

A MIDDLE HORIZON 1B CACHE FROM HUAMACHUCO, NORTH HIGHLANDS, PERU

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During the course of a survey in Huamachuco in July and August, 1973, a dense accumulation of disturbed cultural remains dating to Middle Horizon 1B was discovered in a freshly plowed field. Surface collecting permitted the recovery of Chakipampa B sherds associated with burnt bone, figurines, and several other ceramic wares. These ceramic associations confirm results obtained from earlier survey and surface collecting in the Huamachuco basin.

Introduction

The deposit was discovered on Cerro Amaru (PLd2-64), the only site which has produced Chakipampa B ceramics, along with various other wares.¹ Due to extensive cultivation activities, this large site has few architectural remains, but the presence of relatively large amounts of Chakipampa B pottery indicates that it must have been an important center during MH 1B. The site overlooks Wiraqocha Pampa (PLd2-61), the Huari administration and/or storage center whose construction was probably begun in MH 1B times.²

The deposit was encountered on the surface of a freshly plowed field which otherwise contained very few sherds. All of the remains were found within a small circle about one meter on the surface, and consisted of hundreds of sherds, many of them charred, figurines, and small fragments of burnt bone.³ The materials had obviously been quite recently disturbed, probably by a plow. Since subsequent plowing would have disturbed and dispersed it even further, we collected as much of the material as possible. The nature of the associated materials and their location on Cerro Amaru indicates that the accumulation probably represents either a ceremonial cache or a burial dating to MH 1B.

Description

Because it was the end of the field season, it was impossible to wash and study all of the ceramic material. Therefore, only the fanciest decorated materials were selected for analysis. All of the sherds were encrusted with dirt and, therefore, it was sometimes difficult to determine which ones were decorated and which were not. Approximately one eighth of the collection was thus chosen for analysis, and this article thereby represents only a preliminary report on the collection as a whole.⁴ Most of the sherds that were chosen for study turned out to represent ceramic wares already known from MH 1B collections from Huamachuco.

Fine Orange Ware

The large majority of those sherds that were studied belong to

this ware category (figs. 1-33), previously described elsewhere.⁵ This ware is not native to the Huamachuco region and represents a style intrusive in MH 1B. Vessel shapes in this deposit which match up with the earlier description are Bowls 1 (figs. 24-26), 2 (fig. 18), and 9A (figs. 1-17).⁶ Of these, Bowl 9A is the most common shape. The one example of Bowl 2 in this deposit differs from the original ware description in that it has at least one small horizontal lug 2 cm. below the lip. New shapes not recorded in the 1975 description include a small olla with a short flaring collar (figs. 21-23) and two small jars with vertical, concave flaring necks, one with a beveled lip (fig. 19), the other with a thinned lip and what appears to be the remains of a vertical strap handle near the lip (fig. 20).

The decoration on this ware is principally in the Chakipampa B style, as described by Menzel,⁷ with such typical features as S-shaped figures composed of two joined ray tips (figs. 5, 6), chevron bands (figs. 19, 25, 26), 3-fillet bands (figs. 2, 12, 19, 25), black bands as vertical panel division bands (figs. 2-6, 25), and zigzag black lines with black dots in the triangular spaces (figs. 10, 21). The relationship between other motifs found in Huamachuco and published illustrations of Chakipampa B material is not so readily apparent. Of particular interest is the multipointed design with central circle and/or dot in figs. 1-3, and the profile animal head in figs. 14-16, 24, 27. These two features are common in the Huamachuco material and yet differ from Chakipampa features recorded elsewhere. They possibly represent a regional variation in design. The multipointed design may be a regional variant of the Chakipampa "fleur-de-lys" design,⁸ while the profile animal head is perhaps a local version of the Chakipampa humped animal design.⁹

In addition to the above mentioned shapes and designs, the Fine Orange Ware also contains four raised, slightly modeled human faces on vessel walls (figs. 41-42). The round face has modeled eyes, a simply modeled nose, a deeply incised mouth, and protrudes from the vessel wall. The type of vessel on which these faces occur has not yet been determined. This type of modeled face has not previously been found with Fine Orange Ware assemblages from Huamachuco surface sites.

The most intriguing material in the Fine Orange Ware is the human figurines (figs. 43-46). One is complete (fig. 46), and the rest are fragmentary: one is a head and upper torso (fig. 45), two are heads broken off from the rest of the body (figs. 43-44), and one is a headless body (not illustrated). All of the figurines are monochrome, with no traces of painted decoration. Likewise there are no markings to indicate hair, clothing, or sex. The one complete figurine is in a flag-bearing stance with a hole behind its left hand as though for the insertion of a vertical stick. The lump of clay behind the feet and visible between the legs may have served as a means of attachment of the figurine to something else. The figurine heads of figs. 44-46 are stylistically quite similar, with oval heads having protruding oval eyes, a somewhat flattened broad modeled nose, and a distinctive set of lips represented by two raised horizontal parallel ridges. The close similarity among these three figurine heads suggests the possibility that they may have been made in press molds, with the heads in figs. 45 and 46 perhaps

even coming from the same mold.¹⁰ The arm stubs of fig. 45 do not appear to be in a flag-bearing pose and suggest that the body stance of this figurine may have been different from that of fig. 46. The circular depression in the chest of the figurine in fig. 45 looks as though it were punched with a circular stick, and is not present in the figurine in fig. 46. There is no evidence suggesting that the figurines in figs. 44 and 45 were attached to anything. The figurine head in fig. 43 is stylistically somewhat different than the other three heads. The face is longer with a more pronounced chin; the treatment of the eyes seems to indicate eyelids; and the lips are not as wide nor as pronounced.¹¹ All four figurine faces have a raised circle in the left cheek, perhaps representing a quid of coca being chewed.

The single headless body was found firmly attached to a body sherd of what may have been an open bowl. No portion of the rim is present. The back of the body is flush to the interior, slightly flaring straight wall of the bowl, and the feet are flush to the bottom. This figurine would have been facing the interior center of the vessel. The head and left arm and lower right arm are missing, and the upper right arm is in an extended horizontal position, flush to the vessel wall.

Additional wares

Several other ware categories were represented in small numbers in the sample of washed sherds.

1. One sherd (fig. 34) represents an open bowl in Fine Brown Ware, a ware normally associated with the Huamachuco Phase of the Early Intermediate Period and possible MH 1A.¹² The open bowl shape is, however, unlike those found in the Huamachuco Phase.

2. Two sherds (figs. 35-36) belong to the Coarse Ware category, the utilitarian ware of the Amaru Phase, the MH 1B phase in Huamachuco.¹³ The shape of one of the two rim sherds (fig. 35) is atypical for this ware category, being more similar to one of the Fine Orange Ware shapes (figs. 19-20), possibly a jar. The design is likewise atypical for this ware. The exterior has two thin horizontal parallel red bands with traces of black chevrons in between. Huari-related designs have not previously been found on this ware. The surface in this case is smooth and lustrous. All these factors suggest that the maker of the vessel was copying the Chakipampa B style but using a paste normally reserved for utilitarian vessels.

The other rim sherd (fig. 36) is that of a jar with a straight flaring collar with a red interior lip band, a combination typical of this ware category.

3. There are six sherds of Amaru Fine Ware (figs. 37-39).¹⁴ Shapes include a very shallow, small open bowl (fig. 38), and an open bowl with a straight vertical side (fig. 37).

One decorative motif consists of horizontal parallel brown and red stripes (fig. 37), a design motif characteristic of the "Huamachuco Floral Cursive" style of the Amaru Phase.¹⁵ The other two decorated

pieces (figs. 38-39) are so fragmentary that a comparison with "Huamachuco Floral Cursive" is inconclusive. The use of red and black, as in fig. 39, and of a lattice motif (fig. 38) are typical of the Amaru Phase, but the use of brown pigment, as in figs. 37 and 38, has heretofore been characteristic of the earlier Huamachuco Phase.¹⁶

4. Four sherds belong to another ware which, in many respects, resembles the above mentioned Fine Ware. The main differences are in the paste hardness and the thickness of the vessel wall. The paste in these sherds is considerably softer than the above, perhaps indicating a much lower firing temperature. In this respect, this ware is reminiscent of the Fine Ware from the EIP in Huamachuco. The color of the paste is a light tan.¹⁷ The wall thickness is almost twice that of the Fine Ware discussed above.

The only vessel shape represented is an open bowl (fig. 40) with a vertical, straight or slightly flaring convex side, not unlike the Fine Orange Ware Bowl 9A. The similarity is heightened by the type of design on the exterior of these bowls. Some of them are slipped brown, while others are slipped red, and there are traces of Huari motifs in black, but all are too faint and worn to reproduce.¹⁸

This type of paste, but with different decoration, has been found at two other sites in Huamachuco. These sites lack Huari-related materials but may, nevertheless, be contemporary with the MH 1B occupation at Cerro Amaru.

5. One sherd, possibly modeled, represents Fine Black Ware, a paste category found in association with Chakipampa B elsewhere on Cerro Amaru.¹⁹

6. One sherd represents a ware which becomes predominant at Cerro Amaru after MH 1B. The sherd is a modeled face, very similar in design to those discussed above. The face, however, is more round, as opposed to oval, and the incised mouth is almost twice the width of the others. The paste is quite distinct, having a dark orange with blue-gray core.²⁰ The inclusions in the paste are dark and angular, like crushed volcanic rock, and make up less than 10% of the paste. The paste is very hard, to the point that it is difficult to break off a piece, and this would suggest a very high firing temperature.

Discussion and Conclusions

The discovery of this cache confirms that Huamachuco was under Huari influence during MH 1B and that, probably, Cerro Amaru was the site where this control was centered and concentrated in the Huamachuco region. The ceramic features found associated in the deposit would further argue that it represents a special context. The presence of fancy, as opposed to ordinary Huari designs, along with coca-chewing figurines and burnt bone, suggest an elite burial, a ceremonial deposit, or elite refuse.

It is probably significant in this regard that several of the

Chakipampa B designs found on the more ordinary, common pottery of the Ayacucho-Huari area appear to be missing from those sherds that were washed and analyzed.²¹ Such designs include halved rectangles or squares with stepped diagonals, diamond-shaped spaces filled with crosses or dots, "dumbbell" designs outlined in white, interiors with carelessly drawn S-shaped lines, and cumbrous bowl designs. Also apparently absent are sherds representing "Ayacucho Serpent Bowls," a Chakipampa B vessel shape and design association that Menzel found to be the most widely distributed.²² Whether or not the absence of these features is a result of selectivity on the part of the deposit makers or of sampling error will be answered only after the entire collection has been washed and studied.

The deposit is interesting in that many of its contents are distinctly provincial. As mentioned above, some of the Fine Orange Ware designs may be regional variants of features characteristic of the Ayacucho-Huari area. Likewise, the deposit contains several wares which are in the local Huamachuco tradition, some with Huari-like designs on them. The presence of Huari motifs on local wares again underscores the special nature of this cache. The appearance of what seems to be "Huamachuco Floral Cursive" material in the deposit suggests that this local prestige ware may also have been afforded prestige status by the Huari authorities. This special status is certainly evident by MH 2A in the Huari-Ayacucho area.²³

Although the majority of those sherds that were analyzed have shapes and design features that are characteristic of MH 1B, such as Chakipampa B material, Huamachuco Floral Cursive, Amaru Coarse Ware, and Amaru Fine Black Ware, some wares and design features are more typical of earlier and later phases. On the earlier side are the Fine Brown Ware, a late EIP and possibly MH 1A trait, and the small restricted Fine Orange Ware bowls (figs. 24-26). Compared to the other Fine Orange Ware design motifs, those on the restricted bowls are more irregular and asymmetrical and are composed of black lines which appear to be thinner in modular width. These characteristics are more typical of Chakipampa A than of Chakipampa B.²⁴ A possible explanation of the presence of these earlier features in association with Chakipampa B materials would be that the deposit was made during the transition from MH 1A to MH 1B.

On the other hand, one of the modeled face sherds is a distinctive ware that is typical of the Uru Phase, which succeeds the Amaru Phase at PLd2-64. Its presence in association with Chakipampa B material could therefore be the basis for arguing that the deposit was made during the transition from MH 1B to MH 2A.

A hypothesis which would account for both the earlier and later wares and designs in the same deposit is that the deposit was used more than once over a period of time.²⁵ Thus, the use of the deposit could have spanned the time from late MH 1A to the borderline between MH 1B and MH 2A resulting in chronological differences with regard to ceramic styles. Under this hypothesis, the stylistic differences in the modeled human figurines could also be explained as being representative of time differences in when the figurines were placed in the deposit.

An alternative hypothesis is that the deposit was made at one point in time, probably sometime during MH 1B, and the range of variation in style is what one would expect in any ceramic assemblage in a provincial area of the empire. Thus, in such an outlying area it is to be expected that a certain small number of wares and/or designs would represent carryovers or heirlooms from the preceding time period. Likewise, such an assemblage might well include a few wares and/or designs which are harbingers of future styles. Such a mixture would be particularly possible in the first half of the Middle Horizon where the time periods, such as MH 1B, are of relatively short duration.

Both of these hypotheses, and others, can be tested by a further and more complete analysis of the collected sherd sample, and by eventual excavation of the deposit itself. Interpretation will also be enhanced by a comparison of this material with other Middle Horizon deposits elsewhere in Peru. In this respect, the size of the Huamachuco deposit is strikingly similar to the offering deposits at Ayapata excavated by Ravines.²⁶ A comparison of the Huamachuco deposit with those at Ayapata may provide other parallels as well, suggesting that the former is an offering deposit also.

Acknowledgements

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NOTES

¹See Thatcher, 1972; 1975.

²Thatcher, 1975, p. 119.

³The bone fragments did not exceed 2 cm. in length and were not identified as to species.

⁴The collection is presently stored in the Museo de Sitio de Pachacamac, south of Lima.

⁵Thatcher, 1975, pp. 116-117.

⁶The numbers assigned to vessel shapes are those used in a previous article (Thatcher, 1975). Any missing numbers belong to vessel shapes found in phases earlier or later than the ones discussed in this article.

⁷Menzel, 1964.

⁸Lumbreras, 1960, p. 84.

⁹For other examples of the humped animal, see Bennett, 1953, figs. 14D, L, 17G. The observation that the two designs might be regional variants was first made by Menzel, personal communication.

¹⁰Patricia J. Lyon, personal communication.

¹¹This difference was first pointed out by Patricia J. Lyon, personal communication.

¹²See Thatcher, 1975, p. 114, figs. 37-38.

¹³See Thatcher, 1975, pp. 115-116, figs. 39-45.

¹⁴See Thatcher, 1975, p. 116, figs. 45-56.

¹⁵See Thatcher, 1975, p. 118, figs. 50-51.

¹⁶For another example of a lattice, see Thatcher, 1975, fig. 50. There is a possibility that the brown represents a washed-out black pigment.

¹⁷7.5YR8/4.

¹⁸The brown slip is 7.5YR6/4.

¹⁹See Thatcher, 1975, p. 117, figs. 69-73.

²⁰The blue-gray is 2.5B8/2.

²¹Menzel, personal communication.

²²Menzel, personal communication. The "Ayacucho Serpent Bowl" has been described by Menzel, 1964, p. 15.

²³Ravines found a Cajamarca floral cursive style associated with MH 2A material in the offeratory deposit at Ayapata (Ravines, 1969, pp. 32-33). Floral cursive designs were also found at Huari itself (see Menzel, 1969, pp. 65-66, fig. 52, note 64, figs. 8-9; Bennett, 1953).

²⁴Menzel, personal communication.

²⁵Patricia J. Lyon, personal communication.

²⁶Ravines, 1977. [After reading Thatcher's original manuscript, the editors sent him a copy of Ravines' fig. 3, together with a brief description of the offering deposits at Ayapata.]

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KEY TO ILLUSTRATIONS

Plate XXXII

All figures on this plate represent Fine Orange Ware, Chakipampa B style, Bowl 9A rim sherds.

- Fig. 1. Mouth diameter 12 cm.
- Fig. 2. Mouth diameter 13 cm.
- Fig. 3. Mouth diameter 13 cm.
- Fig. 4. Mouth diameter 15 cm.
- Fig. 5. Mouth diameter 10 cm.
- Fig. 6. Mouth diameter 11 cm.
- Fig. 7. Mouth diameter 14 cm.
- Fig. 8. Mouth diameter 10 cm.
- Fig. 9. Mouth diameter 13 cm.
- Fig. 10. Mouth diameter 14 cm.
- Fig. 11. Mouth diameter 12 cm.
- Fig. 12. Mouth diameter 11 cm.
- Fig. 13. Mouth diameter 12 cm.
- Fig. 14. Mouth diameter 12 cm.
- Fig. 15. Mouth diameter 13 cm.
- Fig. 16. Mouth diameter 13 cm.
- Fig. 17. Mouth diameter 12 cm.

Plate XXXIII

- Fig. 18. Fine Orange Ware, Chakipampa B style, Bowl 2 rim sherd, mouth diameter 15 cm.
- Fig. 19. Fine Orange Ware, Chakipampa B style, jar neck rim sherd, mouth diameter 8 cm.
- Fig. 20. Fine Orange Ware, Chakipampa B style, jar neck rim sherd, mouth diameter 12 cm.
- Fig. 21. Fine Orange Ware, Chakipampa B style, olla rim sherd, mouth diameter 7 cm.
- Fig. 22. Fine Orange Ware, Chakipampa B style, olla rim sherd, mouth diameter 7 cm.
- Fig. 23. Fine Orange Ware, Chakipampa B style, olla rim sherd, mouth diameter 7 cm.
- Fig. 24. Fine Orange Ware, Chakipampa B style, restricted bowl rim sherd, mouth diameter 13 cm.
- Fig. 25. Fine Orange Ware, Chakipampa A-B style, restricted bowl rim sherd, mouth diameter 6 cm.
- Fig. 26. Fine Orange Ware, Chakipampa A-B style, restricted bowl rim sherd, mouth diameter 9 cm.
- Fig. 27. Fine Orange Ware, Chakipampa B style, body sherd, exterior view.
- Fig. 28. Fine Orange Ware, Chakipampa B style, body sherd, exterior view.
- Fig. 29. Fine Orange Ware, Chakipampa B style, body sherd, exterior view.
- Fig. 30. Fine Orange Ware, Chakipampa B style, body sherd, exterior view.

Fig. 31. Fine Orange Ware, Chakipampa B style, body sherd, exterior view.

Fig. 32. Fine Orange Ware, Chakipampa B style, body sherd, exterior view.

Fig. 33. Fine Orange Ware, Chakipampa B style, body sherd, exterior view.

Fig. 34. Fine Brown Ware, Bowl 2 rim sherd, Mouth diameter 15 cm.

Fig. 35. Coarse Ware, Amaru Phase, jar neck rim sherd, mouth diameter 6 cm.

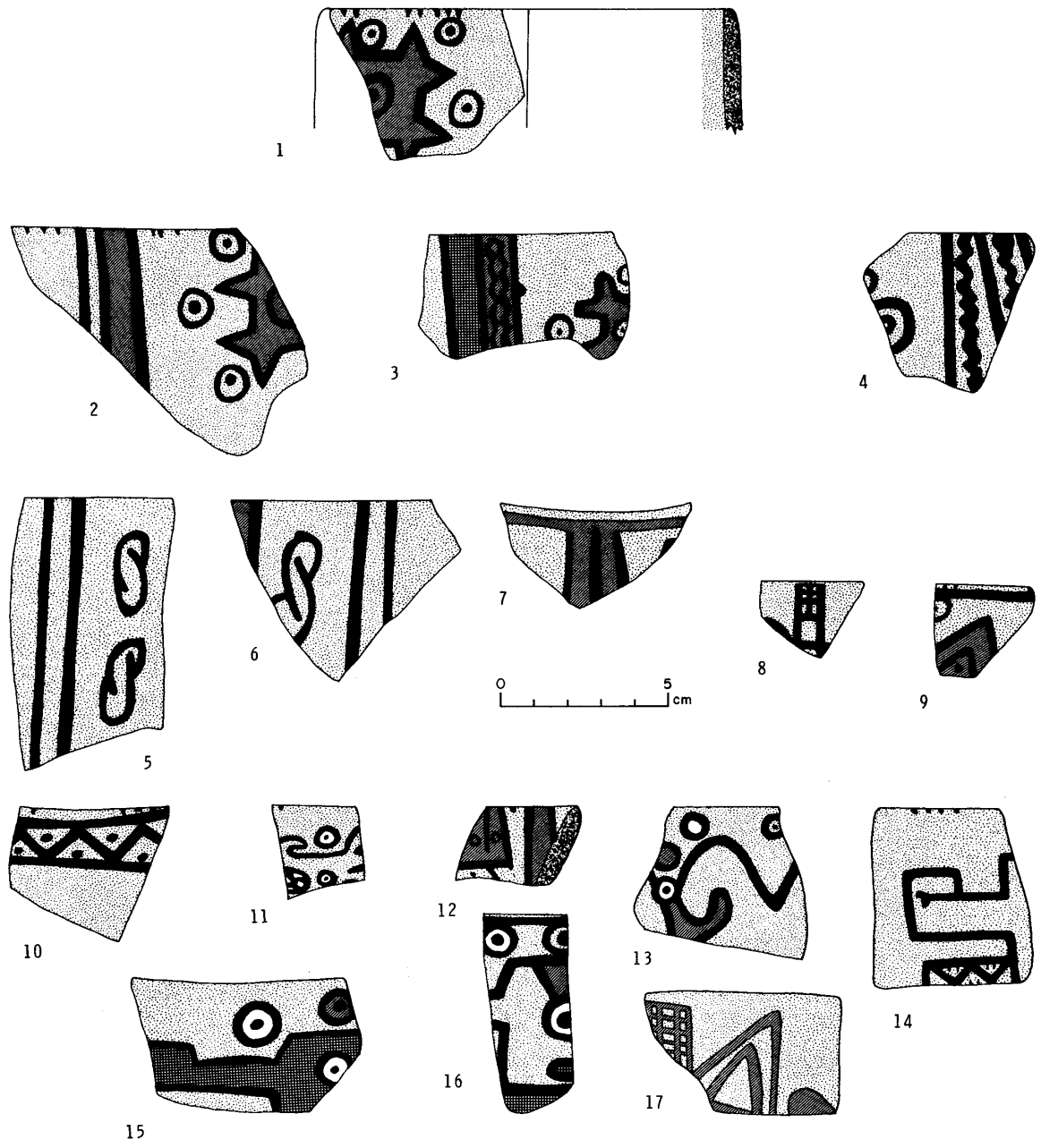
Fig. 36. Coarse Ware, Amaru Phase, Jar 2 rim sherd, mouth diameter 24 cm.

Fig. 37. Fine Ware, possibly Huamachuco Floral Cursive style, open bowl rim sherd, mouth diameter 7 cm.

Fig. 38. Fine Ware, possibly Huamachuco Floral Cursive style, shallow open bowl rim sherd, mouth diameter 4 cm. The lattice is light brown.

Fig. 39. Fine Ware, possibly Huamachuco Floral Cursive style, body sherd, interior view. The small vertical lines at the top of the design are in red pigment while the rest of the design is in black.

Fig. 40. Fine Ware, soft paste, open bowl rim sherd, mouth diameter 13 cm.



COLOR KEY

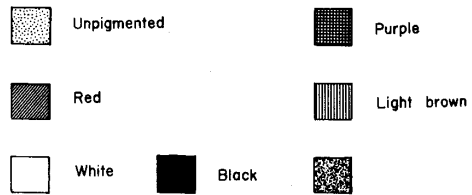


Plate XXXII. Fine Orange Ware, Chakipampa B style, Bowl 9A rim sherds. See Key to Illustrations.

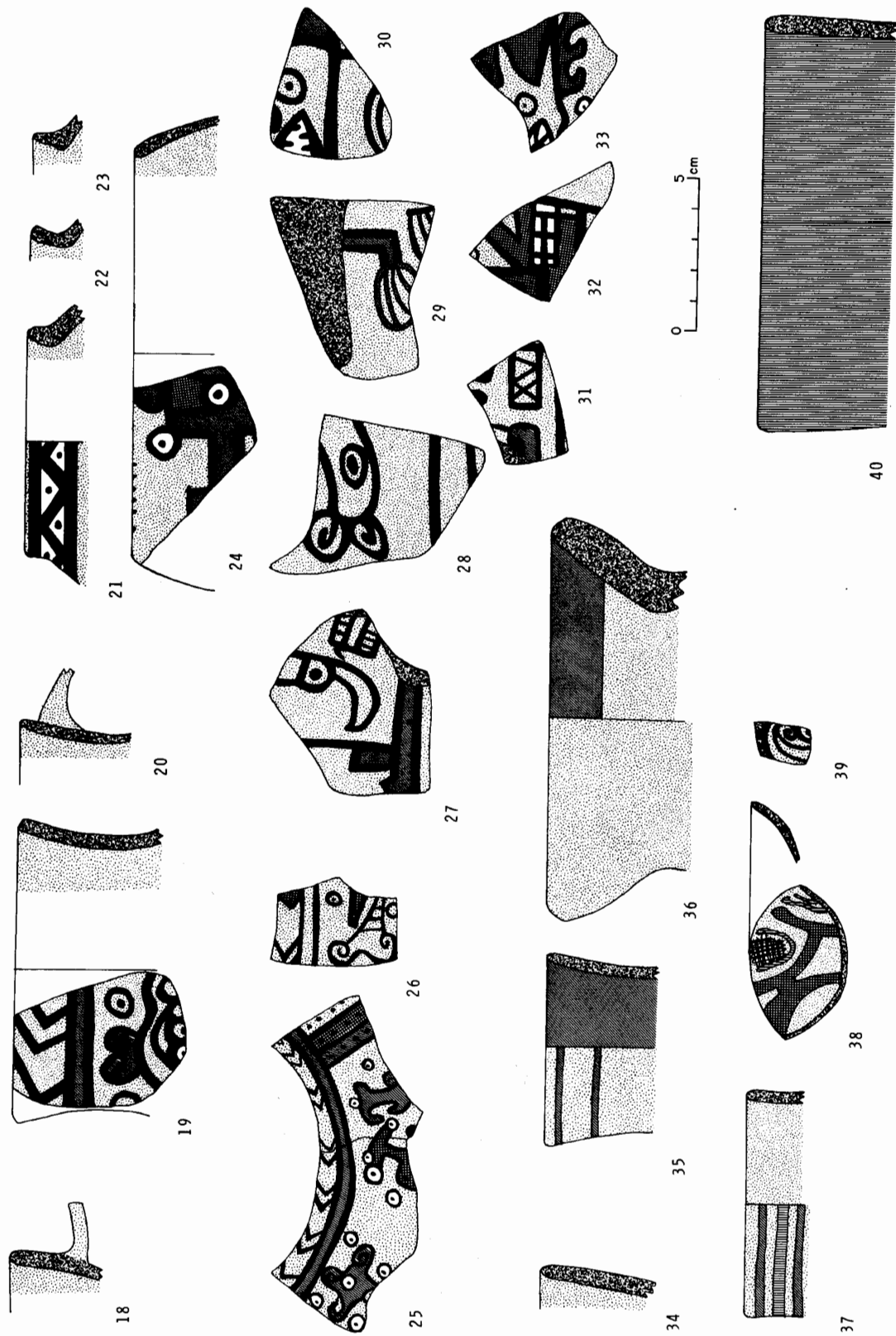


Lámina XXXIII. Figs. 18-24, Chakipampa B style; figs. 25-26, Chakipampa A-B style; fig. 34, Fine Brown Ware; figs. 35-36, Coarse Ware, Amaru Phase; figs. 37-39, Fine Ware, possibly Huamachuco Floral Cursive style; fig. 40, Fine Ware. See Key to Illustrations.



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Plate XXXIV. Fine orange Ware. Figs. 41-42, body sherds with modeled face, exterior view; figs. 43-46, clay figurine and figurine fragments.