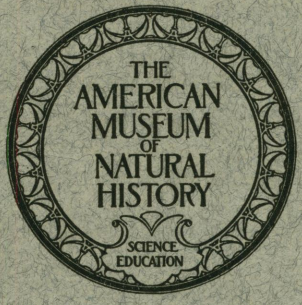
ANTHROPOLOGICAL PAPERS
OF
THE AMERICAN MUSEUM OF NATURAL HISTORY

VOLUME XXXVII, PART I

ARCHAEOLOGY OF THE NORTH COAST OF PERU

AN ACCOUNT OF EXPLORATION AND EXCAVATION IN VIRU AND LAMBAYEQUE VALLEYS

By Wendell C. Bennett



By Order of the Trustees
OF
THE AMERICAN MUSEUM OF NATURAL HISTORY
New York City
1939

THE AMERICAN MUSEUM OF NATURAL HISTORY

PUBLICATIONS IN ANTHROPOLOGY

In 1906 the present series of Anthropological Papers was authorized by the Trustees of the Museum to record the results of research conducted by the Department of Anthropology. The series comprises octavo volumes of about 350 pages each, issued in parts at irregular intervals. Previous to 1906 articles devoted to anthropological subjects appeared as occasional papers in the Bulletin and also in the Memoir series of the Museum. Of the Anthropological Papers 35 volumes have been completed. A complete list of these publications with prices will be furnished when requested. All communications should be addressed to the Librarian of the Museum.

The current volume is:—

VOLUME XXXVII

I. Archaeology of the North Coast of Peru. An Account of Exploration and Excavation in Viru and Lambayeque Valleys. By Wendell C. Bennett. Pp. 1–153, and 22 text figures. 1939. Price, $1.60.

II. (*In preparation.*)

ANTHROPOLOGICAL PAPERS
OF
THE AMERICAN MUSEUM OF NATURAL HISTORY

VOLUME XXXVII, PART I

ARCHAEOLOGY OF THE NORTH COAST OF PERU

AN ACCOUNT OF EXPLORATION AND EXCAVATION IN VIRU AND LAMBAYEQUE VALLEYS

By Wendell C. Bennett

By Order of the Trustees
of
THE AMERICAN MUSEUM OF NATURAL HISTORY
New York City
1939

ARCHAEOLOGY OF THE NORTH COAST OF PERU

An Account of Exploration and Excavation in Viru and Lambayeque Valleys

By Wendell C. Bennett

PREFACE

Under the auspices of The American Museum of Natural History, eight months were delegated to archaeological investigations on the northern coast of Peru. My wife accompanied me on this trip as a voluntary and able assistant. This expedition, financed by the Frederick G. Voss Anthropological and Archaeological Fund, was the fourth unit in the Museum's Peruvian archaeological program which was initiated with a general survey by Doctor Ronald L. Olson in 1930, and continued by the author in two trips to Bolivia in 1932 and 1934.[1]

Permission for archaeological work on the North Coast of Peru was obtained through the courtesy of the Peruvian Government and the National Museum of Peru. Part of the collections made was selected and deposited in the National Museum in accordance with the laws of the country.

Sailing from New York on December seventh, 1935, we arrived in Lima on the twentieth. After a few days of preliminary preparation, we left Lima, on the twenty-eighth, and spent the next two weeks in a general survey of Pativilca, Huarmey, and Nepeña valleys. January ninth to thirty-first, 1936, was passed in the Trujillo region, examining its famous ruins and conducting minor excavations. February first to March nineteenth was spent in Viru Valley, examining many sites and concentrating excavation at some of them. After ten days in Chicama Valley, we went to Lambayeque Valley from April first to May twenty-sixth, again concentrating on site excavation. May twenty-seventh to June seventeenth in Chicama Valley was utilized to visit many sites, to observe excavations by the Larco brothers, and to study their magnificent collection of North Coast pottery. After taking our collection to Lima for government review, we returned to New York, arriving August eleventh, 1936.

We wish to extend our appreciation to the Honorable General Oscar R. Benevidas, President of the Republic of Peru, and to the Honorable Ernesto Montagne, Minister of Public Instruction, for permission to work in the country. To the United States Ambassador, Honorable Fred Morris Dearing, we present our thanks for kindnesses received. Doctor Albert Giesecke, of the Embassy, and Mr. George Adams, Vice-Consul, were of great assistance. Doctor Julio C. Tello of the University of San Marcos assisted in innumerable ways.

The National Museum of Peru offered us unusual coöperation. We wish to extend our thanks to the Director, Doctor Luis E. Valcárcel, and to Doctor Fortunato Herrera, who acted as Director, in Doctor Valcárcel's absence. Señor Jorge Muelle was sent by the National Museum as its representative in the field and proved of excellent assistance as well as a fine friend.

W. R. Grace and Company extended many courtesies and we wish to thank in particular Mr. John Kirby and Señores José Correa, Galo Morales, and Jorge Ardiles. We wish to express our appreciation of the hospitality extended by Mr. and Mrs. John B. Harrison of the Jonathan Lockett Company hacienda in Nepeña Valley; by Señor and Señora Ernesto Horney of the Gildemeister Company hacienda in Huarmey Valley; by Señor Luis Arrese of Carmelo hacienda, Viru Valley; by Señor and Señora Antonio de la Guerra of Tomabal hacienda in Viru Valley; and by Señor and Señora Alberto Martin Lynch of the Government Experimental Station in Lambayeque Valley. Assistance in the field in locating sites was proffered by Señor Eulogio Garrido and Doctor L. R. Velez Lopez of Trujillo, and by the Oneto family and the Gayoso family in Lambayeque. To Señor Rafael Larco Herrera and his three sons, Rafael, Constante, and Javier Larco Hoyle, we extend our appreciation and thanks for hospitality and courtesies at Chiclín hacienda, Chicama Valley, as well as for stimulating and valuable archaeological assistance.

WENDELL C. BENNETT

OCTOBER 25, 1937

[1] *This series*, vol. 34, part 3; vol. 35, part 4.

ADDENDUM

Since this report was written, the author has carried out archaeological investigations in the Callejón de Huaylas and at Chavín (1938); Doctor Julio C. Tello has made significant discoveries of Chavín type ruins in Casma Valley (1937); Señor Rafael Larco Hoyle has published the first account of his extensive researches on the North Coast (1938); Doctor Heinrich Doering and Doctor Hans Diesselhoff have procured new evidence of the Early periods through their 1938 excavations in Chicama and Pacasmayo valleys; numerous articles and reports have appeared. It is impractical to revise this report to incorporate this new and significant material, although notes have been added here and there. However, it is self-evident that this recent work will modify and enlarge the picture of North Coast archaeology as presented here.

W. C. B.

MAY 20, 1939

CONTENTS

	Page
PREFACE	3
INTRODUCTION	11
PATIVILCA VALLEY	13
Paramonga Fortress	13
HUARMEY VALLEY	15
Burro Corral	15
NEPEÑA VALLEY	16
Cerro Blanco	16
Punguri	16
Cochipampa	17
Pañamarquilla	17
Other Nepeña Sites	18
VIRU VALLEY	19
Archaeological Sites in Viru Valley	21
upper viru valley	21
middle viru valley	21
lower viru valley	22
Queneto Temple	22
El Castillo	27
San Francisco	28
Huaca de la Cruz	28
pits 1 to 20	29
analysis of sherd material	33
Blackware	33
Black-White-Red	34
Early Chimu	34
Sherds from Lower Levels	34
Gallinazo Style Pieces	34
Miscellaneous Pieces	34
Figurines	36
Early Chimu Figurine	36
Figurines of Doubtful Early Chimu Type	36
Black-White-Red Figurine	36
grave ceramics of early chimu style	36
the intrusive grave ceramics	39
Ollas	40
A. Small Ollas	40
B. Large Ollas	40
Non-Ollas	40
C. Constricted Neck Vessels	40
D. Flask-Shape Vessels	43
E. Disc-Shape Vessels	43
F. Double-Spout Vessels	43
G. Double-Bowls	43
H. Stirrup-Spout Vessels	43
I. Modeled Vessels	43
J. Spout and Handle Vessels	43
K. Head Goblets	44
L. Aryballoid	44
M. Open Dishes	44
N. Tripod Vessels	44
ceramic traits	44
Color	44
Designs	44
Bases	45
Handles	45
Collar Ornament	45
early chimu non-pottery artifacts	45
Clay Objects	45
Copper Objects	46
Wooden Objects	46
Bone Objects	46

PAGE

Shell Objects ... 46
Stone Objects ... 46
Calabash Objects ... 46
Cloth ... 46
NON-POTTERY ARTIFACTS WITH INTRUSIVE GRAVES ... 47
Clay Objects ... 47
Shell Objects ... 47
Metal Objects ... 47
Calabash Objects ... 47
Wood and Cane Objects ... 48
Cloth ... 49
RÉSUMÉ ... 50
TAITACANTIN AND HUACA LARGA ... 51
GRAVES A1 TO A9 ... 51
PURPUR ... 53
THE GALLINAZO GROUP ... 54
PITS EXCAVATED AT THE GALLINAZO RUIN ... 54
Pits G1 to G6 ... 54
PITS EXCAVATED IN BURIAL MOUNDS OF THE GALLINAZO GROUP ... 58
Pit 1 ... 58
Graves 1A to 1J ... 58
Pit 2 ... 58
Graves 2A to 2M ... 58
Pit 3 ... 58
Graves 3A to 3H ... 58
Pit 4 ... 59
Graves 4A to 4H ... 59
Pit 5 ... 59
Graves 5A to 5H ... 59
CLASSIFICATION OF GRAVE POTTERY ... 59
Ollas ... 59
A. Small Ollas ... 59
B. Large Ollas ... 59
Non-Ollas ... 60
C. Constricted Neck Vessels ... 60
D. Flask-Shape Vessels ... 60
E. Disc-Shape Vessels ... 60
F. Double-Spout Vessels ... 60
G. Double-Bowls ... 60
H. Stirrup-Spout Vessels ... 60
I. Modeled Vessels ... 62
J. Spout and Handle Vessels ... 62
K. Head Goblets ... 62
L. Aryballoid ... 62
M. Open Dishes ... 62
N. Tripods ... 62
O. Bird Vessels ... 62
P. Asymmetric Bowl ... 62
Q. Face-Collar Vessels ... 62
R. Elongated Vessel with High Flare Collar ... 62
S. Dippers with Projecting Handles ... 62
T. Toy Vessels ... 63
DECORATION ... 63
HANDLES AND BRIDGES ... 64
BODY FORMS ... 64
BASES AND RIMS ... 64
SHERD MATERIAL FROM DWELLING-SITE PITS ... 64
Shapes ... 64
Miscellaneous Shapes ... 67
Design and Decoration ... 67
NON-POTTERY ARTIFACTS FROM THE GALLINAZO GROUP ... 68
Clay Objects ... 68
Stone Objects ... 69
Bone and Shell Objects ... 71
Metal Objects ... 71

PAGE

ANALYSIS OF THE GALLINAZO MATERIAL ... 71
Early Chimu Relationships ... 72
Recuay Relationships ... 72
Epigonal Relationships ... 73
Middle and Late Period Relationships ... 73
The Intrusive Grave of Pit G5a ... 74
POSITION OF GALLINAZO ... 74
OTHER SITES IN CARMELO SECTION ... 75
CARMELO 1 ... 75
CARMELO 3 ... 76
CARMELO 4 ... 76
CARMELO 5 ... 76
CARMELO 6 ... 77
CARMELO 7 ... 77
CARMELO 8 ... 78
CARMELO 9 ... 78
VIRU RÉSUMÉ ... 78
EARLY CHIMU PERIOD ... 78
GALLINAZO PERIOD ... 79
CHAVÍN STYLE ... 79
QUENETO TYPE ... 79
TIAHUANACO EPIGONAL PERIOD ... 80
MIDDLE PERIOD OF BLACK-WHITE-RED STYLE ... 80
LATE CHIMU PERIOD ... 80
INCA PERIOD ... 81
FINAL ... 81
MOCHE-CHICAMA ... 82
CHANCHAN ... 82
LAS DELICIAS ... 83
TRENCHES 1 TO 6 ... 83
HUACAS DEL SOL AND DE LA LUNA ... 83
GRAVES A TO B ... 84
EL BRUJO ... 84
SALAMANCA PLAYA ... 86
CUCURRIPE ... 86
PUCUCHE ... 86
PATA DE BURRO ... 87
GRAVES 1A TO 2J ... 87
PAMPA DE CHICAMA ... 89
CUPISNIQUE ... 90
LAMBAYEQUE SECTION ... 94
LAMBAYEQUE ONE ... 95
GRAVE CERAMICS ... 97
Ollas ... 97
A. Small Ollas ... 97
B. Large Ollas ... 97
Non-Ollas ... 97
C. Constricted Neck Vessels ... 97
D. Flask-Shape Vessels ... 98
E. Disc-Shape Vessels ... 98
F. Double-Spout Vessels ... 98
G. Double-Bowls ... 98
H. Stirrup-Spout Vessels ... 98
I. Modeled Vessels ... 101
J. Constricted Neck Vessels with Loop Handles ... 101
J1. Cylindrical Neck and Loop Handle ... 101
J2. Taper Spout and Loop Handle ... 101
J3. Vase with Loop Handle ... 101
K. Head Goblet ... 101
L. Aryballoid ... 102
M. Open Dishes ... 102
T. Toy Vessels ... 102
CERAMIC TRAITS ... 102
Color ... 102
Design ... 102

PAGE
Bases ... 103
Handles ... 103
Lugs ... 103
SHERD COLLECTION ... 103
OTHER ARTIFACTS ... 104
Beads and Buttons ... 104
Copper Artifacts ... 104
RÉSUMÉ AND ANALYSIS OF SITE ... 105
LAMBAYEQUE TWO ... 106
GRAVE CERAMICS ... 107
A. Small Ollas ... 107
B. Large Ollas ... 108
C. Constricted Neck Vessels ... 108
D. Flask-Shape Vessels ... 108
G. Double-Bowls ... 108
H. Stirrup-Spout Vessels ... 108
I. Modeled Vessels ... 108
L. Aryballoid ... 108
M. Shallow Dishes ... 108
T. Toy Vessels ... 108
CERAMIC TRAITS ... 108
Form ... 108
Color ... 110
Design ... 110
Bases ... 110
Handles and Lugs ... 110
SHERDS ... 110
NON-CERAMIC ARTIFACTS ... 110
Copper ... 110
Calabash and Bone ... 111
Shells and Beads ... 111
Wood Objects ... 111
Cloth ... 111
RÉSUMÉ ... 111
OTHER SITES NEAR LAMBAYEQUE PUEBLO ... 112
LAMBAYEQUE THREE ... 112
LAMBAYEQUE FOUR ... 112
LAMBAYEQUE FIVE ... 112
LAMBAYEQUE SIX ... 112
LAMBAYEQUE SEVEN ... 112
LAMBAYEQUE EIGHT ... 112
LAMBAYEQUE NINE ... 113
LAMBAYEQUE TEN ... 113
LAMBAYEQUE ELEVEN ... 113
LAMBAYEQUE TWELVE ... 113
LAMBAYEQUE THIRTEEN ... 113
LAMBAYEQUE FOURTEEN ... 113
LAMBAYEQUE FIFTEEN ... 113
TÚCUME SECTION ... 113
TÚCUME ONE ... 114
Graves 1A to 2B ... 114
TÚCUME TWO ... 116
Graves 1A to 1B ... 116
TÚCUME THREE ... 117
Graves 1A to 1C ... 117
CHONGOYAPE ... 118
CHONGOYAPE ONE ... 118
CHONGOYAPE TWO ... 119
CHONGOYAPE THREE ... 119
Graves 3A to 3B ... 119
CHONGOYAPE FOUR ... 120
CHONGOYAPE FIVE ... 120
LAMBAYEQUE RÉSUMÉ ... 120
EARLY PERIODS ... 120

PAGE

a. Early Chimu ... 120
b. Chavín ... 121
MIDDLE PERIODS ... 121
Middle Lambayeque I ... 121
Middle Lambayeque II ... 122
LATE PERIODS ... 122
Late Lambayeque I ... 122
Late Lambayeque II ... 123
Post-Spanish ... 123
LAMBAYEQUE SEQUENCE ... 123
THE NORTH COAST OF PERU ... 124
EARLY PERIODS ... 124
EARLY CHIMU A ... 125
EARLY CHIMU B ... 126
OTHER EARLY CHIMU STYLES ... 127
CHAVIN AND CHIMU ... 127
1. Chavín de Huantar ... 127
2. Nepeña Valley ... 128
3. Moche-Chicama Valleys ... 128
A or Moche Style ... 128
B or Cupisnique Style ... 129
C Style ... 129
4. Lambayeque Valley ... 130
5. Piura Valley ... 130
1. Highland Chavín ... 131
2. Coast Chavín ... 132
RECUAY AND NORTH COAST ... 133
North Highland Ceramic Styles ... 133
North Highlands and Early Chimu A ... 134
North Highlands and Early Chimu B ... 134
North Highlands and Gallinazo ... 135
North Highlands and Middle Periods ... 135
North Highlands and Late Periods ... 136
MIDDLE PERIODS ... 136
MIDDLE MOCHE ONE, OR GALLINAZO PERIOD ... 136
MIDDLE MOCHE TWO ... 138
Sub-period A, The Epigonal ... 138
Sub-period B, Derived Local Styles ... 139
Pata de Burro, Chicama Valley ... 139
Cursive Modeled Style ... 140
Red-White-Black Recuoid ... 140
Red and White Style ... 140
Sub-period C, The Black-White-Red Style ... 140
HYPOTHETICAL MIDDLE CHIMU ... 142
Lambayeque One ... 143
LATE PERIODS ... 144
Late Moche One ... 144
Late Moche Two, The Inca-Chimu Period ... 144
INCA PERIOD ... 145
RÉSUMÉ OF MOCHE REGION CHRONOLOGY ... 146
APPENDIX ... 148
PERCENTAGE TABLES OF CERAMICS ... 148
WORKS CONSULTED ... 152

LIST OF ILLUSTRATIONS

TEXT FIGURES

1. Map of Viru Valley indicating Archaeological Sites mentioned in this Report ... 20
2. Plan of Huaca de la Cruz, Viru, showing Location of Excavated Trenches in Reference to the Mound Contours and the Burned Area ... 21
3 Queneto Temple and Other Viru Ruins ... 23
4. Olla Types in Museo Nacional, Lima ... 25
5. Viru Figurine Types and Sherds of Queneto Style ... 26
6. Early Chimu Artifacts from Huaca de la Cruz 11A ... 35
7. Early Chimu Vessels from Huaca de la Cruz Grave ... 37

		PAGE
8.	Early Chimu Vessels from Huaca de la Cruz Grave 11A	38
9.	Black-White-Red and Blackware from Huaca de la Cruz Graves	41
10.	Black-White-Red and Blackware from Huaca de la Cruz and Taitacantin	42
11.	Gallinazo Whorls, Early Chimu and Epigonal Sherds	55
12.	Negative Painted Sherds from Gallinazo House Sites	56
13.	Plain and Negative Ware Vessels from Gallinazo Cemetery	61
14.	Shapes of Vessels from Gallinazo Site	65
15.	Textile and Vessels from Gallinazo Site	66
16.	Incised Sherds and Vessels from Gallinazo and Early Chimu Textile	70
17.	Blackware Vessels from El Brujo, Chicama, and Early Chimu Types from Lambayeque	85
18.	Incised Sherds from Cupisnique, Chicama	91
19.	Painted and Blackware Vessels from Lambayeque One	99
20.	Blackware Vessels from Lambayeque One	100
21.	Blackware Vessels from Lambayeque Two and Túcume One	109
22.	Inca-Chimu Period Vessels from Lambayeque Two and Túcume One	115

INTRODUCTION

The North Coast of Peru covers a stretch of over four hundred miles from Huarmey to Piura Valley. At intervals of about twenty-five miles, the desert coast is crossed by rivers which originate in the Andes and flow to the Pacific. In these river valleys agriculture is possible, under controlled irrigation, and life flourishes today as it did in the past. Kroeber (1930) has published a good description of the topography of this region and it seems unnecessary to repeat here.

Archaeological remains are numerous on this northern coast. Every survey and report of traveler or archaeologist mentions long lists of sites. The Peruvian collections in museums throughout the world include quantities of the pottery. It was one of the first archaeological regions to be exploited in the search for gold, and the pottery has been collected since early Colonial days.

Travelers have written many accounts of the North Coast remains, particularly of the Chanchan, or Grand Chimu, ruins near Trujillo. Squier (1877), Bastian (1878), Wiener (1880), Seler (1895), and Middendorf (1895), to mention a few, visited Chanchan and other sites. Bandelier made a plan of the entire ruins in 1893. Surveys of the region have been made in more recent years by Hrdlička (1911), Kroeber (1930), Olson, Tello, and Larco Hoyle. Innumerable chapters and articles have been devoted to the ruins or the ceramics of the North Coast.

In spite of all this publicity and collecting, the North Coast has been neglected by archaeologists. The work of Uhle at Moche (Uhle, 1913) and the subsequent analysis by Kroeber (1925) are the outstanding exceptions. Kroeber (1926, 1930) augmented the work of Uhle by his survey and analysis of local collections, but no more excavating was done. The Moche collection is unique for the North Coast. In more recent years Rafael Larco Hoyle has been excavating in Chicama Valley, but publications on this work are yet to appear.[1] In other words, the archaeological situation on the North Coast is represented by one intensive excavation at Moche and by many museum collections which are labeled by valleys, if at all, and with considerable inaccuracy.

This expedition had, therefore, the primary purpose of increasing the archaeological record by excavating at as many sites as possible on the North Coast of Peru. With such a record it seemed possible that the Uhle-Kroeber sequence at Moche could be verified and its distribution expanded and that new material could perhaps be isolated. Obviously, it was impractical to work in every valley on the North Coast. Consequently, Viru Valley was selected for concentrated work, partly because of its geographical position as the first valley south of Moche, partly because a preliminary survey indicated numerous sites, some of which had not been totally destroyed by local excavators, and partly because the comparatively small size of the valley made a sampling feasible. Work was observed in Moche and Chicama valleys, but only minor excavations were made by us. Lambayeque Valley was chosen for more concentrated work, because it appeared to mark the northernmost limit of the Early Chimu culture, because it was virtually unknown archaeologically, and because it appeared, by collection analysis, to form a northern unit of the Late Period.

The body of this report consists of descriptions of the excavations and the collections made. In brief, this covers the following excavations and materials:—

Huarmey, Pativilca, Nepeña valleys: Descriptions of twelve sites visited.

Viru Valley: Descriptions of twenty-nine sites visited and excavation of 114 graves at seven of these sites, resulting in a collection of 245 clay vessels.

Moche-Chicama valleys: Descriptions of fifteen sites visited and excavations of thirty-three graves at seven of these sites, resulting in 118 clay vessels.

Lambayeque Valley: Descriptions of twenty-six sites, and excavations of eighty-eight graves at ten of these sites, with a total collection of 226 clay vessels.

In total, eighty-two sites are described in brief or in full, as well as the excavation

[1] *Los Mochicas*, Tomo I, Lima, 1938, by Rafael Larco Hoyle has now been published.

of 235 graves at twenty-four of these sites, resulting in a total collection of 589 vessels. Other artifacts in the collection, as well as sherd material from excavations and from site surfaces, are included in the description.

Finally, the sites are arranged with reference to North Coast chronology. This arrangement includes the Moche sequence and other published evidence. Since the chronological arrangement according to periods is based partly on typological analysis of unit site material, it is subject to change as new excavation data are made available.

Paramonga Fortress

On the northern edge of the Pativilca Valley stands a large structure known as the fortress of Paramonga (also called Parmunga, Parmunca, Paramunca). The top of this structure affords a commanding view of the fertile Pativilca Valley from the coast line on the west, across the wide stretch of valley to the south, and far up the valley to the east. Barren rolling hills are visible on the north side.

The fortress is a tri-stepped pyramid built on a natural outcrop of rock which has been augmented and aligned with rectangular adobes. It follows the contour of the outcrop, but the straight lines of the terrace edges and facings give it an orderly, almost rectangular appearance, in spite of the fact that there is hardly a right angle in the groundplan, and only the east wall is aligned north to south. In general, the length of the structure runs east to west, paralleling the valley.

The lowest terrace of the principal structure is roughly 100 meters long (east to west) and 50 meters wide. Its facing wall is from 3 to 5 meters high, depending on the base rock outcrop; it is supported along the base by a smaller buttressing terrace. The platform is about 7 meters wide and the edge was once built up as a defense wall.

The second, or middle, terrace is irregular in size, measuring 90 meters on the north side, 75 meters on the south side, 35 meters at the west end, and 25 meters at the east end. Like that of the first terrace, the facing wall is buttressed by a small terrace at its base. The height varies from 3 to over 5 meters, once augmented at the edge with a defense wall. The platform is from 3.5 to 4.5 meters wide.

The top terrace is roughly 65 meters long and 25 meters wide. Although it rises to the same height as the lower terraces, it is not buttressed. A defense wall runs along the edge of the platform. The remains of rooms are found on the top terrace. Their walls augment the general height and bulk of the fortress. The houses have thick walls, narrow doorways, and small interiors. Some are separated by narrow corridors and narrow dead-end passages. The inside walls of the houses have niches with clay lintels.

The gateway, specially constructed for defense, is at the southeast corner. Other corners of the fort have projecting constructions for further defense, the size and shape of which appear to depend on the terrain. At the level of the first terrace a rectangular platform projects from the southwest corner. This is flanked by two other platforms at lower levels. The northwest corner has a quadrilateral construction of two terraces, covering a space about 44 meters long by 22 meters wide. The lower terrace of this corner construction is entered from the first terrace of the fort. On top are house ruins with wall niches. Finally, from the northeast corner, two large terraced platforms project to the north. On the upper one, which is at the level of the first terrace of the fort itself, are some house remains.

The whole construction was once surrounded by a defense wall with a buttressing step on the inside on which the defenders stood. This wall follows the base of the rock outcrop and is far below the level of the first terrace of the fort. The outer gateway, narrow and flanked on both sides by a rectangular "sentry box," is at the southeast corner of this wall. A walled passage leads from this gateway to the southeast corner of the first terrace where a double gateway is constructed with turns, niches, and observation platforms. The passageway turns to the north to enter the second terrace by an inclined plane and thence directly west to the gateway of the top terrace.

The fortress is constructed of large rectangular adobes, 15 centimeters thick, 30 to 60 centimeters long, and about 20 centimeters wide, laid lengthwise in the facing walls. Deep cuts in the fortress wall indicate that the great bulk is built up of adobes and is not merely a rubble fill behind facings. No trace of wood construction is visible and very little stone

is seen. Traces of yellow and red paint over a clay plaster are found in many parts, although no decoration can be seen today. However, Squier[1] quotes Proctor's description of

> a kind of plaster, on which are seen the uncouth colored representations of birds and beasts.

Eight hills around the fort have small ruins on them. At some of these, indications of dwelling-site refuse with red and orange plain sherds and Inca shapes are abundant.

Means[2] considers this fortress as marking the southern extension of the Early Chimu empire, but the type of construction differs from the Early Chimu in the north. Furthermore, to my knowledge, artifacts of Early Chimu period have not been found in Pativilca Valley. Cemeteries near the fortress have furnished Late Chimu blackware; the surface remains are of ollas with pressed design, modified goblet shapes, and other designs and shapes resembling the late Epigonal period of the Central Coast. Again according to Means,[3] at the time of Inca expansion, the fortress was defended by peoples of the Late Chimu period.

[1] Squier, 1877, 101–102.
[2] Means, 1931, 87.
[3] Means, 1931, 260–261.

HUARMEY VALLEY

Burro Corral

At a bend in the river of the upper Huarmey Valley, above the hacienda of Barbacay, is a rough stone ruin called "Burro Corral." Olson visited this site in 1930 and I re-visited it in 1936. Arroyos filled with broken stone furnished the construction material. The stones were used with little, if any, re-splitting and without dressed surfaces. Since no plaster was used in the construction many of the buildings are badly fallen.

Two major sections of the ruin are separated by an arroyo. The southern unit has a terraced knoll built up in the technique of double stone facings backed with a loose fill. Terraces and house foundations are seen around the knoll. A cut on the top shows at least two meters depth of fill, ash, shell, stone, dirt, and sherds. In this section, just south of the knoll, is a finished granite lintel, decorated on one edge with a relief design of two profile cat bodies with a single front view head. The lintel is 1.75 meters long, slightly over a meter wide, and 36 centimeters thick. The type of stone, finish, and decoration are unique for the site and certainly suggest Chavín influence.

Below the knoll is a cemetery with stone-lined tombs and rows of stones. Plain redware sherds are present, some with good finish. Cloth fragments demonstrate many weaving techniques: plain sheer, plain brown stripes, single faced weft pattern weave, and warp pattern brown and black belts. Weave swords and other implements are seen. Back of the knoll are other rows of stones and grave sites.

The second unit to the north is built around a rectangular terraced pyramid called a fort. Rooms once surmounted this pyramid and around the structure are house foundations and graves. Higher up the hill from the fort is a level section, with a rectangular enclosure about 8 meters on a side, outlined with upright stones.

The few sherds which I was able to select from the surface of this site are not of great significance in identifying the ruin. Most of them appear to be of Central Coast types: pressed designs; some modeling; yellow-on-red; black, yellow-on-red; and black, white-on-red.

NEPEÑA VALLEY

The Nepeña Valley is relatively long and narrow and had never been considered of archaeological importance until Doctor Julio C. Tello, in 1933, announced the discovery of Chavín-designed ruins. Since that time Tello has carried out some excavations, but the valley is yet to be systematically explored. I spent two days in the Nepeña Valley and examined a few of the sites which I mention briefly here. The Chavín-style sites of Cerro Blanco and Punguri are also briefly described because of their importance for North Coast archaeology and because the accounts published to date are not readily available. The summaries here are based on three sets of accounts.[1]

Cerro Blanco

The mound of Cerro Blanco takes its name from the hill near-by. It is located in the cane fields of San Jacinto hacienda and estimated to be 3000 square meters in area and about 15 meters high from the undisturbed base. While excavating an irrigation ditch along the side of this mound, Mr. John B. Harrison, administrator of the hacienda, uncovered a decorated platform with puma head designs in cut relief. Doctor Tello saw the photographs of this platform and arranged to extend the excavation. A low platform, 11.80 meters wide and 3.60 meters deep, is connected by a stairway to a higher platform 4 meters wide and 3.80 meters deep. This is enclosed by walls with high reliefs representing puma faces. Antúnez de Mayolo notes that the reliefs were painted in brick red, black, and white, but Tello gives red, white, blue, and green as the colors. The walls of other rooms and enclosures around the decorated one also bear traces of decoration. A clay column, 47 centimeters in diameter, is similar to columns found in Punguri temple. The temple has a hard floor covered with a white sand.

Many of the walls are of split stone covered with a clay plaster. Conical and rectangular adobes are also used, with some suggestions of stratigraphy. Tello found fine black incised pottery of Coast Chavín style, as well as painted and modeled pieces.

A considerable part of Cerro Blanco remains to be excavated and an untouched mound near-by may be of the same type.

Punguri

Another mound, up the valley from Cerro Blanco, covers about 2000 square meters. Mr. Harrison again initiated the work which was continued by Doctor Tello. On its north front is a rectangular platform, 19.80 meters long, 5 meters deep, and 2.40 meters high, with four steps leading up to it. At the back edge of this platform is a wall 2.20 meters high, with painted design which had apparently been covered by another wall at a later time. Antúnez de Mayolo lists the following colors in this painting: orange, light yellow with red daubs, yellow, dark blue, lighter blue, purple, violet, gray, white, dark green, and black. His copy of the design indicates a rather realistic monkey, a small animal, a fish with stylized head, and various stylized figures. Only the stylized figures suggest the Chavín style.

Through this decorated wall is a passageway, 1.95 meters wide, leading to a set of eight steps. On the bottom step is a modeled and painted clay cat. At the head of the steps is a rectangular compartment, 4.70 by 5.22 meters and 1.22 meters deep. On the south wall is an incised and painted design of a stylized condor in yellow, blue, red, violet, and white.

In the passageway, in front of the clay cat, excavation uncovered the skeleton of a decapitated female with turquoise beads, shells, a shell trumpet and a stone mortar and pestle, the last two pieces incised with geometric designs of Chavín style.

A platform, uncovered on the east face, has a gateway composed of two clay columns, 42 centimeters in diameter. One column seems to have a low relief design at the base.

[1] Tello, 1933a, b. c, d; Antúnez de Mayolo, 1933; Means, 1934a, b.

Conical adobes, some with fluted edges, truncated cones, hemispherical, and rectangular adobes are used in the construction. The conical adobes form a facing wall with the flat bases exposed. Tello reports his analysis of several superimposed buildings in this unit; the first three periods represent Chavín, and the final one, identified by ceramics and rectangular adobes, Early Chimu. Unfortunately, the final report on this site has not been published and the artifacts are not yet illustrated.

In both Cerro Blanco and Punguri, the incised, or low relief, and painted wall designs, the modeled cat, and the incised stone artifacts are unquestionably of Chavín style. Only the many-colored fresco at Punguri seems to be somewhat doubtful of identification. The association of Chavín with conical adobes, and with split stone walls, is well established at these two sites. The significance of the suggested cultural stratification cannot be judged from the newspaper accounts published thus far, but must await a more complete report with illustrative material. Parts of Punguri conical adobe walls certainly reach the present top of the mound; furthermore, the identification of a rectangular adobe as Early Chimu is not convincing. Superimposition of sherds would be significant, although refuse heap stratification would be preferable to terraced and walled building units. However, Doctor Tello's discovery has established Chavín as a coastal as well as a highland period.

Cochipampa

On top of a long ridge in upper Nepeña Valley, almost forty miles from the sea, is an immense ruin described by Squier[1] who published a plan of the ruin under the name of "Stone Works of Mora." The ruin consists of great stone-walled enclosures with little construction work inside them. The outer walls still stand over four meters high in parts and are 1.20 meters thick. Facings are made of large split stones set in horizontal rows with crevices between stones and between layers filled in with small, sharp-edged stones. Walls are composed of two such facings with the intervening space filled with rough stone rubble. They taper slightly towards the top. No dirt fill is used, but the stone is well selected and placed to make an endurable wall.

Six gateways in these walls are made of dressed granite blocks with rounded edges and large lintels. Some of the corners of the outer walls are also made with cut stone blocks. One lintel still bears faint traces of a relief carving which Squier identifies as a condor. It is highly stylized and remotely suggestive of Chavín influence.

Some parts of the ground are covered with plain sherds, but these are insufficient to identify the site. Since ruins built completely of stone are rare on the coast of Peru, this one is of interest, especially in reference to the Chavín structures of Cerro Blanco and Punguri which indicate North Highland contact.

Pañamarquilla

Squier[2] mentions a large structure which he calls the "Fortaleza de tierra firme" and Antúnez de Mayolo[3] includes a brief description of the site which is today called Pañamarquilla. It lies roughly 18 kilometers east of the port of Samanco and is built over a natural outcrop of rock. The main pyramid, constructed of small rectangular adobes, rises to a great height. The sides are built in four narrow terraces with a base enclosure wall. The northern end has seven or eight narrow terraces and a zigzag inclined plane pathway leading up it. At various parts of the structure are remains of plastered walls with traces of red and yellow paint. Many of these walls have been completely covered in later building periods. In one chamber, vestiges of a design are visible, although it is impossible to reconstruct it. The painting here is in red, yellow, and white.

Somewhat south and east of the main pyramid is a double-stepped platform

[1] Squier, 1877, 206–208.

[2] Squier, 1877, 200.

[3] Antúnez de Mayolo, 1933. 16–17.

constructed of split stone walls measuring 33.90 by 20.40 meters. On the north side is a stairway and in the center a small chamber, 2.60 meters square. Cuts in this platform indicate that the whole structure is made of stone, although some rectangular adobes were used on top. The facing walls are of large stones set in rows with small stones used as fill. The corners are made of dressed granite blocks. In several places, along the base of the stone walls, adobes overlap it, suggesting that the stone structure is older than the great adobe pyramid.

Other Nepeña Sites

Directly west of Pañamarquilla, on the north edge of the valley, is a rocky hill augmented with rough stone walls, forming terraces and rooms. Some of the terrace walls still preserve yellow plaster. In the dry quebradas to the north and northeast of this hill are many walled rectangles of rough stone. Cemeteries are located on both sides of this aggregation which may have been a village. This may be the same group which Squier[1] describes and illustrates with a plan under the name of Huaca Tambo.

At the lower end of the present aviation field of Nepeña is a series of low mounds, cemeteries, and dwelling sites. Between the mounds is a deposit of refuse at least a meter thick. Conical adobes are reported from these burial mounds, but we observed only rectangular ones. On the sides of the valley near-by are some stone platforms.

At San Gregorio are two large pyramids of rectangular adobes. At Huaca de la Culebra[2] or the Castillo del Inca is a large natural rock formation with supplementary rectangular adobe walls and terraces. At the south end a deep groove about five centimeters wide and deep is cut into the rock in an undulating pattern suggesting a snake. A reservoir at each end is not actually connected to the groove.

The Palacio del Padrejón is two miles below Mora. Squier[3] describes this ruin and gives a plan. It is composed of a series of enclosures reached by a stone stairway. The walls are of "cut stone topped with adobe." A stone gateway is covered with a lintel.

Another ruin described and illustrated by Squier[4] is the Fortress of Quisque. It is located at 1200 feet elevation on the coast overlooking Nepeña Valley. The ruin is of stone with angles and entry way of finely cut stone.

The horizontal blocks of large stone alternate with layers of thin stones, adjusted to the irregular forms of the larger ones.

Stones up to 9 by 6 by 3 feet in size were seen and the structure is truly Cyclopean.

Near Quisque is Alpacote, a site described by Squier[5] as being 510 by 313 feet with walls of ordinary rounded stones laid in a "cement or mortar of kneaded clay." The outer walls are 4 to 10 feet high. Inside are six rows of compartments. Five hundred yards to the west is an adobe huaca 100 feet high, and 200 yards to the southwest is another stone terraced structure.

This is by no means the record of a survey of Nepeña Valley, but the sites above have been mentioned because so many involve partial or complete stone building which is rare in the coastal valleys. An outstanding feature of the valley is the importance of the Chavín-type sites. The presence of such extensive stone work may be another indication of strong Highland influence.

[1] Squier, 1877, 198–199.
[2] Squier, 1877, 200–201.
[3] Squier, 1877, 205–206.
[4] Squier, 1877, 213–214.
[5] Squier, 1877, 215–216.

VIRU VALLEY

Roughly forty-six kilometers south of Trujillo and the Moche Valley is the small valley of Viru. In the charts of Garcia and Adams published by Kroeber,[1] Viru is seen to be one of the smallest valleys on the North Coast. It does not head in the continental watershed; it has a basin area of only 900 square kilometers; it has 5000 hectares under irrigation, of which only 2500 are actually under cultivation. Although these figures are not recent (1906, 1921) they give a fair estimate of existing conditions, because the acreage of irrigated and cultivated land has decreased rather than increased in recent years. Today the valley is of little commercial importance.

Viru Valley runs from northeast to southwest. Near its mouth an area about four kilometers wide is irrigated and inhabited, although archaeological remains indicate that in previous times at least twice this amount of land was cultivated in this section. It is about sixteen kilometers from the coast to the pueblo of Viru. Here the width of the cultivated area reaches its maximum of about six kilometers. Above the pueblo, the valley narrows until, at the Tomabal hacienda, seven kilometers distant, it is less than two kilometers wide. Above Tomabal, the valley turns to the southeast and twists for some eight kilometers or more before the gorge becomes too narrow for further cultivation.

In spite of its small size, the main agricultural problem of Viru Valley is not land, but water. Only during the mountain rainy season (January to March) does the water come in abundance; planting and irrigating must be regulated accordingly. During the other months of the year there may be no water at all, especially in the lower part of the valley.

Viru is approached by road from Trujillo on the north and from Chimbote on the south. At low tide, cars and trucks drive along the beach from Salaverry and plow through the sand in the lower valley until they reach the main road through the pueblo. A high road across the hills back from the beach presents heavy sand most of the way and is seldom used by trucks. Most traffic continues through Viru pueblo, bound for Chimbote and points south, although branch roads run up the valley to Tomabal hacienda, and down the valley to Carmelo hacienda. Other branch roads are maintained by the haciendas. Formerly, a small port for the exportation of sugar was maintained at Puerto Moorin, but it is now abandoned and the narrow gauge track which connected the port and Tomabal hacienda has been destroyed.

Descriptively, the valley can be roughly divided into three parts, as upper, middle, and lower. Upper Viru Valley is controlled by Tomabal hacienda and its subsidiary plantation units called San Ildefonso and San Francisco. Tomabal produces sugar in crude form which is sent by truck to Trujillo. The upper valley has the advantage of water control, although the terrain is inconveniently long and narrow. The distant upper branches and quebradas of Viru Valley are of little importance today. Middle Viru centers around the pueblo. Small truck farming is practised. The independent farmers live in the pueblo and are not particularly prosperous. Although water is less certain, the terrain is the widest and in some senses the most desirable in the valley. Lower Viru Valley is composed of the Carmelo hacienda and its subsidiaries, Huancaco, Huancaquito, Calunga, and Santa Elena. Cotton is the principal crop, as water is too scarce for cane. Much of the lower valley is overgrown with brush, huarango, and algaroba, which is used for burning charcoal. Although water arrives in the lower valley last of all, there is a compensating geological factor in a block in the water level line which causes some water to dip in the upper valley and reappear in Carmelo in the form of underground moisture.

Although this picture of Viru Valley indicates that it is of minor importance today there is considerable evidence that its archaeological past was more active.

[1] Kroeber, 1930, 74–76.

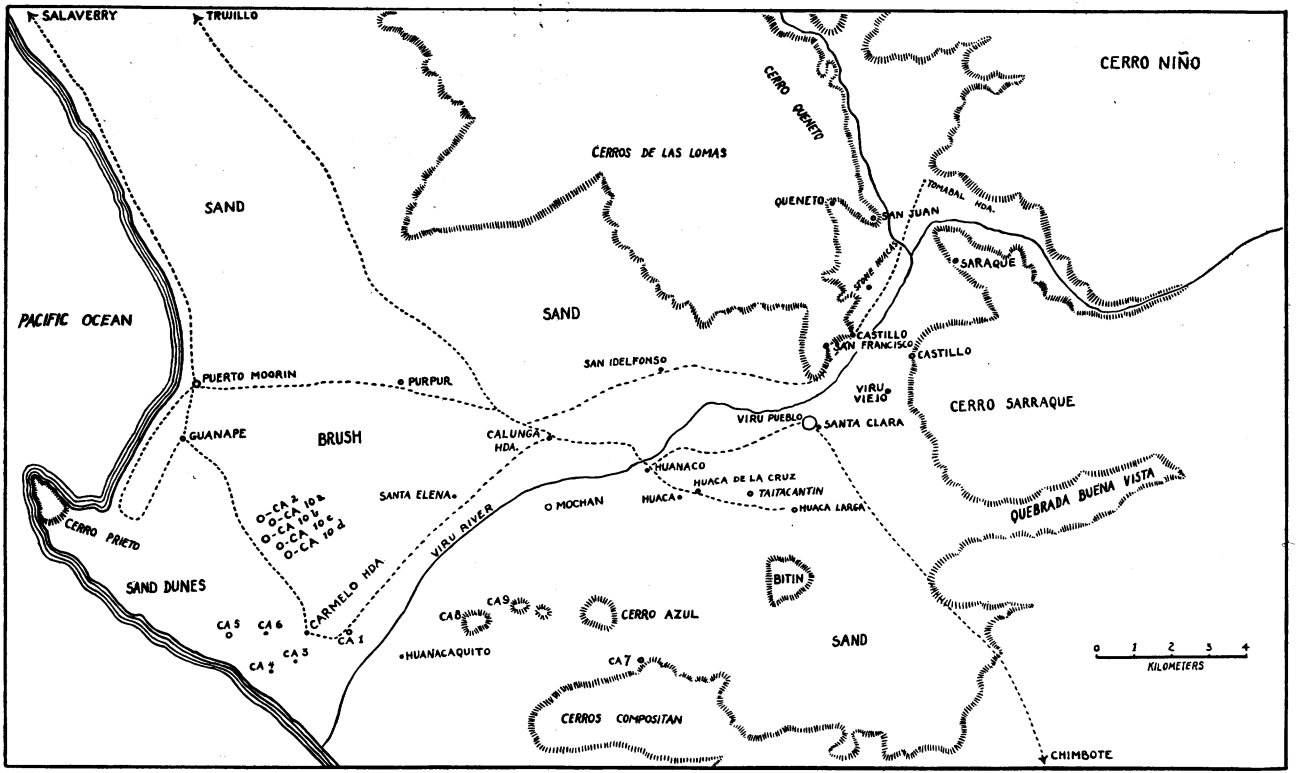


Fig. 1. Map of Viru Valley indicating Archaeological Sites mentioned in this Report.

In the first place, there are a large number of ruins, including many sizable structures. Secondly, all major civilizations of the north Peruvian coast are well represented. Furthermore, the quality of the material has long been famous. Collectors have attributed many of their finest Early Chimu pieces to Viru Valley. Surface collections show many pieces of fine pottery. To be sure, a part of this reputation is exaggerated as the provenience of specimens in local collections is seldom accurately known, but it is not without some justification. Finally, the remains indicate that a great part of the valley which is now abandoned was once irrigated and inhabited. This includes most of the wide coast strip at its mouth and the dry quebradas on the sides of the valley.

A list of ruins or sites in Viru Valley follows, divided for convenience into the upper, middle, and lower sections. This list is by no means complete. I was unable to examine all parts of the valley and local information is inadequate for small sites without names or outstanding constructions. The sites which I excavated are indicated in the list in Fig. 1 and will be treated separately in the pages which follow. Many of the sites have been badly destroyed by local excavators and those which appear to me to be unworthy of further work are designated as "finished" in the list.

Archaeological Sites in Viru Valley

UPPER VIRU VALLEY

1. Queneto temple. An open temple of upright stones. Two days of excavating were fruitless. A plan and a surface sherd collection were made.
2. Petroglyphs. Above Queneto temple are stones with petroglyphs.
3. San Juan cemeteries. Two cemeteries at the base of a hill in the mouth of San Juan quebrada. One day's excavating yielded nothing. A surface collection was made. The cemeteries are finished.
4. San Juan fortress. On top of the hill in the mouth of San Juan quebrada are adobe and stone walls leveling and augmenting the irregular hill top. No excavating done.
5. San Juan house sites. On the floor of San Juan quebrada are the remnants of stone outlined house sites and agricultural terraces.
6. San Juan stone huacas. Kroeber[1] describes these briefly. There are two mounds covered and partially faced with split stones.
7. Castillo. Kroeber[2] describes this in some detail, as one of the most impressive structures on the North Coast. In the horseshoe bend at the base of this pyramid is a large cemetery and dwelling site. A day's excavating yielded no results. A surface collection was made. The cemeteries are finished.
8. Viru Viejo. Across the valley from the Castillo is the old site of the pueblo of Viru. On top of the hill which marks this are the remains of adobe constructions. Site not visited.
9. Saraque (or Zaraque). Two hills capped with adobe constructions described by Kroeber.[3] Not visited.
10. La Gloria. Another hill with adobe construction near Saraque. Not visited.
11. La Huaca. A site reported as being far up the north branch of the valley above Tomabal hacienda. Not visited.
12. San Francisco. Six cemeteries in a row on the north side of Viru Valley, starting just below the Castillo and continuing to the old plantation house of San Francisco. Two days' excavating uncovered two graves and a total of five bowls. Cemeteries finished.
13. San Francisco mounds. Four mounds of solid adobe construction augmented in parts with rough stone are below the above-mentioned cemeteries. Not excavated, nor do they show promise for future work.

MIDDLE VIRU VALLEY

1. Huaca de la Cruz. A hill, in part artificial, representing a habitation and a burial site. It is located about 3 kilometers below the pueblo, near the bridge of Huancaco. Twenty pits were excavated yielding a total of fifty-two graves containing one hundred seven bowls and fifteen large vessels. Dwelling site material was also discovered. In spite of the apparent yield, the site has been badly destroyed and is virtually finished.
2. Santa Clara. Kroeber[4] describes this huaca next to Viru pueblo as one of the largest on the coast. He considers it an Early Chimu structure. No excavating done.
3. Taitacantin. A sandy cemetery near the pueblo. Kroeber[5] describes this site and classifies it as a Middle period cemetery. Olson excavated nine graves and obtained thirty-one bowls from this site. Two days, excavation yielded nothing but mixed sherds. Cemetery finished.
4. Small huaca with a cross on top near the Huaca de la Cruz. A completely artificial structure of adobes. Not excavated.

[1] Kroeber, 1930, 79.
[2] Kroeber, 1930, 77–78.
[3] Kroeber, 1930, 78–79.
[4] Kroeber, 1930, 77.
[5] Kroeber, 1930, 79–80.

5. Huaca Larga. A long sandy cemetery like and near Taitacantin. Two days' excavating without results. A surface collection made. Cemetery finished.
6. Mochán. An impressive, although not large, pyramid of adobes near Calunga. It is a high, rectangular structure of cane-marked adobes with narrow stepped terraces on the sides and a platform at the south end. The walls were once plastered and traces of white and yellow paint remain. No cemeteries near-by. No excavation.
7. Purpur cemeteries. On the pampas of Purpur are several cemeteries in the sand and some traces of adobe constructions or tombs. Kroeber[1] mentions one with Late Chimu pottery. I visited three of Early Chimu type. Two days' excavation discovered no more graves in these cemeteries. However, the possibility of chance discovery of untouched cemetery sites on this pampa is fairly good.
8. Bitín. A high hill on the south side of the valley has stone walls and other constructions on its summit. Not visited.

LOWER VIRU VALLEY

1. Guañape. A cemetery on the beach near this small town has been badly excavated.
2. Cerro Prieto. Around the base of this prominent landmark on the coast are cemeteries. Not visited.
3. Gallinazo (Ca-2). A rambling adobe pyramid structure with a house site and some graves on its platforms. Ten pits encountered three graves and a total of ten bowls. The sherd collection from the house sites is of importance. Kroeber[2] mentions this site.
4. Las Velas (Ca-10a). Pyramid with house sites near Gallinazo. Not excavated.
5. Tres Huacas (Ca-10b,c,d). Three pyramids in line with Gallinazo and Las Velas. Excavations made in small cemetery mounds at Ca-10c discovered forty-seven graves and a total of ninety-three bowls of a new Coast style. Much excavating can still be done around these five pyramids.
6. El Sillón. A huaca reported as up the valley from Gallinazo. Not visited.
7. Between Gallinazo and the ocean are many hills with sherds and perhaps burials. Not excavated.
8. Carmelo Mounds (Ca-5). West of Carmelo hacienda are three mounds with burials, but badly excavated. Four pits excavated here encountered many mixed sherds and three crude clay figurine vessels.
9. Huaca de Plata (Ca-6). West of Carmelo hacienda, near the beach, is a small mound once with burials. Pits excavated without results. Cemetery finished. Around this site are remnants of irrigation trenches in what is today a desert sand area.
10. Potrero Cinco (Ca-1). Ten small mounds in field five of Carmelo hacienda. A pit excavated in one mound showed that it was of artificial construction, but yielded no results.
11. José Alberto (Ca-3). Three mounds in the field of José Alberto. Excavation without results.
12. Potrero Uno (Ca-4). A low mound and a cemetery in field one of Carmelo hacienda. Pits excavated without results. Sherds are Late Chimu. Cemetery finished. Two mounds near-by were not excavated.
13. Carmelo hacienda has two small mounds virtually in its garden. Not excavated.
14. El Cerrito (Ca-9). A natural hill with a terraced platform construction of puddled adobe. Near south edge of valley at mouth. Not excavated.
15. Cerro del Piño (Ca-8). Four cemeteries around base of hill, all badly excavated, but yielding sherds of Early Chimu type.
16. Castillo de Huancaquito (Ca-7). Large adobe fortress on extreme south edge of valley mouth, with painted walls, terraces, house sites, and cemetery. Not excavated.

[1] Kroeber, 1930, 77.
[2] Kroeber, 1930, 77.

Queneto Temple

On the north side of Viru Valley, above the Castillo site and below Tomabal hacienda, is the dry quebrada of San Juan. Today the quebrada is a great stretch of stones washed and tumbled from the steep sides. At its mouth are two stone-covered mounds which appear artificial, in part at least. On the hill which forms the north side of the mouth of the quebrada is a rambling construction of cane-marked adobes on stone foundations. Innumerable plain fragments of pottery cover this hill; at its base are two cemeteries which will be mentioned later. From the hill it is possible to discern the lines of old agricultural terraces in the quebrada itself. Closer inspection of the rock-strewn plain shows the arrangement of the stones outlining old house sites. Remains of Inca roads may be seen in the valley, some being paved with stones, and even outlined with stones set on edge. Parts of these roads are twelve meters wide. One road leads up the quebrada and passes by the temple of Queneto.

Doctor Luis E. Valcárcel, Señor Rafael Larco Hoyle, and Señor Eulogio Garrido have referred to this site as Queneto, taking the name, perhaps, from the hill to the north called Queneto. The quebrada

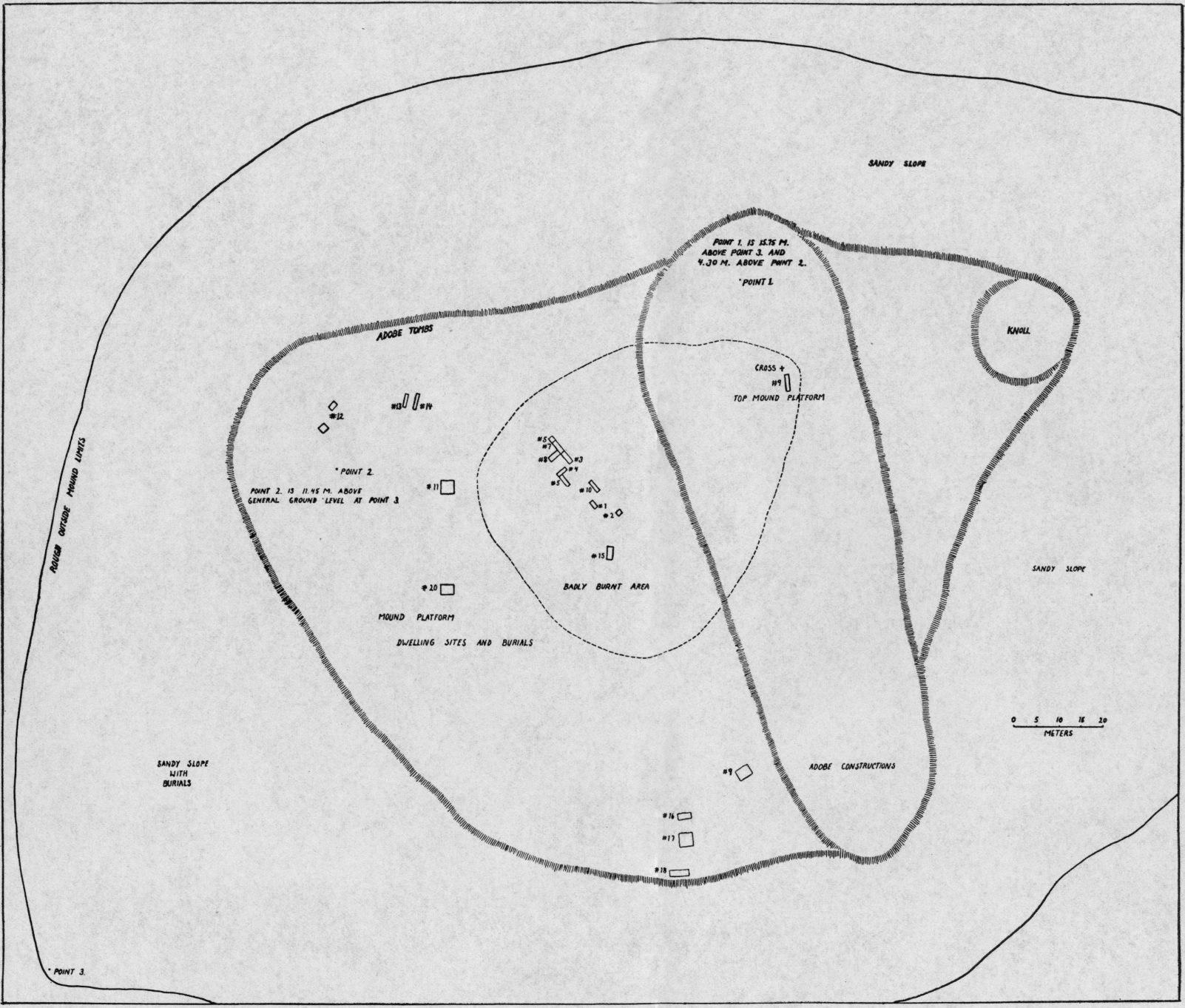


Fig. 2. Plan of Huaca de la Cruz, Viru, showing Location of Excavated Trenches in Reference to the Mound Contours and the Burned Area.

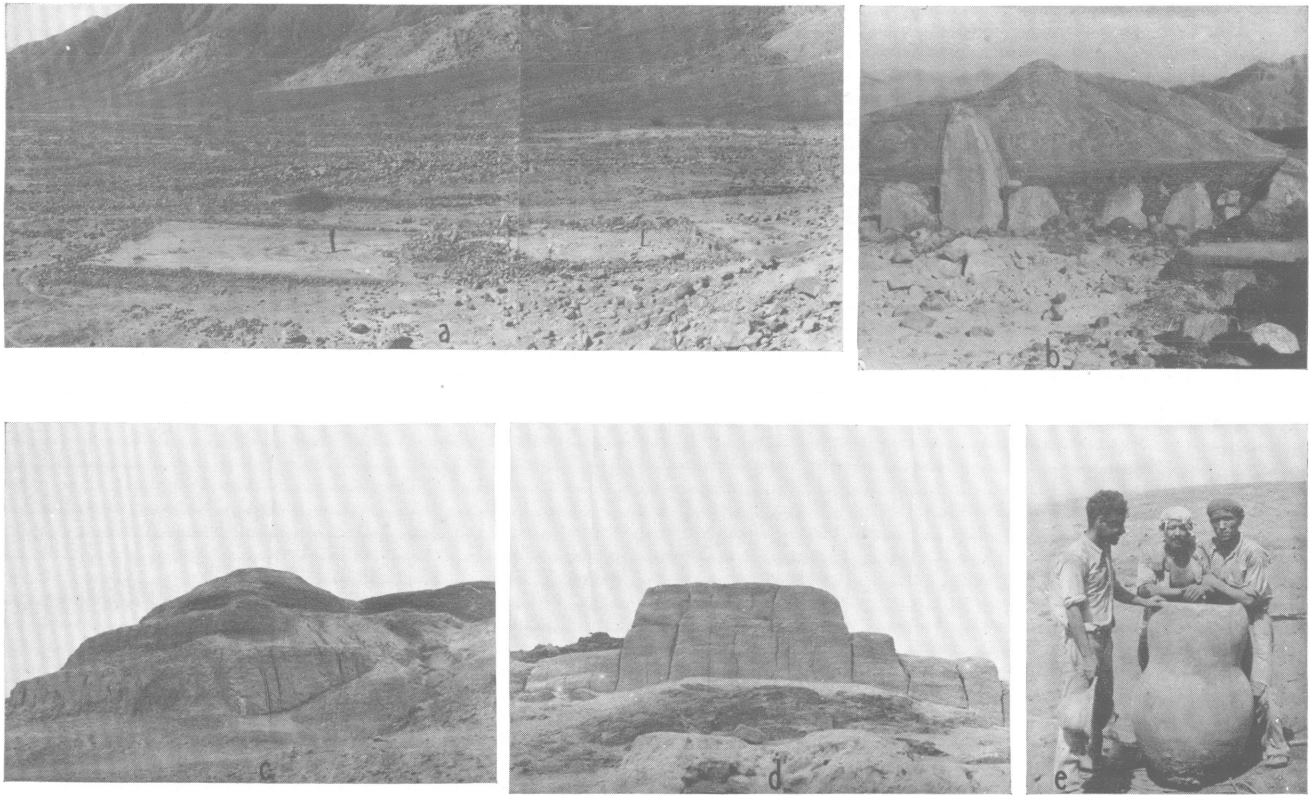


Fig. 3. Queneto Temple and Other Viru Ruins. *a*, Queneto temple; *b*, Detail of Queneto wall, Section B; *c*, Huancaquito Fortress; *d*, Puddled adobe type façade at Castillo del Inca; *e*, Workers with urn from Grave 11A, Huaca de la Cruz.

itself is called San Juan. The temple is located at the base of a rocky outcrop which divides the quebrada into two branches. It is an open temple of two principal terraced platforms outlined with thick walls of upright stones (Fig. 3a, b). No adobe is found in its construction. Generally speaking, the temple faces east, although the actual orientation is twenty degrees out of line. It can best be described section by section.

The eastern section, A, is an open rectangular platform 34 meters wide and 43.20 meters long (inside measurements). Both sides and the front are formed of wide walls, 2.60 to 2.80 meters, outlined with stones set on edge with a smaller fill between. At present, the walls are about 50 centimeters high on the inside. At the center of the east wall is an entry way 3.60 meters wide. The stones are disturbed here, but there are indications of four steps in the entry way and a 1.5 meter wide terrace extending for five meters on each side. The floor of Section A is of earth, although excavated pits showed a stone base. Its level has been maintained by building up the eastern end. At the back edge of the section a wide terrace, the same height as the side walls, leads back to the base of the front wall of Section B. In the center of the western part of the section is a massive rough stone upright. The exposed part measures 3.50 meters high, 1.50 meters wide at the ground, and 60 centimeters thick. The upright does not show retouching.

Section B is to the west of Section A and from 3 to 3.5 meters above it. Traces of steps in the jumbled stones at the back of the low terrace of Section A lead up to the 1.70 meters wide gateway. The gate leads into a more ample entry way, 8.60 meters wide and 7 meters deep, flanked by thick walls. The enclosure thus approached is 27.80 meters square (inside measurements) and surrounded by a wall 2.50 meters thick. The same technique, of an inside and outside facing wall of upright stones with a fill between, is used as in Section A, but in this section the facing stones on the inside are of large size and even the filling stones are massive. Some of the largest stones have the following measurements:—

Location	Height	Width	Thickness
West wall	2.3	1.6	.6 meter
West wall	1.5	1.9	1.6 meters
East wall	2.1	3.8	.3 meter
East wall	3.0	1.4	.9 meter
South wall	2.5	2.3	.5 meter

Others are smaller, but the average height is about 1.20 meters. The stones are natural or split, although some show slight retouching on the inner faces. However, none can be considered dressed in the sense of Inca or Tiahuanaco masonry. A pillar like that in Section A is found in the back central half of Section B. It measures 2.90 meters high from the ground, 80 centimeters wide, and 40 centimeters thick. The floor of this section is leveled with a fill of large stones and covered with earth. As in Section A, no trace of internal constructions is discernible.

A gateway through the center of the west wall of Section B, 1.70 meters wide, leads to a small enclosure, about 13 meters square, and poorly delineated with walls. This section, C, is off center to the south. Its floor is about 1.25 meters above the general floor level of Section B.

A series of fifteen pits was excavated in the three sections of this temple with negative results. In Section C a pit, 5 by 2 meters, disclosed two nests of small crude orange vessels totaling forty-two. These were found at 20 centimeters depth in fine sand. All are of thick crude ware and under 10 centimeters in height, in other words, they are practically toy vessels. Other pits were barren, even sherds being absent. At no point was any depth reached. Large stones, such as would be anticipated in any part of this quebrada, are found under the thin earth platform in jumbled positions. On the surface of the temple, however, were sherds and pieces of human bone. Unfortunately, it is impossible to be certain of the contemporaneity of the surface sherds and the temple.

The surface sherd collection contains a mixture of styles, not necessarily contemporaneous either with the temple or with themselves. The collection was made

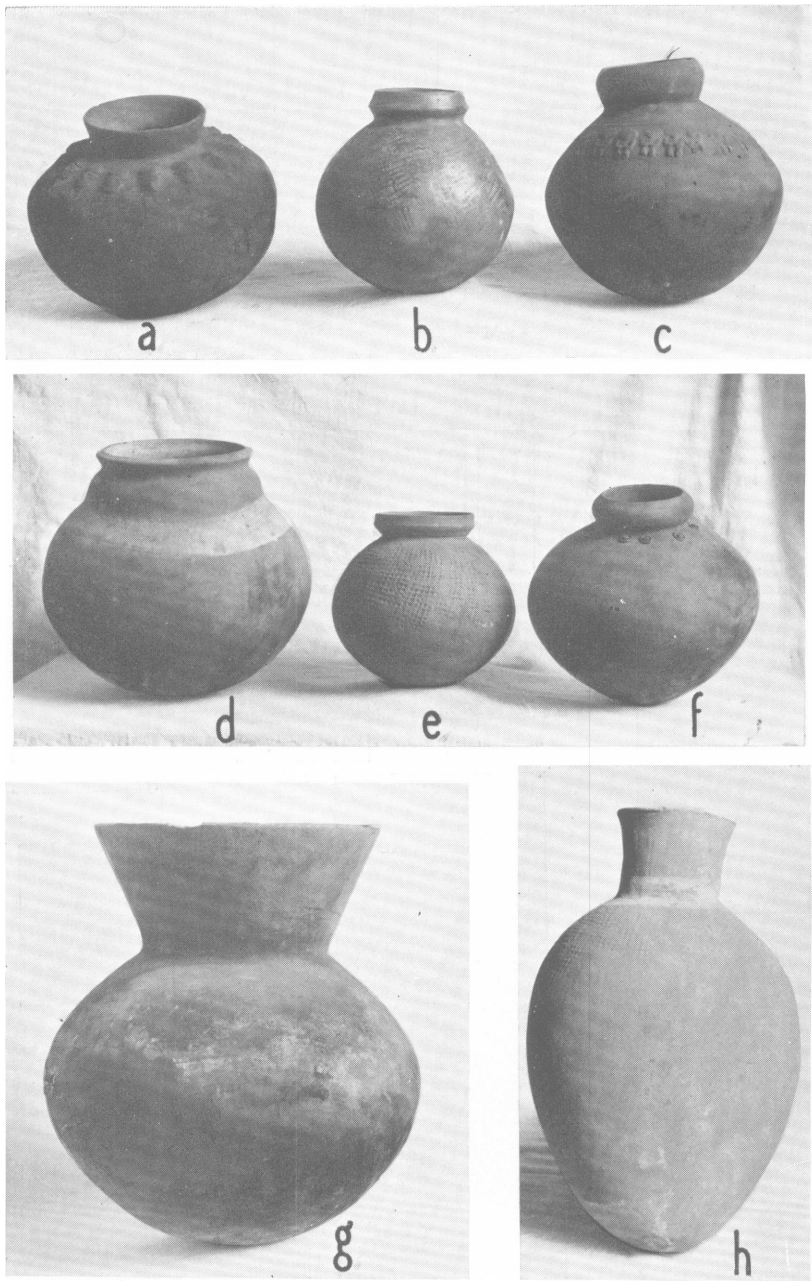


Fig. 4 (*a*, MN 37-71; *b*, MN 37-80; *c*, MN 37-70; *d*, MN 38-15; *e*, MN 38-14; *f*, MN 37-82; *g*, MN 37-51; *h*, MN 38-12). Olla Types in Museo Nacional, Lima. *a*, Flare rim from LaC-5B; *b*, Angular rim from LaC-19A; *d*, Bulge rim from LaC-5A; *d*, Double bulge rim from 2L-2A; *e*, Angular rim from 2L-1K; *f*, Bulge rim from LaC-20D; *g*, Large bowl from Gallinazo; *h*, Large bowl from 1L.

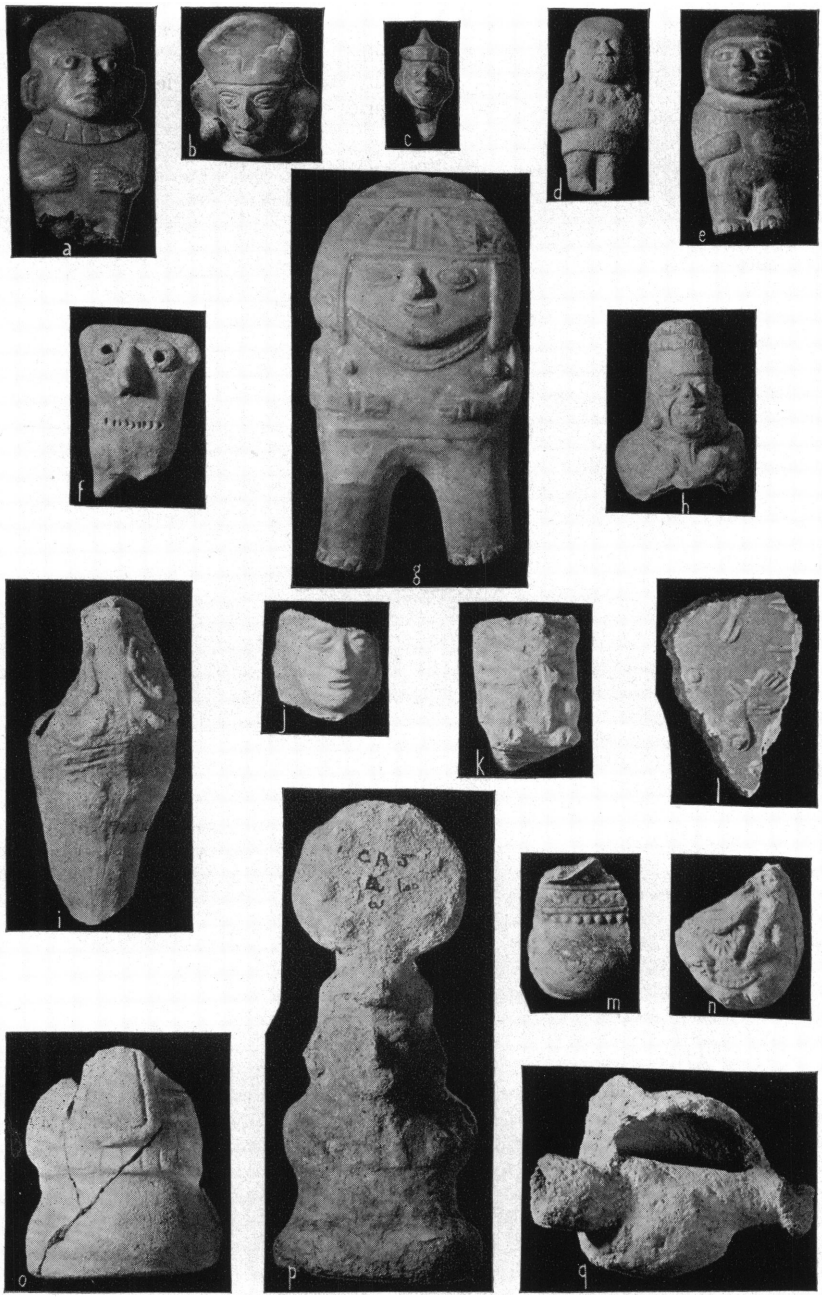


Fig. 5 (*a*, 41.1-122; *b*, 41.0-9944; *c*, 41.1-40; *d*, 41.1-15; *e*, 41.0-9945; *f*, 41.0-9814; *g*, 41.0-5682; *h*, 41.1-121; *i*, 41.0-9822a; *j*, 41.1-151; *k*, 41.0-9822b; *l*, 41.1-151a; *m*, 41.1-151b; *n*, 41.0-9822; *o*, 41.1-153; *p*, 41.0-9823; *q*, 41.0-9824). Viru Figurine Types and Sherds of Queneto Style. *a*, *d*, *e*, Early Chimu figurines from LaC; *b–c*, Early Chimu whistles from LaC; *f*, Gallinazo figurines; *g*, Black-white-red figurine from Taitacantin; *h*, Queneto style figurine from LaC; *i*, *k*, *n*, *p*, *q*, Queneto style sherds from Carmelo 5; *j*, *l*, *m*, *o*, Queneto style sherds from Queneto temple.

as a random sample, without selection. Twenty-six pieces are blackware of the Late Chimu type. Of these over half are plain, while the remaining pieces consist of two with pressed design, one with a raised knob design, two with lugs, two flat handles, a spout, a figure from a figure and spout bowl, and a pot cover with a conical handle. Thirteen pieces are plain red including a flat handle and a small pierced nubbin handle at a collar base. Thirteen pieces are plain orange, including a stipple design, two raised collars, and a finger punched piece. Eleven pieces are of an Early Chimu type. Three of these are white slipped and one has relief modeling as well. Seven are white-on-red. Finally, one is the conical handle of a dipper bowl decorated with black and white stripes in a negative painted technique.

The dominant type sherds, ninety-four in total, come from orange, mould-made figurine jars (Fig. 5h–q). The modeling is not particularly excellent. All seem to conform to a type of seated figure with the legs crossed, with decorated belt, arms on the chest with fingers delineated, and a conventionalized face topped with a long spout to which is attached a disc with appliqué pellets probably representing a headdress. The ninety-four pieces may be described as follows:—

5 Parts of faces
4 Parts of headdress discs
3 Parts of flat horn-like headdress ornaments
4 Head ornament attachments
11 Parts of spouts
12 Parts of bases
55 Parts of bodies

94 Total

This type of figurine jar has been identified by some collectors as an Early Chimu variant, although its exact position in the Early Chimu period is unknown. Similar pieces were found by Uhle[1] associated with the Epigonal at Moche A. The large number of pieces and the consistency of the types suggest that they have some association with the temple. Four clay pieces were found with inside impressions, as if intended for making pottery with relief designs. Two of these represent bird heads, one a series of dots, and one a series of triangles. This is a further indication that mould pottery was made at Queneto.

Somewhat farther up the quebrada, behind Queneto temple, are a number of great rocks covered with petroglyphs. It is not possible to associate these with the temple, nor, at the moment, to identify their period.

The identification and chronological position of the builders of Queneto temple are difficult to determine. The constructions on the hill at the mouth of San Juan quebrada are probably of Early Chimu type. The cane-marked adobes, and the similarity in construction type to the Castillo, not far away, are indicative. The two cemeteries at the base of this hill furnished a surface collection of Early Chimu sherds. Sixty-three pieces collected at these cemeteries include eight pieces of high flaring collar jars,[2] three pieces of high flaring bowls, sixteen pieces of white-on-red modeled ware, three stirrup-spouts, and various others of the white-on-red and red-on-white type. Two pieces were of orange, mould-made, figurine jars (like Queneto), and one black and white negative painted sherd has a head design of Recuay type. Kroeber[3] considers the two stone huacas in the mouth of the quebrada an influence from the Highlands. Queneto temple is even more suggestive of the Highland type of temple construction. The ceramics found on the surface at Queneto, while representing a mixture of types, include one style of ware suggesting a decadent Early Chimu. Highland influence from the Recuay region is indicated in the ceramics found at the huaca of Gallinazo in the lower Viru Valley, and it appears at present that Queneto may be still another manifestation of that same influence.

El Castillo

Little need be added to Kroeber's[4] description of the Castillo. The adobes are

[1] Uhle, 1913, 114.

[2] Kroeber, 1925, 201, Type 6.
[3] Kroeber, 1930, 79.
[4] Kroeber, 1930, 77–78.

cane-marked and parts of the walls are plastered and have traces of red and yellow paint. In the cemetery to the north are some house structures of adobe and stone. In a small ravine to the north is the stone wall of a house with a small window niche. I excavated several pits in this cemetery section but encountered nothing. The place has been well turned over. In one old pit I found several pieces of a squared, rose-tan open bowl with a flat rim at right angles to the vertical sides and a flat base. A conical hollow handle projected from one side. The outside of the bowl was decorated with deep groove incisions. A faint trace of red paint was still on the rim. The piece is unique in Coast collections, but bears a close resemblance to some of the pieces found by Tello in the Callejón de Huaylas.

The surface collection has the usual mixture of material. Ten pieces are Late Chimu blackware; six have pressed design; one has a flare rim and flat handle; and three have plain lugs. Twenty pieces are of orangeware, including a flare rim with flat loop handle; six pieces with raised incised ridges; an orange modeled piece with a spout; a piece with pressed design; two flare rims, one decorated with finger scallops; and a piece of a thick grating platter with deep, rough incisions. Six pieces are parts of orange, mould-made figurine jars of the Queneto type and one small crude orange bowl is also like the Queneto toys. Twenty-seven pieces are clearly Early Chimu styles, including six modeled pieces; eleven white and red painted pieces from containers; three collars of high flare collar bowls; and two handles of dippers. Finally, three pieces suggest connection with the Gallinazo negative ware type (see p. 68). One of these is actually negative designed, one a punched face of an animal bowl, and a piece of a blackware open bowl with deep grooves. A body piece of a figurine was also found with two short conical legs, and a groove mouth, on an undelineated head. This type of figurine was found at Gallinazo.

San Francisco

Down the edge of the valley from the Castillo are a series of six badly excavated cemeteries. This region is part of the San Francisco hacienda, subsidiary to Tomabal. On the ridges separating these cemeteries are minor constructions of adobe and stone, some stone-faced platforms, and some rectangular stone walls. Excavation produced meager results.

Two disturbed burials were found at 1.20 meters depth in the sand with a small, burnt black, flare rim bowl with two horizontal small loop body handles. A small copper chisel and a pierced shell were also found here.

At 1.80 meters, in another pit, the bones of a young child were found. The skull was covered with red paint. The only artifact found with this burial was a tubular orange clay whistle, 15 centimeters long, pointed and pierced at one end for suspension.

One spout and round handled jar was found *in situ* in an old pit, at 50 centimeters depth. Previous excavators had found a grave lined with cane-marked rectangular adobes, but had missed this bowl. It is painted with white bands on an orange base. The rim of the spout forms a projecting ridge, which distinguishes the jar from similar types in Early Chimu collections.

Three cooking ollas were found at 50 centimeters depth, without grave association. One is a large olla with flare rim and two shoulder nubbins; one a bulging rim, burnt black olla with relief design; and one a burnt black olla with the collar missing.

Among the surface sherds are a number of pieces with Early Chimu affinities, but they also include some typical Late Chimu sherds.

Huaca de la Cruz

About 3.5 kilometers below Viru pueblo and one kilometer south of the bridge of Huancaco, on the Trujillo road, is a large mound locally called the "Huaca de la Cruz." The name refers to a small cross now standing on the highest part of the

mound. It is not a very specific designation, as most mounds have crosses on them.

The mound has three principal sections (Fig. 2). The highest part is a long, irregular oval area, slightly under 150 meters long and from 25 to 50 meters wide, which runs from northwest to southeast. The northern end, with the cross, is the highest part, about 15.75 meters above the general ground level. The southern end is slightly lower and has some irregular constructions of adobes still visible. Below this top area is a second level which extends almost 100 meters to the west and is generally about four meters lower. To the east, a similar extension forms a saddle bridge to a small knoll. Surrounding the mound is a sandy slope stretching out from 50 to 100 meters in all directions and marking the outermost extension of the mound.

The top part has been little excavated and the pits that have been made have been profitless. The middle platform has been extensively pitted disclosing many walls of dwelling sites and numerous graves. Old pits testify that the sandy slope around the mound once contained graves, but little is left to determine their nature or contents.

Roughly one half of the middle platform on the west has been badly burned. The burned area extends from about the middle of the platform over the top part of the mound in a northeast direction, consistent with the prevailing winds. The earth has been burned to a depth of two meters in places and the burials in that section are likewise burned to a crisp. A thick cap of the mound consists of such dwelling-site refuse as straw, llama dung, and other combustible materials. The fire was possibly the result of burning brush for charcoal. Today this process creates a hot fire which often burns deep into the ground and with habitation materials present would account for this conflagration. It is clear that the burning is post-burial as the lines of intrusion of the burials are distinct, and no bodies were interred after the ground was burned. In other words, the burning bears no relation to the archaeology of the mound, except as a destructive factor.

Twenty pits were excavated in this mound. Eleven were in the burned section of the middle platform, four in the unburned section to the northwest, four in the unburned section to the southwest, and one on top. Their arrangement is shown in Fig. 2 and a description follows.

PIT 1

A pit, 1.00 by 2.00 meters, in the burned section of the mound contained three graves.

Grave 1A. A flexed child burial at 50 centimeters depth was accompanied by two small burnt black ollas.

Grave 1B. Another flexed child burial at 50 centimeters depth had no associated artifacts.

Grave 1C. An upright stick indicated an intrusive burial of a flexed adult in sitting position at 80 centimeters to 1.30 meters depth. The head was covered with a calabash. A piece of copper was in the mouth and more copper, bone beads, and one plain bowl were with the burial. Although badly burned, pieces of cloth of a plain two over two weave were still discernible. The whole bundle had been tied with grass cord.

PIT 2

Another pit was excavated near Pit 1, 1.20 by 1.20 meters in size. This small pit revealed three graves.

Grave 2A. A seated, flexed burial of a female was found at a depth of 75 centimeters to 1.25 meters. Traces of an outer cloth wrapping represented a two over two weave, while an inner cloth was one over one weave. Pieces of a decorated fringe were found, but no other artifacts.

Grave 2B. An upright stick led down to an intrusive pit, 1.70 meters deep, which contained two orange relief bowls, but no skeleton.

Grave 2C. A flexed child burial, at 50 centimeters depth, was wrapped with a plain cloth and accompanied by a pair of small figure bowls with flat handles and black-white-red design.

PIT 3

A pit, 3.00 by 1.20 meters, was excavated in the burned section near the others.

Grave 3A. An adult burial, flexed on its side, was found at 80 centimeters depth with the head towards the south. Six bowls accompanied the burial; adjacent to these was the base of a huge water jar which measured 65 centimeters diameter and 35 centimeters depth at the break. The base was 1.00 meter below the surface. In this olla base were found several fragments of a modeled puma bowl of Epigonal type. Although incomplete, this is a significant association, as the bowls are all blackware.

Grave 3B. In the northwest corner of the pit an egg-shaped plain jar with high collar was found at 50 centimeters depth. It contained the bones of some animal, probably a dog, together with fragments of wrapping cloth.

PIT 4

Another pit, 2.50 by 1.20 meters, was made in the burned section. Pieces of an orange cup and the leg of a blackware tripod bowl were found without grave association. Three graves were also found.

Grave 4A. A seated, flexed, cloth-wrapped, burial was found at 1.10 meters depth, accompanied by two bowls.

Grave 4B. Another seated, flexed, cloth-wrapped burial was found at 80 centimeters depth with four bowls.

Grave 4C. Also at 80 centimeters depth, was a flexed skeleton of a youth, with bilobal skull deformation, accompanied by one black-white-red bowl.

PIT 5

A small pit, 1.20 by 1.20 meters, was made near-by.

Grave 5A. A seated flexed burial at 80 centimeters depth had four bowls with it.

Grave 5B. A single bowl accompanied a seated, flexed burial at 1.70 meters depth.

PIT 6

A pit 3.00 by 1.50 meters, made in the burned section, uncovered two graves.

Grave 6A. A child burial at 20 centimeters depth had three small bowls.

Grave 6B. One bowl was found with a flexed burial at 80 centimeters depth.

PIT 7

A pit, 3.00 by 1.20 meters, exposed a wall of rectangular, cane-marked adobes at one end. The adobes measure 35 by 30 by 12 centimeters.

Grave 7A. A seated, flexed, adult burial at 1.00 meter depth had a deformed skull and was accompanied by seven bowls.

Grave 7B. A black-white-red bowl at 1.90 meters depth was beside some burned bones.

PIT 8

A shallow pit, 3.00 by 1.20 meters, was made in the burned section.

Grave 8A. A seated, flexed burial was found at 70 centimeters depth. Bowls were at one side of this, but the association was indistinct and they have been included with the next two burials.

Grave 8B. A shallow, flexed burial was accompanied by two bowls.

Grave 8C. At 50 to 70 centimeters depth five bowls were found, without grave association. These bowls probably belong to one of the two above burials, since all were found in a limited area. The association is not absolute, but since all the bowls are more or less of one type, it is of minor importance.

PIT 9

A pit was excavated on top of the mound, near the cross, 4.00 by 1.00 meters in size. It was carried to 1.50 meters depth without any graves being encountered. A large, plain jar with high collar was found near the surface. The rubbish encountered in this pit suggested previous disturbance.

PIT 10

Another pit was excavated in the burnt section, 3.00 by 1.20 meters in size.

Grave 10A. At 1.50 meters depth a badly burned, seated, flexed, adult male burial was found, with the skull occipitally flattened. The head was wrapped in a bundle of cloth. Two over two and one over one plain cloth was found around the body. A stick indicated the grave and a spear with a detachable point was found with it. Copper was found in the mouth. A black bowl and some pieces of silver accompanied the grave. The ground above the burial was not badly burned, but the burial itself was. It was obviously intrusive as it cut into an old adobe wall.

Grave 10B. A seated, flexed, infant burial was found at 85 centimeters depth with a shallow bowl over the head. It was wrapped in cloth. A piece of copper and some shell beads were found with it.

Grave 10C. A child burial, without wrappings, was found at 1.10 meters depth, together with one black-white-red bowl.

Grave 10D. Also, at 1.10 meters, was a flexed burial with a badly deformed skull accompanied by one black-white-red bowl.

PIT 11

At the edge of the burned section, a pit 3.00 by 3.00 meters was excavated. Adobe walls, which bear no relation to the eight graves found, were located at 50 centimeters, 1.00 meter, and 1.10 meters depth, and a clay floor was uncovered at 1.20 meters depth. The pit was excavated to 3.00 meters depth without reaching undisturbed soil. About every 30 centimeters depth from the surface down is a layer of straw, except where the burials have cut through. A few spindle whorls, pieces of figurines, and sherds were found, but the lower levels were barren of artifacts.

Grave 11A. In one corner of the pit, a hole begun by a previous excavator was continued, and led to the discovery of an Early Chimu burial at 2.00 to 3.10 meters depth. A stick leading down from 1.50 meters depth indicated that the burial was intrusive. The old hole made it impossible to tell the exact point of intrusion, but a thorough examination suggested that the burial was not intrusive from the present ground surface.

At 2.00 meters, the mouth of a large jar was discovered, which when cleared, measured 1.10 meters in height, with 40 centimeters for collar height, 50 centimeters collar diameter, and 70 centimeters body diameter (Fig. 3e). Just above the mouth of this jar were a small figure vase, two figurine whistles, a clay trumpet modeled like a snake, and a few sherds. The

bowl itself contained a child skeleton with undeformed skull. A piece of plain orange cloth was still preserved. With the burial in the jar were eight small and one large bowl, three figurines, one figurine whistle, an ocarina, beads, a wooden tool with a copper point, corn cobs, and six calabash bowls. (Figs. 7, 8.)

Outside of the jar, at 2.70 meters depth, was a child burial, extended and unburned, accompanied by copper, calabashes, two incised and inlaid bone tubes, and four large bowls.

All of this material is of Early Chimu style, including five stirrup-spout jars. The use of an urn-like bowl for burial is unusual.

Grave 11B. A seated, flexed, adult burial was found at 1.00 meter depth, badly burned, and accompanied by two pieces of copper pins and a broken blackware bowl.

Grave 11C. At 80 centimeters depth a seated, flexed burial was found without artifacts.

Grave 11D. A round grave, intrusive through a cap of burnt clay, was 80 centimeters in diameter and from 1.30 to 2.00 meters deep. It was unburned. A piece of copper and a black-white-red bowl accompanied the flexed burial.

Grave 11E. At 50 centimeters depth was a child burial in flexed position. A stick indicated the grave which had a few adobes around it. A shattered work-basket containing burned corn, a rough burlap material, a reed mat, and a piece of copper were found with this burial. Two vessels were also found, both with wool stoppers and one containing ashes.

Grave 11F. Another stick indicated a seated, flexed, adult female burial at 1.10 meters depth. A shallow bowl covered the head and a piece of copper was in the mouth. Some bone beads and one silver bead were around the neck. Four bowls found in the grave had wool stoppers, and one contained burned corn.

Grave 11G. A slightly burned burial in seated flexed position was found at 1.30 meters depth. Cloth and a shallow blackware plate were over the head and a piece of copper was in the mouth. The burial was accompanied by a black-white-red bowl and thus represents an association of blackware with this type.

Grave 11H. At 1.10 meters depth was a seated, flexed burial with fragments of cloth, spindles, and weaving tools, but no pottery.

PIT 12

Further excavation in two old pits uncovered new material. These pits were close together in the unburned section of the middle platform.

Grave 12A. An isolated bowl was found in an old pit, without grave association.

Grave 12B. An old pit contained a mummy in flexed position, together with several kinds of cloth, five bowls, copper, and an incised calabash.

PIT 13

Another pit in the unburned section measured 3.00 by 1.20 meters.

Grave 13A. A large bowl, of the high collar type, was found with its top at 20 centimeters depth. No artifacts were associated with this.

Grave 13B. A seated, flexed, child burial was found at 1.10 to 1.40 meters depth. It was placed on a piece of a large broken bowl. A piece of copper had been tied in each hand; another piece was found in the mouth. A calabash covered the head, beads were around the neck, and fragments of a decorated cloth wrapping were around the body. The hair was slightly reddish in color. A cane tube and a calabash completed the grave equipment.

Grave 13C. The work baskets with spindles, weave sword, and a calabash were found at 1.40 meters depth, without burial.

Grave 13D. At 1.40 meters depth, bones of a llama were encountered over a flexed child burial. Two copper discs and two copper chisels accompanied the burial.

PIT 14

A pit near the last one in the unburned section measured 1.00 by 4.00 meters.

Grave 14A. A disintegrated, flexed, mummy burial, found at 1.20 meters depth, had a deformed skull. Fragments of cloth, including a piece of decorated tapestry, and a broken bowl, accompanied the burial.

Grave 14B. A flexed child burial with cloth, beads, copper, and a clay whistle was uncovered at 1.00 meter depth.

PIT 15

A pit, 5.00 by 2.00 meters, in the burned section revealed Early Chimu type sherds in the refuse from 50 centimeters to 2.00 meters depth. A wall of a double row of cane-marked adobes crossed the pit at 1.80 meters depth. The adobes measured 27 by 35 by 12 centimeters. A wall of a single row of adobes passed under this at 2.20 meters depth. The top 20 centimeters of the pit is a white ash. Below this is 20 centimeters of red ash and then burned black soil. The burning extends to something less than 2.00 meters depth. At 3.20 meters depth sand was encountered, but it is not certain that it represented an undisturbed area. The single grave was clearly intrusive.

Grave 15A. A badly burned skeleton was found at 1.60 meters depth with copper in the mouth. Three bowls accompanied this burial, two of blackware, and one of black-white-red, thus furnishing another association of these types.

PIT 16

A pit, 4.00 by 1.25 meters, was excavated in the unburnt southeast section of the hill. Some Early Chimu sherds were found in the refuse, but no burials.

PIT 17

Another pit, 3.00 by 3.00 meters, in the same part of the unburned section was excavated to 4.00 meters depth, without encountering true

undisturbed soil. At 1.50 meters depth were two adobe walls or paths criss-crossing the pit. At 3.50 meters depth, large cane-marked adobes were found, measuring 25 by 22 by 37 centimeters and 28 by 19 by 38 centimeters. Over these large adobes at 2.80 meters depth was a floor of packed clay. Walls 1.10 meters high with remains of plaster on their inner sides extended up from the floor on the north and west sides of the trench. A corner was formed in the northwest part of the pit at which point the plaster made a smooth, rounded contact between walls and floor. The walls are four adobes high, each adobe set lengthwise on its flat face. In this room corner was found a collection of gourds. Pieces of plain cloth and plain pottery, as well as a stone grinder, were found in the house or room fill. Sherds of Early Chimu type were found from 50 centimeters to 2.00 meters below the surface. Walls or rooms of this type are found in many parts of the mound, although not always at such great depths.

Grave 17A. A seated, flexed, child burial was only 10 centimeters below the surface.

Grave 17B. Also at 20 centimeters below the surface was a large black high-collared jar with a calabash cover.

Grave 17C. At 70 centimeters depth, a flexed, adult burial was found with a blackware bowl and copper pincers. The cranium was missing.

Grave 17D. A stick and a long wooden spade with a weighted handle indicated an intrusive, seated, flexed burial at 1.30 meters depth. The body was still partially preserved, wrapped in cloth, with the head bound with cloth and grass cord. Five bowls were found, two covered with calabashes. Beads surrounded the neck of the mummy. Below its feet were the broken pieces of a large, high-collared jar.

Grave 17E. A child burial, without wrapping or accompanying artifacts, was found at 3.10 meters depth below the house floor.

Grave 17F. A large jar was found at 1.30 meters depth.

Grave 17G. A similar jar with high collar was found at the surface level at one side of the pit.

PIT 18

Near the last pit another was excavated, 3.00 by 1.50 meters in size. It furnished a few refuse sherds, but no burials. It was not completed.

PIT 19

Another pit in this same section measured 3.00 by 2.50 meters. A clay floor was found at 1.20 meters depth and a room was soon cleared out measuring 1.95 by 1.45 meters on the inside. Two walls still stand 90 centimeters high. The two walls on the hill side were missing, although the floor curves up as if to contact the wall plaster as it does on the walled sides. Perhaps the curve of the hill was used for cutting out a room and walls were only necessary on the outer sides. No entrance was found to this room. Early Chimu sherds were found in the fill of the room. No burials were found in it, but outside, in this same pit, were two burials.

Grave 19A. A flexed, seated, child burial was found at 60 centimeters depth accompanied by four blackware bowls with calabash covers. The cloth was well preserved. The outer wrapping garment is of half light and half dark brown cloth with a simple weft pattern weave border. It measures 1.10 meters wide (two halves each 55 centimeters wide) and 1.47 meters long. The second wrapping was a piece of plain cloth 88 centimeters by 1.00 meter, in a simple one over one weave with cotton thread. The head was wrapped with a sheer cotton cloth 1.20 meters square (two 60 centimeter pieces). A final inner wrapping of white cotton sheer cloth was also over the head. The child wore a small poncho or shirt of close weave with blue, yellow, and red fringe on the bottom, and a simple weft pattern weave band above. The sleeves of the poncho are sewn on, not woven in one piece.

Grave 19B. In one corner the fill was so soft that it suggested previous disturbance, but at 1.20 meters depth a secondary intrusive burial was discovered. The skull was tied together and painted red. The mandible was wrapped with cord. The skeleton was enclosed in a piece of sheer brown cloth and then placed in a well woven petate-mat. Four bowls, a plate, calabash dippers and bowls, two reed tubes, and a polished shell were found with the burial. One calabash had a design of inlaid seeds. A piece of tubular weave and an earplug with a feather mosaic disc and an incised cylinder completed the finds.

PIT 20

A final pit was excavated in the unburned section, 3.00 by 2.50 meters. An adobe found at 1.25 meters depth was cane-marked and had impressions of hand prints on one face.

Grave 20A. A seated, flexed, child burial was found at 30 centimeters depth accompanied by two bowls, brown cloth, and two reed tubes, one of which was stuffed with cotton. A copper bead was in the mouth.

Grave 20B. A high-collared jar was found at 20 centimeters depth.

Grave 20C. At 30 centimeters depth was a disturbed child burial without a skull and with the bones in a seated, flexed position. One bowl and fragments of cloth were found with the burial.

Grave 20D. A wooden spade with a club head indicated an adult, seated, flexed burial at 1.00 meter depth. Cloth wristlets were found with the skeleton, but no copper in the mouth. Three bowls and a calabash were with the skeleton. This grave had disturbed the child burial, 20C.

Grave 20E. An adult, seated, flexed burial was found at 40 centimeters depth, accompanied by a wooden hand dagger and some badly disintegrated cloth. A package of copper sheets was found with the burial.

Grave 20F. A high-collared black jar was found at 30 centimeters depth.

In résumé, the fifty-eight finds listed above represent forty-six graves with skeletons, four apparent graves without associated skeletons, and eight large, plain, high-collared jars buried without skeletal or artifact association. Eighteen of the burials are children, the rest adults. The burial types are listed below:—

Type	Number
Seated Flexed	24
Flexed on Side	3
Flexed (position uncertain)	12
Extended	1
Secondary	1
In Urn or Large Jar	1
Undetermined	4
Total	46

Seven graves were indicated by sticks which were placed in the ground above the grave, reaching almost to the surface. While only one burial was definitely in a large jar or urn, two others were placed in broken bases of large jars. Three burials had no artifacts and three more had no ceramics. The remaining burials had a total of 107 pieces of pottery as associated grave equipment. One grave, containing fourteen pieces of ceramics, was clearly Early Chimu in content. Seven graves contained a total of eight vessels of the black-white-red style. Two graves showed association of black-white-red with blackware. One grave had six blackware bowls associated with some pieces of an Epigonal style modeled puma bowl. The remaining graves had a general run of blackware, orange ollas, and comparable forms.

ANALYSIS OF SHERD MATERIAL

Sherds were found on the surface and in all the pits. The surface sherds are not necessarily dwelling-site material as they include the broken and discarded pottery from graves excavated by local diggers. The pit sherds are, on the other hand, largely dwelling-site material, as their association with house walls, floors, and refuse confirms. The total number of the pit sherds is surprisingly low, considering the number of house walls encountered and the thickness of the refuse layer. Consequently, stratigraphical information is unreliable, because of the small quantity, the difficulty of absolute identification of sherd material, and the paucity of sherds at the greater depths. On the other hand, the analysis of the sherd material should identify the builders of the mound and dwellings.

All of this mound is probably not artificial. To the southeast is the long natural sand dune and burial ground called Taitacantin. Further southeast is a still longer and higher dune called Huaca Larga. The Huaca de la Cruz is parallel to these two and probably it, too, is based on an elongated dune. On the other hand, three to four meters of the top part is doubtless artificial construction. Walls were found from the surface level to a depth of over 3.50 meters. Layers of straw, ash, guano, and clay are found to a corresponding depth. A recently excavated pit on top of the mound showed disturbed ground for 3.50 meters depth. Sand was encountered in Pits 11, 15, and 17 at 4.00 meters depth, but even this is not definitely undisturbed. Walls of rooms with clay floors and a plaster-like finish were found from 50 centimeters to 2.00 meters depth. Superimposition of walls and rooms indicated a time difference, but one which was impossible to check with sherd analysis. All burials, excepting those in Graves 11A and 17E, were definitely intrusive from the present surface. Since this implies that the rooms and walls were covered at the time of the burials, the sherd material from the mound may be considered as older than the intrusive burials.

Blackware

Surface sherds included an almost complete shell-shaped bowl with constricted neck and raised collar; three legs of tripod dishes; two pieces of shallow bowls; one double-spout piece; and three pieces with stipple design. All of these appear to be cast-offs from grave excavations. In Pit 2 a piece of a blackware shallow plate was found at 1.00 meter and a tripod leg at 1.20 meters. Pit 2, however, showed some confusion in that it had one burial without artifacts and one group of bowls without a skeleton. A single piece from a

blackware bowl with cut-out design was found in Pit 9.

Black-White-Red

Many black-white-red pieces were found on the surface, all probably from excavated intrusive graves. A brief tabulation of the types follows:—

- 2 Rectangular containers with constricted necks and two pierced-nubbin handles at base of collar (one black-white-red, one red-on-white)
- 1 Spout and bridge to figure, with angular body, annular base
- 2 Melon-shaped with constricted necks (one with head-lug, one with loop handle)
- 1 Globular container with constricted neck and one handle
- 1 Stem-end of modeled squash (?)
- 1 Curled tail of modeled animal (?)
- 2 Globular bowls with irregular relief lumps for decoration
- 2 Flask shape, red-on-white

Near the surface of Pit 2, two pieces of black-white-red ware were found, one a constricted neck with modeled face and flat handle, the other a modeled bird head. Part of a flask was found at the surface of Pit 11 and several pieces of one globular bowl were found near the top of Pit 20.

Early Chimu

Fragments which could be identified as Early Chimu ware were found on the surface and in most of the pits to all depths. The most significant pieces (Fig. 6) were found in Pits 9, 15, 17, 18, 19, 20. Some of the forms identified are listed below:—

- 12 Stirrup-spouts
- 24 Painted globular containers
- 9 Globular containers with relief design
- 14 Modeled containers
- 4 Flaring-sided bowls
- 7 Conical-handled dippers
- 1 Box-shaped container
- 2 Globular bowls with high flare collars
- 5 Globular bowls with high flare face-collars
- 4 Spout and round handle jars
- 8 Bowls, one flare rim, three rimless, and four deep
- 10 Figure vases
- 8 Head lugs
- 22 Sherds

White-on-red, red-on-white, white-on-brown are the typical color combinations. The distribution of these pieces leaves no doubt that they may be identified with the house refuse and dwelling sites.

Sherds from Lower Levels

Some sherds, not so readily identified as Early Chimu, were found at deep levels. In Pit 15, from 1.50 to 2.00 meters depth, were four pieces of a thick brownware, two of these had pierced lugs, one a conical lug, and one an incised lug. Three thick pieces, two with angular bases, were also found. In Pit 17, from 2.00 to 3.00 meters, was a thick square rim piece of an open bowl and a thin orange piece with nose and mouth indicated. Another thick piece with pierced lug was found deep in Pit 19.

Gallinazo Style Pieces

Three pieces suggest a connection with the Recuay influenced style found at the Gallinazo site, to be described later (cf. p. 54). In Pit 16, at 1.50 meters depth, was the tapering spout and round bridge segment of a double-spout bowl, decorated in bands of black-white negative design. In Pit 15, from 1.50 to 2.00 meters depth, was a grayish piece of collar on which was a face made with punch mouth and appliqué disc eyes, similar to the types found at Gallinazo. Finally, in Pit 9 was a piece of an angular-bodied vessel painted in brilliant black, white, and red suggesting direct Recuay influence. These pieces are not stratigraphically distinct from the Early Chimu fragments.

Miscellaneous Pieces

Some pieces fit into none of the above classifications, but are not in themselves numerically important. On the surface were found various pieces of flaring rimmed, burned black ollas with pressed designs. Two pieces of thick grating-platters were found. A special piece of a shallow dish was painted in black-on-white on the inner rim. From Pit 9 came a chalky composition fragment of a shallow dish with a light tan design. A round orange handle or bridge was also found in this pit. A pot stand of unbaked clay was found at 50 centimeters depth in Pit 10. The rim of a small flare rim bowl with a step design

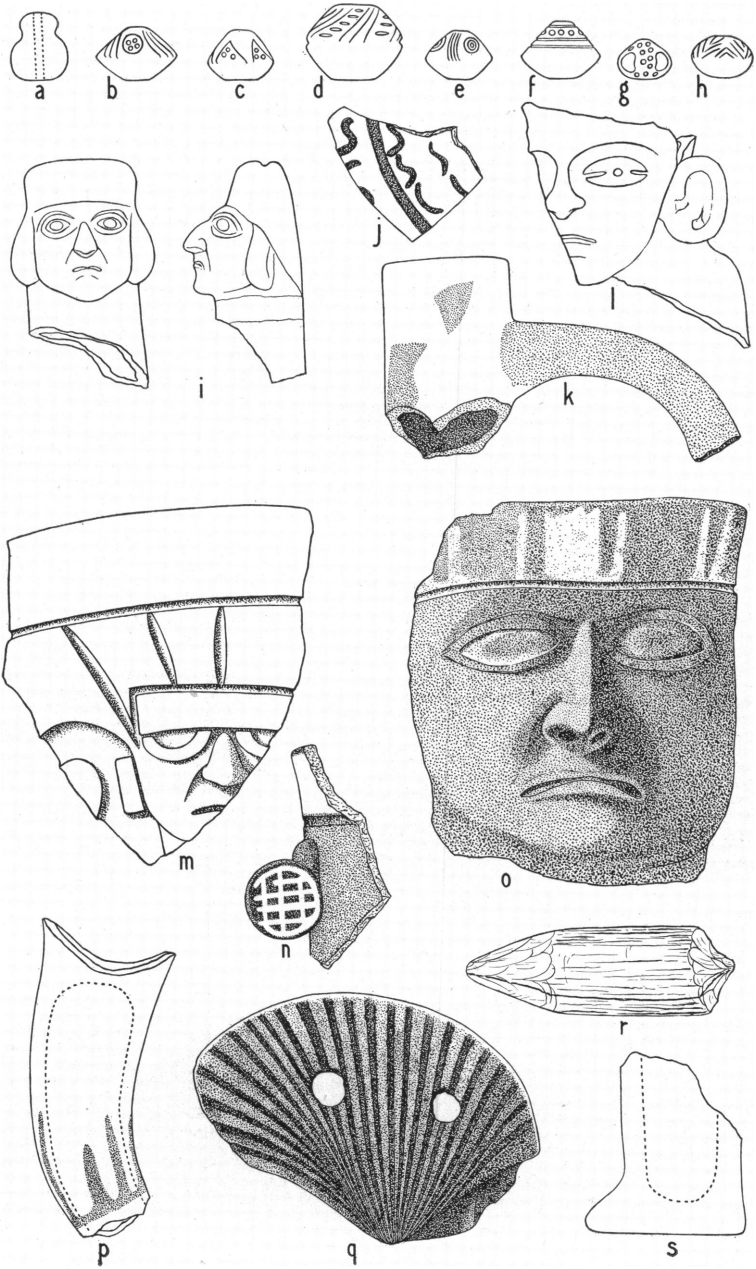


Fig. 6 (*a–h*, 41.1-25, 35, 27, 38, 26, 29, 28, 24; *i*, 41.0-9998; *j*, 41.0-9995; *k*, 41.1-3; *l*, 41.0-9998a; *m*, 41.1-9; *n*, 41.1-9a; *o*, 41.0-9987; *p*, 41.0-9998b; *q*, 41.1-54; *r*, 41.1-87; *s*, 41.0-9995a). Early Chimu Artifacts from Huaca de la Cruz. *a–h*, Early Chimu whorls from dwelling sites; *i–p*, *s*, Early Chimu sherds from dwelling sites; *q*, Early Chimu pierced shell scraper; *r*, Early Chimu wooden top (?).

painted in black-on-orange was a surface piece from Pit 11.

Figurines

A number of figurines and figurine fragments were found in the pits without grave association. However, at least one group of these can be identified as Early Chimu by similar ones found in the Early Chimu Grave 11A.

Early Chimu Figurine. A small, solid, flat-backed female figurine has two five-fingered hands resting on the stomach and two legs separated by a groove, with toes indicated on slightly projecting feet (Fig. 5a, e). The headdress is plain; the nose, chin, and cheeks are modeled; the eyes are small punched pellets; and a raised collar surrounds the neck. The color is brown or orange. Variations on this consist in the addition of slightly modeled ears, unpunched eyes, a necklace-like collar decoration (Fig. 5d). Three figurines of this type were found in Grave 11A. Others, complete or in fragments, were found in Pit 3 at 50 centimeters; Pit 12 at the surface; Pit 14; Pit 15 at 1.50 meters; two in Pit 16 at 50 centimeters; Pit 18 at 1.40 meters; and two in Pit 19. Near Grave 11D a small figurine of this type was found with white-on-orange paint. In total thirteen figurines of this type were represented.

Figurines of Doubtful Early Chimu Type. Parts of two hollow figurines were found in Pit 17, one at 50 centimeters depth and one near the surface. One piece represents part of a head with pointed chin, diamond-shaped nose, oval eye, turned-down mouth, and a large ear. It is black on a dull reddish brown. The other is a body part, orange, with hand on the stomach. Another type found near the surface in Pit 3 represents the head and torso of a mould-made solid figurine (Fig. 5h). The head is narrower than the shoulders, with features modeled in the round. Two notched discs in place of ears probably represent ear ornaments. The headdress is in three tiers. The hands on the chest grasp the bands of a shoulder bundle. At one time, a modeled bundle was on the back. This type suggests the mould-made figurine vases found at Queneto temple.

Black-White-Red Figurine. In Pit 8 at 50 centimeters depth were found the legs of a large hollow figurine decorated in black, white, and red.

In brief, Early Chimu figurines and sherds are identified with the refuse of the mound through which the later graves intrude. Some plain fragments, questionably Early Chimu, and some pieces suggesting the Recuay influenced Gallinazo type material are also found in the refuse, although their relation to the Early Chimu is not certain. Blackware and black-white-red are limited to the surface and the uppermost level of the pits and are probably from excavated graves rather than from the refuse. In other words, the grave material, excepting that of Grave 11A, is stratigraphically more recent than the sherd material from the mound, and therefore later than Early Chimu.

GRAVE CERAMICS OF EARLY CHIMU STYLE

Early Chimu style was encountered only with the two burials of Grave 11A (Figs. 7, 8). Ten of the fourteen vessels found were with the burial inside the large bowl or urn; four were with the burial outside the urn. The fourteen vessels are treated as a unit here.

Five vessels have stirrup-spouts. One is a globular orange container with projected base, decorated with three vertical white bands (Fig. 7h). The second, a seated warrior figure, has the stirrup-spout from the back. The figure is well modeled and painted in dark red-on-cream. The face is distinctively modeled with deep inset eyes and black moustache. The figure wears a cape with circle and triangle design. It is the finest quality piece of the group (Fig. 8b). The third is a figure vessel with the spout at the back (Fig. 7c). The modeling is of a conventionalized seated figure with short arms appearing amputated at the elbows. The face and the headdress are simple. The feet are delineated, but the legs and body are covered with a shirt. The decoration consists of a simple double red

Fig. 7 *a–h* (41.0-9935, 9943, 9936, 9938, 9937, 9939, 9940, 9941). Early Chimu Vessels from Huaca de la Cruz Grave 11A.

Fig. 8 *a–i* (MN 37-55, 57, 60, 58, 59, 61, 62, 63, 56). Early Chimu Vessels from Huaca de la Cruz Grave 11A. Now in the Museo Nacional, Lima.

line on a white background. The fourth, another figure vessel, represents a seated old man with pointed white beard (Fig. 7a). The hands rest on the knees, but the legs and feet are not depicted. The headdress is a raised band with two appendages. Disc earplugs are represented. The figure is painted with white and orange and is far more stylized than the two figure-jars previously described. The final stirrup-spout vessel represents a seated figure with all but the face and hands covered by a cape. The figure leans forward and holds three small balls in the right hand (Fig. 7e). The colors are white and red. Señor Larco calls this type figure a witch or wizard. It is a common conventionalized type.

Four bowls have elongated globular bodies and high flaring collars. One is plain orange. One has a relief figure in white and red on the body (Fig. 8i). One has a face-collar and arms and hands painted on the body (Fig. 8a). A simple design of discs and lines is painted in black and white on a red base. The rim of this vessel was missing and the broken edge had been filed down. The final vessel of the group has the collar modeled into a fine head with disc earplugs and a headband with modeled puma head decoration (Fig. 7g). Arms and hands in low relief are on the body; the whole vessel is painted in white and red.

Two small vessels which might be classified with the above group represent figure jars (Fig. 7d, f). One is a small type of flaring collar vessel with modeled face-collar and with arms and hands modeled on the body. Design is painted in black and white on a red base. The other vessel is a figure jar with short separated legs, arms straight at the sides, modeled shoulders, and face topped by a headband on the collar. It too has a design in black and white on a red base.

A pair of small, almost toy, vessels represent owl jars, with round eyes, pointed bill, and two pierced ear handles on the collar (Figs. 7b, 8d). The body is globular and two feet are indicated. Design is painted in black and white on an orange base. A similar owl jar (Fig. 8e) forms one container of a double bowl. The connected container is globular with a slightly tapering spout. A round bridge runs from the spout to the bird head. Black and white paint on an orange base is used and the lines suggest "negative" painting, although the design is clearly positive.

Fourteen bowls from one grave are unfortunately too few for much interpretation. Since Grave 11A is in a sense intrusive in the refuse, it is logical to assume a time difference between it and the mound refuse material. The absence of dippers, spout and handle bowls, flaring-sided bowls, and short flare rim small bowls is noted. The high number of black and white-on-red bowls found (six out of fourteen) is in contrast to the refuse material and also to Uhle's Moche collection which, by Kroeber's analysis,[1] has only 3.7 per cent of this type color combination. In spite of minor differences the material from Grave 11A is treated as contemporary with the dwelling-site material in this report.

THE INTRUSIVE GRAVE CERAMICS

The remaining ninety-three vessels are from the intrusive graves in the Early Chimu dwelling site. Eleven represent vessels decorated in black-white-red style, of which nine were found without other ceramic association. The other two were associated with blackware pieces. In spite of the contrast between black-white-red and blackware, which, as wares, have different distributions, the intrusive grave material at this site forms a unit. The two grave associations of the two types have just been cited (Graves 11G and 15A). Grave 3A had six blackware pieces and the broken pieces of part of a painted modeled puma bowl of Epigonal style. This burial was placed in the broken base of a large olla and gives still a third association of blackware with a black-white-red prototype. Analysis of the grave associations does not permit the division of the material into groups. Shapes associated with the black-white-red vessels in the three graves

[1] Kroeber. 1925, 201.

mentioned above are, in turn, found with practically all the other shapes at the site in other graves.

The near-by site of Taitacantin has a similar mixture of black-white-red and blackware vessels. Utilizing evidence from both these sites makes it possible to demonstrate that every black-white-red shape is also represented in blackware, and the reverse is often true. Thus a black-white-red globular bowl, with constricted neck and ribbon handle, is found in Grave 15A and a similar blackware bowl in Grave 7B; a black-white-red flask-shaped vessel comes from Grave 11G, and a blackware flask from Grave 10A; a black-white-red constricted neck, melon-shaped bowl comes from Grave 10D and a blackware one from Grave 7A; a constricted neck, flat-handled, angular-bodied bowl was found by Olson at Taitacantin, and similar blackware types were in Graves 11F and 12A; a constricted neck, shell-shaped vessel was found by Olson at Taitacantin and a blackware specimen was found on the surface at Huaca de la Cruz; constricted neck black-white-red bowls were found in pieces on the surface with squared containers, and a unique blackware specimen of the same type came from Grave 4A. In other words, classification of this material shows basic similarity between the black-white-red and the blackware bowls. Like that of Taitacantin,[1] the Huaca de la Cruz material represents a Middle period unit, pre-Late Chimu and post-Early Chimu. Anticipating the analysis of the Gallinazo mound material as another Middle period style, it can be stated here that this Huaca de la Cruz unit is also post-Gallinazo.

The pottery is classified by types. Since this classification includes comparable material found in Chicama and Lambayeque valleys some of the types are merely mentioned for completeness of the record, although they do not occur in this group.

Ollas

Thirty-four pieces in the grave collection can be classified as cooking ollas. These are globular-bodied, round-bottomed bowls with slightly constricted orifices and short rims. Many have been burned by use. It must be noted that the distinction between cooking and non-cooking pottery is not as clear in this group as it is in the Lambayeque sites. Of these so-called cooking ollas only eight are plain, while the rest show some form of decoration (4, pressed design; 7, relief design; 3, stipple design; 3, figure on stipple background; 5, double circle shoulder punches; 3, relief ridges; and 1, fabric pattern).

A. Small Ollas. Eight of the ollas are classified as small, or under 12 centimeters in height. The gradation in sizes is complete from small to large, but for purposes of classification I have selected 12 centimeters height as the division. Three of these have flare rims and no handles. Four have flare rims and two short, narrow rim to shoulder flat handles. One has a more constricted orifice and two loop handles on the shoulder. The bottom of this vessel has several ridges forming concentric circles.

B. Large Ollas. Bowls above 12 centimeters in height are classified as large and are subdivided by variations in rim type (see Fig. 4). Four have a plain flare rim. Eighteen have a rim which bulges in a convex curve. Four have a rim called "angular" in the classification, because it flares out slightly, then angles inward and then may have a secondary flare. None of these large ollas has handles.

Non-Ollas

The division between ollas and non-ollas is more definite in the Lambayeque pottery than in the Huaca de la Cruz types, but for the sake of consistency in description the distinction is maintained here. Of the fifty-nine bowls in this group fifteen are plain, that is, without surface decoration. Four have pressed design; three, relief design; fifteen, stipple; and five more, figure on stipple background; two are modeled; two more have modeled face-collars without other design; twelve are painted, including eleven black-white-red and one white-on-orange; and one has a raised ridge pattern.

C. Constricted Neck Vessels. Thirty-

[1] Kroeber, 1930, 100–101.

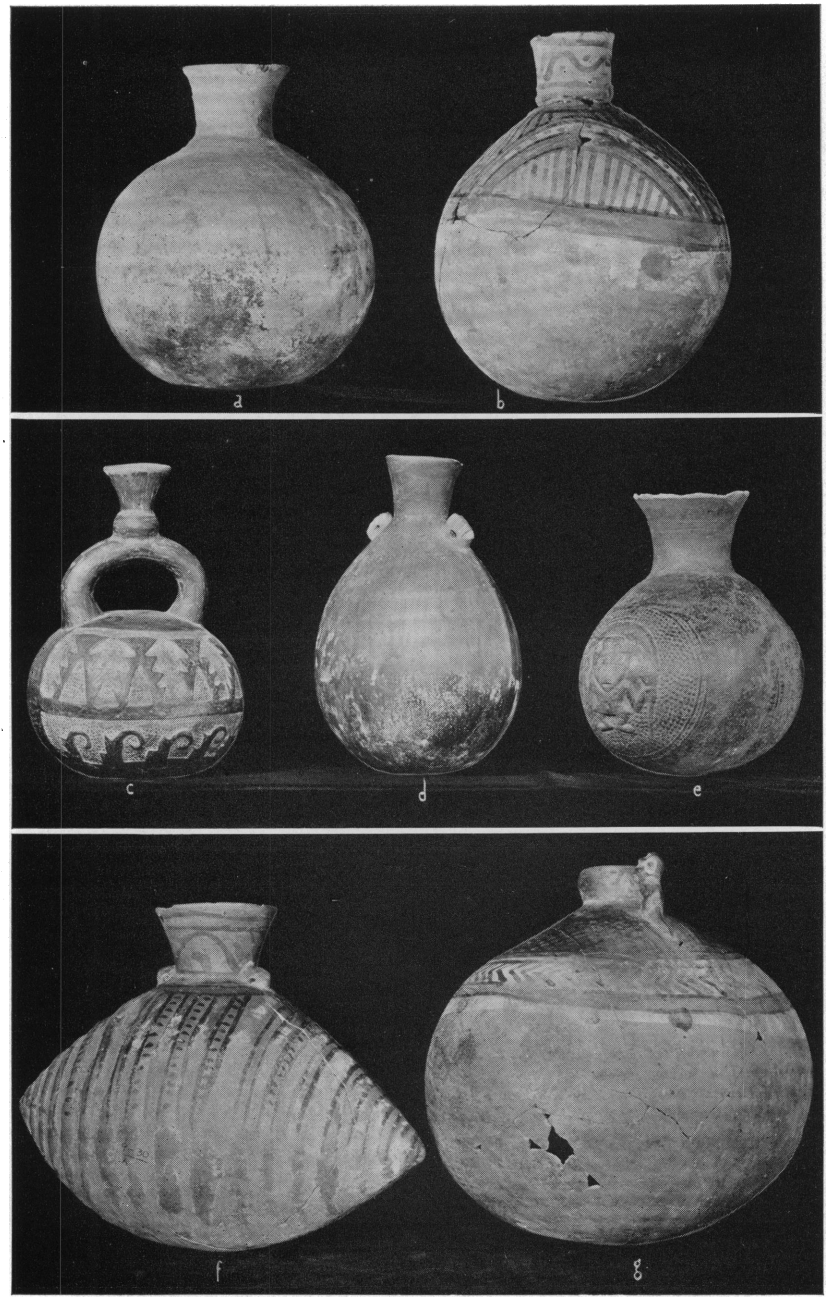


Fig. 9 *a–g* (41.0-9905, 9965, 9966, 9951, 9912, 5686, 9934). Black-White-Red and Blackware from Huaca de la Cruz Graves. *a*, LaC-3B; *b*, LaC-15A; *c*, LaC-17C; *d*, LaC-11E; *e*, LaC-5A; *f*, Taitacantin; *g*, LaC-10D.

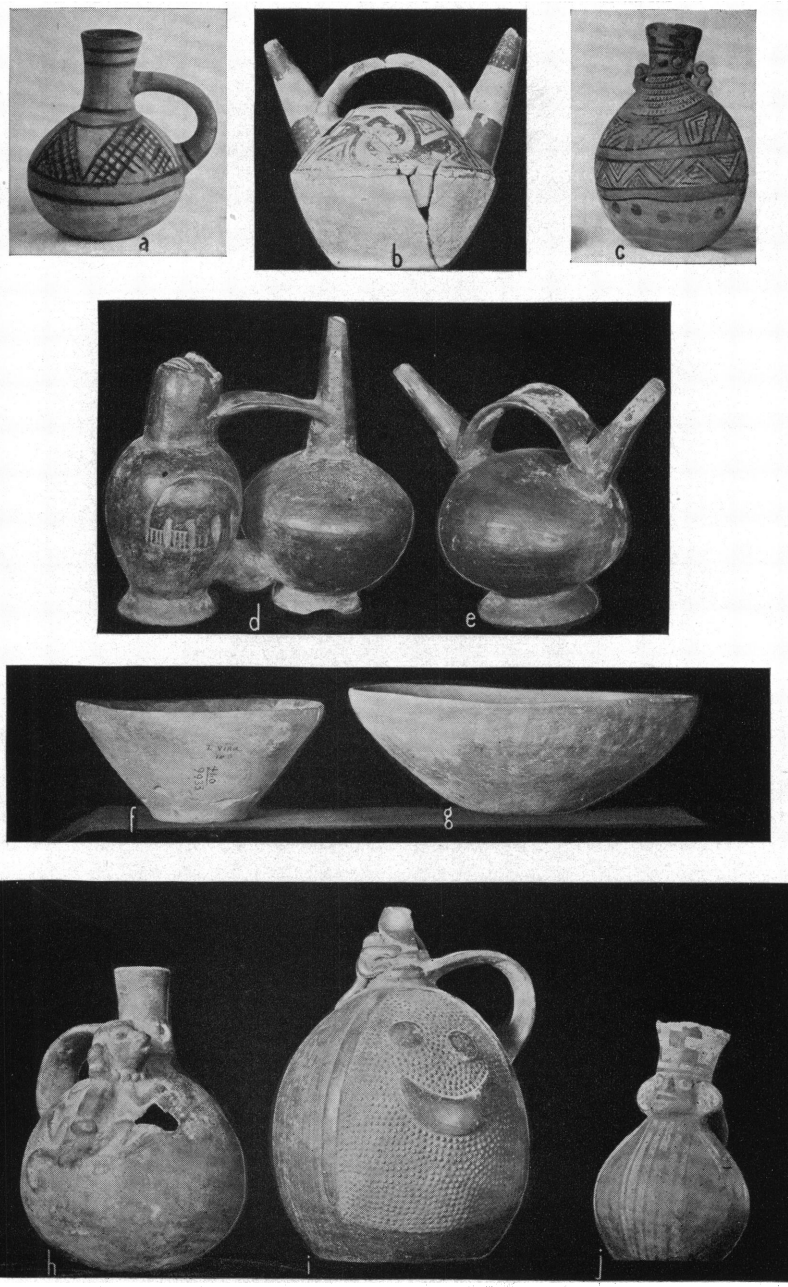


Fig. 10 (*a*, MN 37-69; *b*, 41.0-5670; *c*, MN 37-77; *d*, 41.0-9964; *e*, 41.0-9900; *f*, 41.0-9933; *g*, 41.0-9975; *h*, 41.0-9952; *i*, 41.0-9919; *j*, 41.0-9898). Black-White-Red and Blackware from Huaca de la Cruz and Taitacantin. *a*, LaC-4C; *b*, Taitacantin; *c*, LaC-11G; *d*, LaC-15A; *e*, LaC-3A; *f*, LaC-10B; *g*, LaC-19A; *h*, LaC-11F; *i*, LaC-7A; *j*, LaC-2C.

one bowls have a constricted neck and a moderately high collar as a common characteristic. Ten of these are globular, round-bottomed bowls with constricted neck and high collar with slight flare. The ten include two black-white-red (Fig. 9b), two gray, and six blackware bowls. Five of them have shoulder lugs, and three have raised ridges around the collar base. All but two have surface decoration. Another group of seven are virtually the same as the above, with the addition of two pierced nubbin handles on the shoulder or at the base of the collar. Six of this group are globular and one has a squared container. Four are blackware, two grayware, and one black-white-red.

A melon-shaped bowl with constricted neck, high flare collar, and round bottom forms a subdivision characteristic of the ceramics of this site. Seven are small bowls, with the ends of the melon-shaped vessel quite pointed. Six out of the seven have the ends designed (see Fig. 9e), typically with stipple, two have raised ridges around the collar base, one has secondary lugs, and one has a monkey lug handle. All are blackware. Another group of seven are large melon shapes with the ends nicely rounded. One of these is black-white-red (see Fig. 9g), one blackware, and the rest grayware. Like the small ones, five of these have decoration on the ends. Two have monkey handles and one a monkey head and tail lug.

The constricted neck types with single flat loop collar to shoulder handle, or with a modeled animal at the collar base are not represented in the Huaca de la Cruz collection.

D. Flask-Shape Vessels. Six vessels in this collection are flask-shaped, with flat bases and constricted necks with flaring collars (Figs. 9d, 10c). Three are blackware and three are black-white-red. Two of the black-white-red flasks have modeled face-collars, in which pierced nubbin handles at the collar base form the ears. The remaining four have only the pierced nubbin handles at the collar base.

E. Disc-Shape Vessels. No vessels of this shape were found at this site.

F. Double-Spout Vessels. Two blackware double-spout bowls were found (Fig. 10e). Both have globular bodies, annular bases, and two conical spouts connected by a flat bridge. One has a modeled lug on the bridge, but otherwise both vessels are plain.

G. Double-Bowls. Two blackware bowls are double containers, one half being a modeled sea-lion (Fig. 10d) and the other a plain spouted container. A flat bridge connects the head of the animal with the spout of the container. One has a container with an annular base and angular body. The other has a globular, round-bottomed container. Both are whistling jars.

H. Stirrup-Spout Vessels. Only one stirrup-spout vessel was found (see Fig. 9c). This is a globular-bodied blackware container with a pressed design on both sides. The arc is round with a short spout which bulges and then flares out at the rim. This is quite distinct from both the Early and Late Chimu type spouts which generally are tall and straight-sided with plain rims.

I. Modeled Vessels. While modeling is used as a technique, no bowls in this collection fall into this classification.

J. Spout and Handle Vessels. Eleven vessels are grouped together in this classification although the subdivisions represent somewhat different types:—

1. Cylindrical Neck Vessels. Two blackware jars have angular bodies, flat bases, and high cylindrical necks ending in plain rims. Each has a flat loop handle from neck to body. One is plain and the other has a modeled face on the collar.

Two other blackware jars have globular bodies with the high cylindrical necks ending in plain rims. Again each has a flat, ribbon-loop handle from neck to body. One has a modeled face on the collar with a modeled animal lug on one side of it (see Fig. 10h).

Finally, two globular-bodied jars of blackware have constricted necks which bulge below the plain rims. Each has a flat, ribbon-loop handle from the base of the neck to the body. One has a modeled monkey lug at the collar base (see Fig.

10i), and the other has a raised, incised ridge around the base of the collar.

2. Taper Spouts. Two vessels, one, black-white-red and the other blackware, have globular bodies, annular bases, and high, slightly tapering spouts. A flat ribbon-loop handle connects neck and body. The rotund-figure-jar variant of the taper spout is not found in this collection.

3. Vase with flat handle. A small black-white-red vessel is elongated-globular in shape with a slightly flaring rim (see Fig. 10a). A round loop handle extends from the rim to the body. A pair of black-white-red vases, similar in shape to the above, have modeled faces on the collars and flat handles from rim to body (Fig. 10j).

K. Head Goblets. No head goblet is represented in this collection.

L. Aryballoid. Neither aryballoid nor other Inca forms are represented.

M. Open Dishes. Two shallow, round-bottomed plates of blackware are in the collection, one plain and the other with a relief pattern on the outside.

Four diverging-sided dishes are represented, one with annular base and three with projecting bases. One is black, two are orange (Fig. 10f, g), and the remaining specimen has a white-on-orange linear design on the inside.

N. Tripod Vessels. Black and orange tripod legs were found in the sherds from this site, but no complete specimens were found with the graves.

CERAMIC TRAITS

The ceramic classification is based mainly on shapes or characteristics of the vessels as a whole. While color and design and other traits have been mentioned in this classification, they may be briefly summarized in tabular form.

Color. Black is the commonest color, forming, with its gray variant, 63.36 per cent of all the vessels. In the non-olla group the black and grayware total 76.27 per cent. Orange is a common olla color, but only one piece has the crude white paint design which becomes so common in the Late Period collections from Lambayeque. There are also more blackware vessels in the olla group than in the Lambayeque collections. The table gives a résumé of the colors of the ceramics in the collection.

Color	Ollas	Non-Ollas	Total	Per Cent of Total
Black	10	36	46	49.46
Gray	3	9	12	12.90
Orange	14	2	16	17.20
Burnt Black	6		6	6.45
Crude White-on-Orange	1		1	1.08
Black-White-Red		11	11	11.83
White-on-Orange		1	1	1.08
Totals	34	59	93	100.00

Designs. The black-white-red painted designs are all geometric and include such elements as cross-hatching, checker pattern, step and scroll, triangles, dots, discs, etc. Designs classified as pressed include step and scroll, double step, interlocking hooks and dots, triangles and dots, etc. The relief designs include two rows of faces, three with rows of figures, two with rows of hooks, and a monkey, snail, and animal design. Stippling is commonly used alone and also as a background for complete human figures, faces, and a quarter moon and two disc designs. A résumé of the design patterns follows.

Design	Ollas	Non-Ollas	Total	Per Cent of Total
Plain	8	15	23	24.73
Pressed	4	4	8	8.60
Relief	7	3	10	10.75
Stipple	3	15	18	19.35
Figure on Stipple	3	5	8	8.60
Modeling		2	2	2.15
Face-collar		2	2	2.15
Painting		12	12	12.90
Punched	5		5	5.38
Ridge pattern	3	1	4	4.30
Fabric pattern	1		1	1.08
Totals	34	59	93	99.99

Bases. For comparative purposes, a simple classification of vessel bases is given here. All the ollas have round bases. As this also holds true for the collections made in Lambayeque, the percentages are taken on the non-olla pottery only. Notably absent from the Viru site collection are pointed bases and champlevé decorated annular bases. The round base is definitely the characteristic type.

Type Base	Non-ollas	Per Cent
Round	41	69.49
Flat	9	15.25
Projected	3	5.08
Annular	6	10.17
Totals	59	99.99

Handles. Thirty-one of the vessels have some form of handles, or 33.33 per cent of the total collection. The types can be summed up in a short table.

Handle Type	Number	Per Cent of Handle Total
Two flat, rim to body	4	12.90
One flat loop	5	16.13
One ribbon-loop	5	16.13
One round	1	3.22
One monkey-shape	3	9.66
Two pierced nubbins (at collar base)	6	19.35
Two pierced nubbins (on shoulder)	7	22.61
Totals	31	100.00

Collar Ornament. Fourteen vessels have a raised ridge around the collar base. Five of these ridges are plain and nine have diagonal incised lines across the ridge. Six vessels have modeled faces on the collars.

EARLY CHIMU NON-POTTERY ARTIFACTS

Since the sherd analysis has identified the dwelling-site refuse as largely Early Chimu, it follows, logically, that other artifacts found in the refuse may also be considered as Early Chimu style. I make this rather obvious statement because, heretofore, little has been known of Early Chimu non-pottery artifacts. Grave associations have produced a few pieces, but little attention is paid by collectors to small artifacts. Early Chimu cloth has never been identified in collections and it is doubtful if large pieces exist, due in part to the quantity of saltpeter in the soil which destroys bones and cloth in the Early Chimu graves. Yet, fragments of plain cloth were found in the refuse of this mound to a depth of three meters. The number of non-pottery artifacts in this collection is not great, but their identification with the Early Chimu period gives them a certain importance.

Clay Objects. Associated with Early Chimu Grave 11A were four clay whistles. Two are modeled heads (Fig. 5b), orange to reddish in color, with disc earplugs, step headdress, and the whistle spout at the back. One is 9 centimeters high and wide, the other 6.5 centimeters high and 5.5 centimeters wide. The third is a figurine whistle of orange clay, representing a seated figure holding a club on the shoulder, and measuring 7 centimeters high and 4 centimeters wide. The fourth whistle is of the ocarina type with three openings in the elongated ball whistle and two holes for suspension in the pointed ends. It is painted in white and orange and measures 6 centimeters in length and 3 in height. Another modeled head whistle (Fig. 5c) was found in Pit 10 at 60 centimeters depth. It is a small, well made head, with earplugs and a band headdress, with the whistle spout at the base and a hole for suspension at the top. It is painted in black on a brown base and measures 5 centimeters in length and 2.5 in width. Two bird whistles were found, one of orange clay in Pit 13, and one of brownish clay in Pit 15 at 1.50 meters depth. Both are tube whistles with a modeled bird at one end. They measure 5 and 6 centimeters in length, respectively.

A minute figurine amulet of orange clay was found on the surface. It is 1.5 centimeters wide and 2.7 centimeters long and represents a complete figure with hands on chest, separated legs, features, modeled ears, and a hole in the top for suspension.

Fourteen clay whorls (Fig. 6a–h) were found in Pits 2, 3, 4, 11, 13, 15, 16, and 17 at depths varying from the surface to 2.00 meters, and without grave association. One is a ball shape with a grooved knob at the top, 2.0 centimeters in height and

1.7 centimeters in diameter, and without decoration. The others are all double cone-shaped (bases together) and decorated on the top half with incised lines. The largest one is 2.3 centimeters high and 2.7 centimeters in diameter. The other twelve average 1.63 centimeters in height and 2.15 centimeters in diameter, with a range of 1.4 to 1.9 in height and 2.0 to 2.4 in diameter. Eight are decorated with three sets of three to four vertical, slightly curved parallel lines, alternating with three sets of two to three concentric circles. Two have plain linear designs. One has three horizontal incisions with a row of small circles between two of them. One is designed with small and large circles, and the remaining whorl has a design of triangles filled with three small circles. All whorls are of orange or brown clay.

Copper Objects. In Grave 11A was a hafted copper tool. The copper point was 5 centimeters long and the wooden haft was a cylinder 11 centimeters long and 1.5 diameter. A folded piece of copper plate was also found. These pieces have not yet been analyzed for possible tin content.

Wooden Objects. Besides the handle of the copper tool in Grave 11A, a piece of a wooden blade, 13 centimeters long and 6 centimeters wide at the edge, was found in Pit 18, at 50 centimeters depth. Three pieces which look like wooden tops (Fig. 6r) were found, two in Pit 17 and one in Pit 2; the last one having two incised lines around the point. The largest of the three is 7 centimeters long and 3 centimeters in diameter.

Bone Objects. A pair of bone tube earplugs was found in Grave 11A. These are hollow cylinders, 8 centimeters long and 2.2 centimeters diameter. Both have fine line incised design around the upper halves consisting of a top row of four small animals, and a lower band of faces and animal heads set in diamond and triangular-shaped frames. Minute colored stones are inset in the eyes of the faces and animals. One end of each tube is filled with a green stone centerpiece surrounded by segments of brown colored shell.

A simple bone point was found in Pit 10 at 1.00 meter depth. The handle end is broken. It measures 13 centimeters in length to the break.

Shell Objects. Two unretouched shells which may have been used for spoons were found in Pit 19 and in Pit 16 at 50 centimeters depth. Two more heavy bivalves that show no sign of retouching were found at 1.50 meters depth in Pit 15. In Pit 16, at 50 centimeters depth, was a bivalve shell which showed definite signs of wear along the edge and probably served as a scraper. A similar worked shell from Pit 15, at 1.50 meters, is pierced with two holes (Fig. 6q).

Small shell disc beads and short tubular beads were found with the burial of Grave 11A.

Stone Objects. Four stones were found in the refuse of Pit 17 between 2.00 and 3.00 meters depth. Two are unretouched waterworn stones. One is a small ball-shaped mortar with a depressed area for grinding on the top, which is 10 centimeters in diameter. A small waterworn stone with a grinding surface at one end is 9 centimeters long.

Calabash Objects. With Grave 11A were eight shallow calabash bowls, about 20 centimeters in diameter and 5 centimeters deep, and a calabash cup 9.5 centimeters in diameter and 11 centimeters deep. Fragments of calabashes were found in the pit refuse.

Cloth. A small piece of plain one over one weave cotton cloth, dyed orange, was found in Grave 11A. Fragments of plain textiles were found in the refuse of the pits at good depths. A list of these pieces follows.

11 Pieces of white cotton, close, one over one weave cloth
1 Piece of white cotton, loose, two over two weave cloth
2 Pieces of white cotton one over one weave cloth, dyed blue
5 Pieces of alpaca wool, loose, one over one weave cloth
1 Twisted and knotted strip of white cotton cloth one meter long
1 Rectangular piece of white cotton cloth 9.5 centimeters long and 4 centimeters wide (Fig. 16k). From this piece the extended warp threads form two strands 21 centimeters in length. A cord looped through the warp ends on both strands forms another attachment 24 centimeters

long in its doubled length. The piece appears finished and was possibly intended for a child's breechclout.
1 Piece of white cotton fiber
1 Piece of alpaca wool fiber
1 Bast fiber cord, of *Agave americana*
1 Twisted grass cord
1 Reed, 32 centimeters in length, wrapped with white cotton thread
1 Bunch of feathers attached to a coiled cord disc
Miscellaneous feathers

NON-POTTERY ARTIFACTS WITH INTRUSIVE GRAVES

In the intrusive graves were other artifacts besides the pottery already described. Since the pottery is considered a unit representing a Late Middle period, the non-pottery artifacts are other manifestations of this same period.

Clay Objects. Two tubular clay whistles with modeled birds on the end are each 5 centimeters in length. Two clay cones painted in black-on-orange are 6 millimeters in diameter at the base ends and 4.5 centimeters long. Each is pierced at the thick end, as if for suspension. The whistles and cones were found in Grave 14B. Only one clay whorl was found associated with a grave, 11B. This is a plain red whorl of the double cone type, 1.7 centimeters in diameter and 1.3 centimeters high. The absence of clay whorls is surprising. Several spindles were found with graves, but none of these had a whorl.

Shell Objects. With the exception of beads, only two shell objects were found. One is an isosceles triangular piece, 1.8 centimeters at the base and 2.5 centimeters high, pierced by four holes. The other is a piece of a highly polished rectangular white shell, measuring 3.0 by 2.5 centimeters.

Small shell disc beads were found on the surface and in Graves 12A, 12B, 13B, and 14B. Two graves contained tubular shell beads; one had a series of oval shell beads pierced longitudinally with two holes.

A string of beads included one crystal, two rough green stones with cut lines, two small black stones, one green tubular stone bead, and five bone beads. Otherwise, stone and bone objects were not found.

Metal Objects. Twenty of the forty-four burials of the intrusive group had copper objects with them. In seven graves, at least, a piece of copper had been placed in the mouth of the person buried. The child burial of Grave 13B had a piece of copper tied in each hand. As yet, no analysis of these metal pieces has been made to determine possible alloys and so I describe all pieces as copper.

Two cast discs, 12.5 centimeters in diameter, were found in Grave 13D, and similar pieces were in four other graves. Mr. Cyril Smith's microscopic analysis of a disc of this type from El Brujo, Chicama, showed that the piece had not been reworked. He suggested that it might constitute a rough casting from which various small objects could be made.

Paper thin copper discs, 3.5 centimeters in diameter, were found in three graves. A fourth grave had a slightly thicker disc, 3 centimeters in diameter, wrapped with string. Pieces of thin copper rectangles were found in two graves. These were pierced on the edges, so that they could be sewn on cloth as bangles.

Although clay whorls were lacking, four copper disc beads may have been whorls. One is 1.7 centimeters in diameter and 7 millimeters thick, disc-shaped, and slightly narrower at the edge than in the center. One is incised on top like the clay whorls. Another is wrapped with thread.

A copper pincer from Grave 17D measures 2.5 centimeters wide at the hinge, 2.8 at the blade, and 3.2 in length. Two fragments of copper knives, badly corroded, were both found with the handles bent. Two pieces are copper chisels, the largest being 5.5 centimeters long and 3 centimeters wide. Three pieces of copper bars were found, one being 1 centimeter square and 8.5 long. Flat discs, the heads of two copper topos or pins, were in Grave 11D. A small copper hollow ball or bead, 8 millimeters in diameter, was in Grave 12F.

Three pieces of silver from the surface include a whorl, 1.4 centimeters in diameter with incised lines on one surface, a small pincer, and a thin bangle.

Calabash Objects. Only two of the many

calabash containers were decorated. One of the shallow plate or bowl type, 16.5 centimeters in diameter and 4.5 centimeters deep, has a series of scroll designs on the outside and on the bottom composed of small seeds set into cut grooves. This is from Grave 19B. A deep bowl with a constricted mouth from Grave 12B measures 11 centimeters at the mouth, 20 centimeters in greatest diameter, and is 14 centimeters deep. Around the shoulder is a fine line incised design composed of scrolls ending in simple faces. Rows of step and bird designs complete the pattern.

The other calabashes are undecorated. Eight are of the shallow plate group, averaging 18 centimeters in diameter and 6 centimeters in depth. Five are deeper bowls, with slightly constricted mouths, from 8 to 15 centimeters in diameter and from 7 to 9 centimeters in depth. Two calabash cups are 4 centimeters in diameter, 8 centimeters deep, and 4.5 centimeters in diameter by 7 centimeters deep, respectively. A calabash dipper is 11 by 19 centimeters at the mouth and 10 centimeters deep. A long tube, open at both ends, is 24 centimeters in length, 12 centimeters in diameter at one end and only 5.5 at the other. A break in this tube has been bound together with string drawn through punched holes. Finally, two large plates measure 36 centimeters in diameter by 11 deep; and 33 and 9 centimeters, respectively.

Wood and Cane Objects. Pieces of cane were found in two graves; one from Grave 13B represents a simple needle case. An elaborate, feather decorated cane and wood ear ornament was found in Grave 19B. This consists of a cane cylinder, 6.5 centimeters in diameter and 5 centimeters long, closed at one end, near which is a string for attaching the ornament to the ear or headdress. At the other end of the cylinder a separate disc, 10.8 centimeters in diameter, is fastened. The front of this disc is decorated with purple and yellow feathers in a simple design, and the back is decorated with oblique rows of very finely incised birds and hooks. Only one ear ornament was found in this secondary burial. In Pit 20 was a piece of a disc, 10.5 centimeters in diameter, which was part of an ear ornament decorated with red and yellow feathers.

Two reed work-baskets were found with Grave 13C. One is a rectangular box with cover attached, measuring 20 centimeters in length, 13 in width, and 10 in height. It contained a number of double-pointed spindles or bobbins with thread still on them, 37 centimeters in length, with a rough area made by burning the center to hold the thread. Other spindles, 29 centimeters long, were found in Grave 11I. Above Grave 19B was a rack, 30 by 36 centimeters in size, made of cane strips tied together suggesting a cradle frame.

A weave sword, 70 centimeters long and 3 wide, was flat and tapered at each end. A piece of another was only 1.7 centimeters wide. A pointed stick, 64 centimeters long, with one end forked, was found in Grave 11H. The fork has two branches, each 16 centimeters long and 2.5 wide and spreads to a maximum of 4 centimeters. At the base of the fork is a raised band 3.5 centimeters long and 2.5 wide. A long spear-like stick was found in three pieces in Grave 10A. The total length is 80 centimeters; the diameter at the butt end is 2 centimeters. Here are traces of an old wrapping perhaps for a hafting. Fifty centimeters from this end is a bulge, from which the stick tapers to a point.

A wooden hand dagger or sword is 40 centimeters long. The flattened blade is 20 centimeters long and 6.5 wide. The butt is 10 centimeters long, 6 wide, and 2.5 thick. A grip is shaped between the butt and the blade. A wooden sword is 86 centimeters long with the blade 10.5 centimeters wide, and the handle 5 centimeters in diameter. It is a heavy piece, actually more suitable for a club than a sword.

Two paddles were found with graves. One in Grave 17D has a total length of 186 centimeters. The flat blade is 30 centimeters long and 14.5 wide. The shaft is 136 centimeters long and about 5 centimeters in diameter. The head is a heavy, round knob, 14 centimeters in

diameter. The whole paddle is well polished. The other, with Grave 20D, is 114 centimeters long with a blade 42 centimeters long and 14 wide. The handle is a rough knob.

Cloth. All of the intrusive graves showed traces of cloth, but in most of them it was so badly disintegrated or burned that preservation or analysis was impossible. In some of the graves in the unburned section better preservation allowed analysis. Forty-one pieces of cloth, five string bands and nets, and three plaited pieces of fibers are described here. These are from the surface, from an old, disturbed grave in Pit 12, and from Graves 11E, 11G, 11H, 11I, 12B, 13B, 14A, 17C, 17D, 19A, 19B, and 20.

Nineteen pieces are of plain weave of one color, either brown or white. Six are sheer weave and the rest are close weave cloth. The sizes of three of the pieces have already been given in the description of Grave 19A. One piece of one over two close weave is part of a band 6.5 centimeters wide. The pieces of brown and white cotton can be summarized as follows:—

1 over 1 weave, sheer	4	(2 brown, 2 white)
1 over 2 weave, sheer	2	(1 brown, 1 white)
1 over 1 weave, close	5	(4 brown, 1 white)
1 over 2 weave, close	6	(4 brown, 2 white)
2 over 2 weave, close	2	(white)
Total	19	

Warp stripe cloth, eight pieces:—
- 41.1-232, (Surface), 1 over 1 weave, sheer, blue, white, brown stripes
- 41.1-233, (Surface), 1 over 2 weave, loose, white, brown, pink, blue stripes
- 41.1-235, (Surface), 1 over 2 weave, loose, narrow blue and white stripes
- 41.1-245, (Pit 12), 1 over 1 weave, close, narrow blue, white, brown stripes
- 41.1-238, (Pit 12), 1 over 1 weave, loose, dark brown and blue stripes on light brown piece
- 41.1-259, (Grave 12B), 2 over 2 weave, close, dark brown and blue stripes on light brown piece
- 41.1-262, (Grave 12B), 1 over 2 weave, sheer, dark brown stripe on light brown piece
- 41.1-254, (Grave 13B), 1 over 1 weave, close, blue and brown stripes

Weft stripe cloth, one piece:—
- 41.1-253, (Grave 13B), 2 over 2 loose weave with band of blue wefts on brown cotton cloth

Warp and weft stripe, or gingham cloth, one piece:—
- 41.1-234, (Surface), 1 over 1 sheer weave with brown and white weft and warp stripes. Brown threads form a simple brocaded border. The piece is 39 centimeters wide

Weft pattern, or bobbin weave, three pieces:—
- 41.1-251, (Grave 11H), 1 over 1 close weave brown cloth with yellow and green, double-faced simple weft pattern stripe
- 41.1-277, (Grave 19A), 1 over 2, sheer weave piece half white, half brown with brown, white, red weft pattern border
- 41.1-281, (Grave 19A), 1 over 2 close weave brown cloth with faded color bobbin weave border, and three layer, overlapping tapestry fringe of blue, yellow, and red. This poncho and the one above (41.1-277) are described under Grave 19A (see p. 32).

Brocade designed cloth, two pieces:—
- 41.1-237, (Pit 12), 1 over 2 close weave piece, 168 centimeters wide and over 1 meter long, composed of three strips each 56 centimeters wide sewn together, of white cotton and vicuña wool. Four bands of from 12 to 14 brocaded stripes each of 4 to 6 threads. Seven colors are used in the design on the white cloth: dark brown, light brown, tan, yellow, blue, green, and red. The simple pattern is finished on one face only with floats at the back
- 41.1-257, (Grave of Pit 20), 1 over 1 sheer weave of brown thread with brocade embroidery design in blue, red, and yellow, of white cotton and vicuña wool

Tapestry, four pieces:—
- 41.1-247, (Pit 12), Fragment of tapestry belt in wool on cotton warp, 4.5 centimeters wide. Design of standing figure with crest headdress in red, yellow, blue, green, white, and brown
- 41.1-242, (Pit 12), Fragment of tapestry figure in blue, yellow, red, dark brown, and white with three overlapping tapestry fringes forming a headdress of red, blue, and yellow
- 41.1-244, (Pit 12), Badly disintegrated tapestry fragment demonstrating the wrapped weave technique as well. Colors faded
- 41.1-255, (Grave 14A), Badly disintegrated tapestry of Kelim type, with geometric designs in green, reddish, yellow, and dark brown

Tie-dyed cloth, one piece:—
- 41.1-261, (Grave 12B), 1 over 2 close weave with tie-dyed circles in light brown on a dark brown background

Ikat dyed cloth, one piece:—
- 41.1-231, (Surface), 1 over 1 close weave piece in fragments. The piece is 156 centimeters in length and 222 centimeters in width. The width is composed of five strips sewn together. The border strips are each 33 centimeters wide and the three center strips are 52 centimeters wide. The outside border strips are decorated with eight bands of warp pattern weave of alternating blue and white and brown and white. Each band is

outlined with plain stripes. The cloth is dark brown between the bands. The three center panels are badly faded and run but a bird pattern in blue, brown, white, and possibly red is visible. The technique is ikat, or pre-weave warp thread tie-dyeing in pattern

Tubular weave, one piece:—

41.1-284, (Grave 19B), A tubular weave cylindrical band in dark brown, red, and white, ending in a knob and tassel

Twisted threads of cotton or wool formed wristlets on some of the burials. Three examples are found, one of wool and two of cotton. About a dozen threads are used, twisted together, and tied at the ends with another string to form a band. Some pieces of brown and white cotton yarn plaited into string were found in Grave 19B. A large string net from the surface had a mesh two centimeters square.

A plaited reed headband was found with Grave 19A. Fragments of a bast fiber mat were found with Grave 11E, with the parallel strands held together by twined bast cord. A plaited petate-mat in Grave 19B measures 120 by 155 centimeters.

The only exceptional piece of cloth in the collection is the ikat. To my knowledge, only three other ikats from pre-Spanish Peru have been reported. Driesen[1] describes one from the site of Barranca near Pacasmayo, a Late Chimu or, at best, Middle Chimu site. This piece is illustrated in d'Harcourt[2] and is remarkably similar to the piece in my collection, including the warp pattern border panels. On the same plate d'Harcourt illustrates another piece with two ikated panels, in the Trocadero Museum, said to have come from the Central Coast region of Peru. Snethlage[3] describes an ikat piece in the Berlin Museum für Völkerkunde which is stated to pertain to the "post-Tiahuanaco" period at Pachacamac. Blue, red, and brown colors are employed in the stylized zoomorphic ikat design. In other words, all four of the described ikats from Peru appear to belong to the Late Middle period or the Late period on the coast. All four use the same color scheme and three have ikated panels combined with others of warp pattern weave.

[1] Driesen, 1930–31.
[2] d'Harcourt, 1934, Pl. LI.
[3] Snethlage, 1931.

Résumé

The Huaca de la Cruz appears to have been a dwelling site on a natural sand dune foundation. Adobe walls and rooms, prepared floors, and the débris of thatched roofs, as well as typical habitation refuse, identify the remains as a dwelling site. Analysis of the sherd materials indicates that the habitation pertains to the Early Chimu period. Associated with this period are some graves representing either contemporaneous burials or slightly later intrusions. One grave with two burials and associated artifacts of this Early Chimu type was found in my excavation, but the material is not sufficient to divide the Early Chimu into sub-periods. The refuse sherds include some foreign material, notably pieces resembling the Recuay influenced style of the Gallinazo site in the lower part of Viru Valley. These could not be distinguished stratigraphically. Non-ceramic artifacts, figurines, and plain cloth fragments are associated in the refuse with Early Chimu sherds and are important as such.

Intrusive burials in the dwelling site are demonstrably later than the refuse material. Black-white-red and blackware pottery were found in these graves. The actual association of the two types, as well as similarities of shapes, indicates that only one unit is represented. By comparison with other sites of Late Chimu blackware pottery, numerous differences which distinguish the Huaca de la Cruz unit can be pointed out, while comparison with other black-white-red sites, such as Taitacantin, reveals only a few minor differences. Consequently, in spite of the high percentage of blackware, the unit is considered as a late phase of the Middle periods, rather than part of the Late Chimu. Associated artifacts, as well as pottery, are consistent with this analysis, although not in themselves very distinctive. Burials of this period are typically in a seated flexed position and cloth wrapped. A post-burial burning of the

mound has done much to destroy the cloth.

Taitacantin and Huaca Larga

East and slightly south of the Huaca de la Cruz, are two elongated sand dunes about one and two kilometers distant, respectively. The first, roughly two kilometers from the pueblo of Viru, is located on the property of Señor Agustín Avelardo. The other is part of Carmelo hacienda. The plantation road which runs southeast from the bridge of Huancaco passes the Huaca de la Cruz, misses the lower tip of the second site by a few hundred meters, and runs directly into the third site. Local names for sites are badly confused and change frequently, but I finally considered the sites to be Huaca de la Cruz (just described), Taitacantin, and Huaca Larga. Olson, in 1930, excavated at the site on the property of Señor Avelardo and identified it as Taitacantin. Kroeber, however, in his 1930 report apparently refers to the Huaca Larga as Taitacantin, in so far as one can judge from the topographic surroundings which he describes. The distinction is not important. A comparison of Kroeber's surface sherds with Olson's grave-excavated material, and my meager sherd collection from almost fruitless excavation at both sites, indicates that the two represent the same period. Furthermore, both sites are of the same period as the intrusive grave material at the Huaca de la Cruz, or a late Middle period. Consequently, the material here described may be treated as complementary to Kroeber's[1] from Taitacantin, or as another site representing the same type of culture.

My excavations at the Agustín Avelardo site encountered no graves nor material which appeared undisturbed. Consequently, the pit material and the surface sherds are grouped together. The sherd material is listed in tabular form below.

38 Pieces of Blackware
- 10 Pieces plain blackware
- 1 Piece blackware flask
- 1 Piece flat bridge
- 1 Piece modeled animal tail lug
- 9 Collar pieces of containers. Three have modeled faces on the collar
- 2 Pieces of blackware tripod vessels
- 6 Blackware pieces with pressed design
- 3 Blackware pieces with relief design
- 5 Rims of shallow vessels

13 Pieces of Orangeware
- 3 Pieces of plainware
- 1 Redware spout
- 4 Pieces with pressed design
- 5 Pieces of shallow bowls (two with annular bases; two with pressed design)

4 Pieces of Brownware
- 2 Pieces of plainware
- 1 Puma head lug
- 1 Collar piece with appliqué eye and nose

1 Black-on-brown piece

1 Black-on-orange piece

1 Black-on-white from shallow open bowl with bright colors. The design is on the inside and is composed of triangles and dots

2 Red-on-white

3 White-on-red
- 1 Piece from flaring bowl (?)

2 Pieces of thick orange bowl with deep cuts as if from a grating platter

1 Piece orange mould-made figurine vase of Queneto type

26 Pieces of black-white-red ware
These include a fish, stylized animal head, cross-hatch, disc, step, and linear designs. The pieces are insufficient for accurate determination of shapes

Ronald Olson excavated nine graves at this same site in 1930 as part of his survey on the Myron I. Granger expedition from this Museum. With his kind permission, I include the results of this excavation here because of their important bearing on this site, on the period, and as a check on my excavations at the Huaca de la Cruz. The excavation comment is abstracted from his field notes and the pottery described is part of his collection in this Museum.

Graves A1 to A9

Grave A1. A flexed, adult male burial was found at 1.00 meter depth with copper in the mouth, cloth around the body, and a cloth band wrapped around the head. The grave contents were eight gourds, two clay tubes, a hammerstone, a polished black stone, a flake, three waterworn stones, and five bowls (four of which are in the Museum collection).

1. A plain orange cooking olla with a bulge rim has an incised raised ridge around the shoulder.
2. A deep, blackware dish with a slightly constricted mouth has two flat rim to body handles, but has no design.

[1] Kroeber, 1930, 100–101.

3. A large, melon-shaped blackware vessel with constricted neck, and two flat loop shoulder handles, is also without design.
4. A globular blackware bowl has a constricted neck and flare collar. A snake's head and tail form shoulder lugs. The body is decorated with a double-step and scroll pressed design.

Grave A2. A flexed, adult female burial was found at 1.00 meter depth, accompanied by two gourds and two ollas (one of which is in the Museum collection).

1. A blackware cooking olla with angular rim, has a row of raised lumps around the body.

Grave A3. A burial with copper in the mouth was found at 2.00 meters depth. It was accompanied by four bowls.

1. A small orange cooking olla with flare rim has two flat rim to body handles. A band of pressed design forms a body decoration.
2. A globular blackware bowl with constricted mouth and diverging collar has two pierced nubbin shoulder handles. The body is designed with relief animals.
3. A plain blackware flask has a constricted mouth and straight collar. A round handle from collar to body once had a decorative lug.
4. An angular-bodied collar and handle bowl has a modeled face on the collar and a modeled lug on the flat handle. The body is decorated with relief human and animal figures.

Grave A4. An isolated trephined skull was found at 1.25 meters depth.

Grave A5. A seated-flexed, adult male burial was found at 1.25 meters depth. Copper was found in the mouth and around the ankles. The cloth wrapping was badly disintegrated. Five bowls accompanied this burial (two of which are in the Museum collection).

1. A plain cooking olla with flare rim is burnt black from use.
2. A constricted mouth blackware bowl with flare collar has a slightly angular body, an incised raised ridge around the collar base, and two nubbin handles on the shoulder. The body is designed with a quarter moon on stipple panel.

Grave A6. At 2.25 meters depth, under Burial A5, another was found with a shallow bowl over the head, and three more near the shoulders, as well as a broken weave sword. (Three of these bowls are in the Museum collection.)

1. A burnt black small olla has a flare rim and a design of relief hooks with punches.
2. A straight-sided open bowl of orange color is decorated with rows of punches.
3. A flask with a modeled face-collar is decorated in black-white-red design. Two decorated nubbin handles are on the shoulder and slightly modeled arms are on the body. A slight bulge at the center is decorated with cross-hatch and dot design.

Grave A7. At about 1.25 meters depth the skeleton of a child was found with a broken bowl over the head and a painted figurine.

1. An orange straight-sided open bowl has a design of relief hooks around the base.
2. A black-on-orange painted figurine (Fig. 5g) is 16 centimeters high, 9 centimeters wide, and 3.5 centimeters thick. It is hollow and probably mould-made. A painted headdress with step design and small figures not only covers the head but the sides of the face as well. The features are simply modeled. A necklace of painted dots is under the chin. The two hands are on the chest and two breasts are indicated. The hands have four fingers. The legs are separated and grooves around the base of the cylinders indicate toes. No sex organ is indicated.

Grave A8. A seated flexed female burial without artifacts was found at 2.00 meters depth.

Grave A9. A seated flexed female burial was found at 1.5 meters depth accompanied by three bowls (two of which are in the Museum collection).

1. A blackware melon-shaped bowl, with constricted mouth and straight collar, has a stipple design at each end and modeled corn lugs on the shoulder.
2. A blackware olla with bulge rim is decorated with a row of relief shell figures around the body.

Nine bowls form part of the collection from this site, but without specific grave designation.

1. A blackware olla with bulge rim is decorated with a band of pressed design.
2. A globular blackware vessel has a constricted mouth and flare collar. Two nubbin handles are on the shoulder and a raised ridge is around the base of the collar. Pressed stipple design forms the body decoration.
3. A plain orange open bowl has straight sides.
4. A globular blackware constricted neck and flat-handled jar has a modeled face on the collar. Modeled arms and necklace are on the body of the vessel.
5. A barrel-shaped vessel has a constricted mouth and flare collar with two small flat handles at the collar base. A checker design in black-white-red is painted on the side.
6. A shell-shaped bowl, with constricted neck and flare collar, has two nubbin handles at the collar base. It is decorated in black-white-red (Fig. 9f).
7. A double-spouted black-white-red vessel has an angular body and flat bridge between spouts (Fig. 10b). A scroll and step design is painted on the body.
8. A globular vessel with a high spout and slightly flaring rim has a modeled monkey handle from neck to body. The vessel is plain red with a pressed design around the body.

9. A white-on-red painted bowl has a high collar with modeled face and relief earplugs. Arms are painted on the body. This has the appearance of an Early Chimu piece.

This material bears a close relationship to the intrusive graves of the Huaca de la Cruz. Although twenty-six pieces are not sufficient for an accurate percentage analysis, the types can be compared directly and they occur in proportionally the same frequencies. The blackware material from this site, as at the Huaca de la Cruz, is not typical of the Late Chimu as found elsewhere.

The three sites in Viru Valley form a good unit of the black-white-red Middle period. Kroeber has already presented a convincing argument for this position in his analysis of Taitacantin material. Further attention will be paid to the problem in the comparative section of this report.

Purpur

The pampas of Purpur extend along the northern edge of the valley from San Francisco hacienda to the coast. Cemetery sites have been discovered on this great sand plain. Some are indicated by small adobe structures, but others appear to have had no surface indication whatsoever. To say the least, the débris of uprooted burials is scattered about the pampa. My excavation in the undisturbed areas around these cemeteries proved fruitless. Doubtless, in the future more cemeteries will be found on the pampa by the restless and hard-working huaqueros.

I gathered quantities of Early Chimu sherds from one group of cemeteries and noted that some burials had been placed in adobe-lined tombs. Kroeber[1] reported Late Chimu cemeteries from the pampa of Purpur, but those which I visited were all Early Chimu.

The 248 pieces which I brought from this site can best be described in tabular form as follows:—

Forty-one pieces of flaring-sided vessels, all white-on-red or brown, include two base pieces, twelve body pieces, and twenty-seven rim pieces. Decoration, inside and outside, is summarized below:—

Pieces	Inside	Outside
2 Base	Plain	1 Plain, 1 Band
12 Body	11 Plain, 1 Linear	12 Linear and Band
8 Rim	Plain	2 Plain, 1 Dot, 1 Relief Scroll, 1 Painted Scroll, 3 Complex Linear
4 Rim	Rows of discs	2 Plain, 2 Vertical Band
6 Rim	Linear	1 Plain, 5 Linear or Band
4 Rim	Complex Linear	3 Plain, 1 Complex Linear
5 Rim	Figure design (3 snake, 2 parts (see Fig. 11q) of running human figure)	2 Plain, 3 Band

Eighty-six pieces of containers, painted, some of which had stirrup-spouts
- 8 Plain orange
- 2 Plain red
- 3 Plain black
- 19 Plain white slip
- 11 White-on-red
- 34 White-on-red linear designs
- 9 Complex designs, although no piece with fine Early Chimu figures

Fifty-nine pieces of modeled containers, some of which had stirrup-spouts
- 9 Vessel base with modeled foot
- 6 Parts of human figure
- 6 Lugs
- 3 Modeled corn
- 35 Miscellaneous modeling

Two pieces of incised containers

Five pieces of bases of containers
- 1 Black
- 2 White, annular bases
- 2 Red

Ten pieces of stirrup-spouts

Twenty-seven pieces of vessels with high flare collars
- 16 Plain
- 9 Modeled face on collar
- 2 Animal face on collar

Six pieces of plain rim bowls
- 6 Band design
- 1 Linear design
- 1 Relief crab design

[1] Kroeber, 1930, 77.

Five pieces of open bowls with flare rims
2 Scroll design
1 Complex linear design
1 Modeled design
1 Step design
Three pieces of plain shallow open bowls
One spout of double-spout vessel
One piece of spout and handle bowl

The Gallinazo Group

Near the northern edge of the lower section of Viru Valley, slightly north of Carmelo hacienda, is a group of five pyramids arranged in an irregular north to south line. About one kilometer separates the first from the last. The largest and northernmost pyramid is known locally by the name of Gallinazo. Names for the remaining four pyramids are uncertain, although the one nearest Gallinazo was designated by one local resident as "Las Velas," and the other three were descriptively called "Las Tres Huacas." In my field notes the Gallinazo huaca is numbered Ca2 (the second site visited in the Carmelo region), and the other four, Ca10a–d, respectively lettered from north to south. The five pyramids are the outstanding constructions in the group, but many other small mounds are scattered about.

The description of the Gallinazo pyramid applies to the others in the group, although they are all slightly smaller. From the highest point of Gallinazo the ocean can be seen, several kilometers distant. The fishing hamlet of Guaiñape is oceanward and the road from Viru pueblo to the beach passes on the north. Sand dunes now separate pyramid and ocean, but traces of old cultivation lines and remains of dwelling sites and mounds indicate that the area was once populated. Inland (east) from the pyramid the sands and low underbrush continue for some distance before cultivated land is reached. Although now badly destroyed, the highest part of the structure was once a stepped faced pyramid, surrounded by secondary platforms. It is built of cane-marked adobes; algaroba logs are used in some parts of the construction. It appears to be completely artificial, although the base may be a sand dune. North of the main pyramid are several platforms covered with a maze of old house walls. The division walls of the houses can be distinctly seen after a rain or heavy mist and excavation confirms this. Five knolls in this section represent the remains of old building units, and some of the walls are still visible. South of the central pyramid are more platforms for dwelling sites and unit-building knolls.

Pits Excavated at the Gallinazo Ruin

A number of pits were excavated at this ruin on the northern side of the main pyramid. Adobe fill in many parts and different levels of house floors suggested more than one period of building or habitation, but the sherd material does not confirm this idea stratigraphically. The pits in the ruin furnished mostly sherd material, although a few graves were found. One grave to be described was stratigraphically above a house floor and in a house fill and consequently indicates some time difference. Two plaster-covered walls with incised designs of double-headed fish (?) were seen. The incision is irregularly executed and suggests more recent, although definitely not modern work.

Pit G1. The first pit, 3.00 by 2.50 meters, was excavated on the side of a small knoll at the north edge of the ruin. The knoll was once a building unit with adobe walls covered with a yellow clay plaster. Rough incised designs were found on some of these walls, although not necessarily contemporaneous with their construction. The pit revealed walls of cane-marked adobes with a fill of clay and fallen adobes. A few sherds were found. Another pit near this one revealed more walls. Although previous excavators had found burials, as indicated by bone fragments, none were uncovered in these two pits.

Pit G2a. Two bowls were found in an old pit abandoned by previous excavators. Apparently these came from a rectangular grave near the surface which had been lined with horizontally placed reeds. Upon clearing out this pit we uncovered many fragments of negative painted pottery; a complete bird bowl with negative design was found at 1.20 meters depth. The cut showed a fill of fallen adobes and dirt. In expanding this pit we found a burial at 10 centimeters depth with a bowl of negative design and a disintegrated fragment of cloth with double thread brocaded design. The pit was excavated in the dip between two knolls in the central part of the northern half of the ruin, or midway between G1 and the high pyramid.

Fig. 11 (*a–p*, 41.0-9874, 9879, 9865, 9867, 9866, 9869, 9870, 9864, 9887, 9857, 9859, 9876, 9856, 9855, 9854; *q*, 41.1-171; *r–t*, 41.0-9803, 9803a, 9798). Gallinazo Whorls, Early Chimu and Epigonal Sherds. *a–p*, Whorls from Gallinazo dwelling and cemetery sites; *q*, Early Chimu sherd from Pampa de Purpur; *r–t*, Epigonal sherds from Gallinazo dwelling sites; *u*, Early Chimu sherd from Cerro del Piño.

Fig. 12 (*a–n*, 41.0-9798, 9798a, 9810, 9791, 9806, 9806a, 9805, 9805a, 9805b, 9804, 9795, 9795a, 9795b, 9795c). Negative Painted Sherds from Gallinazo House Sites. *a–c*, Negative "B" style; *e–f*, Recuay style negative; *g–i*, Complex "A" style negative; *d*, *j–n*, Negative "A" style.

Pit G2b. In a new pit near Pit G2a negative painted sherds were found from the surface to 1.00 meter depth, mixed with a clay and adobe fill. Division walls indicated old dwelling sites. A fine clay layer below one meter contained few sherds.

Pit G2c. Partially up the slope of one of the knolls, another pit was excavated, revealing many negative painted sherds near the surface, and at 1.25 meters depth a skeleton extended on its back, north to south with the head south. No artifacts accompanied this burial.

Pit G3. At the west edge of the ruin, but still on the platform, a pit was excavated, uncovering two parallel walls running east and west and partially covered with a pavement of single adobes. Fine negative painted sherds were found here.

Pit G4a, b, c. On the north slope of the main pyramid three pits were excavated in a row, *a* and *b* separated only by a division wall. This wall extended to a depth of 80 centimeters and the pit was filled with black ash. From 80 centimeters to 1.90 meters depth were layers of clay, ash, and refuse. Analysis of sherds shows no differences of significance in this stratification. Another division wall was associated with the lower part of Pit G4a. The stratigraphy mentioned was not repeated in Pit G4b, although it was the other half of the same pit, and negative painted sherds were found at a depth of 1.50 meters. The three pits were 2.00, 1.50, and 1.50 meters deep, respectively.

Pit G5a. North of Pit G4 and in the center of the platform one of the room divisions was cleared out. The outline of the room could be traced by a fine row of grass which appeared above the surface. The grass was really part of the clay plaster of the adobe division walls. A plan was made of the dimensions and shape of the room, as well as some of the adjacent rooms. In one corner of the room a burial was encountered. The top of the burial bundle almost protruded above the surface; the burial itself was clearly above the floor of the house. In other words, it was intrusive in the fill of the house, and consequently, post-house in chronological position.

The burial occupied a space 40 by 70 centimeters and extended from the surface to a depth of 45 centimeters. It was inside the plaster wall of the room and above the floor. The burial was in a seated flexed position, wrapped with cloth, and rested on a tapestry pillow stuffed with fiber. A folded mat was under the burial and upright sticks surrounded it. Under the house floor, under this burial, was an ash layer and at 1.15 meters depth an adobe fill. Slightly to the east, at 1.15 meters, was a layer of adobes. Negative painted sherds were found in the house fill and under the house floor. The following artifacts were found with the burial:—

1. Eight calabash containers. One is a bowl with a square, cut-out cover; two are cups; the rest are shallow dishes
2. A small calabash spoon
3. A small calabash scraper
4. Burnt corn and melon seeds
5. Three weave sticks, round, with pointed ends
6. Two bundles of small sticks, one containing two, the other containing five sticks
7. A mat of reeds fastened together by dowels and tying
8. A copper whorl
9. A clay whorl with incised design of triangles filled with cross-hatch
10. A wooden top
11. A wooden pin
12. Part of a tied net
13. Wrapping of one over one white cotton weave
14. Wrapping of dark brown and yellow gingham cloth
15. Band of threads
16. Mat of three over three plaiting
17. A highly polished stirrup-spout vessel with globular container (Fig. 15b) and flat base. It is blackware with incised design of stylized ray fish. The arc of the spout is thin, and of the Early Chimu type. A projecting ridge forms the rim of the spout. Although not identical, the bowl suggests the Chavín influenced blackware found in parts of Chicama Valley.
18. Kelim-type tapestry (Fig. 15a), 25 by 140 centimeters, sewn into a pillow. The design is of four identical units, two on the front side, two on the back side of the pillow. The colors are brown and yellow with the color pattern reversed on each half of the units. The design is a stylized human figure with pairs of Recuay-type cats, with curled tails above the head, at the sides and at the feet. Ray fish form secondary designs.

The entire contents of this grave are now in the Museo Nacional of Lima under the catalogue numbers 37/32-50. The tapestry shows obvious Recuay influence, although the associated incised blackware bowl is a variant on the Early Chimu style. The fact that the bowl design appears on the textile as well, limits the possibility that the association is explicable in terms of an ancient bowl being reinterred with a more recent burial. The stratigraphic position as post-dwelling site is interesting, in view of the association of negative painted sherds with the house-sites. The implications of this find will be discussed at greater length later in this report.

Pit G5b. Further excavation around the house site of Pit G5a revealed other rooms and division walls, but no new burials. Burial in the house-site section is exceptional, and is confirmed by the fact that the platforms of this ruin have been neglected by the huaqueros except for a trial pit or so. Large water jars are found buried at 50 centimeters depth in the corners of some of the rooms.

Pit G6. A final pit was made on the highest platform of the pyramid but without finds.

PITS EXCAVATED IN BURIAL MOUNDS OF THE GALLINAZO GROUP

South of the Gallinazo pyramid are four others. Just north of the third pyramid (Ca10c), two burial mounds were discovered, and partially excavated. The first mound is about 13 meters across and 18 meters long; the second, ten meters farther north, is 12 meters across and 30 meters long. Both mounds are roughly 1.50 meters high. The longitudinal axes of the two mounds are aligned north to south. One pit was excavated in the first mound and four in the second. No sherds were found, but burials were numerous, implying that the mounds were intended solely for this purpose. Both mounds are composed of hard clay which made excavation difficult. The burials are direct, without tomb preparation. The bones were badly preserved which often made the identification of burial type uncertain. Analysis of the material indicates no significant differences between burials either by type, depth, or associated artifacts. In fact, all the burials appear to represent the same period. A brief résumé of the pits and burials follows:—

Pit 1

A pit, 3.00 by 3.00 meters, was located in the northern part of the first mound. Here previous excavators had discovered a grave and left ten bowls behind, some complete and some broken. The pit indicated the position of a skeleton at 50 centimeters depth, extended on its side, and parts of another at 80 centimeters depth. It was not possible to determine which of the ten bowls were associated with these two skeletons. Our pit was an enlargement of this old shallow hole.

Grave 1A. Two small bowls were found at 50 centimeters depth, without skeleton.

Grave 1B. A bird bowl with negative design was found, without skeleton, at 80 centimeters depth in very hard clay.

Grave 1C. In uncovering the skeleton left by the previous excavators, a painted bird bowl was found at 25 centimeters depth. At 50 centimeters depth three more bowls were found.

Grave 1D. A seated flexed burial at 50 centimeters depth had copper in the mouth and was accompanied by two bowls.

Grave 1E. A skeleton, without skull, was extended east to west at 1.00 meter depth and was accompanied by two bowls and a stone club head.

Grave 1F. Remnants of a seated flexed burial were found with the head of the skeleton almost at the surface, but without artifacts.

Grave 1G. Fragments of a burial were found at shallow depth.

Grave 1H. Under Grave 1E was a sand pit surrounded by clay. Bones and two stone pendants were found in this at 1.50 meters depth.

Grave 1I. A bowl and parts of another were found in the sand at 1.50 meters.

Grave 1J. Parts of a skull and one bowl were found in the sand at 1.80 meters depth.

Pit 2

The next four pits form segments of a 4.00 by 6.00 meter rectangular cut made in the southeast corner of Mound 2. Pit 2 is the first of these cuts made in the southeast corner of the rectangle. The mound is of hard packed clay, even around the burials. Some of the bowls had been broken by the weight of the clay above.

Grave 2A. A skeleton was found at 1.00 meter depth. Skull and bones had traces of a black paint. Broken sherds of a thick crude ware, with deep incisions like the grating-platters, were under the bones. At 1.50 meters, in the sand under this burial and under the clay cap of the mound, was a child's skeleton accompanied by copper and three bowls.

Grave 2B. An infant's skeleton was found at 1.20 meters depth accompanied by three bowls, a copper knife, a stone bead, and two gilded beads.

Grave 2C. A burial, accompanied by four bowls, was found in the sand under a large stone at 1.80 meters depth.

Grave 2D. At 1.25 meters depth four bowls and three metal discs were found.

Grave 2E. In the sand at 1.20 meters depth were three fine bowls of negative painted ware.

Grave 2F. A burial, at 1.20 meters depth in the sand, had one bowl.

Grave 2G. An olla was found with a burial at 1.20 meters depth.

Grave 2H. An extended burial was found in the sand at 1.10 meters depth, together with three bowls, one a stirrup-spout, one negative ware, and one redware. Another skeleton was near this.

Grave 2I. A bowl was found at 1.10 meters depth with confused bones.

Grave 2J. Another bowl at 1.10 meters depth was with mixed bones.

Grave 2K. Two bowls and a skeleton were found at 1.10 meters depth.

Grave 2L. A skeleton accompanied by a stirrup-spout bowl was found at 75 centimeters depth.

Grave 2M. An isolated bowl was located at 50 centimeters depth.

Pit 3

The next cut was made along the north side of the rectangle.

Grave 3A. Three broken bowls were found with bones at 20 centimeters depth.

Grave 3B. Three bowls and a copper bead were found with a few bones at 80 centimeters depth.

Grave 3C. A flexed seated burial at 80 centimeters depth was accompanied by pieces of copper, nine whorls, a plain and a double bowl.

Grave 3D. A flexed burial at 50 centimeters depth was surrounded by copper fragments and a broken bowl.

Grave 3E. A broken bowl and a complete one were next to a skull at 1.00 meter depth.

Grave 3F. A child burial at 80 centimeters depth contained a whorl.

Grave 3G. A small bowl and a copper object were with a skeleton at 1.00 meter depth.

Grave 3H. Two bowls and a skeleton were found at 1.00 meter depth.

Pit 4

Another cut extended Pit 2 to the west and completed the southwest corner of the rectangle.

Grave 4A. Two bowls, one a stirrup-spout, were found at 25 centimeters depth.

Grave 4B. A burial at 1.20 meters depth was accompanied by a whorl, a piece of copper, and two stirrup-spout bowls, one a figure jar.

Grave 4C. A burial at 1.10 meters depth in the sand had only a whorl.

Grave 4D. A bowl was found with a burial at 1.20 meters depth.

Grave 4E. A small bird bowl and one with black, white, and red painted designs were found at 30 centimeters depth.

Grave 4F. Two bowls and a skeleton were at 1.10 meters depth.

Grave 4G. Copper and four bowls were found with a skeleton at 1.20 meters.

Grave 4H. A skeleton was found at 1.10 meters depth, accompanied by a whorl and some copper fragments.

Pit 5

The final pit of the rectangle connected Pits 3 and 4.

Grave 5A. Two identical bowls were with a burial at 1.10 meters depth.

Grave 5B. A bowl was found at 1.00 meter depth without skeleton.

Grave 5C. Another isolated bowl was found at 50 centimeters depth.

Grave 5D. A burial at 1.50 meters depth had two bowls.

Grave 5E. A burial was found at 1.00 meter depth with copper, fragments of cotton cloth, and two negative painted bowls.

Grave 5F. A skeleton and one bowl were found at 1.20 meters depth.

Grave 5G. A bowl, without skeleton, was found at 50 centimeters depth.

Grave 5H. An adult burial at 80 centimeters depth was accompanied by a large red bowl, a crude stirrup-spout bowl, and nine small vessels of graded sizes.

CLASSIFICATION OF GRAVE POTTERY

A total of ninety-two bowls (toy vessels excluded) was found in the two burial mounds, including those left by the previous excavators and two surface finds. Four more complete bowls were found in excavating the pits in the Gallinazo pyramid, excluding the incised blackware vessel found with the intrusive grave in Pit G5a. Thus, ninety-six bowls are available for classification. In the following descriptive classification the general types already established for the Huaca de la Cruz site are maintained with the addition of some new ones to incorporate variant forms. Although the description shows that shapes of vessels from the two sites are not always comparable, this outline is used in anticipation of a comparative discussion.

The distinction between ollas and non-ollas is not particularly marked in this site. Most of the ollas are plain and some bear evidence of having been used in fires. Non-ollas show no signs of use in cooking and many are decorated. The shapes, in general, conform to the Huaca de la Cruz classification.

Ollas

A. Small Ollas. Fourteen bowls are classified as small ollas under 12 centimeters in height. Of these, twelve have no handles and two have small loop handles. The twelve handleless bowls are all unpainted orangeware. Five have outcurve rims (one has four holes pierced through the collar), two have bulge rims, and five have sharp flare rims. The two remaining bowls are plain orangeware with outcurve rims and two small loop handles from rim to body.

B. Large Ollas. Fourteen ollas over 12 centimeters in height are subdivided by rim variation. Nine are open bowls with flare rims. Six of these are plain orange, two burnt black, and one is painted white on orange. One vessel has two plain shoulder lugs, one has a single shoulder lug, and one has three secondary body bulges ornamented with a punched design.

The mouths of five vessels included here are slightly more constricted than in the

general olla type and are distinguished by high collars. Three have high vertical collars and are finished in a buff color. Two have straight collars which converge slightly at the rim. Both are orangeware, one plain, and one decorated around the collar with punch design.

Non-Ollas

C. Constricted Neck Vessels. Seventeen containers have constricted necks, some with and some without shoulder handles, although the other subdivisions of this shape which occur in the Huaca de la Cruz and other collections are not represented.

Eight constricted neck vessels have no handles. Of these, three are semi-angular containers with flaring rims. The other five are globular-bodied, with short vertical collars ending in plain rims. Two of the collars are pierced with four holes. Seven of the eight vessels are orangeware and one is negative painted.

Nine constricted neck vessels have handles. Four, including three globular and one semi-angular container, have flare rims and two pierced nubbin handles on the shoulder. Three more have globular containers with two pierced nubbin handles at the base of the collar. One of these has a straight collar and the other two have slightly bulging collars. A final pair have semi-angular bodies in which the upper half tapers to form the constricted neck. Two pierced nubbin handles are about at the base of this neck. The nine vessels with handles include seven plain orangeware, one buff finished, and one negative painted.

D. Flask-Shape Vessels. Three vessels with flaring collars have flask-shaped bodies and two pierced nubbin handles at the base of their collars. Two are orangeware and one buff. None of the flask-shaped group has head lugs or modeled faces on the collars.

E. Disc-Shape Vessels are not found.

F. Double-Spout Vessels. No vessels with two spouts were found, but three pieces in the collection belong to the spout and head subtype. All three are globular bowls with annular bases, and slightly tapering spouts connected to modeled bird heads by round bridges (Fig. 13j). They are not whistling jars. One is plain orangeware and the other two are negative painted. The round bridge is in contrast to the flat-bridged head and spout bowls so commonly found in the Late periods. The general appearance of these vessels suggests bird bowls, with the globular container representing the bird's body.

G. Double-Bowls. The four double-bowls can best be described individually. The first has a double body of connected cylinders finished with a whitish slip on an orange clay. It is incomplete, although a spout and bridge to a modeled head is the type suggested. The second vessel has connected oval containers. On one container is the modeled bust of a human figure, covered by a modeled roof. The other has a plain tapering spout. A round bridge connects spout and roof. The vessel is decorated with negative design. The third piece has four connected egg-shaped bulbs (Fig. 13g) attached to a cylinder from which protrudes a spout connected by a round bridge to a modeled bird-whistle head. It is decorated with negative design. The final piece is a variant type of double-bowl, composed of two small olla-like flaring rim bowls, connected at the bodies, and by a flat bridge from rim to rim. It is orange, but appears to have had a white slip.

H. Stirrup-Spout Vessels. Four stirrup-spout containers have semi-globular bodies and thick, heavy spouts. One has an annular base and the others have flat bases. One is decorated with incised appliqué strips (Fig. 13d), two with relief knobs (Fig. 13f), and one with a modeled head lug (Fig. 15c). All are orangeware with traces of white slip. While similar in general shape to the Early Chimu stirrup-spout jars, the contrast in treatment is great enough to suggest that this group of vessels may have been made by another people.

A modeled figure bowl, with stirrup-spout, represents a seated human figure holding a small jar on one shoulder (Fig. 13i). It is decorated with negative design. The final stirrup-spout vessel represents a

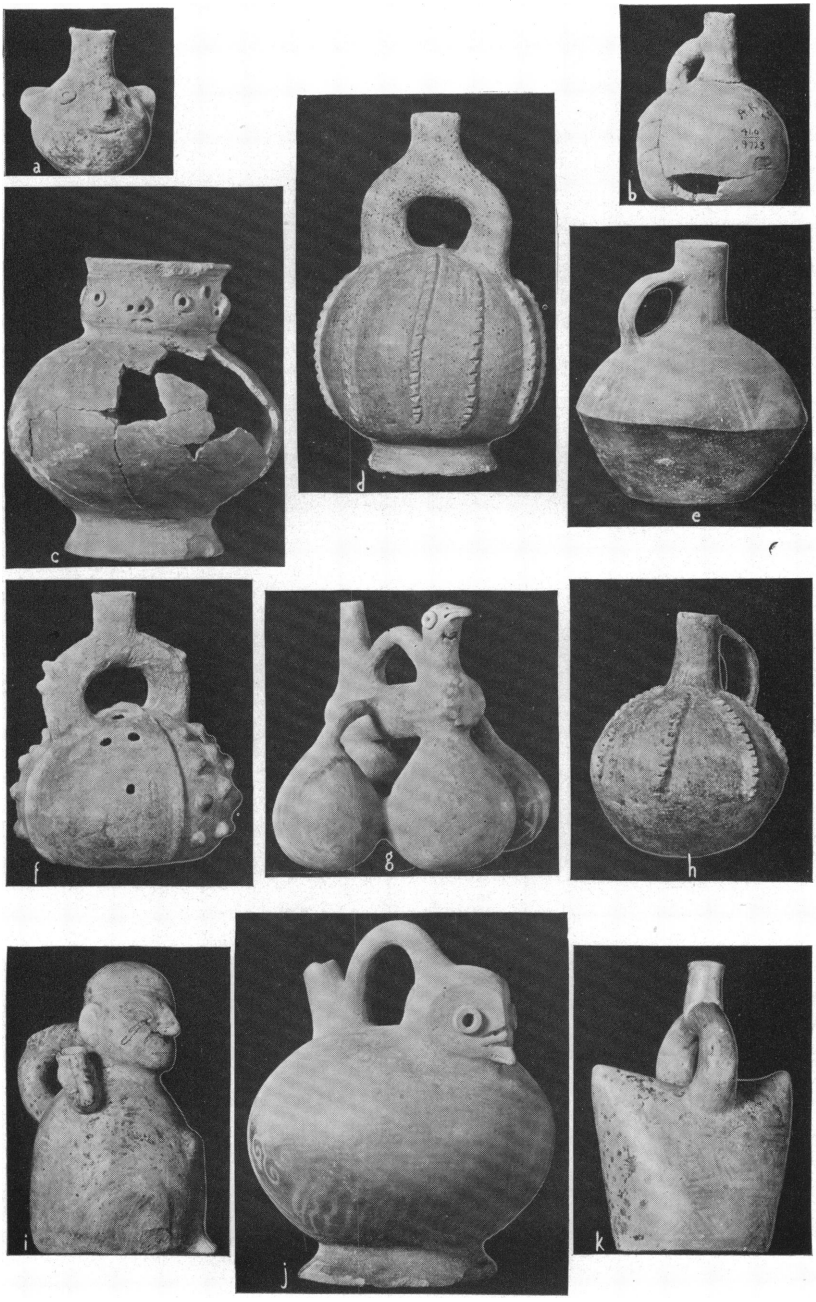


Fig. 13 *a–k* (41.0-9745, 9723, 9746, 9736, 9799, 9750, 9727, 9761, 9752, 9800, 9751). Plain and Negative Ware Vessels from Gallinazo Cemetery. From Graves 3E, 2C, 3G, 2L, G2a, 4A, 2E, 5A, 4B, G2a, 4B, respectively.

double-peaked mountain (Fig. 13k) decorated with black linear design on a brown slip.

I. Modeled Vessels. Although modeling is used as a technique there are no vessels which cannot be classified in one of the other groups.

J. Spout and Handle Vessels. Four vessels (Figs. 13e, 15d, e) have flat bases, angular bodies, and constricted cylindrical necks with flat handles from neck to body. Three of these are decorated with negative design and one is plain orange. Two others are essentially the same, but with less angular bodies and incised appliqué strip decoration (Fig. 13h).

One orangeware vessel has a flat base, globular body, and constricted cylindrical neck with a round handle from neck to body (Fig. 13b). Another vessel, similar in shape, presents a modeled head (Fig. 13a) with inset pellet eyes, modeled ears and nose. It is finished with a buff slip.

K. Head Goblets. The goblet shape is not found.

L. Aryballoid. No Inca shapes are represented.

M. Open Dishes. Shallow plates were not found, but two bowls are classified as deep dishes. One is an orange bowl with plain rim, slightly convex sides, and rounded bottom. The other is a round-bottomed bowl with high flat sides which converge to a plain rim. Flaring-sided dishes were not found in the grave collection although several are represented by the sherds from the habitation sites and will be mentioned later.

N. Tripods. No tripod vessels were found.

O. Bird Vessels. Sixteen vessels (Fig. 14c, f) represent a type which is characteristic of this site. Eleven have globular and five angular bodies. With the exception of one with annular base and straight collar, all have round bases, constricted mouths, and flaring rims. All have lugs representing the head, tail, or wings of a bird. The body of the vessel represents the body of the bird with the head, tail, and wing lugs attached in their proper positions. All of the vessels do not have complete sets of lugs, although the head lug is never omitted. Lugs occur as follows:—

3 Vessels with head, wings, and tail lugs
2 Vessels with head and wing lugs
1 Vessel with head and tail lug
10 Vessels with head lug only

Eight of the bowls are under 12 centimeters high. Seven are orange; three, red; five, negative painted, and one, positive painted. This last-mentioned bird bowl has four body bulges painted white, while the rest of the vessel is orange.

P. Asymmetric bowl. One asymmetric or duck bowl was found with one rim to body handle but without lugs. It was burnt black.

Q. Face-Collar Vessels. Three globular bowls have constricted mouths and relatively high straight or slightly bulging collars topped with narrow flare rims. Faces are modeled on these collars (Fig. 13c). One vessel has, in addition to the face-collar, a modeled flute held in playing position by a hand and arm projecting from the collar base. Two loop handles appear to represent earplugs. In this vessel and one of the others the appliqué and modeling are further augmented with punched design. Two bowls are orange and one is red; one has an annular base and the others round. Another orange bowl is included in this group although, in place of a modeled face, the collar is decorated with a series of indentations and a row of punches.

R. Elongated Vessel with High Flare Collar. A single bowl of this type has vertical grooves (as if intended to represent a squash or melon), a raised band around the shoulder, and black, white-on-red paint (Fig. 16h). The design is a series of white discs outlined in black on the shoulder band.

S. Dippers with Projecting Handles. Three dippers (Fig. 16j) were found. In two, the containers have angular sides; in the third, convex. Two have solid pointed handles, flat in cross-section. The third has a conical, hollow handle. Two are orange and one is decorated with negative design. The shape is common in the Early Chimu period.

T. Toy Vessels. Ten tiny vessels with pierced collars were found, one orange and nine buff. These form a set of graded sizes. These toy vessels are not included in the ceramic analysis.

The shape classification reveals that this collection not only includes some forms suggestive of the Early Chimu period, and others more characteristic of the Middle periods, but that it also includes shapes and variant forms of its own. In the following description of ceramic characteristics, the contrast to other known sites becomes more evident, and the unity of the Gallinazo material is even more firmly established.

DECORATION

A list of the frequencies of the various types of ceramic decoration will assist in the description. This list includes a certain amount of overlapping, since some vessels have more than one type of decoration:—

	Number
Plain orangeware	53
Whitish to buff slip	18
Plain redware	5
Negative painted design	16
Positive painted design	4
Modeling	9
Punch	5
Appliqué incised strips	3
Appliqué knobs	2
Body bumps	2
Indentations	1
Four holes pierced in collar	3
Bird head, wing, or tail lugs	16
Other lugs	3

The total absence of blackware, the low frequency of positive painted ware, and the correspondingly high frequency of negative painted ware are noteworthy. The absence of blackware virtually excludes this site from the Late Chimu period as well as the Middle period isolated at Taitacantin and the Huaca de la Cruz. The small quantity of positive painted ware is certainly not an Early Chimu characteristic. Finally, negative painting is not typical of any previously excavated site on the North Coast of Peru.

The following tabulation shows the relationship of shape and decorative technique.

FREQUENCY ASSOCIATION OF SHAPES AND DECORATION TYPES

Shape	Plain	Decorated	Negative	Positive	Appliqué Strip-Knob	Punch
A	14	0				
B	11	3		1		2
C1 Handleless	7	1	1			
2 Handles	8	1	1			
D	3	0				
F	1	2	2			
G	2	2	2			
H	1	5	1	1	3	
J1 Angular body	1	5	3		2	
2 Globular body	2	0				
M	2	0				
O	10	6	5	1		
P	1	0				
Q	3	1				1
R	0	1		1		
S	2	1	1			
Total	68	28	16	4	5	3

Negative painting is obviously an important characteristic of this ceramic group. Although sixteen pieces are only 16.66 per cent of the total of ninety-six, they represent 57.14 per cent of the decorated pieces. The negative design is applied to an orange clay base, with one exception in which a white slip base was used. The design lines are narrow and the black areas are far more extensive than the base color design. The designs (Fig. 12) are relatively simple:—

Design	Frequency	Secondary Use
Spiral and dot	1	
Crescent and dot	1	
Triangle and dot	1	
Line and dot	2	1
Bars	2	3
Wavy line	4	1
Wavy line and bar	2	1
Step	1	
Fretted bar	1	
Circle	1	
Geometric element		1
Total	16	7

The four positive designed pieces include two white-on-orange, one black, white-on-red, and one black-on-tan. The designs are simple: one, linear; two, discs; and one, interlocking triangles and angular scroll. Punched design is used as a decorative technique in simple rows or

filled-in circles, and is also used for secondary design in the face-collar bowls.

HANDLES AND BRIDGES

Twenty-seven vessels have handles and seven have bridges. Six of the bridges are round, an Early Chimu rather than a Middle or Late period characteristic. The handle types are listed below:—

Two pierced nubbins at collar base	9
Two pierced nubbins on the shoulders	4
Two small flat loop handles	2
One round loop handle	3
One flat loop handle	6
Conical dipper handle	3
Total	27

BODY FORMS

The globular shape for the vessel body is by far the outstanding type. Angular-bodied bowls are also common, but other shapes are of less frequency.

Globular	64
Elongated globular	1
Angular	11
Semi-angular	5
Flask	3
Dipper	3
Double	4
Modeled	2
Asymmetric	1
Dish	2
Total	96

BASES AND RIMS

Most of the vessels have rounded bases (67), some have flat bases (22), and only seven have annular bases. The rim types are listed below:—

Flare rim	48
Bulge rim	7
Vertical rim	9
Converging rim	2
High collar	5
Plain rim	5
Cylindrical neck	8
Spouts	6
Stirrup-spouts	6
Total	96

SHERD MATERIAL FROM DWELLING-SITE PITS

The pits excavated on the platforms of the Gallinazo pyramid furnished considerable sherd material. It is of the same types as the grave pottery, as the following analysis demonstrates. The vessel shapes represented by many of the sherds can be determined, although obviously all sherds cannot be identified.

Shapes. A brief review of the shapes represented by the sherd collection follows. The shape letters refer to the first classification and if no sherds identifiable with a particular type of bowl were found the letter is omitted.

A. Two small handleless bowls with round bottoms and flare rims were found. Both were painted with white-on-brown in a simple scroll design. Shape, paint, and design suggest certain Early Chimu types.

B. Pieces of a bulging collar olla with punched design, pieces of a flare rim plain orange olla, and pieces of a high collar olla are in the collection.

C. One piece is part of a constricted mouth, flare rim bowl with two pierced nubbin handles at the collar base. It is decorated with negative design.

F. Fragments of three spout and bridge bowls include two negative painted, and one orangeware. All three are probably of the spout and head type, with round bridges.

G. Two sherds are parts of double bowls. One is a brownware head (Fig. 14b) of a container with part of a semi-round bridge attached. The other is one half of a double bowl (Fig. 14e), representing a figure with the head missing. The piece is decorated in black and white negative design. The left arm, in relief, bears a shield at the elbow and holds a pan-pipe. The other hand holds a club. The piece is suggestive of the fine Recuay style.

H. Two parts of spouts of stirrup-spout vessels were found. One is brown and the other negative designed. Both have thick spouts like those found in the graves.

J. About half of a cylindrical-necked, angular-bodied bowl, decorated with negative design, with flat handle, was recovered. A similar piece, virtually complete, represents the only vessel of this type which has a modeled face on the collar (Fig. 14d).

M. Two fragments of round-bottomed open bowls were found. However, the sherd collection contains eleven pieces of

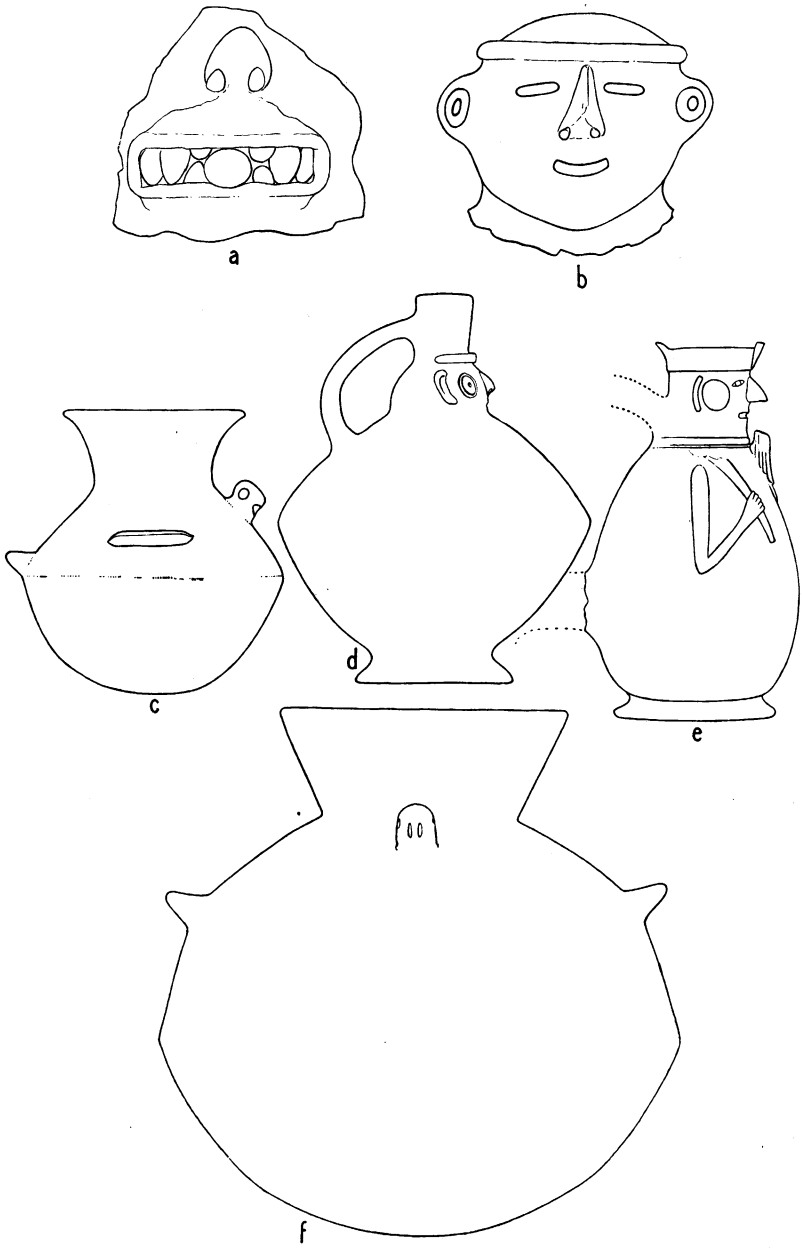


Fig. 14 *a–f* (41.0-9791, 9791a, 9707, 9795, 9802, 9731). Shapes of Vessels from Gallinazo Site. *a–b*, Surface fragments; *c–f*, From Graves 1A, G2a, G2b, 2H, respectively.

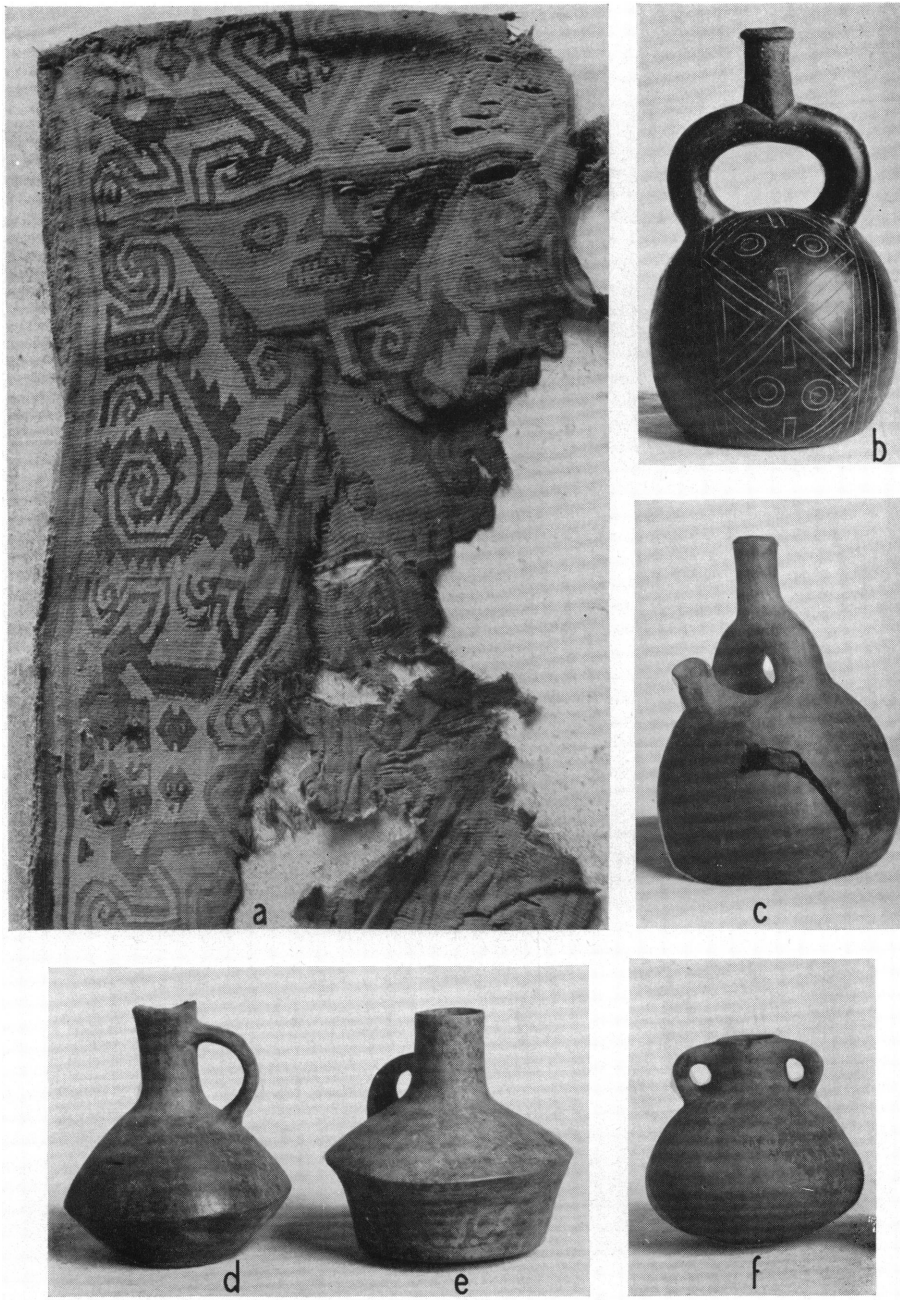


Fig. 15 *a–f* (MN 37-33, 32, 19, 17, 12, 8). Textile and Vessels from Gallinazo Site. *a*, Tapestry pillow from Grave G5a-A; *b*, Blackware incised vessel from Grave G5a-A; *c–f*, Vessels from Graves 5H, 5B, 2H, 2A, respectively.

open diverging-sided dishes with annular bases. Eight of these are decorated with wide line incised geometric designs (Fig. 16a, b, e, f). Enough sherds were assembled from one bowl of this type (Fig. 16i) to permit reconstruction. Two of the eleven bowls are plain brownware. A final bowl has two faces on the outside, represented simply with inset appliqué eyes and a modeled nose. It is surprising that a type bowl so common in the sherd collection was not discovered in the graves.

O. Bird bowls are frequently represented by the sherds. One is of the globular type and six have angular bodies. Three are almost completely restorable. With one exception, the bird bowls are decorated with negative design, one is further ornamented with raised incised strips. The three reconstructed bowls have annular bases. Fragments indicate eight bowls, similar in general shape to the bird bowls, but without the head, wing, or tail lugs. Three have globular and five have angular bodies. All have negative design in panels separated by raised incised strips. Annular bases and flare rims are characteristic.

Q. One fragment of a bowl has a face-collar. Three other fragments of high collar bowls have a simple, negative painted face with appliqué nose and eyes (Fig. 12n). No complete bowl of this type was found.

R. Five fragments of white-on-red painted ware have the vertical, melon-like grooves of the elongated bowl of the grave collection.

S. Six fragments of dippers are identified by their conical handles. One is decorated with negative design, and the rest are brown or orangeware. One handle had a modeled animal figure on it.

T. Two pieces of toy vessels were found.

Miscellaneous Shapes. A number of fragments present shapes not found in the grave collection. These are not, however, sufficiently numerous to justify new types. Two are body pieces of heart-shaped containers with almost pointed bases, although not suggestive of the aryballoid shape. One is painted in white and red with perhaps some black. The other is painted white and red, and has a face in low relief. A fragment of a thick, white-slipped bowl with wide mouth and convex sides has a thick projecting rim decorated with a triangular punch design. Appliqué pellets with punched holes encircle the body. A constricted neck with flare rim is ornamented with wide line incised design with the grooves filled with red and white paint. A short spout of the Recuay type, two tubular spouts, and a straight thick spout with flat handle attachment are also included. Four pieces are modeled earplugs from small figure bowls (perhaps double bowls). One round and three flat handled pieces cannot be assigned to particular shape. Two pieces of thick orangeware with deep incisions suggest the grating-platters (Fig. 16g). One piece came from the habitation sites and the other from Pit 2 of the cemetery site at 1.50 meters depth.

Design and Decoration. The sherds from the pits indicate a much greater variety of plain and painted wares than is present in the complete bowl collection. However, orange, red, buff, and white are still the dominant plain wares, as the following list shows:—

Orange	76
Thick orange	4
Red	30
Dark brown	17
Light brown	5
Tan	5
Black	2
Gray	1
Buff	15
White	34
Plain	5
Total	194

The positive painted sherds include some new color combinations. Even so, positive painting is still a small percentage of the total number of sherds. The range of colors is given below:—

Red-on-white	6
White-on-red	20
White-on-brown	5
White-on-orange	1
Red-on-tan	1
White and black	1
Black, white-on-red	3
White, yellow-on-red	2
Black, white, yellow-on-red	1
Total	40

The negative painted fragments are numerous and fall into several types. The commonest, or Type A negative, is the narrow line design in base color or white slip surrounded by extensive black areas. Both simple and complex designs are represented. The simple designs (Fig. 12j–m) are composed of narrow straight and wavy lines, dots, circles, simple scrolls, and the like. The complex designs (Fig. 12g–i) include animal and more elaborate geometric figures. The second, or Type B negative, has extensive areas of white and narrow lines of black, in spite of the fact that the white represents the resist areas (Fig. 12a–c). The effect is obviously quite different from Type A. Only a few small pieces were found so that little can be said about the designs. A few pieces of three-color negative are also present. One appears to be a black-white negative design on a red base. The others are black-white negative with red lines as part of the design, as in the typical Recuay style (Fig. 12e–f). A variant on Type A is a brown-red negative ware. The frequencies of these types are as follows:—

Type A, simple	122
Type A, complex	4
Type B	12
Black, white-on-red	1
Black-white-red (Recuay)	4
Brown-red variant	3
Black pieces from negative	70
Total	216

Other decoration techniques have about the same range as in the grave ceramics. with the addition of incision. The following list summarizes the various techniques:—

Appliqué		27
Incised strips	16	
Arm strips	4	
Face	7	
Lugs		33
Animal head	7	
Animal face	2	
Plain	2	
Punched lugs	2	
Bird parts	20	
Wide line incision		11
Incised, fine line		6
Punched		4
Depressed holes		1

Stratigraphy was not important in the pit excavations, but the few suggested points of interest will be treated in the final analysis of this site.

NON-POTTERY ARTIFACTS FROM THE GALLINAZO GROUP

Non-pottery artifacts are not numerous, but the various types of clay, bone, stone, and metal objects are described in brief.

Clay Objects. Clay whorls (Fig. 11a–p) were found both in the graves and the refuse pits. There are thirty-seven which may be divided into two main types. Twenty whorls are heavy, rather crudely made, double-cones with the edges rounded. Thirteen of these are black, three orange, and four brown. The group is fairly uniform in size, averaging 2.65 centimeters in width, with a range of 2.3 to 3.3 centimeters, and 2.04 centimeters in height with a range of 1.6 to 2.5 centimeters. All are decorated on the upper half with incised lines. Two have horizontal lines; four have horizontal lines and a row of circles; four have incised oblique lines; seven have oblique lines and circles; two have concentric circles; one has sets of three curved lines separated by circles; and one has cross-bar parallel lines and circles. Only one of this type was found with the Early Chimu sherds at the Huaca de la Cruz. Of the twenty, eight come from the dwelling-site pits of Gallinazo pyramid, from the surface to 2.50 meters depth, eight are from excavated pits in the cemetery mound, but without determined grave association, and four come from Graves 4A and 4C.

The whorls in the second group of seventeen are smaller, finer, better made, and more similar to those found at the Huaca de la Cruz. The incised lines are fine and appear to have been made with a serrated edged shell. Fourteen of this group are orange and three are light brown. Descriptively, the seventeen may be divided into substyles. Nine are double-cone shaped with sharp edges. In some of these the upper cone actually has concave sides, distinguishing the group from similar ones at the Huaca de la Cruz which all have convex sides. Their average width

is 2.28 centimeters, with a range of 1.9 to 2.8 centimeters, and the height averages 1.6 centimeters, with a range of from 1.2 to 2.0 centimeters. All have incised design on the upper cone, although hardly two designs are identical, as the following list indicates:—

One has five concentric circles
Two have curved lines filled with circles
One has cross-hatched triangles
One has cross-hatched triangles and circles
One has four curved vertical lines and circles
One has two curved lines and sets of three circles
One has two curved lines and a large circle filled with small ones
One has zigzag lines and circles

Five whorls have globular bodies topped with an inverted, truncated cone. Their average width is 1.84 centimeters with a range of 1.7 to 2.0 centimeters, and an average height of 1.86 centimeters with a range of 1.6 to 2.0 centimeters. The globular bodies are decorated with incised designs:—

One has circles
One has step and dot design
One has vertical lines and circles
One has a cross-hatched band
One has zigzag lines and dots

Three odd whorls are described separately. One has an angular body topped with an inverted, truncated cone. It is 2.0 centimeters wide and 1.7 centimeters high The design is in cross-hatched triangular areas and circles. The second whorl is like a double ball, 1.6 centimeters wide and 2.1 centimeters high. It is decorated with zigzag lines and dots. The final whorl is a truncated cone encircled by stepped grooves, and decorated with vertically incised lines. It is 1.7 centimeters in base diameter, 1.1 centimeters top diameter, and 2.0 centimeters high. Of the seventeen whorls in this group, thirteen come from Graves 3A, 3B, 3C, 3F, and 4B; two were found in the cemetery mound without grave association; and two are from the habitation site at Gallinazo pyramid.

A hollow figurine (Fig. 5f) with pellet rattles was found in Pit G5b at 1.00 meter depth. It is made of crude orange clay and actually represents little more than a head. From 5.2 centimeters width across the flat top of the head, the sides taper to a base width of 3.0 centimeters, where two stub legs are modeled. It is 2.5 centimeters thick. The nose is a modeled appliqué pellet with two punched holes at the base. The mouth is a row of punches across the lower part of the figurine. The eyes are round appliqué pellets with deep punched holes. A piece of the lower part of the body of a somewhat similar figurine with short stubby legs was on the surface of the cemetery mound. At the waist, however, are two lumps with three punch marks representing hands and two slits indicating arms. The rest is missing.

Two fragments of clay pan-pipes came from the habitation sites. The head of a ball whistle, with part of the mouth tube missing, has a pierced hole for suspension. A crude clay piece, suggesting a stomper, is 3.0 centimeters at the flat end, and has a cone-shaped handle 3.5 centimeters long to the break. A fragment which appears to be a piece of a high flare collar is finished on both edges, perhaps for use as a pot-stand. It is 7.5 centimeters wide and has a row of pierced holes along one border. This piece and the two following were surface finds. A thin clay square, 4.8 centimeters on a side, is pierced at each corner. A fragment of a phallic-shaped tube is decorated with incised design.

Stone Objects. A flat ring stone, 8.5 centimeters in diameter, with a hole 2.5 centimeters wide, was found on the surface of the cemetery mound. A cylindrical stone club head, 5.0 centimeters wide, has a hole 2.5 centimeters in diameter through it. Around the center is a raised, turban-like band. Maximum diameter at the band is 6.5 centimeters. This was found in Grave 1E. Surface finds include a small grindstone, 6.5 centimeters in diameter and 3.0 centimeters thick, with depressions on both sides, and a stone muller made from a waterworn stone 13 centimeters long and 6.0 by 3.5 centimeters in cross-section.

An isosceles triangular pendant, 1.5 centimeters at the base and 3.7 long, is pierced. In Grave 1H were two flat stone pendants notched along the sides and pierced, one 3.0 by 2.0 centimeters,

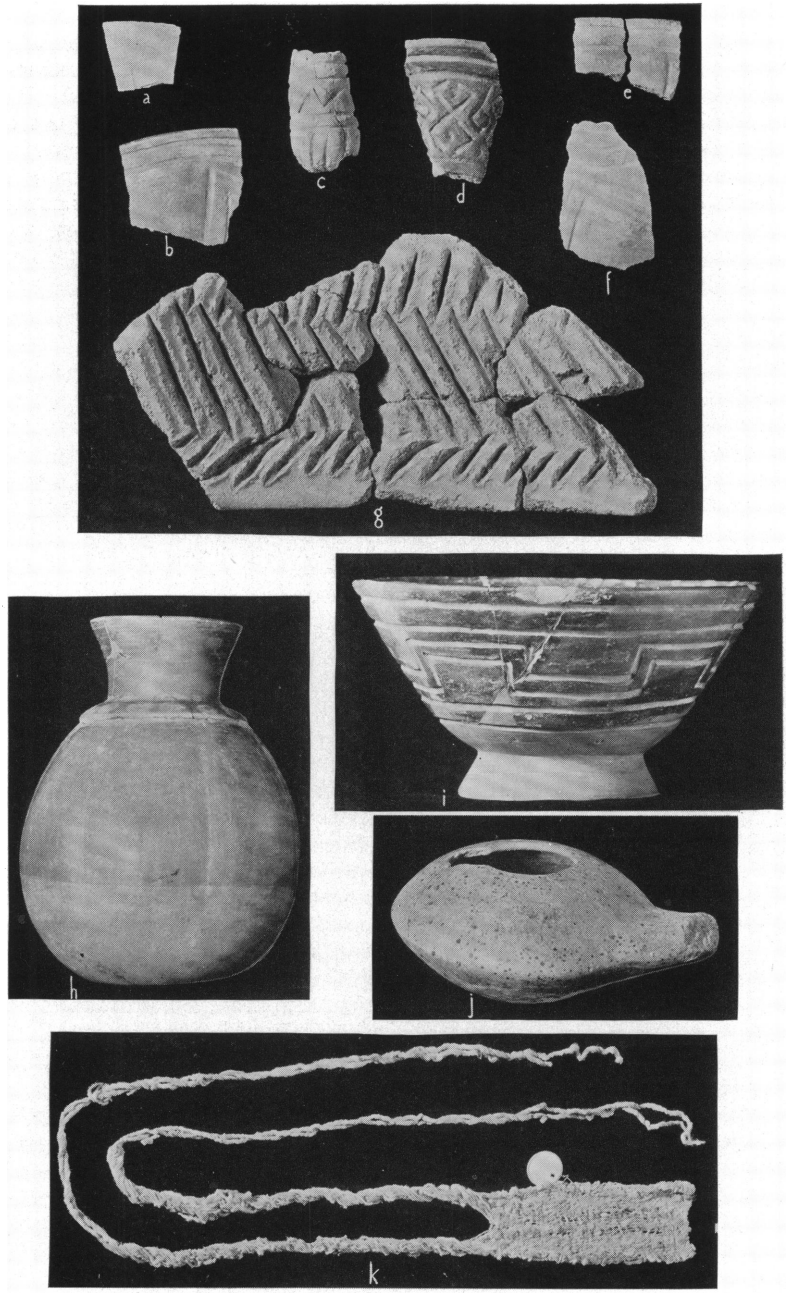


Fig. 16 *a–j* (41.0-9813b, 9813, 9791, 9807, 9813c, 9813a, 9784, 9754, 9815, 9762; *k*, 41.1-271). Incised Sherds and Vessels from Gallinazo and Early Chimu Textile. *a–g*, Incised sherds from dwelling sites; *h*, Vessel with white, red, and black paint from Grave 4E; *i*, Restored incised vessel from dwelling site; *j*, Dipper shape vessel from Grave 5C; *k*, Early Chimu cotton fabric from dwelling site at Huaca de la Cruz.

and the other 5.3 by 2.0 centimeters. A pierced, greenstone, ball-shaped bead, 1.7 centimeters in diameter, was part of a string of gilded beads found in Grave 2B. A piece of another ball-shaped bead was in Grave 2A. A tubular bead 2.0 centimeters long, and 1.7 centimeters in greatest diameter was found in Grave 3C. In Grave 4B was a piece of yellow chalk.

Bone and Shell Objects. The only bone object was a well polished awl, 8 centimeters long, from one of the dwelling sites. A shell pendant from the surface of the cemetery is 4 millimeters thick, 4 centimeters long, 8 millimeters wide at one end, and slightly less at the other. In spite of its small size it has six holes through the flat side, and another drilled lengthwise.

Metal Objects. Fragments of thick copper discs were found in Pit G1 and Pit G5, and in Grave 3C. Thin copper discs were common, being found in Graves 1C, 2A, 2B, 3C, 4G, and 5D. One disc, about 5 centimeters in diameter, is pierced. The pieces from Grave 2A are of gilded copper. Rectangular and square copper sheets, pierced for sewing on cloth, were numerous in Grave 3C, and were also found in Pit G5. One measures 2.5 centimeters square. Another measures 3.5 by 1.7 centimeters. Part of a bundle of copper leaves, once bound together, was found in Grave 3C. A copper cube, 1.2 by 1.2 by 1.0 centimeters, was found in Pit G5.

Pieces of copper pins were found in Graves 1D and 3C. One is a point and the other two are folded sections of the stems. One half of a copper pincer (?) from Grave 4G, has a simple rectangular form, 1.0 by 2.0 centimeters. A folded piece of what may have been part of a semilunar knife was found in Grave 2B. From Grave 3C came a folded piece which represents two quarter-moon shaped halves connected with a short bar. A triangular breast ornament was found in Grave 5D, about 6.5 centimeters on a side. A piece of a large bivalve-shaped bell was in Grave 3C.

A disc bead or copper whorl from Grave 3C is flat, pierced, and 2.2 centimeters in diameter. A tiny hollow copper bead is from the same grave. Ten 1.5 centimeter long tubular beads of copper gilded with gold were found in Grave 2B.

In general, artifacts of more perishable material, such as wood, calabash, and cloth, were not preserved, although traces of cloth were seen. The intrusive grave of Pit G5a, however, had not only cloth in fair state of preservation, but reeds, calabashes, and sticks.

ANALYSIS OF THE GALLINAZO MATERIAL

The sherds from the habitation site of the Gallinazo pyramid and the bowls from the cemetery site are undoubtedly manifestations of the same culture. Thirteen of the fifteen shapes represented in the graves are repeated in the sherd collection, and the same general observations on designs, colors, and other aspects of ceramic technique hold for both groups. Treating the collection as a whole, a number of unifying points can be mentioned.

A high percentage of the pottery is undecorated, as demonstrated by the grave collection in which 70.83 per cent of the vessels have no surface design. In the decorated group, negative painting is an outstanding characteristic of both sherds and complete bowls. Positive painting is rare, in spite of the fact that the sherds show a greater range than the complete bowls, and furthermore, positive painted pieces are mostly two-color, the few exceptions suggesting trade wares. The plain wares are predominantly orange or buff. Blackware and other characteristics of Late Middle and Late periods are conspicuously absent, such as bowls or fragments with pressed, relief, or stipple design. Subject elements as well as technique are distinct from the Late periods. The pottery is hand, rather than mould, made; and appliqué strips, many incised, appliqué knobs, and wide line incision are distinctive forms of decoration.

Large and small ollas, constricted neck vessels, and bird bowls are the dominant shapes in the collection. Together, they form 63.54 per cent of the grave series. Shapes characteristic of the site include the bird bowls as well as their variant, without the appendages, but with incised

appliqué strips; the heavy, crude form of stirrup-spout bowl with appliqué knobs or incised appliqué strip decoration; the globular bowls with spout and round bridge to bird head; the converging-sided deep dish; and the incised, diverging-sided bowls. The figurine type is unique.

Analysis of this material does not justify its division into groups. Shapes, design techniques, and artifacts overlap both in the grave associations and in the different depths in the house refuse material. A division of graves by depths shows a concentration of burials between 75 and 125 centimeters, but the major types are found both above and below this mean. Mound 1 of the cemetery site lacks some of the forms found in Mound 2, but since only one pit was excavated in the first mound and four in the second, the differences are probably due to limitations of material. Spindle whorls are of two types, the heavy black type is mostly from the pits and the fine orange type from graves, but the associations of other material do not confirm this as a significant difference. However, the collection as a whole reveals some interesting influences from other periods and regions and these will be mentioned in the following pages.

Early Chimu Relationships. The stirrup-spout vessels (Shape H) and the conical handled dippers (Shape S) immediately point to Early Chimu influence, since both are characteristic of that period. The two stirrup-spout vessels closest to the Early Chimu type (a figure bowl and a mountain-shape vessel) were found in the same grave (4B) without other associations. Other stirrup-spout jars are distinguishable from both Early Chimu and Late Chimu types. The heavy spouts, round in cross-section, the lack of painted design, and the decoration with appliqué strips and knobs, are not characteristic of stirrup-spout jars from other sites and periods. Other shapes in the grave collection suggesting Early Chimu types are the collar face jars (Shape Q), the painted high flare collar vessel (Shape R), and the constricted cylindrical neck vessels with round handle (Shape J2). All of these, however, lack too many of the Early Chimu characteristics, particularly in finish and design, ever to be mistaken for vessels of that period. The impression given is that of copies of Early Chimu ware by less adept ceramists.

In the sherd collections several fragments are closer to true Early Chimu types. Several pieces of small bowls with flare rims are painted in white-on-brown with hook and scroll designs. Fragments of red-on-white or white-on-redware (typical Early Chimu colors) include one which is part of a modeled vessel representing a deer. The fine incised spindle whorls are very similar to those found with Early Chimu sherds at the Huaca de la Cruz. Nothing in the distribution or stratigraphic position of these whorls and sherds is of significance in determining their chronological position.

The adobes used in building the pyramids and in making the house walls are similar to one Early Chimu type. They are ridged along the sides as if made in a cane mould. The platformed pyramid itself is not significantly different from the Early Chimu type. Some of the burials are extended, as are Early Chimu burials, but others are flexed—a position typical of the Highlands and the Late periods.

Recuay Relationships. The use of negative design as characteristic decoration on much of the ware from this site suggests connections with the Callejón de Huaylas in the Northern Highlands, best known as the Recuay region. Closer examination of details in the collection makes the connection with Recuay undeniable.

Recuay material has never been thoroughly analyzed, but Tello[1] has distinguished two descriptive types. One group is composed of utilitarian shapes, sparsely ornamented, and of small size. The other is of the style designated "Recuay A" by Kroeber.[2] The ceramics are elaborately modeled, decorated in two colors on white background, and characterized by negative painting. The two styles of pottery have not been isolated and may be contemporaneous.

The Gallinazo pottery uses a simplified

[1] Tello, 1930, 284.
[2] Kroeber, 1930, 106–107.

form of negative painting which I have designated as Negative A. It is two-color with the designs appearing in the light color background. Designs are generally simple, such as wavy lines and dots. All of them occur in Recuay, although often as secondary to more complex patterns. Four sherds of this same technique were found with complex designs, which, although fragmentary, represent the outlined, open-mouthed jaguar, which is typical of the Recuay style. On twelve pieces of a Negative B ware the decoration is in black surrounded by large areas of the basic ground color. These pieces were found in the lower portion of the pits, although mixed with the Negative A. Whether this variant has a parallel in Recuay is uncertain. Five pieces of three-color negative ware were found. Four of these, found at almost 2.00 meters depth in Pit G4 are pure Recuay style, with the white clay base, the black-on-white negative, and the additional red line. Even the wavy line and dot design are typical of Recuay.

A number of shapes in the collection also have Recuay parallels. Stirrup-spouts are found in Recuay pottery, although the trispout type and the bell flare lip of Recuay are not represented in the Gallinazo collection. The conical-handled dipper is also found in Recuay and at Gallinazo the dippers are decorated with negative design. Spout and bridge to bird head vessels are found in Recuay, although the spout is more cylindrical, the bridge short and flattish. Half of a negative painted double bowl was found in pieces in Pit G2b. Although the head is missing, the section represents a warrior with shield at elbow, pan-pipe in one hand, and a club in the other. This type can almost be duplicated in Recuay collections. Fragments of earplug discs from pottery vessels, pan-pipes, and short converging spouts were found in the excavated pits and have Recuay parallels. Fragments of two vessels were decorated with white-on-red paint. They represent vessels with cone-shaped containers, with the rounded point as the base and slightly convex sides. The top of the vessel (the base of the cone) is flat and has part of a modeled figure, suggesting the spout and bridge type. A similar shape occurs in Recuay collections.

The Gallinazo pottery is hand-made, as is that of Recuay. Certain features of Recuay pottery, such as small figure modeling of groups, a number of shapes, and typical design figures are absent from the Gallinazo collection. In other words, in spite of strong connections, the Gallinazo site does not represent a direct coastal branch of any known Recuay period. Final analysis of the precise Highland affiliations awaits a better knowledge of the Callejón de Huaylas.

Epigonal Relationships. In Pit G2a, at 2.00 meters depth, a large piece of well-finished pottery was found painted in black, white, yellow-on-red with a linear and step design (Fig. 11t). The shape suggested is that of a constricted neck vessel with angular body. This piece is in all probability of the Epigonal style. The yellow color and the finish distinguish it from the black-white-red style associated with blackware at the Huaca de la Cruz. Six other sherds of fine wares (Fig. 11r, s) probably represent the same Epigonal influence, although their design colors are white, yellow-on-red; black, white-on-red; and white-on-red. The four-color piece is of particular importance, because of its depth in the pit and the relative certainty of its style identification. It serves as part of the evidence for the chronological position of the Gallinazo material.

Middle and Late Period Relationships. The absence of blackware, stipple, pressed design, and other characteristics of the Late periods has already been mentioned. Typical fragments of the Middle period black-white-red style are found on the surface of a low dwelling mound near the cemetery site, and also on the surface of some of the Gallinazo pyramids, but are not associated directly with the Gallinazo material.

The Gallinazo pottery, however, includes a number of the prevalent shapes of the Middle and Late periods. Some of the large and small ollas (Shapes A and B), and the constricted neck bowls, both with and without handles (Shape C), can be

matched in the shapes of the Middle period of the Huaca de la Cruz and in Late Chimu. The clay, colors, and type of design, however, are different. The flask shape (Shape D), particularly with black-white-red design, is typical of Middle periods. Stirrup-spouts (Shape H) continue into the Late periods, although the Gallinazo type is quite distinct. The Gallinazo spout and bridge to bird head vessel (Shape F) has a round bridge and the Middle and Late period vessels have flat bridges, but otherwise the shapes are comparable. The Gallinazo double-bowls (Shape G) have identical parallels in the pottery with painted design from Chanchan and in blackware. Also, the angular-bodied vessels with cylindrical neck and flat handle (Shape J1) are identical with some from the Huaca de la Cruz and Late Chimu sites. An open diverging-sided bowl (Shape M3) is typical of Middle and Late periods, although without the incised design of Gallinazo. Finally, variants of the collar face bowls (Shape O) and the flaring collar melon-shaped bowl (Shape R) are found in Middle and Late periods.

The Intrusive Grave of Pit G5a. The intrusive grave in the house site of Pit G5a has not been explained by the analysis of the Gallinazo material. Being intrusive in the fill of a house site, it is obviously more recent. The house site is, in turn, identified with negative sherds and other typical Gallinazo material. The association of cloth, calabash, reeds, and other perishable material with the grave confirms the time difference, since such artifacts were rare in the graves and in the dwelling-site refuse. However, the blackware stirrup-spout vessel with incised design from the grave is not of the Late Chimu type. In finish and shape it is similar to some of the Early Chimu blackware stirrup-spouts, except for a thick ridge around the rim and, of course, the incised decoration. The grave tapestry has a cat and a figure design of Recuay style. The stirrup-spout jar might be considered as an earlier piece and the association with the cloth explained in any one of the numerous ways used in such situations except for the fact that its incised ray fish design is also found as part of the tapestry design.

Although the vessel is not identica with the Chavín-influenced ware found on the coast, it is certainly suggestive. Like the Chavín type it is of highly polished blackware, with a spout variation away from the Early Chimu type, and with incised design. The Larco Hoyle collection at Chiclín has a similar stirrup-spout container with an incised "Recuay cat" design. Since Chavín is in the Highlands near Recuay, and since its influence on the coast pottery is chiefly a stylistic one, it is logical to suppose that it may have entered the coastal region about the same time as the strong Recuay influence (or migration) which is seen in the Gallinazo site.

POSITION OF GALLINAZO

The material from the house sites and cemeteries of the Gallinazo group appears to form a unit. As such it is important because it represents a culture rather than just a new ceramic style. There are five pyramids with numerous dwelling sites on their platforms and there are undoubtedly other cemeteries. In other words, the Gallinazo group represents a well-established settlement in Viru Valley.

In the analysis, the possible chronological position of this Gallinazo unit in relation to other sites and periods has been suggested. First, the Recuay influence in ceramic shapes, and particularly in negative painting, is outstanding. Until more is known of the Recuay region, it is impossible to say whether the Gallinazo culture is actually a branch of some Recuay sub-period, or a Coastal style with strong Highland influence. Pure Recuay A style is represented by a few fragments and the implication is that Gallinazo, in general, is post-Recuay A.

The Gallinazo material definitely precedes the Tiahuanaco-influenced Middle periods. It would seem to me impossible for a unit to be so well established in Viru Valley during such a Middle period without demonstrating such typical characteristics as blackware, pressed design, relief mould-made pottery, and various

of the more characteristic pottery shapes. Furthermore, cloth and other perishables are generally preserved, at least in fragmentary form, in those Middle period sites. On the other hand, it has been shown that some of the Gallinazo shapes carry over to the Middle period of the Huaca de la Cruz. One need not insist that such a carry over implies a direct contact of the two periods. Indeed, it seems more likely that the shapes were introduced on the Coast to the south of Viru, perhaps by the same influence, contact, or migration which created Gallinazo, where they mixed with the black-white-red style, moving north from the Central Coast region and were consequently introduced anew in Viru Valley as part of that late Middle period which is represented at Huaca de la Cruz.

The lack of decoration on many of the pieces, the obvious hand manufacture instead of the use of moulds and the thick heavy spout of the stirrup-spout bowls suggest that the Gallinazo material might be pre-Early Chimu. Tempting as such an interpretation is, it raises great difficulties. The shapes of the Gallinazo material which persist into the late Middle periods are not found in the Early Chimu period. The interpretation is untenable that such forms as the double-jars (Shape G), the spout and bridge to bird-head bowls (Shape F), and the cylindrical neck, flat handled vessels (Shape J1) could have existed in a pre-Early Chimu period in Viru, then have lain dormant while other forms were selected for development during the Early Chimu, and then reemerged in virtually identical form in the later periods. Furthermore, a number of typical Early Chimu shapes are not found at Gallinazo even in incipient stages; and while this is not in itself a strong argument for making Gallinazo later than Early Chimu, it is strengthened by the fact that these same shapes are not found in the Middle or Late periods.

The suggested position for Gallinazo in the chronological set-up of Viru Valley is then one between the Early Chimu and the Huaca de la Cruz Middle periods. The Epigonal period, although sparsely represented on this part of the North Coast, is probably partly contemporaneous with Gallinazo, judging by the few trade fragments found in the pits. Furthermore, the Early Chimu period, which the Gallinazo type supplants in this section, was probably already decadent. The Gallinazo stirrup-spout vessels which bear the closest resemblance to Early Chimu are highly stylized. There is confirmation of this in some Early Chimu vessels, such as those from Grave 11A at the Huaca de la Cruz which are not of the high quality which characterizes the Early Chimu in other sections. At the same time, the suggestion is made that the intrusive Grave in Pit G5a in its possible relationship with the sporadic Chavín-influenced blackware pottery perhaps presents a key to the chronological position of that elusive style.

Other Sites in Carmelo Section

Other sites in lower Viru Valley were examined and some pits were made, but without very important results. They are described below with a brief résumé of the materials collected. Although some of the sites have local names my field numbers are used here.

CARMELO 1

Field Five is about one kilometer east of Carmelo plantation house. Ten low mounds are located in this field, all pitted by previous excavators. We dug a pit in one of them, 7.00 by 1.20 meters in extent and 3.00 meters deep, which showed that the mound was of an artificial, sandy construction. In spite of ash beds and loose adobes, too little refuse material was found to consider the mound as a dwelling site. Some burials had been found by previous workers but too infrequently to justify construction for this purpose. The mounds are not restricted to this field but continue westward, roughly in line with Carmelo 3 and 4. Near the surface of our pit were two pieces of blackware shallow plates. Deeper in the pit were found a white slip stirrup-spout, a white slip piece, and over thirty-two pieces of thick plain orange-brownware with heavy

rims and pierced nubbin handles. A bone chisel was also found.

A plain red globular bowl with flare rim and slightly constricted mouth, and a large red vessel with modeled face on a flare collar had been abandoned by a previous excavator. From the surface of other mounds in this group the following fragments were collected:—

- 3 Pieces of one flare collar jar painted white-on-red
- 3 Pieces of an Early Chimu flaring bowl, white on the inside, and white-on-orange outside
- 12 Pieces of one Early Chimu red-on-white rimless bowl
- 11 Pieces of another red-on-white bowl
- 1 Stirrup-spout fragment
- 1 Redware modeled relief fragment

CARMELO 3

South and slightly west of the Carmelo hacienda house is a group of three mounds which have been rather thoroughly excavated. Many fine bowls of Early Chimu type are said to have been found at this site, including a fine Early Chimu portrait jar with stirrup-spout which was presented to me by Señor Roeder of Carmelo. We excavated a pit in one of the mounds, encountering sherds but no complete bowls. The site is sometimes called the Huaca de José Alberto after the man who first planted the surrounding fields. The following sherds were found:—

- 4 Fragments orangeware
- 3 Fragments redware
- 2 Fragments white slip ware
- 5 Fragments of red-on-white, linear design; two from globular bowls
- 3 Fragments of white-on-orange; one from a flaring bowl type
- 1 Fragment with relief figure design on globular bowl
- 1 Fragment of relief corn design
- 2 Fragments of stirrup-spouts

CARMELO 4

West of Carmelo 3 and much nearer the ocean is a partially artificial mound on a natural sand dune. Remains of plain, mould-made adobe walls, and previously excavated burials were observed, but nothing was found in our two pits. The fragments found on the surface are listed below:—

- 12 Pieces of blackware
  - 3 Pieces of globular bowl with stipple and band design
  - 1 Piece of high flare collar with raised collar strip and narrow flat loop handle
  - 1 Piece of high flare collar with raised collar strip and wide flat loop handle
  - 3 Pieces of high flare collars
- 4 Pieces of one black-white-red flask with bumps and geometric design
- 1 Piece of black-white-red flask with face on collar
- 3 Whitish pieces, two with irregular bumps, one with face collar
- 2 Orangeware loop handles
- 1 Orangeware with relief design

CARMELO 5

About one kilometer straight west of the hacienda house are three mounds, all badly excavated. At one of these some construction of cane-marked adobes is seen. Many pieces of broken pottery were strewn about the surface, but the six pits which we made at this site were far from satisfying. Much of the sherd material is similar to that found at Queneto temple (Fig. 5i–q), and it was hoped that excavation would place it stratigraphically. However, although two complete pieces were found at 1.00 meter depth, the pit material revealed such a mixture of types that little can be said about stratigraphy. The following list of the surface sherds gives an idea of the mixture:—

- 24 Pieces of coiled clay trumpets (Early Chimu shape, but crude orangeware; 16 coils, 4 joints, 4 mouthpieces)
- 4 Pieces of clay trumpets of shell shape
- 3 Pieces of clay effigy whistles (mould-made)
- 14 Pieces of clay, mould-made, figurine vessels (Queneto type)
- 19 Pieces blackware
  - 7 Pieces plain, angular-bodied bowls
  - 5 Pieces with pressed design, but no stipple
  - 1 Piece of face collar and flat handle
  - 1 Piece of flare collar with lug handle
  - 3 Pieces of constricted neck and flat handles (from double bowls)
  - 1 Piece of hollow deer head body lug
  - 1 Piece of figurine head of hollow figurine
- 18 Pieces orangeware
  - 8 Mouths of small ollas, two with relief hooks; one with stipple; one with pressed design; four with handles
  - 1 Constricted neck and flat handle
  - 4 Pieces of ollas with pressed design
  - 5 Plain pieces

8 Pieces of black-white-red ware, including a flask with two handles and parts of two other flasks
1 Piece of black and orange negative ware
9 Pieces of questionable Early Chimu ware
2 White slip
7 White-on-red pieces including three spouts with flat handles
3 Pieces of plain redware
1 Piece of black-on-orange line and dot design from shallow bowl
2 Pieces of brown, reddish-brown-on-buff from shallow bowls with linear and triangle design. Distinctly a new type

The pit material is as confused as the surface material. At 1.00 meter depth, two mould-made, orangeware figurine vessels were found, both representing seated figures, with hands on the chest, and the head surmounted with a large disc. One of these (Fig. 5p) is 17 centimeters high, 8 by 5 centimeters at the base, with a headdress disc 6 centimeters in diameter. The other is slightly smaller. Both are identical with the fragments found at Queneto. With these was a complete shell-shaped clay trumpet (Fig. 5q). The fragments found in the pit above and around this are listed below:—

9 Pieces of mould-made effigy whistles
5 Pieces of mould-made figurine vessels
1 Piece of shell-shaped clay trumpet
6 Pieces of clay coil trumpet, including one animal or snake trumpet
6 Pieces of Early Chimu types
2 Stirrup-spouts
3 White slip including one modeled fragment
1 Red-on-white piece
5 Pieces of black-white-red style from flasks
11 Pieces of blackware
5 Plain
1 Stirrup-spout piece
1 Plain tripod leg
1 Flat handle
3 Relief design
14 Pieces of orangeware
1 Piece of plain square container
1 Piece of modeled foot
10 Plain pieces
2 Pieces with pressed design
5 Miscellaneous pieces
1 White-on-orange piece of modeled face
1 Red-on-orange piece from open bowl with annular base
1 Piece of clay-dipper spoon
1 Solid figurine head
1 Punched clay whorl

Although any stratification of types is lacking, the major part of the material belongs to the Middle and Late periods. The influence of Early Chimu and of the Gallinazo types is decidedly minor. The large number of fragments of figurine vessels, trumpets, and effigy whistles would suggest their association with one of the Middle or Late periods. Without insisting on the identification of Queneto temple with its surface finds, it is not illogical to consider that Highland type construction is another manifestation of the Highland-influenced Middle periods.

CARMELO 6

The Huaca de Plata is a sand hill west of the Carmelo 5 with some slight construction work on top, and innumerable pits around the sides. It is not far from the ocean and distinct traces of old irrigation lines may still be seen in spite of the fact that the section is abandoned today. Sherds and other artifacts are extremely rare at this site.

CARMELO 7

The Castillo de Huancaquito is located on the south side of lower Viru Valley on the side of a hill. It is a large adobe structure with a commanding view of the valley and has the appearance of a fortress. The east section is a pyramid with four narrow terraces (see Fig. 3c). An old cut into this shows a building sequence of six faced walls laid one over the other. The inner two are painted white, the third red, the fourth white, and the fifth and sixth, on the outside, are worn. The west section has rooms, high walls, terraces, and platforms. Around both sections is a defense wall and, at still a greater distance, is a second defense wall linked with some of the natural rocky outcrops.

Cane-marked and plain adobes, varying greatly in size, are used in the construction with secondary employment of algarobo logs. Painted plastered walls were once common, as almost every protected section reveals, and one wall still showed traces of both red and white paint.

The fortress is probably of the Late Chimu period, although the absence of any but coarse plain sherds makes the identification uncertain. Near the fortress

is a cemetery and a village site in which excavation should be profitable, since they have not been badly disturbed. The difficulties of reaching the site from any reasonable base camp have not only served to preserve it in the past but probably will continue to do so.

CARMELO 8

Near the Castillo (Carmelo 7) is a natural hill, called "Cerro del Piño," with a few walls on top and with cemeteries which have been rather thoroughly excavated on every side. Fragments of flaring bowls (Fig. 11u) and other Early Chimu shapes serve to identify the cemeteries with this period. Some restorable pieces gathered at this site form a tan colored bird vessel with stirrup-spout and a well-modeled bird head holding a mouse in its bill.

CARMELO 9

Another hill in this region, called "El Cerrito," has one side covered with a stepped platform ruin of puddled clay construction (*tapia*). The enclosure walls of the platforms are 2.00 meters thick and are built up in sections on the face of the hill. At the top is a stepped clay façade (Fig. 3d). A badly excavated cemetery is near-by. The construction seems Incaic, although no sherds of that period were found.

VIRU RÉSUMÉ

In the previous pages the sites which I excavated have been described and the collections classified. A brief résumé in terms of cultural horizons will serve to tie the material more closely together.

EARLY CHIMU PERIOD

The following list of sites contained Early Chimu material either in whole or in part, as is indicated by the comment.

1. The San Juan cemeteries furnished many Early Chimu sherds from previously excavated graves but sherds of other styles were also found. The ruin on the hill above this site seems Early Chimu by associated position.

2. The excavated graves at the pampa of Purpur sites contained only Early Chimu pottery and in considerable quantity. Adobe constructions, possibly burial platforms, were associated.

3. El Castillo is classified by Kroeber[1] as an Early Chimu pyramid. Sherds from old graves confirm this analysis, although sherds of other types are also found.

4. The ten mounds in Field 5 of Carmelo hacienda (Carmelo 1) are apparently Early Chimu constructions, if judged from the surface fragments and from the few found in excavating a pit. The purpose of these mounds could not be determined, in spite of charcoal and a few refuse sherds.

5. In the field of José Alberto near Carmelo hacienda (Carmelo 3) is another group of three adobe mounds which can be identified by associated sherds as Early Chimu.

6. The cemeteries around the Cerro del Piño (Carmelo 8) are of Early Chimu type, as indicated by the sherds from excavated graves.

7. Another site on Carmelo hacienda (Carmelo 5) has been badly disturbed by previous excavators, but Early Chimu sherds are found mixed with many other types.

8. In the many cemeteries of San Francisco some Early Chimu graves have been found, although not exclusively.

9. A few sherds of Early Chimu type were found at Queneto temple, although there was no proof of an association with this construction.

10. The Huaca de la Cruz was analyzed as an Early Chimu dwelling site with intrusive graves of Late Middle period, black-white-red style. In the dwelling-site rooms, walls, roofing material, sherds, miscellaneous artifacts of stone and wood, and plain pieces of cloth were associated with Early Chimu sherds. Also one Early Chimu burial was found at a 2.00 to 3.00 meters depth containing two child skeletons, one in a large bowl, and many associated artifacts, including a fragment of cloth and of copper. The stratigraphic position of Early Chimu as older than the intrusive graves of the Late

[1] Kroeber, 1930, 78.

Middle period is the only new evidence found in the Viru excavations for the chronological position of Early Chimu.

11. At Gallinazo site (Carmelo 2) a few sherds of Early Chimu ware were found on the surface and considerable influence of Early Chimu was noted in the type pottery. Several of the grave vessels could be identified as Early Chimu specimens were it not for their odd associations at this site. Typological analysis and association of trade wares of later periods indicate that the Gallinazo material is later than Early Chimu.

12. Kroeber[1] considers the Santa Clara pyramid, next to Viru pueblo, as an Early Chimu structure.

13. The pyramid of Mochán is, by analogy, also an Early Chimu construction.

Undoubtedly there are other Early Chimu sites in Viru Valley. Those listed above, which I was able to examine, merely serve to confirm the fact that the culture is well established in this section. The position of the Early Chimu as the earliest civilization in Viru is partially confirmed and in no way denied as the result of my excavations.

GALLINAZO PERIOD

The Gallinazo site, consisting of five pyramids and two cemetery mounds, contained a unit type material represented by grave pottery, house sites, refuse sherds, and artifacts. The pottery, characterized by negative painting and various distinct shapes or variants of known shapes, was placed in a chronological position following the Early Chimu. The probable connections with northern Highland types were discussed. In spite of the large quantities found at Gallinazo, the distribution of this style, even in Viru Valley, is limited. The following sites contain Gallinazo style sherds.

1. The Gallinazo group is the type site with dwelling sites and cemeteries.

2. A single piece of negative painted ware was found with Early Chimu sherds at the San Juan cemeteries.

3. Several pieces of negative painted ware were found with the Early Chimu sherds in the dwelling-site refuse of Huaca de la Cruz.

4. Pieces of negative painted ware and others resembling Gallinazo style were found at El Castillo in surface mixture with Early Chimu sherds.

5. At the mound site near Carmelo hacienda (Carmelo 5), a few pieces of negative ware were found in the confused mixture of Early Chimu and other styles.

It is interesting to note that the fragments of Gallinazo style are found at essentially Early Chimu sites, thus suggesting a confirmation of the chronological position assigned to Gallinazo. However, a good stratigraphic isolation is desirable.

CHAVÍN STYLE

Only the intrusive grave, G5a, at Gallinazo pyramid suggests any direct relation to the Chavín problem. In this grave, as has been described previously, an incised blackware jar with stirrup-spout was associated with a tapestry pillow with a "Recuay cat" design. The grave itself was intrusive in a Gallinazo type house site. The vessel is suggestive of the incised blackware Chavín style found mostly in Chicama Valley. It is not, as has been stated, identical with this, but the relationship is perhaps close enough to be called "transitional."

Gallinazo style, the Queneto stone temple, and Chavín style all imply influence or migration from the North Highlands. The incised blackware style is perhaps another manifestation of this same influence.

QUENETO TYPE

Queneto temple is a double-terraced platform construction with double-faced walls of large slabs of stone set on edge. This unusual Coastal style is highly suggestive of Highland influence. Excavation in the temple was fruitless and the surface sherds do not permit positive identification with the building. However, a large part of the fragments represent crude orange, mould-made, figurine vessels reminiscent of Early Chimu types, although the execution and finish are far

[1] Kroeber, 1930, 77.

inferior. The style does not represent a complex and should not be considered a period in itself. The designation of this style as Queneto type is based on the fact that the temple was the first site in Viru at which it was common. On the basis of stone masonry, the two small stone buildings at the mouth of San Juan quebrada might be included with Queneto temple. Queneto type pottery has been found at the following sites:—

1. Queneto temple is the type site, as mentioned above.

2. The huaca near Carmelo hacienda (Carmelo 5) contained a great number of Queneto type fragments and two complete figurine vessels, as well as clay shell-shaped trumpets, and coiled clay trumpets of the same style. This site did not permit isolation of styles.

3. A few pieces of this style were found mixed with Early Chimu surface sherds at the San Juan cemeteries.

4. A few pieces were found at El Castillo on the surface.

5. One piece was found at Taitacantin on the surface mixed with typical black-white-red Middle period pieces.

Uhle encountered fragments of Queneto type figurines and clay trumpets at Moche in association with Epigonal sherds. He considered them to represent a decadent Early Chimu. The final affiliations of the style are still to be determined, especially in view of the Queneto finds.

TIAHUANACO EPIGONAL PERIOD

The true Epigonal period, as represented on the central coast of Peru, is only sparsely indicated by my excavations in Viru. Uhle found graves and sherds of this type material in Moche, and since the movement is apparently up the coast, it is logical to assume that more positive evidence for this period will some day be found in Viru. Fragments of a painted modeled puma bowl were found in Grave 3A at Huaca de la Cruz, in association with blackware of the Late Middle period. At Gallinazo one four-color piece and several three-color pieces of this type were found mixed with the refuse sherds in the house sites on the pyramid.

MIDDLE PERIOD OF BLACK-WHITE-RED STYLE

Following the Tiahuanaco-Epigonal period on the Central Coast of Peru is a black-white-red style pottery. This style moves north and forms a definite period in Viru Valley where it is mixed with blackware, although careful analysis shows that the blackware differs in shape and design from that characteristic of the Late Chimu. Kroeber[1] presents his argument for the position of this period as pre-Late Chimu at Taitacantin site. My excavation confirmed this view and discovered new sites of this Middle period style.

1. Taitacantin is the type site as described by Kroeber.

2. The intrusive graves at the Huaca de la Cruz all appeared to represent a unit of the Middle period of black-white-red style. The painted vessels were associated with blackware in the same graves. Almost identical parallels were found between the shapes of blackware and black-white-red vessels. The position is stratigraphically post-Early Chimu, and post-Gallinazo, if the few fragments of that ware at Huaca de la Cruz justify the assumption. Cloth, copper, and other artifacts were associated with this period.

3. The Huaca Larga is a third site of the same type. The collections from this site are comparable to both Taitacantin and Huaca de la Cruz.

4. Black-white-red sherds were found on the surface of the Gallinazo pyramids and on dwelling-site mounds near-by. None was found in the excavated material.

5. A few pieces of black-white-red ware were found at the site in Field 1 of Carmelo hacienda (Carmelo 4). However, the blackware found here is more characteristic of the Late Chimu, and consequently, without excavation evidence this site cannot be classified with the Taitacantin group.

6. At Carmelo 5, black-white-red ware was one of the mixed styles.

LATE CHIMU PERIOD

Although my excavation did not include extensive work in any good Late Chimu

[1] Kroeber, 1930, 100–101.

site, a number of ruins, which to all appearances belong to that period, were seen.

1. A few blackware fragments were found at Queneto temple.

2. At the Castillo, some blackware fragments were present in surface finds.

3. San Francisco cemeteries were undoubtedly used for burial in Late Chimu times. Plain cooking ollas were found in my excavations there, but sherds discarded from previous digging indicate pure Late Chimu types.

4. The site in Field 1 (Carmelo 4) showed Late Chimu sherds associated with adobe walls of dwelling sites.

5. Carmelo 5 included blackware sherds in the composite mixture.

6. By its type of construction, its isolated position, and by a few blackware sherds, the Huaca de Plata (Carmelo 6) suggests a Late Chimu site.

7. The Castillo de Huancaquito (Carmelo 7) has the walled courts, pyramids, painted plaster walls, and adobe types of Late Chimu construction, although sherds were few in number.

8. Kroeber[1] mentions Late Chimu cemeteries on the pampas de Purpur.

INCA PERIOD

No Inca pottery was encountered in my excavations in Viru. The fortress of Bitín, on a high hill top, has the appearance of an Incaic building. The tapia walls of El Cerrito (Carmelo 9) also suggest Inca construction. Although other sites not examined by me may be Incaic, the period is certainly not as dominant as in other valleys of Peru.

FINAL

The small valley of Viru presents a good range of ceramic types and periods, as has been demonstrated in the description of excavations, even though my work did not cover a good percentage of the known sites, not to mention the small unnamed and the yet to be discovered ones.

The relation of the material from Viru Valley to the general sequence and distributions of the North Coast chronology will be discussed at greater length in the final chapter of this report.

[1] Kroeber, 1930, 77.

MOCHE-CHICAMA

In Moche and Chicama valleys a number of sites were examined by us and some minor excavations made. Other excavations were witnessed and notes taken on the contents of graves. The sites described in the following pages do not even partially complete the record of these two important valleys, but may serve to augment the growing literature on them.

CHANCHAN

The extensive and complex ruins of the city of Chanchan, near Trujillo, have been the subject of many surface investigations and descriptions. An incredible amount of excavation has been carried out by local treasure hunters, but accredited archaeologists have done very little. Some of the published descriptions of the ruins are listed below:—

Weiner, 1880, 97–102: Description and sectional plans
Squier, 1877, 118–123, 135–164: Description and sectional plans
Bandelier, 1893, manuscript: Plan of entire ruins with some detail drawings. Also limited excavation under his direction
Holstein, 1927, 36–61: Description and good photographs
Kroeber, 1926, 14–17; 1930, 80–82: Analysis of ruins and ceramics
Johnson, 1930, Figs. 11, 12: Good air views of ruins
Larco Herrera, 1931, 88–110: Description and photographs
Means, 1931, 88–91: Résumé of printed descriptions

It is unnecessary to repeat a generalized description of Chanchan since the available literature describes it adequately. Excavation records are, however, so few that it seems advisable to describe my limited digging at this site. On surveying the ruins, in anticipation of more extensive excavation, I was impressed by the lack of indication of refuse accumulations. Plain sherds are scattered about the surface of many sections, and in some parts graves have been found within the walled units, but the cuts made by weather and treasure hunters do not reveal stratified refuse heaps, nor, for that matter, any indication of sherds below the ground surface. The great cemeteries are seaward of the city proper on long sandy spurs which may be partly of artificial construction and which are separated from each other by marshy sections in which totora reeds grow.

Two days were spent in excavating seven pits in thé badly dug up cemetery, south and slightly west of the Huaca de la Misa which is part of the so-called Rivero group. Only one pit was profitable. In this, 1.10 meters square, a black cap and then a hard layer was found at 50 centimeters depth. Below this, at 1.50 meters depth, was the skeleton of a child and another of an adult, indicated by an upright stick. Opposite this was a second adult skeleton in flexed position. Six vessels and copper pieces accompanied these burials. The grave was roughly stone-lined with ash along the bottom and possibly cane splints over the top. The following artifacts were found:—

A large melon-shaped blackware vessel has a constricted neck and a short bulging rim. The rim to body handle is round and twisted. At each end of the melon are three rows of relief monkey designs.

A blackware vessel with angular body and flat base has a constricted neck with short bulge rim. Two pierced nubbins form shoulder handles. The upper half of the body is decorated with a row of zoomorphic relief figures on a stipple background.

A similar blackware container with angular body and flat base has a high constricted neck with a slightly flare collar, and two shoulder-pierced nubbin handles. The upper half of the body is decorated with alternating triangles, one filled with stippling and the next with relief bird design.

An angular bodied, annular based blackware vessel has two tapering spouts connected with a flat bridge. One of the spouts is missing and may have been a figure variant instead of a plain spout. The vessel is plain.

Two blackware shallow plates include one without design and another with a circle of stipple design on the bottom.

A copper bead or whorl, a flat copper fragment, and some pieces of plain cotton cloth complete the artifacts.

Red-on-white (sometimes called Chanchan style), black-white-red, cursive modeled, black-white-red Recuoid, Late Chimu, and Inca styles have all been found at Chanchan, but Early Chimu ware is decidedly rare, if present at all. Some of the Early Chimu pieces in the Bandelier

collection in this Museum are designated Chanchan, but his excavation notes all refer to Late Chimu material. Sherds around the cemeteries are not of Early Chimu style, nor are pieces in other collections, reputedly excavated at Chanchan. In other words, the ruins of Chanchan appear to represent only Middle and Late periods.

Las Delicias

On the south side of the Moche Valley, in the sand dunes near the summer resort beach of Las Delicias, is an extensive cemetery, more thoroughly excavated by treasure seekers than the shifting sands indicate today. The local name for this site is Paramonga. Two days' excavating furnished little material in spite of the fact that a number of undisturbed graves were uncovered. Either the graves are late or the cemetery was never a deposit for rich burials. As a matter of record, the excavations are listed below.

Trench 1 (4.00 by 1.25 meters)

Near the surface was a large plain jar with constricted neck and flaring rim, covered with a calabash. In another part of the trench was found an adobe wall composed of rectangular adobes (39 by 20 by 16 centimeters; 40 by 20 by 15 centimeters; 35 by 20 by 10 centimeters). The wall was two adobes thick. The trench was carried to 1.30 meters depth without further finds.

Trench 2 (4.00 by 1.25 meters)

A large U-shaped jar of coarse plain ware with a gravel temper was encountered at 30 centimeters depth. It is 60 centimeters high and 65 centimeters in rim diameter. The mouth was down and the broken base was covered with a calabash. Large sherds partially covered the mouth.

Trench 3

A large jar with a flat base and slightly flaring rim was found in upright position, slightly below the surface. It was surrounded by ash and shells. The rim was 2.5 centimeters thick, but the walls of the vessel were thinner.

Trench 4

A large jar of thick plain material with the rim missing was found at 1.00 meter depth.

Trench 5 (3.00 by 2.00 meters and then extended at sides)

This trench contained a series of burials, mostly without artifacts.

Burial 5A. An adult burial was flexed on its back in a north to south position, head south, at a depth of 1.35 meters. The grave was unlined and without artifacts.

Burial 5B. An adult flexed burial was found in a seated position at 1.35 meters depth without artifacts.

Burial 5C. At 1.40 meters depth was an adult flexed burial with a piece of copper.

Burial 5D. An adult flexed burial on its side with the head north was found at 1.40 meters depth. Copper beads, plain cloth fragments, and a broken red-on-white bowl were found with it. The vessel is globular with constricted neck and straight collar. Two nubbin handles are at the collar base. The lower half of the vessel is decorated with irregular bumps; the upper half has a wavy pink line on a cream white background. Traces of black paint are discernible on the lower half.

Burial 5E. A disturbed burial of a flexed adult was found at 1.30 meters depth.

Burial 5F. An adult flexed burial at 1.00 meter depth was placed east to west on its back, and accompanied by a clay whorl.

Burial 5G. An adult flexed burial at 80 centimeters depth had an occipitally deformed skull.

Burial 5H. An adult flexed burial at 1.00 meter depth was on its right side, but the skull was missing. Copper and a clay bead accompanied this.

Burial 5I. An adult flexed burial in seated position.

Trench 6

A large empty jar was set on sherds with its mouth at the surface.

Early Chimu material has been reported from this site, but no evidence in my excavations substantiates this. The large jars are of little value in identifying period, and the one painted vessel is of the Late Middle period style.

Huacas del Sol and de la Luna

The pyramids of the Sun and the Moon near Moche pueblo are undoubtedly the best known and the most adequately studied group on the North Coast. Uhle[1] carried out extensive excavations, and Kroeber[2] analyzed his collections. I did not excavate at these ruins, but had the opportunity of examining ten vessels recently acquired by the Larco Hoyles for their museum at Chiclín hacienda. Six of the ten were said to have come from one grave, four from another. The graves were located behind the Cerro Blanco,

[1] Uhle, 1913.
[2] Kroeber, 1925.

southeast of the moon temple, and were described as extended direct burials, 2.00 to 3.00 meters deep in unprepared tombs. In this section I saw two truncated conical adobes, one fluted on the sides.

GRAVE A

Three vessels are stirrup-spout containers. Two are red-on-cream, one with a painted bird figure; the other, with a circle with projecting hooks somewhat suggestive of an octopus. The third vessel has a thick spout and a slightly flaring rim, remotely resembling the "Chavín" type. The decoration consists of a simple white line on a red base.

Three others were elongated globular vessels with straight, slightly diverging collars of the type called "*porongo*." Two are decorated in black, white, and red wash colors, the first with three design areas composed of ray fish and painted stirrup-spout containers, the second with two design areas composed of ray fish and a shell in relief. The third vessel has two design areas in a brown-on-white wash color of relief corn motifs.

GRAVE B

A stirrup-spout container has a design of a crab god in relief augmented with red-on-cream paint. A container represents a seated warrior figure with stirrup-spout at the back. It is painted with red-on-cream, plus a few black lines. Five connected fruits (*pepinos*) have a figure stretched across them and a stirrup-spout above. The vessel is executed in polished blackware. The fourth vessel is a globular container with diverging collar (*porongo*) with a black, white, and red design of scrolls and lines.

These two graves add to the list of Early Chimu material already described for this site. Surface exploration furnished many Early Chimu sherds.

El Brujo

The extensive ruins of the Brujo group in Chicama Valley have already been described by Kroeber.[1] It consists of three pyramids, quite far apart, connected by an extensive platform of sand and some adobe construction. The platform, at least two kilometers long, parallels the ocean beach and has been used for a cemetery during many periods of Chicama Valley history. Remains of dwelling sites also occur along this platform. The Brujo pyramid, at the north end of the group, has been trenched almost to its center, revealing several superimposed facing walls. One of the innermost facings is decorated with relief arabesques of angular scroll and other geometric designs. The wall adobes are rectangular and cane-marked. By its inner position in the pyramid and by the associated cane-marked adobes, this arabesque is considered as representing the Early Chimu period.

Local excavators report the finding of ceramics of Early Chimu to Colonial Spanish types. Although the site has been extensively excavated it still appears to be a profitable place for future work. I encountered two huaqueros at work in one of the cemeteries and purchased their finds. Even so, the collection is not altogether unselected since a huaquero seldom bothers to extract plain ollas or broken vessels. The twenty-one vessels (see Fig. 17a–d) in this series are all blackware of Late Chimu type and are all from one cemetery near the center of the Brujo group.

Five stirrup-spout blackware containers. All have stirrup-spouts, somewhat rounded in cross-section, but with a slight ridge where the two halves of the mould were joined; all have monkey lugs at the spout bases. Three are globular, one angular, and one ribbed-globular in shape. All have flat bases. Four are plain and one has a simple relief design, suggesting a simple octopus pattern.

Two modeled vessels with stirrup-spouts like those in the previous group have monkey lugs at their bases. One vessel is a modeled duck with flat base. The other is a modeled deer or llama with an annular base.

Four double whistling jars are composed of globular containers with tubular rather than tapering spouts and flat bases. The first has a bird container with pressed design panels. The second has a bird with a long beak. The third has a sea lion container connected to one decorated with pressed design. Its spout has a flare edge. The fourth vessel has a modeled monkey container and an adjoining one decorated with scroll-on-stipple design.

Two taper spouts with flat handles. The first has a globular body and plain annular base. Two human figure lugs with arms raised are on the shoulder. The spout tapers and the loop handle is flat. The second vessel has a globular container and annular base decorated with champlevé. Two cone-shaped lugs are on the shoulders. The spout tapers and the handle is composed of two round bars.

Four animal at collar base vessels. All are

[1] Kroeber, 1930, 84–85.

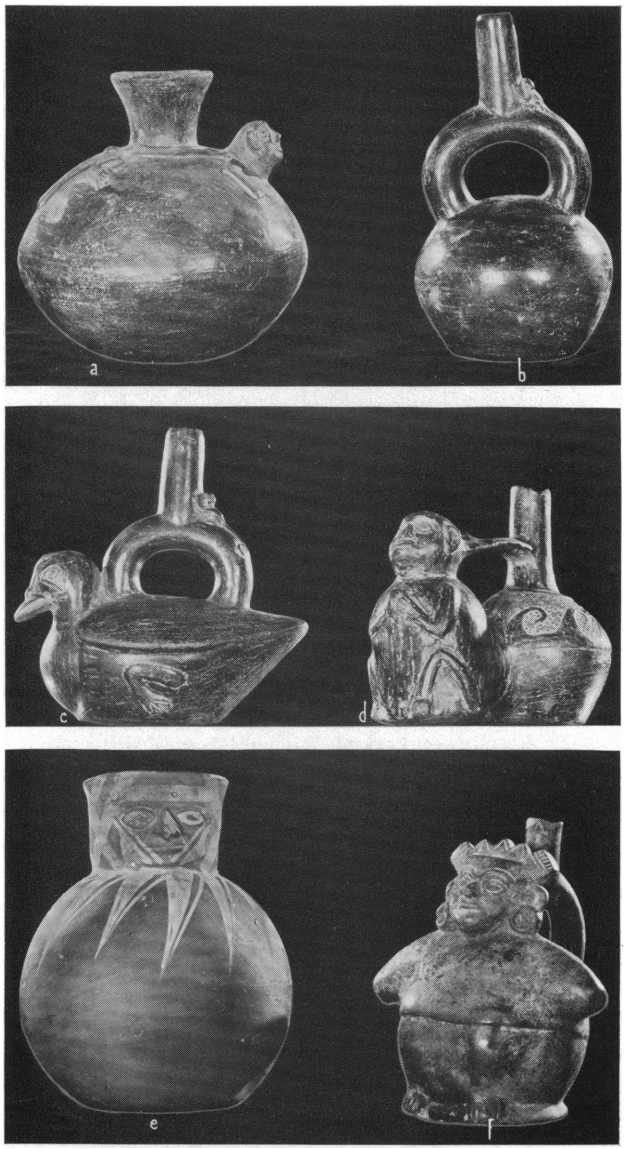


Fig. 17 *a–f* (41.1-207, 197, 202, 193, 639, 640). Blackware Vessels from El Brujo, Chicama, and Early Chimu Types from Lambayeque. *a–d*, Blackware from El Brujo, Chicama; *e–f*, Two vessels of Early Chimu style said to have been found in Lambayeque and presented to the Museum by the Gayoso Brothers.

globular vessels with flat bases. Three have constricted necks, with flat collars and a modeled monkey (?) at the collar base. The fourth has a straight diverging collar, an animal head lug on one side, tail lug on the other, and two pierced nubbin handles.

Four miscellaneous vessels with constricted necks. The first is an elongated vessel with flat base. The constricted collar is modeled as a man's head; arms and legs are represented on the vessel. The man carries a deer over his shoulders. Something resembling a black glaze has been painted in rough pattern over the blackware base color of this vessel. The second vessel is flask-shaped, with flat base and triple scallop ridges along the edges. The collar is flaring, with a bulge at the base. Stippled panels are on both sides. The third vessel is globular with a flat base. The straight collar diverges and has a flat handle to the body. Decoration consists of a simple pattern representing something like hanging pods. The final vessel has a constricted flare collar with a bulge at its base. A bulge topped with a cone forms a lug on each side.

No pure Incaic forms accompany this collection although some of the shapes are elsewhere associated with Inca-influenced vessels. In the final section of this report this collection is suggested as representing a connecting link between the end of the Middle periods and the Inca-Chimu.

Salamanca Playa

To the north of the Brujo group, along the beach in the section of Salamanca, are extensive cemeteries which have yielded quantities of Early Chimu tombs. Kroeber[1] mentions this site and the Larco Hoyle brothers have excavated many of the graves. I witnessed the opening of one partially disturbed tomb which I describe here with the Larcos' kind permission. The tomb was lined by a triple adobe wall, forming a rectangle 2.22 meters long, 65 centimeters wide, and 50 centimeters deep. A pole, about 6.5 centimeters in diameter, had once been laid lengthwise along this tomb and formed a support for a covering of adobes and stones. The floor of the tomb was lined with stones. The distance from the prepared floor to the pole was 46 centimeters, the pole itself was roughly 50 centimeters below the ground surface. The adobes were plain rectangles 30 by 18 by 14 centimeters. Two niches were found in the tomb walls, one measured 24 centimeters wide and 14 centimeters high. The niche in the east wall contained a plain bowl. The burial was extended on its back, head south, face up. The right arm was extended at the side, but the left arm was doubled back. A dipper was at the right side of the head and a long spout and handle vessel at the left side. A copper chisel and another small piece of copper were placed over the mouth. The piece appeared to have been wrapped in a two over two plain weave cloth. The three vessels are described below:—

A plain orange elongated vessel with annular base and broken rim.

A conical-handled dipper with a red-brown design on cream white painted on the base composed of a circle filled with dots is surrounded by nine triangles with long curved hooks.

A flat base, bell-shaped container with a slightly tapering spout has a raised ridge around the spout base. A solid rounded handle curves from the spout to the body. A dark brown-on-white design of two long-necked birds is painted on the body.

Cucurripe

A large pyramid with narrow stepped sides is near Miraflores, Cartavio hacienda in Chicama Valley. The pyramid and an enclosure wall are made of hemispherical adobes. In two places along its base the walls have been patched with plain rectangular adobes. This site shows that the hemispherical adobes are older than the plain rectangular, although whether this specific observation can be generalized is not certain.

Pucuche

Near Facalá on Casa Grande hacienda is the pyramid of Pucuche, surrounded by cultivated fields. The center pyramid is composed of long, conical adobes with a base and a fill of sand and gravel. The conical adobes vary considerably in size, but, in general, they are long and narrow and extend almost to a point. One was 40 centimeters long, 16 centimeters wide at the base, and 6 centimeters in diameter at the tip. Another was 37 by 14 by 5 centimeters. They are placed with the bases out to form facing walls, but in interior sections they are laid log-cabin fashion.

[1] Kroeber, 1930, 85.

Rectangular cane-marked adobes are superimposed on the conical in several parts of the pyramid, forming a superstructure above what was probably the original pyramid and extending to the sides as well. Finally, around the edges of the pyramid are still other constructions of small rectangular adobes. At this site, then, is a series of conical, cane-marked rectangular, and small plain adobes. Sherds from the surface are of both Early and Late Chimu types, and a few suggest the Chavín Coast style of incised sherds, one of which was found stuck into a conical adobe. Tombs lined with conical adobes appear to have been found by the huaqueros, but whether the Chavín Coast style pottery was found in them is unknown.

Pata de Burro

At a site called Pata de Burro in Jirón 4 of Salamanca hacienda, Chicama Valley, I was able to take notes on the excavation of sixteen graves which contained a total of forty-seven bowls as well as other artifacts. This excavation was by the Larco Hoyles who have permitted me to describe the work. The site consists of a small, low mound, without surface indications of a cemetery. The first six burials were found in one pit, 2.30 by 3.10 meters. The other ten burials were found in other pits around the first one. The burials and their contents are described below:—

Grave 1A

A circular grave at 80 centimeters depth contained a seated flexed adult burial facing northwest. Near this, in the same grave was a child's skeleton. The grave was 72 centimeters wide, 90 centimeters long, and 1.60 meters deep at the base. The following artifacts were included:—

1. Plain shallow orange bowl with annular base.
2. Plain red slip open bowl with round base.
3. Burnt black small olla with flare rim and pressed circle design.
4. Blackware small olla with annular rim and stippled panels.
5. Copper fragments.

To the east were two more skeletons, one with copper in the mouth, accompanied by two bowls. These are probably part of the same grave described above.

6. Orange slip globular vessel with constricted neck and flare collar. The base is flat and two pierced nubbin handles are on the shoulder.
7. A black-white-red vessel modeled to represent a seated dog (?), with round stirrup-spout handle without base lug. The design consists of horizontal serrated bars, augmented by fine lines.
8. A flattish clay spindle whorl with horizontal row of incised circles.

Grave 1B

A disturbed grave contained two occipitally deformed skulls, an adult and a child. The only artifacts were two clay "doughnuts."

Grave 1C

At 1.00 meter depth, was a grave 28 centimeters in diameter and 35 centimeters deep. It contained a disintegrated child burial and the following artifacts:—

1. A large olla with bulge rim with white band on an orange base.
2. A hollow male figurine 16 centimeters high and 10 centimeters wide. The head is slightly modeled, with a headdress indicated as a horizontal band ending in two discs. Disc earplugs are below these. The nose is modeled and the eyes and mouth incised. The arms meet on the stomach and the chest is painted with a serrated band. The legs are separated. The painted design is in black and red on an orange slip.
3. Copper fragments.

Grave 1D

At 1.00 meter depth next to Grave 1C, but divided from it, was a seated adult flexed burial with deformed skull. The artifacts were grouped together to the northeast of the burial.

1. Blackware shallow dish with annular base.
2. Orange olla with angular rim and relief zigzag line design.
3. Orangeware angular-bodied vessel with round base. The cylindrical neck has a flat handle from below rim to body. The vessel is without decoration.
4. Blackware angular-bodied vessel with flat base. The cylindrical neck tapers slightly and has a raised ridge around the base. A flat loop handle from spout to body has a serrated ridge along it.
5. Copper fragments.

Grave 1E

A grave 50 centimeters deep and 40 centimeters in diameter started at a depth of 80 centimeters, and contained a disintegrated skeleton.

1. White-on-orange olla with flare rim and a slight shoulder. Two rows of raised circles are the only design.
2. Y-shaped brown clay whistle, 8 centimeters long and 4.5 centimeters wide, at the end of the Y branch.

3. Ball-shaped orange clay whistle with mouth spout, 3.5 centimeters in diameter.
4. Clay ocarina shaped like a double-cone shell, 7.0 centimeters long.
5. Square copper plaque for sewing on cloth.
6. Cloth fragments representing a coarse one over one and a fine two over one plain weave of cotton.

GRAVE 1F

Seated flexed burial of a female, from 77 centimeters to 1.20 meters depth. Another skull near-by was covered with red paint.

1. Small orange olla with bulge rim and pressed linear design.
2. Olla with flare rim and pressed design of concentric circles with projecting lines around edge.
3. Angular-bodied bowl with round base and constricted neck with slight flare collar. A flat decorated handle extends from below the rim to the body. The vessel is painted in black-white-on-orange. A checker pattern decorates the collar, relief hooks are below this, and a painted design of triangles and dots below this.
4. Small angular copper whorl or bead.
5. Clay whorl of elongated hemispherical shape.

GRAVE 2A

A flexed adult burial was found in an unprepared tomb at 1.00 meter depth. The skull was occipitally deformed. Near-by were the leg bones of another burial.

1. Small burnt black olla with angular rim and stipple design.
2. Small burnt black olla with bulge rim and fabric pattern design.
3. Burnt black olla with angular rim and scraped design.
4. Shallow blackware dish with annular base.
5. Globular blackware vessel with constricted neck and straight diverging collar.
6. Copper fragments.
7. Plain cloth fragments.

GRAVE 2B

In a squared pit, 70 centimeters on a side, some bowls were found at 1.10 meters depth, without skeletal association. This pit was next to Grave 2A.

1. Globular blackware vessel with annular base and two tapering spouts connected by a flat bridge. Animal figures on a stipple background are the design.
2. Small burnt black olla with flare rim.
3. Blackware shallow dish with annular base.

GRAVE 2C

To one side of an adobe wall, at 65 centimeters depth, was the skeleton of a flexed adult with occipitally deformed skull. Four other skulls and miscellaneous bones were found to a depth of 1.10 meters. The adobe in the wall measured 33 by 20 by 10 centimeters.

1. Burnt black olla with bulge rim.
2. Burnt black olla with bulge rim and fabric pattern design.
3. Burnt black olla with bulge rim and relief circle design.
4. Burnt black olla with bulge rim and relief linear design.
5. Burnt black olla with angular rim and pressed dot and line design.
6. Blackware shallow dish with annular base.
7. Part of blackware shallow dish with annular base.
8. Orange shallow dish with annular base and relief line and dot design.
9. Globular blackware vessel with stirrup-spout, round in cross-section, and monkey lug.
10. Redware vessel with flat base and double angular body. The straight constricted collar has a flat handle from below the rim to the body.
11. Toy black-on-orange vessel of pitcher shape with one handle.
12. Toy rattle painted in black-on-orange, 9 centimeters long.

GRAVE 2D

A disintegrated child burial at 1.00 meter depth was associated with an isolated skull and beads.

1. Small burnt black olla with flare rim.
2. Crested figurine amulet of blackware.
3. Small figurine amulet of orangeware.
4. Orange ball amulet with projection on one end.
5. Small orange pierced ball amulet.
6. Orange clay bird amulet.
7. Two pierced shell pendants.
8. Three oval stone amulets, pierced, and one plain stone.

GRAVE 2E

A child burial at 90 centimeters depth.

1. Burnt black olla with flare rim and relief chevron design.
2. Copper whorl.

GRAVE 2F

Some stones in line marked the burial of an adult and a child at 60 centimeters depth.

1. Small burnt black olla with flare rim.
2. Small burnt black olla with flare rim and pressed relief design.
3. Orangeware shallow dish with annular base.
4. Tubular shell beads.

GRAVE 2G

Adult burial at 70 centimeters depth.

1. Burnt black olla with bulge rim.

2. Burnt black olla with bulge rim and two rows of relief circles.
3. Orangeware shallow dish with annular base.
4. Redware shallow dish with three conical legs.
5. Globular orange vessel with constricted neck and slight flare collar and flat handle from below rim to body. Relief decoration of cross hatch and circles.

GRAVE 2H

The skull of an adult was found above its skeleton at 60 centimeters depth, without artifacts.

GRAVE 2I

An adult burial was found between 70 centimeters and 1.40 meters depth.

1. Small burnt black olla with flare rim and relief line design.
2. Burnt black olla with bulge rim and relief design panel of simple faces.
3. Orangeware shallow dish with annular base.

GRAVE 2J

A child burial was found at 1.10 meters depth.

1. Blackware figurine with high rectangular headdress, arms on stomach, simple modeled features and solid.
2. Small blackware Y-shaped whistle with simple features indicated.
3. Small clay figure whistle.

This site, like other small ones, appears to represent a unit and the analysis of grave material provides no basis for divisions. The collection, as a whole, shows the association of black-white-red ware with blackware and with a tripod vessel. The forty-seven vessels are not sufficient for final analysis, but, as a unit, a comparison can be made with such sites as the Huaca de la Cruz black-white-red material and with Lambayeque One. On the whole, it seems to represent another unit of the Late Middle period.

Pampa de Chicama

A small adobe ruin on the pampa on the south side of Chicama Valley furnishes good Early Chimu ceramics. Excavators working for the Larco brothers encountered a rectangular adobe-lined tomb, with three niches in one wall and probably three in the other which was destroyed. Twenty-five Early Chimu vessels were discovered, and if all were not found in this tomb, at least they all came from this small ruin. The following list of the pieces shows the types and the associations:—

A well modeled, red-on-white, portrait jar with stirrup-spout has a snake design around the headband.

A bell-shaped container has a false neck which is connected by a stirrup-spout to the body. Realistic bird designs are painted on the body.

A seated figure vessel, hands on chest, has a stirrup-spout. The figure design is red-on-cream, and the figure wears a bag around the neck which has a design in white-on-orange.

Another figure jar of a man kneeling with hands on knees has a stirrup-spout and is painted maroon-on-cream.

A modeled vessel of a god seated with hands on knees has a stirrup-spout at the back. Three peaks are on each side of the figure with snakes coiled around them.

Two vessels have drum containers with modeled warrior heads on top and stirrup-spouts at the back. Both are badly warped out of shape and painted in black, white, and red.

A globular container with stirrup-spout has vertical bands of white and orange.

Another globular container with stirrup-spout has one half plain red, while on the other half is an excellently finished painting of a full warrior figure holding a vicious jaguar-like reptile by the tail with one hand, and an ax in the other.

A vessel with cylindrical spout and round arc handle has a modeled monkey at the spout base and a finely painted geometric design.

Two are plain orange rimless bowls.

Three are flaring rim bowls, two plain orange, and one painted white-on-orange with a simple step design.

Four are flare collar vessels (*porongos*), one plain orange with annular base, two with simple white-on-red paint, one with black, white, and red design of circles with four projecting scrolls.

A flare collar vessel (*porongo*) has a modeled head on the collar and arms painted on the body, and an annular base.

A straight collar vessel represents two copulating llamas.

Two straight collar vessels represent a woman holding a child, and a woman holding an animal in her arms.

A black-on-orange cup has dancing figures in relief design.

A red-on-cream small bowl has a high annular base.

The same excavators claim to have found a seated flexed burial above this Early Chimu tomb and another to one side of it.

Examination of the site shortly after their excavation seemed to confirm the statement. The first grave contained the following vessels:—

1. A small burnt black olla with flare rim and pressed relief design of simple faces.
2. A small burnt black (gray) olla with flare rim and two fretted nubbin handles, decorated with relief hooks.
3. A shallow dish with low annular base with red-on-orange lines inside.
4. A plain orange shallow dish with conical tripod legs.
5. An angular-bodied, flat-based vessel with constricted neck and flat loop handle. It is painted with circles and dots in black, white-on-orange.

The second burial contained a blackware globular vessel with constricted neck and two nubbin handles on the shoulders, and two blackware tripod dishes.

"Surface pieces around this site and on a low habitation site next to it include the following:—

Pieces of at least five blackware shallow tripod dishes, two plain, and three with simple pressed designs on the outside.
Pieces of four orange tripod dishes, two plain, and two pressed.
Various pieces of orange and black shallow dishes with annular bases.
Two pieces of shallow tripod dishes painted on the inside with a brown-on-orange linear and dot fine design which suggests the cursive style.
Two similar pieces of shallow dishes.
Part of a black-white-red flask with fretted handle nubbins.
Piece of a white-on-red, and perhaps black, constricted neck vessel.

Cupisnique

On the northern side of Chicama Valley, slightly above the Casa Grande hacienda, is a barren quebrada which is said to lead to the valley of Cupisnique, reported to be equally barren. This first quebrada is called the "Pampa de los Fósiles" by Señor Rafael Larco Hoyle because of the numerous lime concretions on the surface. Señor Larco discovered this quebrada as an archaeological section and has written descriptions of it for the local papers of Lima, as well as a detailed account in 1938. The quebrada contains small rectangular enclosures of rounded and rough stones which appear to mark temporary habitation sites. These are roughly two to three meters on a side with walls about 50 centimeters wide. Long stone walls are also seen on the pampa. From the sandy surface we collected sherds without selecting (Fig. 18). There is no evidence for any depth of deposit and a day's excavating failed to encounter any sherds below the surface. Furthermore, no graves have been found. The exposure to sun and wind on this sandy pampa has produced a shiny polished surface on most of the sherds and given them a characteristic metallic clink. It is my feeling that the shine and clink are due largely to the exposure and not to intrinsic qualities of the ceramic manufacture. My analysis of the surface sherd collection follows. All respect and credit are given Señor Larco who first discovered this unusual section, and by whose courtesy I was permitted to examine it.

SURFACE SHERDS FROM CUPISNIQUE

64 Incised and polished blackware
- 11 Incised circles between parallel lines
- 5 Circles
- 1 Concentric circles
- 3 Single curved lines
- 9 Parallel lines
- 13 Single lines
- 2 Line and dot
- 3 Line and dash
- 1 Perpendicular lines
- 16 Complex linear, including some geometric and some parts of zoomorphic figures

30 Punched and scratched
- 4 Fine scratch with dull incised lines superimposed, in blackware
- 2 Incised and scratched blackware
- 2 Dull line and scratch brownware
- 1 Incised cross-hatch lines with fillet pellets (9 pieces of one vessel)
- 3 Dull line incisions
- 15 Punch
- 3 Punched pieces, one black, one red, one brown

293 Polished plain blackware
- 18 Pieces of bases from vertical to 45 degree angle contacts
- 190 Body pieces
- 5 Spout bases
- 78 Pieces of stirrup-spouts, thick and wide, with straight, slight flare, and mainly projecting edge rims
- 2 Body pieces with ridges

52 Polished and incised brownware
- 4 Pieces with complex stylized designs
- 48 Incised linear designs like blackware

166 Polished plain brownware

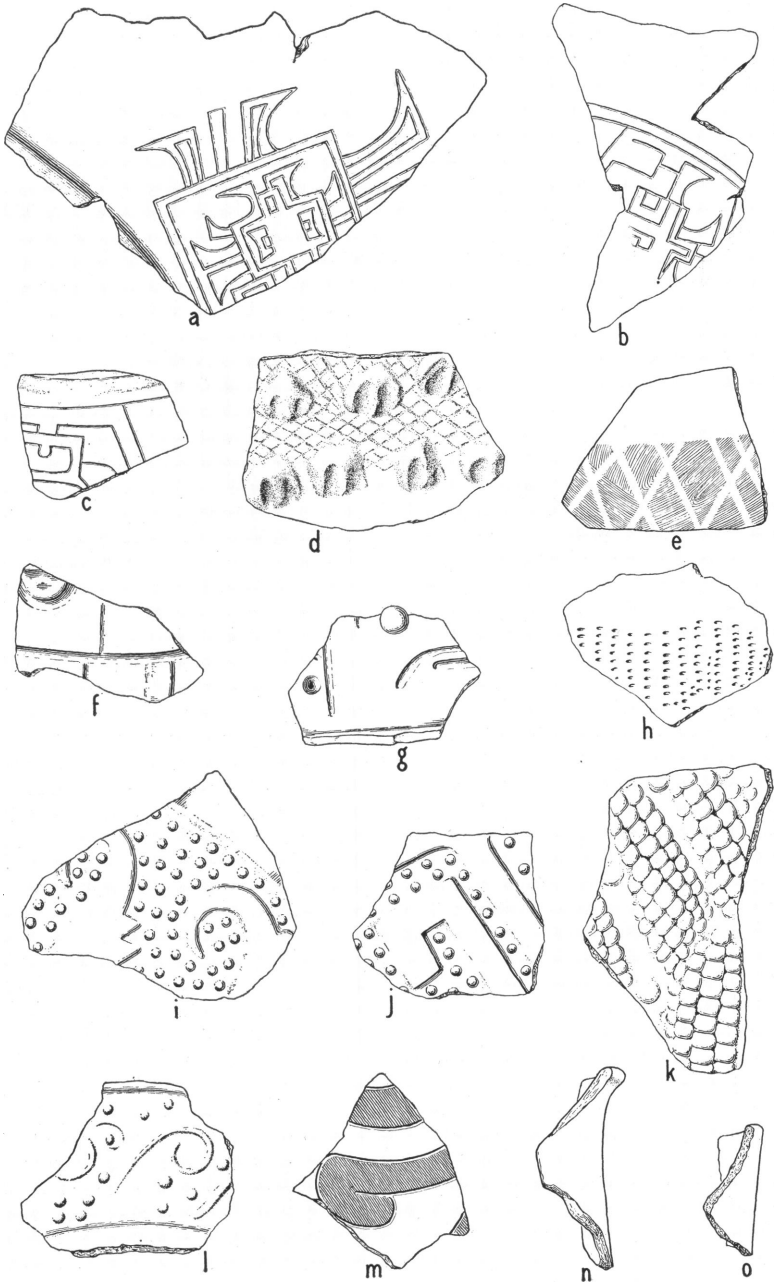


Fig. 18 *a–o* (41.1-190, 191). Incised Sherds from Cupisnique, Chicama. *a–o*, Surface sherds from Cupisnique quebrada. *a–b*, Incised fragments from one vessel; *c*, Incised blackware; *d*, Cross-hatch incision and nubbins; *e*, Scratched line; *f–g*, Modeled fragments; *h*, Punch; *i–j*, Late Chimu blackware; *k*, Modeled corn of Early Chimu style; *l*, Late Chimu orangeware; *m*, Black and red areas separated by incisions; *n–o*, Blackware spout rims.

- 19 Pieces of vessel bases, including some almost round bases
- 129 Body pieces
- 18 Pieces of stirrup-spouts, mostly with projecting edge rims

46 Polished and incised redware
- 5 Single line
- 7 Parallel line
- 1 Dash
- 33 Complex linear, including most of blackware incised patterns

17 Polished and incised grayware
- 2 Single line
- 4 Parallel line
- 11 Complex linear, including three from rims of open bowls

21 Polished and incised two-color pieces
- 6 Black and red
- 2 Black and yellow
- 1 Black and brown
- 2 Brown and red
- 10 Red and yellow

28 Appliqué pellets
- 5 Appliqué pellets with double cut across pellet (black and brown)
- 1 Pellet and incised line (black and brown)
- 3 Plain pellets (all brown)
- 6 Pellets with three punch marks (all brown)
- 4 Elongated pellet with four cuts across
- 1 Plain elongated pellet
- 4 Strips with cross cuts
- 4 Pellet with single punch on it

4 Special pieces showing modeling
- 1 Polished blackware with low relief modeling indicating an eye
- 1 Polished brownware with some modeling, incised mouth and pellet eye
- 1 Modeled ear with incisions and red paint, may be Early Chimu
- 1 Brownware modeled ear or lug

10 Redware with pressed relief
- 3 Constricted neck olla with small relief band of circles (4 pieces of one vessel and 2 other pieces)
- 2 Bulge rim olla with hook on stipple band (6 pieces of one vessel and another)
- 2 Stippled pieces
- 2 Pressed design
- 1 Relief corn pattern (may be Early Chimu)

19 Redware from large vessels with fabric pattern pressed design
- 1 Constricted neck, flare collar, and flat handle
- 1 Lug with incisions
- 2 Traces of yellow paint
- 15 Body pieces

25 Yellow-on-orange from large vessels
- 1 Constricted neck with vertical collar
- 1 Misshapen vessel with constricted neck and flat handle
- 23 With traces of crude yellow paint in band designs (Suggest the white-on-orange olla painting found in Lambayeque collections)

10 Coarse yellow on redware
- 1 Constricted collar and flat handle
- 1 Angular rim
- 2 Constricted neck
- 1 Low relief face (?)
- 5 Plain bands

4 Relief on stipple background of blackware
- 4 Scroll design

2 Plain orange with punch design

95 Crude brown
- 86 Pieces from large ollas
- 2 From stirrup-spouts
- 7 Rim fragments

47 Crude black
- 32 Grayish-black from large ollas
- 5 Rim pieces
- 10 Base fragments

30 Plain red from ollas

185 Thin orange from ollas

179 Thick orange from ollas

20 Plain base pieces from flat-bottomed ollas

17 Rim pieces from open bowls

29 Rim pieces from constricted collar vessels

9 Pieces of flat handles from constricted collar vessels

31 Pieces of stirrup-spouts mostly of redware

1 Piece of Early Chimu type modeled foot

1 Inca type lug on thick orange sherd

Total fragments: 1435

The polished and incised black, brown, and redware, and the two-color incised and polished pieces, as well as corresponding groups of plain polished wares are, without doubt, of the type ceramics called "Chavín Coast style" by Tello and, following the discovery of this quebrada, "Cupisnique style" by Larco. Comparison of the pieces with whole vessels found in Chicama Valley shows that the sherds correspond in type ware, shapes, characteristic thick stirrup-spouts with projecting edge rims, and design. In other words, the first ten categories of the sherd classification, or 720 of the sherds, are without question of this type. To my knowledge, the Cupisnique section is the only one yet discovered which produces these sherds in such abundance. The remaining sherds appear to be mainly Middle or Late Chimu types. Forty-five sherds may possibly be Early Chimu, although the identification is doubtful. The stipple decoration, the yellow-on-red olla painting, the olla rims, the pressed designs, and the indicated shapes of many of the fragments leave no

question, however, of the Middle or Late Chimu identification. Typologically, then, the array of sherds presents this picture:—

Chavín-Cupisnique style	720 or 50.17 per cent
Middle or Late Chimu style	670 or 46.68 per cent
Early Chimu style (?)	45 or 3.15 per cent

This association of styles in a wind-blown surface site is not, of course, of great chronological importance. The Cupisnique sherds indicate that the Chavín style is more common on the Coast than existing collections of whole pieces suggest. The presence of the style in so barren a region is still unexplained. Certainly any irrigation in this part of Chicama Valley belongs to a late period when population pressure in the valley proper was great. If the temporary campsites indicate that the quebrada was only one stop on a journey it still does not account for the fine ceramics, for the fact remains that the Chavín Coast ceramics are not primitive, but extremely well finished.

LAMBAYEQUE SECTION

The Lambayeque section, from the archaeological point of view, includes the Chancay River (with its two principal branches, the Rio Reque (or Eten) and the Rio Lambayeque), and the Rio La Leche, and really the Rio Saña to the south. These three river valleys and their branches are separated by short stretches of flat land and form an extensive unit. The combined quantities of irrigated land on the Rio La Leche and Chancay are the largest in Peru (5000 hectares for the La Leche and 45,000 hectares for the Chancay, according to the *Extracto Estadístico*, 1935, 7). Both the La Leche and the Chancay rivers are Class 1 streams originating from the continental watershed. The Chancay is the fourth largest river on the coast of Peru, the largest being the Santa to the south, and the second and third, the Tumbes and La Chira to the north.[1]

Today the Lambayeque region is one of commercial activity and importance. Large sugar plantations and rice-fields are the main economic staples, particularly since conditions are not favorable for cotton. Roads are numerous and rather well maintained. The flow of the Chancay River into its two lower branches is under dam control, and the ancient Inca canal, Tayme, is maintained as a branch to the north of this river. A government agricultural and meteorological station is supported. An ambitious program to irrigate the extensive flats between the Lambayeque and lower La Leche rivers was well started, but has been abandoned because of the uncertainty of the water supply. Water is still the greatest agricultural problem. Although more direct rainfall occurs than in the valleys farther to the south, it is insufficient for crop raising. The rainfall in the mountains is the source of the irrigation water and the success of a year's agricultural program depends on its abundance.

Geographically, the Lambayeque section is somewhat isolated from the valleys to the south. Roughly estimated, it is 80 kilometers from Lambayeque to Pacasmayo, the next large valley to the south, 140 kilometers to Chicama Valley, and about 180 to Trujillo. This estimate is straight line distance, implying of course that the actual road to be traveled is even greater.

The great numbers of pyramids, cemeteries, dwelling sites, villages, irrigation remains, roadways, and other ruins testify that the region was extensively occupied in pre-Spanish times. Although local excavators and pot hunters have done an immense amount of digging in the various sites, inspired by some unusually large finds of gold objects, trained archaeologists have neglected this region. Lambayeque is one of the few regions of Peru in which Max Uhle did not work. Kroeber (1930) reports his survey of 1925, during which he visited many sites and acquired some collections from the region, but he was unable to excavate on the short trip. Olson, in 1930, included the Lambayeque region in his general survey of the Peruvian field, but he too did not excavate. Tello has made several trips to this region and in January, 1937, excavated a large trench in the ruin of La Ventana on Batán Grande hacienda, for the purpose of gathering more detailed information about a large collection of gold objects recently found there. My own excavations of 1936 are, to my knowledge, the first recorded works of any magnitude, but unfortunately they represent only a sampling of this large region.

Collections from the Lambayeque section are not, however, rare. Enrique Brüning built up a large one which is now part of the government museum at Lambayeque pueblo. He is reported to have excavated in some sites in order to determine the sources of some of his purchased pieces, but his few published accounts are in inaccessible places. Kroeber was able to acquire three local collections for the Field Museum in Chicago, and other museums have purchased material from this region. Private collections in the Lambayeque region are numerous and large, and photographs of many of the pieces are available. In other words, in spite of the

[1] Cf. Kroeber, 1930, 74–76.

limited amount of recorded excavation, the material from Lambayeque is not unknown.

Tello[1] in his account of the Lambayeque gold find lists fifty-six sites in the region. Arranged geographically they are as follows:—

Five on the Saña River
- Corbacho, Medina, and Potrero on the Cayalti hacienda
- Mata Indio on the Otra Banda hacienda
- Site on San Nicolas hacienda

Seven on the Reque River
- Del Oro, Reque, Blanca, Collud, de la Cria, between Eten and Chiclayo
- Rajada near Sipán bridge
- Kollike at the Cerro Corcobado (Pampa Grande hacienda)

Fourteen on the Lambayeque River
- Chotuna, Chornanka, Palito, Alacmacnud, Solecape on Bodegones hacienda
- Pueblo, Panteón, La Cruz near San José pueblo
- Mocce sites on Mocce hacienda
- Culebra, Humedad, Paredones, Till between Combo and Pucala
- Cinto near Pátapo hacienda

Thirty on the La Leche River
- Quemada, Santa María, Tepo, Libertad, Grande, de las Pavas, Horcón, Túcume, del Rayo, Pintada, Manuelón, Saeto (or, de la Virgen), del Sol, Colchón, Íllimo, Purgatorio between Mochumí and Íllimo
- La Merced, del Oro, de la Cruz, de la Ventana, Campana, Botijas, Monje, Soledad on Batán Grande hacienda
- Podococha, La Horca, Iscarra, Los Cerritos, La Rajada between Jayanca and Salas pueblos
- Cholocal near Motupe pueblo

My excavations of April and May, 1936, were centered around Lambayeque, Túcume, and Chongoyape pueblos. The sites are listed below, and described in the same order in the pages that follow:—

Lambayeque Sites

Lambayeque One—Small cemetery between Lambayeque and San José which yielded thirty-eight graves and a total of 109 bowls.

Lambayeque Two—Small cemetery, north of Lambayeque, near Solecape pyramid which yielded twenty-eight graves and a total of fifty-eight bowls.

Lambayeque Three—Group of mounds northeast of Lambayeque. Excavation without results.

Lambayeque Four—Mocce mounds. Excavation yielded sherds and large jars.

Lambayeque Five—Las Calaveras, near Mocce. Excavation without results.

Lambayeque Six—Paredones, southwest of Lambayeque. No excavation.

Lambayeque Seven—Paredones Chico, near L6. Excavation without results.

Lambayeque Eight—Paredones de San José, south of Lambayeque. Excavation yielded four graves and a total of five bowls.

Lambayeque Nine—At San Nicolas, south of Lambayeque. Excavation uncovered one large jar.

Lambayeque Ten—Mound north of Lambayeque. Excavation yielded two graves and a total of two bowls.

Lambayeque Eleven—Solecape pyramid. No excavation.

Lambayeque Twelve—Site northeast of Lambayeque. Excavation revealed sherds and one bowl.

Lambayeque Thirteen—Huaca Joriado (?) near L12. No excavation.

Lambayeque Fourteen—Site near L13. Excavations yielded sherds and one large jar.

Lambayeque Fifteen—Dwelling site near L2. Excavations furnished sherds.

Túcume Section

Túcume One—El Purgatorio. Excavations encountered seven graves and a total of twenty-five bowls.

Túcume Two—Huaca Grande. Excavations encountered two graves and a total of four bowls.

Túcume Three—Huaca Pintada. Excavations encountered one grave and a total of twelve bowls.

Chongoyape Section

Chongoyape One—Site behind pueblo. Excavations encountered three graves and a total of six bowls, as well as sherds.

Chongoyape Two—Near modern cemetery. Excavations yielded sherds only.

Chongoyape Three—Site back of Cerro Mulato. Excavations encountered two graves and a total of four bowls, as well as many sherds.

Chongoyape Four—Paredones on Almendral hacienda. Excavations yielded a few sherds.

Chongoyape Five—Site on road between Pátapo and Chongoyape. No excavation, but surface sherds collected.

Lambayeque One

On a sandy pampa about halfway between the small town of San José and Lambayeque is a low mound leading up to a small structure of worn adobes. We excavated thirty-eight graves and a total of 109 bowls at this site, virtually exhausting the cemetery, which apparently occupied only

[1] Tello, 1937a.

the central portion of the low mound. In total extent, the mound was about 125 meters long and 60 meters wide at the center, while the graves were in an area something over 50 meters in diameter. Nothing in its appearance distinguishes it from innumerable other small hills and rises in the pampa, but test pits in some of the others were without results.

We were taken to this site by a local plantation owner who furnished several workers for the first day. As a result, the first excavation was rather haphazard, although we were able to give grave designations to the pieces encountered. The following days of excavation were carried out with better control. The ground was sandy on top, but contained considerable gravel below, making excavation difficult. A list of the graves and their contents follows:—

Surface: One broken vessel
Grave 1A. Broken bowl
Grave 1B. Two small ollas with skeleton, at 30 centimeters depth
Grave 1C. Grave at 30 centimeters depth, with one complete and one broken bowl
Grave 1D. Bowl at 20 centimeters depth
Grave 1E. Single bowl
Grave 1F. A grave with five complete and two broken bowls
Grave 1G. Single bowl
Grave 1H. Grave with two complete and one broken bowl
Grave 1I. Three complete bowls from grave
Grave 1J. Two complete bowls
Grave 1K. Two complete and one broken bowl
Grave 1L. One broken bowl
Grave 1M. One broken bowl
Grave 2A. A flexed child, burial at 10 centimeters depth, with fifteen unbaked toy vessels and four complete bowls
Grave 2B. A flexed child burial, on its side, at 15 centimeters depth, with two ollas. Below Graves 2A and 2B on the hard gravel base was a flexed adult skeleton in semi-seated position
Grave 2C. At 50 centimeters depth, on the hard gravel, was a skeleton, with a broken bowl and a copper tool
Grave 2D. Two broken bowls and a copper knife were found at 10 centimeters depth
Grave 2E. A burial, at 30 centimeters depth, with one complete and two broken bowls and a copper knife
Grave 2F. A skeleton, at 80 centimeters depth, was surrounded by ninety toy vessels of crude orangeware, one broken bowl, and copper pincers
Grave 2G. Four complete bowls, at 30 centimeters depth, with a copper plate
Grave 2H. Seven bowls were found at 50 centimeters depth, with remains of a skeleton
Grave 2I. Two more bowls, without skeleton, were found near Grave 2H
Grave 2J. At 10 to 20 centimeters depth was a powdered skeleton in flexed position with twelve small figure vases and eight bowls, as well as chalk and a copper bowl
Grave 2K. At 50 centimeters depth, five bowls were found
Grave 2L. Two plain and one painted bowl were found in association, at 30 centimeters depth
Grave 2M. A grave with a copper tool, painted bowl, and black bowl
Grave 2N. At 1.00 meter depth, in the sand, was a burial with three bowls
Grave 2O. At 20 centimeters depth was a disturbed burial with a copper knife and the base of a bowl
Grave 2P. At 1.00 meter depth was a seated flexed burial with a copper knife, packages of copper leaves, and three bowls
Grave 2Q. A single bowl at 20 centimeters depth
Grave 3A. A bowl found under a stone at 50 centimeters depth, without skeleton
Grave 3B. Two complete and one broken bowl in the clay at 50 centimeters depth with shell disc, beads, copper tool, and knife
Grave 3C. A single black bowl at 30 centimeters depth
Grave 3D. A grave at 30 centimeters depth contained three bowls, chalk, a copper tool, copper spear and knife, and three shell buttons
Grave 3E. Single black bowl at 10 centimeters depth
Grave 3F. Single black bowl at 20 centimeters depth
Grave 3G. Five bowls in a grave
Grave 3H. Two bowls in a grave

The burials ranged in depth from five centimeters to one meter, with the majority under fifty centimeters. All skeletons were in flexed position, either seated, or on the side. The salty ground leaves the bones in a bad state of preservation. The limited extent of the cemetery, its isolated position, and the simplicity and shallowness of the burials suggest that this is a unit type site. No overlapping of burials was noted, nor would any significant stratigraphy of burials be expected. An analysis of the grave contents bears out the idea that the material represents a single unit. No grave was without pottery. Thirteen

graves had only one bowl; eight had two bowls; nine had three bowls; one had four bowls; two had five bowls; two had seven bowls. One grave had eight bowls and twelve figurine vessels. Another grave had one bowl and ninety crude toy vessels; and a final grave had four bowls and fifteen toy vessels. Copper, shell, and beads were associated with graves but perishable materials such as cloth, calabash, and wooden objects, were rarely preserved.

GRAVE CERAMICS

The ceramics from this site present considerable variety and are of far better quality than the appearance of the cemetery indicates. The following classification utilizes the same general categories applied to the ceramics of the Huaca de la Cruz and Gallinazo in Viru Valley. Differences are noted in the description of the individual pieces.

Ollas

Ollas, many of which clearly show their use as cooking vessels, form a definite group in this collection, with less overlapping in style and design with the non-olla pottery than in Viru Valley. Size and rim form are again used for subdivisions.

A. Small Ollas. Twelve vessels are classed as small ollas, since their height is less than 12 centimeters. Eleven of these are of the handleless subtype. Nine have flare rims, one a bulge rim, and one an angular rim. Nine are decorated with pressed design of simple geometric figures, one is plain, and one has a painted design. Six are burnt black, three orange. Two have a crude white band painted on an orange clay base, and one has a crude painted design of black-white-on-orange. This last piece is exceptional in the olla group.

The one small olla, which is not, strictly speaking, handleless, has two nubbins on the shoulder. It is grayware with flare rim and no design.

B. Large Ollas. Of eleven large, globular, round-based ollas five have flare rims, one has a bulge rim, and five have angular rims (see Fig. 4). None has the double bulge rim characteristic of other Lambayeque sites to be described. Five are burnt black, four have crude white paint bands on orange clay, and two are orange. Five of the eleven are without design, four have pressed designs, one has relief lines, and one a fabric pattern design.

Non-Ollas

The remaining vessels are classified as non-olla pottery in spite of the fact that some of the vessels are utilitarian. Decoration is more common in this group and blackware dominates.

C. Constricted Neck Vessels. Twenty-two vessels are placed in the same group because they have constricted necks, on an essentially unmodeled container. Subdivisions, as before, are based on presence or absence of handles and the shape of the container.

Two vessels have no handles. One is a globular blackware container with a vertical cylindrical neck. The other is a squat blackware container, with the same type neck, but decorated with two bird head lugs on the shoulder.

Sixteen of the bowls have two handles. These fall into two groups on the basis of container shapes. The first consists of seven vessels with angular or semi-angular bodies and straight, slightly diverging collars. All have two pierced nubbin handles on the shoulders. Six are blackware and one orangeware. Five are decorated with stipple design, one with pressed design, and the final piece is plain. One has a plain raised ridge around the collar base; another is decorated around the collar base. The second group of nine vessels are all globular-bodied bowls with two pierced nubbin handles on the shoulders. Six of these have flaring collars, ending in plain rims; three have a raised ridge around the collar base with a straight diverging collar above. Two have modeled head lugs next to one of the handles. Five are plain and four painted. The colors are as follows: three blackware, one grayware, one orangeware, two white-on-orange, one black-on-orange, and one orange-on-buff.

None of the large melon-shaped vessels with constricted necks are found at this site, but there is one small blackware melon

shape with straight diverging collar, decorated with relief lines.

Three blackware vessels with globular bodies and no handles have high flare collars. Two of these have a modeled animal head lug on the shoulder and the third has a plain nubbin. Only one is decorated, with a pressed design.

D. Flask-Shape Vessels. Twelve vessels have flask-shaped containers falling into two subdivisions, one group with shoulder handles, and one with modeled head lugs.

Six are classed as having shoulder handles. Four of these have two pierced nubbin shoulder handles, one has only one handle, and one has two unpierced nubbins. Four have constricted necks, with straight diverging collars, and two have constricted necks and straight cylindrical collars. Five are blackware and one is painted with white-on-orange. Four are undecorated, and two have a pressed design of a figure on a stipple background.

The other group of six vessels is distinguished by a modeled head lug on the shoulder (Fig. 20h). Four are animal heads and two, human heads. Four of the vessels have two small loop shoulder handles as well as the head lug, but the other two have just the lug. All six have straight slightly diverging collars. Five are blackware and one redware. All are plain, although two are slightly decorated around the base of the collar, and one has a plain raised strip around the collar base. This group is distinct from any found in Viru Valley.

E. Disc-Shape Vessels. Two blackware vessels have disc-shaped bodies set upright on an annular base, with a straight diverging collar above (see Fig. 20b). Both have two modeled bird lugs on the shoulders, and both are decorated with pressed design. One has a modeled face on the collar.

F. Double-Spout Vessels. Of eight double-spout vessels only one is of the spout and bridge to figure type. This is a blackware, cylindrical container with a plain spout and a flat bridge to a modeled human figure. The other seven are of the two spout type.

Four are globular containers on annular bases, with two long tapering spouts and connecting bridges. Three have flat bridges and one has a bridge composed of three tubular strands. Two have lugs at the base of the spouts and one has a bird lug on the flat bridge (Fig. 20g). Three are black and one is painted black-on-orange. Two have relief designs (one a crab figure), one is plain, and the other is painted with simple discs. Two of the vessels have the annular bases decorated in champlevé.

Two of the double-spout vessels have angular-bodied containers with annular bases, tapering spouts, and bridges. Both are blackware and plain, although one has a decorated base. Both have lugs at the base of the spouts. One bridge is missing and the other is composed of two twisted strands.

A final double-spout vessel has an angular body, with an annular base decorated in champlevé. It is painted with a black-on-orange design. The spouts are mould-made figurines with lugs at the bases. The bridge is a hollow square bar with cut-out design and a bird lug at the center.

G. Double-Bowls. Two blackware double whistling jars were found in Grave 3D. Both have small containers of the same size with cylindrical tube spouts ending in flare rims. Each has a flat horizontal bridge connecting the spouts, and one spout in each vessel has a modeled bird whistle on it. One is plain and the other is decorated with pressed design band.

H. Stirrup-Spout Vessels. Four stirrup-spout vessels were found at this site, but none of these is of the container type. All are modeled and can best be described individually.

One is blackware, representing a seated human figure with the legs straight out in front, and holding a doll on the knees (Fig. 19d). The figure rests on an annular base. The stirrup-spout at the back is round in cross-section and has no lug at the spout base.

A similar blackware vessel represents a seated human figure playing a drum (Fig. 19a). The base is plain and the spout is the same as that described above. The vessel is undecorated, aside from the modeling.

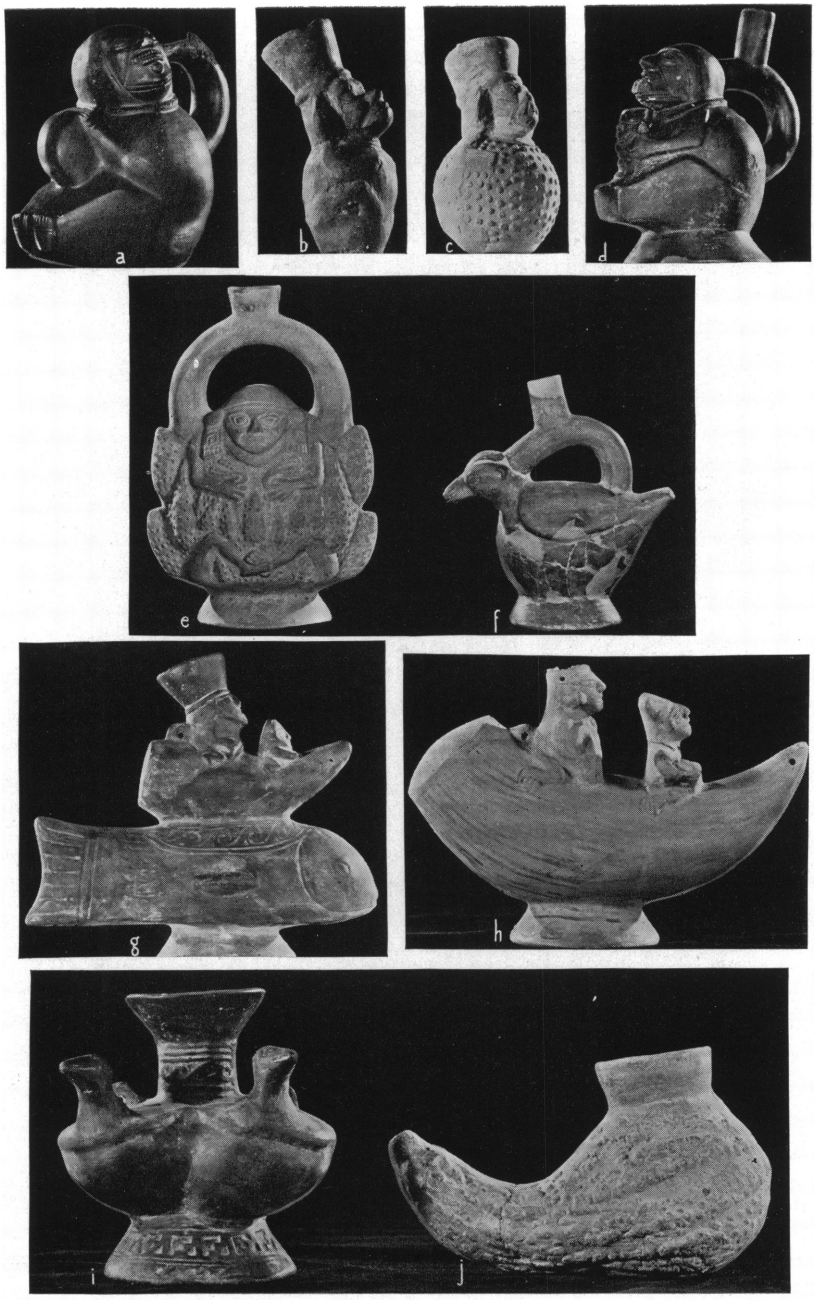


Fig. 19 *a–j* (41.1-365, 355, 356, 366, 306, 313, 305, 374, 328, 350). Painted and Blackware Vessels from Lambayeque One, from Graves 2J, 2J, 2J, 2J, 1C, 2J, 1C, 2M, 1L, 2I, respectively

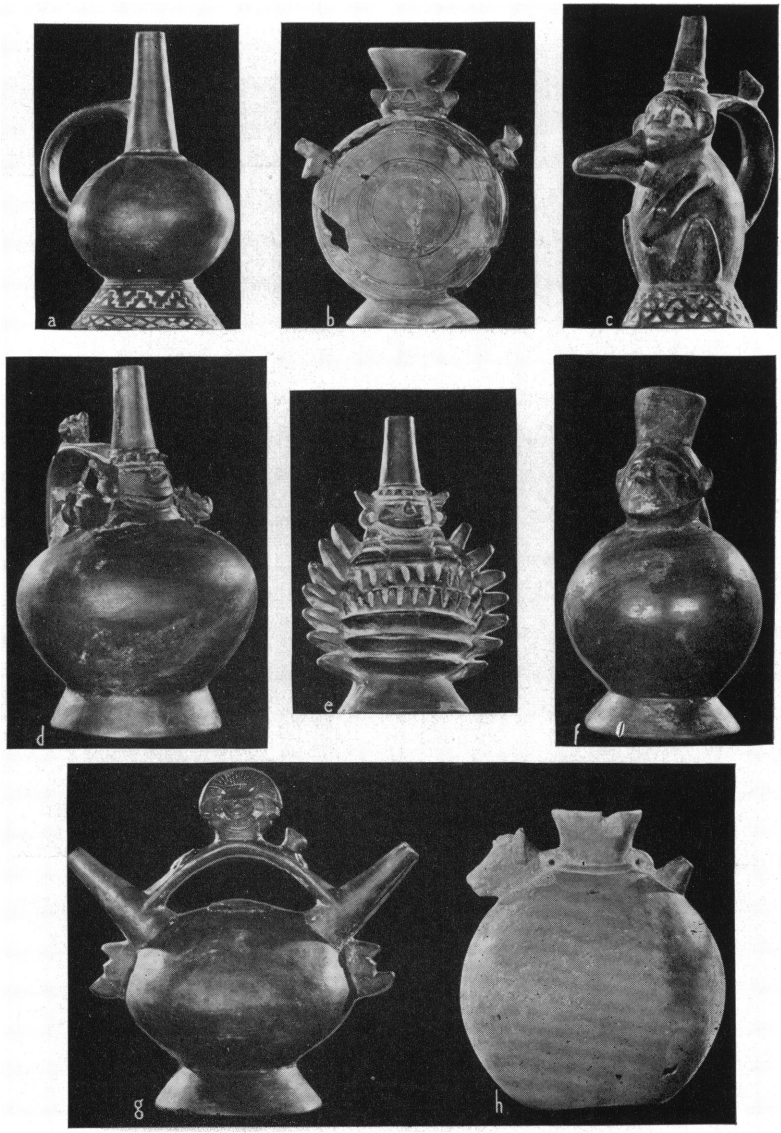


Fig. 20 *a–h* (41.1-344, 341, 362, 323, 364, 389, 349, 308). Blackware Vessels from Lambayeque One, from Graves 2G, 2F, 2J, 1J, 2J, 3E, 2H, 1E, respectively.

The third vessel is a modeled bird with annular base (Fig. 19f) and stirrup-spout of the round cross-section, lugless type. The vessel is painted in fine line and discs with orange-on-black.

The final stirrup-spout vessel is a mould-made corn goddess (Fig. 19e). The human figure is surrounded by ears of corn. The vessel is orange, with annular base. The spout runs across the head, rather than perpendicular to it, as in the other vessels described, and has a round cross-section and no lug. The spout flares slightly at the rim.

I. Modeled Vessels. Six vessels are grouped together, because they are modeled into the shapes of fish, birds, fruits, vegetables, or boats, and because they have no other distinguishing characteristic, such as stirrup-spout, which would place them in one of the other categories. In reality, each type is distinct and will be so described.

One represents a modeled fish in blackware (Fig. 19g). The fish rests on an annular base and on its back is a modeled balsa of the "caballito" type. Two figures, a male and female, man the boat with oars. The man's head forms the spout of the vessel. The fish is decorated with pressed design.

Two blackware vessels are modeled bird bowls with annular bases decorated with champlevé. In one the container represents the bird body, slightly modeled; the bird head is in the round. The other is similar, but with two modeled bird heads (Fig. 19i). Both have constricted necks with high collars and two nubbin handles on the shoulder.

One blackware vessel is in the form of a small squash (Fig. 19j). Another represents a fruit and has two sets of connected bulbs on a single annular base. Two small loop handles are on the sides.

The final modeled vessel is a balsa boat (Fig. 19h) with a pointed end, like the one on the fish's back. It rests on an annular base. A male and female figure with oars are astride the boat, the head of the male figure forming the spout. The vessel is simply painted in black-on-orange.

J. Constricted Neck Vessels with Loop Handles. Thirteen vessels are included in this group within the three subdivisions. The subtypes are important for distributions.

J1. Cylindrical Neck and Loop Handle. In the Viru collections this type is represented by globular and angular-bodied containers, but here the two vessels are flask-shaped with annular bases. The necks are constricted cylinders. One vessel, of blackware, has a double-strand loop handle, and two face lugs on the shoulders. The other, painted black-on-orange with cursive design, has a round handle, and two face lugs on the shoulders.

J2. Taper Spout and Loop Handle. Five vessels are included in this group. One is a plain blackware, globular container with annular base, decorated in champlevé, and a long tapering spout and a round arc handle (Fig. 20a). The other four are of the type which Kroeber calls the "rotund-figure-jar" (Fig. 20d). Three of these have globular bodies with annular bases. The spout is tapering and has a modeled human face at the base. A flat loop handle at the back is adorned with a bird lug. It is the face which gives the vessel, as a whole, the appearance of a rotund figure. All three are blackware. The fourth is of the same group, except that the body is modeled like a shell (Fig. 20e). It too is blackware.

J3. Vase with Loop Handle. Three of these are plain blackware vases with globular bodies, annular decorated bases, and straight diverging collars. Two have two bird lugs on the shoulders and the third has two animal lugs. A flat loop handle connects collar and body. Another group of three represents blackware modeled figures: one, a seated human figure, with a straight cylindrical neck and double strand loop handle to body; another, a modeled monkey figure with a tall taper spout, and flat handle to body (Fig. 20c). This vessel has a decorated annular base. The final vessel has a flare collar with a modeled monkey face on it. A double handle runs from the collar to the body. The base is annular.

K. Head Goblet. A tall blackware goblet with flaring sides has a head modeled at its base.

L. Aryballoid. No aryballoid or other characteristically Inca forms were found.

M. Open Dishes. Two plain orange shallow plates are included in the collection.

Two flaring-sided open bowls of grayware include one with an annular and one with a projected base.

T. Toy Vessels. Two graves contained a total of 105 crude, orange, vase-shaped toy vessels with and without modeled head lugs on the sides.

Twelve figurine vessels found in Grave 2J are of much better construction. All are between 8 and 10 centimeters high. They are slightly globular vessels, with flare collars and faces modeled on them. Arms and legs are indicated on the side of the vessel. Five are blackware and smooth. Five are orange with traces of white paint, and stippled. Two other blackware figurine vessels represent a figure carrying a child or bundle on its back. None of the toy vessels is included in the percentage analysis of the ceramics.

CERAMIC TRAITS

For comparative purposes, the following sections on the ceramics present an analysis in terms of container shape, color, and design. A review of the shapes of the containers, regardless of the classification type, gives the following array:—

Container Shape	Number	Per Cent
Globular Ollas	23	23.71
Globular	21	21.65
Elongated Globular	2	2.06
Cylindrical	1	1.03
Small Melon	1	1.03
Flask	14	14.44
Disc	2	2.06
Angular Body	8	8.25
Semi-Angular	3	3.09
Squat	1	1.03
Double-Jars	2	2.06
Modeled	14	14.44
Goblet	1	1.03
Shallow Plate	2	2.06
Flaring Cup	2	2.06
Total	97	100.00

Color. The color range of the pottery from this site is not great, even the painted pieces, with one exception, being limited to two colors. A distinction is noted between the olla and the non-olla pottery in the mutually exclusive traits of blackware, crude white-on-orange paint, and burnt blackware.

Color	Ollas	Non-Ollas	Total	Per Cent
Black	0	55	55	56.70
Gray	1	3	4	4.12
Orange	5	6	11	11.34
Burnt Black	10	0	10	10.31
White-on-Orange (Crude)	6	0	6	6.19
Black-White-on-Orange	1	0	1	1.03
Black-on-Orange	0	6	6	6.19
Orange-on-Buff	0	1	1	1.03
White-on-Orange	0	3	3	3.09
Total	23	74	97	100.00

Design. Although 68.34 per cent of the pieces are decorated in some fashion, the designs are simple and generally confined to small areas. The following table shows the type design techniques employed. A piece is classified by its major design element, in case it contains two or more.

Design Type	Ollas	Non-Ollas	Total	Per Cent
Plain	6	25	31	31.96
Pressed	15	8	23	23.71
Relief	0	2	2	2.06
Stipple	0	5	5	5.15
Figure-on-Stipple	0	2	2	2.06
Modeling	0	13	13	13.40
Face-Collar	0	4	4	4.12
Painted	1	8	9	9.28
Ridges	1	1	2	2.06
Champlevé	0	6	6	6.19
Total	23	74	97	99.99

The pressed design technique includes the following array of simple design elements: two, linear; one, saw-tooth rows; seven, dots in cross-hatch; one, row of raised dots; eight, hooks; one, angular hook; one, step and hook; one, stepped cross; one, plain scroll; one, stepped scroll; one, angular scroll; and one, bird design.

The figures on stipple backgrounds are both full figures, front view, with crest headdress, a staff in one hand, and something like a bag in the other.

The painted designs include the following elements: three, linear; five, disc; one, band; two, circles; one, step; one, triangle and scroll; and one, small design like "cursive" style.

In total, there are eleven bowls with an-

nular bases decorated with champlevé, but only six of these do not have other design techniques. The design elements include: five, step; four, double step; two, stepped scroll; one, step and hook; one, diamond; and three, triangle.

Noteworthy in the design group are the absence of incision, punch and appliqué as essential techniques. Real polychrome or figure painting is also absent.

Bases. The various types of bases in the vessels from this site are interesting in showing certain contrasts to the Huaca de la Cruz ceramics.

Type Base	Number	Per Cent
Round base ollas	23	23.71
Round base non-ollas	28	28.87
Flat	15	15.46
Projected	1	1.03
Annular	19	19.59
Annular decorated	11	11.34
Total	97	100.00

Comparison with the Huaca de la Cruz group shows that in the Lambayeque site there are fewer round bases, more flat bases, more annular bases, and decorated annular bases as a new type.

Handles. The commonest type of handle is the pierced nubbin set either at the base of the collar or on the shoulder of the vessel. Single flat loop handles occur, but the true ribbon loop is not found.

Handle Type	Number	Per Cent
One flat loop handle	5	12.50
One double-strand loop handle	6	15.00
One round loop handle	2	5.00
Two pierced nubbin handles at collar base	5	12.50
Two pierced nubbin handles on shoulders	22	55.00
Totals	40	100.00

Of the ten vessels with bridges, six have flat bridges, one has a twisted strand bridge, one has a triple strand bridge, and one has a hollow square bar with cut-out design.

Lugs. Thirty-seven vessels have lugs of one kind or another. Six ollas have body lugs. One modeled lug represents a complete animal figure, thirteen represent animal or human heads and six represent birds. Five of the double-spout vessels have lugs at the base of the spouts. Two vessels have unpierced shoulder nubbins. Finally, one vessel has a modeled lug on the bridge and three have lugs on the flat handles. It is interesting to note that none of the four stirrup-spout vessels has a lug at the spout base.

SHERD COLLECTION

The site was used exclusively as a cemetery and consequently only three sherds were encountered in excavating. Below Grave 2J was a blackware sherd from the rim of an open, convex-sided bowl, decorated with incised design. A similar sherd was found at 1.10 meters depth in the general excavating. Near Grave 1H was a piece of the roof of a modeled vessel of the double-bowl, figure under a roof type. It was painted red-on-buff and belongs to the type commonly found at Chanchan.

Many sherds were found on the surface, some from graves excavated by previous workers, and some which may be of a later period. Several pieces of one bowl form an elongated globular vessel with flat base, constricted neck with straight collar which diverges slightly. A modeled animal head is on the shoulder, and the vessel is painted in black-on-light orange in a fine line design of hooks and cross-hatched areas. Five other pieces are decorated with black-on-orange painted design, two linear, one disc, one triangles and parallel lines, one parallel and wavy lines. One of these represents the spout of a double-spout vessel. A black-on-cream piece with linear and figure design, and a black, red-on-orange designed piece, complete the painted wares found on the surface.

Five pieces are of orangeware. Two are pieces of annular bases with design in champlevé. Two are modeled body lugs, one an animal head, and one a bird figure. One is a piece of a modeled vessel.

The remaining pieces are of blackware and represent the following types:—

Globular vessel with annular base and two plain spouts and flat bridge. Lugs at the spout bases are the only decoration.

Similar double-spout vessel, partially complete.

Part of a double-spout vessel with cylindrical container. Plain except for modeled head lugs at the spout bases.

Part of a double-spout vessel on a square container with secondary bulges.

Piece of spout with twisted bridge, from double-spout vessel.
Four other spouts of double-spout vessels.
Part of vessel with annular base, filled with pellet rattles and decorated with bird head, wing, and tail lugs. Above the base the vessel is globular augmented with secondary bulges, and decorated with a relief animal. The top part of the vessel is missing.
Part of a container with relief animal decoration.
Modeled head and arm fragment of large vessel.
Modeled animal head body lug.
Five other modeled fragments.
Ten fragments with stipple design.
About thirty-five plain blackware pieces.

OTHER ARTIFACTS

Copper objects were common at this site, but other non-pottery artifacts were infrequent, partly due to the salt content of the soil. The only clay artifacts found were a plain sherd disc, 1.8 centimeters in diameter, from Grave 2A, and a pierced clay disc, 3.3 centimeters in diameter, on the surface. Cloth was limited to six small and badly disintegrated fragments representing plain white cotton weaves. With the exception of beads and buttons, artifacts of stone, bone, and shell were not found. Wooden tools were also lacking, although most of the copper tools are socketed for wooden hafts.

Beads and Buttons. An assortment of small disc and tubular beads of colored stone and shell was found with Grave 1J. Irregularly shaped stone beads were found with Grave 3B. Most of these are flat, but nonetheless pierced lengthwise, although a few are of the disc type. Small tubular shell beads were found in Grave 3D.

Four graves contained one or more shell buttons. The nine buttons found are almost identical. They are about six centimeters in diameter and slightly hollowed out on the front side. The slight bulge at the back is pierced for attaching.

Copper Artifacts. Almost every grave contained copper in some form. Outstanding is a group of agricultural implements. These are heavy, wedge-shaped tools with a hollow socket, slit along one side, for hafting. Below the socket the tool is rectangular in cross-section, gradually tapering to the wedge blade. The variation is chiefly in measurements as follows:—

1. 31.5 centimeters long; 4 centimeters diameter at hafting end; 2.8 centimeters wide in center. Blade, 7 millimeters thick.
2. 25.5 centimeters long.
3. 61 centimeters long; 4 centimeters diameter at hafting end; 2.3 centimeters wide in center. Blade, 8 millimeters thick.
4. 31 centimeters long; 4.3 centimeters diameter at hafting end; 2.6 centimeters wide in center. Blade, 1 centimeter thick.
5. 33 centimeters long; 3 centimeters diameter at hafting end; 2 by 1 centimeter at center; 8 millimeters thick at blade.
6. 28.5 centimeters long; 2.5 by 2 centimeters at center; dull blade.
7. 30 centimeters long.
8. 28 centimeters long.

Another tool somewhat like the above is also probably an agricultural implement. It is a long point with a hollow hafting socket at one end. It is 32 centimeters long; 1.5 centimeters diameter at socket which has the slit on one side, and has traces of a string binding. The top section is rectangular, changing to a round cross-section near the point, 5 millimeters in diameter.

Another common tool is the flat knife or *tumi*. These have flat rectangular handles and flat semilunar blades. Variation is only in measurements:—

1. 15 centimeters long; handle, 12 centimeters long by 3.3 wide; blade, 7 centimeters wide from point to point.
2. 8.5 centimeters long; handle, 6.3 centimeters long by 1.3 wide; blade, 5.5 centimeters wide from point to point.
3. 20.8 centimeters long; handle, 14 centimeters long by 5.2 wide; blade, 12 centimeters wide.
4. 26.2 centimeters long; handle, 20 centimeters long by 5.2 wide; blade, 11 centimeters wide.
5. 11.3 centimeters long; handle, 8.3 centimeters long by 2.2 wide; blade, 6 centimeters wide.
6. 9 centimeters long (broken); handle, 4 centimeters long (broken) by 2.7 wide; blade, 6.3 centimeters wide.
7. 15.5 centimeters long; handle, 9.5 centimeters long by 4.5 wide; blade, 10.5 centimeters wide.
8. 13 centimeters long; handle, 9.2 centimeters long by 4.0 wide; blade, 7.5 centimeters wide.

Pieces of three more knives of this type.

Another knife-like object of a different type was found. This is flat, with a curved

blade and a narrow projection for hafting. It is very much like a modern curved paring knife. The blade is 2.5 centimeters wide and about 8 centimeters long, although part of it is broken off. The hafting projection is 2.5 centimeters long and 7 millimeters wide.

Two identical I-shaped thin plates are suggestive of double knives, although they are so thin that it is unlikely that they were so used. They are 7.5 centimeters long; 3 centimeters wide at the center; and 6.2 centimeters wide at the ends.

Three bundles of thin copper leaves wrapped together were found. One such bundle is composed of leaves 15 centimeters long, 3.5 centimeters wide at one end and tapering to 2.0 centimeters wide at the other end. The bundle of these thin leaves is 1.8 centimeters thick. All bundles show traces of the string or cloth used to wrap them. A distinct bundle is composed of eight thin leaves, 6.0 centimeters long and 2 centimeters wide, curved as if to fit the fingers. Each has a short shaft at one end, possibly for attaching to the fingers. These were found in Grave 1J, together with pieces of a copper helmet.

Copper discs are common. One is 4.5 centimeters in diameter. Both round and square plaques of copper are found, pierced for sewing on cloth. A pile of thin copper discs, 1.00 centimeter in diameter, has small links attached. Another set of thin hemispherical copper ornaments is pierced on the sides for sewing on cloth, fragments of which are still attached. A large disc, about 15 centimeters in diameter, is rolled up like a wristlet. Pieces of sheet copper, some of which have been gilded, have simple hammered designs.

Two broken copper helmets, like shallow bowls with vertical sides, are 16 centimeters in diameter and about 5 centimeters deep.

One set of copper pincers of the double disc type is 3 centimeters in diameter. One plain needle with a bent eye was found.

Six copper whorls or beads were found. One is pendant shape; two are conical; and three are flat with beveled edges. No clay whorls were found.

RÉSUMÉ AND ANALYSIS OF SITE

Superficially, this site does not appear to be important. The cemetery is not associated with any sizable ruin; the location is now a wind-swept, sandy plain, and the graves are shallow and poorly prepared. However, their ceramic accompaniment presents a collection of well-made pottery displaying considerable variety. Although the salty nature of the sand and the relatively frequent rainfall do not favor the preservation of the more perishable materials, copper objects are abundant and varied.

Analysis of the pottery collection indicates that the site is a unit without subdivisions. Grave stratigraphy is absent in so shallow a cemetery; there is no dwelling-site refuse; and the grave materials allow of no distinctions in the associated ceramics. Furthermore, the collection holds together typologically, the multiplicity of shapes being more one of variants on a few basic ones than distinct contrasts.

No stratigraphic evidence for the chronological position of this unit is offered by the site, so the placement depends on the ceramic typology. No pure Early Chimu material is found in the collection. The stirrup-spout vessels, however, are round in spout cross-section, lack the characteristic Late Chimu lug at the spout base, and are well modeled, but although they are not all blackware, they are not apt to be confused with Early Chimu. At the other extremity one notes that not only is the direct influence of Inca period lacking, but the Late Chimu forms found associated with it in other Lambayeque sites (to be described later) are also absent from this collection. In other words, the position of this material, disregarding for the moment the geographic position of the valley in relation to the north coast region, is post-Early Chimu and pre-Inca Chimu.

In reference to my own excavation this Lambayeque One site may be compared with the Huaca de la Cruz in Viru Valley. Some of the similarities and differences between these two sites are briefly noted. The percentage of blackware, unpainted or monochrome ware, and painted ware are roughly the same in the two sites:—

	Huaca de la Cruz	Lambayeque One
Black or grayware	62.36	60.82
Plain or monochrome	24.73	27.84
Painted	12.91	11.34

The painted ware of the Huaca de la Cruz site is black-white-red, while in Lambayeque One the common colors are black-on-orange. The designs too are different in the two groups, the first emphasizing geometric figures, and the second using fine line design, almost of "cursive" type. The distinction between ollas and non-ollas is much sharper in Lambayeque One than in the Huaca de la Cruz. In the latter site, some of the ollas are of blackware, but in the former none is.

In the pottery shapes considerable overlapping is seen in the two groups, but with some changes in the percentages of occurrence, some modifications of shape, and with some mutually exclusive forms. The melon-shaped bowls and the flask-shapes with faces on the collars are limited to the Huaca de la Cruz site. The modeled vessels, flasks with modeled head lugs, and disc-shapes are limited to Lambayeque One. Double-spouts and stirrup-spouts are commoner in Lambayeque One. Both have spout and handle jars, but the variant with the flat ribbon loop handle is found only in the Huaca de la Cruz, while the flask-shape, the rotund-figure-jar, and the taper spout are found only in Lambayeque One.

In Lambayeque One less emphasis is placed on the round base vessels, while flat and annular bases are more frequent and champlevé designed bases are unique. Also, one notes a greater complexity of bridges and handles in the Lambayeque One ceramics, including a twisted type bridge, a double strand handle, a triple strand bridge, and a cut out bridge.

More comparisons could be made, but those noted above demonstrate that the two groups, although related, are not identical. However, the two sites are about 240 kilometers apart and this distance is composed of five prominent inter-valley desert barriers. Perhaps the differences between the two sites are not as great chronologically as geographically. The reduction of colors in the black-white-red type is not amazing in this northern distribution. The Epigonal and the resulting black-white-red influences are reduced in intensity as they move north from the Central Coast of Peru. This can be demonstrated by comparing the Central Coast material with Viru, Moche, or Chicama collections. Furthermore, the distribution of this type north of Viru Valley would necessitate passing through Moche and Chicama valleys where the Early Chimu period was strongest, and where its influence, even in the later periods, is stronger. Such contact might well account for the emphasis on modeling and on stirrup-spouts of a general Early Chimu type. In brief, the Lambayeque One site takes its place in the Middle periods, but it cannot be aligned directly with any one of the Viru-Moche-Chicama periods. The strong Early Chimu base plus the less intense Epigonal-Tiahuanaco influence makes the designation of "Middle Chimu" rather appropriate for the Lambayeque One material.

Lambayeque Two

North of Lambayeque pueblo, on the road to Mórrope, is a large pyramid called Solecape. This whole section was part of a government irrigation project, now abandoned because of the difficulties of obtaining water. Numerous mounds and dwelling sites in this section indicate that it was successfully irrigated in pre-Spanish times. Directly south of the Solecape pyramid, some two kilometers from it, is a mound about 100 meters long and 25 meters wide, designated Lambayeque Two by us, since it lacked a name. It is generally aligned north to south and a construction of small, thin, square adobes may still be seen at the north end. Many pits had already been made in this cemetery, but several days' excavation enabled us to find new graves, a brief description of which follows.

Grave 1A. At 50 centimeters depth was a burial with undeformed skull, accompanied by three vessels, one of which contained forty toy vessels of unbaked clay.

Grave 1B. A burial at 1.00 meter depth was extended on its back, east to west, with the occipitally deformed skull to the east. A bowl was

placed on each side of the chest and shells and calabashes were near-by.

Grave 1C. Another extended burial, east to west, had the head to the east, but the skull was not deformed. Three bowls, two at the feet, as well as shells and calabashes, accompanied this burial.

Grave 1D. At 1.00 meter depth were the rotted bones of an extended burial, accompanied by five bowls and shells.

Grave 1E. A bowl and an olla were found at 80 centimeters depth, without a skeleton.

Grave 1F. At 1.00 meter depth was an extended burial, north to south, with a deformed skull. A row of four ollas and one blackware vessel were beside it, as well as traces of plain cloth, copper pincers, and a copper bowl-hat.

Grave 1G. The skeleton of a youth, extended north to south, with the head south, was found at 80 centimeters depth, with two bowls.

Grave 1H. A broken olla was found at 80 centimeters depth, without burial.

Grave 1I. A child burial at 20 centimeters depth was accompanied by two bowls.

Grave 1J. A burial extended on its back, north to south with the head south, was found at 80 centimeters depth, with one bowl.

Grave 1K. At 1.20 meters depth was a tomb cut into the solid subsoil, but otherwise unprepared. It contained an extended skeleton, north to south, with the head south, with fragments of cloth and one olla.

Grave 1L. A child burial and one bowl were found at 30 centimeters depth.

Grave 1M. A stick from the surface led down to an extended adult burial, north to south with the head south, at 1.00 meter depth. Fragments of cloth, sea shells, and a copper nose ring were with this burial. One blackware vessel had a calabash stopper; a redware olla was covered by two rotted calabashes and contained remnants of toasted corn.

Grave 2A. A large olla, at 25 centimeters depth, was accompanied by one other bowl, but no burial.

Grave 2B. A burial at 80 centimeters depth was accompanied by two ollas, fragments of cloth, weave sticks, and a copper knife. Above this burial was a piece of a grating platter shallow bowl with deep cuts on the inner side. The rim was square. The piece is not associated with the grave.

Grave 2C. A broken olla was found at 25 centimeters depth, without burial.

Grave 2D. A small figure bowl was found with a burial at 1.00 meter depth.

Grave 2E. At 80 centimeters depth was an extended burial, north to south with the head south, accompanied by two bowls.

Grave 2F. At 1.00 meter depth was an extended burial, north to south, with four bowls, beads, cloth, copper pincers, a bivalve, and other shells.

Grave 2G. A plain olla and a bivalve were found at 1.00 meter depth.

Grave 2H. An extended burial was found at 80 centimeters depth with weave sticks, copper, and two bowls.

Grave 2I. Another extended burial, at 80 centimeters depth, was accompanied by a large water vessel, a plate, a small vase, weave sticks, copper, and chalk.

Grave 2J. At 50 centimeters depth was an extended burial with a calabash-covered olla containing some burnt corn.

Grave 2K. A burial at 1.00 meter depth was accompanied by a blackware bowl.

Grave 2L. A skeleton at 80 centimeters depth had four bowls and beads below it at 1.00 meter depth.

Grave 2M. A burial at 50 centimeters depth was with two bowls.

Grave 3A. An olla, covered with a calabash, and containing corn, leaves, and other things was with a child's skeleton at 30 centimeters depth.

Grave 3B. An adult extended burial, with copper in the mouth, was at 70 centimeters depth with an olla and a blackware flask.

These twenty-eight burials containing fifty-eight bowls again appear to represent a unit site. Such small cemeteries in relatively isolated localities are not likely places for burial in more than one period, but aside from the logic involved, the type burial and the type material found present no evidence for subdivisions. The burials are unprepared and generally from 50 centimeters to 1.00 meter deep. The extended burials are a problem. Generally speaking, flexed burials, either seated or on the side, are typical of Late Chimu and Inca sites. The extended burials in this site suggest post-Spanish influence, but the excavated material does not confirm this.

GRAVE CERAMICS

The fifty-eight bowls from this site do not present a great variety of form nor of design, but some new subtypes appear which do not occur in the site collections already described. The ceramics are classified according to the scheme already used even though many of the categories are not represented.

A. Small Ollas. The twelve small ollas from this site all have round bottoms, angular rims, and no handles. One is of blackware and one gray. The others include four orange, four burnt black, and two with crude white paint on orange clay. Three are plain, seven have fabric pattern, one has pressed lines, and one a stipple on figure design.

B. Large Ollas. None of the ollas in this collection has a flare rim and only one plain, burnt black olla has a bulge rim. Eighteen have angular rims, of which eight vessels are orange, four burnt black, and six crude white paint on orange clay. Eleven have a fabric pattern design, four have pressed lines, and three are plain.

Seven plain ollas of large size have double bulge rims (Fig. 4). Six are crude white-on-orange, and one is burnt black. A final blackware has no rim.

C. Constricted Neck Vessels. Three vessels have constricted necks with slight flare collars. One is an elongated globular blackware vessel with a raised ridge around the base of the collar, and a modeled bird lug. The second has a semi-angular body, flat base, and a monkey design in relief. The third has an angular body and a design of horizontal lines painted in white-on-orange.

Seven more form a new subdivision of constricted neck vessels, because of their slight flare collars and single wide flat loop handles from below the rim to the body. Three of these are blackware flask-shaped containers with plain raised ridges around the base of the collar, and a design of a figure on a stipple background. One is a globular blackware vessel with a flat base and a geometric pressed design. One is an angular-bodied blackware vessel with a flat base and a simple relief design around the base of the collar (Fig. 21d). Another is melon-shaped, of blackware, with a flat base and a raised ridge around the base of the collar. The final one is a blackware globular vessel with a flat base and with a snake design on a stipple background. The rim of this vessel has a bird head lug.

Two of the vessels belong to still another subdivision. Both are globular with flat bases and constricted necks with straight, diverging collars. At the base of the collar is a modeled animal (Fig. 21c), with the head in the round on one side, and the relief body encircling the collar. One vessel is of blackware and the other of grayware.

D. Flask-Shape Vessels. The one blackware flask has a flat base and a constricted neck with a diverging straight collar. On the shoulder are two stepped lugs and the body is decorated with a figure on a stipple background (Fig. 21a).

G. Double-Bowls. Two double-bowls were found. One is blackware, a globular container with a tall cylindrical neck connected by a flat bridge to a modeled bird container. The other is of orangeware, composed of two elongated globular containers with open mouths, on the rims of which are bird head lugs. The containers are connected with a flat bridge decorated with simple incised lines (Fig. 22e).

H. Stirrup-Spout Vessels. Only one stirrup-spout vessel was found (Fig. 21f). It is of blackware, with a flat based globular container. The spout is round in cross-section, but has a simple modeled bird lug at the base.

I. Modeled Vessels. One blackware vessel has a constricted neck with a diverging straight collar, and a body modeled into the shape of a fish (Fig. 21b). The base is flat.

L. Aryballoid. One grayware vessel resembles the Inca aryballos, although the base is truncated rather than pointed (Fig. 21e). The collar is straight and vertical with a short flare rim. The body is decorated with vertical grooves, and two small loop handles are on the shoulder. This differs considerably from the classic Inca aryballos, although the general shape is suggestive.

M. Shallow Dishes. One plain shallow orangeware plate has a spout on one edge.

T. Toy Vessels. Forty small, crudely made vessels of unbaked clay were found in one of the bowls.

CERAMIC TRAITS

Thirty-nine of the vessels, or 67.24 per cent, are cooking ollas. Since this leaves only nineteen other vessels, the detailed descriptions of designs and the percentage treatment is limited. However, certain distinctions are outstanding in comparison with other groups previously described.

Form. Even excepting ollas, globular vessels are the most frequent. The following table shows the range of body shapes.

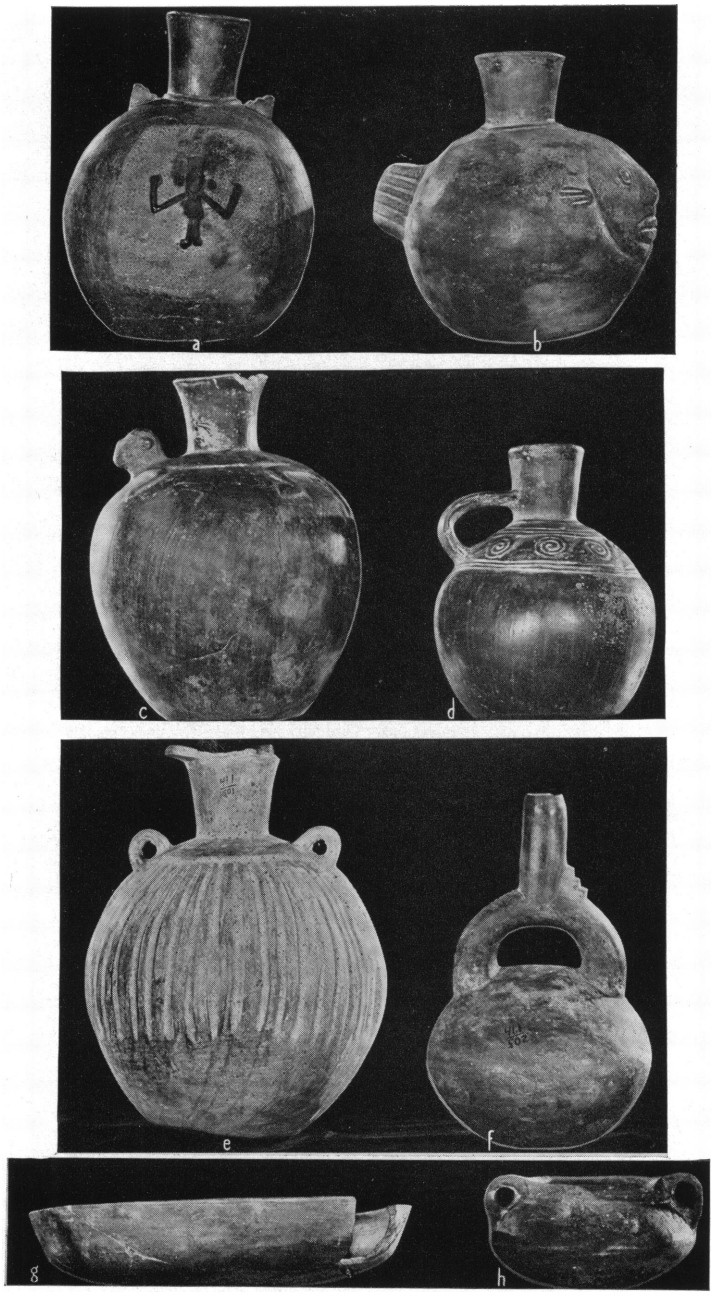


Fig. 21 *a–h* (41.1–516, 486, 513, 480, 501, 502, 548, 554). Blackware Vessels from Lambayeque Two and Túcume One. *a–f*, Vessels from Graves 3B, 1F, 2M, 1D, 2E, 2F at Lambayeque Two site; *g–h*, Shallow vessels from the surface and from Grave 1B at Túcume One site.

Shape of Body	Number	Per Cent
Globular Ollas	39	67.24
Globular	6	10.34
Elongated Globular	1	1.72
Small Melon	1	1.72
Flask	4	6.90
Angular Body	1	1.72
Semi-Angular	1	1.72
Aryballoid	1	1.72
Double	2	3.45
Modeled	1	1.72
Plate	1	1.72
Total	58	99.97

Color. Little variety in color is shown. The virtual absence of painted ware, except the crude white-on-orange ollas, leaves the variation one of ware colors. The non-olla pottery has a high percentage of blackware.

Color	Ollas	Non-Ollas	Total	Per Cent
Black	2	13	15	25.86
Gray	1	3	4	6.90
Orange	11	2	13	22.41
Burnt Black	12		12	20.69
White-on-Orange (olla)	13		13	22.41
White-on-Orange		1	1	1.72
Totals	39	19	58	99.99

Design. Design on ollas is chiefly a pressed fabric pattern and on the non-ollas dominantly figure-on-stipple. All designs are simple.

Design	Ollas	Other Vessels	Total	Per Cent
Plain	15	7	22	37.93
Pressed		1	1	1.72
Relief		2	2	3.45
Stipple and Figure	1	5	6	10.34
Modeling		1	1	1.72
Painted		1	1	1.72
Incised		1	1	1.72
Pressed Lines	5		5	8.62
Fabric Pattern	18		18	31.03
Grooves		1	1	1.72
Total	39	19	58	99.97

Bases. Examination of the bases of vessels shows that the flat-based vessels are prominent, and that annular bases do not occur.

Base	Number	Per Cent
Ollas	39	67.24
Round	4	6.90
Flat	14	24.14
Truncated	1	1.72
Total	58	100.00

Handles and Lugs. No ollas and only eight of the non-ollas have handles. Seven are single, wide, flat handles from rim to body. One is the two pierced nubbin on shoulder type. Lugs include two animal, one bird, one shoulder, and one bird lug at the base of a stirrup-spout.

SHERDS

The site was not one which had been used for dwelling and consequently practically no sherds were found in excavating the graves. On the surface were many fragments of ollas from previously excavated graves, and one piece of a rotund-figure-jar, although no vessel of this type was found in the actual excavating. Just above Grave 2C a black-on-orange sherd was found with linear design and a finish resembling a glaze. This appears to be a post-Spanish sherd, but its position is of little importance in dating the site.

NON-CERAMIC ARTIFACTS

Copper, calabash, bone, shell, wood, and cloth artifacts are preserved in this site, although the preservation is not good. The objects will be briefly described in that order.

Copper. Two copper knives were found. One is flat, 11 centimeters long, with a handle, 6.5 centimeters long and 1.7 wide, bent double. The blade is semilunar and 9 centimeters from tip to tip. The other knife is 14 centimeters long, with a flat handle 9.5 centimeters long and 3.3 wide. The semilunar blade is 7.5 centimeters from tip to tip.

Two sets of pincers were found, one composed of a rectangular piece of copper, 1.5 by 4 centimeters, doubled over and pierced at the bend. The other is of the same type, 1.2 by 5 centimeters, with a slight flare at the pincer blades.

A thin copper nose-ring forms a circle 3.8 centimeters in diameter with a circle 1.8 centimeters in diameter cut out near the upper edge. A small copper spoon has a bowl 1.8 centimeters in diameter and 6 millimeters deep, and a flat handle 3 centimeters long, which diverges from 8 millimeters width at the base to 1.5 centimeters.

A pierced disc, 1.2 centimeters in diameter, appears to be a copper bead. Another is ball-shaped about 9 millimeters in diameter.

Many fragments of embossed strips for sewing on cloth were found. One bundle of thin copper leaves resembles those found in Lambayeque One. A badly broken copper headgear with relief design and a ridge, which apparently served as a crest, completes the copper finds.

Calabash and Bone. Several pieces of calabash bowls were found. In Grave 3B was a hollow bone cylinder, 5.2 centimeters long, 2.5 centimeters in diameter, which had been pierced on one side.

Shells and Beads. Unworked shells were found in many of the graves. Some of these were bivalves, still attached. Others might have served as spoons. Small shell disc beads were found in Grave 2M. In Grave 2F were many small disc beads of colored stone. A hemispherical stone bead was 2 centimeters in diameter and 1.00 centimeter high, and was decorated with vertical grooves.

Wood Objects. Six pointed sticks were found, all about 60 centimeters long, 2 centimeters in diameter at the base and tapering to a point at the other end. A flat weave sword measures 60 centimeters long, 3.5 wide, is pointed at one end, and has a notch 3.5 centimeters deep cut out of the other end. Four broken pieces of weave swords are like the above.

Two flat loom bars, one 62 and one 65 centimeters long, are 3 centimeters wide and are notched at each end. This same type of loom bar is used today by the weavers of Monsefú, near Lambayeque. A round loom bar, 70 centimeters long and about 2 centimeters in diameter, is also notched at both ends. Two other broken pieces of rounded loom bars were found. Several broken dowel-like sticks, which may have been used in weaving, were found.

A forked stick suggests a distaff. The handle, below the fork, is 19 centimeters long and 2.8 centimeters in diameter, and pointed at the base. Below the fork is a raised band 3 centimeters wide. The branches of the fork are flat and pointed at the tips, 13.5 centimeters long and 2.5 centimeters wide. The branches are 7 centimeters apart at their tips.

Cloth. Several fragments of plain white cotton cloth were found in several graves. In one grave were skeins of colored wool yarn, and a badly disintegrated weave of the same type wool. Pieces of braided cord were found.

RÉSUMÉ

Lambayeque Two with only fifty-eight bowls does not in itself have enough material for a detailed comparison with other sites. In a later section it has been combined with part of the Túcume material to make up a comparable unit. However, a few comments can be made in reviewing the site. The presence of extended burials is in itself a contrast to other Late Chimu sites and the possibility of post-Spanish influence is not borne out by the analysis of the collection. The preservation of such artifacts as calabash, cloth, and wood is by no means perfect, but on the whole it is much better than at the Lambayeque One site which is in a similar topographic position.

Influence of the Early or Middle periods is lacking in this collection, although certain characteristics might be considered as survivals. Inca influence, however, is discernible in the semi-aryballoid jar, although it is by no means an example of the classic form. Such Incaic details as the pointed base, the flat loop body handles, the lugs, and the painted geometric design are lacking, but the shape, in general, is none the less closer to the aryballoid than to any in the pure Late Chimu. Two other shapes, typical of this site, are found elsewhere in association with Inca artifacts and ceramics. These are the constricted neck jars with one flat handle from below the rim to the body, and the jars with a modeled animal at the base of the collar.

The high percentage of ollas is in itself distinctive. Furthermore, the olla and non-olla groups are sharply separated both in color of ware and style of decoration. In comparison with collections previously described, one notes that the Lambayeque Two ollas lack bulge and flare rims, but

have a high percentage of angular and double bulge. Also, there is the frequency of crude white-on-orange painted lines, fabric patterns, and pressed lines as olla decoration techniques. In the non-olla group, besides the new types already mentioned, one notes the virtual absence of painted ware and the reduction in variety of shapes.

These differences, in themselves, are sufficient to distinguish Lambayeque Two from Lambayeque One and the Huaca de la Cruz. As an isolated unit the collection conforms in general to the Inca-Chimu period.

Other Sites near Lambayeque Pueblo

Other sites near Lambayeque pueblo were examined, and in some a few pits were made, but the results of the cursory examination did not encourage more extensive excavation. These sites with the material found are described in brief.

LAMBAYEQUE THREE

A group of four mounds is located near the center of the Muy Finca section, just off the road from Lambayeque to Uchumí. These are large sandy mounds possibly used as dwelling sites, although previously excavated pits indicated that burials had been found. A pit 4.00 by 1.50 meters produced not even a sherd, although carried to 3.00 meters depth.

LAMBAYEQUE FOUR

At Mocce, about 1 kilometer from Lambayeque, are four artificial adobe structures and various other small mounds in the surrounding fields.[1] The four structures are large platforms of small adobes with a great quantity of mud-like plaster. In one of the near-by small mounds we made a pit 3.00 by 1.20 meters, and 2.50 meters deep, encountering two large jars, ash beds, and some sherds of Late Chimu type. One jar is of redware, 80 centimeters high, 70 centimeters in diameter, and 50 centimeters in mouth diameter, although the rim is missing. The other jar is about the same size, but with a constricted orifice and a flare collar. Other pits were fruitless. This property is owned by the Oneto brothers who presented me with some Colonial glass beads said to have been excavated in the mounds.

[1] Cf. Kroeber, 1930, 93, for a brief description of this group.

LAMBAYEQUE FIVE

In Carape, not far from Mocce, to the southeast, is a large pyramid called Las Calaveras. This has been badly excavated, and our test pits were without results. Señor Angelo Gonzales gave us a small painted vessel and a head lug of blackware from this site. The vessel has a cylindrical base on which is a modeled figure connected by a round stirrup-spout to the vessel base. It is painted in black, white-on-orange in a linear design. The figure is well modeled, although conventionalized, and holds a cup at the chest with both hands.

LAMBAYEQUE SIX

A pyramid called by the common name Paredones lies to the west of the road between Lambayeque and Chiclayo. It has a dwelling site with division walls, and a cemetery at one side, both so badly excavated that no work was attempted.

LAMBAYEQUE SEVEN

To the west of the last site is a smaller pyramid, augmented with some adobe walls with white paint, called Paredones Chico. The adobes are large with rounded tops, measuring 50 by 30 by 15 centimeters. The few pits which we excavated here indicated that it was essentially a dwelling site.

LAMBAYEQUE EIGHT

A site called Paredones de San José is right on the road from Lambayeque to San José, not far from Lambayeque One. A few adobe walls are at one end of this sand hill which had apparently been used as a dwelling site. Excavation yielded meager results as follows:—

A. A child burial, at 20 centimeters depth, was accompanied by two bowls. One is a small tan olla with angular body and flare rim, decorated with stippling on the upper half of the body. The other is a

blackware, globular bowl with cylindrical neck and a flat loop handle from neck to body. A face is modeled at the base of the neck and arms are indicated at the sides of the body.

B. A large burnt black olla with angular rim and pressed design was found at 1.50 meters depth, without grave association.

C. An orange olla with angular rim was found at 80 centimeters depth with a youth's skeleton.

D. A small olla with a flare rim was found at 50 centimeters depth with a burial.

LAMBAYEQUE NINE

Three large sand dune sites in the San Nicolas section, on the property of Señor Buendia, are west of the road from Lambayeque to Chiclayo, and a little north of Lambayeque Six. The mounds have some sub-structure of adobe, but no evidence of burial. Our pits uncovered one large jar with some pressed decoration.

LAMBAYEQUE TEN

A clay mound is in the center of a rice field just north of Lambayeque pueblo. Several pits had been excavated in this mound, and our excavations uncovered two previously disturbed burials.

Burial A. At 80 centimeters depth was a skeleton and a blackware bowl with stirrup-spout. The body of the vessel is modeled to represent a coiled shell. The stirrup-spout is square in cross-section and has a modeled monkey lug at the spout base. A flat copper semilunar knife, a copper needle with bent eye, and a small copper disc type pincer also accompanied this burial.

Burial B. At 50 centimeters depth was a disturbed skeleton accompanied by a blackware bowl with stirrup-spout. The body of the vessel is cylindrical, and a modeled human figure, with the head and arms missing, sits at the center. The figure is connected to the bowl by a stirrup-spout, part of which is missing.

LAMBAYEQUE ELEVEN

About 15 kilometers north, twenty degrees west, of Lambayeque pueblo is a large pyramid called Solecape which has been used by the Government survey as a triangulation station. It consists of a central pyramid and many outlying structures. A cemetery at the east base has been badly excavated. Other pyramids are roughly in line with this site to the north. The pampa stretches for miles around with many indications that the section was densely populated in pre-Spanish times. The Lambayeque Two site is a sample mound in this region.

LAMBAYEQUE TWELVE

A small adobe structure about seven kilometers northeast of Lambayeque has a high central platform with secondary platforms on the sides which appear to be dwelling sites. Blackware sherds and one bowl were found at 50 centimeters depth, without a skeleton. The bowl is flask-shaped with a flat base and straight diverging collar. A flat loop handle extends from below the rim to the body. A bird on stipple background decorates the sides.

LAMBAYEQUE THIRTEEN

A large platform pyramid of adobes not far from the last site is called Huaca Joriado (?). The platform is about 10 meters high and is made of adobes and rows of cane. Some graves have been excavated around the sides.

LAMBAYEQUE FOURTEEN

Five hundred meters north of the last site is a sand hill with some adobe construction. Many pits had been excavated encountering burials. Our trench uncovered only a large open-mouthed jar, 50 centimeters high and 40 centimeters in diameter.

LAMBAYEQUE FIFTEEN

A small habitation site is just south of Lambayeque Two. Ash and refuse beds run from 10 to 60 centimeters depth. Some sherds are painted in Inca style and others are blackware.

TÚCUME SECTION

Túcume pueblo lies on the Rio de la Leche, although it is not far from Lambayeque pueblo and is part of the same general

region. A few pits made in each of three large ruins are described below.

TÚCUME ONE

El Purgatorio or Huaca de la Raya near the pueblo of Túcume is noted for its aggregation of pyramids and enclosure walls, comparable in many ways to Chanchan, although not so extensive. Kroeber[1] describes this group and gives a sketch plan in Plate XXXI. Constructions of small, rectangular adobes surround a natural rock outcrop hill. On the north and west sides are numerous platforms, buildings, walls, pyramids, and some cemeteries. On the east and south sides are many graves, most of which have been excavated by the local inhabitants. Excavation shows that rock and gravel fill was used behind adobe facings as part of the building technique.

Five pits were excavated on one of the spurs on the east side of the outcrop, south and west of the pyramid marked L on Kroeber's plan. Only one pit, 3.00 by 3.00 meters in size, encountered graves, although all pits were excavated to over 3.00 meters depth. Since the number of bowls is not great their description is included with the excavation notes.

Grave 1A. At 50 centimeters depth was a child burial with three bowls. Two of these are small, burnt black, handleless ollas with angular rims. One has a simple pressed design, and the other is plain. The third is an open bowl with plain rim, convex sides, and a flattish base. A flat loop handle is at each side, decorated with incised lines. A band of incised angular scrolls encircles the bowl. In the comparative classification this type is called a deep dish.

Grave 1B. Under Grave 1A, at a depth of 80 centimeters to 1.00 meter, was a grave containing two adult flexed burials with occipitally deformed skulls. This grave had nine bowls, one of which is an Incaic aryballoid, as well as weaving sticks, plain cloth, copper, and unworked shells. Both round-topped adobes, measuring 30 by 22 by 10–14 centimeters, and plain rectangular adobes, measuring 30 by 16 by 15 centimeters, were found around this grave, but no stratification was noted. The material found with this burial is briefly described:—

Two small, burnt black, handleless ollas with angular rims and no design.

Two large, burnt black, handleless ollas with angular rims. One is plain and the other decorated by two rows of small raised bumps.

Two constricted neck vessels of blackware. Both are melon-shaped with flat bases and flaring collars and wide flat handles from below the rim to the body. One is plain and the other decorated with an animal head lug and low relief indication of the animal's legs. This is really a combination of the animal at collar base and the flat handle type.

One aryballoid jar with pointed base, two low body flat loop handles, button lug, and high collar with angular rim and two rim lugs (Fig. 22a). The vessel is painted with black lines and dark red bands on an orange slip base. The design, although worn, is only on the lug side of the vessel. In other words, the jar is typically Incaic.

Two deep dishes of blackware (Fig. 22b), badly burned, with slightly angular bodies, plain rims, curved bases, and two small flat loop handles at the rim.

A flat weave sword, 70 centimeters long, and 2 centimeters wide at one end and tapering to a point at the other end. The wide end is notched.

Plain white cotton cloth fragments.

Small fragments of copper.

Grave 1C. At 50 centimeters an olla and parts of two broken bowls were found without skeletal association. The position suggests that these bowls might pertain to Grave 1A. All three bowls are large ollas with angular rims, burnt black. One is plain, one has a fabric pattern design, and one has pressed lines. Two copper rings, 1.8 centimeters in diameter and 1.2 centimeters wide, were with this find, as well as two stone beads, one tubular and one ball-shaped.

Grave 1D. From 1.80 to 2.30 meters depth, in one corner of the pit, was a grave under a layer of stones which extend across the whole pit at about 1.50 meters depth. Nonetheless, the flexed burial was apparently intrusive from the surface. An orangeware bowl, with constricted neck and relief animal at the base of the flaring collar, was found in pieces. Two small spoon-shaped copper pincers, and a copper pin with long beaked bird at the head were found. The pin is 7 centimeters long below the modeled head.

Grave 1E. From 2.00 to 2.50 meters depth in the opposite corner of the pit was a hollow tomb covered with loosely placed stones. The grave was intrusive from the surface and contained a flexed youth burial with deformed skull. No pottery was found, but some rotted weave sticks, fragments of plain cloth, and pieces of designed calabashes were noted. A copper ring 2 centimeters in diameter, and 1 centimeter wide, and two flat rings of shell, 4 centimeters in diameter, are the other artifacts.

Four pits were made on the slopes above the section just described. Again, only

[1] Kroeber, 1930, 94.

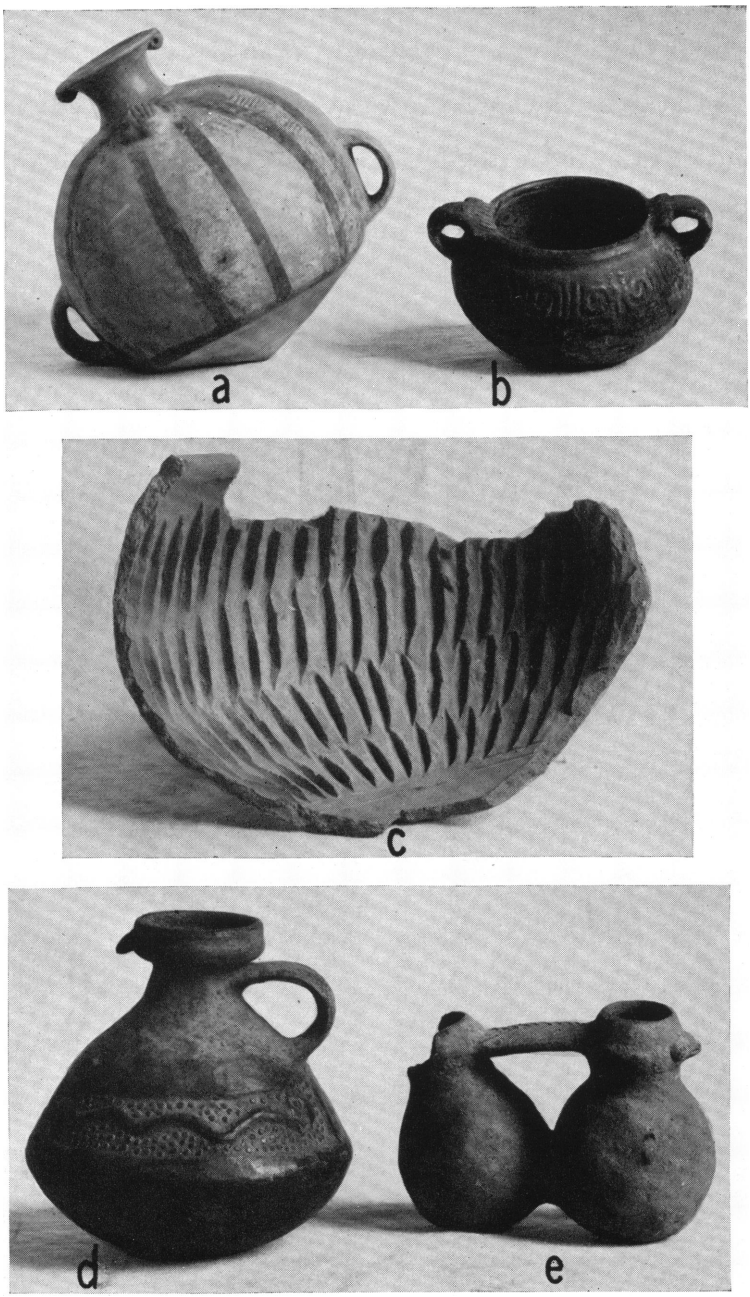


Fig. 22 *a–e* (MN 38-24, 25, 16, 20, 21). Inca-Chimu Period Vessels from Lambayeque Two and Túcume One. *a*, Inca style vessel from Grave 1B at Túcume One; *b*, Incised bowl associated with Inca piece in Grave 1B, Túcume One; *c*, Fragment of grating bowl from Lambayeque Two; *d–e*, Two vessels from Grave 2K and 2L at Lambayeque Two.

one of the pits yielded burials or material of any kind.

Grave 2A. At 1.25 meters depth was a flexed burial on its side, north to south, with the head south. It was placed in hard earth under adobes, which, however, bore no obvious relation to the grave. Plain cloth, bivalves, copper, and three bowls were found. Behind this grave, at the same level, were three algarobo logs with adobes above. The relation of these logs to the grave is probably an accidental one.

A small orange, handleless olla with angular rim with pressed lines.

A large orange olla with angular rim and pressed line design.

A globular blackware bowl, with flat base, and round stirrup-spout with a bird lug at the base has no design.

About ten broken copper plaques, with the edges turned in and pierced for sewing to cloth, measure 6 by 6.5 centimeters, and 10 by 6 centimeters. They are decorated with a hammered relief design of a seated monkey figure with crest.

Grave 2B. At 1.20 meters depth, in hard clay, was a burial extended on its back from north to south, with the head south. It was covered with a loose fill which suggests an old pit. With the burial were four bowls, two copper chisels, wood pieces, and a stone hammer.

Two large orange ollas with angular rims are decorated with fabric pattern design.

One semi-angular blackware bowl has a flat base and straight, diverging collar, with a flat handle from below the rim to the body.

A plain blackware globular bowl has a flare collar and a round handle from below the rim to the body.

A pipe-shaped piece of wood is not drilled. The bowl part is a solid knob, about 5 centimeters in diameter and 9 centimeters high. The part suggesting the pipestem is 23 centimeters long and 3 in diameter.

Part of a broken flat stick suggests a weave sword. It is 40 centimeters long to the break, 5 centimeters wide, and 1 centimeter thick. At the unbroken end is a projection, 2.5 centimeters wide and long, cut with two slits.

A solid copper chisel is 7.3 centimeters long and 2 centimeters wide by 1 centimeter thick, at the butt end. The blade is hammered out to a slight flare of 3 centimeters.

A hollow copper chisel or tool is obviously intended to be hafted. It is only 7 centimeters long from butt to wedge-shaped blade. It has a hafting socket, 3.5 by 3.5 centimeters, and is slit along one side.

A small hand grindstone is 8 centimeters in diameter and flat.

On the surface of this site, restorable pieces of two bowls were found. One is a deep plate, 23 centimeters in diameter and 4.5 centimeters deep, with a rim which projects inward (Fig. 21g). The other is a blackware globular bowl with a flat base and a square cross-section stirrup-spout which once had a monkey lug at the base. It is decorated with a relief design of a crab. A copper ring was also found on the surface.

The limited excavation performed at this site, furnished twenty-five bowls which appear to belong to the Inca-influenced Chimu period. The presence of the aryballoid is the best indication of this, although the type copper work also corresponds. The ceramics associated with the Inca piece are not inconsistent with those associated with Inca ware at Moche. Although the number of bowls is too small to justify elaborate analysis, it is nonetheless a unit which compares favorably with the Kroeber material said to come from this site.[1] Furthermore, it is not inconsistent with the excavated material already described from Lambayeque Two.

TÚCUME TWO

A large pyramid at the edge of the pueblo of Túcume is called the Huaca Rajada, the Huaca Grande, or the Huaca del Pueblo. Kroeber[2] makes a brief mention of this site. The pyramid itself is badly cut up by rain and excavations and offers no possibility for further work. Just to the east of the pyramid, at its base, is a sandy field which, from the number of excavated pits, suggests a cemetery. Although four large and deep pits were excavated only two graves were found. The pyramid and a layer of adobes found in the pits indicate that the round top adobes were used in its construction.

Grave 1A. A seated flexed burial was found at 50 centimeters to 1 meter depth, without artifacts.

Grave 1B. Below Burial 1A, in the same corner, at 1.50 meters depth, was the skeleton of an adult male with undeformed skull. This was accompanied by four bowls, three toy vessels, and three copper rings. Two of the bowls are small ollas with angular rims, one gray and decorated with pressed line design, and the other burnt black with fabric pattern. A semi-angular bowl, with cylindrical spout, has a flat

[1] Cf. Kroeber, 1930, Plate XXII.
[2] Kroeber, 1930, 94.

handle from spout to body. The vessel is of grayware and has a face modeled at the base of the collar with relief arms indicated on the body of the vessel. The fourth vessel is of grayware, somewhat flask-shaped with a flat base. The collar is flaring and a flat handle extends from below the rim to the body. A figure on stipple background decorates the body. The three toy vessels are of crude orangeware. The three copper rings are 2 centimeters in diameter and 7 millimeters wide.

While the few artifacts encountered seem to correspond with those found at El Purgatorio, local collections said to come from this cemetery do not. In any case, the material is too limited for conclusions.

TÚCUME THREE

Something over a kilometer from the town of Túcume, on the road to Íllimo, is a sand hill with some adobe construction, called the Huaca Pintada, although all traces of painted design have long since disappeared. It is briefly mentioned by Kroeber.[1] In 1916, the site was visited by Doctor Lorenzo Orrego V. who published a description.[2] Since this publication is not generally available, I have selected the pertinent passages which refer to the painted design on the walls of this pyramid. Certain allowance must be made for the elaborateness of the description because the article was written some years after the site was visited by the author and contains some bitter remarks about the recent wanton destruction of antiquities by the treasure seekers.

En la fecha de referencia, la intitulada *huaca* podía tener una extensión superficial de 650 metros cuadrados, sin los desmontes o derrumbes. Todo era un edificio con diversos compartimentos, comunicados entre sí, encerrado por paredes que hacían un cuadrilátero. La construcción revelaba gusto arquitectónico de valor innegable para nosotros.

Las paredes externas, en sus caras interiores, se encontraban adornadas con cuadros sucesivos, pintados a diversos colores que simbolizaban hechos y usos de la vida industrial y también domesticos y—sobre todo—acciones de armas; pues, en una faja horizontal de la anchura de un metro, mas o menos, dichas paredes en su parte media ostentaban los cuadros mencionados predominando los dibujos de hombres militarmente ataviados, en son de marcha o empenados en una refriega.

Los guerreros llevaban en la cabeza turbantes con penachos de plumas, pequeñas, las que circundaban la frente, y grandes, las que caían a la parte posterior; coraza en el pecho, escudo sostenido con la mano izquierda, sin ser el *uncu* incaico; una envoltura en el cinto, cuyas extremidades caían por delante a la manera de piernas y que no era la *huaura* quechua.

Las figuras humanas tenían—además—las extremidades superiores e inferiores, aprisionadas por brazaletes y anillos, sosteniendo con la mano derecha una lanza que terminaba triangularmente. En unos cuadros esta lanza aparecía llevada al hombro, y en otros, asida al brazo en aire combativo.

Three pits were made in the badly dug up cemetery section to one side of the mound. In one, two ollas were found at 1.50 meters depth, without burial association. One was a small and one a large orangeware olla with angular rims and fabric pattern design. In another pit a burial was found.

Grave 1A. A burial at 2.00 meters depth, with the head to the west, was accompanied by six bowls and some copper fragments. Near this were four more bowls, probably part of the same grave.

Three small ollas have pressed geometric design and double bulge rims. They have crude white paint on orange clay.

Two large ollas with double bulge rims also have crude white paint on orange clay. One of these has pressed geometric design.

Three globular bowls have constricted necks with straight vertical collars and two pierced nubbin handles. On two of these the handles are on the shoulder and the vessels are painted with white lines on the orange base. The third vessel, of blackware, has the handles at the collar base. On one side of the vessel is a modeled animal in high relief. Two have flat bases, one a round base.

One flask-shaped blackware bowl has a flat base and a straight, vertical collar. Modeled pierced nubbins are on the shoulders.

One blackware rotund-figure-jar has an annular base and a tapering spout with flat handle. The modeled face on the collar is of the conventional type.

The copper fragments are of the bundle of leaves type found at Lambayeque One.

The twelve bowls from this site are more like the type found at Lambayeque One than the near-by material from El Purgatorio. Again, the collection is too small for final analysis.

[1] Kroeber, 1930, 93.
[2] Orrego V., 1927, CCXXXV–CCXXXVI.

CHONGOYAPE

Chongoyape is a small pueblo in upper Lambayeque Valley, virtually the last town on the road before entering the mountain region. About 1927 or 1928, the brothers Alexander and Antonio Gayoso found a tomb containing Chavín-designed artifacts, while excavating a reservoir for the town water supply. This find has already been described in brief by Tello[1] and some of the gold pieces are illustrated by him.[2] Another find, without burial, was made by the Gayosos in an ancient irrigation ditch near their plantation house of Almendral. Both finds include gold bracelets, armbands, pendants, and other ornaments with repoussé figures of Chavín style. The collection of gold objects is now in the Museum of the American Indian, Heye Foundation, in New York.

With the tomb were two blackware bowls and a plain stone mortar. One vessel has a flat-based globular body, with a thick stirrup-spout which has a projecting flat band at the rim. Half of the body and spout are decorated with six modeled birds on a background of rows of punch marks. The other vessel has a container of cup-cake shape, on one side of which sits a modeled squirrel-like animal connected by a stirrup-spout to the other side of the container. The spout rim is also a projecting flat band. The top of the container and the modeled animal are covered with rows of punch marks. Both vessels, quite aside from their association with Chavín gold artifacts, conform to the general type of blackware vessels with incised designs of Chavín style found in Chicama Valley.

The location and contents of this tomb are well established, but the actual circumstances of the find are not. The extended or flexed positions of the body, or bodies, the depth of burial and any stratigraphic information will never be accurately known. Obviously, such an outstanding find of gold objects was followed by intensive excavations in the whole section, but, to my knowledge, no more finds of Chavín style material were made.

[1] Tello, 1930, 290.
[2] Tello, 1929, Figs. 107–110.

Near the pueblo of Chongoyape is a hill called the Cerro Mulato. One side of this hill is covered with large stones of volcanic origin. Petroglyphs, representing lizards, crabs, animals, birds, human figures, sun discs, and numerous geometric designs have been chipped on many of these. Although designs are grouped on the same rock, the total effect is not that of a scene, but rather one of casual association. Most of the figures are executed in outline pecking, and dots are sometimes used to fill the outlines or to form background. Parts of some of the figures are solid; others are completely solid. Olson, in 1930, considered many of the glyphs to be relatively modern, judging from overlapping and patina.

My excavations at four sites around Chongoyape yielded very meager results and contributed nothing towards the solution of the Chavín problem in this section. A brief description of these excavations follows for the record.

CHONGOYAPE ONE

A badly excavated cemetery lies just east of the pueblo in the ravine next to the site of the gold discovery. A small pyramid near it has been cut almost in half. Three graves were found by excavating numerous pits.

Grave 1A. A skeleton, at 30 centimeters depth, was accompanied by two small burnt black ollas, with flare rims and pressed design.

Grave 1B. At 50 centimeters was the flexed skeleton of a youth and a small burnt black olla, with angular rim and pressed design, as well as a white-on-orange dish with flat base, straight sides, and linear design on the inside.

Grave 1C. A burial at 50 centimeters depth was accompanied by an olla with flare rim and pressed design and crude white paint. This olla was covered by part of a plain orange dish with flat base.

Sherds from the excavated pits classify as follows:—

45 Orangeware olla fragments
- 22 Plain orange
- 21 With pressed design
- 1 White-on-orange
- 1 Angular rim

15 Orangeware of various types
- 2 Thick pieces of open dishes
- 1 Piece with relief
- 1 Piece with appliqué strip
- 1 Piece with punch design
- 1 Piece with incised design

2 Polished orange, one modeled as a deer head lug
1 Piece with stipple design
5 Pieces of thick orange, two with lugs, three incised
1 Piece of grating platter (?) with fine cross-hatch lines
7 Pieces burnt black ollas
8 Pieces of blackware
5 Pieces of shallow dishes
3 Pieces of stippled design
6 Miscellaneous pieces
1 Piece of light brown rim with inflare ledge
2 Pieces of polished redware with incised design
1 Piece of white-on-orange
1 Piece of red-on-buff paint
1 Piece of brown and orange-on-white slip (Spanish?)
81 Total

CHONGOYAPE TWO

Near the present cemetery of the pueblo is a small mound of adobe construction where old burials have been found. A pit, to a depth of 3.00 meters, uncovered only a few sherds.

2 Polished blackware
1 Polished orange, part of a constricted neck with flat handle attachment
1 Modeled animal lug in polished orangeware
3 Pieces of black-on-tan
3 Pieces of brown and orange-on-white slip from a shallow dish with annular base (Spanish?)

CHONGOYAPE THREE

Across a small ravine, to the east of the Cerro Mulato and its petroglyphs, are numerous agricultural terraces interspersed with house sites and small cemeteries. One of these badly disturbed cemeteries furnished two graves.

Grave 3A. Burial of a youth, extended on the back, was accompanied by the following artifacts:—

An angular-bodied, plain blackware vessel with flat base, constricted neck, and flare collar. Two pierced nubbins are on the shoulder
A small bulge rim olla, burnt black, with pressed design
A plain orange shallow plate
Pieces of another small olla with pressed design
Thirty toy vessels of crude orangeware
Green stone disc beads
Colored shell tubular beads
Whorl-like bead of white stone

Grave 3B. At a depth of 70 centimeters, was a skull with red paint on it, accompanied by artifacts, although the tomb and skeleton were not complete.

A blackware figurine whistle, 5 centimeters long. It is a hollow modeled figurine resting on a ball base, but without whistle mouthpiece
A blackware animal whistle, 5 centimeters long, is the same as the above, but with modeled animal rather than human figurine
A blackware tube whistle with a small modeled animal on top, 5 centimeters long, with mouthpiece
Package of wrapped copper leaves
Copper disc pincers, 3 centimeters in diameter

The surface pieces from this site included a small copper whorl or bead, 1.4 centimeters in diameter; a pierced stone disc, 2.5 centimeters in diameter; a ringstone club head, 12 centimeters long, 9 centimeters wide, and 5 centimeters thick; and an incised red clay whorl, decorated with fine line triangles filled with cross-hatch. Sherds from the surface and from the pits excavated are listed below:—

100 Parts of orangeware vessels
37 Pieces of orange ollas
40 Pieces of ollas with pressed design
17 Pieces of orange open dishes
5 Polished orange, one with round handle
1 Orange piece with relief design
10 Pieces of burnt black ollas
11 Pieces of white-on-orange ollas
16 Pieces of blackware
14 Plain blackware, without stipple, including one round, and one flat handle, two constricted collars, and part of a cylindrical body
2 Pieces of blackware dishes
13 Pieces of painted ware
3 White-on-red
2 White-on-orange, one with scroll design on dish
5 Black-on-orange, one pierced nubbin, one collar
1 Black-on-white from dish
1 Brown and orange-on-white from dish (Spanish?)
1 Black and maroon-on-cream (Inca)
3 Tubes of orange clay and parts of 5 more. Each tube is 8 centimeters long, 3.5 at one end, and 1 at the other. At the wide end is a stubby projection, 2 centimeters long
153 Total

CHONGOYAPE FOUR

At a site called Paredones, not far from Chongoyape pueblo, on the Almendral plantation, is a pyramid which is said to have contained burials. Excavation of one deep pit in this site furnished only a handful of sherds:—

3 Pieces of blackware with stipple and figure design
2 Parts of clay tubes
1 Piece of a mould for pressed design
1 Piece of deep blackware dish

CHONGOYAPE FIVE

On the road to Pátapo from Chongoyape is a site with foundations of a few buildings. On its surface are Colonial Period glazeware sherds. No excavation was done, but the surface sherds picked up are as follows:—

17 Pieces of green glazeware (Spanish)
1 Piece of brown glazeware jug (Spanish)
1 Piece of grating platter with deep cuts, painted black on the inside
4 Pieces of white-on-orange olla
12 Pieces of ollas with pressed design
14 Pieces of blackware
3 Pieces of shallow dishes with flat topped rims
2 Pieces of white-on-red
1 Tan whorl with incised circles as design

Lambayeque Résumé

The relatively small amount of excavation in such a large area, so liberally dotted with ruins, is not sufficient for final conclusions. However, as previously mentioned, great collections have been assembled and innumerable sites have been sampled by the huaqueros, so that certain suggestions can be made about the history of Lambayeque region. The possibility of new discoveries, which may reveal an entirely new type of pottery, is ever present, but the probability grows more remote as the local pot hunters systematically destroy site after site. It is my feeling, at the moment, that future work will go far in refining distinctions and periods already known rather than in isolating new ones.

EARLY PERIODS

a. Early Chimu. The legend of Naymlap and his followers who "vino de la parte suprema de este Piru" and settled and started a dynasty in Lambayeque has been translated by Means[1] from the manuscript of Father Miguel Cabello de Balboa. Means interprets the phrase "parte suprema" as "northerly part" or Peru, although he suggests that it might refer to the highlands, were it not that the journey was made in balsas. He also identifies Naymlap and his followers with the Early Chimu period. Archaeological evidence, however, furnishes little support for this thesis, particularly since the Early Chimu center is unquestionably in the Moche and Chicama valleys to the south of Lambayeque. The sparse indications of Early Chimu civilization in the Lambayeque section are discussed below, and evidence for its occurrence in the valleys north of Lambayeque is not yet available. Without entering too seriously into the quagmires of legend interpretation, I would suggest considering the Naymlap migration as Late Chimu, which Means admits is an alternative[2] and which would better suit the archaeological data. I suggest also that the migration was from south to north and that the "parte suprema" referred to the high civilization center of Moche and Chicama whence the journey would logically be made in balsas which were commonly known and used.

No one has yet discovered an Early Chimu site in the Lambayeque region. Kroeber[3] makes the following statement about the absence of early material of any kind:—

> I did not see a sherd, nor do I know of a north Chimu vessel, in or out of Peru, that is Early Chimu, Middle period-Epigonal, Ecuadorean, Mexican, Chavín, Recuay, or distinctive local in style.

Olson, in 1930, also failed to find any Early Chimu vessels or sherds, and my own excavations and surface sherd collections are consistent with this picture.

Local collections contain a few vessels of Early Chimu style, but there is no certainty that these come from the Lambayeque region, especially since collectors have obtained their pieces by purchase. The Gayoso Brothers have some pieces resembling the Early Chimu style, but the varia-

[1] Means, 1931, 51–54.
[2] Means, 1931, 88.
[3] Kroeber, 1930, 97.

tions of the stirrup-spouts and the peculiarities of design, suggest that these really belong in some later period.

In brief, the Early Chimu period is not represented in Lambayeque region so far as one can note from the material excavated to date.

b. Chavín. Two sets of gold objects with hammered relief design in Chavín style and two blackware vessels comparable to Chavín coast style vessels found in Chicama Valley have already been mentioned as the discovery of the Gayoso Brothers, near the pueblo of Chongoyape. This is now an isolated find, since neither more gold nor complete vessels of this type have been found. A shell with "Chavín" style incised design has been found recently, supposedly in Lambayeque, and is described by Tello.[1] The circumstances of the find present no stratigraphic evidence for the chronological position of these Chavín type specimens, nor were artifacts of other styles associated in the graves.

In January, 1937, Doctor Julio C. Tello examined the ruin of La Ventana on Batán Grande hacienda, in order to verify the location of a large collection of gold objects recently found there. The gold objects which have been described give no indication of Chavín design influence.[2] Tello[3] first examined the cut made by the river through this cemetery mound. Above the undisturbed river gravel was a layer of sand, 1.00 to 2.00 meters thick, containing shells, bones, ash, plain sherds, and some fine black and red sherds "of the Chavín coast style," incised, combed (peinado), and with relief figure designs. On top of this was a layer from 20 centimeters to 2.00 meters thick containing adobes with painted plaster and relief arabesques. In this layer were pre-Chimu sherds ("Muchic, Marañon, and pre-Chancay") in the lower part, and Late Chimu in the upper part. A cut, 16.50 by 4.50 meters and over 4.00 meters deep, was made by Tello in the center of the cemetery. Here again the top level, from 1.00 to 2.00 meters thick contained Late Chimu material, and the lower level, Chavín coast style sherds and intrusive burials with Late Chimu artifacts. In résumé, the site, according to Tello, shows two clearly superimposed levels, the upper Late Chimu, and the lower Chavín style with Late Chimu intrusive burials in the lower level. This information is based on a newspaper account written by Tello. The more formal report, including illustrations of the types found, has not yet appeared.

Tello's discovery is the first indication that a Chavín-influenced period may one day be isolated as clearly pre-Late Chimu in the Lambayeque region. At present, the Chavín type material is too rare, and too infrequently found to make its position positive. It is my feeling, as will be elaborated in the conclusions to this report, that the Chavín-style is associated with a Middle rather than an Early period, and consequently its associations in Lambayeque might well be mixed with other Middle period material.

This leaves the Lambayeque section without an Early period. While such a situation seems illogical, in view of the extent and desirability of the land of the Lambayeque and La Leche river flats, the archaeological evidence supports no other view. Certainly, an Early period of any importance should have had more influence on the material which followed.

MIDDLE PERIODS

Middle Lambayeque I. At the Gallinazo site in Viru Valley was isolated a coastal type pottery which I have analyzed as belonging to a Middle period, following the Early Chimu, and preceding the Tiahuanaco coast influence from the Central Coast of Peru. Outstanding in this collection was negative design, a series of specialized shapes, and a somewhat decadent Early Chimu style. Part of this style demonstrates influence from the North Highlands of Peru. Its distribution is not well known, nor is it certain that the highland influence would play such a strong rôle in contemporaneous sites in valleys farther north on the coast. Negative painting has not, to my knowledge, been found in the Lambayeque region, nor has any site been

[1] Tello, 1937c.
[2] Cf. Tello, 1937b; Valcarcel, 1937.
[3] Tello, 1937a.

isolated with enough of the characteristics of Gallinazo to identify a similar period or style in Lambayeque. However, certain suggestions of a contemporary period in Lambayeque may be noted. The limited material mentioned as bearing a slight resemblance to Early Chimu is, in reality, such a reduced style as to suggest the types associated with the Gallinazo material. My own excavations did not encounter this type, but it would not surprise me if some site were isolated with decadent Early Chimu characteristics.

One of the coast Chavín styles of pottery appears to be roughly contemporaneous with the Highland influence noted in Gallinazo. Thus, in Lambayeque, the Chavín finds of the Gayoso Brothers and of Tello might be considered as representing this general period. When Tello's complete report of his Lambayeque excavations is available, the pieces from his lower level associated with the Chavín types, may well be comparable with the Gallinazo sherd material. The negative painting, to be sure, may not reach Lambayeque, but unpainted ware, appliqué, incision, and simple modeling were also important traits in the Gallinazo sherd material. With such an interpretation, one paints a picture of Lambayeque region as virtually uninhabited, at least by any outstanding civilization, during the great development of the Early Chimu in Moche, Chicama, and Viru valleys. The first penetration of importance is at the very end of the Early Chimu period, already influenced by the North Highlands of Peru.

Isolated pieces of pottery which suggest Central American types have been found in Chicama Valley and in Lambayeque, but, so far, without any information about grave types or associations. Olson, in 1930, saw three pieces in the Brüning Museum, said to have come from Zápame. Two of these were shallow plates and the third was a shallow plate with a high slotted, annular base. All were painted with bright red designs. These so-called Central American pieces throw little light on the chronological problem, largely because their position is so uncertain.

Middle Lambayeque II. The Lambayeque One site has already been described in detail and analyzed as a unit site. In final analysis, the variety of vessels represented reduces to such basic shapes as constricted neck vessels, flasks, double-spouts, stirrup-spouts, and spout and handle types. Early Chimu influence is particularly noticeable in the well-modeled vessels and the stirrup-spouts with round cross-section and no spout lugs. Many characteristics of the Tiahuanaco-influenced Middle periods of Moche-Chicama valleys are also noted in the Lambayeque One collection, with certain differences explicable on the basis of geographic separation. Thus, blackware is common, 60.82 per cent; the black-on-orange painted vessels suggest the "cursive" style of Chanchan; and many of the shapes, such as double-spout vessels and rotund-figure-jars, are distinctly derived from the southern Middle periods.

The Lambayeque One site, in brief, incorporates certain reduced characteristics of the Tiahuanaco-influenced Middle periods with a definite Early Chimu influence, and adds local modifications of its own. While no Inca influence is included, the trend towards the Late Chimu is obvious. The site represents a period which in many ways justifies the designation of "Middle Chimu."

The Huaca Pintada (Túcume Three) is another site of this same type, and the sherds from Lambayeque Fifteen also conform. Other sherd collections were more difficult to identify with periods, but it is certain from the numbers of vessels in private collections that the period is well represented in the Lambayeque region.

LATE PERIODS

Late Lambayeque I. A Late phase between the Middle II and the Inca-influenced Late Chimu probably exists in the Lambayeque region, although my excavations did not reveal this. In Chicama and Moche valleys there is better evidence of a Late Chimu period before the penetration of Inca influence. The Lambayeque Ten site suggests such an interim, but the material found was too limited in quantity to permit conclusions. More extensive excavating will doubtless isolate such a pe-

riod because local collections contain many pieces which appear to be transitional between the isolated Middle and Late periods.

Late Lambayeque II. The Inca-influenced Late Chimu period is well established by my excavations, although the actual Incaic forms are few in number. Lambayeque Two and Túcume One and Two represent this period. Ollas with angular and double-bulge rims form a high percentage of the collection. Painted ware is virtually absent, the exceptions being the Inca-influenced forms. Vessels with constricted collars and wide flat handles from collar to body, and vessels with a modeled animal at the collar base are characteristic shapes. In the Lambayeque Two site, most of the burials were extended, and in the other two, some were extended and some flexed. Identification with Inca period is based on aryballoid shapes, painted designs, and a comparison with Inca-Chimu sites elsewhere.

Lambayeque Five, Eight, Twelve, and Fifteen appear to belong to the Inca-Chimu period, as well as a small site near Mocce, one at Sasape, and the great ruined village of Kollike, near Pampa Grande. Large village sites of both stone and adobe construction are associated with this period, in contrast to the Middle periods which lack evidence of many associated buildings.

Post-Spanish. At least two of the sites were post-Spanish. Chongoyape Five contained many surface sherds of green glazeware, and the Mocce site (Lambayeque Four) contained glass beads and *Agri* pearls. Neither of these sites was sufficiently excavated for analysis.

The sites around Chongoyape and seven of the sites around Lambayeque pueblo cannot be classified on the basis of my excavation or surface collecting. The material is too limited to justify even preliminary identification.

LAMBAYEQUE SEQUENCE

Early Lambayeque: No period contemporaneous with Early Chimu of Moche-Chicama region has been isolated.

Middle Lambayeque I: A hypothetical period composed of a decadent Early Chimu plus certain influences from the North Highlands. As such the period would be roughly contemporaneous with the Gallinazo of Viru Valley. Perhaps the Chavín style finds at Chongoyape and the recent excavations of Tello have isolated this period.

Middle Lambayeque II: A period well represented in the region which combines certain Early Chimu influence with that of the Middle periods to the south and adds local developments.

Late Lambayeque I: Collections and analogies to the Moche-Chicama sequence suggest a transition period between the Middle and the Inca-influenced Late. This period has not been isolated by actual excavation in Lambayeque.

Late Lambayeque II: Extensive ruins are associated with material of a Late period with certain Inca influence.

Inca: Pure Cuzco-Inca sites have not been isolated in Lambayeque.

Colonial Spanish:

THE NORTH COAST OF PERU

The body of this report consists of a description of my excavations on the North Coast of Peru. Heretofore, the work of Max Uhle at Moche has been virtually the only published record of site excavation in this region, and consequently, many more excavation reports are necessary before any but tentative conclusions can be drawn. In the following pages a review of the region and its problems is given on the basis of present information.

The North Coast region includes the coastal valleys from Paramonga to Tumbez. Unless otherwise stated, the periods and chronology described in this report, however, apply only to the Viru, Moche, and Chicama valleys, as these were not only the geographical but the cultural center of the region. Furthermore, these valleys, being relatively close together, appear to form a cultural unit; it is doubtful, therefore, if any culture period appearing in one will not eventually be found in the other two. Finally, more information is available on these valleys than on others in the North Coast. For convenience, the designation, Moche region, is used to include the three valleys.

Confirmation and distribution of the Moche region periods are sought in two other North Coast regions. The first, to the south, is the Chimbote region, including the Santa and Nepeña valleys and the section around the town of Chimbote. The Santa is the longest coastal river in Peru; along its upper part, the Callejón de Huaylas, is a North Highland cultural center of considerable importance. Collections from the Chimbote region, reports on the Nepeña ruins, and a few generalized accounts are available, although the information is not entirely adequate. Furthermore, the region is roughly the southern limit of the Early Chimu civilization. The Lambayeque region is the second segment, important as the northern limit of the Early Chimu civilization. My own excavations and several other reports are available for this region.

The problems of the relationship of Chavín and Recuay to the North Coast periods are treated in separate sections. Both of these North Highland civilizations exert strong influence on the Coast cultures, but do not appear to represent distinct coastal periods in most of the region discussed. The relation of Chavín and Recuay to each other is inadequately known and so they are treated separately.

Early Periods

The Early Chimu still stands as the oldest known period in the Moche region. Pre-pottery sites have not been found, nor have stratified deposits of unusual depth been uncovered. Shell-heaps which might compare with those of Supe and Ancon have not been reported. Evidence of early migrations is not yet available. The Early Chimu period can hardly be called primitive, from any point of view, particularly in the light of its large pyramids, and excellently modeled and painted ceramics which, in turn, depict scenes indicating a fairly complex social organization and religion.

Early Chimu pottery was one of the first types to be appreciated and collected in Peru and consequently it is well illustrated in the literature and well represented in museum collections. In spite of this, little is known about it from the archaeologist's point of view. Collections have been assembled without excavation information, and many of the specimens have been rated more from the point of view of art than of archaeology. As a consequence, Early Chimu has usually been treated as a unit period. Indeed, it is distinguished from other Peruvian regions and periods by numerous unifying characteristics, such as red and white painting, realistic scene designs, excellent modeling, and a series of distinctive shapes such as the stirrup-spout jar, the flaring bowl, the dipper, and the spout and round handle jar.

As a period, the Early Chimu is limited to one section of the North Coast with its center in Moche and Chicama valleys, and good representation in the valleys of Viru, Chao, Santa, and Chimbote. The northern extension, less concentrated, appears to

be in Pacasmayo Valley; in the south it reaches Nepeña and Casma valleys. Its chronological position, antedating other periods on the North Coast in general, is established not only by its limited distribution and lack of definite stylistic affinities with other regions, but also by the stratigraphy of ceramics and graves at Moche, and the Huaca de la Cruz, and by building stratigraphy at El Brujo in Chicama. The state of preservation of material may not be an accurate test of antiquity, but the fact that cloth is rarely preserved in Early Chimu graves and that bones are usually powdered is of some significance when graves of other periods are discovered in the same cemetery with both cloth and bones preserved.

Local variation of Early Chimu material is an ever-present probability and one almost impossible to check from the available information. The valleys are separated by desert stretches which hinder, without obstructing, intercommunication. The valleys are long and correspondingly narrow, so that local styles are possible even within one valley. Museum collections sometimes designate valley location for Early Chimu specimens, often inaccurately, but virtually none of the pieces, with the exception of the excavated material already mentioned, is located by specific sites. Consequently, any attempt to set up chronological subdivisions of Early Chimu is always hampered by the possibility that the divisions may prove to be local variations.

Early Chimu material is today difficult to obtain. The pottery has brought good prices in Peru; consequently, the local pothunters have turned over many cemeteries with great thoroughness. My excavations in Viru Valley uncovered only one Early Chimu grave, in spite of the fact that I investigated a good number of cemeteries with surface fragments indicating that Early Chimu graves had been common. In other words, the chances are opposed to any modern investigator duplicating a collection like that of Uhle's at Moche, or the Larcos at Salamanca Playa. This means that not only are subdivisions of the Early Chimu going to be difficult to isolate but almost impossible to prove, unless some unexpected discoveries reveal new and valuable material.

In spite of the difficulties involved, one feels that Early Chimu is too large and apparently covers too extensive a territory and too long a period of time to have been only one glorious period. Furthermore, examination of the material itself shows several styles and strains welded by a few common characteristics. Two groups, one centered in the Moche region, the other in the Chimbote region, are outstanding and appear to represent not only regional but temporal differences.

EARLY CHIMU A

The Uhle excavations at Moche unearthed roughly six hundred Early Chimu vessels in something over thirty graves. This large collection is considered to be a unit by Kroeber and is well described by him[1] so that repetition is unnecessary here. The graves were adobe-lined and each contained a large number of vessels. Skeletons are extended on their backs (as amply verified by the Larco excavations in Chicama Valley).

The ceramics are essentially decorated by painting and modeling. Kroeber[2] gives the following percentages for colors and shapes:—

	Per Cent
Red-and-white	90.9
Monochrome	2.7
Blackware	2.7
Black, white, red	3.7
	100.0

	Per Cent
Stirrup-spout vessels	42
High collar vessels	38
Flaring bowls	9
Dippers with conical handles	2
Spout and arc handle vessels	4
Bowls, etc.	5
	100

The ceramics appear to be especially made for mortuary rather than utilitarian purposes. Most pieces are mould-made, many in several parts. Plastic group modeling is notably absent, as are the elaborately painted scenes, portrait head jars,

[1] Kroeber, 1925, 199–204.
[2] Kroeber, 1925, 201–202.

modeled houses, mountains, and compositions involving these elements. Modeled and painted vessels concentrate on single figures. In modeling, the figure is normally seated in an attitude of repose. In most of the vessels the modeling and painting are of so high a quality as to suggest professional potters.

The pyramids of the Sun and of the Moon are two large structures associated with the Moche Early Chimu. The Moon building has a fresco painted in many colors. In Moche and Chicama valleys most pyramids pertaining to the Early Chimu period are bulky, step-sided constructions of solid adobes.

The Early Chimu A is common in the whole Moche region. Wider distributions are less certain, but judging by catalogue designations of museum specimens, it was probably found in the Chimbote region as well, although certainly in less abundance. The wealth of the graves and the size of the pyramids in Moche region testify to a large well-developed civilization.

The Early Chimu A at Moche site is considered older than other periods and materials because of its position in relation to the pyramids, by its stylistic purity, and by sherd finds in the soil surrounding burials. Its chronological relation to other possible divisions of the greater Early Chimu unit of the North Coast is not indicated at Moche except by its lack of various elements found in some of these subdivisions.

EARLY CHIMU B

Kroeber[1] considers a Chimbote subdivision of Early Chimu as an alternative explanation of characteristics isolated by him as a possible Middle Chimu. To quote:—

> Apparently we may conclude from this either that there was a "Middle Chimu" style more nearly similar than Early Chimu to Late Chimu and highland styles; or that there was no "Middle Chimu", what I so analyzed out being only a strain of Early Chimu unrepresented in the Uhle Moche collection which to date remains our touchstone. In the latter event, the absence of genre or scene modeling from this type collection might be due to accident, or to its representing only one of several Early Chimu subperiods or sub-areas. The last seems most likely; and the sub-area within Early Chimu indicated as the home of small-figure modeling appears to be the vicinity of Chimbote, that is, the mouth of the Santa.

Montell[2] is convinced that period and locality differences existed in Early Chimu.

> It may not necessarily be a question of very great divergences with regard to time or place, but it is hard to believe that, e.g., the exceedingly beautifully executed figural Chicama vessels, with "stirrup mouth", actually existed side by side with the crude and slipless Chimbote vessels which are wide-mouthed and consequently lack the narrow and curving pipe. This rough type is nevertheless represented in collections from Chicama, if locality labels are to be believed. On the other hand, in Chimbote many figural vessels and face-formed urns of the finer type have been excavated, but they often have that in common with the crude pottery that they are devoid of slip, or only very thinly coated.

In dealing with the Chimbote ceramics Montell[3] gives the following analysis of the differences:—

> As has already been said, it is of coarser substance, the material appearing of less purity, the walls of the vessels are thicker, and it falls short as regards workmanship. Among its distinguishing features is that of painting not being to the same extent used as a decorative means, and the "slip"—the thin surface coating —is especially attenuated or even altogether absent. Painting is not carried beyond forming a ground for the relieved representations, and marking in white paint the eyes and certain details of dress. Apart from this, the pattern of face and body-painting is indicated in paint of a darker colour.

In brief, the Moche B, although basically an Early Chimu style, has a few distinguishing characteristics, such as greater frequency of collar vessels as opposed to stirrup-spouts, genre or scene modeling as a common trait, lack of slip typical, and more frequent addition of black to the basic red and white paint. While apparently centered in Chimbote region, no reports have shown definite associations with buildings, murals, grave or burial types, or distinctive artifacts. The location at the mouth of the Santa River augments the suggestion that the differences are, in part at least, due to the influence of a Highland Recuay on an Early Chimu A style. The absence of Moche B at the Moche site is

[1] Kroeber, 1930, 105.

[2] Montell, 1929, 27–28.

[3] Montell, 1929, 95.

the only indication of chronology, and not a thoroughly convincing one. Considering the two styles as isolated by this purity of Moche A at its type site, the position of Moche B as a later period is justified only because the characteristics suggesting Recuay influence incorporated in the style are continued and enhanced in the following Middle periods, while the basic characteristics of Moche A disappear.

OTHER EARLY CHIMU STYLES

Rafael Larco Hoyle has distinguished a style in his Early Chimu collection composed entirely of stirrup-spout vessels. It includes globular, oval, and box-shaped containers with small squat arcs and short spouts, typified by slightly projected and sometimes beveled rim edges. The ware is well finished, relatively heavy, and thick. A reddish brown design on a pure cream background is applied in thick paint. The design elements are simple figures painted or in relief, but group designs are absent. Heads, figures, animals, reptiles, vegetables, fruits, and geometric designs which rarely occur on other shaped vessels or on other type stirrup-spout containers, are included.

While this group seems to represent a substyle, it is not complete, since only one shape is represented and it is virtually impossible to isolate it either in graves or in sites. A few vessels of this kind are found in the Uhle Moche collection, although not confined to special graves. The designs bear certain resemblances to the general Recuay style, although the vessel shapes do not confirm this.

The Early Chimu-influenced shapes in the Gallinazo collection, which is here analyzed as a period following the Early Chimu, suggest that an Early Chimu style, simpler and with more limited forms, existed in the Moche region. Stirrup-spouts of heavy variety, modeled stirrup-spout containers, and conical-handled dippers are included with Gallinazo, but such typical Early Chimu shapes as the flaring-sided bowl, the spout and arc container, and the face-collar jar are not found. The limited Early Chimu collection from one grave at the Huaca de la Cruz suggests such a decadent period, although the evidence is not extensive enough for positive statements. Increased use of black with the white and red, modeled figure jars with collar mouths, general simplicity of vessels, and stylization of figure modeling, suggest a reduction of the Early Chimu B. Fragments of Early Chimu vessels from other Viru sites show definitely decadent designs, although unfortunately the fragments are surface finds.

In general, then, little can be added to the division of Early Chimu into an A and a B period, except the suggestion that further excavation will perhaps isolate other local styles which may have slight temporal significance.

CHAVÍN AND CHIMU

The importance of the North Highlands of Peru as a center of influence and distribution is emphasized by recent discoveries of sites and objects decorated in "Chavin style" on the North Coast of Peru. In order to clarify somewhat the problem involved in this Coast-Highland relationship, a résumé of the principal "Chavín" finds is given here.

1. Chavín de Huantar

The Callejón de Huaylas and Chavín ruins have been described by Tello in several papers.[1] The ruins of Chavín represent the best preserved and the most elaborate of the North Highland type. Stepped pyramids, temples, enclosures, shrines, and subterranean galleries are constructed in a stone building technique characterized by alternating rows of large and small cut stones. Stones for steps and corners are better finished at Chavín than at other sites of the region. In stone sculpture, too, Tello feels that Chavín is the finest expression of the art, although not altogether isolated from other North Highland sculpture. One group of statues in the Callejón de Huaylas is composed of seated male or female figures with large heads somewhat realistically carved. Headbands, shields, and body covering or ornamentation are decorated with designs of birds, animals, and reptiles. The Chavín sculpture itself

[1] Tello, 1923, 1929, 1930.

consists of low relief lintels, figures in the round, and various decorated panels. Here the design is elaborately stylized and, according to Tello's analysis, centered about the feline concept. Variation is achieved by elaboration or simplification of the feline design or its component parts.

Kroeber[1] suggests a division of Chavín stone carving into two styles. The Chavín N style, represented by the Raimondi monolith,[2] is so named because of the suggested resemblance to Early Nazca pottery designs and perhaps the Paracas embroideries. The Chavín M style, named for a suggestion of Maya style, includes virtually all other Chavín sculpture illustrated by Tello.[3] Tello considers this division to be insignificant, and indeed, although the distinction may be made, the validity of the two styles has yet to be confirmed by new discoveries. Coast ceramics, however, indicate to Tello two styles of "Chavín" type. These will be discussed presently and here it is noted that the actual relationship between these Coast styles and any Highland style is not certain. Tello[4] does mention that:—

> In the subterranean chambers of the north Andean and in Chavín sherds of black, coarse ceramics are found, mixed with fragments of the Callejón style.

But the identification of the black, coarse ceramics with the Coastal pottery is not positive.

Tello's analysis leads him to the suggestion that the Callejón de Huaylas types of building, seated stone statues, and ceramics are earlier forms than the corresponding Chavín styles, although the factual proof of this sequence has not yet been published.

2. Nepeña Valley

The ruins of Punguri and Cerro Blanco and a résumé of the work of Tello at these sites has already been presented in this report (Cf. pp. 16–17) and the repetition here is merely to emphasize that this is the first site on the coast which preserves a "Chavín" style on buildings. As previously mentioned, the high relief and painted wall designs of Cerro Blanco are clearly Chavín. The mural painting in ten colors on the Punguri wall is not, however, of the same style. Since the two buildings both feature the use of split stone walls, conical and rectangular adobes, painted and incised reliefs, and clay decorated columns, it seems unlikely that they are unrelated. The mural painting thus suggests either a proto-Chavín style or some new Highland-Coast combination style which has not yet been isolated. The cat or monkey figure, as well as the others, faintly suggests the detail design on the Callejón de Huaylas seated statues.[5]

Although incised blackware ceramics and a superimposition of Early Chimu on the Chavín decorated walls are reported from these sites, neither of these important factors has as yet been presented with sufficient illustration or detail to make the identifications serviceable. However, the descriptions of the two ruins, if both are Chavín style, again present a dual division which, however, cannot be linked with the suggested divisions at Chavín itself. The association of conical adobes with a Coast ruin of "Chavín" style is a characteristic not found in the Highland site.

Other ruins in Nepeña Valley feature extensive use of stone; some follow the technique of alternating rows of large and small stones. Dressed stones for corners and door lintels are also seen, and at Cochipampa one of the lintels is decorated with low relief design.

3. Moche-Chicama Valleys

Collections from the Moche and Chicama valleys contain pieces considered to be decorated in "Chavín" style. With the one exception of Uhle's collection from Moche, none of these pieces has been scientifically excavated, nor do the local collectors know the sites or grave associations. Stylistically, at least, three groups are represented of which one can be roughly assigned to known periods.

A or Moche Style. A group of stirrup-

[1] Kroeber, 1926, 37.
[2] Means, 1931, 139, Fig. 80.
[3] Tello, 1923.
[4] Tello, 1930, 289.

[5] Tello, 1937d, has a newspaper report of his new finds in Casma Valley including stone carved pillars and blocks and a painted fresco. The simple carving style, suggestive of "proto-Chavín," may explain the Punguri problem.

spout vessels of Early Chimu form is decorated with incised and painted designs representing stylized puma heads. Colors are typically red and yellow, the painted area being applied in curved bands and outlined by incised lines. Other parts of the vessel may be decorated with designs characteristic of Early Chimu.[1]

In other words, these pieces appear to represent a borrowing of a foreign design by Early Chimu artists. It is this style which is actually associated with Early Chimu at Moche.[2] The pieces are all consistent, the one variant being a vessel in the National Museum in Lima with the design in slightly higher relief. They are not numerous; five in the Larco collection, three in the National Museum, two in the Uhle collection, one illustrated by Schmidt, and several in the Velez collection. Although the design is undoubtedly of a general Chavín style, it cannot be identified with either the Chavín M or N or with the two styles represented in Nepeña Valley. In some ways it suggests a proto-Chavín rather than the classic stone carving generally known.

Included with this style is another group of vessels, essentially Early Chimu in form, but with modeled figure or design suggestive of "Chavín" influence. Painted areas outlined with incisions are again typical and the thin spouts have a projecting ridge around the rims which are sometimes beveled. These pieces may well be associated with Early Chimu graves, although such information is lacking.

B or Cupisnique Style. A series of black or dark brownware vessels represents a second style. Most of these vessels have stirrup-spouts which are exceptionally thick and bulging and have slightly flaring rims flat across the top. Some are decorated with incised designs of highly stylized animal heads. It is these incised designs which identify the vessels as belonging to the "Chavín" style. In this group the designs are more suggestive of the classic Chavín stone sculpture. Other blackware vessels have the characteristic arcs and spouts, but are decorated with incised appliqué lumps, fine line scratches, combinations of scratch and lumps, low relief or modeling. Similar vessels with high relief portray "Chavín" designs. Because of similarity of spout and ware the Larcos have also included a modeled human figure, a modeled dog, and a modeled yucca in this group. Typical vessels have stirrup-spouts, although some open bowls and some globular blackware vessels with collars with incised design might be included.

The Larcos have forty-three vessels which they class with Cupisnique style. Several others are in the National Museum of Lima,[3] and a few more are in other private collections. As stated previously, none of these has ever been found in a recorded excavation, although most of them are stated to come from Chicama Valley. The dry quebrada of Cupisnique, off Chicama Valley, has already been described. The surface collection contained many fragments of black and brown wares with incised designs, and fragments of heavy stirrup-spouts. The variations of decoration, such as scratching and appliqué pellets, are also found. None of the surface pieces from this quebrada is of the Moche type, and consequently, the two Coast Chavín styles are partially validated. Since this is the only site where fragments of this kind have been found in Chicama Valley, the Larcos have called the type ware "Cupisnique."

C Style. I have reserved this group of vessels for separate treatment, although strictly speaking it is not part of the "Chavín" group. However, certain characteristics of both Moche and Cupisnique styles are represented, causing Larco to speak of the group as "transitional." (It must be noted that Larco considers the Cupisnique style older than the Moche; the "transitionals" fall between Cupisnique style and Early Chimu, which in turn incorporates the Moche style later.)

The group in the Larco collection is composed of fourteen stirrup-spout vessels. Only one of these has a somewhat heavy spout and a flat top rim with a slight flare, which suggests the Cupisnique style. The

[1] See Schmidt, 1929, 211, for illustration.
[2] Kroeber, 1926, 38–39.
[3] See Kroeber, 1926, Plate XII, for illustrations.

others have stirrup arcs more like the Early Chimu. Four spouts have a rather wide flare suggestive of the Recuay type stirrup-spouts. The remaining nine have the spout rim formed by a projecting ridge, rounded or beveled on top. These, in turn, are like the "Chavín" style variants of A style. The decoration is tabulated below:—

2 Incised, one with Recuay cat design, one orange, one blackware
1 Orange with protruding bumps
2 White slip ware, one with negative design
4 Painted, two with ray fish designs, one with step, one with bird design
1 Brownware with scratch and appliqué pellet decoration
1 Red-on-blackware, with four stylized puma heads on long necks, with color areas outlined with incisions
1 White-on-orange with relief snake design
1 Cream brown with four connected fruits
1 Blackware with relief animal head

At the Gallinazo site in Viru Valley an intrusive grave was encountered containing a tapestry pillow decorated with Recuay cat and human figure designs, and a polished blackware vessel with protruding rim edge and incised ray fish design. If the above group can be isolated as a style, this vessel belongs with it, since it has such related characteristics as incised blackware, an Early Chimu type spout, a protruding rim edge, a ray fish design, and a Recuay cat design. Furthermore, the Gallinazo site itself is characterized by negative painting.

4. Lambayeque Valley

The "Chavín" style finds in sites near Chongoyape pueblo and in Tello's recent examination of the Batán Grande ruin have already been described. The two blackware vessels associated with the répoussé goldwork in the Chongoyape tomb are by the nature of their spouts and decoration related to the B or Cupisnique style of Chavín artifacts. Furthermore, the goldwork is, in turn, related in design to the classic Chavín plus faint suggestions of Tiahuanaco influence, as Lothrop suggests.[1]

A variant of Cupisnique style in the Moche region has a high relief design and a characteristic heavy stirrup-spout which suggest that the potters were imitating a goldworking technique. Certainly the Chongoyape gold pieces resemble the high relief pottery pieces in their designs. Furthermore, two gold vessels in the American Museum collection from Huarmey, although Late Chimu in design, have heavy stirrup-spouts not unlike the Cupisnique vessels.

The Chongoyape find presents little evidence for dating, and Tello's work at Batán Grande still awaits a formal report. His preliminary newspaper account indicates that blackware incised sherds of "Chavín" style were found under Late Chimu material and perhaps under Early Chimu.

5. Piura Valley

A single blackware vessel, with heavy stirrup-spout, protruding beveled rim, and incised base was found on the Chapica hacienda and acquired by the Elias collection at Morropón. Uhle[2] was struck by the uniqueness of this piece in the Piura collections, and mentions that further investigation at Chapica revealed no more fragments. The vessel is illustrated by Means[3] who calls it the earliest artifact from the Piura-Tumbez region, and considers it to represent the last stage of Chavín art.

This does not exhaust the evidence available about Chavín and its relationships, although, to my knowledge, no other finds of significance have been made in the North Coast region.[4] The relationships of Chavín to Tiahuanaco, Nazca, Paracas, the Supe and Ancon shell-heaps, the Huarmey stone carving, and to the pre-Epigonal cultures on the Central Coast of Peru are not treated here.

As may be judged from the preceding pages, the nature of the available evidence permits of few factual conclusions. Most of the pieces have been collected without any excavation information, and the few formal archaeological excavations have not yet been published in detail. Consequently, the following suggestions must be

[1] Lothrop, 1936, 68.

[2] Uhle, 1920, 166.

[3] Means, 1931, Fig. 79, 144–145.

[4] Tello's (1937d) Casma finds are not yet available in any detail.

considered tentative, since they are based largely on a subjective analysis of style.

Stylistic suggestions:—

1. Highland Chavín. Judging by the available data, the Highland site of Chavín is not a culture or civilization in itself, but a highly specialized manifestation of a more general North Highland type. Ceramics from the Chavín ruins are, as yet, unknown, and the architecture, building materials, and even the sculpture are described by Tello as outgrowths of the North Highland archaic. Future evidence may, of course, change this concept.[1]

Although most archaeologists suspect two or more stylistic divisions in Chavín sculptural design, and although such divisions have a high probability of validity, the evidence of the distribution of "Chavín" influence on the North Coast of Peru offers no direct confirmations.

2. Coast Chavín. In Nepeña Valley, the buildings with walls decorated with "Chavín" design suggest that a culture of this type might be isolated. The confirmation of this idea and the nature of the culture await the publication of Tello's finds in his excavations at these ruins.

The sites of Cerro Blanco and Punguri seem related in architecture, building materials, and general application of decoration, but nonetheless two styles are discernible. The first, at Cerro Blanco, has walls clearly in the style of Highland Chavín decorated with relief clay arabesques augmented with paint. The Punguri site has a painted fresco and incised and painted clay wall design which are not only distinct from the Cerro Blanco site but only remotely suggestive of "Chavín" influence. Furthermore, the Nepeña sites present new elements, as yet unknown in the Highland Chavín site, such as conical adobes, frescoes, clay arabesques, clay columns, modeled clay puma, and no stone sculpture.

No culture complex which might be isolated as a period is even suggested in the "Chavín" style on the rest of the North Coast. The representative artifacts are virtually limited to stirrup-spout jars unassociated with buildings, cemeteries, or dwelling sites. Conical adobes found at a few sites are not definitely related to the Nepeña finds. Two ceramic styles are, however, discernible, as previously described. The A, or Moche style, is associated with Early Chimu at the Moche site and otherwise represented by a few pieces in private collections. The vessels appear to be of Early Chimu manufacture, but with a foreign influence in their decoration. While Chavín appears to be the most likely source of this influence the relationship is not certain. Unfortunately, any resemblance to the frescoes of Punguri in Nepeña is also remote.

The B, or Cupisnique style, is represented by odd pieces in collections and by sherds from Cupisnique quebrada. As a style, it is not represented in the Moche collections, nor, on the other hand, is the Moche style found at Cupisnique. The incised designs of the Cupisnique style are more closely related to the Highland Chavín prototypes and to the clay wall reliefs of Cerro Blanco in Nepeña. Furthermore, the "Chavín" finds in Lambayeque and Piura valleys fall into the Cupisnique style group.

Chronological suggestions:—

Although the relationship of Chavín to the North Coast sequences is a stylistic rather than a period one, with the possible exception of the Nepeña sites, it is of importance to place the relative position of such influence in the North Coast chronology. Again, the statements made here are tentative, due to the limited nature of the evidence.

1. Highland Chavín. The suggested parallels between Chavín and such old Coast civilizations as Paracas, Nazca, and the shell-heaps of Supe and Ancon all imply that the Highland site is relatively old, and evidence from the North Coast shows that it is in part contemporaneous with the Early Chimu A period. A "Chavín"-influenced style is associated with Early Chimu at Moche. Tello's work at the Nepeña sites indicated a stratigraphy of Early Chimu type adobes and sherds above the Chavín-designed ruins. While de-

[1] In my 1938 excavations at Chavín site, incised ceramics of black, brown, and redware were found. Most pieces are from shallow open bowls with thick rims, almost identical with sherds found in the Ancon shell-heaps.

tailed confirmation of this important stratigraphy has not yet been published, it again suggests the contemporaneity of the two civilizations. Means[1] considers the statement of the stratification as indicating that Chavín, as a whole, is older than Early Chimu as a whole. However, one must not forget that a Chimbote variant of Early Chimu may be distinguished stylistically from that of the Moche region, with considerable probability that the distinction is temporal as well as geographic. In which case the possibility is always present that a stratification may turn out to be that of a later Chimbote type over the Chavín, which would still leave an earlier Moche-Chicama type contemporaneous at least with Chavín.

2. Coast Chavín. The Moche style has already been shown to be contemporaneous with Early Chimu in the Uhle collections. Furthermore, the Moche unit of Early Chimu is distinct from the Chimbote unit and may eventually be shown to antedate it slightly.

The Cupisnique style is more difficult to place. My excavations at the Gallinazo site in Viru Valley isolated a coastal period influenced by a North Highlands Recuoid style. Analysis of this period and comparisons with others suggested a midway position for it between Early Chimu and the Tiahuanaco-influenced Middle period of Moche. An intrusive grave at this site contained a blackware incised stirrup-spout jar and a decorated tapestry. The designs on the vessel and the tapestry suggest the rather vague Moche-Chavín style C, previously described, which, in fact, may be part of the general Gallinazo period, since some of the vessels have negative design and other characteristics. On the other hand, the C style may be "transitional" between Gallinazo and Cupisnique, especially since it has many of the basic elements of the latter style. This would place the Cupisnique style as roughly contemporaneous or slightly after the Gallinazo or Middle Viru I period. Since the Gallinazo period itself displays a strong Highland influence, it is not illogical to include the Chavín influence in this same general time period. While this proof is by no means conclusive, I list a number of observations which support the thesis in general.

1. The Gallinazo collection contains stirrup-spout vessels, hand-made, with heavy spouts, and rim variations. Some are decorated with appliqué knobs. These are not identical with the Cupisnique types, but are more similar than are the Early Chimu mould-made vessels.

2. Positive painting is rare in Gallinazo, and incision on open bowls is common, although not characteristic. Positive painting is also rare on the Cupisnique vessels, and incision, appliqué knobs, scratching, and some relief design is typical.

3. Some of the figure and modeled vessels of the Cupisnique group have the stirrup-spout placed across the head or figure. This variant in Early Chimu is rare, virtually all of the spouts being placed from front to back. It does occur as a variant in Late Chimu blackware. Analysis of the large Larco collection shows the following examples of transverse spouts as contrasted to longitudinal, by period:—

Early Chimu style	17	(All on Early Chimu vessels which have simple designs and modified rim stirrup-spouts)
Gallinazo style	2	(Negative ware. One more from my collection)
Cupisnique style	3	
Tiahuanaco style	1	(Stirrup-spouts very rare in this style)
Late Chimu style	34	(4 figures; 1 frog; 3 lobsters; 11 gourds; 8 cat heads; 3 houses; 4 containers with monkeys)
Inca style	3	(Cat heads)
Recuay style	7	(4 Seler collection; 3 Macedo collection)

4. Variation on spout rims of stirrup-spout vessels are common in Gallinazo, Cupisnique, and Late Chimu, but not in Early Chimu.

5. Cupisnique style is essentially a blackware. While blackware is found in Early Chimu, it is far more typical of Late periods.

6. The distribution of the Cupisnique style suggests a period later than Early Chimu. Thus, it is found in Cupisnique quebrada with few Early Chimu sherds as surface associations, but, in turn, with many red sherds and some black stipple sherds of Late period styles. Although this is surface association, it is of some significance. The Lambayeque find is in a valley where Early Chimu discoveries are yet to be made, but where there are some suggestions of a period corresponding to the Gallinazo. The Piura find is out of the Early Chimu region, but definitely in the Late period territory.

7. Lothrop[2] points out that the Chongoyape gold find in Lambayeque combines Chavín and

[1] Means, 1934a, 109.

[2] Lothrop, 1936, 68.

Tiahuanaco influence. The Tiahuanaco influence appears to follow immediately after Gallinazo, which would make such a combination with Cupisnique style logical. In further reference to this gold find Lothrop writes: "An additional indication of comparatively recent date is furnished by the technique of manufacture of a pin from this grave, part of gold and part of silver, the two being joined by solder."[1]

8. It has already been suggested that the heavy spout variant of the Cupisnique style, as well as the relief design, may represent imitation of metal working technique. The répoussé gold of Chavín style from Lambayeque illustrates the relief technique; a gold stirrup-spout vessel from Huarmey has the same thick spout treatment; and finally, a silver head bowl of Chavín style in the John Wise collection in New York has a stirrup-spout with a sharp flare to the rim. While goldwork is found in Early Chimu, its highest development is in the Late and Middle periods. Both the gold vessel from Huarmey and the silver head bowl employ a solder technique for uniting parts.

9. On the basis of his analysis of Chavín and Tiahuanaco, Means[2] considers the vessel from Piura to be the last stage of Chavín art and suggests a date between 800 and 1000 A.D.

10. Lothrop[3] considers the two gold plaques found at Zacualpa in the Guatemalan Highlands to be trade pieces from northern Peru. By his careful analysis he concludes that they represent a Chavín influence, modified by certain traits of Middle or Late Chimu styles. The post-Gallinazo position for the Cupisnique style would conform to this analysis.

11. Lothrop[4] dates his Zacualpa site as a final phase of Maya Old Empire period, and discusses the four possible dates according to the different interpretations of the Maya calendar. He selects two as possible, one 930 A.D. which does not modify much the present hypothetical dates for Peru, and the other, 1190, which would necessitate shortening the present concepts of the duration of Peruvian periods. While the Peruvian set-up offers little confirmation of either date, neither is inconsistent with the analysis of the position of Cupisnique style.

In brief, it is suggested here that two phases of Chavín influence may be seen on the North Coast, outside of Nepeña itself, the first a Moche style, contemporaneous with Moche Early Chimu, and the second, a Cupisnique style, partially contemporaneous or immediately following the Middle Viru I or Gallinazo period.

RECUAY AND NORTH COAST

The North Highlands of Peru is the center of a ceramic type, commonly known as Recuay, found principally in the Callejón de Huaylas. Other ceramic styles are also found in the North Highlands, although a convincing sequence has not yet been demonstrated. Several of the ceramic periods on the North Coast show strains of North Highland influence (or have influenced the North Highlands as the case may be), and consequently, a short presentation of this problem is given here, based largely on Kroeber's analysis in three papers.[5] The influence of Chavín on the North Coast has already been discussed.

North Highland Ceramic Styles

In the Callejón de Huaylas, Tello has distinguished two ceramic styles. The first is like the second, only more utilitarian, and not as well finished or ornamented. All the ceramics of both groups are handmade, rather than mould-made, and largely of small size. Tello[6] describes and illustrates pottery of the first style which he considers as derived, in large part, from gourd or calabash forms. The second type is the Classic Recuay, well illustrated in Seler.[7] Kroeber[8] calls the Classic Recuay the "A" style, and describes it as follows:—

> The Classic Recuay (A) ware is marked by several features: linear painting, in general inclining to rounded right angles, often negative (the design in the lighter buff ground color); subjects of the painting often representative of branching-plumed or horned cat-like animals, strongly conventionalized and supplemented by decorative design in the same manner; jar forms prevalent, with few stirrups; short *horizontal* spouts or projecting orifices; jar mouths frequently bearing a lip enlarged to a great horizontal disk; modeling, on the jar tops, always in small figures, mostly human, and generally several in number.

The crude style (Tello's Andean Archaic) and the Recuay style both contain dipper shapes and stirrup-spout vessels, but, to my knowledge, only the former contains tripod vessels. The chronological distinction of these two styles is uncertain; both styles were found in one tomb. Tello states frankly:[9]—

> It still remains to be determined whether the pottery of primitive technique found in Kopa is

[1] Lothrop, 1936, 68.
[2] Means, 1931, 145.
[3] Lothrop, 1936.
[4] Lothrop, 1936, 71.
[5] Kroeber, 1925, 1926, 1930.
[6] Tello, 1930, 284–289.
[7] Seler, 1893, Plates 42–47.
[8] Kroeber, 1930, 103–104.
[9] Tello, 1930, 288.

more ancient than or contemporaneous with that of Recuay.

Kroeber distinguishes yet another style which he designates as Recuay B:—

The Recuay B style is characterized by representative effects in modeling such as of men leading llamas; is detailed, but clumsy in execution; and uses color in combination with modeling rather than as separate ornament. Its colors are red, white, and black, sometimes with and sometimes without yellow; and the red is vivid.[1]

On the basis of the relations of the Chanchan "Cursive Modeled" style and the "Red-white-black Recuoid" Coast style to the Highland styles, and to other Coast styles, Kroeber[2] implies that Recuay B is more recent than Recuay A in the Highlands.

The North Highlands has the rounded towers (called Chullpas) so common in all the Highlands. Tello[3] considers these as late and associates them with still another ceramic style:—

During my explorations, I found the remains of polychrome ceramics of the Tiahuanaco type in these structures, the area of propagation of which is very extensive, mixed at times with ceramics of the Inca type.

At present we may note five styles of ceramics in the North Highlands. The Recuay B, the Tiahuanaco-influenced, and the Inca appear to be later than the Recuay A and the Andean Archaic. The Recuay A and the Andean Archaic may be contemporaneous, and both are associated with stone-lined cysts, and perhaps with other buildings and shrines. A relationship between these two styles and the seated stone statues with shields is suggested, although not verified. Relation of any of the styles with the Chavín ruins or style is uncertain. Tello considers the Chavín as more recent than the Archaic and Recuay, while Kroeber, on the basis of Coast evidence, inclines to reverse this. It is my personal feeling, again based on Coast evidence, that the Chavín style is largely contemporaneous with the Recuay A and Andean Archaic.

It is anticipated that new ceramic styles will one day be isolated in the North Highlands, or at least, that the existing styles will be further subdivided. Hints at this are seen in the analysis of the Gallinazo site material in Viru Valley which, although definitely influenced by known styles, presents new characteristics which must either be considered as local developments or influences from a Highland style as yet unisolated as they are distinctly not coastal elements.

North Highlands and Early Chimu A

Certain parallels exist between the Early Chimu A ceramics, as represented by the Moche collection, and the North Highland styles. Kroeber has listed some of these traits:—

On the other hand, Proto-Chimu shows certain affinities with ancient styles of the northern Sierra, and these affinities appear to have died out by Late-Chimu time. Thus the constricted-mouth dipper or drinking vessel with cylindrical handle appears in the North Andean Archaic of Tello. The concavely flaring bowl somehow impresses as having relations in the same direction. Figure-modeled jars in the old North Andean may be related to Proto-Chimu jars and stirrup-mouth bodies. A North Andean quasi-double jar is possibly to be connected with the double jar occasionally appearing in Proto-Chimu as well as with the later head-and-spout form.[4]

The direction of this influnce is not certain, nor is it necessary to assume that the relationship was a direct one, since both cultures may have been derived from a common source. Montell[5] points out similarities in dress and considers that the Recuay parallels to the Chicama (Early Chimu A) ceramics cannot be doubted.

In brief, we may reasonably assume that a ceramic style existed in the North Highlands contemporaneous in whole or in part with Early Chimu. If this is not one of the known Highland styles, it at least contained the basic elements out of which these developed. It is noteworthy that a similar contemporaneous position is also implied for one Chavín style.

North Highlands and Early Chimu B

The Early Chimu B ceramic style which appears to have had a center in the Chimbote region is certainly in a likely geo-

[1] Kroeber, 1926, 36.
[2] Kroeber, 1926, 36.
[3] Tello, 1930, 264.
[4] Kroeber, 1926, 22–23.
[5] Montell, 1929, 13–14.

graphic position for contact with North Highland types. The Callejón de Huaylas is the Highland extension of the Santa River Valley, and the Chimbote region is at the mouth of this river. The presence of North Highland influence, if not migration, has already been indicated in the "Chavín" type ruins found by Tello in Nepeña Valley. The Early Chimu B style differs from Early Chimu A, largely on traits which correspond to North Highland Recuay style. Thus, Kroeber, after diligent analysis, points out that:—

> ...small modeled figures, singly or in groups, mostly of human beings, often crudely modeled but still representative in intent, occur in the following styles or strains of northern Peru: Early Chimu, except the Uhle collection; Late Chimu; Cursive modeled; red-white-black Recuoid; Recuay; and North Andean generally. These occurrences must be historically connected.[1]

Again the direction of this influence is not positive, but since the Early Chimu A style does not have the characteristics, the indications are that the influence is from the North Highlands, where the characteristics are well established. Likewise, the connection appears to remain one of stylistic influence imposed on an established Early Chimu A, since negative painting does not occur; the classic Early Chimu red and white design, mould-made vessels, and realistic modeling is not supplanted; and the shapes, although modified, are still basically Early Chimu.

North Highlands and Gallinazo

In the analysis of the Gallinazo site, already presented in this paper, the North Highland parallels were discussed in detail, and consequently, only a brief repetition is needed here. Classic Recuay A style finds parallels, if not actually trade pieces, in the Gallinazo sherd material from the dwelling sites, as indicated:—

- Sherds with negative design which add the red as in Recuay A
- Sherds of black and buff negative ware with Recuay cat designs
- Part of a double bowl with black-white negative design, representing a seated figure with club, shield, and pan-pipes, a type which can be duplicated in Recuay A collections
- Fragment of short spout
- Fragmentary vessels indicating a flat top shape with figure modeling

Other characteristics which suggest North Highland influence, although not specifically the Recuay A are the following:—

- Dipper-shaped vessels with negative design
- Double vessels
- Constricted neck bowls with shoulder lug handles
- Hand-made rather than mould-made pottery
- High percentage of undecorated pieces
- Extensive use of negative design, with design elements comparable to secondary designs used on North Highland vessels
- Many vessels of small size

Not all the characteristics of this site conform so nicely to North Highland parallels, as the original analysis points out. Small figure modeling and tripod vessels are notably absent, for example, and new shapes and characteristics are introduced which have not been attributed to the North Highlands as yet. Still the influences and parallels indicated above make the connection of the two regions undeniable.

The Gallinazo site appears to represent a post-Early Chimu period. The Early Chimu B shows some influence from the North Highlands, but in Gallinazo the influence is so strong that it suggests that Early Chimu may have been partially broken down by North Highland peoples before the northward movement of the Tiahuanaco-influenced style from the Central Coast of Peru which follows.

North Highlands and Middle Periods

Kroeber[2] has pointed out the Recuay A influence in the Chanchan style which he calls "Cursive Modeled" and which is in the post-Epigonal Middle period. This influence is largely noted in the modeling, and "in the smallness, stiffness, and grouping of the figures." Furthermore, tripod vessels with "cursive" design were associated with the Epigonal style at Moche site, and other tripod vessels with Tiahuanaco designs have been found on the North Coast, not to mention still others in Late Chimu blackware. Tripod vessels are not

[1] Kroeber, 1930, 104.

[2] Kroeber, 1926, 32–36.

part of the Epigonal complex on the Central Coast of Peru and have not been found in the Early Chimu or Gallinazo periods on the North Coast. They have, however, been found with the North Andean Archaic, as previously mentioned.

Whether this North Highland influence in the Middle periods is a result of the Gallinazo period plus the Epigonal, or continued influence from the Highlands, is not certain; in all probability both factors were functioning.

North Highlands and Late Periods

The style analyzed by Kroeber[1] as red-white-black-Recuoid is considered by him as a "late Chimu variant under highland influences"; only in this case it is influenced by the Recuay B style. Other North Highland strains noted in the Late Chimu blackware may be more easily explained as carry-overs from the Middle periods.

The elaborate interrelation of Coast and Highland, seen both in the Recuay and Chavín analysis, indicates that a well-established sequence in the Highlands will go far in checking Coast chronology.

Middle Periods

The Early periods of the North Coast, and the statements apply to the Nazca coast as well, are marked by well-defined and unified styles which show insufficient influence from other regions to modify the basic trends. The Early Chimu is a large, but in many ways closely knit period, which is limited in distribution to one section of the North Coast and difficult to subdivide. The Middle periods mark an era of change affected by strong outside influence, involving migrations or invasions. The Early Chimu ceramics depict many scenes of battle, warriors, and other representations of strife, but most of this warfare must have been either local, or the successful resistance of an outside foe. Battle scenes are no longer common in the Middle periods, but the ceramics give ample evidence of external influences and intrusions. The unity of the Early period is first shattered by strong North Highland influence. Then the dominant Central Coast Epigonal style, strongly influenced by highland Tiahuanaco, not only spreads south over the Nazca region, but extends to the north over most of the Early Chimu territory. These outside influences, bringing new colors, designs, and shapes of pottery may have eclipsed the Early Chimu style for a time, but it soon returned, resulting in innumerable stylistic strains and combinations.

As an archaeological field of investigation, the Middle periods present many difficulties. The isolation of a style does not imply the isolation of a period, or sub-period. Even the isolation of a site may mark a sub-area rather than a sub-period. The styles and divisions which appear to me to compose the Middle periods on the North Coast are discussed in the following pages. Essentially two periods are represented: the first, the "Recuay"-influenced Gallinazo; the second, the Epigonal. The second breaks into three sub-periods, stylistically and probably chronologically distinct, but all based on the northward movement of the Tiahuanaco-influenced Central Coast styles. The hypothetical "Middle Chimu" has not yet been isolated in the Moche region, although the suggestion is made that something similar to it may constitute a Middle period in such northern valleys as Lambayeque and Pacasmayo.

Middle Moche One, or Gallinazo Period

The excavations and discoveries at the Gallinazo site in lower Viru Valley have already been described (pp. 54–74). Material from dwelling sites on five pyramids and from two cemetery mounds not only forms a unit, but appears to me to represent a period as well, although the area of extension and the length of time covered is not certain. The chronological position of Gallinazo period is considered to be between the Early Moche B, or its Viru equivalent, and the Moche Epigonal because of the presence of Early Chimu shapes and some sherds; because of the lack of Late period characteristics such as blackware, pressed design, stipple, and relief design; and because of the presence of many shapes which persist into the known

[1] Kroeber, 1926, 36.

Middle and Late periods, but which do not occur in Early Chimu itself. This basic argument is reinforced by the following points: the occurrence of Epigonal sherds in the Gallinazo house refuse; the occurrence of negative painted sherds in the Early Chimu house refuse at Huaca de la Cruz; the surface finds of sherds of black-ware, pressed ware, and black-white-red ware at Gallinazo; the appearance of the Gallinazo pyramids as basically Early Chimu structures re-used in this period, including the cane-marked adobes found associated with Early Chimu elsewhere; the poorness of preservation of such perishable materials as cloth, wood, calabash, matting, etc., except in one intrusive grave; the unprepared direct burials, both flexed and extended, but without copper in the mouth.

The Gallinazo period demonstrates North Highland influence, if not direct migration, as has been pointed out previously. Although fragments of the Gallinazo type were found in other parts of Viru Valley they were not numerous. The characteristics of the period given here are consequently a résumé of the Gallinazo collection itself, composed of ninety-six grave vessels (exclusive of the ten toy vessels) and sherds from the house sites.

Ollas, which form 29.17 per cent of the grave pottery, are equally divided between large and small. Some small ones have loop handles, and the large vessels, all handleless, vary in rim form between flare and high collar. 89.29 per cent of the ollas are undecorated; in the others, the decoration is inconsequential. The non-olla group is composed of stirrup-spout vessels, some of Early Chimu type, but without Early Chimu decoration, and others of purely local variety, differing from both Early and Late vessels of this type; of dippers with conical handles; of one melon-shaped vessel with flare collar; and of face collar vessels all suggestive of Early Chimu prototypes. A second group contains shapes which persist into the following periods, but which are not found in Early Chimu. These include constricted neck globular jars with and without shoulder nubbin handles (17.71 per cent); flask-shapes; spout and round bridge to bird head vessels; double jars; cylindrical neck and flat handle on angular bodied containers (7.29 per cent); and, in the sherd collection, open bowls with low annular bases and incised designs. Distinctive of the site itself are globular or angular-bodied vessels with bird head, wing, and tail lugs (16.67 per cent); one type of face collar jar; an asymmetric or duck-shaped vessel; and a plain deep open dish.

All pottery is hand-made rather than mould-made, with body shapes which do not vary greatly—54.41 per cent globular; 23.53 per cent angular-bodied; and the remaining 22.06 per cent including the flask, double, modeled, open dish, dipper, and asymmetric shapes. Bases of the non-olla vessels are round (57.35 per cent), flat (32.35 per cent), or annular without decoration (10.29 per cent). Plain orange, red, or buff wares comprise 72.05 per cent of the collection of grave ceramics (non-olla), with another 23.53 of negative-painted vessels, 2.94 per cent two color positive painted and only 1.47 per cent three-color. In decoration, the non-olla pottery is equally simple, 63.24 per cent being undecorated, 23.53 per cent being negative-painted, only 4.41 per cent positive-painted, and the remaining pieces decorated with punch, appliqué strips, or knobs. In the refuse collection, incision is a more important design technique.

Wood, calabash, cloth, and other artifacts of perishable materials are rarely preserved at this site, except in one intrusive grave which contained a fine kelim-type tapestry and some fragmentary cloth. While this intrusive grave seems somehow related to the general material, the identification is not certain, and the contrast in preservation is disturbing.

Two types of clay whorls were found, one suggesting the fine incised whorls of Early Chimu type, found at Huaca de la Cruz and the other a heavy, crudely incised whorl. Two distinctive hollow clay figurines have no body modeling, except for short stubby legs, and faces of appliqué eyes and punch mouth. Fragments of clay pan-pipes were found.

Stone artifacts are not numerous, but

include a ring stone, a club head, a grindstone, pendants, and beads. Bone is represented by one awl, and shell by two pendants. Metal artifacts are common and demonstrate skill, including examples of both gilding and silver plating (?), as well as copper discs, bangles, leaf-bundles, pins without flat heads, pincers, knives, whorls, and beads.

Outside of Viru Valley, the distribution of this Gallinazo type material is suggested, but not isolated. Although the type does not appear in the Moche series, negative-painted vessels of the ware and shapes have been found in Chicama Valley, but none has been reported from Lambayeque. A few vessels in the Roa collection at Santa indicate that the style is possibly found there too.

Small rectangular rooms were numerous on the platforms of the Gallinazo pyramids, but it is doubtful if the pyramids themselves were constructed by the dwellers, as the pits under the house floors encountered jumbled adobes, suggesting that the pyramids had partly tumbled down before the Gallinazo occupation.

MIDDLE MOCHE TWO

Sub-period A, the Epigonal

The Uhle excavations at Moche encountered sherds and graves on the platform of the Huaca del Sol (Moche site A) which Kroeber[1] has described as "Tiahuanaco and Associated Ware." Although Uhle attempted some distinctions in the various wares represented on this platform, Kroeber treats the section as a unit, justifying his analysis by comparison with the Central Coast Epigonal, as isolated at Pachacamac, Supe, and Middle Ancon 1. In other words, this period represents a movement northward from the Central Coast, bringing with it new shapes, colors, and designs.

The Moche collection contains a few pieces in true Tiahuanaco style, namely, two tall goblets decorated with stylized figure designs in white, buff, gray, deep red, and black; fragments of similar pieces; a goblet with toothed scroll pattern, and a modeled cat head. The Larco collection, from Chicama and Moche valleys, contains a greater variety of the Tiahuanaco style ware; three tall goblets; four tall goblets connected to modeled figure; four double-spout with flat bridge; three spout and bridge to head (a bird, a puma, and a duck vessel); five modeled vessels (puma head, llama head, human head, human figure); and one stirrup-spout vessel. All are painted in black-white-red and sometimes yellow and gray. All have designs characteristic of the Central Coast Epigonal.

The grave pottery at Moche is composed of eight constricted neck jars, one goblet, and one cooking vessel. Largely blackware, these vessels are decorated with relief figures in arched panels, characteristically complex in detail. Associated in the sherd collection are various pieces of bowls with pressed design.

The styles thus far associated at Moche are consistent with the Epigonal to the south, but two more styles indicate other influences. The first is a cursive tripod style, not only marking the first appearance of tripods in the North Coast series, but also employing a free, thin stroked painted design ("cursive") neither characteristic of earlier periods at Moche nor of the Epigonal. Kroeber[2] sees the possibility of Isthmian or Mexican influence in this style though he notes that it persists into other of the Middle periods on the North Coast. Tripod vessels are found in the North Highands (Tello's Andean Archaic), but without cursive decoration.

Uhle[3] mentions still another style, which Kroeber does not emphasize, represented by thousands of fragments of clay trumpets, some coiled-horn and some shell-shaped, mixed in the earth of the platform (Moche site A). These clay trumpet fragments, as well as mould-made figurine vessels, which Uhle[3] also illustrates as part of the Moche collection, are the main characteristics of the style found at Queneto temple (cf. p. 27), and again in the mixed site of Carmelo 5. Furthermore, coiled clay trumpets with both plain and animal head ends; shell-

[1] Kroeber, 1925, 207–212.

[2] Kroeber, 1925, 212–213.

[3] Uhle, 1913, 110.

[4] Uhle, 1913, Plate VI, nos. 9–15.

shaped clay trumpets; clay, mould-made figurine vessels with large disc headdresses; and clay figure-whistles, are all of one type clay and manufacture. These Uhle[1] considers as degenerated Early Chimu types; indeed, similar trumpets have been found in Early Chimu graves.

The Epigonal, in reference to other Middle Moche Two styles, appears to represent an isolated sub-period at the Moche site. However, as noted above, even at Moche, it is mixed with the clay trumpet and figurine vessel type, which may represent a decadent Early Chimu, and also with the cursive tripod style which probably marks some outside influence. In any case, the finds in the Moche-Chicama region, to date, do not indicate that the Epigonal sub-period is either extensive or of long duration. My excavations in Viru Valley add little to the Moche information. Epigonal sherds mixed in the Gallinazo site refuse suggest a contact of the two periods, and a fragmentary puma bowl at Huaca de la Cruz suggests, although it does not prove, that the Epigonal is older than the black-white-red style.

As would be expected, collections in the Santa-Chimbote region contain more examples of the Epigonal period, although information is lacking on excavations in this region. To my knowledge, the Epigonal, as such, is not found in the Lambayeque region, although certain influence from it will be described later.

Sub-period B, Derived Local Styles

Following the Epigonal period in the Moche-Chicama region, are numerous local styles derived largely from the Epigonal plus North Highland influence, representing either the contact of the Epigonal and Gallinazo periods, or fresh influences from the Highlands. In any case, the styles, although closely related to the Epigonal, seem to me to form a distinct sub-period, first, because they are not associated with the Epigonal at Moche site A, and second, because they include none of the purer Tiahuanaco pieces, commonly associated with the Epigonal sub-period.

[1] Uhle, 1913, 114.

Pata de Burro, Chicama Valley

The excavations at this site in Chicama Valley have already been described (cf. p. 82). The analysis of the collection indicates that it represents a unit, and as such takes a place in the post-Epigonal Middle period. No piece is of Tiahuanaco style in any purity; furthermore, the shapes and designs contrast with the material found at Huaca de la Cruz and Taitacantin in Viru Valley. A review of this site and collection is given as a sample of the B sub-period of Middle Moche Two.

Of the total ceramic collection, 51.06 per cent are ollas, of which 4.17 per cent are blackware. 83.33 per cent orangeware, burnt black by use, and the remaining 12.50 per cent are painted with a crude white-on-orange, characteristic of the Late periods. However, unlike those of the Late periods, most of the ollas are decorated; 62.50 per cent with pressed design, and 8.33 per cent with fabric impression. Flare rims, typical of Early and Middle periods, form 37.50 per cent of the olla rim types; bulge rims, definitely a Middle period characteristic, form 41.67 per cent; and angular rims, suggestive of the Late period type, are 20.83 per cent.

Shallow bowls, generally with annular bases, form 47.83 per cent of the non-olla pottery (23.40 per cent of the total), which compares favorably with the Epigonal sub-period at Moche, where this type bowl constitutes 33 per cent of the total collection. One shallow redware bowl has tripod legs. 21.74 per cent of the non-olla vessels have angular bodies and cylindrical necks with flat handles to the body. This type is common in the Gallinazo collection and in other phases of the Middle period. Another typical Middle period shape is the constricted neck globular bowl with nubbin shoulder handles, which forms 13.04 per cent of the non-olla pottery. A blackware double-spout vessel and two stirrup-spouts complete the collection. One of the stirrup-spout vessels is modeled in the form of a seated animal and decorated with black, white, and red design. The spout is round and without a decorative lug at its base. The other has a blackware, globular con-

tainer with a round stirrup-spout, on which a modeled monkey lug is placed on the arc, not at the base of the spout. Stirrup-spout vessels are not found with the Epigonal at Moche, which again distinguishes this unit.

Blackware is associated with the Epigonal at Moche and painted ware is common. In this group, the situation is reversed, blackware and painted ware becoming less frequent than monochrome.

	Moche Epigonal	Total Pata de Burro Middle Two-B	Non-Olla Pata de Burro Middle Two-B
Painted	39	8.51	17.40
Monochrome	11	63.83	43.48
Blackware	45	21.28	39.13
Olla paint		6.38	
Miscellaneous	5		

Although 48.94 per cent of the pottery is plain, 42.54 is decorated with pressed relief, of which 12.76 per cent is stipple type. This compares favorably with Moche in which 52 per cent is pressed relief, including 9 per cent stipple.

Associated clay artifacts of a non-pottery variety include clay whorls, a rattle, a black-white-red figurine, two Y-shaped whistles, two ball whistles, an ocarina, a bird, a pendant, and three figurine amulets. Nine burials contain copper, two with pieces in the mouth, including two whorls, a disc, and a square plaque. Fragments of cloth are found, although the surface position of the graves is not favorable for preservation of perishable objects. Shell and stone amulets and beads are also found.

Cursive Modeled Style

A style found at Chanchan is described by Kroeber[1] as a Cursive Modeled Style. All are bridged forms, either double vessels, or spout and bridge to figure. The figures are small and modeled in some detail. The painting is in red and black lines on a reddish buff base. It is claimed by the original collector that these vessels were found in the lowest levels of the Chanchan cemeteries, which, if true, tends to confirm their pre-Late Chimu position. Kroeber notes certain suggestions of the Recuay A style in the grouping of figures.

[1] Kroeber, 1926, 32–34, Plates III, IV, XI.

Red-White-Black Recuoid

Another style from Chanchan is described by Kroeber[2] as a red-white-black Recuoid. Again, the vessels are bridged forms of whistling jars. The modeling is not as good as in the previous style, and the painting is with brighter colors in which red predominates. By analysis, Kroeber considers this style related to a Recuay B and later than the Cursive Modeled Style. He even places it as contemporaneous with Late Chimu. The analogies to the previous style and to other characteristics of the Middle Moche Two-B, incline me to consider this style as yet another variant of the post-Epigonal period.

Red and White Style

Similar to the above two styles is another with decoration in white and red. Double spouts are added to the bridged forms, as well as constricted neck globular vessels. Some of the latter have relief figures around the body of the vessel.

The three styles listed above appear to represent styles within the B sub-period. In all probability, the vessels were originally associated with cooking pots and blackware to enlarge the shape list. Pata de Burro seems representative of an unselected site of this general type, as do the finds from the Pampa de Chicama (cf. p. 89) and from Las Delicias (cf. p. 83).

Sub-period C, the Black-White-Red Style

The Uhle excavations at Moche discovered at Site C a triple grave stratification.[3] The site was north of the Huaca del Sol and the soil contained sherds of Early Chimu style. At 1.00 meter depth were graves of the Late Chimu period, including nine blackware vessels, none of which were Incaic forms. Under these, at 2.00 meters were two graves containing three vessels of black-white-red geometric style, and one gray vessel. At 4.00 meters was a child's burial, without artifacts, but in the "manner of the post-Tiahuanaco walled graves" at Site A.

[2] Kroeber, 1926, 34–36, Plate V.
[3] See Kroeber, 1925, 197–198.

In his analysis of this grave sequence Kroeber[1] states:—

But the R-W-B jars are of a distinctive ornamentation, which is without parallel or approach in the remainder of the Moche collection, but agrees rather closely with a ware characteristic of the "third period" of Pachacamac.

At a later date, after the discovery of the Taitacantin site in Viru Valley, Kroeber changes his opinion on the distinguishing of Epigonal and black-white-red style:[2]—

The net result is that the Tripod style, the Tiahuanacoid-Epigonal style, pressed blackware and redware, the double spout, and now the red-white-black Geometric style, are all found associated at Taitacantin.

However, this revision overlooks the fact that the black-white-red style was not found associated at Moche, Site A; that Taitacantin contains no cylindrical goblets, nor any piece as characteristic of Tiahuanaco style as the pieces at Moche Site A; that no more than three colors are used at Taitacantin, while Moche and Supe Epigonal run to five and six; that cursive style is not found at Taitacantin, nor are the tripods decorated in cursive designs as at Moche Site A; and that Taitacantin contains no relief vessels with arched panels, as in the graves at Moche Site A, in spite of the fact that these are associated with Epigonal on the Central Coast.

In other words, it still seems logical to me to distinguish the Taitacantin black-white-red style from the Epigonal, and, in view of its late position in Central Coast sites, to consider its chronological position on the North Coast as at the close of the Middle Moche Two period. This position is supported by my excavations at Huaca de la Cruz which furnished grave material of this type, as well as by grave material excavated at Taitacantin itself by Olson in 1930. Materials from both sites have already been described, but a résumé of the salient points is given here.

Ollas comprise a smaller percentage of the ceramic collection than in the Late periods (36.56 at La Cruz, 26.92 at Taitacantin). Although the ollas are distinguishable by their shape, the ware and the decoration often overlap the non-olla group, which is not true in the Late periods. At La Cruz 38.23 per cent of the ollas are of blackware, and 73.53 per cent are decorated with pressed designs. At Taitacantin, 57.14 per cent are blackware and 85.71 per cent decorated with pressed design. Virtually none of the ollas is decorated with crude white-on-orange paint, or with fabric pattern as in the Late periods. Bulge rim is the characteristic form with flare rims second. Angular rims are rare and double bulge rims absent, although both are typical of the Late periods.

The pottery is distinguished by vessels painted with geometric black-white-red designs. At La Cruz this painted ware forms 11.83 per cent of the total collection (15.38 per cent of the non-olla); and at Taitacantin it is 18.64 per cent of the total (21.05 per cent of the non-olla). Painted and blackware vessels are associated in the same graves, and shapes are common to both wares. The blackware forms 62.36 per cent of the total collection at La Cruz (76.25 per cent of non-olla), and a correspondingly high percentage at Taitacantin.

A globular vessel with constricted neck, both with and without two nubbin shoulder handles is common (28.81 per cent of non-olla pottery at La Cruz), and large and small melon-shaped vessels with constricted necks are characteristic (23.73 per cent of non-olla at La Cruz). Flask-shaped vessels, some with collar faces, are typical. Double-spouted vessels and double bowls are present, but not frequent, and the stirrup-spout is represented by only one example. A spout and handle vessel forms 18.64 per cent of the non-olla ceramics at La Cruz (21.05 per cent at Taitacantin), and includes a variety of sub-shapes, although the typical rotund-figure-jar is not one of them. Shallow bowls, so typical of Epigonal and Pata de Burro (Sub-period B) site, are present, but far less frequent. Vessel bases are typically flat (69.49 per cent of La Cruz ceramics) which is more of a Late than a Middle characteristic. Tripod legs are found in surface sherd collections at La Cruz, although none was associated in a grave.

Only 24.73 per cent of the total La Cruz ceramics were without decoration (19.23 per cent at Taitacantin). Pressed design

[1] Kroeber, 1925, 206.
[2] Kroeber, 1930, 101.

is common and higher relief design is typical. Stipple is a common feature (27.95 per cent of total La Cruz vessels). Modeling is not notable.

Both La Cruz and Taitacantin are cemeteries unassociated with architectural remains, an observation applicable to all of the Middle Moche Two period. Burials are in a seated flexed position, wrapped with cloth, in unprepared graves, often marked by an upright stick in the ground. Secondary burial was noted, as well as deformation of skulls. Many of the skeletons had a piece of copper in the mouth.

Some well-preserved cloth and many fragments are found, although at La Cruz a post-burial burning destroyed many perishable artifacts. My cloth collection includes nineteen plain pieces, eight warp stripe, one weft stripe, one gingham, three weft pattern, two brocade, four tapestry, one tie-dye, one ikat, and one tubular weave. The cloth, especially the ikat and tie-dye, is generally of Late type. Twenty burials at La Cruz contained copper pieces, such as cast discs, thin discs, plaques, whorls, pincers, knives, and chisels. Other artifacts include fragments of silver, wooden weave tools, daggers, clubs, and paddles, decorated calabashes, feather ear ornaments, and one clay whorl.

HYPOTHETICAL MIDDLE CHIMU

Kroeber[1] has noted the fundamental similarities between the Early and Late Chimu, in spite of the interrupting influences of the Tiahuanaco and Highland influenced Middle periods and hypothecated a Middle Chimu as a connecting style. To quote:—

> Obviously, the hypothetical Middle Chimu style could be considered determined if a ware were isolable which in the main combined or averaged traits of Proto-Chimu with traits of Late Chimu, plus perhaps certain traits of its own. The determination would be strengthened by the occurrence of a certain degree of exotic influencing—by a Tiahuanacoid style, for instance—provided this foreign influence were not so strong as to disrupt the Proto-Late Chimu continuity . . . .[2]

As part of his analysis Kroeber has segregated the characteristics of the Uhle Moche collections into elements fundamentally Early, Middle, or Late.

In another paper Kroeber[3] has suggested that the Chimbote ceramics might conform to the Middle Chimu requirements, although he noted, at the same time, that alternative interpretation would be to consider the Chimbote ceramics as a sub-area, if not a sub-period, of Early Chimu. The second interpretation has been accepted in this report as part of the justification for an Early Moche B period, because the traditional shapes and styles of Early Chimu are maintained in the Chimbote ceramics; because variations can be explained as a North Highland influence; because bridged forms and other shapes typical of the Late Chimu are not included in the Chimbote ceramics; and because Tiahuanaco influence is entirely lacking. Furthermore, since the Tiahuanaco-influenced Middle period represents a northward movement from the Central Coast of Peru it would logically be stronger in Chimbote which is closer to the center of distribution and consequently make that region a poor place for the formation of a Middle Chimu. Continuing this line of reasoning, one would be more apt to find a Middle Chimu in Chicama Valley, traditional center of Early Chimu, or in the valleys to the north, beyond the direct impact of the northward moving influences.

Recorded excavation in Pacasmayo Valley is unknown, and, for that matter, few records of excavation in Chicama Valley have been published. Although Lambayeque is perhaps a little far north for a Middle Chimu style of any purity, the archaeological evidence indicates that it was first peopled from the south at about the close or just after the Early Chimu period. My excavations at the site designated as Lambayeque One uncovered a unit collection differing from the Late Chimu-Inca material found at other sites, and not conforming to any one of the Middle periods in Viru and Moche. It might well represent a local development of the Middle Chimu plus certain influences from the Moche Middle periods. The following review of

[1] Kroeber, 1925, 214–224.
[2] Kroeber, 1925, 215.
[3] Kroeber, 1930, 104–105.

that site bears this possibility in mind. (Cf. p. 94, for original description of the excavations and collection.)

Lambayeque One

Of the ninety-seven vessels classified, 23.71 per cent are ollas, which is lower than the Late periods. Only 4.35 per cent of these ollas are blackware, 65.22 per cent being orangeware, and the remainder painted in crude white-on-orange. 65.22 per cent are decorated with pressed relief, like those of the Middle Moche Two period, while none has the Late period fabric marking. Again, 65.22 per cent of the ollas have flaring rims, as in Early periods; 8.70 per cent have bulge rims, a Middle period characteristic; and 26.09 per cent have angular rims, characteristic both of the Lambayeque Valley and of the Late period.

Early Chimu influence is noted in the high percentage of modeled vessels, 17.57 per cent of the non-olla pottery. Some of these have stirrup-spouts which are round in cross-section, and lack a modeled lug at the spout base. A list of the modeled vessels which suggest Early Chimu follows:—

- A modeled corn goddess, orangeware, with early type stirrup-spout
- A modeled figure, seated with legs in front, holding a doll on knees. It is of blackware, with a simple headdress and early type stirrup-spout
- A modeled blackware figure playing a drum, with legs in front, and early type stirrup-spout
- A modeled bird with stirrup-spout, painted in black-on-orange
- A modeled blackware monkey, seated, with spout and flat handle
- A modeled blackware figure seated cross-legged with spout and flat handle
- Two modeled blackware bird bowls with constricted necks
- A modeled blackware figure with constricted neck and double strand handle
- Modeled blackware fish with small balsa with two rowers on back
- Modeled balsa with two rowers, painted in black-on-orange
- Modeled blackware squash
- Modeled head goblet. The shape suggests Epigonal influence, but the modeling is suggestive of Early Chimu. It is of blackware

The modeling, the stirrup-spouts, the single-seated figures, and the simple headdress all suggest Early Chimu influence. Moche Middle period influence is seen in the black-on-orange painted design with small elements, the goblet shape, the double-spout, the spout and figure shapes, the flask shape, the globular bowl with constricted neck and two shoulder handles, the rotund-figure-jars, flat bridges, and annular bases. On the other hand, such Middle traits as tripod vessels, black-white-red painting, the face-collar on flasks, the shallow dish, the melon shape, and angular-bodied vessels with cylindrical necks and flat handles are lacking.

The high percentage of blackware (60.82 of the total collection, and 78.37 per cent of the non-olla), the double jars, stipple design, and white-on-orange olla painting are Late period characteristics. The flexed burials are suggestive of Middle or Late, rather than Early periods. However, extended burials are common in Lambayeque in Late sites and in at least one Middle site near Túcume.

Local traits are seen in the champlevé decorated bases, the modeled head lugs, both human and animal, on flasks, the variations on double spout vessels (such as figurine spouts and decorative lugs), the variety of bridge and handle forms (twisted double strand, triple strand), and the disc-shaped vessels.

The Lambayeque One collection appears to be contemporaneous with the Middle Moche periods, but it certainly contains many Early Chimu characteristics. Although it fulfills some of the requirements for the hypothetical Middle Chimu, one hesitates to assert that the period has been satisfactorily isolated. Lambayeque One suggests, however, that a midway valley like Pacasmayo, Saña, or Chicama, might preserve a Middle period still more closely allied to the Early Chimu.

No buildings were associated at Lambayeque One, but material of the same type was found at the Huaca Pintada, near Túcume. Descriptions of this worn adobe ruin report polychrome paintings of warrior figures on the walls, reminiscent of the murals at Moche. The identification is, unfortunately, not certain.

LATE PERIODS

Late Moche One

The C-Sub-period of Middle Moche Two closes the Middle periods, and is, in some ways, transitional to the Late periods. However, if compared to the Inca-Chimu period material as found at Moche B, and at Lambayeque Two, and Túcume One and Two, a gap which suggests an intervening period is noted. Thus, such characteristics of the Inca-Chimu period as square-section stirrup-spouts with lugs at the base, constricted neck vessels with flat collar to body handles, or with animals at the collar bases, and squared bridge double-bowls, are not found in Middle Two-C; and black-white-red pottery, melon shapes, spout and flat handle jars, and face-collar flasks, are not found in Inca-Chimu. The differences could be elaborated, even to include olla forms, and one could point out that the shapes and characteristics which tie Middle Two-C and Inca-Chimu together are generalized elements of the Middle periods which persist into the Late.

Two collections of selected vessels seem to represent the intervening period, or Late Moche One. The first is composed of twenty-one vessels which I purchased at the site of El Brujo in Chicama Valley. These had been excavated the same day at the site and the only selection was the elimination of any ollas or other simple vessels which the excavators, anticipating sale of material, had not bothered to extract from the graves. No definite Incaic piece is associated. All vessels are of blackware, including seven stirrup-spouts, semi-flat in cross-section and with monkey lugs; four double whistling jars; two taper spouts and flat handles; four animals at collar base; and four constricted neck jars. A champlevé decorated annular base, a scalloped edge on a flask-shaped vessel; a sea lion container in a double jar; and the taper spouts and double flat handle all suggest Middle period influence. The blackware, the type and frequency of stirrup-spouts, whistles, and the animal at the collar base suggest Inca-Chimu. As a group the revival of the generalized Early Chimu as opposed to Middle period influence is evident.

The Kroeber collection from Chanchan,[1] although selected, also conforms to this group. All 115 vessels are blackware, but without aryballoid or other recognizable Inca shapes. Sixty-four of the vessels have stirrup-spouts, mostly of the Late type; seventeen are bridged forms; twelve, double jars; eight, constricted neck with one flat handle; twelve, constricted neck without handles; one, rotund-figure-jar; and one face-collar vessel. The modeling is excellent, and the collection in general seems to fit a Late Moche One rather than the Inca-Chimu.

Although the buildings of Chanchan must be partly associated with this period, some site must first be properly isolated before too much can be said. Certain ruins in Viru Valley suggest this period, but the collections from them are too small for conclusive statements. Certainly all valleys between Chao and Lambayeque have good prospects of preserving such a unit.

Late Moche Two, the Inca-Chimu Period

Three sites excavated by me in Lambayeque furnished material of a Late Chimu period with certain Inca associations. The collections from Lambayeque Two, and Túcume One and Two total eighty-seven vessels. The burials were both flexed and extended in poorly prepared tombs. The material was associated with the extensive adobe ruins of El Purgatorio.

Ollas form 62.07 per cent of the ceramic collection and they are mostly of burnt orangeware, some being decorated with a crude white paint. Only 3.70 per cent are decorated with pressed designs, although fabric pattern or pressed lines are found on 57.41 per cent of them. Generally, crude white paint, fabric pattern, and pressed lines are distinguishing characteristics of the ollas of this period in Lambayeque. Bulge and flare olla rims are virtually absent, but the angular rim represents 77.78 per cent and a double bulge rim is an exclusive characteristic.

The aryballoid jars associated with this site identify it as Inca-influenced. Other typical shapes are the constricted neck vessel with flat collar to body handle; the

[1] Kroeber, 1926, 24–28.

constricted neck with modeled animal at the collar base; stirrup-spouts, square in cross-section with monkey lugs; and deep dishes with straight sides and small handles. Bases of the non-olla ceramics are usually flat—78.79 per cent. Stipple and figure is the most common design, although 39.39 per cent are not decorated. Because of the large number of ollas only 36.74 per cent of the total collection is of blackware, but of the non-olla group, 84.85 per cent are blackware, 9.09 orangeware, and 6.06 per cent painted. The painted ware is Inca-influenced. The Kroeber collection from Túcume is essentially the same as this.

The Moche site B collection of seventy-two Late Chimu vessels, as described by Kroeber,[1] shows slightly more Inca influence, including four aryballoids and two stirrup-spout vessels painted with Inca-influenced design. Allowing for the geographic separation of this and the Lambayeque site, a close similarity between the two collections is seen. At Moche, are constricted neck vessels with flat handles, constricted neck vessels with modeled animals at the collar base, monkey lugs on square section stirrup-spouts, stipple design, and some modeled vessels. A tabular comparison of my Lambayeque collection with Kroeber's collections from Túcume and Moche B shows the close similarity.

[1] Kroeber, 1925, 204–205.

	Bennett Lambayeque Per Cent	Kroeber Túcume Per Cent	Kroeber Moche B Per Cent
Blackware (non-olla)	85	86	82
Monochrome (non-olla)	9	14	14
Painted (non-olla)	6	0	4
Aryballoids	3	5	4

Copper artifacts are common, including semilunar knives, rectangular pincers, nose rings, rings, spoons, pins with bird heads, chisels, and embossed plaques. Wooden weaving tools are common and fragments of plain cotton cloth were found. Both rectangular and round top adobes were associated at Túcume.

Inca Period

Inca material in pure lots may have been found on the North Coast, but no such site has as yet been described. Some of the Cuzco-Inca types included in the Larco collection at Chiclín are said to be local finds and the Larcos speak of Inca cemeteries. Stone fortresses on hill tops, such as Bitín in Viru, are suggestive of Highland Inca construction.

Late Chimu blackware and some shapes persisted into the Colonial Spanish period and it is doubtful if they were supplanted by pure Inca material in any but a few spots. The fusion of Inca and Chimu is common and is what one would anticipate.

RÉSUMÉ OF MOCHE REGION CHRONOLOGY

Early Periods

The earliest material found in the region are called by various authors Early Moche, Early Chimu, Proto-Chimu, and Mochica. It is isolated stratigraphically from other periods, and associated with bulky, step-sided pyramids made of rectangular, cane-marked, hemispherical, and perhaps conical, adobes. Realistic polychrome frescoes adorn some walls, identified by position and design with the period. Burials are extended in prepared box tombs of adobes. A distinctive whorl and figurine type are associated. The material is found from Casma to Chicama Valley, within which region two ceramic styles can be separated, which probably, although not certainly, are chronologically distinct.

EARLY MOCHE A

Isolated typologically from Early Moche B at the type site of Moche, the ceramics include modeled and plain stirrup-spout vessels, conical-handled dippers, flaring-sided bowls and others, painted in red and white designs. Modeling and painting stress single figures and do not include modeled action scenes. Type distributed throughout Moche region, and perhaps south to Chimbote.

(Chavín A—Vessels decorated in design style related to North Highland Chavín are associated with Early Moche A, but do not form a period.)

EARLY MOCHE B

Essentially an Early Moche A plus North Highland influence from the Recuay region. Same general shapes of vessels, but with greater use of collar spout, tendency to omit slip, increased use of black with white and red paint, and varied modeling employing small figures in genre scenes. Centered about Chimbote, the style certainly covers Chicama and intervening valleys.

Middle Periods

The Middle periods are marked by a confusion of styles with this in common that they are essentially foreign to the region. Two outside sources are noted, one the North Highland region, the other the Central Coast region. In general, the Early periods exert little effect during these times, although their elimination is not permanent. Buildings are not associated with the Middle periods, although several sites represent re-use of Early period constructions.

MIDDLE MOCHE ONE

Isolated at the type site of Gallinazo in Viru Valley, in cemetery mounds containing burials, both extended and flexed, in unprepared graves. House sites of rectangular rooms with type refuse are found on pyramid platforms probably erected in the Early periods. Ceramics show strong influence from the North Highlands, mixed with some Early Moche forms. Negative-painted pottery is characteristic. Chronological position based on typology as well as on trade ware sherds at Gallinazo and other sites. Distribution uncertain but suspected of covering valleys from Chimbote to Chicama. Aside from ceramics are distinctive whorls, figurines, and metal artifacts.

(Chavín B—Vessels of Early Chimu modified stirrup-spout shape, with incised designs related to North Highland Chavín, but not representing a period. Cupisnique style is variant term for this ware.)

MIDDLE MOCHE TWO

A period composed of a number of styles essentially derived from the Central Coast and called in the literature, Coast Tiahuanaco, Epigonal, North Andean, or Tiahuanaco II style. Burials are in slightly prepared graves in seated flexed position, and probably were bundle types. Distribution includes all valleys up to Chicama, beyond which styles do not spread in pure form. No buildings or dwelling sites associated. To the Central Coast influence is added fresh impulses from the North Highlands, and certain local developments which give rise to many styles, three groups of which are divided here as subperiods with implications of slight chronological differences.

Sub-period A, or Epigonal

Isolated at Moche site were graves and sherds representing Tiahuanaco Coast style in some purity, and composed of elements identified with Epigonal elsewhere. Also associated were two new styles, one a Cursive tripod style, and the other called Queneto style (because of its occurrence at Queneto temple, Viru Valley) which suggests a decadent Early Moche.

Sub-period B

A series of local styles derived from, but not represented in, the Epigonal of Sub-period A, plus renewed influence from the North Highlands. Represented in part by the Pata de Burro site, Chicama Valley, and by other styles designated as Cursive Modeled, Black-white-red Recuoid, and Red and White Chanchan.

Sub-period C

A continuation of the tendencies of the previous two sub-periods plus a new wave of influence from the Central Coast creates this sub-period identified by black-white-red design style and by distinctive shapes. Type sites at Taitacantin and Huaca de la Cruz, in Viru Valley, furnish ample grave material to isolate this sub-period.

(Middle Chimu—A hypothetical Middle

period which would be transitional between Early and Late Moche periods, without being as definitely foreign as the Middle periods described above, has not yet been isolated in Moche region. The suggestion is made that a period in Lambayeque which covers the same general time as the Moche Middle periods, but without the subdivisions or marked outside influence, might conceivably fulfil the Middle Chimu requirements. The Lambayeque One site is analyzed with this in view.)

Late Periods

The cessation of strong outside influence and the reunification of the North Coast region marks the Late period. Elements from the Middle periods, plus considerable revival of Early Moche characteristics, are incorporated in the Late Moche ceramics. Great spread out cities are associated, perhaps started in the Middle periods. Burial still follows the seated flexed bundle type. Blackware dominates the ceramics, and metals and cloth are frequent. The territory along the coast is considerably extended, penetrating the Central Coast on the south and southern Ecuador on the north. Much of the Late material shows Inca influence in shapes, but it is logical to suppose that a pre-Inca period existed, and certain evidence supports this assumption. The periods have been designated in the literature as Chimu, Late Chimu, and Tallán.

Late Moche One

A period in part transitional between the last of the Middle period and the Inca-Chimu has not yet been isolated at a specific site. Slightly selected collections from the Brujo site in Chicama Valley and from Chanchan show no true Incaic forms and contain many of the transitional elements.

Late Moche Two

Material from Moche, Lambayeque Two, Túcume One and Two, and other sites represents Late types associated with some Inca shapes done in the same style. Buildings of rectangular and round top adobes are associated. The Lambayeque sites include both flexed and extended burials. Ollas and non-olla ceramic characteristics distinguish the material quite apart from the Incaic influences.

Inca Period

Certain rough stone ruins and reports of cemeteries containing Cuzco-type Inca material suggest the possibility of isolating a distinct Inca period, although this has not yet been accomplished.

APPENDIX

Percentage Tables of Ceramics

The following five tables show percentage distributions of ceramic types in six unit sites. The ceramics from the 1936 excavations are included in these tables. The unit sites are indicated as follows:—

Gall Gallinazo, Viru Valley, ninety-six vessels of the Middle Moche One

Chic Pata de Burro, Chicama Valley, forty-seven vessels of the Middle Moche Two, Sub-period B

L-1 Lambayeque One, Lambayeque Valley, ninety-seven vessels pertaining to a Middle Chimu period

LaC Huaca de la Cruz, Viru Valley, ninety-three vessels of the Middle Moche Two, Sub-period C

Tait Taitacantin, Viru Valley, twenty-six vessels of the Middle Moche Two, Sub-period C, excavated by Doctor Ronald Olson in 1930

L-2 Lambayeque Two, Túcume One and Two, Lambayeque Valley, eighty-seven vessels from three sites of the Late Moche Two

TABLE 1

Percentages of Ceramic Shapes in Non-Olla Pottery

Shape	Gall	Chic	L-1	LaC	Tait	L-2
C. Constricted Neck	*25.00*	*13.04*	*29.73*	*52.54*	*42.10*	*54.54*
1. Globular shape	25.00	8.69	28.38	28.81	21.05	9.09
2. Melon shape			1.35	23.73	10.53	
3. Collar and flat handle		4.35				36.36
4. Animal at collar base						9.09
5. Modeled					10.53	
D. Flask Shape	*4.41*		*16.22*	*10.17*	*5.26*	*3.03*
1. Two shoulder handles	4.41		8.11	6.78		3.03
2. Head lug on shoulder			8.11			
3. Face-collar				3.39	5.26	
E. Disc Shape			2.70			
F. Double-Spout	*4.41*	*4.35*	*10.81*	*3.39*	*5.26*	
1. Two spouts		4.35	9.46	3.39	5.26	
2. Spout and head or figure	4.41		1.35			
G. Double-Bowls	*5.88*		*2.70*	*3.39*		*6.06*
1. Modeled	4.41		2.70	3.39		3.03
2. Open Bowls	1.47					3.03
H. Stirrup-Spout	*8.82*	*8.69*	*5.41*	*1.69*		*9.09*
1. Container	5.88	4.34		1.69		9.09
2. Modeled	2.94	4.34	5.41			
I. Modeled			*8.11*		*5.26*	*3.03*
J. Spout and Handle Jar	*11.76*	*21.74*	*17.57*	*18.64*	*21.05*	*3.03*
1. Cylindrical neck	10.29	21.74	2.70	10.17	5.26	3.03
a. Angular body	(8.82)	(21.74)		(3.39)		(3.03)
b. Flask shape body			(2.70)			
c. Globular body	(1.47)			(3.39)	(5.26)	
d. Variant				(3.39)		
2. Taper spout	1.47		6.76	3.39	10.53	
a. Globular	(1.47)		(1.35)	(3.39)		
b. Rotund-figure-jar			(5.41)		(10.53)	
3. Vase and flat handle			8.11	5.08		
a. Plain			(4.05)	(1.69)		
b. Modeled			(4.05)	(3.39)		
4. Monkey handle					5.26	
K. Head Goblet			*1.35*			
L. Aryballoid						*6.06*
M. Open dishes	*2.94*	*47.83*	*5.40*	*10.17*	*21.05*	*15.15*
1. Plates		4.35	2.70	3.39		3.03
2. Deep plates	2.94				5.26	12.12
3. Shallow bowls		43.48	2.70	6.78	15.79	
N. Tripods		*4.35*				
Miscellaneous*	*38.76**					
Total Vessels	68	23	74	59	19	33
Total Per Cent	99.98	100.00	100.00	99.99	99.98	99.99

* Includes O, Bird bowl 25.53; P, Asymmetric bowl 1.47; Q, Face-collar 5.88; R, Elongated 1.47; S, Dipper 4.41

TABLE 2

PERCENTAGE DISTRIBUTION OF OLLAS AND CHARACTERISTICS

A. Relation of Ollas and Non-Ollas in Total Collection

Olla Type	Gall	Chic	L-1	LaC	Tait	L-2
A. Small Ollas	*14.58*	*19.15*	*12.37*	*8.60*	*7.69*	*21.84*
1. Handleless	12.50	19.15	11.34	3.22	3.85	21.84
2. Two rim handles	2.08		1.03	5.38	3.85	
B. Large Ollas	*14.58*	*31.91*	*11.34*	*27.96*	*19.23*	*40.23*
1. Flare rim	9.37	6.38	5.15	4.30	7.69	
2. Bulge rim		19.15	1.03	19.35	11.54	1.15
3. Angular rim		6.38	5.15	4.30		29.88
4. Double bulge rim						8.04
5. Rimless						1.15
6. High collar	5.21					
Total Ollas	29.17	51.06	23.71	36.56	26.92	62.07
Total Non-Ollas	70.83	48.94	76.29	63.44	73.08	37.93
Total Vessels	96	47	97	93	26	87
B. Ware Percentages in Ollas						
Ware						
Black or grayware		4.17	4.35	38.24	57.14	7.40
Orangeware	85.72	83.33	65.22	58.82	42.86	66.67
Crude white-on-orange paint		12.50	30.43	2.94		25.93
Miscellaneous	14.28					
C. Decoration Percentages in Ollas						
Design Type						
Plain	89.29	29.17	26.08	23.53	14.29	37.04
Fabric pattern		8.33		2.94		40.74
Pressed lines						16.67
Pressed, stipple, relief		62.50	65.22	50.00	57.14	3.70
Special painting	3.57		4.35			
Miscellaneous	7.14		4.35	23.53	28.57	1.85
D. Rim Type Percentages in Ollas						
Rim Type						
Flare rim	75.00	37.50	65.22	26.47	42.86	5.56
Bulge rim	7.14	41.67	8.70	58.82	42.86	1.85
Angular rim		20.83	26.08	14.71	14.28	77.78
Double bulge rim						12.96
Rimless						1.85
High collar	17.86					
Total Ollas	28	24	23	34	7	54

TABLE 3

PERCENTAGES OF DESIGN TYPES IN THE TOTAL COLLECTION

Design Type	Gall	Chic	L-1	LaC	Tait	L-2
Plain	*70.83*	*48.94*	*31.96*	*24.73*	*19.23*	*37.93*
Pressed, total		*38.29*	*32.98*	*47.30*	*46.15*	*13.79*
Pressed		10.64	23.71	8.60	7.69	2.30
Relief		14.89	2.06	10.75	23.08	3.45
Stipple		6.38	5.15	19.35	15.38	
Stipple and figure		2.13	2.06	8.60		8.04
Large stipple		4.25				
Pattern, total		*4.25*	*2.06*	*5.38*		*35.63*
Fabric pattern		4.25		1.08		25.29
Pressed line pattern						10.34
Ridge pattern			2.06	4.30		
Positive Painting	*4.17*	*6.38*	*9.28*	*12.90*	*11.54*	*2.30*
Negative Painting	*16.67*					
Modeling, total			*17.52*	*4.30*	*11.53*	*4.60*
Modeled			13.40	2.15	3.84	3.45
Face-collar			4.12	2.15	7.69	1.15
Incised						*3.45*
Punched	*3.12*			*5.38*	*3.84*	
Champlevé			*6.19*			
Appliqué	*5.21*				*3.85*	
Miscellaneous, total		*2.12*			*3.85*	*2.30*
Bumps					3.85	1.15
Grooves						1.15
Scraped		2.12				
Total Per Cent	100.00	99.98	99.99	99.99	99.99	100.00
Total Vessels	96	47	97	93	26	87

TABLE 4

PERCENTAGES OF PLAIN AND PAINTED WARES IN NON-OLLA POTTERY

Ware	Gall	Chic	L-1	LaC	Tait	L-2
Monochrome Ware, total	*72.05*	*82.60*	*86.49*	*79.66*	*73.68*	*93.94*
Black or grayware		39.12	78.38	76.27	52.63	84.85
Orangeware	58.88	26.09	8.11	3.39	15.79	9.09
Redware	7.35	17.39			5.26	
Buffware	8.82					
Painted Ware, total	*27.95*	*17.40*	*13.51*	*20.34*	*26.32*	*6.06*
Black-white-red	1.47	8.70		18.64	21.06	
Black-red-orange						3.03
Black-orange		4.35	8.11			
White-orange	1.47		4.05	1.69		3.03
Orange-buff		4.35	1.35			
White-red					5.26	
Black-tan	1.47					
Negative-painted	23.54					
Total Vessels	96	47	97	93	26	87

TABLE 5

PERCENTAGES OF BASE TYPES OF NON-OLLA VESSELS

Base Types	Gall	Chic	L-1	LaC	Tait	L-2
Round	57.35	21.74	37.84	69.49	68.42	18.18
Flat	32.35	26.09	20.27	15.25	31.58	78.79
Annular	10.29	47.83	40.54	10.17		
Projected			1.35	5.08		
Pointed						3.03
Tripod		4.35				
Total Vessels	68	23	74	59	19	33

WORKS CONSULTED

ANTÚNEZ DE MAYOLO, SANTIAGO
1933. Los Trabajos Arqueológicos en el Valle de Nepeña (El Comercio, Lima, Sunday, October 15, 1933).

BANDELIER, ADOLPH F.
1893. Journal of 1893 (Manuscript on file in American Museum of Natural History, New York).

BASTIAN, A.
1878. Die Culturländer des Alten America, Erster Band, Berlin, 1878.

BENNETT, WENDELL C.
1934. Excavations at Tiahuanaco (Anthropological Papers, American Museum of Natural History, vol. 34, part 3, New York, 1934).
1936. Excavations in Bolivia (Anthropological Papers, American Museum of Natural History, vol. 35, part 4, New York, 1936).
1937. Chimu Archaeology (Scientific Monthly, vol. 45, pp. 35–48, New York, 1937).

DRIESSEN, P. AUG.
1930–1931. Een Imka-of Zelfs Pre-inka Ikat (Nederlandsch-Indie Oud and Nieuw, vol. 15, La Haye, 1930–1931).

EXTRACTO ESTADISTICO DEL PERU, 1931–1933
1935. Preparado por la Dirección Nacional de Estadística, Ministerio de Hacienda y Comercio, Lima, 1935.

HARCOURT, RAOUL 'D
1934. Les Textiles Anciens du Pérou et leurs Techniques (Les Éditions d'Art et d'Histoire, Paris, 1934).

HOLSTEIN, OTTO
1927. Chan-Chan: Capital of the Great Chimu (Geographical Review, vol. 17, pp. 36–61, New York, 1927).

HRDLIČKA, ALES
1911. Some Results of Recent Anthropological Exploration in Peru (Smithsonian Miscellaneous Publications, vol. 56, no. 16, Washington, 1911).

JOHNSON, GEORGE R.
1930. Peru from the Air (American Geographical Society, Special Publication No. 12, New York, 1930).

KROEBER, A. L.
1925. The Uhle Pottery Collections from Moche (University of California Publications in American Archaeology and Ethnology, vol. 21, pp. 191–234, Berkeley, 1925).
1926. Archaeological Explorations in Peru. Part I. Ancient Pottery from Trujillo (Field Museum of Natural History, Anthropology Memoirs, vol. 2, no. 1, Chicago, 1926).
1930. Archaeological Explorations in Peru. Part II. The Northern Coast (Field Museum of Natural History, Anthropology Memoirs, vol. 2, no. 2, Chicago, 1930).

LARCO HERRERA, RAFAEL
1931. Monografía Histórica, Parte IV (Monografía Geográfica e Histórica del Departamento de la Libertad, pp. 88–110, Trujillo, 1931).

LOTHROP, SAMUEL KIRKLAND
1936. Zacualpa. A Study of Ancient Quiche Artifacts (Carnegie Institution. Publication 472. Washington, 1936).

MEANS, PHILIP AINSWORTH
1931. Ancient Civilizations of the Andes. New York, 1931.
1934a. Des Commentaires sur l'Architecture Ancienne de la Côte Péruvienne (Bulletin de la Société des Américanistes de Belgique, no. 14, pp. 75–110, Bruxelles, 1934).
1934b. New Clews to Early American Culture (New York Times Magazine, Sunday, May 20, p. 12, New York, 1934).

MIDDENDORF, E. W.
1894. Peru. Vol. II, Das Küstenland von Peru, Berlin, 1894.

MONTELL, GÖSTA
1929. Dress and Ornaments in Ancient Peru, Göteborg, 1929.

OLSON, RONALD L.
1930. Archaeological Survey of Peru (Manuscript of Field Notes in American Museum of Natural History, New York, 1930).

ORREGO V., LORENZO
1927. La Huaca Pintada. Su antigüedad y origen probable. Su importancia como fuente histórica (Monografía General del Departamento de Lambayeque, pp. ccxxxv–ccxxxvi, Chiclayo, 1927).

SCHMIDT, MAX
1929. Kunst und Kultur von Peru. Berlin, 1929.

SELER, E.
1893. Peruanische Alterthümer. Berlin, 1893.

SNETHLAGE, HEINRICH E.
1931. Ein Figürliches Ikat-Gewebe aus Peru (Der Weltkreis. Zeitschrift für Völkerkunde, Kulturgeschichte und Volkskunde, year 2, nos. 3–4, Berlin, 1931).

SQUIER, E. GEORGE
1877. Peru. Incidents of Travel and Exploration in the Land of the Incas. New York, 1877.

TELLO, JULIO C.
1922. Introducción a la Historia Antigua del Peru. Lima, 1922.
1923. Wira Kocha (Inca, vol. 1, pp. 93–320; 583–606, Lima, 1923).

TELLO, JULIO C.
1929. Antiguo Peru. Primera Época. Lima, 1929.
1930. Andean Civilization: Some Problems of Peruvian Archaeology (Proceedings, Twenty-Third International Congress of Americanists, New York, pp. 259–290, New York, 1930).
1933a. Las Ruinas del Valle de Nepeña (El Comercio, Friday, October 6, Lima, 1933).
1933b. Las Ruinas del Valle de Nepeña II (El Comercio, Monday, October 9, Lima, 1933).
1933c. El Palacio de Cerro Blanco (El Comercio, Tuesday, October 3, Lima, 1933).
1933d. Nepeña (La Crónica, September 8, Lima, 1933).
1937a. Los Trabajos Arqueológicos en el Departamento de Lambayeque (El Comercio, January 29, 30, 31, Lima, 1937).
1937b. El Oro de Batán Grande (El Comercio, April 18, Lima, 1937).
1937c. El Strombus en el Arte Chavín. Lima, 1937.
1937d. Importante Hallazgo Arqueológico en La Huaca, Cerro Sechín, de Casma (El Comercio, September 28, Lima, 1937).

UHLE, MAX
1913. Die Ruinen von Moche (Journal de la Société des Américanistes de Paris, n.s. vol. 10, pp. 95–117, Paris, 1913).
1920. Apuntes sobre la Prehistoria de la Región de Piura (Boletín de la Sociedad Ecuatoriana de Estudios Históricos Americanos, vol. 4, pp. 165–167, Quito, 1920).

VALCÁRCEL, LUIS E.
1937. Un Valioso Hallazgo Arqueológico en el Peru (Revista del Museo Nacional, vol. 6, no. 1, pp. 164–168, Lima, 1937).

WIENER, CHARLES
1880. Pérou et Bolivie. Paris, 1880.