

## QUIMPIRI, A CERAMIC STYLE FROM THE PERUVIAN MONTAÑA

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## Introduction

The Quimpiri ceramic style was first identified from surface collections which I made at two sites during a preliminary reconnaissance of the lower Apurimac Valley in late June and July, 1968. The distinctive incised decoration and the thick vessel walls made it easily distinguishable from other ceramic collections obtained that summer and raised my hopes about the possibility of some day defining a ceramic sequence for the area. Subsequent reconnaissance led to the discovery of nine additional Quimpiri occupation sites. The purpose of this article is to provide a descriptive classification of the Quimpiri style, and discuss its relationship to other ceramic styles from the lower Apurimac Valley and elsewhere in the Peruvian montaña. It has not been possible from the data to define a chronological seriation. There is notable variation among the assemblages, which may be chronological, regional or possibly functional. I hope that this study will serve as a foundation for future research aimed at sorting out the meaning of these variations.

## The Quimpiri Sites

The survey of the lower Apurimac Valley embraced a linear area more than 100 km. long: from Villa Virgen at an elevation of approximately 1000 m. to the confluence of the Mantaro River at 500 m. elevation (fig. 1). The strategy employed was what in today's parlance would be called "judgemental." Neither time, money nor the logistic problems imposed by the heavily vegetated terrain made any sort of random sampling strategy a sensible approach. On-foot reconnaissance was concentrated in the three areas most densely settled at the times of the surveys: (1) the area immediately south of Villa Virgen; (2) the section from the Santa Rosa Valley to the settlement of San Francisco; (3) the area neighboring the mission settlement at Sivia. The sections between these areas were examined if sites were reported by local residents. Survey within each of these areas cannot be regarded as complete since cultural remains can be obscured by vegetative growth on a plot left untended for a few months. A survey transecting the valley was limited to what could be discovered along the road leading into the valley from the city of Ayacucho.

In all, 44 occupation sites have been identified, 11 of which bear ceramics of the Quimpiri style.<sup>1</sup> Ceramics from all but one of these sites, APU-24, have been studied. The sites are relatively small, ranging in size from 100 to 350 sq. m. although it should be borne in mind that the exact areal extent of several of the sites could not be determined with accuracy because of heavy vegetative cover and/or because part of the cultural remains was covered by sediment. Small test excavations were made at all but four of the sites (APU-21,-24,-38,-41), in order to examine the depth of the deposit and, in some cases, to enhance the size of the ceramic sample. All of the sites had very shallow middens, the deepest extending 25 cm. below the surface. There was no visible cultural stratigraphy in any of the sites, and with the exception of one, APU-38, there was no evidence of more than one occupation component. At APU-38 there were two surface concentrations of ceramics, each associated with rocker manos and grindstones. Ceramics from the first of these clearly belong

to the Quimpiri style; but from the second there are none of the diagnostic decorated sherds, and the second most frequent vessel form (form A, Table 4) is one which occurs infrequently in other Quimpiri assemblages.

At APU-33 and at APU-25 the property owners possessed large fragments of colonial wheel-made pottery which they claimed to have found on the sites, but none occurred in the survey collections. No other divergent ceramics were found in association with the Quimpiri ceramics; however, at the Granja de Sivia, APU-22, a few Quimpiri ceramics were found in association with the Sivia style (Raymond, DeBoer and Roe, 1975, pp. 107-108).

The situation of the sites with respect to the landscape is highly consistent. With one exception, they are all located on high ridges overlooking the main river, some as high as 70 m. above the river. They are also usually flanked by the gorge of a tributary stream, meaning that on two, sometimes three sides, the sites are bordered by a precipitous descent. APU-25, the exception, is located in an area where there are no promontories near the river and is situated on level land of an old river terrace 3 km. back from the Apurimac and at least 500 m. from the shore of the nearest tributary stream, the Santa Rosa River. Both the remote location of APU-25 and the lofty locations of the other sites would have afforded good protection from marauding enemies. None of the sites is situated where it receives fluvial deposits, which explains why the cultural materials are so near the surface.

### Ceramics

Other than a few stone axes and the grindstones mentioned above, ceramics constitute the only cultural remains recovered in the surface collections or the excavations. In making the surface collections only rim sherds, diagnostic body and basal sherds and decorated sherds were picked up.<sup>2</sup>

#### Clay and temper<sup>3</sup>

Two distinct kinds of paste occur in the Quimpiri assemblages: (1) coarse, sand-tempered paste; (2) fine-grained, probably sherd-tempered paste. The latter has a soapy texture, and the temper was ground so fine that it cannot be identified with a hand lens. This fine paste is associated with small, delicate bowls of vessel form 1 (fig. 15) and represents less than 5% of the sherds from the different assemblages.

The coarse, sand-tempered ware is characteristic of the bulk of the collections. There are apparent differences in this paste as it occurs at different sites. The most noticeable change is an increase in micaceous inclusions in the sherds from sites farther up the valley. These differences probably indicate that potters were using local clay and temper sources in manufacturing the pottery.

Both the coarse-tempered and fine-grained wares were apparently fired in oxidizing conditions. The thin sherds of the fine ware are bright orange from surface to core. The sherds of the coarse ware range from orange to dark brown in surface and core color.

#### Surface treatment

While the surface finish on many of the sherds is badly deteriorated, the majority of them still preserves at least part of their original surfaces. A smooth surface was apparently the desired effect on both the interior and exterior of more than 90% of the vessels. This was achieved either by applying a coat of fine clay over the surface or perhaps by "floating" the surface (Shepard, 1968, p. 191). Some partly finished sherds show that the surface was evened by scraping before the final smooth finish was applied. The quality of the surface is variable, but it is clear that the potters took greater care in smoothing surfaces of vessels which were to be decorated. The interior surfaces of some specimens show marks characteristic of pottery that has been rubbed with a hard instrument during the leather-hard stage. Such marks are usually associated with a pigmented slip.

Pigmented slips were sometimes used on the interiors of bowls (vessel forms D, E, F, I) and infrequently on interior vessel surfaces as a background for incised decoration. Slip colors range from a bright red to a dark brown. Red or brown slips were used as a background for resist designs. Bowl interiors were rarely but sometimes blackened by what was probably a smudging technique. Such surfaces are poorly preserved in the collection, but in pristine condition they were probably shiny black.

#### Vessel form (Tables 1 and 4)

All vessels have a circular horizontal cross-section.<sup>4</sup> Nine different vessel forms have been defined on the basis of variations in the vertical cross-section. The number of vessel forms defined would have been greater, without doubt, had there been more complete or nearly complete specimens.<sup>5</sup>

- A. A simple restricted jar with a sharply out-turned rim. The rim sherds from vessels of this form are insufficient to reconstruct the entire form; however, judging from the sample of body sherds, it is likely that the body was nearly spherical.
- B. A restricted vessel with an unmodified rim and slightly convex sides. No complete specimens were found, but some of the body sherds suggest that this form may have had a sharply carinated basal angle.
- C. A simple restricted jar with a slightly out-turned rim. The associated body form is inferred as there are no complete specimens.
- D. A deep composite bowl with concave sides, slightly flaring. No single complete specimen was recovered, but body sherds indicate that this form had a sharply carinated basal angle and a rounded bottom.
- E. An open bowl with straight flaring sides.
- F. A deep, composite bowl with straight vertical sides. The basal angle is carinated.
- G. A dependent restricted vessel with concave sides and a carinated basal angle.
- H. An independent restricted vessel with a concave, slightly flaring neck.
- I. An open bowl with rounded, convex sides.

J. an unrestricted composite vessel with a flaring rim and rounded bottom. There is a marked inflection between the rim and bottom which sometimes forms a sharp corner point on the interior. No complete specimens of this form were found, hence it is inferred from body sherds and not from rims. The round bottom, which is invariably decorated on the exterior, and the flaring rim suggest that this vessel may have been used as a lid rather than a container.

#### Rim segment (Tables 2 and 5)

The rim segment is the margin of the vessel orifice from the lip to the first point of inflection. Variations in lip modification are treated separately. Because very few complete vertical cross-sections of Quimpiri ceramics were recovered, rims are the most important single indicator of vessel form. Eight different rim-segment forms can be defined:

A. Slightly concave and unrestricted. This form varies from a gentle outward curvature to a nearly hyperboloid form. It is associated with vessel forms D and H, and unless part of the body segment is attached, it is not possible to say from which of the two vessel forms a rim sherd came. With more complete specimens it may be possible some day to define criteria which would allow one to distinguish reliably between the two forms. Diameters range from 15-56 cm. (figs. 20-26).

B. An unrestricted rim form with straight sides. This form is associated with vessel form E. It is possible that some of the sherds of this rim form came from necks of vessel form H; however, none of the neck junctures recovered had a sharp corner point indicative of such an association. Diameters range from 14-46 cm. (figs. 2-9 and 48).

C. A vertical straight-sided rim form associated exclusively with vessel form F. Diameters range from 12-42 cm. (figs. 10-12).

D. A restricted rim form with slightly concave sides. This form is associated with vessel forms C and F. Diameters range from 10-40 cm. (figs. 29-36 and 42-47).

E. An unrestricted, convex rim form associated exclusively with vessel form I. Diameters range from 10-50 cm. (13-19).

F. A restricted, slightly convex rim form associated exclusively with vessel form B. Diameters range from 10-38 cm. (figs. 40-41).

G. A restricted, slightly convex rim form with an out-turned lip associated exclusively with vessel form A. The angle of the tangent at the end point and out-turned lip distinguish this form from F. This form occurs in only three assemblages. Diameters range from 12-24 cm. (figs. 37-39).

H. The existence of this rim form can be inferred only from distinctive body sherds of vessel form J. There are no specimens which can be identified from the assemblages. The sides are slightly concave.

#### Lip treatment (Table 5)

Lips can be classified into three broad variants: squared, rounded and tapered. There is considerable variation within each of these modes, probably reflecting differences in the individual preferences and motor habits of the potters and not significant stylistic distinctions. Some of the squared lips have sharp corners and appear to have been made with a straight-edged tool. More common, however, are squarish lips with rounded corners. This form grades evenly into the rounded form so that it is impossible to assign some specimens to one or the other form. The tapered rims are thinned on the interior edge. Some are rather sharply beveled, but most specimens gradually taper to a rounded edge.

#### Neck juncture (Table 5 and figs. 24,26,42,49,50,52,56,60,73)

Variation in neck juncture does not allow classification into distinctive modes. The exterior juncture varies from a gentle, almost imperceptible inflection to a rather abrupt change of wall angle without quite forming a corner point. On the interior a thickening at the juncture on some specimens creates a corner point; however, on most specimens the interior surface parallels the more gentle inflection of the exterior surface.

#### Basal angle (Table 5)

Modifications to the basal angle fall into two classes:

- A. A gently rounded inflection.
- B. A rounded to sharply pointed carination. This class can be further subdivided into:
  - B1. Those that are simply embellishments of an abrupt change in angle of the vessel wall where the bottom meets the body.
  - B2. Those which give the illusion of a change in angle of the vessel wall by the application of a ridge of clay around the circumference of the vessel.

#### Bottom form (Table 5)

Two different bottom forms can be distinguished. However, since there are no complete vessels it is impossible reliably to infer the association of bottom forms with vessel form. The bottom forms which are drawn in with the vessel forms were estimated from basal angles

- A. A conical bottom with a flat to slightly rounded base.
- B. A broad, shallow, rounded bottom. There is also a single example of a hemispherical bottom with a solid pedestal base (fig. 67).

#### Shoulder form

Shoulders occur on vessel forms C and H. They are evenly curved convex segments, resembling in cross-section a set of parentheses (figs. 24,26,42,50,56). A unique specimen with a sharply convex corner point cannot be associated with any of the vessel forms (fig. 66).

#### Decoration

Decoration was achieved by use of both plastic and painting techniques: brushing, fingernail punctation, appliqué modeling, fineline incision, zoned painting, resist painting. Brushing, which occurs in very low frequency, was used to texture the exteriors of some vessels by scraping the surface with an instrument that left fine striations. The brush marks are usually at oblique angle to the rim but are not consistently at the same angle nor do they form a pattern (fig. 23).

Fingernail or thumbnail impressions are sometimes used exclusively or in combination with incised lines (figs. 8,46,64,71) to decorate the vessel exteriors. When used alone they appear to have covered the entire exterior surface, sometimes including the bottom, in either a random pattern or in horizontal rows. When combined with incised decoration, the fingernail punctations occur in zones bounded by incised lines.

Appliqué modeling occurs rarely alone and more commonly in combination with incised decoration. The sherds with appliqué designs are too fragmentary to make out the pattern or design that was intended by the artist; however, on one specimen it appears that an anthropomorphic or zoomorphic face was the desired effect (fig. 41). Thin appliqué strips with cross-ticking are sometimes used in combination with incised decoration (figs. 27,51,61,62). These appliqué strips appear to be used most commonly to divide sections of the incised design or to punctuate boundaries between design fields.

Incised decoration which also occurs only on the exterior of vessels is by far the most common technique in the Quimpiri style. The incised lines are about 1 mm. deep and vary in width from 1-1.5 mm. with the size of the vessel, or rather the size of the design field. Little if any ridge of clay occurs along the edge of the incisions, suggesting that incising was done after the vessel surface was relatively dry. There are exceptions, usually on vessels of the fine paste, but most of the incised lines appear to have been done carelessly; lines are often wiggly and cross over each other or fail to meet at corners (e.g., figs. 60,63,68).

Painting was done between incised lines. The paint appears to have been applied after firing,<sup>6</sup> and is preserved in small patches on only a few sherds. In light of this fact, it seems likely that the majority of the incised decorations were painted and that when the vessels were in pristine condition the painted designs would have been the main visual effect and the incised lines would have played only a subsidiary role. Red, white, black and brown pigments occur in the sample. One sherd has a light black crust over the design area which may be the remnant of a resin varnish similar to that used by Shipibo and Conibo today (DeBoer and Lathrap, 1979, p. 115).

A resist technique, with black over red, was used to decorate the interiors of bowls. Unfortunately, the black is too faded and the specimens too fragmentary to make out any of the designs or even to decode whether a positive or negative design was intended. The red was achieved by slipping the interior surface, and the black was probably put on after firing, by smudging, i.e., by inverting the bowl over a smoking fire.

### Designs

Study of the Quimpiri incised designs is hampered by the fact that no complete design layouts are preserved. Some of the designs are simple

geometric band designs which can be completed with some certainty if the rules of symmetry are known (e.g., figs. 13,17,26,46). However, most designs are too fragmentary to allow inferences of rules of symmetry. Nevertheless, it is possible to identify several basic design elements and to intimate some of the rules which determined how they were combined to make designs.

The most common design elements are a volute and a stepped figure, which is essentially a right triangle with a stepped hypotenuse (e.g., figs. 26,46,47,49,65,69,73). These occur, sometimes in abbreviated form, in nearly every design. Two stepped figures are sometimes joined on their vertical sides to form a triangular element with two stepped sides (figs. 2,57,59,72,75). This element also occurs with considerable frequency. A simplified version resembles a fat "T" (fig. 28). A cruciform element occurs infrequently and seems to be used more as a space filler than a basic part of the design (fig. 27). Several other elements which occur infrequently seem possibly to be abstract representations: (1) a rectangular element with a zigzag edge, possibly representing an animal claw (fig. 12); (2) a pronged element which looks like it may represent a human hand (figs. 45,55,58,74); (3) a rhomboid which might represent a serpent head or a spear head (figs. 12,20,45); (4) an element which resembles a plant stalk with large broad leaves (fig. 5).

The design field is commonly divided into a series of triangular and inverted triangular spaces by a pair of incised lines which zigzag around the circumference of the vessel. These triangles structure the placement of the design elements. In the simplest rendition of this kind of design the stepped element is reflected and rotated  $180^\circ$  in a continuous band (fig. 26). More commonly, each space is filled with a unique arrangement of design elements (figs. 61,62,70,74). In either case the design elements either "float" freely in the triangular space or one or more may be attached by incised lines to the major line which structures the design field (figs. 12,45).

In the simplest of the designs two volutes, one a reflection and bifold rotation of the other, are joined by diagonal lines, and the resulting combination is either translated, transversely reflected, or rotated around the vessel (fig. 46).<sup>7</sup> In a more complex version volutes are interlocked, creating a complex spiral (fig. 49).

Spacing between the incised lines varies to a certain extent with the size of the design field. However, within a single design the spacing is more or less consistent. To maintain this consistency the artists often used space fillers. The basic elements, particularly the stepped figure, are sometimes used as space fillers, but more often, small rectangles and triangles are used to fill empty spaces (figs. 27,54,61,62,74). If curvilinear and rectilinear elements are set side by side, then the adjacent side of one or the other is either straightened or curved to keep the spacing consistent (figs. 52,57). Consistency is also maintained by nesting smaller design elements into larger ones or by inserting simple space filling elements.

As noted above, appliqué strips with cross-ticking are sometimes combined with the incised decoration. They are applied parallel to the incised lines, seemingly to emphasize boundaries already denoted by incision (figs. 51,52,61,62).

Incised design fields for the exterior of each of the vessel forms are designated in Table 4. There seem to be two basic principles which

determine the design fields: (1) the design field should not exceed a point of inflection in the body wall; (2) the design field should cover the entire space from rim to first point of inflection or from point of inflection to the next lower point of inflection (see figs. 12,27,28,45,53,73). There are exceptions to each of these rules but they account for more than 90% of vessels which are sufficiently intact to determine the design field. Vessel forms F, G, H and J are divided into two design fields. One or the other or both of these design fields may be decorated on a single vessel. None of the six specimens of form A was decorated.

### Chronology and Comparisons with other Ceramic Styles

There are very few criteria for aligning the Quimpiri style with chronological sequences which have been defined for the Peruvian montaña.<sup>8</sup> The geological contexts of the sites which have been identified do not provide clues as to their relative age. The Apurimac is a relatively young valley. While the shoreline is constantly being eroded and redeposited there have not been significant shifts in the horizontal position of the river channel for the last several thousand years. There are no oxbow lakes or abandoned river channels, so relative distance from the river cannot be used as a criterion for establishing the relative age of ancient sites as it can farther down in the montaña. The Quimpiri sites are all single component and shallow; neither stratigraphy nor relative depth below surface can be used as a criterion for relative age. Since no organic remains were recovered from the excavations at any of the sites, radiocarbon dating has been of no use.

The association of a few Quimpiri style sherds with Sivia style ceramics at the Granja de Sivia affords the only empirical evidence for cross-dating Quimpiri with other ceramic styles (Raymond, 1972; Raymond, DeBoer and Roe, 1975, pp. 107-108). Since there is evidence of disturbance in the midden at the Granja de Sivia it could be argued that the apparent association was the result of a mechanical intrusion of Quimpiri ceramics. However, the fact that there is no evidence of a Quimpiri occupation at the Granja de Sivia and that the Quimpiri sherds were not found in a single concentration suggests that the association is sound. Furthermore, at least two ceramic specimens represent apparent attempts to apply Quimpiri designs to Sivia vessel forms (Raymond, DeBoer and Roe, 1975, pp. 107-108). The fact that the vessels are rather poorly made by Sivia standards suggests that the potter was a Quimpiri artisan trying her (his) hand in a new style. This evidence, then, indicates that Quimpiri is contemporaneous at least in part with the Sivia style. Since I have argued elsewhere on similar grounds that Sivia is coeval in part with the Simariba style (Raymond, DeBoer and Roe, 1975, pp. 106,107,139), it is possible that Simariba and Quimpiri overlap in time. However, Quimpiri ceramics have not yet been discovered at a Simariba occupation site, or vice versa. The radiocarbon dates from the Granja de Sivia are ambiguous (Raymond, DeBoer and Roe, 1975, p. 85), and can be interpreted to indicate an occupation ranging from the tenth through the thirteenth century A.D. or a shorter occupation between those two extremes.

Sivia and Quimpiri share some stylistic features. The most notable of these is an emphasis in both styles on incised lines and zoned painting as the main decorative technique. The incised designs in each style bear a superficial resemblance. Both use volutes and stepped triangles as basic design elements, and some of the simple Quimpiri designs almost fit as a layout



in the Sivia style (e.g., fig. 14). However, in general the design rules determining the combination of elements are different in the two styles, and the Quimpiri designs are much more complex than those of Sivia.

With the exception of vessel form H, which is similar to Sivia form 6 (Raymond, DeBoer and Roe, 1975, fig. 53), and form D, which bears some resemblance to Sivia form 1A, the two styles do not share common vessel shapes, nor does one set of shapes seem to be derived from the other. The styles also differ in terms of paste and proportionate wall thickness.

Quimpiri designs also bear some resemblance to those of the Cumancaya style from the Ucayali (Raymond, DeBoer and Roe, 1975, figs. 10-12). Particularly similar are the designs with interlocking volutes, and the tendency in Cumancaya to join volutes and stepped triangular elements. However, on the whole the Quimpiri style is very different from that of Cumancaya, and the similarities at most intimate an exchange of ideas between artisans working in two different styles. There are design similarities as well with the Naneini style from the Alto Pachitea (Allen, 1968); again they seem to indicate that design ideas were circulating over a broad area of the montaña.

Quimpiri also shares the technique of resist decoration with the Cumancaya and Sivia styles (Raymond, DeBoer and Roe, 1975, Table 10). However, corrugation is notably missing from Quimpiri but important in all of the styles of the Cumancaya tradition (except Sivia) and most later styles in the montaña. Brushing, which is also important in the Cumancaya tradition, is relatively infrequent in the Quimpiri style. And fingernail punctations of Quimpiri, crescent-shaped marks carefully incised into a smooth surface, are different from those of any other ceramic style that I have examined.

The corpus of data from the Naranjal style in the Perene Valley is too scant to make detailed comparisons possible; however, Naranjal apparently also emphasized incised decoration and used the volute as a design element (Lathrap, 1970, pp. 121-122; Roe, 1973, fig. 74).

If the reported finds of Colonial pottery at sites APU-33 and APU-25 can be trusted (and there is no reason to believe that they cannot), we must consider the possibility that the Quimpiri style dates to some time following the Spanish conquest. There are several reasons for not considering the Colonial and Quimpiri occupations to be contemporary, but none of them is conclusive: (1) the finds of Colonial pottery were apparently superficial and very little Quimpiri pottery was exposed on the surface of either site; (2) since Hispanic settlement has occurred in the vicinity of APU-25 repeatedly from the eighteenth century onward, isolated finds of wheel-made pottery are not uncommon and are the leavings of missionaries and entrepreneurs who displaced the indigenous settlers on the west side of the Apurimac Valley; (3) the early missionary accounts do not mention elaborately decorated pottery made by the indigenous peoples of the area. Nor are any Quimpiri sherds found at the only Colonial Period site located in the survey (APU-7).

Without better chronological control we are at sea as to whether the Quimpiri style represents a short-term florescence of decorated ceramic art in the Apurimac Valley or whether there was an evolution of the art over a span of time. The fact that there is no clear continuity in form with an undecorated style is very likely attributable to the fact that a great many of the assemblages which were recovered in the survey are so poorly preserved that it is

impossible even to make sensible guesses about form. Nevertheless, while one must exercise caution in drawing conclusions from comparisons between assemblages that are so small, there are some differences which may prove to have chronological significance.

In vessel form, forms H and C show variations which may have potential chronological significance. At site APU-12 and -13, the necks of form H seem to flare more and the juncture between the neck and convex body section is demarcated by a definite inflection, whereas the same form from APU-34 and -38 has a more erect neck and the juncture between neck and body is sometimes nearly imperceptible. Form C is not represented at APU-12 but is common at APU-34 and is represented at APU-25,-33,-35 and -37, which do not have form H. A possible conclusion is that there was an evolution from form C to H or in reverse. Form H is found in association with the Sivia style at APU-22.

There are also differences in decoration. The spacing between the lines in the incised decoration from APU-34 is greater than that from APU-12 and there is a tendency to use fingernail impressions to fill vacant space instead of incised space fillers. In this respect the designs from APU-12 appear to be similar to those from APU-13,-21,-25 and -42; and APU-34 is similar to APU-33 and -35. (The decorated samples from the other sites are too small to compare.) These differences might plausibly be explained as regional variants rather than as chronological differences, since the two groups of sites occur, respectively, in the lower and upper sections of the survey area. The same pattern of occurrence exists with respect to the presence of modeled appliqué decoration with incisions.

The relative frequency of decorative techniques cannot be used as a reliable criterion for comparison with the small assemblages. This is well illustrated from the assemblage of APU-37, which would show no evidence of incised decoration had rim sherds alone been examined, but which shows a very high percentage of brushed sherds.

#### Conclusion and Some Speculations

In a review of the temporal and spatial distribution of fine ceramics during the late prehistoric and historic periods in the Ucayali Basin, Myers (1976) asserted that control of the mainstream and hence access to the routes of commerce was necessary to sustain such an industry, particularly with painted decoration. Groups living on the tributary streams and in the backwoods simply would not have access to the raw materials. While Myers notes that social and cultural factors are involved, he suggests that the ceramic art or the late prehistoric and historic occupants of the Ucayali Basin can be scaled according to the extent to which their physical location allowed or prevented their participation in the commercial networks. The presence of the Quimpiri style in the remote Apurimac Valley with elaborate incised and painted designs, then, would seem to be an anomaly in Myer's scheme. However, if the particular cultural context of Quimpiri is taken into account, these sites may have been situated in a zone in which commerce between highlanders and lowlanders was heightened during the period of their occupation.

Although criteria for defining the temporal span and the temporal boundaries of Quimpiri are weak, it seems to have been at least partly contemporary with the presence of Sivia in the lower Apurimac Valley. I have

suggested elsewhere (Raymond, 1972; Raymond, DeBoer and Roe, 1975) that the Sivia settlement at the Granja de Sivia represents an intrusion of peoples from the lower montaña, either for the purpose of enhancing trade relations with highlanders or as a result of an upward displacement of groups along the river systems as the Ucayali was invaded by people from the Amazon Basin. The evidence is still weaker, but it seems likely that Quimpiri was also coeval with settlements of highlanders in the valley represented by sites with stone architecture and the poorly preserved Simariba style ceramics. The patterns of settlement associated with the three ceramic styles are complementary and suggest that three noncompetitive economic systems were present in the valley at the same time.

The Simariba settlements are above 800 m. elevation, usually on hilly terrain of the west side of the valley and with rare exception well back from the river. This fits a pattern of satellite settlements established to acquire and produce tropical goods for export to the highlands. The distribution of the Quimpiri sites overlaps the altitudinal limits of the Simariba settlements and the Granja de Sivia. But in the upper part of the survey area they are located only on the east side of the river and well away from any known Simariba site, and in the lower part none is located near the Granja de Sivia. In their small size and preference for protected ridgetops they fit what one would expect to be the remnants of a Campa settlement (Elick, 1969; Chrostowski, 1973), although there is no evidence in the artifacts of a direct historical connection. The Granja de Sivia at 550 m. elevation situated on a rare broad river terrace near the upper terminus of canoe navigation exhibits characteristics associated with riverine-focused tropical forest communities. Highland-made ceramics and copper artifacts at the Granja de Sivia document at least a limited exchange of goods with highland peoples.

The Quimpiri potters, then, may have experienced an unusual opportunity to enhance their ceramic art with painting by having access to the necessary raw materials. Regular, though indirect, contact with peoples of the Ucayali Basin may also have been a source of inspiration and have encouraged them to experiment with elaborations of their art style.

It goes without saying that more research is needed before Quimpiri can be placed confidently in historical context. A refined chronological sequence is obviously wanting. However, in the meantime, it might be profitable to carry out mineralogical studies of the pigments and paste and acquire solid data on the possible sources of the raw material. Such information may be crucial to our understanding the social and cultural mechanisms which led to the decline in ceramic art from the ornate Quimpiri style to the unremarkable ceramics known from the historic period.

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#### NOTES

<sup>1</sup>The site numbers of the Quimpiri sites are: APU-12,-13,-21,-24,-25,-33,-34,-37,-38,-42.

<sup>2</sup>Tables 1-3 give presence/absence and quantitative information on the occurrence of some of the ceramic features. These data should be used cautiously since the different assemblages cannot be regarded as comparable for statistical purposes. There is extreme variability in the state of preservation and the size of the assemblages. The totals of Table 3 indicate the number of informative sherds that could be used in this classification. One should note that the total number of rims in Table 3 is greater than that in Table 2, the reason being that not all rim sherds were preserved enough to classify according to form. Several of the assemblages are so small that it is unlikely that they can be regarded as representative of the range of ceramics left at a habitation site, e.g., APU-13,-21,-33,-38,-42. The collection from APU-21, which was gathered from a swath made by a bulldozer through a patch of forest, is so small that it would not be recognizable as a Quimpiri assemblage were it not for the incised sherds.

<sup>3</sup>The analysis of clay and temper was done in the field with a 10x hand lens and, therefore, should not be regarded as a finished petrographic study.

<sup>4</sup>Two specimens, figs. 61 and 62, defy classification according to form. One edge is finished as if for a rim; yet neither sherd shows any horizontal curvature. If they come from boxlike vessels or from flat tablets, they are the only evidence of such in any of the assemblages. One could swear that they were made to confuse the archaeologist.

<sup>5</sup>Shape terminology follows Shepard (1968).

<sup>6</sup>This conclusion is based only on a field laboratory study. No mineralogical tests have been done.

<sup>7</sup>The designs are too incomplete to say if one mode of reflection was preferred over another.

<sup>8</sup>See Lathrap, 1970; Raymond, DeBoer and Roe, 1975; Allen, 1968; Myers, 1970; Weber, 1975.

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TABLE 1  
Occurrence of Vessel Forms at Each of the Sites\*

Vessel Form	Sites APU-12	-13	-21	-25	-33	-34	-35	-37	-38A	-38B	-42
A						+		+		+	
B	+	+		+	+	+	+	+	+		
C		+	+	+	+	x	+	+			
D						x	+	+			+
E	+	+		+	+	+	+		+	+	
F	+				+	+	+	+			
G						+			+		+
H	x	x				+			+		+
I	+	+			x	+			+	+	+
J	+	+		+						+	

\* + indicates presence; x indicates that the frequency of occurrence is much higher than at other sites.<sup>2</sup>

TABLE 2

Relative Frequency of Rim Forms<sup>2</sup>

<u>Rim Forms</u>	<u>Sites APU-12</u>	<u>-13</u>	<u>-21</u>	<u>-25</u>	<u>-33</u>	<u>-34</u>	<u>-35</u>	<u>-37</u>	<u>-38A</u>	<u>-38B</u>	<u>-42</u>	<u>Total</u>
A	12	6	?	12	4	8	3	3	2		1	51
B	3	2	?	2	1	10	4	2	2	2		28
C			?	1		9	3	6				19
D	1	2	?	3	2	17	7	6			2	38
E	1	1	?			4	12	2	4	7	1	31
F	2	2	?	4	1	9	4	2	2			26
G			?			1	1			4		6
<b>Total</b>	19	13		22	8	58	33	22	10	13	4	202

TABLE 3

Occurrence of Decorative Techniques in Each of the Assemblages<sup>2</sup>

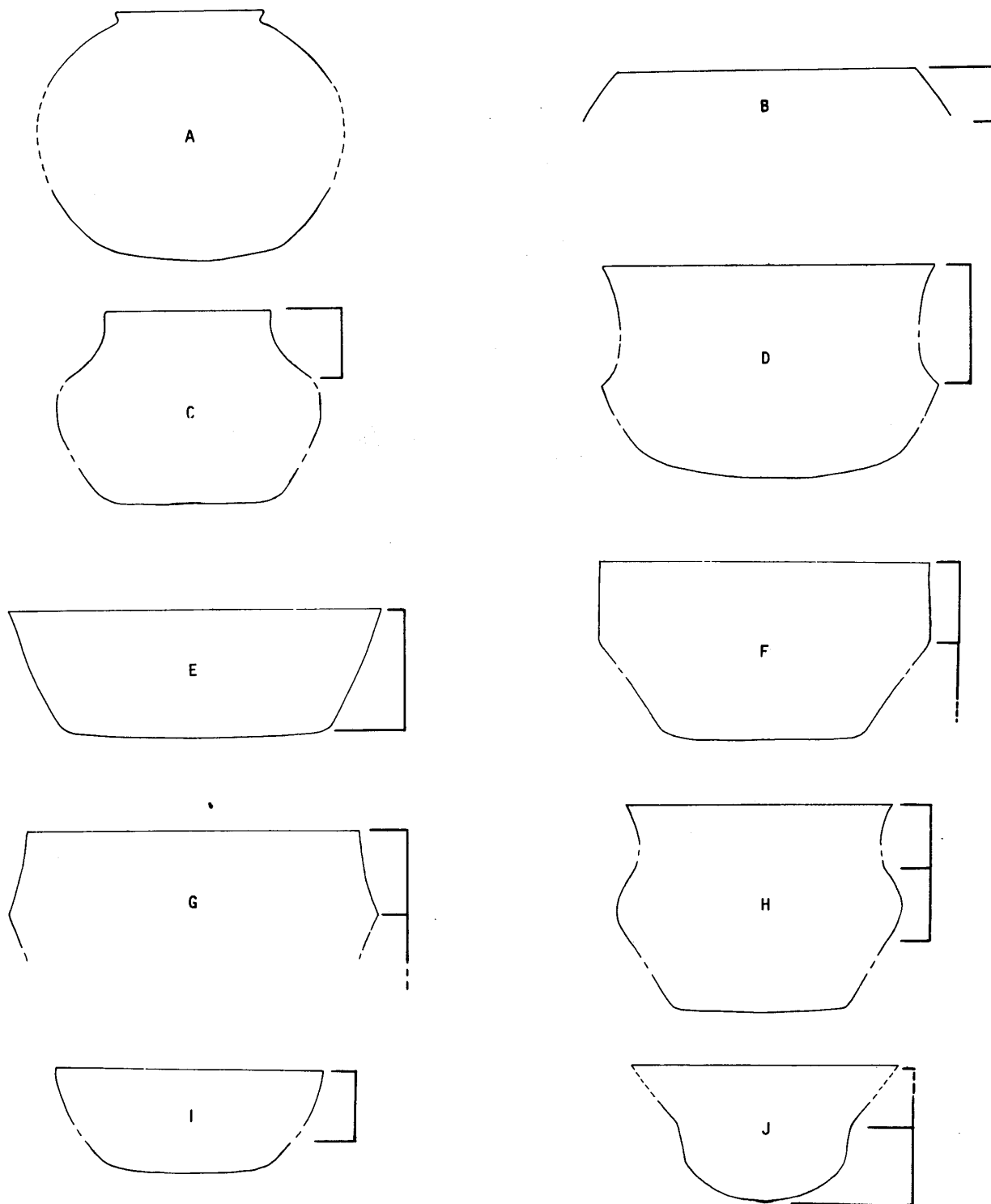
Sites		Decorative Techniques*					Total
		Incised	Finger- nail	Appliqué	Brushed	Plain	
APU-12	rim	22			1	19	40
	others	76	25		1	3	105
APU-13	rim	4			1	11	16
	others	15		1		1	17
APU-21	rim	3					3
	others	7					7
APU-25	rim	6	3			33	42
	others	16	20			7	43
APU-33	rim	4		1		3	8
	others	4	6			2	12
APU-34	rim	30		2	3	47	82
	others	106	7	17		33	163
APU-35	rim	17	2	1	1	15	36
	others	33	4	6		12	55
APU-37	rim				7	21	28
	others	3	2		4	11	20
APU-38A	rim	5			1	6	12
	others	6			1	2	9
APU-38B	rim				1	17	18
	others			1		1	2
APU-42	rim					4	4
	others	22					22

\* Painting and resist decoration are preserved too infrequently to include in this table.



TABLE 4

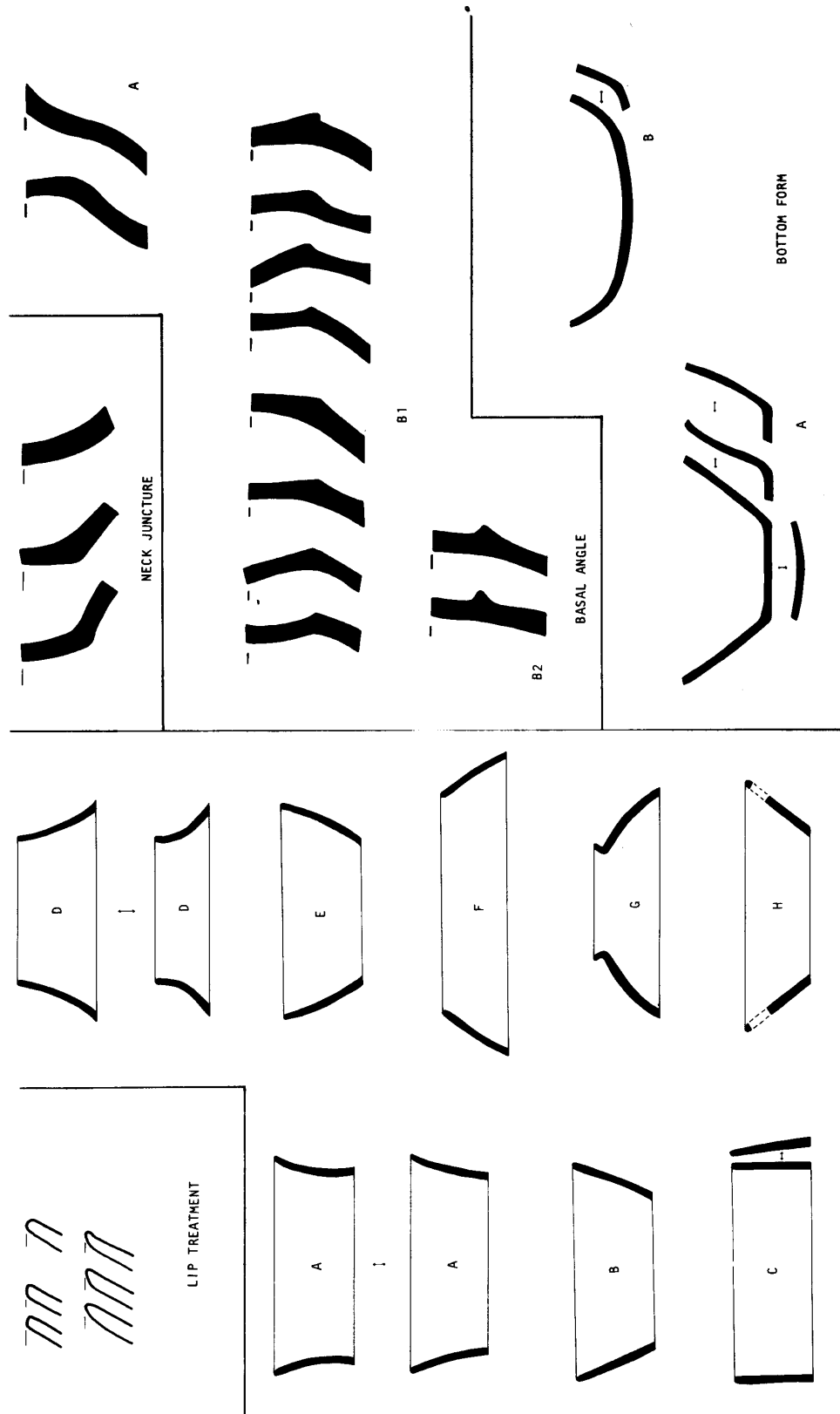
## Vessel Forms with Design Fields\*



\*Brackets indicate locations of design fields.

TABLE 5

Vessel Segments



RIM SEGMENT

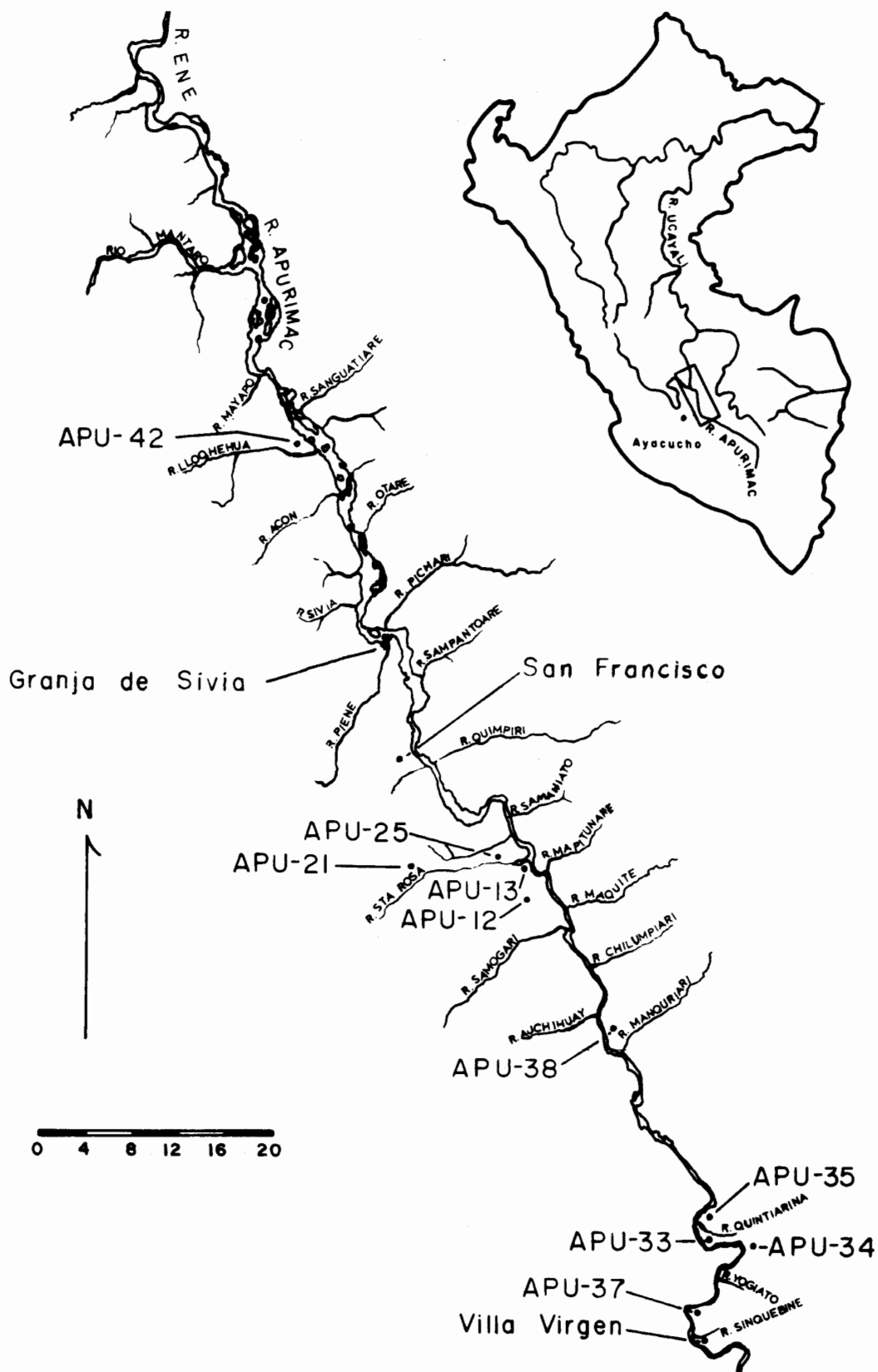
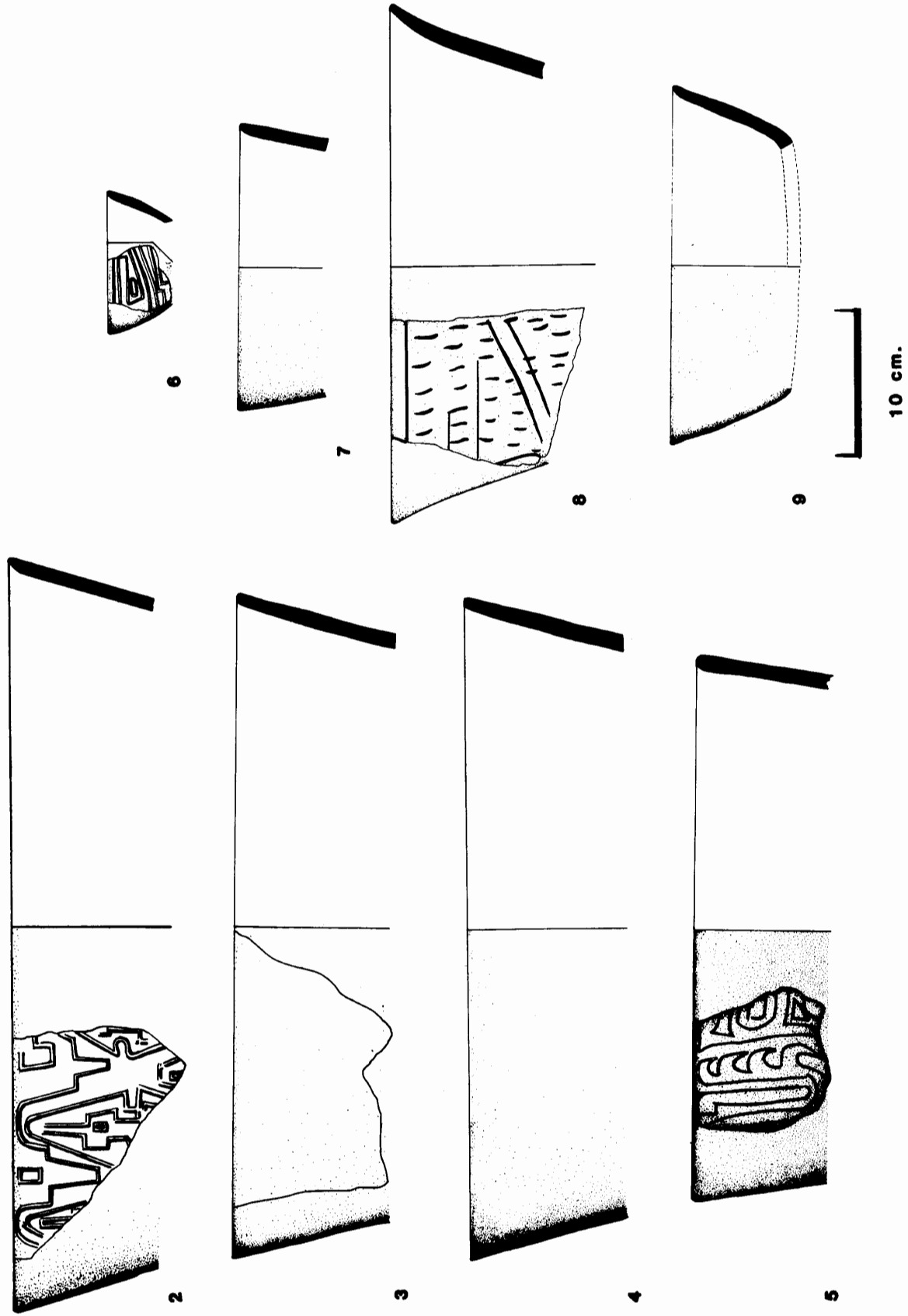
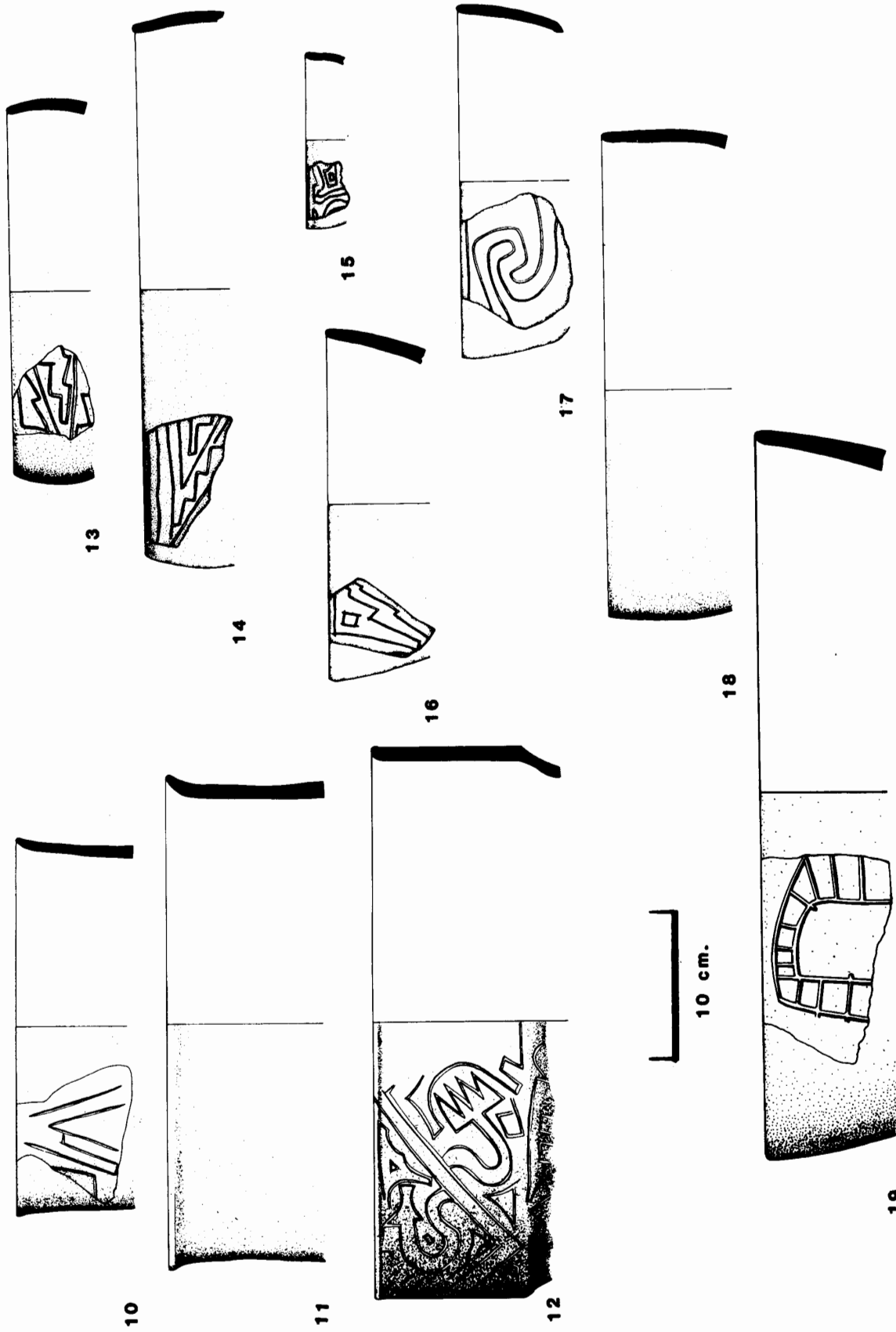


Fig. 1, map of the lower Apurimac Valley showing location of sites.



Figs. 2-4 and 7-9 are from APU-34; fig. 5 from APU-25; fig. 6 from APU-12.



Figs. 10, 13, 19 are from APU-34; figs. 11, 15-18 from APU-35; fig. 12 from APU-22, Cut III, Unit 3B, Level 3; fig. 14 from APU-13.

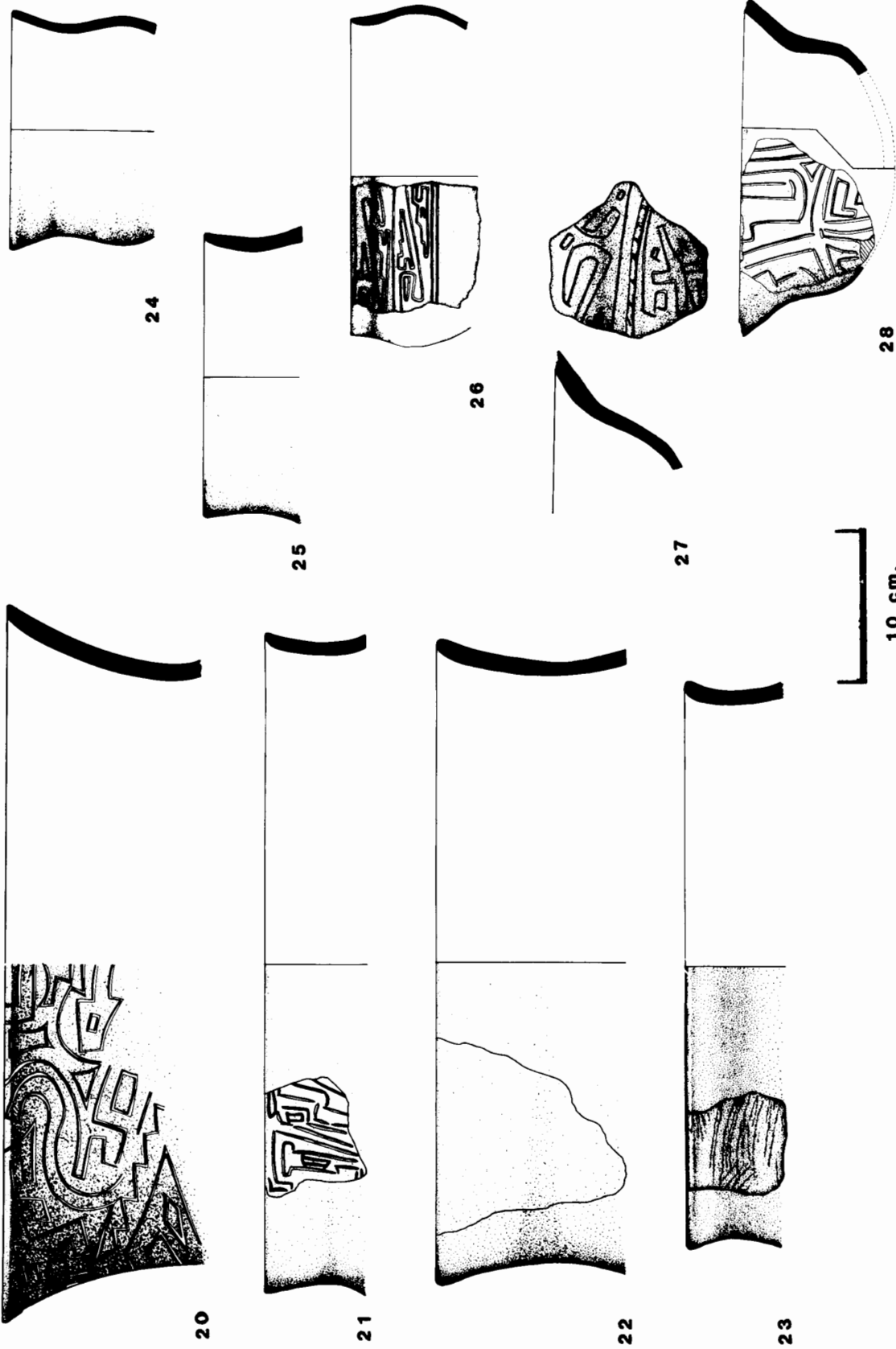


Fig. 20 is from APU-22, Cut III, Unit 2C, Level 8; figs. 21, 25-26 from APU-34; figs. 22, 27-28 from APU-12; fig. 23 from APU-38; fig. 24 from APU-35.

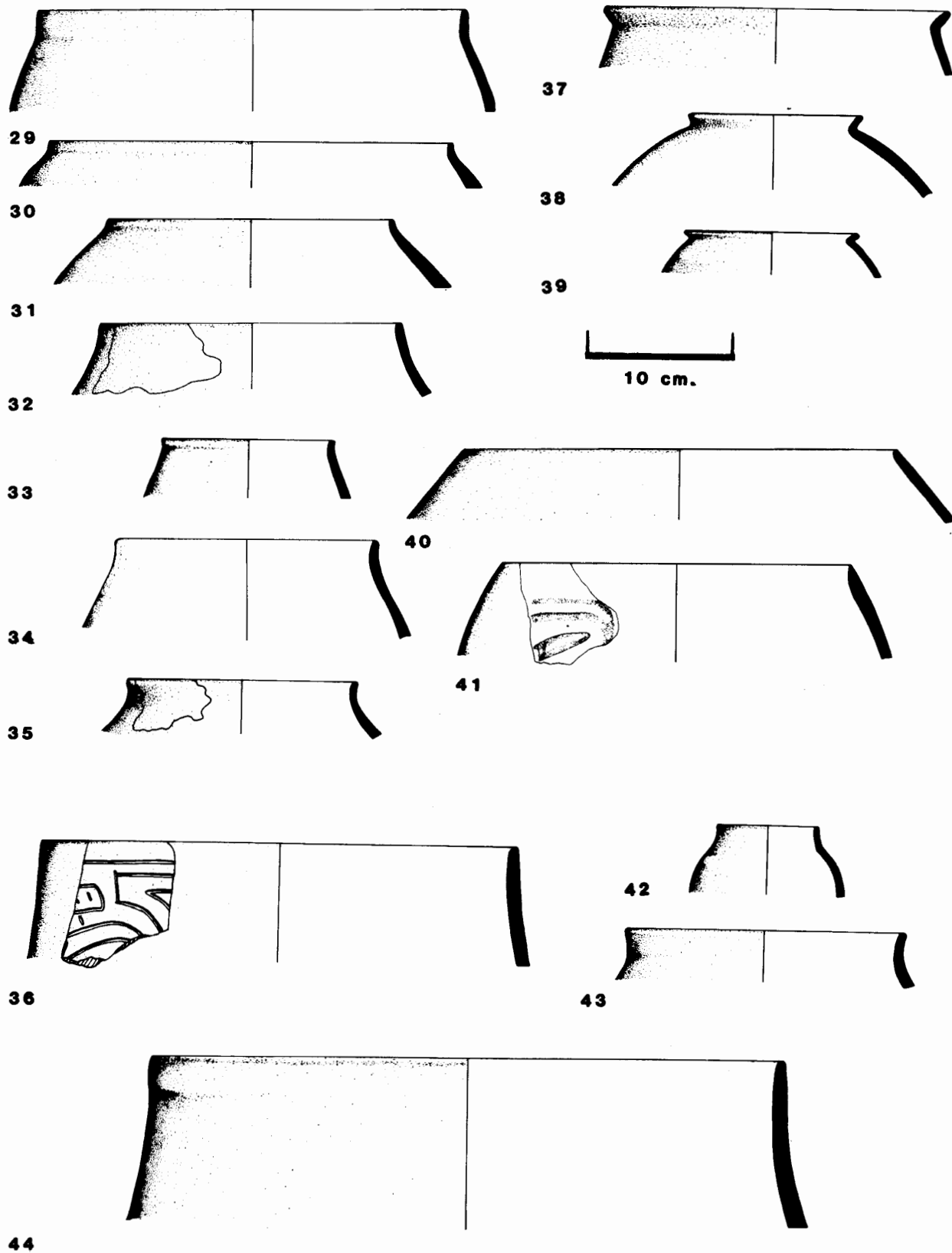


Fig. 29 is from APU-42; figs. 32, 34-46, 38, 40, 41, 43, 44 are from APU-34; figs. 30, 31 from APU-35; fig. 37 from APU-38; figs. 33, 39, 42 from APU-37.

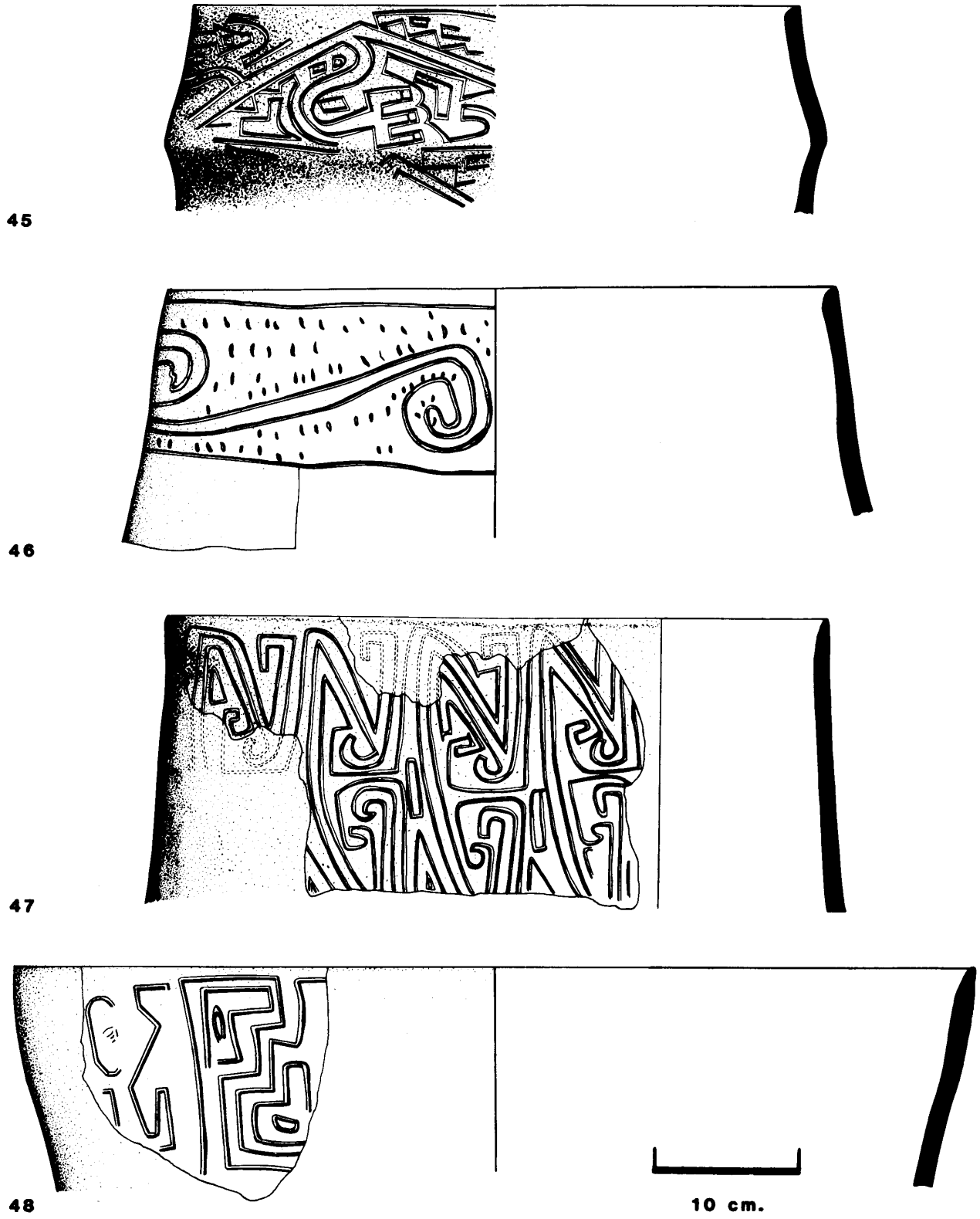
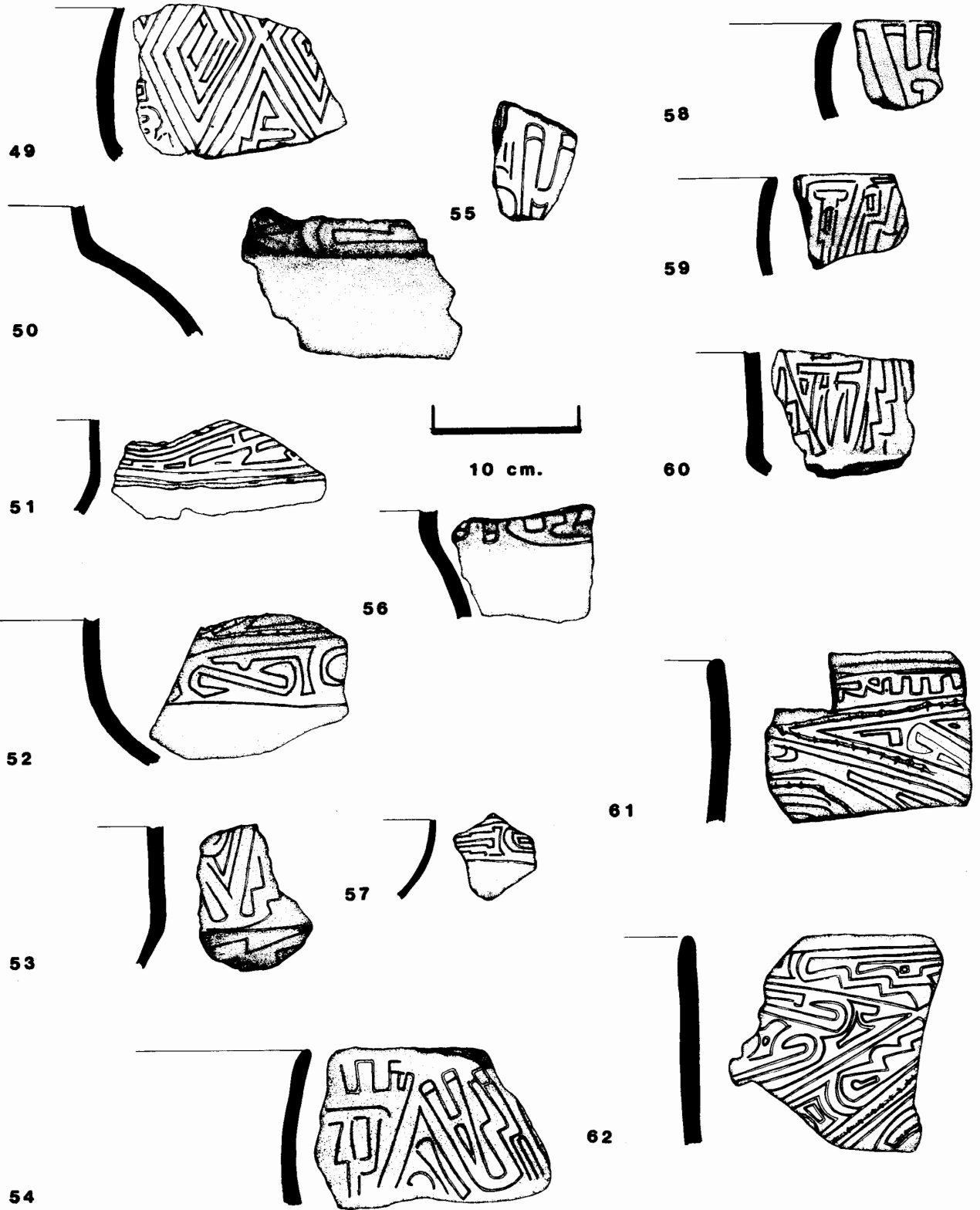
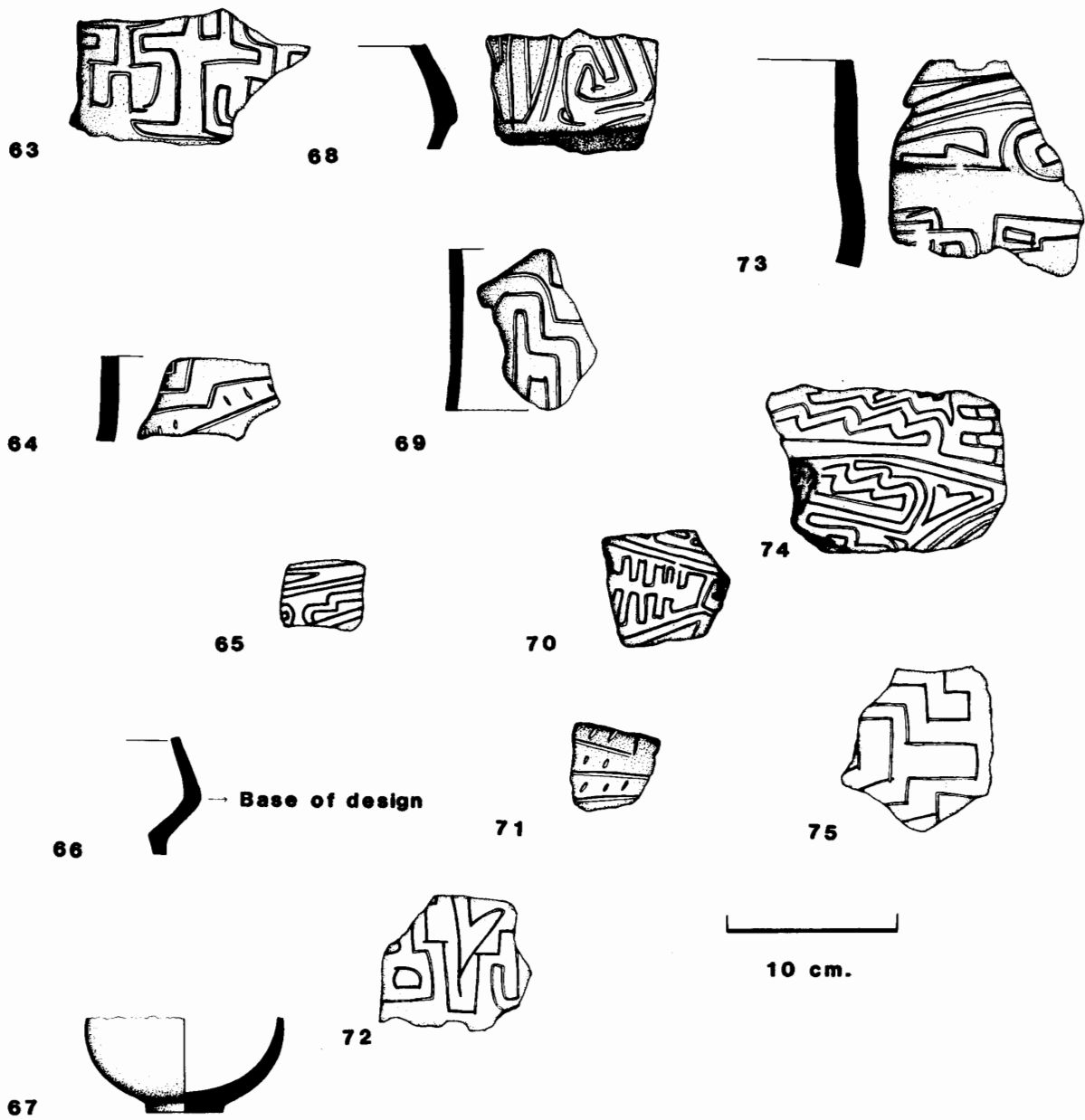


Fig. 45 is from APU-22, Cut III, Unit 1C, Level 3; figs. 46-48 from APU-34.





Figs. 49-56 and 58-62 are from APU-12; fig. 56 is from APU-35.



Figs. 63-65, 68, 69, 71, 72, 75 are from APU-34; figs. 66, 70, 73, 74 from APU 12; fig. 67 from APU-35.