plate XXXVII. Amaru Phase Coarse Ware.

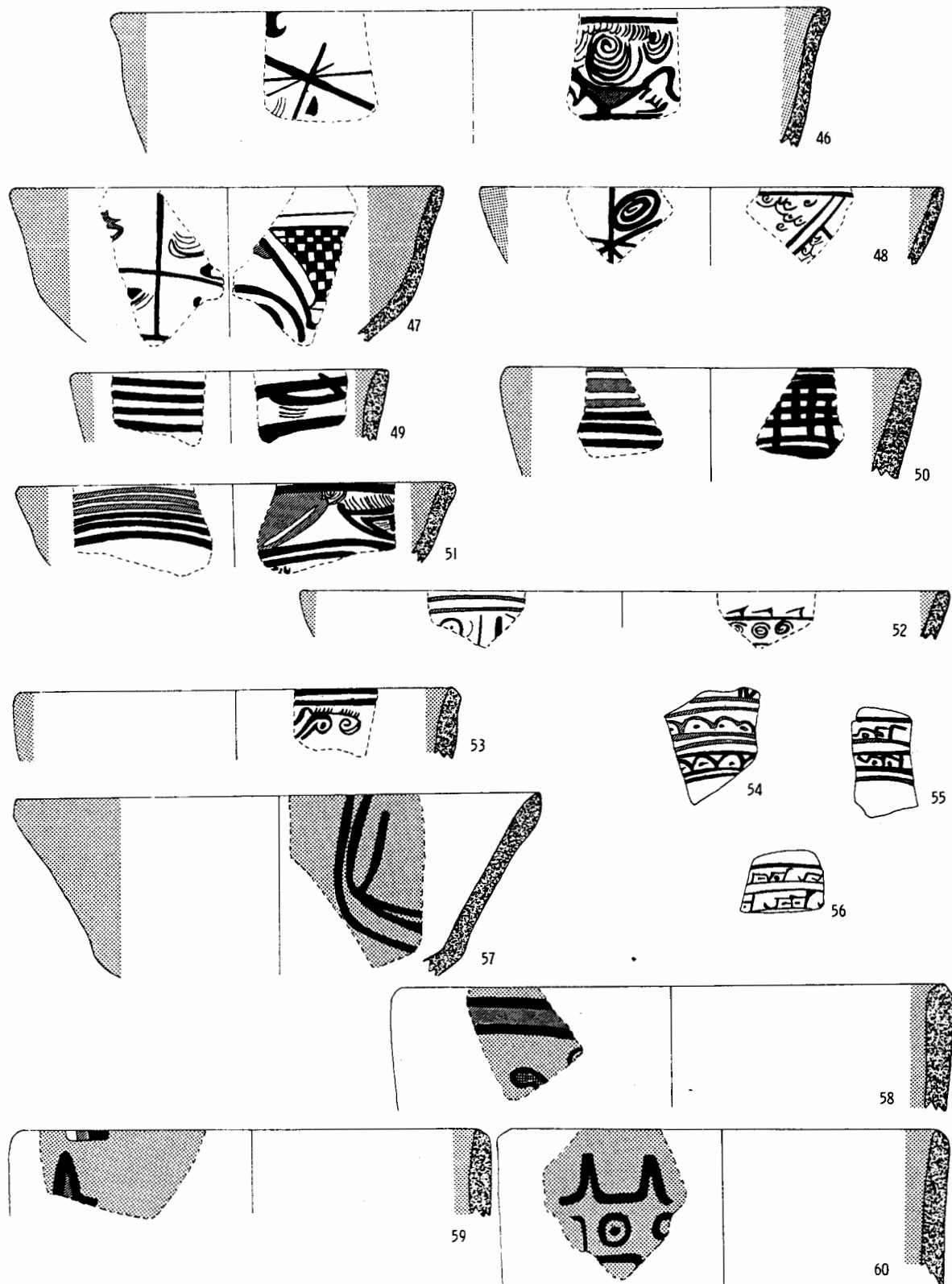


Plate XXXVIII. Amaru Phase: Fine Ware (figs. 46-56);
 Fine Orange Ware (figs. 57-60).

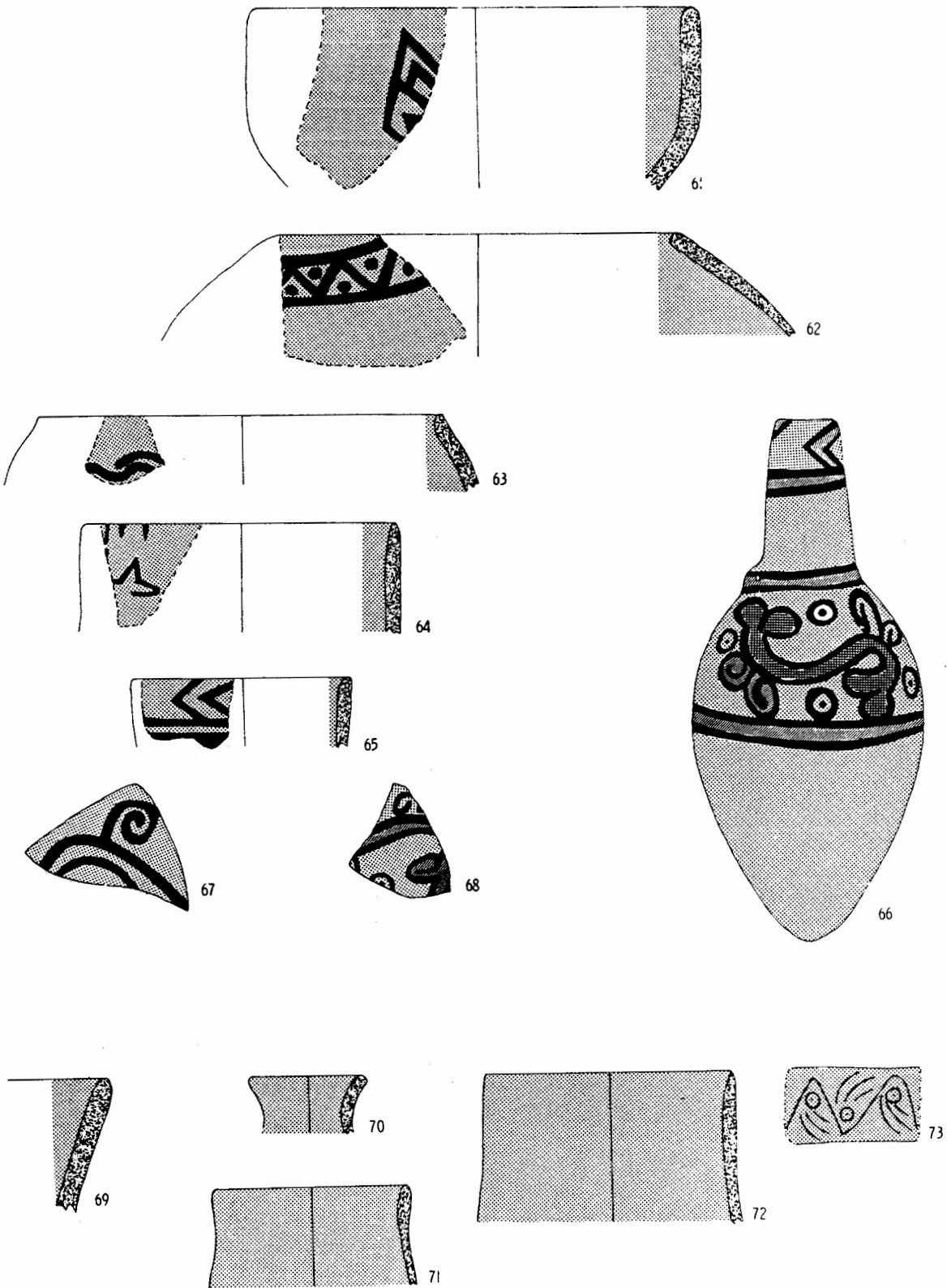


Plate XXXIX. Amaru Phase: Fine Orange Ware (figs. 61-68; Fine Black Ware (figs. 69-73).