

EARLY CERAMIC ASSEMBLAGES FROM HUAMACHUCO, NORTH HIGHLANDS, PERU

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A site survey of the province of Huamachuco, La Libertad, Peru, has provided data for a ceramic sequence based on the seriation of surface sherds. The purpose of this article is to describe the more important ceramic features and associations in the first three phases of the sequence, which may date to the Initial Period and Early Horizon.

Introduction

The province of Huamachuco is located in the Department of La Libertad, in the north highlands of Peru, and the town of Huamachuco is situated 180 km. east of the coastal city of Trujillo, at an elevation of 3160 m. above sea level. A site survey conducted in 1968, 1969, and 1973 has located 88 sites near the town. Collections of surface sherds were made at two-thirds of the sites, yielding a total ceramic sample of approximately 15,000 sherds.¹

An analysis of this sample, plus ceramic collections from Huamachuco made by Theodore McCown and Max Uhle, has made possible a seriation of the ceramics.² The technique of seriation was based on the observation of the continuity of features and variations in themes from one sherd collection to the next, as proposed by Rowe.³ The result of the initial seriation was a preliminary eleven-phase ceramic sequence extending from possibly the late Initial Period to the Late Horizon.⁴ Additional study has permitted a refinement of the sequence, and the purpose of this paper is to describe the significant characteristics of the first three phases: Mamorco, Colpa, and Sausagocha.⁵

Mamorco Phase

Mamorco Phase sherds (ca. 571) have been collected at four sites (PLd2-2,-9,-51,-53), with seven others (PLd2-22,-30,-43,-52,-54,-68,-79) possibly containing similar material. The phase takes its name from Cerro Mamorco on which one (PLd2-9) of the two principal sites is located.

A typical sherd cross section displays a dark brown core with a lighter outer shell which is either light brown or orange-brown.⁶ Some sherds have a dark monochrome cross section, brown, grey, or black, while occasionally there are cross sections displaying a monochrome light brown paste.⁷ The clay has sandy or pure quartz inclusions ranging up to 1.5 mm. in size, which make up approximately 25% of the paste.

The vessel surface is usually the same color as the outer shell of the paste. The surface finish may be either matte with a

slightly grainy feel and occasional horizontal wiping marks, or burnished with a smooth feel and polishing tracks.

There are four common vessel shapes which characterize this phase (see Tables 1 and 2). Shape 1A (fig. 1) is a simple spherical vessel with a restricted mouth and a lip that in most cases has been noticeably thickened on the interior. Mouth diameters range 18-36 cm.⁸ Shape 1B (figs. 2-3) is a simple spherical body with a more sharply curved upper body than 1A. The mouth is restricted and three-fourths of the vessels have a lip which is rounded and noticeably thickened on the interior. The other one-fourth have an unthickened lip. Mouth diameters vary 12-32 cm.

Shape 2 (fig. 4) is a spherical vessel with a restricted mouth and a very short straight or convex-shaped vertical collar. The lip is either rounded or pointed, and is thickened on either the interior or exterior. Mouth diameters range 18-33 cm. Shape 3A (figs. 5-8) is a simple vessel with an ovaloid or ellipsoid body and a short flaring lip folded on the exterior. The lip shape varies from rounded, round on the exterior only, or oval, to flattened on top. Mouth diameters range 11-21 cm.

Several jar necks were recovered but in most cases each form was represented by only one sherd. Two examples are Shape 6A and 6B. Shape 6A (fig. 9) is a jar with a flaring concave-shaped neck. This particular specimen has a slightly tapered lip. Shape 6B (fig. 10) is that of a jar with a flaring concave-shaped neck and a rounded lip thickened on the exterior. Mouth diameter of each specimen is 18 cm.

Red slip is the most characteristic form of decoration. The slip may cover one or both surfaces (figs. 1, 5, 6). Another common feature is the use of a red slip on one surface with an extension onto the other surface as a lip band (figs. 2, 7). In other cases the red may be present only as a lip band. On some of the bowl forms, an orange, light brown, or dark brown overall slip may be used. Pigmented areas are always highly burnished.

Nonpainted decoration is rare in the sample. One example of a Shape 1B vessel has a row of oval depressions on the exterior just below the rim, as if gouged by a sharp-pointed instrument (fig. 3), and the single example of Shape 6A has a notched lip (fig. 9). A few body sherds have a surface characterized by shallow parallel scratches as if a stiff fiber brush had been dragged across it while the clay was still soft. This brushmarking treatment is usually found on the exterior surface, although a few sherds exhibit it on the interior.

Several of the ceramic assemblages in this phase contain one or two sherds which are quite distinct from the pottery described above (these sherds are found at PLd2-9,-22,-43,-52,-53,-68). The paste cross section is a brick-red color with inclusions that look like gravel, including a noticeably large percentage of mica.⁹ The inclusions range up to more than 2 mm. in size and make up 40-50% of the rather soft paste. The surface is the same color as the cross section and the

inclusions are quite noticeable. The surface is grainy and matte. No decoration is present.

Associations and discussion

The two principal sites at which this material has been recovered (PLd2-9 and -53) are both quite small. At PLd2-9 the sherds were recovered on the surface of a small plowed field on the slope of a ridge, and at PLd2-53 the ceramic material was found eroding out of the side of a small gully on a ridge pock-marked by kaolin-mining activities. In both cases the sherd collections were small, and the material at each site exhibited a great deal of uniformity in paste, surface color and treatment, and vessel shape. There is every indication, therefore, that both sites represent single-component occupations.¹⁰

While many similarities are found when comparing the sherds from PLd2-9 with those from PLd2-53, there are also some interesting differences. PLd2-9 has a greater variety of vessel forms and decoration. Almost all of the jar rims, for example, come from this site. These differences could be a result either of surface collecting conditions (the field at PLd2-9 was much more suitable for collecting than the gully of PLd2-53) or of differences in the functional roles of the two sites.

The other two sites which clearly appear to date to this time period (PLd2-2 and -51) are multi-component sites, each of which contains a handful of sherds which, in terms of shape and decoration, are identical to those found at PLd2-9 and -53. The seven questionable sites (PLd2-22,-30,-43,-52,-54,-68,-79) are either single or multi-component sites, and in each case there is a small number of sherds, usually ten or less, which share paste and surface characteristics with the material at PLd2-9 and -53. There are so few rim sherds, however, that the comparisons with the two type sites are inconclusive. At all of these sites there is at least one sherd with the brick-red paste described above.

Colpa Phase

The Colpa Phase is represented by approximately 650 sherds from one site (PLd2-11).¹¹ There is a considerable contrast between the ceramics of this phase and those of the earlier Mamorco Phase. The predominating vessel shapes are different and more varied. Rim beveling and incised decoration are common. Likewise the paste is more varied, so much so that I have tentatively divided the sherds into two ware categories: Coarse Ware and Fine Ware. This distinction is very apparent and important in later phases in Huamachuco,¹² but it is not as clear-cut in this phase; i.e., in many instances I had difficulty in separating the two. The differences between the two wares are based principally on distinctions in paste and surface treatment which are, to some degree, correlated with differences in vessel shape.

Coarse Ware

The majority of sherds in this ware category have a cross section composed of a medium grey core (in contrast to the dark brown core of the Mamorco Phase) and a light brown outer shell.¹³ A few sherds have a monochrome brown or dark brown cross section. The clay has sand inclusions, or sometimes pure quartz crystals, which range in size up to 1 mm. and make up approximately 15-20% of the paste. This percentage is somewhat lower than that in the previous phase. The paste is medium hard, and the cross section has a semi-pitted appearance.

The surface color is often the same as that of the outer shell of the paste, but may be either lighter in tone with a greenish cast or have a more orange hue as in the previous phase.¹⁴ The unpainted surface is usually matte, more uneven than before, and has a slightly bumpy or pimply look to it. Horizontal wiping marks are much more prevalent and noticeable on the exterior surface than in the Mamorco Phase.

The most common vessel forms in the Coarse Ware sample are Shapes 1A, 2, and 6B (Tables 1-2). Many of the Shape 1A rim sherds have a rounded thickened lip like those in the earlier Mamorco Phase but a smaller range in the mouth diameter, 10-18 cm. Other 1A rim sherds have a rounded slightly thickened lip (fig. 11), with mouth diameters varying from 12 to 23 cm., and still others have a beveled unthickened lip (fig. 12), with mouth diameters ranging from 10 to 22 cm.

The Shape 2 rim sherds are identical to those in the preceding phase except that there may be one or two horizontal incised lines on the exterior below the lip (fig. 13). The most common jar form is Shape 6B (figs. 14-15). The profile of these rims are almost twice as thick as those in the Mamorco Phase, and, in addition to the rounded lip, there is a new variant in which the exterior lip is more angular (fig. 15). These vessels are also more variable in size than before, with mouth diameters varying between 14 and 36 cm.

As in the previous phase, the use of red pigment as an overall slip or as a lip band (figs. 14-15) is the most characteristic form of painted decoration. However, the other pigments used in the Mamorco Phase are not present in this sample. Nonpainted decoration is likewise similar to the earlier material in its use of oval depressions on the exterior just below the lip of a Shape 1A vessel, rim notching (one example), and brushmarking. One sherd has a series of parallel incised lines (fig. 16).

Fine Ware

In contrast to the Coarse Ware the paste of the Fine Ware is either a monochrome dark brown or black, or bichrome with a dark brown core and light orange-brown outer shell.¹⁵ The paste is of medium hardness, and the cross section has a pitted look. Inclusions in the paste are sandy and range up to 1 mm. in size but are on the average smaller than in the Coarse Ware. These inclusions make up approximately 10-15% of the paste, less than in the Coarse Ware.

The surface color is usually either brown (if the paste is a dark monochrome) or orange-brown (if the paste is bichrome).¹⁶ The surface is usually smooth and lustrous with prominent horizontal burnishing tracks which may cause it to be somewhat uneven.

The four most commonly found profiles in this ware are Shapes 1C, 3B, 4, and 10A (Tables 4-6). Vessel 1C is an open or slightly restricted shape with a heavily-thickened rounded rim with mouth diameters ranging from 20-35 cm. (fig. 17). Vessel 3B has a constricted mouth with an ovaloid or ellipsoid upper body and an everted lip beveled on the exterior; mouth diameters range from 18-24 cm. (figs. 18-19). Shape 4 is that of a simple open bowl with a hemispherical body and convex-shaped flaring wall topped by either a rounded or squared lip (fig. 20). Mouth diameters vary between 9 and 21 cm. Another diagnostic open bowl form is Shape 10A, which has a vertical or slightly flaring straight or concave wall with a lip beveled on the exterior (figs. 21-24). Mouth diameters range 17-21 cm.

Other, less common, vessel forms found in the Colpa Phase sample include Shape 1B (Table 4), similar to the Mamorco Phase Shape 1A (Table 1). Shape 1D (Table 4) is a slightly restricted bowl with a convex upper wall and a slightly incurving rim. The lip is rounded and beveled on the exterior (fig. 25). Mouth diameters range from 14 to 21 cm. Some Shape 3A vessels have a similar interior profile to those in the preceding phase but without the exterior rim thickening (fig. 26). Mouth diameters are larger than previously, varying from 20-27 cm. Shape 10B (Table 6) is an open bowl with a vertical upper wall and an everted lip beveled on the exterior (fig. 27). Mouth diameters range from 16-23 cm. Shape 14A (Table 6) is a vessel with a hemispherical lower body and a straight vertical upper body with a squared lip (fig. 28). Mouth diameters range from 14-18 cm. Shape 16 (Table 7) is an open bowl with a hemispherical lower body and flaring upper body with an everted thickened rim (fig. 29). The lip is either rounded or tapered, and the mouth diameters vary from 15-20 cm.

The decorative techniques of the Colpa Phase Fine Ware show some continuity with the earlier Mamorco Phase, such as the use of rim notching (fig. 26) and red pigment as a slip or lip band (figs. 17, 18, 20, 27). However, one of the most distinctive techniques, incision, is new and is found on vessels corresponding to Shapes 3A (fig. 19), 10A (figs. 21-22), and 14A (fig. 28). The simple geometric designs are composed of parallel straight lines. One Shape 10A specimen exhibits the use of zoned red paint, i.e., zones of red pigment outlined by incised lines (fig. 23). Another Shape 10A sherd has an appliqué strip which is notched (fig. 24).¹⁷

Associations and discussion

There is only one site (PLd2-11) which has produced this style of pottery, and it is but a small hillock on top of which there is space for two small structures at most. Despite the small physical proportions, the slopes of this hill are abundantly littered with sherds, a high proportion of which are decorated, representing the Colpa Phase and

almost all subsequent phases. These facts suggest that the site may have been important in the Huamachuco area not as a habitation site but in some other capacity, perhaps religious.

The sherd sample on which this phase is defined was collected from a plowed field on the steep north side of the hill. This was the only field to produce most of the shapes and designs described above, and they were found principally in the water runoff channel at one side of the field. The collection contained a handful of late EIP and MH sherds, easily identifiable because of their different paste and design characteristics which have been defined at other sites.¹⁸ There were also a few sherds with a rock-tempered paste which date to post-MH times. The rest of the collection was assumed to represent one time unit on the basis of similarities in paste, surface treatment, beveling, and use of incised designs.

The distinction between a Coarse Ware and a Fine Ware appears to be a meaningful one in terms of vessel shape and decoration. Some shapes appear in both ware categories (especially 1A, 2, 3A, 4, 10A), but the Fine Ware versions have a thinner cross section and more decoration. Other shapes (1B, 1C, 1D, 3B, 10B, 14A, 16) are restricted to Fine Ware. The use of red pigment is found in both wares, but is much more common in Fine Ware. Likewise, incision is rare in the Coarse Ware but is a distinctive characteristic of the Fine Ware. Finally, the Fine Ware material exhibits a greater range of decorative techniques and bowl forms.

The Colpa Phase ceramics exhibit certain similarities with those of the Torrecitas-Chavín Phase in the Cajamarca Basin.¹⁹ Features held in common are the comma-shaped rim on incurved vessels, zoned red paint, red-painted bands, and brushmarking. However, the Colpa Phase sherds do not exhibit post-fired paint.

Sausagocha Phase

The Sausagocha Phase sample comprises some 650 sherds collected at three sites (PLd2-7,-11,-43) and possibly at two others (PLd2-22,-70).²⁰ The phase sample also includes some 1300 sherds collected by Theodore McCown at Cerro Campana East (PLd2-43), the type site (these include those sherds he described as being tan-brown, dark-brown, polished red, and white paste).²¹

There are clear contrasts between the ceramics of this phase and those of the preceding Colpa Phase in both vessel shape and decoration. Several of the diagnostic shapes of the earlier phase completely disappear and are replaced by new forms. Also missing are the beveled lip and the common use of incision. The distinction between Coarse Ware and Fine Ware is now more evident, and two significant innovations in the Fine Ware are the use of a white kaolin-type paste and black-and-white painted designs.

Coarse Ware

The paste characteristics are similar to those of the preceding Colpa Phase. The paste has a dark grey or dark brown core with a light orange-brown outer shell.²² Some sherds have a monochrome brown cross section. The paste is of medium hardness, and the inclusions are usually sandy particles which make up approximately 25% of the paste. McCown's tan-brown, dark-brown, and polished red types from Cerro Campana East fall into this category.

The surface is usually either the same color as the outer shell of the paste or a light brown.²³ Many sherds, however, appear to have a slip or wash which is a light brown-orange color.²⁴ The undecorated surface is matte and often bumpy and uneven, with horizontal ripples. Horizontal wiping marks are a common feature.

Among the most commonly found vessel shapes two are carryovers from the earlier Colpa Phase. Shape 2 occurs in large numbers, and the pointed lip now predominates as in fig. 13.²⁵ Many of the Shape 6B profiles are quite similar to those of the Colpa Phase (figs. 14-15) but a new variant is now present (fig. 30).²⁶ This profile is more slender and the external rim is angular in a way similar to some 6B forms in the preceding phase (fig. 15). The rim is always decorated with either appliqué or gouging. Mouth diameters range from 13 to 18 cm. Another common form which exhibits the same kind of rim decoration is Shape 3A, which now often exhibits a horizontally flattened lip (fig. 31).²⁷ Other 3A vessels continue to exhibit a rounded rim (fig. 32).²⁸

A common jar profile is Shape 6E, a jar with a flaring concave neck and stepped lip, and mouth diameter ranging from 18-22 cm. (fig. 33).²⁹ Two less commonly found jar forms are Shape 6A (fig. 34), a vessel with a simple concave flaring neck and rounded rim,³⁰ and Shape 17 (fig. 35), a profile with a concave flaring neck that is recurved inward toward the rim.³¹ This latter form may be a forerunner of a profile common in the succeeding Purpucala Phase.³² Finally, shapes 1A (fig. 36) and 1B continue to appear in this phase.³³

The most common form of painted decoration continues to be the use of red pigment as a slip or a lip band (figs. 30-31, 33-35).³⁴ There is considerable variety in nonpainted decoration, the most common being gouging on the rim (figs. 31, 36) or just below it (fig. 34), or rim notching. The gouging was probably done with a sharp-pointed instrument or by using the finger (fig. 34). This kind of decoration is usually associated with shapes 3A, 6A, 6B, and 17.³⁵ The use of appliqué on the rim to create a rope effect is also common (fig. 30). Incision is not common and is usually limited to one or two horizontal parallel lines just below the exterior lip of Shape 2 vessels, as in the preceding phase. One 3A vessel has vertical parallel incised lines (fig. 32). One body sherd has a stab-and-drag design on a dark-brown slipped exterior (fig. 37). Several sherds are brushmarked.³⁶

Fine Ware

The paste of this ware exhibits a wider range of color than in the preceding phase, from dark brown to dark orange to buff to white, and shows a monochrome cross section.³⁷ However, while the white and buff paste sherds are medium hard, the orange and dark-brown paste ones are relatively soft. This may indicate either a difference in firing or a difference in clay. The paste is dense in appearance and contains mostly dark, possibly sandy, inclusions. The surface is the same color as the paste and is usually smooth, even, and burnished. The vessel walls are much thinner than those in the Coarse Ware.

The five most common vessel shapes in this ware are all bowls. Shape 1D is much thinner in cross section than in the preceding phase and also lacks the beveled lip which is now either rounded or, more often, squared (figs. 38-40).³⁸ These bowls are usually made of white clay, with a few having a buff color. The bowls are either plain or have an orange slip, a simple red line design on a plain background or orange slip (figs. 38-39), or a design in black and white on an orange slip (fig. 40).

Shape 4 likewise has a much thinner cross section than in the Colpa Phase, and continues to exhibit either a rounded or squared lip (fig. 41).³⁹ The paste is most often white or buff, with a few examples having an orange color. These bowls often have a red, orange, or, more rarely, dark brown slip. Traces of black-painted designs are sometimes visible on the red or orange backgrounds. One specimen has rim notching.

Shape 5A is an open bowl with a hemispherical, sometimes restricted, lower body and slightly flaring upper body. The rim is rounded and often tapered (fig. 42).⁴⁰ The mouth diameters vary between 11 and 25 cm. The bowls usually exhibit a light orange paste, and rarely a buff paste. Decoration is exclusively confined to either a red lip band on both the interior and exterior, or a red-slipped interior with a red lip band on the exterior. One specimen has rim notching.

Shape 8 is an open, or sometimes slightly restricted, bowl with a slight indentation in the exterior wall just below the thickened and rounded lip (fig. 43). Mouth diameters range 16-18 cm. These bowls usually have a white paste, occasionally buff. Decoration consists of either a red rim band or, in one case, a black-and-red painted design (fig. 43).

Shape 18 (Table 7) is similar to 5A except that there is no exterior constriction below the rim (fig. 44).⁴¹ The lip is thickened on the interior, and the paste is light orange. Decoration is usually confined to the use of red paint. Mouth diameters range from 17-21 cm.

Body sherds, including the handle of a spoon, exhibit simple red-painted designs as the most frequent form of decoration (figs. 45-46). Two sherds have a trace of white-on-red design, and one sherd has traces of red outlined by black lines (not illustrated).⁴²

Associations and discussion

The bulk of the sherds that are the basis for the definition of this phase come from Cerro Campana East (PLd2-43), a relatively large village site with stone masonry foundations, also visited by McCown in the 1940's.⁴³ Surface sherds were not abundant at this site except in a plowed field at the northwest end, the same area where McCown's excavation 9 was located.⁴⁴ There is, in fact, a close correspondence between the sherd material from that pit and the ceramic pieces I recovered from the surface, especially in terms of Coarse Ware incurved rim forms and Fine Ware orange paste bowls.

The site is a multi-component one. There appears to have been a small reoccupation in late MH and LIP times as evidenced by the presence of a limited number of sherds with a crushed rock temper. This includes the fragments of the S- and Z-bend jar necks that McCown found.⁴⁵ These sherds are very different in appearance from the rest of the sample and are therefore easily separable. After examining the sherd collection gathered from across the site and the material from McCown's test pits, I believe it possible that there may be a component at the site that is earlier than the Sausagocha Phase. This earlier material might include some of the incurved rim forms and the "muddy-brown" and "dark brown" sherds that McCown found.⁴⁶ Some of these forms may, in fact, belong to the Mamorco Phase. The remaining material from the site appears to represent a single time unit.⁴⁷

When comparing the Sausagocha Phase sample that I collected with the material from McCown's nine pits, some differences are apparent. McCown's collection, for example, does not contain any examples of Coarse Ware Shape 17 or Fine Ware shapes 1D and 8. Likewise his collection does not contain the variety of Fine Ware painted decoration that mine does. On the other hand, there are profiles in his sample that do not appear in mine.⁴⁸

Two other sites (PLd2-7,-11) have also been placed in this phase because they contain small numbers of sherds with similar paste and profile characteristics. Two other sites (PLd2-22,-70) may also belong to this phase, again because of paste and profile similarities, but the other associated material looks transitional between the Sausagocha Phase and the succeeding Purpucala Phase, indicating that the two sites may best seriate after the Sausagocha Phase.

The distinction between Coarse Ware and Fine Ware is now clear-cut. Not only is there a significant difference in the paste but fancy painted decoration is limited solely to the Fine Ware, and, with the exception of Shape 4, the major shape categories in the two wares are mutually exclusive. The sharp differences between the two wares are no doubt correlated with differences in the context in which they were utilized.

In terms of comparison with materials from outside Huamachuco, the closest parallels exist with the Cajamarca Basin where the Reichlens' Cajamarca I and II exhibit many features found in the Sausagocha Phase

sample.⁴⁹ In Cajamarca I the Reichlens noted the appearance of a hard white paste and the use of red pigment in the form of lip bands, as an overall slip on vessel interiors, and in narrow parallel bands. They also reported the use of black pigment to outline the red.⁵⁰ One sherd employing this technique was found in the Sausagocha Phase sample, but the pigments were so worn that the design itself could not be discerned.

The Cajamarca II material shares with the Sausagocha Phase sample such features as the spoon, the use of red pigment on a white background surface, black-and-red-on-white, black pigment on an orange slip (although the black is not combined with white as it is in the Sausagocha Phase), and white-on-red.⁵¹ While the color combinations are in many cases similar to those in the Sausagocha Phase, the actual design motifs are not directly comparable. I do not consider the apparent lack of design similarity to be significant, since the number of decorated sherds in the Sausagocha Phase and the number of Cajamarca I and II sherds illustrated are both rather small. A comparison of larger, more representative samples would be in order.

Summary and Conclusions

The data presented above offer a basis for the preliminary definition of three early ceramic phases in the Huamachuco Basin. While there is continuity in some features from one phase to the next, the three assemblages exhibit distinct characteristics which make them easily distinguishable one from another. The first phase, Mamorco, is represented principally by vessels with simple incurving rims and limited use of decoration (Tables 1 and 2). This assemblage has been most clearly recognized at small sites which lack observable architectural features.

The succeeding Colpa Phase introduces a variety of new vessel shapes with beveled rims and simple incised decoration. These vessels can be classified into two ware categories, a Coarse Ware (Table 2) and a Fine Ware (Tables 4-7), which are differentiated by paste, shape, and decorative features. The differentiation is not exclusive, however, as there is a certain amount of overlap between the two, particularly in some vessel shapes. This phase has been most easily recognized at a rather unusual site (PI d2-11), one which appears to be religious or ceremonial in nature. The absence of this material in any great quantity at any other site is enigmatic.

The third phase, Sausagocha, sees the disappearance of both rim beveling and common use of incised decoration together with the introduction of another set of vessel shapes. The distinction between Coarse Ware (Tables 2-3) and Fine Ware (Tables 4-7) is now quite clear-cut, and most of the features of the two wares are mutually exclusive. The Fine Ware is especially notable for its white and orange pastes and use of painted decoration using black, white and red colors. The material of this phase is found in greatest quantity at a large village site with stone architectural features, perhaps signifying a more nucleated type of settlement pattern than in earlier phases and more complex

social and political behavior.

In addition to the increasing distinction between Coarse Ware and Fine Ware through time, another trend appears to be increasing contact with the Cajamarca Basin to the north, as evidenced by a growing similarity in ceramic traits. This is a trend which continues on into the succeeding Purpucala and Huamachuco Phases.⁵² The nature of the relationship between these two north highland basins is surely a major issue which must be addressed in future studies.

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NOTES

¹The collections are presently stored at the Museo de Sitio de Pachacamac, south of Lima.

²The collections of McCown and Uhle are both deposited at the Robert H. Lowie Museum of Anthropology, University of California, Berkeley. See McCown, 1945.

³See Rowe, 1961.

⁴See Thatcher, 1972.

⁵This phase was originally termed "Campana" but has been changed to avoid confusion with a phase of the same name in the Pisco Valley. In my dissertation (Thatcher, 1972) the placement of the Colpa and Sausagocha Phases (formerly the Blanco and Campana Phases) was reversed. Subsequent study and a larger sherd sample now indicate that the Sausagocha Phase seriates after the Colpa Phase.

⁶All color designations are based on Munsell Color Charts for Plant Tissues, 2nd edition, 1972. The light brown is 7.5 YR 7.5/4, and the orange-brown is 2.5 YR 6/8.

⁷7.5 YR 6.5/4.

⁸The vessel shape numbers presented here do not correspond to those used in previous publications. The classification system has been simplified and I have dropped the use of terms such as neckless olla and jar since these shapes are difficult to determine from rim sherds.

⁹The color is 10 R 5/6.

¹⁰At PLd2-53 there were four sherds with a rocky tempering material. Since my seriation indicates that rock-tempered pottery is late, dating to the MH and later, these four sherds were not included in the analysis.

¹¹This phase was originally named Blanco (Thatcher, 1972) because a site thought to date to this period was located on a Cerro Blanco. Since that site has now been reclassified into a different time period, it seems more appropriate to change the name of the phase to Colpa, after the small community of La Colpa where PLd2-11 is located.

¹²See Thatcher, 1975; 1977.

¹³The light brown is 7.5 YR 6/4 or 7/4.

¹⁴2.5 Y 7/2; 7.5 YR 8/4; 5 YR 7/6.

¹⁵The light brown-orange is 7.5 YR 6/6.

¹⁶The brown is 2.5 Y 6.5/2 and the orange-brown is 7.5 YR 7/6.

¹⁷In a previous monograph (Thatcher, 1972) I described additional Colpa Fine Ware designs which included the use of white paint and resist negative painting. Since the sherds exhibiting these designs have never been clearly associated with the Colpa Phase material, I have omitted them in this paper.

¹⁸See Thatcher, 1972; 1975.

¹⁹See Reichlen and Reichlen, 1949.

²⁰The name Sausagocha comes from the lake which is located next to PLd2-43, the type site.

²¹See McCown, 1945, pp. 315-318.

²²The orange-brown can be either 2.5 YR 6/8 or 2.5 YR 5/6.

²³The light brown is 7.5 YR 7.5/4.

²⁴2.5 YR 6.5/6 or 5 YR 7/6.

²⁵Mouth diameters range 12-36 cm. For other examples see McCown, 1945, fig. 21kk, ll, oo, pp, qq. For a Shape 2 with a rounded lip, see McCown, 1945, figs. 19b, 21y, z, bb, cc, hh.

²⁶Mouth diameters vary from 18-28 cm. For another example see McCown, 1945, fig. 20x.

²⁷Mouth diameters vary from 12-20 cm. For other examples see McCown, 1945, fig. 21uu, yy.

²⁸For other examples, see McCown, 1945, fig. 21vv, ww.

²⁹For another example, see McCown, 1945, fig. 20v.

³⁰Mouth diameters range from 11-21 cm.

³¹The mouth diameter of the one specimen is 17 cm.

³²See Thatcher, 1975, pl. XXXVIII, fig. 6.

³³Mouth diameters of 1A range from 16-18 cm., those of 1B from 18-36 cm. For other examples, see McCown, 1945, figs. 19c, 21w, x, aa, dd.

³⁴For other examples, see McCown, 1945, fig. 17e-j.

³⁵For other examples, see McCown, 1945, pl. 23o, q, r, v-x.

³⁶For an example of brushmarking, see McCown, 1945, pl. 23gg.

³⁷The orange is 5 YR 7/6 or 2.5 YR 7/7.

³⁸Mouth diameters range from 14-21 cm.

³⁹Mouth diameters range from 11-17 cm. For another example, see McCown, 1945, fig. 21a.

⁴⁰For other examples, see McCown, 1945, figs. 17g, 19e, pl. 23aa-dd.

⁴¹For other examples, see McCown, 1945, fig. 17h, j.

⁴²In an earlier article I stated that white-on-red first appears in the EIP Purpucala Phase (Thatcher, 1975, p. 119). A more recent surface collection uncovered the two white-on-red sherds in the Sausagocha Phase.

⁴³See McCown, 1945, pp. 315-318 and fig. 12a.

⁴⁴See McCown, 1945, pp. 317-318 and fig. 12a. The cardinal directions shown on McCown's map of Cerro Campana East are the reverse of what they should be; i.e., the arrow on the map is actually pointing south.

⁴⁵See McCown, 1945, p. 316 and fig. 18a-h.

⁴⁶See McCown, 1945, pp. 316-318.

⁴⁷McCown (1945, p. 318) himself comments on the repeated association between orange paste, white paste, and red ware vessels.

- ⁴⁸For examples, see McCown, 1945, figs. 20y, dd, ff, oo, 21m, r.
- ⁴⁹Reichlen and Reichlen, 1949.
- ⁵⁰See Reichlen and Reichlen, 1949, fig. 5a-d.
- ⁵¹See Reichlen and Reichlen, 1949, fig. 6.
- ⁵²See Thatcher, 1975.

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KEY TO ILLUSTRATIONS

All of the specimens illustrated in this article are from my own surface collections. Unless otherwise noted, all drawings have been reduced to one-half original size.

Plate XI

All figures represent Mamorco Phase rim sherds.

- Fig. 1. Shape 1A, diam. 24 cm., provenience PLd2-9.
- Fig. 2. Shape 1B, diam. 18 cm., provenience PLd2-9.
- Fig. 3. Shape 1B, diam. 21 cm., provenience PLd2-53.
- Fig. 4. Shape 2, diam. 19 cm., provenience PLd2-9.
- Fig. 5. Shape 3A, diam. 21 cm., provenience PLd2-9.
- Fig. 6. Shape 3A, diam. 17 cm., provenience PLd2-9.
- Fig. 7. Shape 3A, diam. 19 cm., provenience PLd2-9.
- Fig. 8. Shape 3A, diam. 11 cm., provenience PLd2-9.
- Fig. 9. Shape 6A, diam. 15 cm., provenience PLd2-9.
- Fig. 10. Shape 6B, diam. 18 cm., provenience PLd2-9.

Plate XII

All figures represent Colpa Phase Coarse Ware from PLd2-11.

- Fig. 11. Rim sherd, Shape 1A, diam. 13 cm.
- Fig. 12. Rim sherd, Shape 1A, diam. 17 cm.
- Fig. 13. Rim sherd, Shape 2, diam. 18 cm.
- Fig. 14. Rim sherd, Shape 6B, diam. 28 cm.
- Fig. 15. Rim sherd, Shape 6B, diam. 36 cm., reduced to one-third original size.
- Fig. 16. Body sherd, exterior view.

Plate XIII

All figures represent Colpa Phase Fine Ware rim sherds from PLd2-11.

- Fig. 17. Shape 1C, diam. 35 cm., reduced to one-third original size.
- Fig. 18. Shape 3B, diam. 18 cm.
- Fig. 19. Shape 3B, diam. 15 cm.
- Fig. 20. Shape 4, diam. 16 cm.
- Fig. 21. Shape 10A, diam. 19 cm.
- Fig. 22. Shape 10A, diam. 17 cm.
- Fig. 23. Shape 10A, diam. 16 cm.
- Fig. 24. Shape 10A, diam. 13 cm.
- Fig. 25. Shape 1D, diam. 21 cm., reduced to one-third original size.
- Fig. 26. Shape 3A, diam. 20 cm.

Plate XIV

- Fig. 27. Colpa Phase, Fine Ware, Shape 10B, rim sherd, diam. 20 cm., provenience PLd2-11.

- Fig. 28. Colpa Phase, Fine Ware, Shape 14A, rim sherd, diam. 18 cm., provenience PLd2-11.
- Fig. 29. Colpa Phase, Fine Ware, Shape 16, rim sherd, diam. 20 cm., provenience PLd2-11.
- Fig. 30. Sausagocha Phase, Coarse Ware, Shape 6B, rim sherd, diam. 18 cm., provenience PLd2-43.
- Fig. 31. Sausagocha Phase, Coarse Ware, Shape 3A, rim sherd, diam. 13 cm., provenience PLd2-43.
- Fig. 32. Sausagocha Phase, Coarse Ware, Shape 3A, rim sherd, diam. 12 cm., PLd2-43.
- Fig. 33. Sausagocha Phase, Coarse Ware, Shape 6E, rim sherd, diam. 18 cm., provenience PLd2-43.
- Fig. 34. Sausagocha Phase, Coarse Ware, Shape 6A, rim sherd, diam. 21 cm., provenience PLd2-43.
- Fig. 35. Sausagocha Phase, Coarse Ware, Shape 17, rim sherd, diam. 17 cm., provenience PLd2-43.
- Fig. 36. Sausagocha Phase, Coarse Ware, Shape 1A, rim sherd, diam. 19 cm., provenience PLd2-43.
- Fig. 37. Sausagocha Phase, Coarse Ware, body sherd, exterior view, provenience PLd2-43.

Plate XV

All figures represent Sausagocha Phase Fine Ware from PLd2-43.

- Fig. 38. Rim sherd, Shape 1D, diam. 18 cm.
- Fig. 39. Rim sherd, Shape 1D, diam. 15 cm.
- Fig. 40. Rim sherd, Shape 1D, diam. 15 cm.
- Fig. 41. Rim sherd, Shape 4, diam. 16 cm.
- Fig. 42. Rim sherd, Shape 5A, diam. 22 cm.
- Fig. 43. Rim sherd, Shape 8, diam. 17 cm.
- Fig. 44. Rim sherd, Shape 18, diam. 17 cm.
- Fig. 45. Body sherd, exterior view.
- Fig. 46. Spoon handle, top and side views.

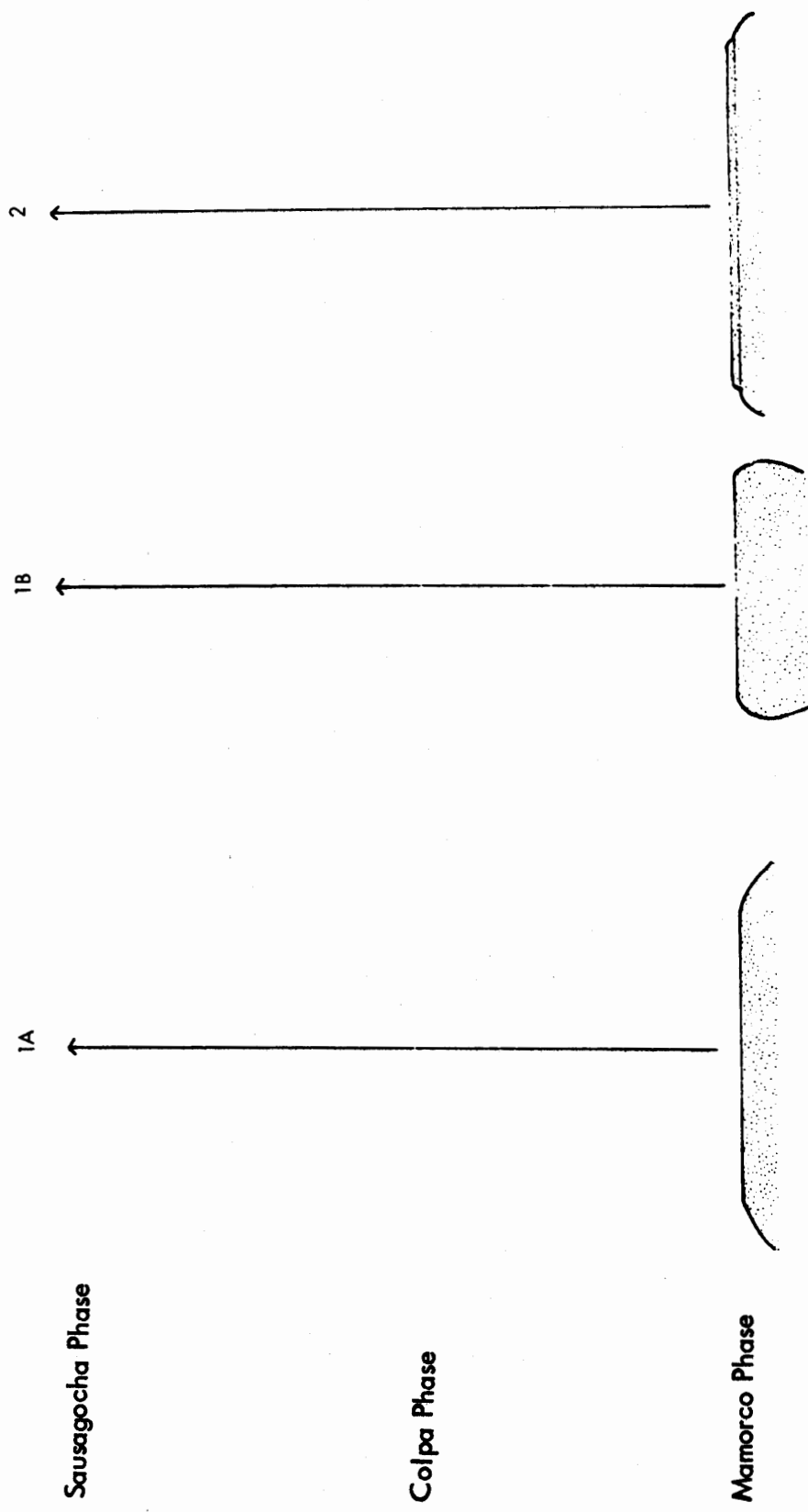


Plate IV. Table 1. Coarse Ware vessel shapes. Not to scale.

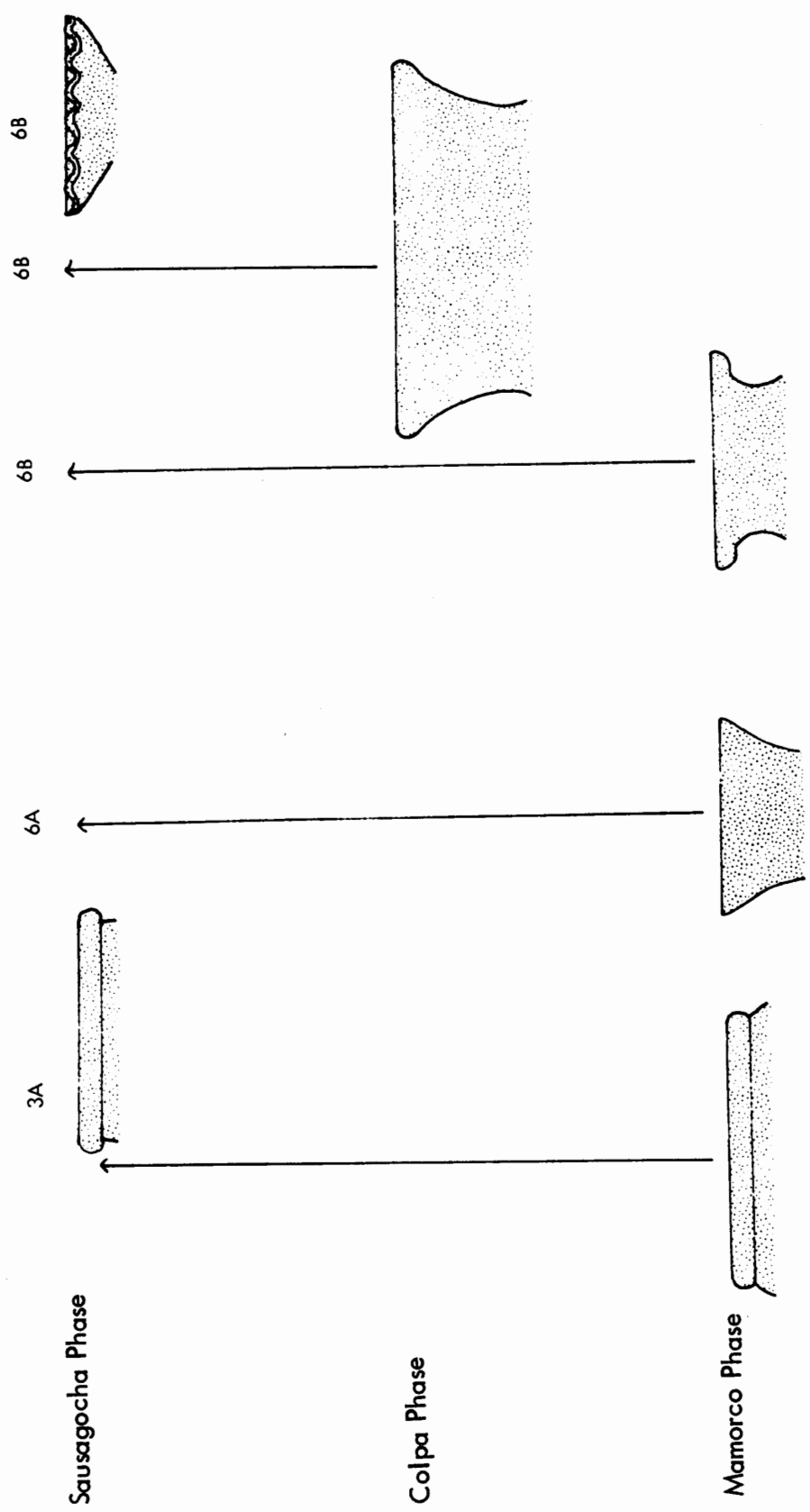


Plate V. Table 2. Coarse Ware vessel shapes. Not to scale.

Sausagocha Phase

6E



17



Colpa Phase

Mamorco Phase

Plate VI. Table 3. Coarse Ware vessel shapes. Not to scale.

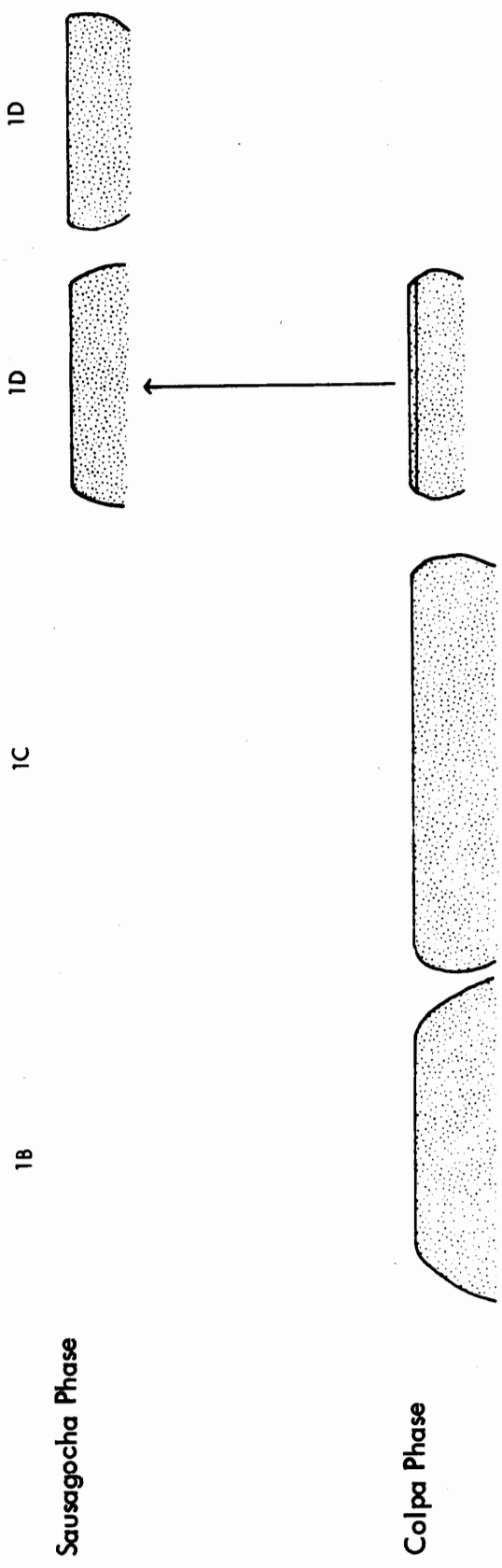


Plate VII. Table 4. Fine Ware vessel shapes. Not to scale.

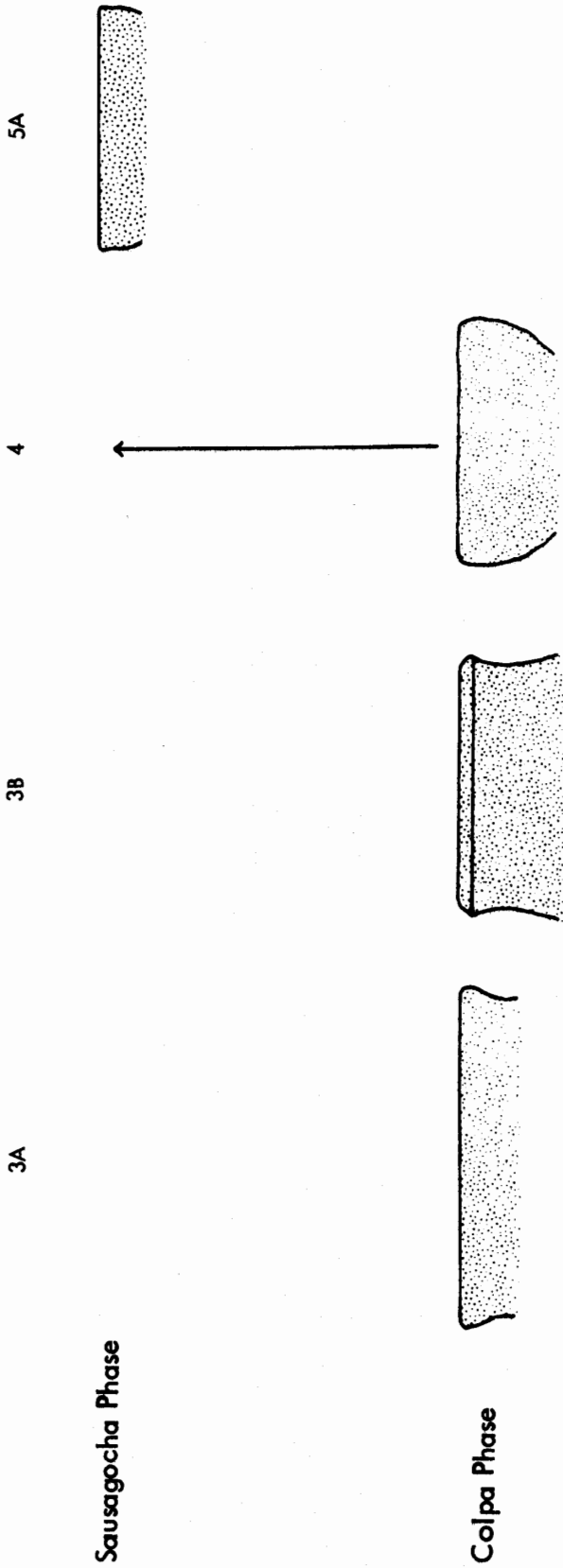


Plate VIII. Table 5. Fine Ware vessel shapes. Not to scale.

14A

10B

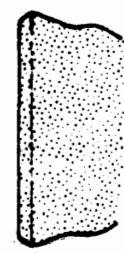
10A

8

Sausagocha Phase



Colpa Phase



Mamorco Phase

Plate IX. Table 6. Fine Ware vessel shapes. Not to scale.

16

Sausagocha Phase



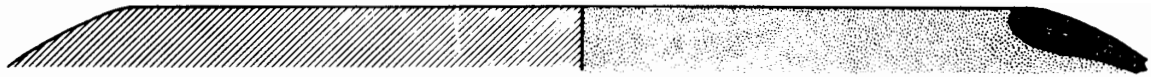
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Colpa Phase

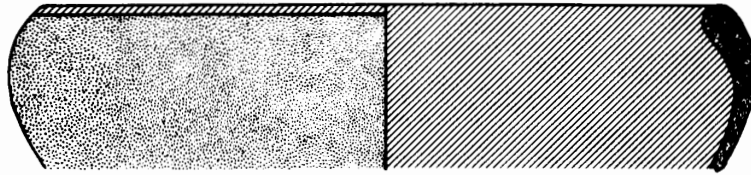


Mamorco Phase

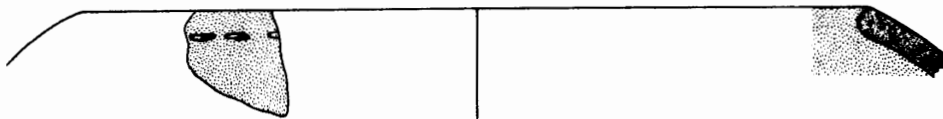
Plate X. Table 7. Fine Ware vessel shapes. Not to scale.



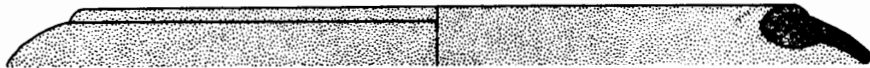
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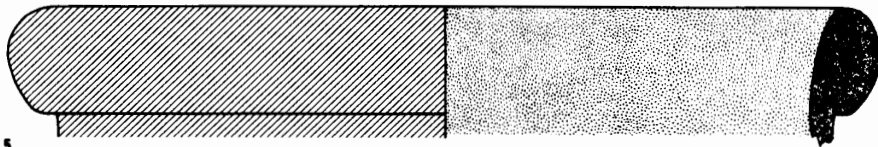
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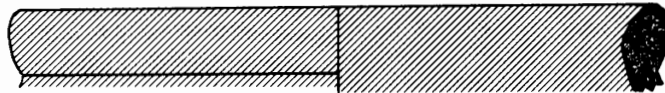
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4



5



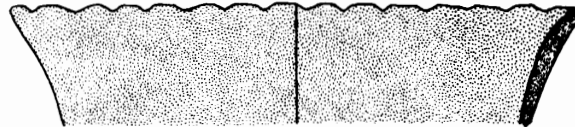
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7



8



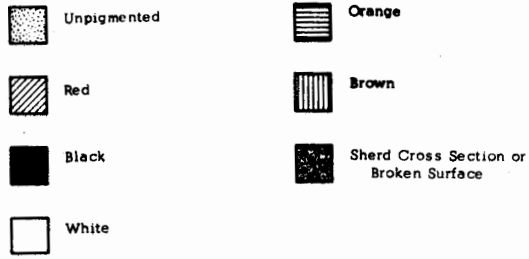
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10

Plate XI. Mamorco Phase. See Key to Illustrations.

COLOR KEY



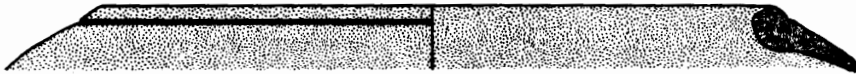
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12



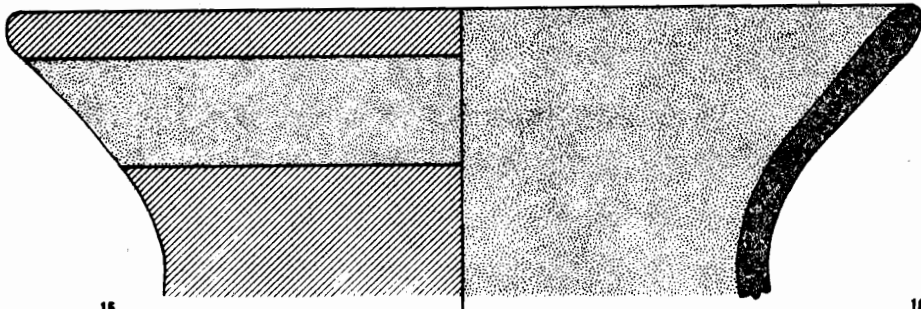
13



14



15



16



Plate XII. Colpa Phase Coarse Ware. See Key to Illustrations.

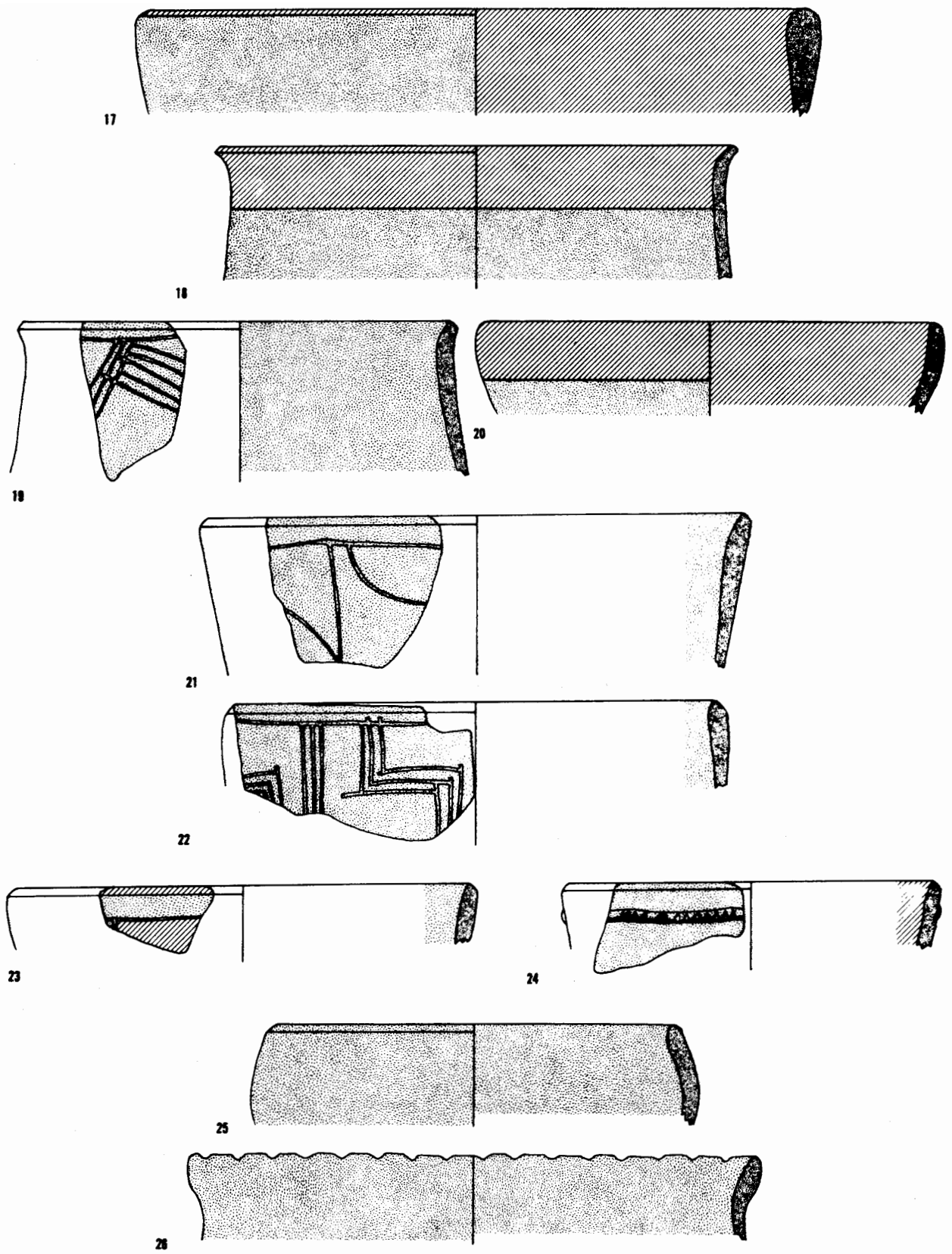


Plate XIII. Colpa Phase Fine Ware. See Key to Illustrations.

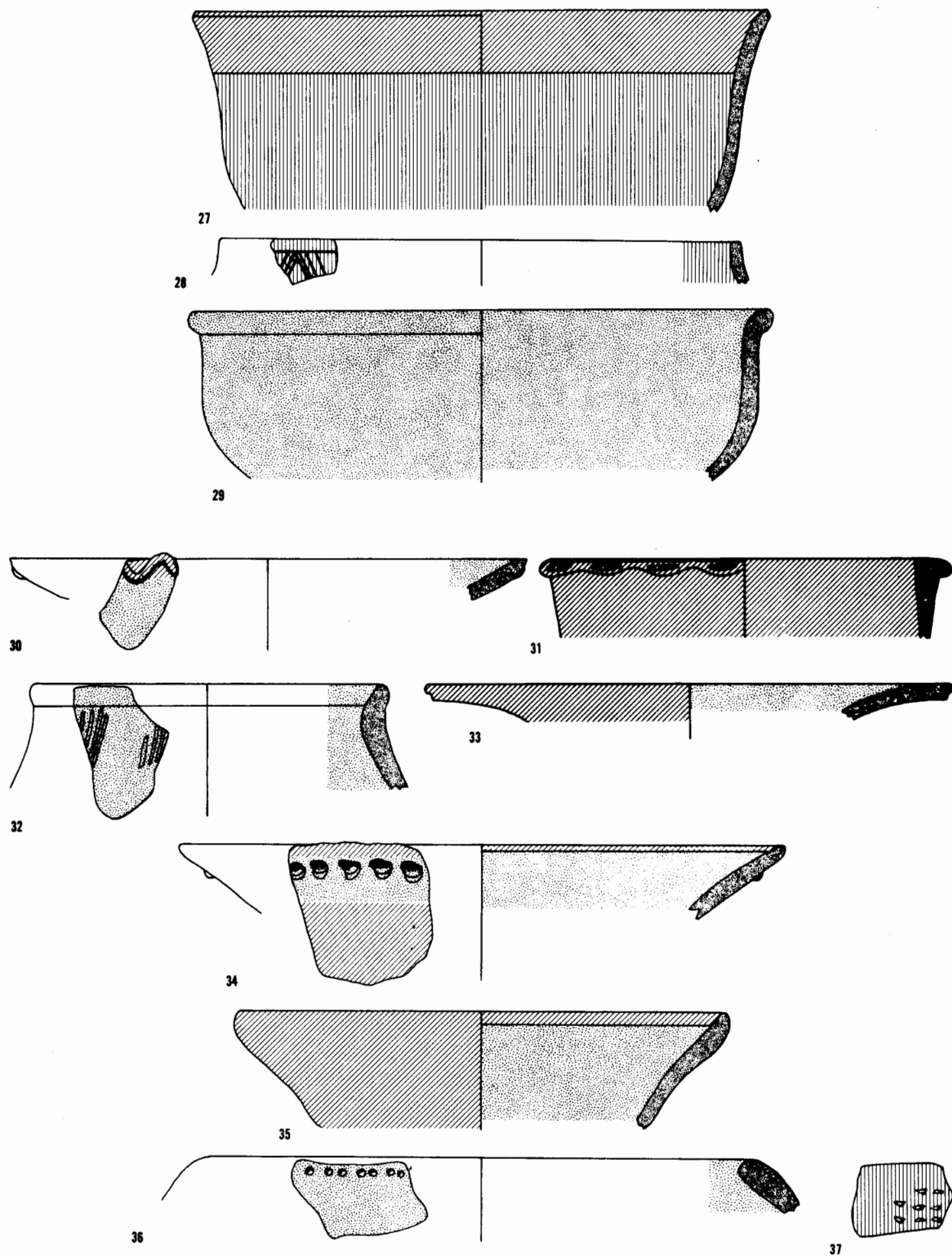


Plate XIV. Figs. 27-29, Colpa Phase Fine Ware; figs. 30-37, Sausagocha Phase Coarse Ware. See Key to Illustrations.

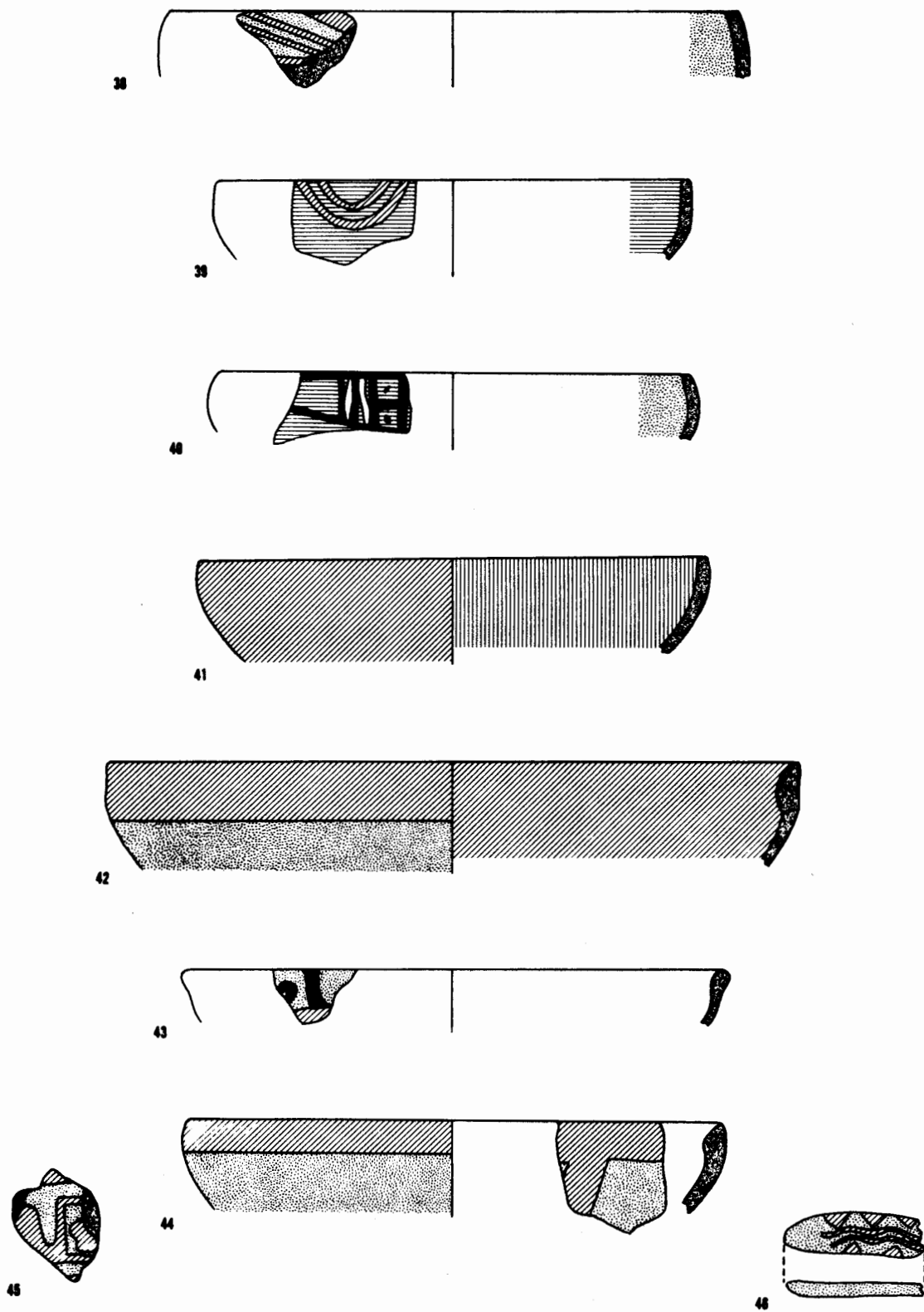


Plate XV. Sausagocha Phase Fine Ware. See Key to Illustrations.

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

John P. Thatcher, Jr.

The following provenience data apply to the material illustrated in Plates XXXIII-XXXIX of *Nawpa Pacha* 10-12, 1972-74 (published in 1975).

Plate XXXIII

- Fig. 1. PLd2-78.
- Fig. 2. PLd2-56.
- Fig. 3. PLd2-56.
- Fig. 4. PLd2-78.
- Fig. 5. PLd2-51.
- Fig. 6. PLd2-51.
- Fig. 7. PLd2-51.

Plate XXXIV

- Fig. 8. PLd2-56.
- Fig. 9. PLd2-56.
- Fig. 10. PLd2-56.
- Fig. 11. PLd2-51.
- Fig. 12. PLd2-56.
- Fig. 13. PLd2-51.
- Fig. 14. PLd2-56.
- Fig. 15. PLd2-56.
- Fig. 16. PLd2-56.

Plate XXXV

- Fig. 17. PLd2-63.
- Fig. 18. PLd2-63.
- Fig. 19. PLd2-63.
- Fig. 20. PLd2-63.
- Fig. 21. PLd2-65.

Plate XXXVI

- Fig. 22. PLd2-64.
- Fig. 23. PLd2-63.
- Fig. 24. PLd2-63.
- Fig. 25. PLd2-63.
- Fig. 26. PLd2-63.
- Fig. 27. PLd2-63.
- Fig. 28. PLd2-65.
- Fig. 29. PLd2-65.
- Fig. 30. PLd2-63.
- Fig. 31. PLd2-63.

- Fig. 32. PLd2-65.
- Fig. 33. PLd2-63.
- Fig. 34. PLd2-64.
- Fig. 35. PLd2-63.
- Fig. 36. PLd2-64.
- Fig. 37. PLd2-63.
- Fig. 38. PLd2-63.

Plate XXXVII

- Fig. 39. PLd2-64.
- Fig. 40. PLd2-64.
- Fig. 41. PLd2-64.
- Fig. 42. PLd2-64.
- Fig. 43. PLd2-64.
- Fig. 44. PLd2-64.
- Fig. 45. Uhle Collection.

Plate XXXVIII

- Fig. 46. PLd2-64.
- Fig. 47. PLd2-64.
- Fig. 48. PLd2-64.
- Fig. 49. PLd2-64.
- Fig. 50. PLd2-64.
- Fig. 51. PLd2-64.
- Fig. 52. PLd2-64.
- Fig. 53. PLd2-64.
- Fig. 54. PLd2-11.
- Fig. 55. PLd2-11.
- Fig. 56. PLd2-64.
- Fig. 57. PLd2-64.
- Fig. 58. PLd2-64.
- Fig. 59. PLd2-64.
- Fig. 60. PLd2-64.

Plate XXXIX

- Fig. 61. PLd2-64.
- Fig. 62. PLd2-64.
- Fig. 63. PLd2-64.
- Fig. 64. PLd2-64.
- Fig. 65. PLd2-64.
- Fig. 66. Uhle Collection.
- Fig. 67. PLd2-64.
- Fig. 68. PLd2-64.
- Fig. 69. PLd2-64.
- Fig. 70. PLd2-64.
- Fig. 71. PLd2-64.
- Fig. 72. PLd2-64.
- Fig. 73. PLd2-64.