

## 4 Pottery Types

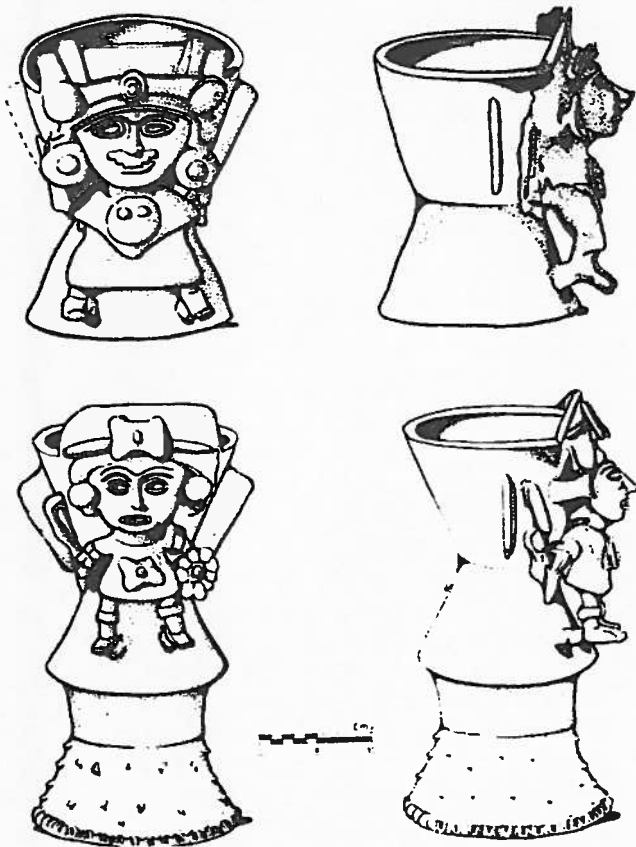
**T**he following type descriptions define the characteristic traits of each type, including subtypes and vessel forms. The chapter is divided into three sections. "Major Undecorated Types" include Cerro Zapotecas Sandy Plain, Momoxpan Metallic Orange, San Andrés Red, Tepontla Burnished Gray/Brown, and Xicalli Plain. "Major Decorated Types" include Apolo Black and Red on Orange Polychrome, Aquiahuac Burnt Orange Polychrome, Coapan Laca Polychrome, Cocoyotla Black on Natural, Cuaxiloa Matte Polychrome, Ocotlán Red Rim, San Pedro Polished Red, and Torre Red and Orange on White Polychrome. Finally, "Minor Types" include imported or anachronistic types grouped by periods: Colonial/Historic types, Late Postclassic types, Early Postclassic types, Classic types, and Preclassic types. Also included is a listing of "Unidentified Types."

Type descriptions include the attributes discussed in the previous chapter: paste and firing effects, sur-

face treatment, decoration, vessel form, and discussion. Tables present frequencies of subtypes and vessel forms by provenience for the four primary depositional contexts (the trash midden and wells 1, 2, and 3), and for the total assemblage. The total assemblage refers to all those rim sherds that were classified in this analysis ( $n=16,396$ ) minus the unidentifiable sherds ( $n=4,994$ ), equaling a total of 11,402. When frequencies are described in the text, "very high" means greater than 30%, "high" means 20 to 29%, "moderate" means 10 to 19%, "low" means 5 to 9%, and "very low" means 2 to 4%. When type frequencies were less than 2% they were considered a "trace" and therefore only a minor presence.

### MAJOR UNDECORATED TYPES

These are Cerro Zapotecas Sandy Plain, Momoxpan Metallic Orange, San Andrés Red, Tepontla Burnished Gray/Brown, and Xicalli Plain.



4.1 Cerro Zapotecas Sandy Plain braseros After Müller 1978:204, Fig. 45



4.2 Cerro Zapotecas Sandy Plain rim forms

#### ◆ CERRO ZAPOTECAS SANDY PLAIN

Cerro Zapotecas Sandy Plain occurs as undecorated utilitarian and ceremonial wares with the diagnostic feature of a relatively sandy or gritty texture.

**Paste and firing techniques.** The paste is of local tepetate, but is coarse with a higher than normal proportion of sand temper inclusions. The paste color is usually tan to light brown. Vessel fragments occasionally exhibit a gray firing core and fire clouds.

**Surface treatment.** Vessel walls range from rough to lightly burnished, occasionally with streaks or pock marks from having been wiped while the clay was still wet. Braseros were probably intentionally roughened so that the stucco covering would bond to the vessel walls. The surface is generally unslipped (other than braseros), although some examples retain a fugitive wash in the same tan color as the paste.

**Decoration.** Cerro Zapotecas Sandy Plain is usually undecorated. The major exception is the brasero form, which often has a white stucco coating occasionally painted blue, green, and/or black. Some braseros are decorated with clay appliques and then covered with stucco. One common motif was a decorative pinched rim, others were studded with appliqué cones (figure 4.1).

**Vessel forms.** This type generally occurs as large utilitarian vessels (table 4.1), especially outleaned-wall and conical cazuelas, but other common forms include conical bowls and braseros (figure 4.2). Cazuelas have thick walls and rim diameters ranging from about 30 to 50 cm. Conical cazuelas occur in several rim forms, including everted and flared rims. Outleaned-wall cazuelas are distinguished by having low sloping vessel walls and relatively greater rim diameters than conical cazuelas. Conical bowls have medium wall thickness and the rim diameter is usually about 20 cm. Conical bowls also occur with everted lips and flared rims. Braseros have thick vessel walls and the rim diameter is about 25 cm. Rim forms are often vertical but may also include an acute rim flange and a decorative appliqué.

**Discussion.** Cerro Zapotecas Sandy Plain is similar to the predominant utilitarian ware found at the type site of Cerro Zapotecas, a volcanic outcrop located just west of Cholula (Mountjoy and Peterson 1973; Mountjoy 1987). Although a detailed ceramic analysis has not been published for the site, examples of this type are illustrated by Mountjoy (1987:142, Fig. 4a,b). Similar pottery has been observed on the surface at the site of Cacaxtla,

Table 4.1 Cerro Zapotecas Sandy Plain vessel-form frequencies

Vessel form	Well 1 n (%)	Well 2 n (%)	Midden n (%)	Well 3 n (%)	Totals n (%)
Plate/lid	...	...	5 (5)	1 (25)	7 (1.9)
Outleaned-wall bowl	...	...	...	...	3 (0.8)
Hemispherical bowl	...	...	...	...	1 (0.3)
Conical bowl	...	3 (21)	28 (29)	...	52 (14)
Superhemispherical bowl	...	...	2 (2)	...	2 (0.5)
Small-mouth olla	...	...	...	...	9 (2)
Wide-mouth olla	...	1 (7)	...	...	3 (0.8)
Outleaned-wall casuela	1 (33)	6 (43)	...	...	54 (15)
Hemispherical casuela	...	...	...	...	1 (0.3)
Conical casuela	1 (33)	4 (29)	28 (29)	2 (50)	111 (30)
Conical maceta	...	...	...	...	6 (1.6)
Brasero	1 (33)	...	34 (35)	1 (25)	106 (29)
Tecomate	...	...	...	...	10 (3)
TOTALS	3 (100) (0.8% of well 1)	14 (100) (4% of well 2)	97 (100) (3% of midden)	4 (100) (1.6% of well 3)	365 (100) (3.2% of total assemblage)

Tlaxcala. Both of these sites date to the Epiclassic period (600–900 CE). The pottery was, however, found as only a trace (<2%) in recent excavations at the Patio of the Carved Skulls (McCafferty and Suárez C. 1995; McCafferty 1996a).

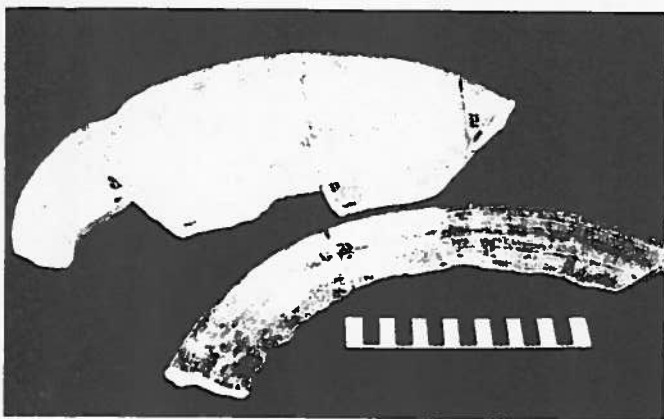
Müller (1978:79, 87, 97, 109) described this type at Cholula for the Epiclassic and Postclassic, particularly the stucco-covered braseros. Noguera (1954:117–120) also provided detailed descriptions of the decorative elements of braseros.

A comparable type from the Tehuacán Valley, Coxcatlán Coarse occurs as braseros and utilitarian vessels (MacNeish, Peterson, and Flannery 1970:212–217).

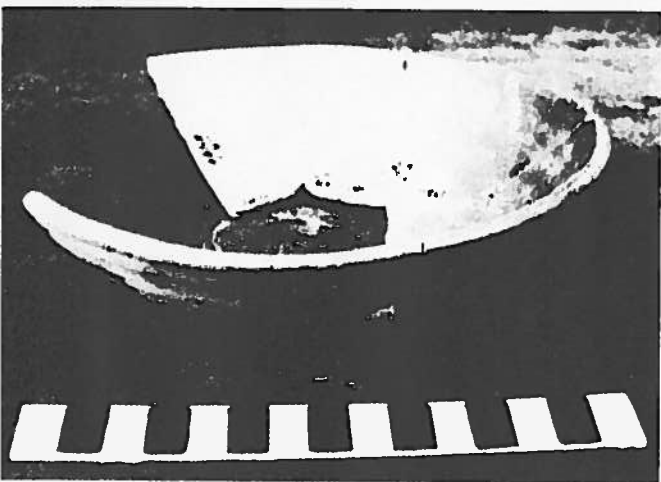
Cerro Zapotecas Sandy Plain was identified as “San Pedro Plain” in the UA-79 ceramic analysis (Caskey and

Lind N.D.), where it appeared in utilitarian wares. The type was found in the deepest levels of stratigraphic pits at UA-79, beneath the Late Postclassic component.

This type was found in very low frequencies (3.2% of the total assemblage,  $n=365$ ) at UA-1. It appeared in very low but significant amounts in both well 2 and the trash midden, and as a trace in the other contexts. No clear pattern is apparent for diachronic differences in its use. Based on the UA-1 ceramics and other contextual information, it is likely that the type was most popular during the Epiclassic period (Early Tlachihualtepetl phase), although its relative scarcity at the Patio of the Carved Skulls is curious. It seems to have continued into the Early Postclassic period (Late Tlachihualtepetl phase) with certain ceremonial vessel forms used into the Colonial period.



4.3 Momoxpan Metallic Orange comales



4.4 Momoxpan Metallic Orange cajete

#### ◆ MOMOXPAN METALLIC ORANGE

Momoxpan Metallic Orange is characterized by a semilustrous surface finish that, through burnishing and firing technique, occasionally acquires a “metallic” luster. It is primarily a utilitarian ware, usually occurring as comales, but serving ware bowls are also present.

**Paste and firing effects.** This type has a fine to medium grain paste. Vessels are well-fired to a moderate to brittle hardness. The paste is tan to light reddish brown in color, with occasional dark gray firing cores. Fire clouding is common, giving the exterior surface its characteristic metallic luster.

**Surface treatment.** Vessels are usually burnished and slipped, with a light reddish-orange color. Comales are burnished on the interior, but the exterior is characteristically very rough except around the edge, which is wiped. Cajetes are burnished on both the interior and exterior. The surface is often irregular, with lumps and scratches in the finish.

**Decoration.** Other than the slip and characteristic fire clouds, this type is undecorated. Some comales have a distinctive checkerboard burnishing pattern on the interior surface, but this is probably a result of the burnishing technique, perhaps from the use of a corncob.

**Vessel forms.** Although the type is found in both utilitarian and serving wares, the most numerous form is the comal, at 87% of the type total (table 4.2). Comales range in diameter from 37 to 41 cm with a vessel height between 1.5 to 4.5 cm (figure 4.3). Vessel wall thickness varies based on distance from the rim, with the interior base often very thin (3 to 5 mm). Rim forms vary, but can generally be described as bolstered, often with a flange on the exterior. An interior ridge about 1 cm below the rim is also common. Analysis of the UA-1 materials did not identify a consistent pattern in rim form, and large vessel fragments can display variation in rim form on the same piece.

Other vessel forms that occur in low frequencies include subhemispherical and conical bowls. Subhemispherical bowls measure 14 to 17 cm in diameter and 3 to 4 cm in height. Conical bowls range from 14 to 24 cm in diameter and about 5 to 10 cm in height (figure 4.4). Conical bowls may have either a direct or slightly flaring rim.

Miniature bowls were a minor form in the UA-1 assemblage. They measure about 10 cm in diameter and 3 to 4 cm in height. These may have been used as spinning bowls during supported spinning; Suárez C. (1989) reports numerous miniature Momoxpan Orange bowls from a mass burial in San Andrés Cholula that was possibly associated with a Late Postclassic weaving compound (McCafferty 1992b).

**Discussion.** Momoxpan Metallic Orange is one of the most important components of the Postclassic Cholula ceramic complex, and one which shows remarkably little variation throughout the Postclassic period. Its principal vessel type, the comal, is indicative of heating tortillas, an activity that is known ethnohistorically to have occurred within the household compound. The presence of comal fragments can therefore be used to infer domestic activities.

This type has been identified in previous studies of Cholula pottery. Noguera (1954:73–74) and Müller (1978:111) describe the comal form, both pointing out the metallic appearance. Peterson termed this “Tecpanecatl Orange” in his Master’s thesis (1972), and Mountjoy and Peterson (1973) identified it as “Román Orange.” It

Table 4.2 Momoxpan Metallic Orange vessel-form frequencies

Vessel form	Well 1 n (%)	Well 2 n (%)	Midden n (%)	Well 3 n (%)	Totals n (%)
Plate/lid	...	...	...	...	3 (0.1)
Comal	74 (88)	71 (95)	488 (83)	38 (97)	1953 (87)
Subhemispherical bowl	4 (5)	1 (1.3)	25 (4)	...	105 (5)
Hemispherical bowl	...	...	...	...	1 (0.04)
Conical bowl	3 (4)	3 (4)	66 (11)	1 (3)	163 (7)
Long-necked jarra	...	...	7 (1.2)	...	7 (0.3)
Miniature bowl	3 (4)	...	...	...	9 (0.4)
Ladle	...	...	1 (0.2)	...	1 (0.04)
TOTALS	84 (100) (24% of well 1)	75 (100) (20% of well 2)	587 (100) (20% of midden)	39 (100) (16% of well 3)	2242 (100) (19.7% of total assemblage)

was present in moderate to high frequencies in Postclassic assemblages from the UDLA campus (Mountjoy and Peterson 1973:81, Table 8).

In the typology developed by Lind and his students (Caskey and Lind *n.d.*), the term "Momoxpan Orange" was used to identify the cajetes, while "Román Orange" identified comales. In the Late Postclassic F-10 trash midden at UA-79 (Barrientos 1980), "Román Orange" comales made up 13% ( $n=518$ ) of the assemblage, while "Momoxpan Orange" cajetes accounted for another 6% ( $n=255$ ), for a total of 19% of the total midden assemblage.

In the UA-1 typology, I have grouped both of these vessel forms into the Momoxpan Metallic Orange type based on the shared attributes of burnished orange slip and frequent metallic fire clouds. Momoxpan Orange made up 19.7% of the total assemblage and was present in moderate to high frequencies in all four of the primary contexts. In the assemblage as a whole, comales made up about 87% of the type total. This frequency is relatively

consistent for different depositional contexts. Cajetes, especially conical bowls, were most numerous in the trash midden, but even there they were much less abundant than in the UA-79 midden deposit.

Momoxpan Orange was present as only a trace in the R-106 subfloor deposits, suggesting that it was not a significant component of the Classic period ceramic complex (McCafferty 1996a). At the Patio of the Carved Skulls, Momoxpan Orange was present in low frequency, and exclusively as comales. Since comales were relatively rare in this Early Tlachihualtepetl assemblage, the low amount of Momoxpan Orange could be the result of the specialized context of this elite residential complex. I suspect, however, that it was also because it was an early stage in the development of the Postclassic ceramic complex. Thus the Patio of the Carved Skulls assemblage represents a transitional point between the Classic and Postclassic patterns, and the use of comales as a method for preparing tortillas was a relatively new innovation.

### ◆ SAN ANDRES RED

San Andrés Red is a versatile type that occurs in several important vessel types, including comales, ollas, and cazuelas. It is predominantly a utilitarian ware, characterized by relatively thick vessel walls and a reddish slip.

**Paste and firing effects.** The paste has a medium to coarse texture with a high proportion of medium to large inclusions as temper, giving eroded surfaces a sandy texture similar to Cerro Zapotecas Sandy Plain. The paste is tan to light reddish-brown, but often has a dark gray firing core, particularly in thicker pieces. Fire clouds are fairly common, but are often obscured by fire-blackening from use over a fire.

**Surface treatment.** Vessel walls are smoothed to slightly burnished, and the surface often has scratches and irregular lumps in the finish. The diagnostic trait of the type is a thin reddish-orange slip that often appears crackled. The interiors of globular ollas are usually unfinished. Cazuelas are finished on both the interior and exterior, although the exterior is usually more irregular. The upper, interior surface of comales is usually smoothed, while the exterior has the coarse texture typical of comal bases.

**Decoration.** San Andrés Red is undecorated other than the slip that ranges in color from reddish-orange to reddish-brown. A possible subtype, Dark Red, was identified that has a dark red slip on thin-wall, well-fired comales that resemble Momoxpan Metallic Orange comales in form.

**Vessel forms.** San Andrés Red is found in a variety of utilitarian ware vessel forms associated with food preparation and storage (table 4.3). The most common vessel types include comales, ollas, cazuelas, and macetas.

Comales measure about 35 to 50 cm in diameter with thick rims and relatively thick vessel walls. The interior upper surface is lightly burnished and has the characteristic reddish slip, while the exterior lower surface is unslipped and very rough. San Andrés Red comales are relatively thick in comparison to Momoxpan Orange comales, but are quite similar in form to Xicalli Plain comales. The Dark Red subtype was only identified in comales, and these were distinctive in their relatively thin rims and vessel walls, resembling Momoxpan Metallic Orange in general morphology.

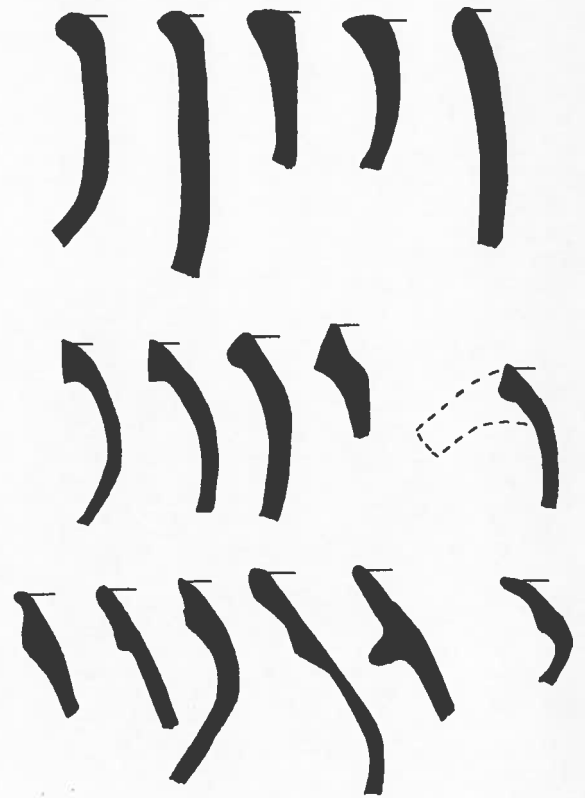
Three main forms of olla are recognized on the basis of orifice size and shape, and each occurs in various spe-

Table 4.3 San Andrés Red vessel-form frequencies

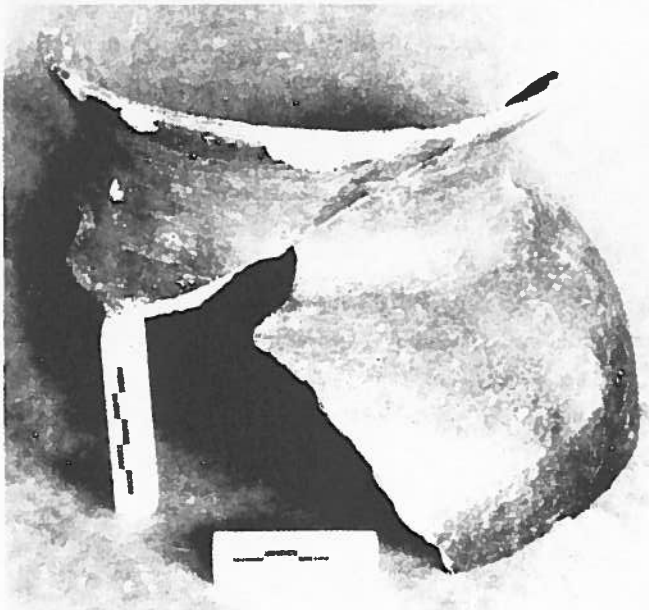
Vessel form	Well 1 n (%)	Well 2 n (%)	Midden n (%)	Well 3 n (%)	Totals n (%)
Plate/lid	...	...	...	...	13 (1)
Comal	11 (22)	8 (7)	1 (0.5)	1 (4)	119 (9)
Outleaned-wall dish	...	1 (0.9)	...	...	12 (0.9)
Subhemispherical bowl	...	7 (6)	...	1 (4)	19 (1.4)
Hemispherical bowl	...	...	...	...	1 (0.08)
Conical bowl	...	...	11 (5)	...	27 (2)
Long-neck olla	17 (34)	12 (11)	45 (21)	5 (20)	184 (14)
Small-mouth olla	2 (4)	8 (7)	42 (19)	1 (4)	172 (13)
Wide-mouth olla	12 (24)	12 (11)	37 (17)	4 (16)	277 (21)
Hemispherical casuela	4 (8)	12 (11)	23 (11)	6 (24)	185 (14)
Conical casuela	...	13 (12)	24 (11)	2 (8)	147 (11)
Conical maceta	...	1 (0.9)	26 (12)	2 (8)	49 (4)
Cylindrical maceta	1 (2)	10 (9)	...	1 (4)	61 (5)
Superhemispherical maceta	...	3 (3)	...	...	6 (0.5)
Tecomate	...	...	7 (3)	1 (4)	19 (1.4)
SUBTOTALS	47 (94)	87 (81)	216 (100)	24 (96)	1291 (97)
<i>Dark Red subtype</i>					
Comal	3 (6)	21 (19)	...	1/4	38/3
SUBTOTALS	3 (6)	21 (19)	0	1/4	38/3
TOTALS	50 (100) (14% of well 1)	108 (100) (29% of well 2)	216 (100) (8% of midden)	25/100 (10% of well 3)	1329/100 (11.7% of total assemblage)



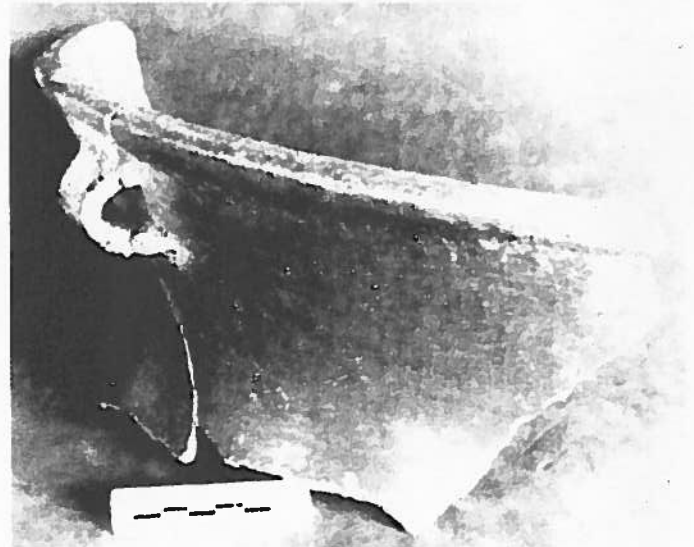
4.5 San Andrés Red long-neck olla



4.6 San Andrés Red long-neck olla rim profiles



4.7 San Andrés Red small-mouth olla



4.8 San Andrés Red wide-mouth olla



4.9 San Andrés Red small-mouth olla rim profiles

cific rim forms. Long-neck ollas (also known as *cantaros*) have constricted orifices measuring between about 10 to 15 cm in diameter with relatively long necks ranging from 2 to 6 cm in height (figures 4.5–4.6). Flattened spouts have been found suggesting that at least some of these may have functioned as pitchers. A common attribute of long-neck ollas is a flange, or ridge, around the neck 1 to 2 cm below the lip that may have been used to secure a cover on the vessel. Small-mouth ollas also have constricted orifices measuring 10 to 17 cm in diameter, but the neck is generally low, only about 1 to 3 cm in height (figures 4.7, 4.9). Wide-mouth ollas have an orifice of about 22 to 26 cm and a rim height of 2 to 5 cm (figures 4.8, 4.10). Handles are associated with all of these olla forms.

Cazuelas occur in two major forms: hemispherical cazuelas and conical cazuelas (figure 4.11). Both are large vessels measuring about 25 to 35 cm in diameter, with a vessel height estimated at between 15 to 40 cm. Hemispherical cazuelas can be distinguished by their curving wall form, although they often have a composite silhouette with a 1 to 2 cm vertical rim before the curve begins.



4.10 San Andrés Red wide-mouth olla rim profiles

Conical cazuelas have a steeply sloping direct wall, often with a flattened rim. Small nub handles occur on cazuelas.

Macetas occurred in low frequencies in the total assemblage, but were more common in the trash midden deposit (figure 4.12). These are often similar in form to cazuelas, but are even larger and heavier. They usually occur in either vertical wall or conical forms. Macetas have particularly thick vessel walls, and in some rim-to-base sherds, the exterior base has a roughened surface similar to a comal.

**Discussion.** San Andrés Red is one of the most important and diverse utilitarian wares of the Postclassic Cholula ceramic complex, although variations in vessel-form frequencies indicate that specific forms may have changed through time.

Noguera (1954:72) classified this as *cerámica café claro* (light brown ceramic) on the basis of paste color, but more often identified it as simply *sin decoracion* (undecorated). Müller (1978:98–99, 111–112) identified red-slipped ollas, comales, cantaros, and cazuelas from the Postclassic period. These appear in her Sin Engobe (without slip) class, despite the detailed description of





4.11 San Andrés Red cazuela rim profiles

their slip color.

The type was identified in early ceramic analyses from the UDLA as "Huitzil Corrugado" (Peterson 1972) and "Fierro Monochrome modelado" (Mountjoy and Peterson 1973). These were relatively minor types in the assemblages, however, and consisted of only 0.5% ( $n=21$ ) of the Faculty Housing midden deposit (Peterson 1972:200, Table 18).

In the UA-79 trash deposit (F-10), San Andrés Red made up 7.6% ( $n=311$ ) of the assemblage, with "flanged jars" (long-neck ollas), comales, and "basins" (cazuelas) as the most abundant vessel forms (Barrientos 1980).

At UA-1, San Andrés Red was present as 11.7% ( $n=1329$ ) of the total assemblage. This frequency was



4.12 San Andrés Red maceta rim profiles

fairly consistent between deposits, with the exception of well 2 where San Andrés Red appeared as 29% ( $n=108$ ) of the assemblage. This relatively high figure is due in part to the presence of the Dark Red subtype comales, which may have replaced Momoxpan Metallic Orange to some extent in the Colonial period. San Andrés Red comales in general were more numerous in wells 1 and 2 than in the midden and well 3 assemblages. Other vessel-form frequencies remained fairly consistent. San Andrés Red was not found in the R-106 subfloor deposits and was present only as a trace at the Patio of the Carved Skulls (McCafferty 1996a). It is a useful diagnostic for the Postclassic complex, although it also continued into the Colonial period.

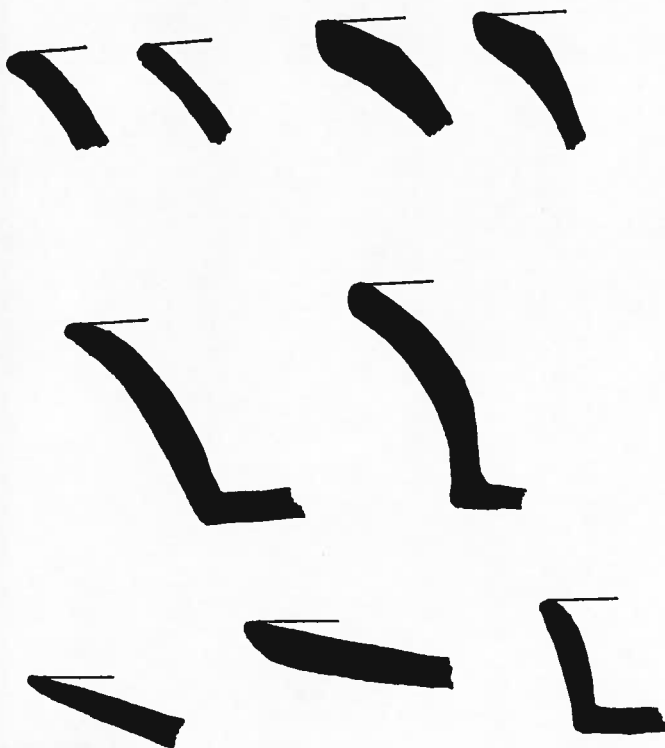
### ◆ TEPONTLA BURNISHED GRAY/BROWN

Tepontla Burnished Gray/Brown usually appears in serving wares, especially conical bowls. It was most common in the Classic period, but continued into the Early Postclassic in very low frequencies. It is characterized by its burnished surface finish and monochrome color, usually gray to brown.

**Paste and firing effects.** The paste is light to medium brown in color. It is fine to medium grain, with few inclusions. Sherds are compact and exhibit medium hardness. Firing cores are rare, but surface color appears to be re-



4.13 Tepontla Burnished Gray/Brown conical bowl



4.14 Tepontla Burnished Gray/Brown rim profiles

lated to firing technique, with frequent firing clouds and variations in color that were possibly dependent on how a vessel was placed in relation to the fire.

**Surface treatment.** This type is characterized by numerous burnishing marks over the slipped exterior and/or interior surface. The interior finish is usually medium-burnished, while the exterior tends to be wiped to medium-burnished with relatively more rough spots, scratches, and streaks. Burnishing marks are diagnostic of this type, which contrasts with the better-quality finish of Tecola Polished.

**Decoration.** Tepontla Burnished is generally undecorated apart from the monochrome slip that covers the entire vessel. The most common colors are gray to brown, but it also occurs in reddish brown, light tan, and reddish orange. Two minor subtypes were identified at UA-1: Incised and Red Rim (table 4.4). The Incised subtype has shallow geometric and curvilinear incising on the exterior of hemispherical bowls. The Red Rim subtype has a narrow band of reddish paint on the interior and/or exterior rim of serving vessels.

A subtype that was identified in the R-106 assemblage featured pattern-burnishing on the exterior wall of conical bowls; the pattern was usually a panel of Xs (figure 4.13). Since the R-106 sequence spanned the Middle Classic period, the Pattern Burnished subtype may become a useful temporal diagnostic (McCafferty 1996a; McCafferty, Suárez C., and Edelstein *n.d.*).

**Vessel forms.** Tepontla Burnished generally occurs in serving ware vessels, including outleaned-wall bowls, subhemispherical bowls, and conical bowls, but small-mouth ollas also occur in low frequency. The conical bowl is by far the most common form (53% of the type total), with medium thick walls, a rim diameter measuring 20 to 25 cm, and vessel height of 5 to 10 cm (figure 4.14). A characteristic of this vessel form is its flat base and a pronounced angle formed where the vessel wall joins the base. Nubbin supports were a fairly common feature among examples from the R-106 assemblage. Conical bowls often have a slightly flared rim and interior tapering of the lip.

**Discussion.** Tepontla Burnished is the predominant diagnostic of the Classic period in Cholula. Noguera (1954:188–189) described it in reference to Teotihuacan-style ceramics and this formed the basis for his relative chronology and further cultural reconstructions. Müller (1978) described the type under her Pulido class for the

Table 4.4 *Tepontla Burnished vessel-form frequencies*

Vessel form	Well 1 n (%)	Well 2 n (%)	Midden n (%)	Well 3 n (%)	Totals n (%)
Plate/lid	...	...	4 (5)	...	5 (1.6)
Comal	...	...	5 (7)	...	6 (1.9)
Outleaned-wall dish	...	...	...	...	2 (0.6)
Outleaned-wall bowl	...	...	8 (11)	1 (33)	32 (10)
Subhemispherical bowl	...	1 (50)	16 (21)	...	65 (21)
Conical bowl	3 (100)	1 (50)	32 (43)	2 (67)	164 (53)
Cylindrical bowl	...	...	2 (3)	...	5 (1.6)
Small-mouth olla	...	...	...	...	21 (7)
Large-mouth olla	...	...	2 (3)	...	2 (0.6)
Conical cazuela	...	...	2 (3)	...	2 (0.6)
Biconical vase	...	...	...	...	1 (0.3)
SUBTOTALS	3 (100)	2 (100)	71 (95)	3 (100)	305 (98)
<i>Incised subtype</i>					
hemispherical bowl	...	...	...	...	2 (0.6)
SUBTOTALS	0	0	0	0	2 (0.6)
<i>Red Rim subtype</i>					
Outleaned wall bowl	...	...	1 (1)	...	1 (0.3)
Subhemispherical bowl	...	...	1 (1)	...	1 (0.3)
Hemispherical bowl	...	...	2 (3)	...	2 (0.6)
SUBTOTALS	0	0	4 (5)	0	4 (1.3)
TOTALS	3 (100) (0.8% of well 1)	2 (100) (0.5% of well 2)	75 (100) (3% of midden)	3 (100) (1.2% of well 3)	311 (100) (2.7% of total assemblage)

Classic and Epiclassic periods. Tepontla Burnished made up 53% of the R-106 subfloor assemblage (McCafferty, Suárez C., and Edelstein N.D.; McCafferty 1996a). Although the type is most common in Classic period contexts, such as the construction fill from the Great Pyramid, it is also prominent at the Epiclassic site of Cerro Zapotecas and at the Patio of the Carved Skulls, where it made up about 30% of the assemblage (McCafferty 1996a).

Regionally, similar pottery is known from the Tlaxcala area and also from the Valley of Mexico. In both areas it is regarded as diagnostic of the Classic period. This type was not classified with Postclassic pottery from previous UDLA excavations, perhaps because when present, it was interpreted as mixed Classic-period material.

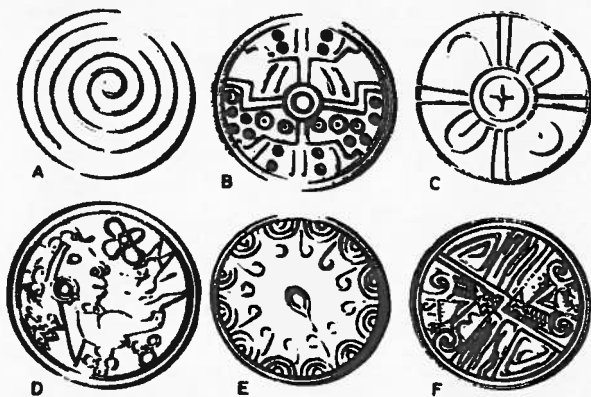
At UA-1, the relative frequency of the type in the trash midden context (3%) indicates that Tepontla Burnished was still in use as a small but significant element of the assemblage. Its frequency, however, was greatly reduced in wells 1 and 2. A single collection unit from the

trash midden, bag 8153 produced an unusually high frequency of Tepontla Burnished (15%) along with anachronistic types such as Teotihuacan Thin Orange, indicating that this collection unit intersected a Classic period feature (see discussion in chapter 5).

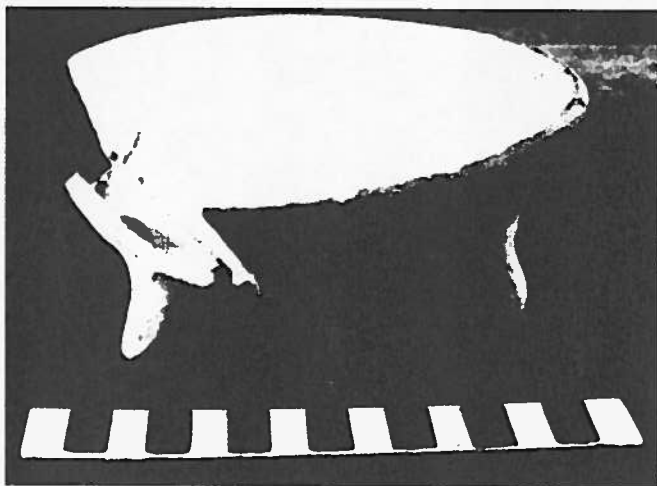
Recognizing that Tepontla Burnished continued in use into the Early Postclassic is important for reinterpreting the culture historical sequence of the Classic/Postclassic transition. For example, the simultaneous occurrence of Tepontla Burnished and Cocoyotla Black on Natural at the Patio of the Carved Skulls contradicts the traditional interpretation that a significant cultural break occurred following the Classic period (Dumond and Müller 1972). Furthermore, it opens the door for revising the Epiclassic chronology, because areas that were previously interpreted as Late Classic based on the presence of this Teotihuacan-influenced ceramic may actually have been occupied into the Early Postclassic, depending on what other types were present in the assemblage.



4.15 Xicalli Plain subhemispherical bowl with stamp-bottom motifs



4.16 Xicalli Plain bowls with stamp-bottom motifs. After Müller 1978:208–209, Fig. 49a



4.17 Xicalli Plain conical bowl with tripod supports

#### ◆ XICALLI PLAIN

Xicalli Plain is characterized by an undecorated tan to light reddish-brown surface color and, in several vessel forms, by a coarse surface finish that may appear rough and cracked. It usually appears in serving wares, but is also found in utilitarian and ceremonial wares.

**Paste and firing effects.** The paste is medium grain with occasional inclusions. It exhibits medium hardness and often breaks irregularly (that is, with jagged edges). Paste color is usually tan to light reddish-brown that can occasionally be a light orange similar to the orange color of Cocoyotla Black on Natural. Dark gray firing cores and fire clouds occasionally occur.

**Surface treatment.** Surface treatment varies from rough to medium-burnished. Some vessel forms (for example, outleaned-wall dishes) have a coarse interior surface that is rough and cracked as if allowed to dry without any finishing treatment. Other forms, such as comales (exterior bases) and the interior of lantern censer lids have even coarser surfaces. The most common vessel form, subhemispherical bowls, is usually lightly burnished and can resemble Tepontla Burnished in color and in the presence of burnishing marks.

**Decoration.** Xicalli Plain is generally undecorated, even lacking a slip. Traces of a white wash and black paint are rarely found on outleaned-wall dishes. More common is mold-impressed decoration (*fondo sellado*) on the interior base of subhemispherical bowls (figure 4.15), with the stamped ridges therefore creating an abrasive surface probably used for grinding chiles. Common motifs on stamped bottoms are concentric geometric panels, but floral and zoomorphic motifs are also found (figure 4.16).

**Vessel forms.** The most common Xicalli Plain vessel forms include subhemispherical bowls, outleaned-wall dishes, and comales.

Subhemispherical bowls measure 16 to 20 cm in diameter and from 3 to 5 cm in height. Direct rims are characteristically thick and blunt. In addition to frequently having a stamped bottom, subhemispherical bowls often have stubby tripod supports (figure 4.17). The distinction between subhemispherical bowls and conical bowls was often difficult to identify and was not made in the analysis of the UA-1 trash midden.

Outleaned-wall dishes measure 12 to 16 cm in diameter and only 1.5 to 3 cm in height. Two rim forms occur:

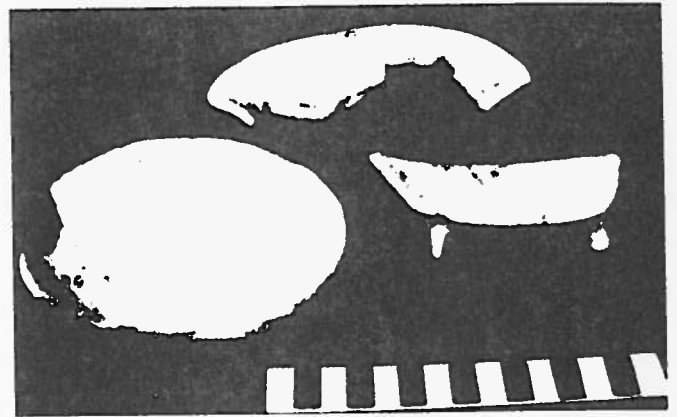
a horizontally flared rim, and a direct rim with a flat or angled lip that appears to have been trimmed, perhaps with a blade, and never smoothed (figure 4.18). The interior surface of both varieties of outleaned-wall dishes is rough and cracked, although the flared rim itself is wiped down to about 1 cm from the rim. Short tripod supports are common with this vessel form.

Comales have thick walls and rims, with a rim diameter of between 35 to 60 cm. The interior base is wiped smooth, leaving ridged streaks. The exterior is very rough, characteristic of comales, but the rim is wiped smooth. In general, the form is similar to San Andrés Red comales, lacking only the red slip.

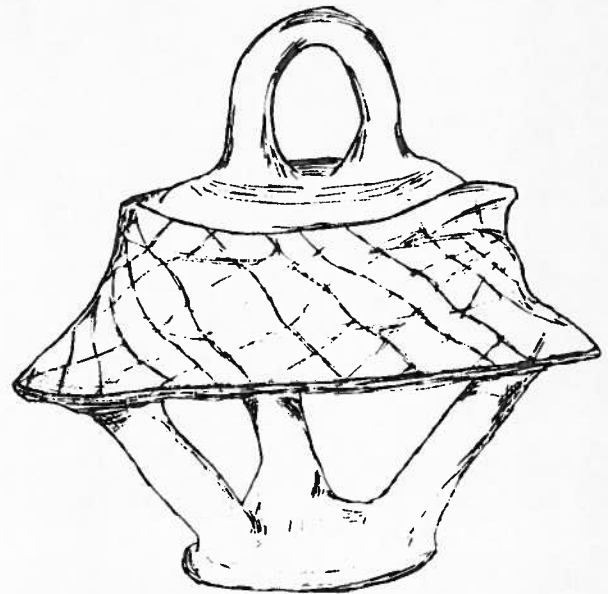
One minor vessel form deserves further discussion. Lantern censers consist of a domed lid supported by three ceramic supports (measuring about 10 cm in length) above a smaller ceramic disk (around 15 cm diameter). On top of the censer lid is a loop handle that was probably used to suspend the censer. A complete censer is illustrated in Müller (1978:129, Fig. 2), and another was recovered at UA-79 (figure 4.19). A nearly complete censer lid with reconstructable supports (UA-1 10761) was found in the UA-1 trash midden (figure 4.20). Censer lids resemble comales in form, with similar surface treatment on both the interior and exterior surfaces. Lantern censers are smaller, however, measuring 25 to 34 cm in diameter, and instead of a flat base, they are domed in the center. Some examples are decorated with incised cross-hatching on the exterior rim. Another distinction is that the underside of lantern censer lids are usually blackened, possibly from burning incense.

**Discussion** Xicalli Plain is an important undecorated serving ware, particularly for the Middle and Late Tlachi-hualtepetl periods. Despite its relative significance in the UA-1 assemblage, the type has not been well-defined in previous studies.

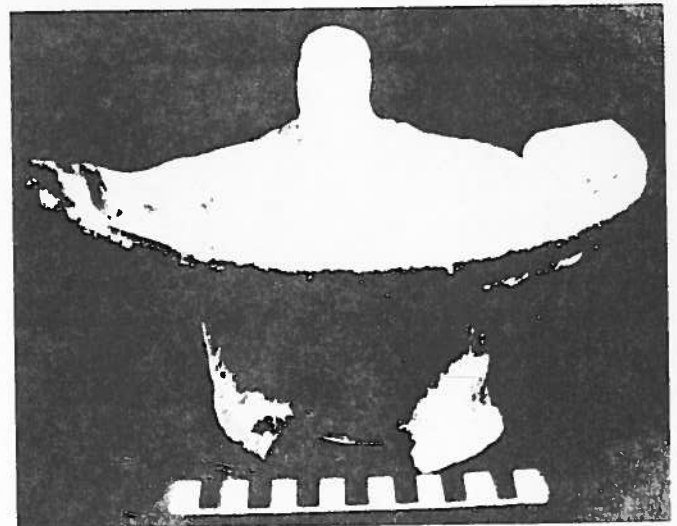
A type corresponding to Xicalli Plain that included subhemispherical bowls and outleaned-wall dishes was identified by Noguera (1954:78) simply as *cerámica lisa* (plain ceramic). Vessels with stamped-bottom decoration, however, were classified separately (Noguera 1954:116–117), even though these commonly occur in Xicalli Plain (McCafferty and Suárez C. 2001). Müller (1978:113) identified stamp-bottom moleajetes, and also identified the lantern censer as a “brasero lid” (Müller 1978:93). She illustrated one inside of a stucco-covered brasero (Müller 1978:128–129, Figs. 4,1,2), but it is unclear



4.18 Xicalli Plain shallow dishes



4.19 Xicalli Plain lantern censer lid from UA-79



4.20 Xicalli Plain lantern censer lid from UA-1 (10761)

Table 4.5 Xicalli Plain vessel-form frequencies

Vessel form	Well 1 n (%)	Well 2 n (%)	Midden n (%)	Well 3 n (%)	Totals n (%)
Plate/lid	...	...	1 (0.1)	...	25 (1)
Comal	1 (7)	4 (19)	91 (11)	16 (36)	317 (12)
Outleaned-wall dish	5 (33)	5 (24)	295 (35)	11 (25)	563 (22)
Shallow bowl	4 (27)	2 (10)	6 (0.7)	3 (7)	81 (3)
Subhemispherical bowl	2 (13)	8 (38)	430 (51)	9 (20)	1422 (55)
Conical bowl	1 (6)	...	*	4 (9)	113 (4)
Cylindrical bowl	...	...	...	...	1 (0.04)
Superhemispherical bowl	1 (7)	...	...	...	2 (0.08)
Miniature bowl	...	...	...	...	7 (0.3)
Brasero	...	...	2 (0.2)	...	2 (0.08)
Lantern censer	1 (7)	2 (10)	16 (1.9)	1 (2)	56 (2)
TOTALS	15 (100) (4% of well 1)	21 (100) (6% of well 2)	841 (100) (29% of midden)	44 (100) (18% of well 3)	2589 (100) (22.7% of total assemblage)

\* Conical bowls were not distinguished from subhemispherical bowls in the midden analysis.

if the two objects were originally found together or were simply assembled as a unit after excavation. Since the loop handle on top of the lantern censer suggests that it was suspended, Müller's reconstruction seems unlikely.

In previous UDLA ceramic analyses, Xicalli Plain ("Perez Plain" in Mountjoy and Peterson 1973) was distinguished from Fondo Sellado bases (Peterson 1972), implying that a rim and the associated stamp-impressed base could belong to different types. Combining these two categories, Xicalli Plain would have constituted about 9% ( $n=340$ ) of the Faculty Housing midden deposit (Peterson 1972: 200–201, Table 18).

Xicalli Plain plates and cajetes were recognized in the UA-79 ceramic assemblage, where they made up about 6% ( $n=241$ ) of the F-10 midden deposit (Barrientos 1980). Utilitarian forms, however, were classified as San Pedro Plain, while lantern censers were included among San Andrés Red.

At UA-1, Xicalli Plain was the most abundant type found, making up 22.7% of the total assemblage (table 4.5). It was particularly plentiful in the trash midden and well 3 assemblages, constituting 29% and 18%, respectively. It was present in low frequencies in wells 1 and 2, suggesting that it could be a useful temporal diagnostic.

Xicalli Plain was present as only a trace in the Classic period R-106 assemblage (McCafferty 1996a). It was more common at the Patio of the Carved Skulls where it accounted for 6% of the Early Tlachiualtepetl assemblage.

Characteristics of surface treatment and paste color, and the morphology of the subhemispherical and conical bowls, are quite similar between Xicalli Plain and Cocoyotla Black on Natural. At times the only way to distinguish the two types was on the basis of the diagnostic black painted decoration associated with Cocoyotla. This similarity suggests a close association between the two types. On the basis of the burnished surface treatment, this type can also resemble Tepontla Burnished, although the vessel forms are distinctive. Xicalli Plain is a diagnostic type of the Middle and Late Tlachiualtepetl phases, although it continued into the Late Postclassic in low frequency in particular vessel forms, especially braseros.

#### MAJOR DECORATED TYPES

These are Apolo Red and Black on Orange Polychrome, Aquiahuac Burnt Orange Polychrome, Coapan Laca Polychrome, Cocoyotla Black on Natural, Cuaxiloa Matte Polychrome, Ocotlán Red Rim, San Pedro Polished Red, and Torre Red and Orange on White Polychrome.

### ◆ APOLO RED AND BLACK ON ORANGE POLYCHROME

Apolo Polychrome is characterized by a swirled, semi-transparent orange slip over a white base coat. Decoration appears in the form of red and black painted motifs, exhibiting a range of elaboration that is subdivided into four different subtypes.

**Paste and firing effects.** The paste is light brown to light reddish-brown, typical of the Cholula clay source. It is medium grain with few inclusions. Apolo Polychrome is well-fired and usually hard to brittle. Firing cores and clouding occasionally occur, and discoloration of the painted decoration and orange slip (sometimes to a light green) is probably caused by firing conditions.

**Surface treatment.** Apolo Polychrome features a white base coat that is covered with an orange slip. The slip was apparently applied with a feather brush, because swirled, streaky brush strokes are a characteristic of the type. The resultant surface is variegated between darker areas where brush strokes overlapped, to sections where the orange slip is semi-transparent. The surface is generally medium- to well-burnished, with the Elegante subtype polished to a brilliant luster. Where the slip was not applied, usually on the exterior base and lower portions of exterior vessel walls, the surface is a natural light brown to light reddish-brown color and is smooth to lightly burnished.

**Decoration.** Painted decoration in red and occasionally black is applied over the orange slip. In addition to the basic style, called the Sencillo subtype, three other subtypes are recognized, depending on variations in the degree and configuration of decorative elaboration.

In the Sencillo subtype, the typical decoration is a panel on the exterior rim that consists of simple geometric designs, usually horizontal or diagonal interlocked S motifs (figure 4.21a,b). The interior is usually undecorated other than the swirled orange slip that is often quite pronounced, but zoomorphic designs [including stylized turkeys or *izquintle* (hairless dogs)] occasionally occur on the interior base.

In the Geométrico subtype, painted decoration in red and/or black occurs on the interior and occasionally the exterior vessel walls. Designs consist of simple geometric motifs, with one of the more typical patterns consisting of steps of painted blocks (figure 4.21c-f).

The Elegante subtype is the most elaborate subtype, with complex geometric motifs that occasionally include

codex-style elements. A characteristic of this subtype is a polished red band on the interior rim of hemispherical bowls, with the painted decoration usually occurring on the exterior surface (figure 4.21g).

A relatively rare subtype is Carmen Gray on Orange, where the black painted decoration appears to have faded into light gray, perhaps as the result of a distinctive firing technique. The decorative patterns are similar to those of the Geométrico subtype.

**Vessel forms.** Apolo Polychrome appears in serving ware vessels, especially conical bowls and outleaned-wall dishes. Conical bowls are abundant forms in both the Sencillo and Geométrico subtypes and are relatively common in the Elegante subtype. They usually measure about 12 to 18 cm in diameter and 5 to 7 cm in height. Outleaned-wall dishes with rims flared to a horizontal plane occur in moderate frequency in the Geométrico subtype. Vessel diameter measures about 16 to 24 cm, while vessel height is only 2 to 3 cm.

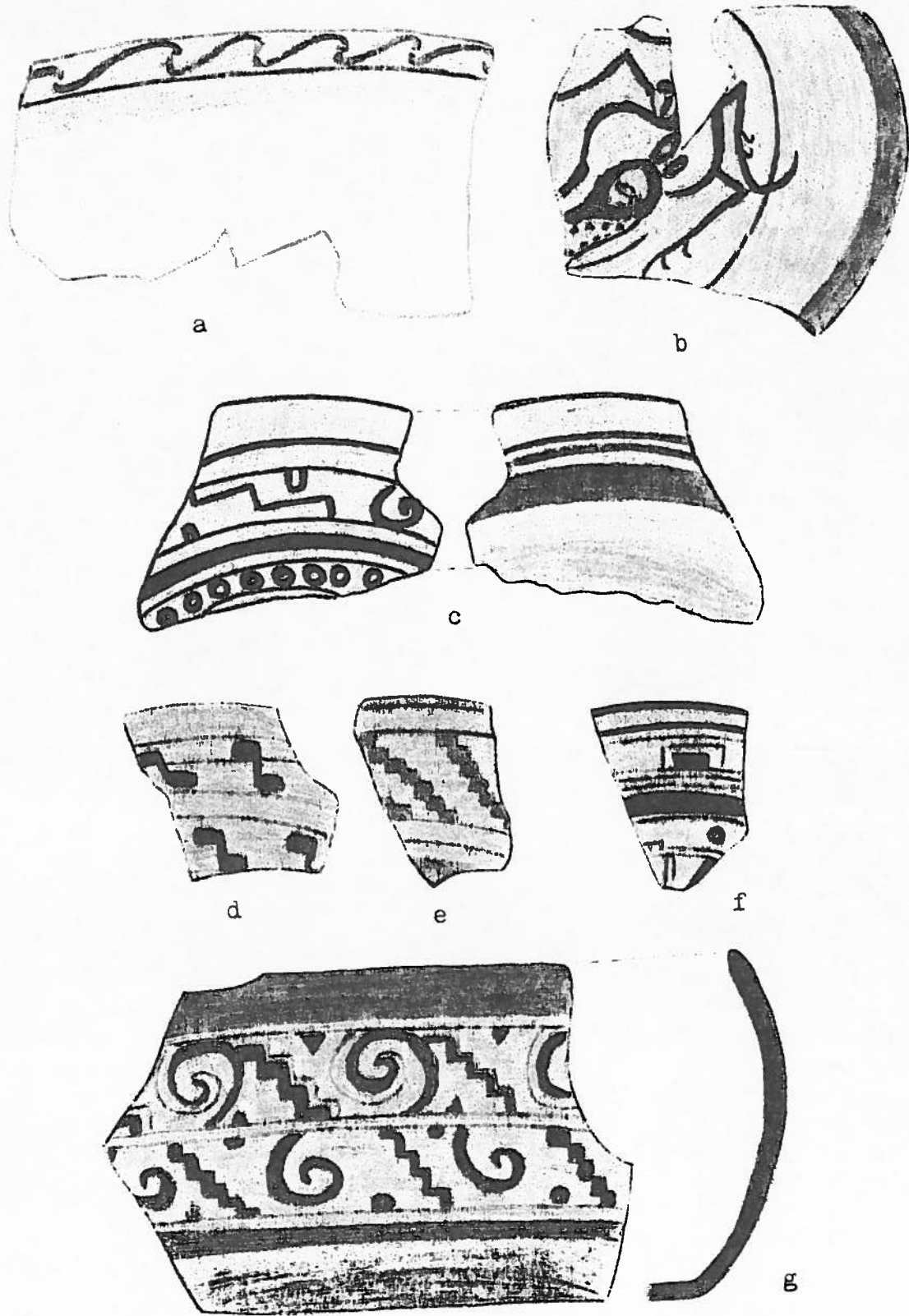
**Discussion** Apolo Polychrome comprises much of what Noguera (1954:87-99) described as *decoración sencilla* and *decoración negra y roja sobre anaranjado* and which he identified as diagnostic of his Cholulteca III period. It is impossible to identify this type in Müller's typology, although much of it would probably fall into her "geometric" style of decorative elements dating to the Late Postclassic period (1978:224).

In ceramic studies conducted at the UDLA, this type was identified as "Apolo Multichrome," "Tozqui Orange" (Peterson 1972), and Cholula Polychrome A (Mountjoy and Peterson 1973). At the Faculty Housing midden deposit it constituted about 18% ( $n=696$ ) of the assemblage, and it also appeared in moderate frequency in the UA-69 and UA-70 midden deposits (Peterson 1972:200-201, Table 18).

In the UA-79 excavation, Apolo Polychrome (including subtypes Sencillo and Elegante) was the most abundant type found. In the F-10 midden, for example, it accounted for 33% ( $n=1337$ ) of the total assemblage (Barrientos 1980).

For the UA-1 typology, the subtype Geométrico was added to eliminate ambiguity between the relatively simple decoration that typifies Apolo Sencillo and more complex geometric decoration that was included with Apolo Elegante. The Carmen Gray on Orange subtype was formerly a separate type, but is included under Apolo because of its similar surface treatment, vessel forms, and design elements.

At UA-1, Apolo Polychrome appeared in very high



4.21 Apolo Red and Black on Orange Polychrome:  
*a, b.* Sencillo; *c-f.* Geométrico; *g.* Elegante



Table 4.6 Apolo Red and Black on Orange Polychrome vessel-form frequencies

Vessel form	Well 1 n (%)	Well 2 n (%)	Midden n (%)	Well 3 n (%)	Totals n (%)
<i>Sencillo subtype</i>					
Plate	2 (1)	...	...	...	8 (1.2)
Outleaned wall dish	2 (1)	1 (4)	3 (25)	...	9 (1.3)
Subhemispherical bowl	4 (2)	1 (4)	3 (25)	...	26 (4)
Hemispherical bowl	7 (4)	...	...	...	29 (4)
Conical bowl	58 (36)	9 (38)	4 (33)	...	275 (40)
Miniature bowl	...	...	...	...	2 (0.3)
SUBTOTALS	73 (45)	11 (46)	10 (83)	0	349 (50)
<i>Geométrico subtype</i>					
Plate	4 (2)	...	...	...	11 (1.6)
Outleaned wall dish	40 (25)	3 (12)	2 (17)	...	118 (17)
Subhemispherical bowl	5 (3)	...	...	...	9 (1.3)
Conical bowl	25 (15)	6 (25)	...	...	103 (15)
Miniature bowl	1 (0.6)	...	...	...	2 (0.3)
SUBTOTALS	75 (46)	9 (38)	2 (17)	0	243 (35)
<i>Elegante subtype</i>					
Outleaned wall dish	...	...	...	...	6 (0.9)
Hemispherical bowl	5 (3)	...	...	...	35 (5)
Conical bowl	10 (6)	1 (4)	...	...	51 (7)
Superhemispherical bowl	...	2 (8)	...	...	9 (1.3)
SUBTOTALS	15 (9)	3 (12)	0	0	101 (15)
<i>Carmen Gray on Orange subtype</i>					
Conical bowl	...	1 (4)	...	...	2 (0.3)
SUBTOTALS	0	1 (4)	0	0	2 (0.3)
TOTALS	163 (100) (46% of well 1)	24 (100) (6% of well 2)	12 (100) (0.4% of midden)	0	695 (100) (6.1% of total assemblage)

frequency (46% of the assemblage) in the well 1 context (table 4.6), low frequency in well 2, and only a trace was found in the midden deposit, and then only in the uppermost stratum. It was completely absent in the well 3 assemblage.

Apolo Polychrome is an important temporal diagnostic for the Cholollan period, where it appears in very high frequencies, especially in Late Cholollan.

Since it is almost completely absent from the UA-1 trash midden and well 3 deposits, it is likely that these assemblages relate to a distinct phase of the Postclassic period. At the same time, however, design characteristics such as the orange slip over a white base suggest continuity of the stylistic tradition also represented by Aquiahuac Polychrome and Ocotlán Red Rim.

### ◆ AQUIAHUAC BURNT ORANGE POLYCHROME

Aquiahuac Polychrome is characterized by a medium to dark orange surface color that has a streaky brown or "burnt" appearance. Painted decoration is usually in red and black but can include white and other shades of orange.

**Paste and firing effects.** The paste is light brown to light reddish-brown in color. Vessels are well-fired to a medium to hard hardness. Firing anomalies such as cores and clouds are relatively rare, although the burnt appearance is possibly a result of firing technique. In some examples, the black painted decoration appears as a light gray color, possibly as the result of firing process, similar to the Carmen subtype of Apolo Polychrome.

**Surface treatment.** Aquiahuac Polychrome has a well-burnished medium to dark orange slip applied over a white base coat. While some brushstrokes are visible, the surface coat is more uniform than on Apolo Polychrome. Where the surface lacks both slip and base coat, it is a light brown to light reddish-brown and is light- to medium-burnished.

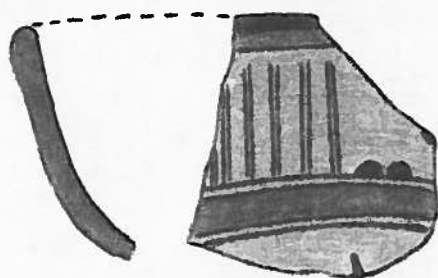
**Decoration.** Aquiahuac Polychrome combines painted decoration using black, red, and occasionally white and orange over the orange slip. A diagnostic decorative element found on the exterior rim is a panel of alternating groups of diagonally hatched lines of red and orange color, sometimes over the orange slip and sometimes over the white base coat. The same exterior decoration is also found on Torre Polychrome. Aquiahuac Polychrome occurs in four subtypes depending on the degree and configuration of decorative elements.

The Sencillo subtype has a black painted band around the lip, and a red band on the interior at the intersection of the base and the wall (figure 4.22). Painted decoration is occasionally added to the vessel walls in the form of thin black lines used to outline geometric or zoomorphic figures. The interior base often features an elaborate design that incorporates codex-style motifs.

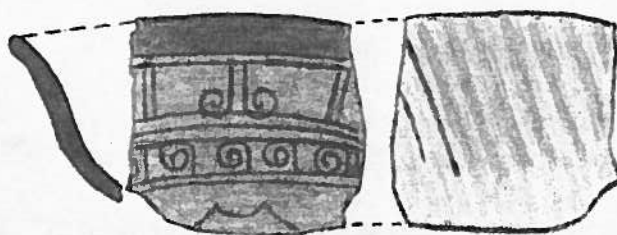
The Santa Catarina subtype is an elaboration on the basic Sencillo subtype. Geometric patterns are filled in with two-tone orange color (figure 4.23a,b). Complex patterns on the interior base and exterior rim also occur.

Table 4.7 Aquiahuac Burnt Orange Polychrome vessel-form frequencies

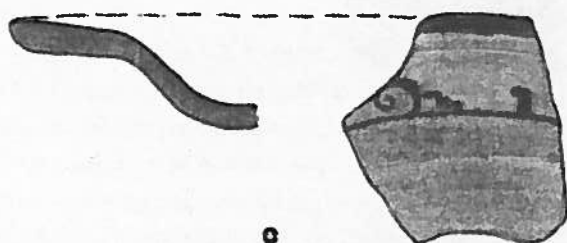
Vessel form	Well 1 n (%)	Well 2 n (%)	Midden n (%)	Well 3 n (%)	Totals n (%)
<b>Sencillo subtype</b>					
Outleaned-wall dish	2 (14)	1 (6)	2 (29)	...	69 (19)
Subhemispherical bowl	1 (7)	2 (12)	...	...	13 (4)
Hemispherical bowl	...	...	...	...	1 (0.3)
Conical bowl	2 (14)	2 (12)	...	...	68 (19)
SUBTOTALS	5 (36)	5 (31)	2 (29)	0	151 (42)
<b>Santa Catarina subtype</b>					
Outleaned-wall dish	...	...	...	...	7 (1.9)
Conical bowl	1 (7)	...	1 (14)	...	8 (2)
Superhemispherical bowl	1 (7)	1 (6)	1 (14)	...	4 (1.1)
SUBTOTALS	2 (14)	1 (6)	2 (29)	0	19 (5)
<b>Zocalo subtype</b>					
Outleaned-wall dish	3 (21)	...	2 (29)	...	62 (17)
Conical bowl	1 (7)	1 (6)	...	...	41 (11)
Cylindrical bowl	...	...	...	...	4 (1.1)
Superhemispherical bowl	3 (21)	9 (56)	1 (14)	...	83 (23)
SUBTOTALS	7 (50)	10 (62)	3 (43)	0	190 (53)
TOTALS	14 (100) (4% of well 1)	16 (100) (4% of well 2)	7 (100) (0.2% of midden)	0	360 (100) (3.2% of total assemblage)



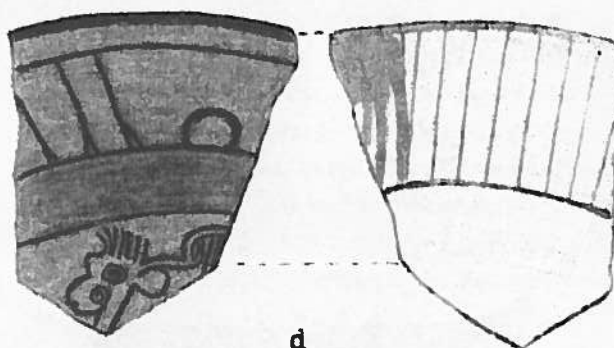
a



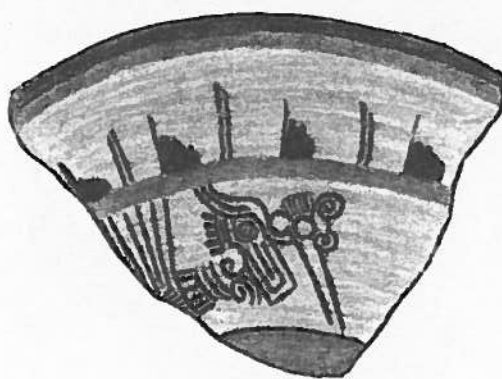
b



c

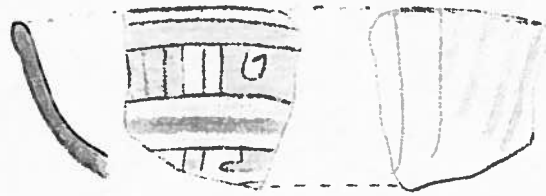


d

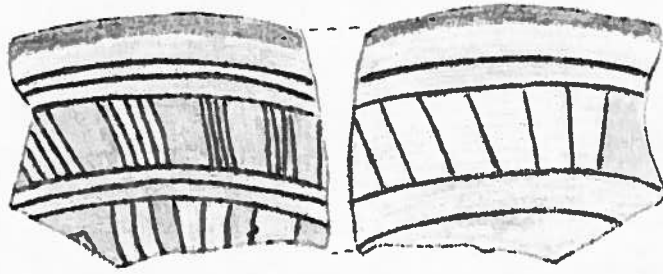


e

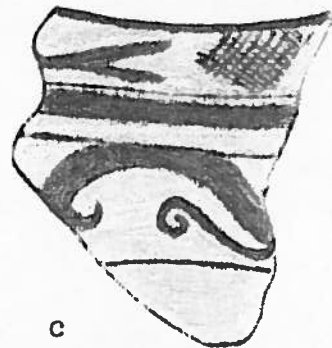
4.22 a-e, Aquiahuac Burnt Orange Polychrome subtype Sencillo



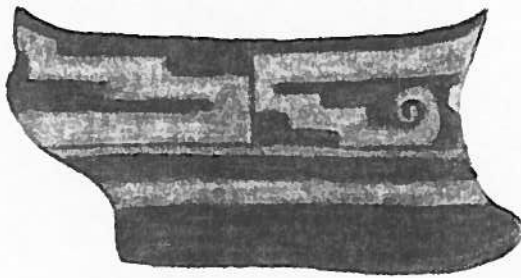
a



b



c



d



e

4.23 Aquiahuac Burnt Orange Polychrome subtypes: *a, b*, Santa Catarina; *c-e*, Zócalo

The Zócalo subtype is distinguished by its predominant use of black paint to create often intricate geometric patterns (figure 4.23e-c). Both fine lines and solids are used to make up the designs, some of which are among the finest found on Cholula polychrome pottery. Other examples are less detailed, however, especially those found on superhemispherical bowls at UA-1, which may represent an early stage in the development of the subtype.

The Barraeuda subtype is tentatively defined by its use of negative painting, appearing as a light gray, perhaps as the result of a distinctive firing technique. The decorative patterns are often similar to those of the Zócalo subtype. This subtype is defined on the basis of its presence in the UA-69 midden deposit and its association with the C14 date from that context (Peterson 1972). It was not identified in the UA-1 collections.

**Vessel forms.** Aquiahuac Polychrome occurs in serving wares, including outleaned-wall dishes, conical bowls, and superhemispherical bowls. Outleaned-wall dishes have horizontally flaring rims with the vessel height measuring about 2 to 3 cm, while the rim diameter is about 20 to 30 cm. They occur in moderate frequency in both the Sencillo and Zócalo subtypes. Conical bowls have a rim diameter of 16 to 24 cm and a vessel height of about 8 to 12 cm. They occur in moderate frequency in the Sencillo and Zócalo subtypes. Superhemispherical bowls occur in high frequency in the Zócalo subtype, where the painted decoration appears on the exterior vessel wall. These measure about 15 to 20 cm in diameter, with a vessel height of about 6 to 10 cm.

**Discussion.** Noguera (1954:87-99) lumped Aquiahuac with Apolo Polychrome in his types *decoración sencilla*

and *decoración negra y roja sobre anaranjado*. It is impossible to distinguish the type in the classification developed by Müller (1978).

Examples of Aquiahuac, particularly the subtype Barraeuda, were identified by Peterson at the Faculty Housing excavation from which he obtained the C14 date of  $1250 \pm 95$  CE (Mountjoy and Peterson 1973:30). Unfortunately, Peterson's type definition is somewhat ambiguous, so that it has been difficult to identify Barraeuda with confidence. Examples of Aquiahuac Polychrome were found in moderate frequencies in one feature (F-16) at UA-79 and also at the UA-8b excavation (Lind et al. s.d.: Table 2).

At UA-1, Aquiahuac Polychrome occurred in very low frequencies in both wells 1 and 2 and only a trace was found in the upper levels of the trash midden (table 4.7). Greater concentrations of the type were recovered in association with structure 2 and in related sherd concentrations. These contexts will be discussed in chapter 5 in reference to the seriation analysis.

In summary, Aquiahuac Polychrome is a potentially important type for the construction of the Postclassic Cholula ceramic sequence. It is associated with one of the few chronometric dates from the Postclassic period. It also appears to have a greater popularity before the Late Cholollan period (as indicated by its low frequency in UA-79 F-10 and UA-1 well 1), but probably postdates the UA-1 trash midden and well 3, as well as the structure 1 assemblage. Similarities in the general decorative techniques of red and black paint over an orange slip suggest a relationship to Apolo Polychrome, while the distinctive exterior decoration of a panel of diagonal lines is a trait shared with Torre Polychrome.

### ◆ COAPAN LACA POLYCHROME

Coapan Laca Polychrome is characterized by its lacquer-like finish over a white base coat, and especially by the elaborate use of multiple colors in intricate codex-style motifs. Noguera (1954:138) described this as the most beautiful ceramic of Cholula and possibly of all of pre-Hispanic Mexico.

**Paste and firing effects.** The paste is light brown to light reddish-brown in color, typical of Cholula decorated wares. The paste is fine to medium grain with few inclusions. Recent trace-element analysis of poliferoma laca (Neff et al. 1994) identified a distinctive compositional fingerprint for the Puebla area, with subregional variation from Cholula, Huejotzingo, and Tlaxcala. Coapan Laca is well-fired to a moderate to hard hardness. Firing anomalies were rare in the small sample from UA-1.

**Surface treatment.** The surface is covered with a thick white base coat over which is applied an orange slip with additional painted decoration. One of the characteristics of the type is the generally poor bond between the undercoat and the exterior paint, such that it tends to flake off (Noguera 1954:139). For this reason many archaeological examples of Coapan Laca are nearly unrecognizable because of the degree of deterioration of the outer surface. The painted surface was well-burnished, often to a high luster.

**Decoration.** Coapan Laca has painted decoration in complex geometric and naturalistic designs, often including codex-style glyphic symbols (figure 4.24). Colors include red, black, white, yellow, brown, and gray, in addition to the orange of the slip.

The tremendous variety in decorative themes and the elaboration with which they are created makes it difficult to characterize the painted motifs found on Coapan

Laca. Lind (1994) presents a detailed comparison of Coapan Laca ("Catalina Polychrome") and Pilitas Polychrome from the Mixteca Alta using complete or reconstructed vessels from excavated contexts and museum collections.

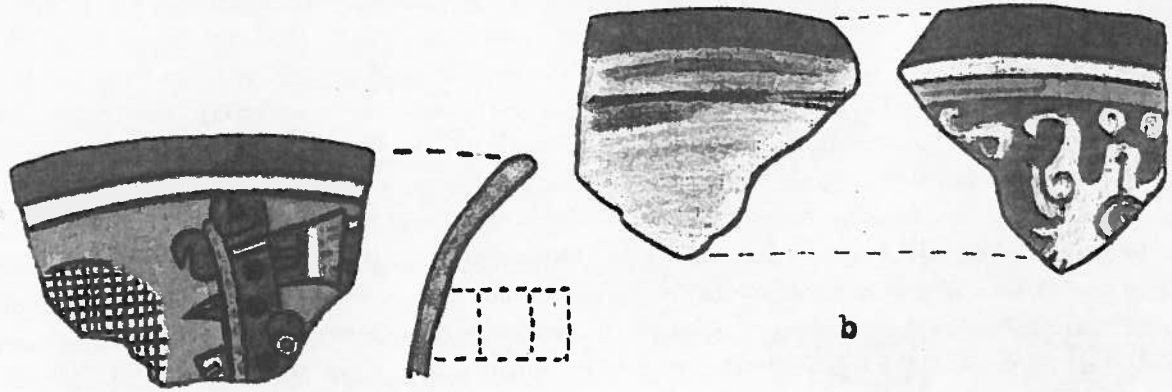
Approximately fifty distinct design motifs were identified for the Cholula polychrome, with the most common being *xicalcolihquis* (stepped fret motif), feathers, bone awls, and maguey thorns (probably representing auto-sacrifice), plumed serpents, sacrificial knives, and *xonecuillis* (horizontal "S" motifs associated with a kind of worm). On average, about three different motifs occurred on each vessel. The high frequency of symbolism relating to ritual sacrifice suggests a ceremonial function for this type (Lind 1994).

**Vessel forms.** Coapan Laca occurs in forms associated with serving wares, but because of the possible ritual uses for some of these forms, it probably has a ceremonial significance as well. The most common vessel forms recovered at UA-1 included conical bowls, flared-rim out-leaned-wall dishes, and superhemispherical bowls. Based on his larger sample, Lind (1994) includes tripod cajetes, goblets, and hemispherical bowls. About half of the Laca vessels had vessel supports, usually in the form of a conical ring, but also with tripod supports. Decorated tripod supports included zoomorphic representations and the modeled face of the "Old Man" god Huchueotl. Another significant type that occurs is a flared-rim cylindrical censer with decoration on the exterior while the interior is charred gray, probably from burning incense. This vessel form features two horizontal handles for carrying or suspending the vessel during use.

**Discussion.** Coapan Laca Polychrome is the most famous of the Cholula polychrome ceramics because of its

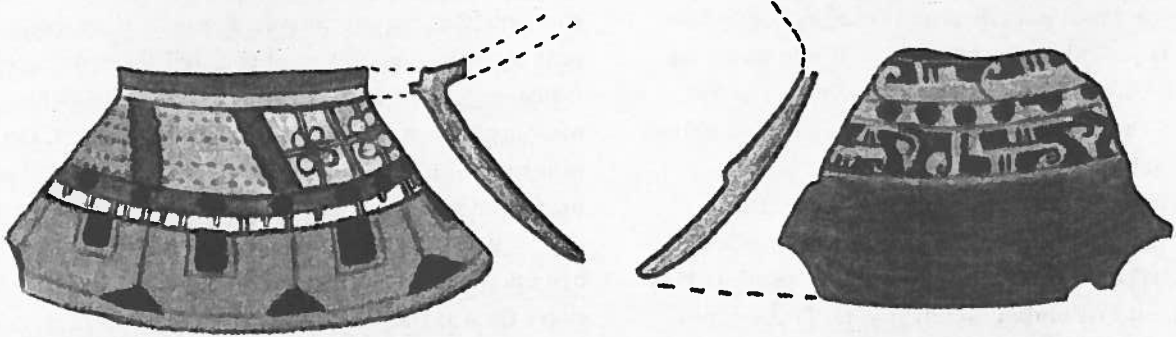
Table 4.8 Coapan Laca Polychrome vessel-form frequencies

Vessel form	Well 1 <i>n</i> (%)	Well 2 <i>n</i> (%)	Midden <i>n</i> (%)	Well 3 <i>n</i> (%)	Totals <i>n</i> (%)
Outleaned wall dish	...	...	...	...	12 (30)
Conical bowl	...	...	...	...	20 (50)
Superhemispherical bowl	...	...	...	...	6 (15)
Hemispherical cazuela	...	...	...	...	1 (2)
Sahumador	1 (100)	...	...	...	1 (2)
TOTALS	1 (100) (0.3% of well 1)	0	0	0	40 (100) (0.4 of total assemblage)



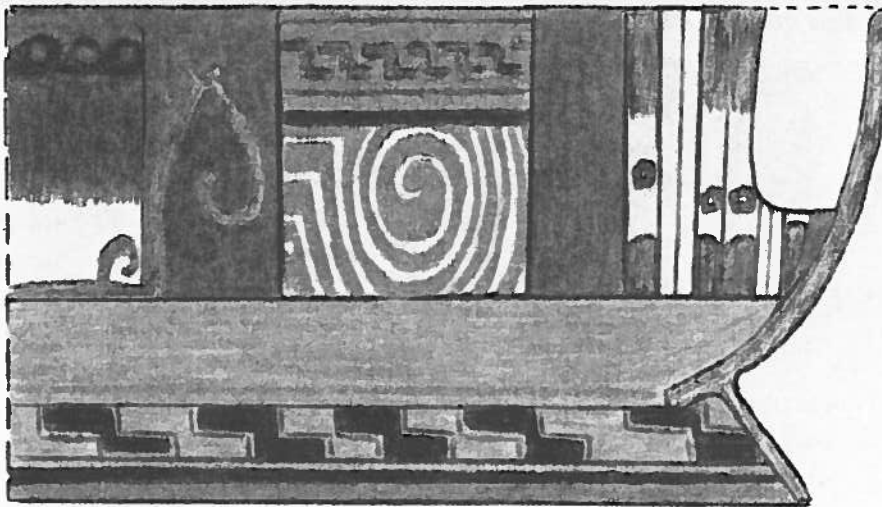
a

b



c

d



e

4.24 a-e, Coapan Laca Polychrome

high quality and codex-style motifs. Because of its fame, it is included among the Major Decorated types even though it comprised less than 2% of the total UA-1 assemblage.

Noguera (1954:296) concluded that polícroma laca was diagnostic of the Early Postclassic period, inferring an evolutionary relationship linking it to Classic period fresco ware from Teotihuacan (Noguera 1954:142). Similarities between this type and polychrome from the Mixteca Alta were fundamental in postulating a Mixteca-Puebla stylistic horizon (Noguera 1954:142; Nicholson 1960, 1982; Lind 1994).

As discussed in chapter 2, the type described by Noguera (1954:138–142) as polícroma laca combined varieties of several polychrome types, although Coapan Laca is probably the prototype. While numerous vessels were illustrated, Noguera (1954:140) noted that one of the characteristics of laca is its individuality, with each piece unique.

In previous ceramic analyses from the UDLA, Mountjoy and Peterson (1973:31, Table 1) divided laca into three types: Cholula Polychrome A, Cholula Polychrome B, and Cholula Polychrome D. These types also included additional polychrome types defined by Noguera.

At UA-79, feature F-10, Barrientos (1980) classified 3% ( $n=132$ ) as "Coapa Polychrome." Lind (1994) renamed this type as "Catalina Polychrome" (a type

combining Coapan Laca and Apolo Elegante), which occurred in up to 5% of the different UA-79 assemblages. Although these frequencies are still very low in terms of the total assemblage, they represent the highest concentration of the type from known excavated contexts. This suggests a Late Postclassic date for Coapan Laca, an interpretation in conflict with Noguera's original ceramic sequence. Additional evidence from an excavated burial from San Andrés Cholula (Suárez C. 1989, 1994) also supports a Late Postclassic date for Coapan Laca Polychrome.

Coapan Laca was a minor type at UA-1, accounting for only 0.4% of the total assemblage (table 4.8). The only primary depositional context at UA-1 in which this type was found was well 1, where it appeared as only a single sherd (0.3% of the well 1 assemblage). Consequently, it is difficult to assess the significance of Coapan Laca on the basis of the UA-1 data. On the other hand, its relative absence is negative evidence useful for posing questions about the cultural significance of the type. Was this a type with a relatively brief popularity not represented at the UA-1 excavation? Or was its use restricted to more elite or ceremonial contexts in which the inhabitants of the UA-1 structures did not participate? Based on the limited evidence available, I suspect that both temporal and social factors inhibited the consumption of this type at UA-1.



#### ◆ COCOYOTLA BLACK ON NATURAL

Cocoyotla Black on Natural is characterized by black painted decoration over the natural orange color of the paste. Some subtypes include painted decoration over a matte white background.

**Paste and firing effects.** The paste is light brown to light reddish-brown in color. It has fine to medium consistency and is fired to a medium hardness that often results in irregularly jagged breaks. Dark gray firing cores occasionally occur.

**Surface treatment.** The surface is usually unslipped, but is light- to medium-burnished. The surface color is usually light brown to light reddish-brown. In the Banded subtypes an orange slip very close to the natural color of the paste was applied over a thin white base coat. Although this diverges from the concept of a "natural" surface finish, similarities in color, decorative themes, and vessel forms are the rationale for interpreting subtype variation.

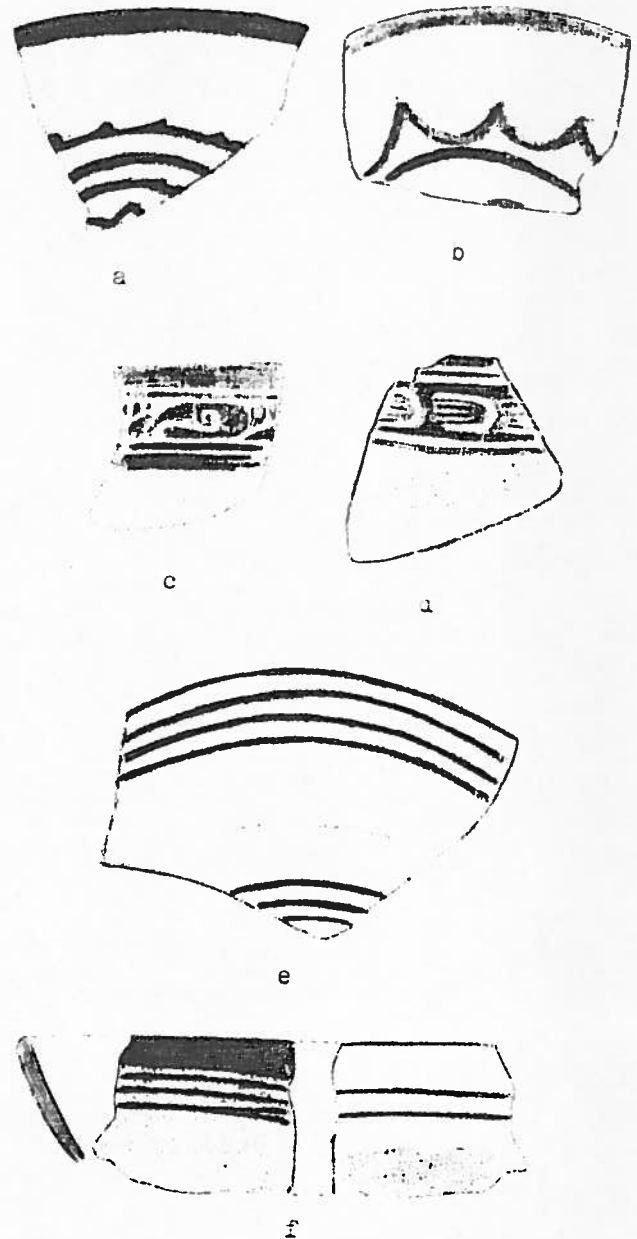
**Decoration.** Decoration in the basic Sencillo subtype is black painted lines forming simple to complex patterns (figure 4.25a,b). A distinctive characteristic is the blurred appearance of the painted lines, as if the paint was smeared while still wet. The most common patterns are a series of concentric horizontal or wavy lines around the interior rim. More complex patterns include geometric and naturalistic floral and zoomorphic figures on the interior base (figure 4.26).

In addition to the basic Sencillo subtype, four other subtypes were recognized at UA-1: Incised, Banded, Banded Elegante, and Chalco Black on Orange.

The Incised subtype has a black painted panel on the exterior extending down 1 to 3 cm below the lip, with thinly incised decoration within the panel (figure 4.25c,d). Decorative motifs include curvilinear and geometric patterns, some of which are codex-style designs.

The Banded subtype is identified by two to four horizontal bands painted below the interior rim on an orange slip similar in color to the natural color of the paste (figures 4.25e,f, 4.27). A characteristic of this subtype is a matte white panel on the exterior rim extending 2 to 4 cm down from the lip, sometimes with additional horizontal bands painted in black. Matte white paint can also appear on the interior base, decorated with two to four concentric circles. Careful inspection indicates that the matte white is a base coat, over which the orange slip was applied.

The Banded Elegante subtype is similar to the previ-



4.25 Cocoyotla Black on Natural subtypes: a,b. Sencillo; c,d. Incised; e,f. Banded

ous subtype, particularly in reference to the use of natural-colored orange slip over a white base and horizontal bands on the interior rim. Banded Elegante, however, has more elaborate painted decoration on the matte white panel of the exterior rim, with motifs including earth monster and other glyphic themes (figure 4.28a-e). In some examples patterns outlined with black lines are filled with orange color identical to the slip color.

Chalco Black on Orange subtype is similar to the basic Sencillo subtype in its use of black paint over

Table 4.9 Cocoyotla Black on Natural vessel-form frequencies

Vessel form	Well 1 n (%)	Well 2 n (%)	Midden n (%)	Well 3 n (%)	Totals n (%)
<i>Sencillo subtype</i>					
Subhemispherical bowl	...	6 (67)	62 (30)	...	240 (44)
Conical bowl	...	1 (11)	3 (1.5)	...	11 (2)
Superhemispherical bowl	...	...	...	...	1 (0.2)
SUBTOTALS	0	7 (78)	65 (32)	0	252 (46)
<i>Incised subtype</i>					
Hemispherical bowl	...	...	...	...	2 (0.4)
Conical bowl	...	...	...	...	13 (2)
Superhemispherical bowl	...	...	5 (2)	...	8 (1.5)
SUBTOTALS	0	0	5 (2)	0	23 (4)
<i>Banded subtype</i>					
Plate	...	...	...	...	1 (0.2)
Outleaned wall dish	...	...	1 (0.5)	...	1 (0.2)
Subhemispherical bowl	...	...	72 (35)	13 (65)	104 (19)
Hemispherical bowl	...	...	2 (1.0)	...	2 (0.4)
Conical bowl	...	1 (11)	35 (17)	4 (20)	54 (10)
SUBTOTALS	0	1 (11)	110 (54)	17 (85)	162 (30)
<i>Banded Elegante subtype</i>					
Outleaned-wall dish	...	...	...	2 (10)	16 (3)
Subhemispherical bowl	...	1 (11)	...	...	6 (1.1)
Conical bowl	...	...	...	1 (5)	34 (6)
SUBTOTALS	0	1 (11)	0	3 (15)	56 (10)
<i>Chalco Black on Orange subtype</i>					
Plate	...	...	...	...	1 (0.2)
Outleaned-wall dish	...	...	...	...	1 (0.2)
Subhemispherical bowl	...	...	8 (4)	...	9 (1.6)
Hemispherical bowl	...	...	...	...	11 (2)
Conical bowl	...	...	16 (8)	...	32 (6)
SUBTOTALS	0	0	24 (12)	0	54 (10)
TOTALS	0	9 (100) (2% of well 2)	204 (100) (7% of midden)	20 (100) (8% of well 3)	547 (100) (4.8% of total assemblage)

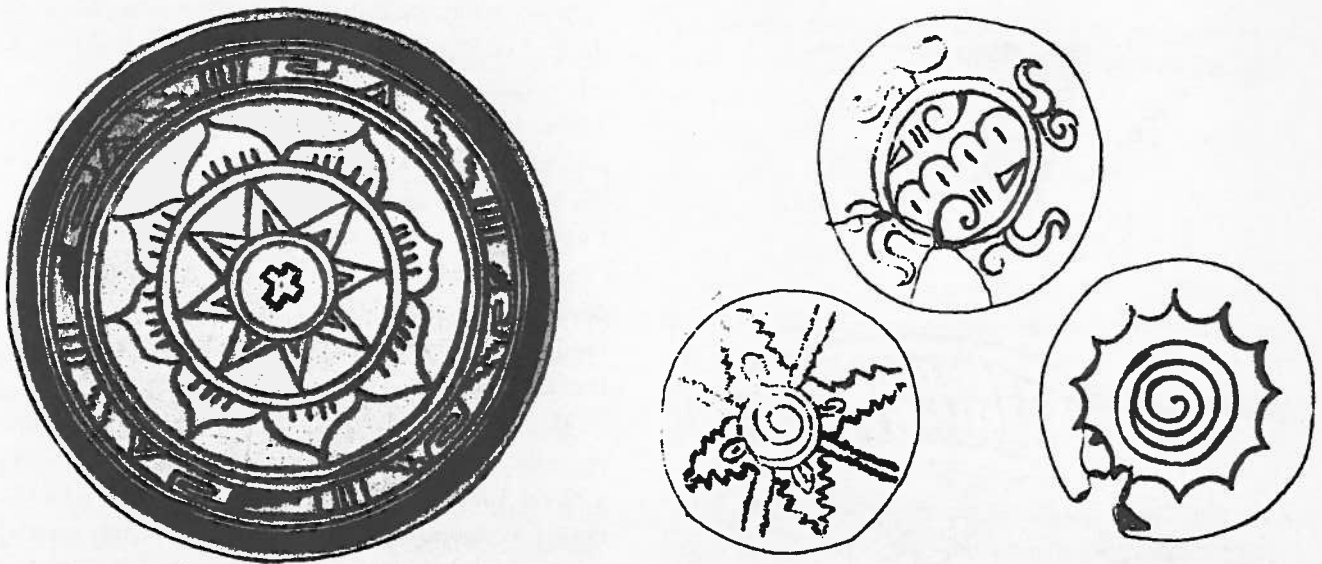
the natural surface, but is distinctive in terms of design configuration and surface treatment. The painted decoration is a horizontal panel delineated by straight and/or wavy lines usually around the interior rim (figure 4.28f-h). The panel is filled with geometric patterns often in the same style of blurry lines as in the basic Sencillo subtype. The surface is medium-burnished to a dull luster. The most common vessel form is a conical bowl, but with a slightly everted lip.

Additional subtypes identified at the Patio of the Carved Skulls included Cocoyotla Natural (lacking any black paint), Black Rim, and White on Natural. Since these were not identified at UA-1 they are not included

in the tabulations.

**Vessel forms.** Cocoyotla Black on Natural appears as serving vessels, with the two most common forms being subhemispherical bowls and conical bowls. Subhemispherical bowls occur in nearly all subtypes (except Incised). Subtype Sencillo subhemispherical bowls measure 15 to 17 cm in diameter and about 3 to 4 cm in vessel height. Subtype Banded subhemispherical bowls are generally larger, measuring 14 to 24 cm in diameter and 4 to 6 cm in vessel height. Conical bowls occur in every subtype, but are most common in the Banded subtype, where they measure about 16 to 20 cm in diameter.

**Discussion.** Cocoyotla Black on Natural has previous-



4.26 Cocoyotla Black on Natural: examples of design motifs found on interior of subhemispherical bowls. After Noguera 1954:105–107



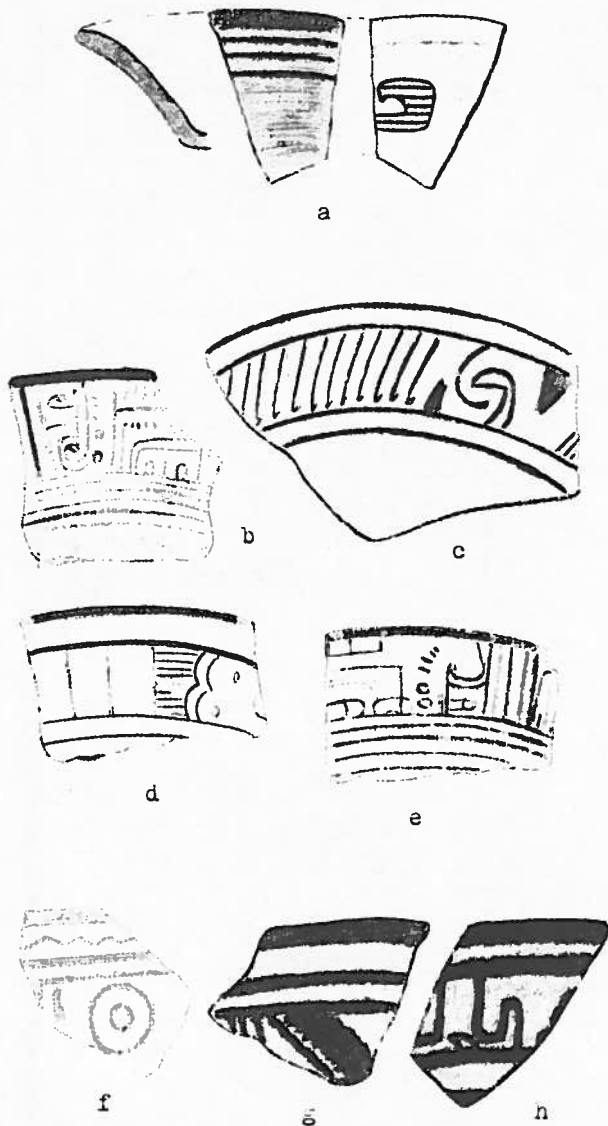
4.27 Cocoyotla Black on Natural subtype Banded, interior and exterior (UA-1 9549)

ly been identified by Noguera (1954:99–110) as *decoración negra sobre el fondo color natural del barro*. It has been compared to Early Aztec (Group I or Aztec I) Black on Orange pottery from the Valley of Mexico (Noguera 1954:282). Another source of comparison is with the Gulf Coast, where the type is similar in decoration, surface finish, and vessel form to X-Fine Orange (R. Smith 1958).

Noguera recovered this type in the earliest Postclassic levels, and it was the predominant decorated type found at the Altar of the Carved Skulls (Noguera 1937, 1954:100–101, 225–226, 282–283). For this reason Noguera considered it a valuable diagnostic for identifying the Cholulteca I pe-

riod. Müller (1978:101–105) identified several types of black on natural based on vessel form and used them as diagnostics for her Cholulteca II phase.

Mountjoy and Peterson (1973:31, Table 1) classified this as “Minutti Black on Orange.” It appeared as only a trace (.7%,  $n=32$ ) in the dated midden excavated at the Faculty Housing Complex (Mountjoy and Peterson 1973:33). At the UA-79 excavations, Cocoyotla Black on Orange was again found as only a trace (.3%,  $n=11$ ) in the F-10 midden (Barrientos 1980). Cocoyotla Black on Natural pottery from a well in San Pedro Cholula occurred in association with other Early Postclassic types such as Ocotlán Red Rim (McCafferty 1996a).



4.28 Cocoyotla Black on Natural subtypes: *a-e*. Banded Elegante: *f-h*. Chalco Black on Orange

In the UA-1 assemblages, Cocoyotla Black on Natural appeared in low frequencies in the trash midden and well 3 assemblages, 7% and 8% respectively (table 4.9). It should be noted that the most common subtype was Cocoyotla Banded, which is probably a later variation of the Cocoyotla type. From the floor contact deposits of structure 1, Cocoyotla made up 12% of the assemblage, with a higher proportion of the Sencillo subtype, while at structure 2 it appeared as 4% of the floor contact deposit. A complete Cocoyotla subtype Sencillo bowl (UA-1 10147) was found in association with individual 4 in an intrusive burial pit through the floor of structure 1.

When additional testing was conducted at the Patio of the Carved Skulls (McCafferty and Suárez C. 1995), Cocoyotla made up about 30% of the assemblage (McCafferty 1996a). Previously unrecognized subtypes such as Cocoyotla Natural and Black Rim were significant elements of the assemblage, while the Banded, Banded Elegante, and Chalco subtypes were not present. Since this is interpreted as an Early Tlachihualtepetl context, it reinforces the suggestion that Cocoyotla Black on Natural subtypes can be used to identify temporal change in Epiclassic and Early Postclassic Cholula.

The Chalco Black on Orange subtype holds additional potential for building a relative chronology linking Cholula with the Valley of Mexico. The attributes of vessel form, design configuration, and especially the slightly everted lip are similar to examples found at Operation B of Ch-Az-195 of "Early Aztec Black on Orange" described by Parsons and Parsons (1982). Four C14 samples from this excavation resulted in a consistent cluster of dates between about 650–850 CE (Whalen and Parsons 1982:19, Table 5). A recent series of dates from Xaltocan support an early date (700–1000 CE) for Early Aztec period Black on Orange pottery (Brumfiel 1992, Parsons, Brumfiel, and Hodge 1996). Further reevaluation of the role of Black on Orange ceramics in Epiclassic and Early Postclassic sequence is ongoing (c.f. Parsons, Brumfiel, and Hodge 1996).

Spatial analysis of Black on Orange pottery from the southern Valley of Mexico has resulted in a refinement of type distinctions (Hodge and Minc 1990, 1991). Based on this classification, Chalco Black on Natural from UA-1 corresponds closely with the Mixquic variety of Early Aztec Black on Orange.

Although a detailed ceramic classification is not available from Cerro Zapotecas, "thin-line red design" ceramics appear to have similar attributes of design and possibly lip form (Mountjoy 1987:142, Fig. 4i–j). The site is dated between 600 and 800 CE (Mountjoy 1987; Wolfman 1990), consistent with the C14 dates collected by Parsons and Brumfiel.

In summary, Cocoyotla Black on Natural is an important type for correlating the Cholula ceramic sequence with the Valley of Mexico. It provides a basis for interpreting cultural contacts linking Epiclassic and Early Postclassic Cholula with the Valley of Mexico and the Gulf Coast. In addition, possible diachronic variation between the different subtypes of Cocoyotla may provide a means for further refinement of the ceramic sequence.

### ◆ CUAXILOA MATTE POLYCHROME

Cuaxiloa Matte Polychrome occurs in serving wares and is characterized by black and orange painted decoration over a matte white to light gray slip.

**Paste and firing effects.** The paste is light brown to light reddish-brown in color, often with an orangish tone similar to Cocoyotla Black on Natural. The paste is compact and fired to a medium hardness. Firing cores and clouds are rare. Fire clouds occur most often on superhemispherical bowls, possibly a result of cooking rather than firing techniques.

**Surface treatment.** The surface is wiped to medium-burnished, depending on vessel form. The interior surface of superhemispherical bowls tends to be the roughest, with frequent streaks and irregularities. Decorated surfaces are generally burnished. A dull whitish slip is applied on either (or both) the interior or exterior surface, giving the ceramic a powdery, matte texture; the subtypes Polished Cream and Fugitive Paint (discussed below) represent qualitative differences in surface treatment.

**Decoration.** Decoration is in the form of painted motifs, usually panels of geometric designs, especially xicalcolihquis. The most common colors used are black and orange, but tan and red also occur. One characteristic motif is a series of vertical black lines in a panel over the white slip, interspersed with a cluster of vertical lines filled with orange paint (figure 4.29). Another typical motif is a hatched geometric figure, often a triangle, filled with orange. More elaborate design motifs, including codex-style figures, appear on the interior bases of vessels.

Three subtypes have been tentatively identified in addition to the basic type: Polished Cream, Fugitive Paint, and Xicoteneo Black and Red on Orange. Only subtype Polished Cream has appeared in quantity, and it is possible that these subtypes represent regional variations or production anomalies.

The Polished Cream subtype differs from the basic type in its well-burnished surface finished to a luster similar to *políceroma laca*. Design motifs and vessel forms are identical to the basic type, although the quality of workmanship is superior (figure 4.30a-d).

The Fugitive Paint subtype varies from the basic type in that the painted decoration is poorly bonded to the vessel surface, so that only traces remain. This may represent an unfinished stage in the production process or could simply be a regional variation.

Xicoteneo Black and Red on Orange subtype is similar to the basic type in decorative motifs and vessel forms, but

is distinctive in its orange slip in place of the characteristic matte white (figure 4.30e). This may be a developmental innovation with chronological significance, but was too rare in the UA-1 excavated contexts for conclusive interpretation.

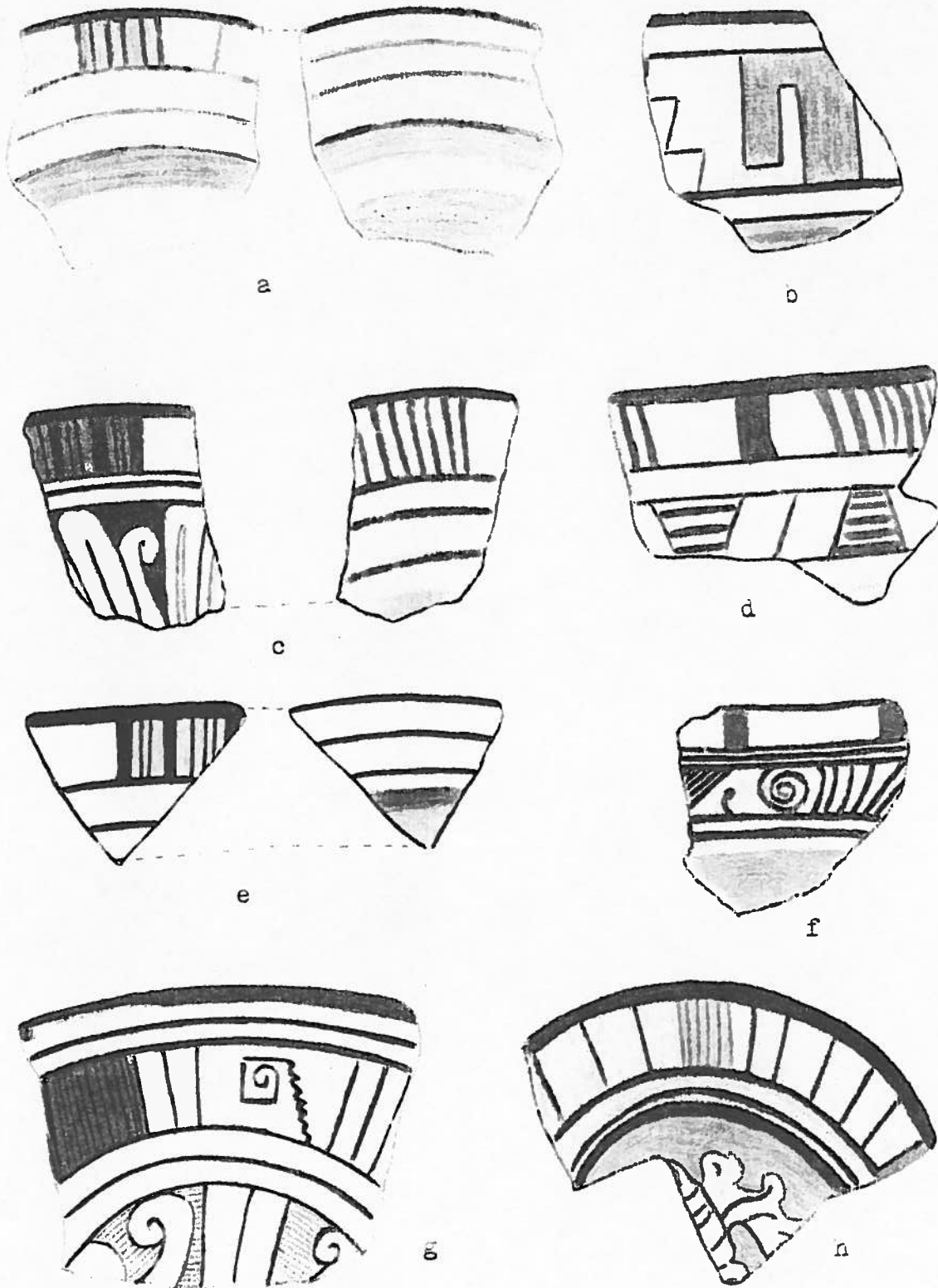
**Vessel forms.** This type generally occurs in serving ware vessels, although the frequent presence of fire clouds on the exterior of superhemispherical bowls indicates that at least this vessel form may have been used for food preparation. Superhemispherical bowls are the most common vessel form, representing more than half of the examples. Other significant vessel forms include outleaned-wall dishes and conical bowls.

Superhemispherical bowls measure 8 to 21 cm in diameter with vessel height at about 7 to 9 cm (figures 4.31, 4.32). This form occurs in very high frequency in the basic type, but is less common in the Polished Cream subtype. Outleaned-wall dishes have a horizontally flared rim and vessel height of 2 to 3 cm. They appear in moderate frequency in the basic type and low frequency in the Polished Cream subtype. Conical bowls range in diameter from about 18 to 23 cm and measure about 5 to 6 cm in vessel height (figure 4.33). They appear in moderate frequency in the basic subtype and low frequency in the Polished Cream subtype.

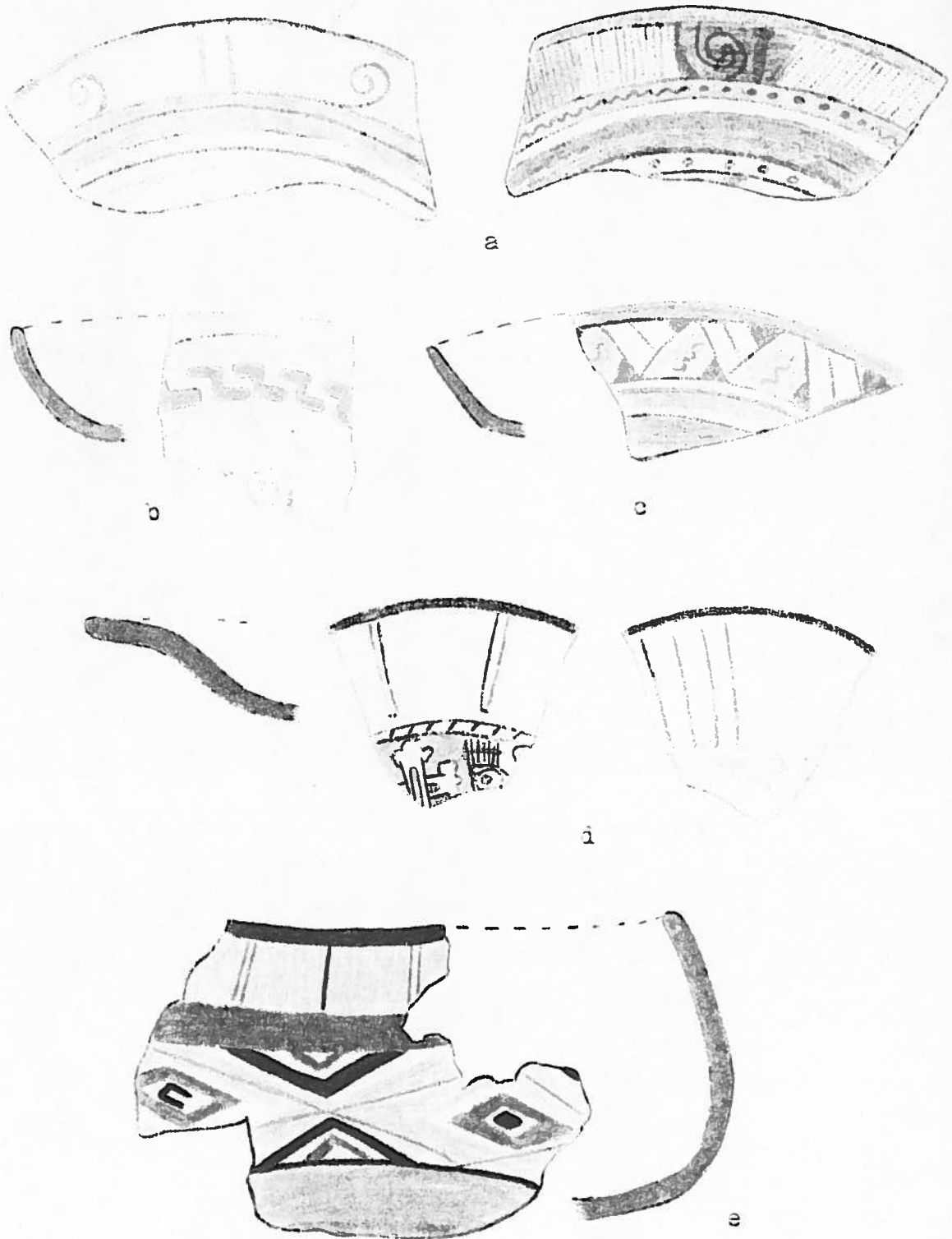
**Discussion.** Cuaxiloa Matte Polychrome is an enigmatic type in the Cholula ceramic complex. Noguera (1954:136-138) identified *políceroma mate* as a separate type and tentatively suggested that it was diagnostic of the intermediary Cholulteca II phase in the Postclassic sequence. Very little of it was recovered, however, and Noguera was hesitant to base interpretations on this poorly defined type (1954:271).

Peterson recovered a trace (1.5%,  $n=43$ ) of *mate polychrome* at the Faculty Housing excavation (1972; Mountjoy and Peterson 1973:33). It was not recovered from the UA-79 excavations.

Similar ceramics are illustrated as diagnostic of Isla de Sacrificios II-III from the Gulf Coast (García Payón 1971:535-537), where they are related to the Historic period associated with the Toltec and Chichimec invasions. Unfortunately, type frequencies are not recorded for the Gulf Coast contexts so it is impossible to deduce the extent to which it was a significant component of the ceramic complex. The major difference between Cuaxiloa Matte and Gulf Coast varieties is in the distinctive Cholula paste composition in contrast to the exceptionally fine paste typical of Gulf Coast pottery. Stylistic similarities also exist

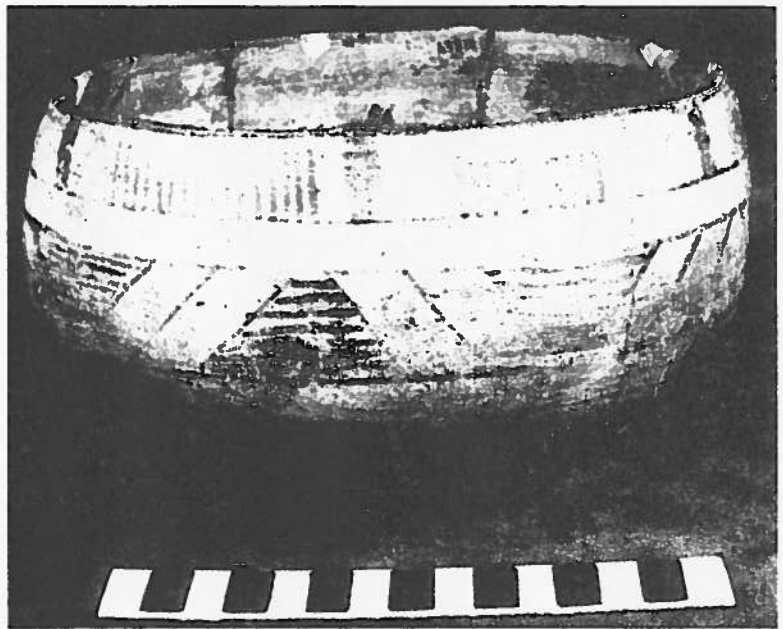


4.29 a-h. Cuaxiloa Matte Polychrome

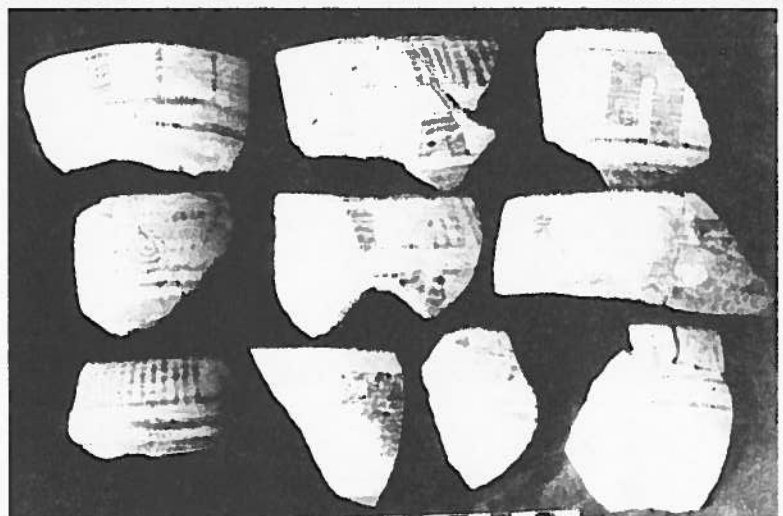


4.30 Cuaxiloa Matte Polychrome subtypes: *a-d*. Polished Cream: *e*. Xicoteneo Black on Orange

4.31 Cuaxiloa Matte Polychrome  
superhemispherical bowl (UA-1 11854)



4.32 Cuaxiloa Matte Polychrome  
superhemispherical bowls



4.33 Cuaxiloa Matte Polychrome conical bowls





Table 4.10 Cuaxiloa Matte Polychrome vessel-form frequencies

Vessel form	Well 1 (n/%)	Well 2 (n/%)	Midden (n/%)	Well 3 (n/%)	Totals (n/%)
Outleaned-wall dish	1/17	1/14	31/13	...	51/10
Subhemispherical bowl	...	2/29	15/6	5/8	40/8
Hemispherical bowl	1/17	...	...	9/15	24/5
Conical bowl	...	1/14	40/17	2/3	59/12
Superhemispherical bowl	...	2/29	112/47	23/37	208/41
Miniature bowl	...	...	1/0.4	...	2/0.4
SUBTOTALS	2/33	6/86	199/84	39/63	384/76
<i>Polished Cream subtype</i>					
Outleaned-wall dish	1/17	...	14/6	1/1.6	19/4
Subhemispherical bowl	...	...	...	5/8	6/1.2
Hemispherical bowl	...	...	4/1.7	...	4/0.8
Conical bowl	...	...	7/3	6/10	17/3
Superhemispherical bowl	...	...	6/3	6/10	23/5
Biconical <i>copa</i>	1/17	1/14	...	2/3	18/4
SUBTOTALS	2/33	1/14	31/13	20/32	87/17
<i>Fugitive Paint subtype</i>					
Superhemispherical bowl	...	...	7/3	2/3	9/1.8
SUBTOTALS	0	0	7/3	2/3	9/1.8
<i>Xicotenco Black and Red on Orange subtype</i>					
Outleaned-wall dish	...	...	...	...	1/0.2
Cylindrical jar	...	...	...	...	1/0.2
Superhemispherical bowl	2/33	...	...	1/1.6	25/5
SUBTOTALS	2/33	0	0	1/1.6	27/5
TOTALS	6/100 (1.7% of well 1)	7/100 (1.9% of well 2)	237/100 (8% of midden)	62/100 (25% of well 3)	507/100 (4.4% of total assemblage)

with Vallejo Polychrome from Central America, particularly in the use of the motif of vertical lines (often filled with orange) in a panel over the white slip (Stone 1982; Hoopes and McCafferty 1989).

Similar pottery is also illustrated from the southern Valley of Mexico by Sejourne (1983: Figs. 171-174), where it is identified as "cerámica Chalco," dating to the Aztec I period and related to the arrival of Toltecs in the area (Sejourne 1983:264). Illustrations of this general type, however, include a wide range of polychrome styles that can be related to other Cholula types—Apolo Black and Red on Orange, Aquiahuac Burnt Orange, San Pedro Polished Red, and Torre Red and Orange on White Polychrome—and thus the temporal affiliation is questionable.

At UA-1, Cuaxiloa Matte was found as only a trace in wells 1 and 2, but comprised 8% of the trash midden and

25% of well 3 (table 4.10). The high proportion of polychrome in well 3 was noted by Wolfman (1968:8), who therefore interpreted the feature as predating the Postclassic structures. A relatively high amount of Cuaxiloa Matte was also found in a midden deposit from the Transito site (R-106) in San Pedro Cholula (McCafferty, Suárez C., and Edelstein n.d.).

In summary, Cuaxiloa Matte Polychrome is a potentially important pottery type as a temporal diagnostic and as a means of interpreting regional interaction. Unfortunately, it is still rare in excavated contexts from Cholula, perhaps because it had a relatively short period of use, perhaps because of restricted social functions relating to ethnic factors, or perhaps as an indicator of Gulf Coast affiliation.



4.34 Ocotlán Red Rim subtype Sencillo conical bowl (UA-1 9591)

#### ◆ OCOTLÁN RED RIM

Ocotlán Red Rim is characterized by a well-burnished, light orange slip and a red painted band on the rim. It occurs in a basic Sencillo subtype, but is often elaborated in subtypes defined by incised or painted decoration.

**Paste and firing effects.** The paste is a light brown to light reddish-brown color. It has a fine to medium grain size, with a light density of small to very small inclusions. The paste is compact and ranges from medium hard to hard. Small to medium firing cores are occasionally found, as are firing clouds. The interiors of superhemispherical bowls are occasionally a streaky white color instead of the usual orange, probably as the result of firing anomalies.

**Surface treatment.** Ocotlán Red Rim pottery is medium- to well-burnished, often to a luster. The surface is covered with a light orangish slip that is relatively uniform over a white base coat. The surface color is generally lighter than that of either Apolo Polychrome or Aquihuac Polychrome, and it has somewhat fewer pronounced brush strokes than Apolo Polychrome.

**Decoration.** The diagnostic decorative element of this type is a red painted band extending about 0.5 to 1.0 cm down from the interior and/or exterior rim. While this trait is nearly always present, on more elaborately decorated subtypes it may be incorporated into other aspects of the decoration. In addition to basic Sencillo, five other subtypes have been identified: Incised, Banded, Banded

Elegante, Elegante, and Cristina Matte.

The Sencillo subtype is defined simply by the burnished orange surface with the red painted band on the rim (figures 4.34, 4.35a–e). This was the most common subtype of Ocotlán Red Rim found at UA-1, comprising 76% of the type total (table 4.11). It usually occurs as conical bowls, including both direct and flared-rim forms, and superhemispherical bowls.

The Incised subtype has a dark brown/black painted panel on the exterior that is decorated with fine line incising (figure 4.35f–h). Motifs include simple to complex geometric designs and hatched circles. This subtype is very similar to the Cocoyotla subtype Incised in terms of the design configurations, but can be distinguished on the basis of the characteristic surface treatment and red band of the Ocotlán type. This subtype was rare at UA-1, occurring as only 1.8% of the type total. It usually occurred on conical bowls.

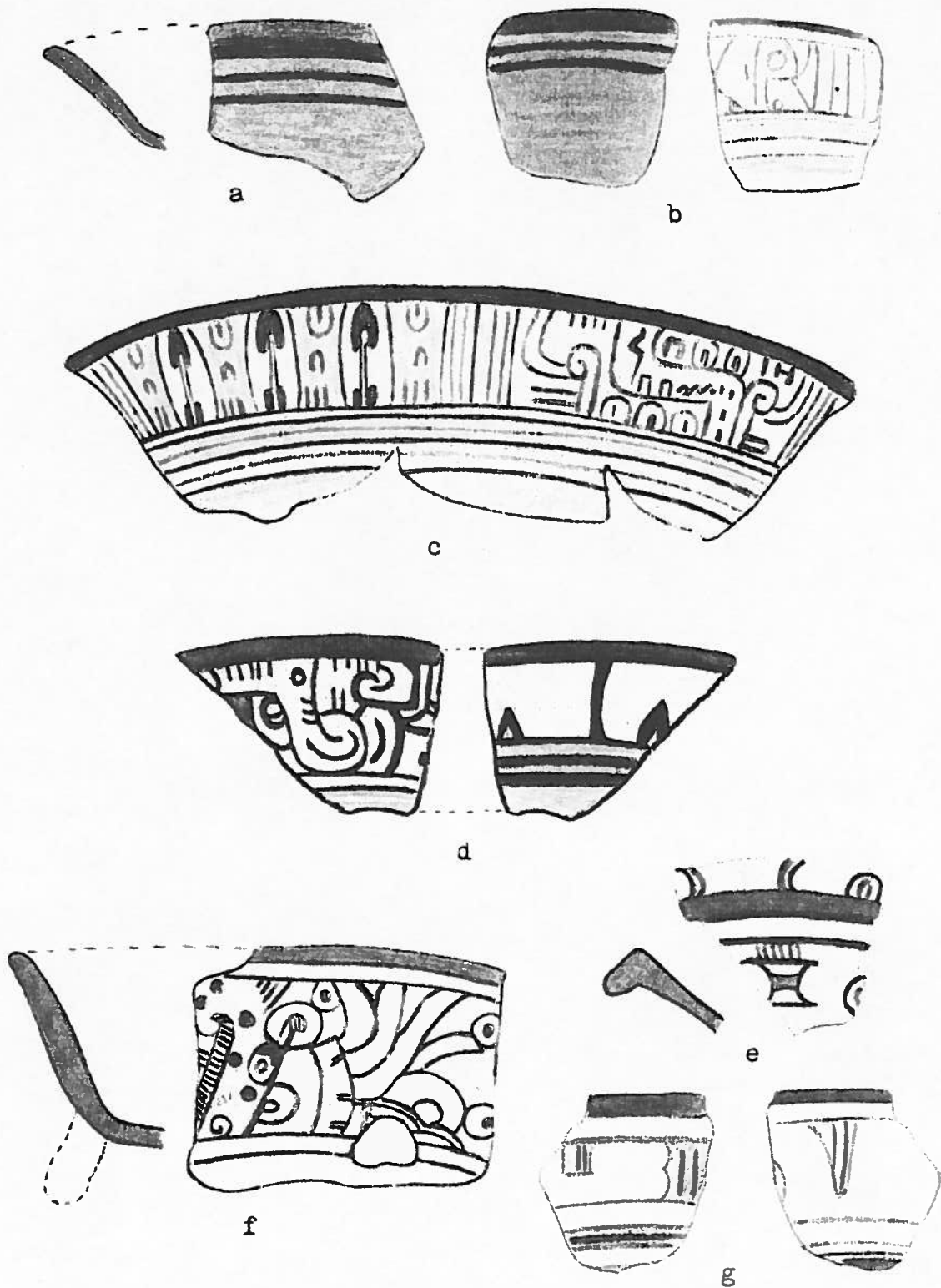
The Banded subtype is characterized by a series of two to four black painted lines placed horizontally on the interior vessel wall just below the rim (figure 4.36a). As with other subtypes of Ocotlán, a red painted band appears on the rim itself. This subtype is similar to the Cocoyotla subtype Banded in terms of the painted bands, but can be distinguished based on the well-burnished surface and the red painted band on the rim. This subtype only occurred as 1.1% of the type total, with conical bowls as the most common vessel form.

The Banded Elegante subtype is similar to the Banded subtype in terms of the black painted lines below the interior rim, but this subtype also features polychrome decoration on the burnished exterior (figures 4.36b–c, 4.37). Colors include red, orange, and black over an off-white background, with decoration occurring in a horizontal panel below the rim. Motifs include complex geometric designs and codex-style representations, notably the earth monster. This subtype occurs in very low frequencies (3%) of the type total, with conical bowls in both direct and flared rims as the most common vessel form.

The Elegante subtype features elaborate polychrome decoration on the interior and/or exterior vessel walls (figures 4.36d, 4.38, 4.39, 4.40). Colors and motifs are similar to those on the exterior of the Banded Elegante subtype. The Elegante subtype occurred in low frequency (8% of the type total), with conical bowls and flared-



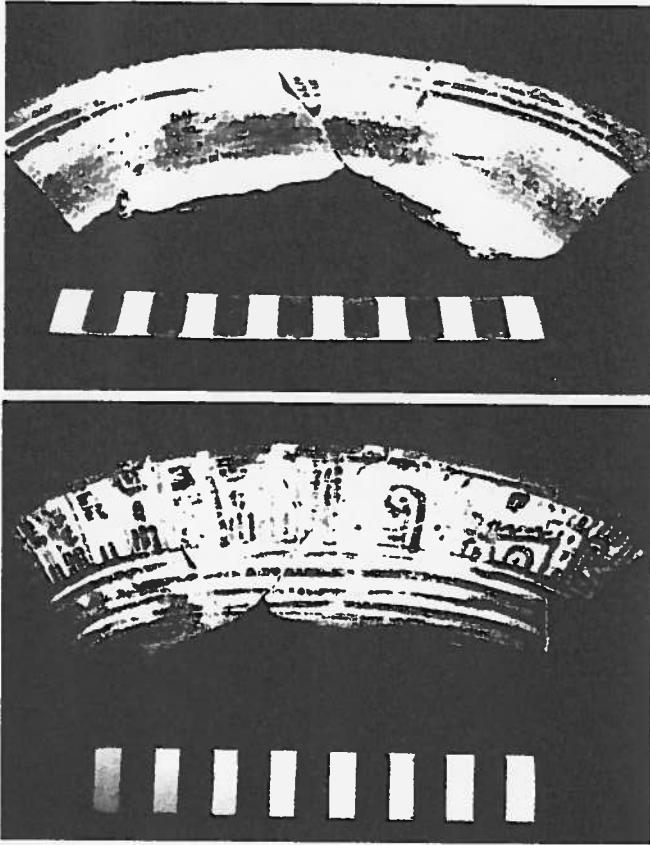
4.35 Ocotlán Red Rim subtypes: *a-e*. Sencillo: *f-h*. Incised



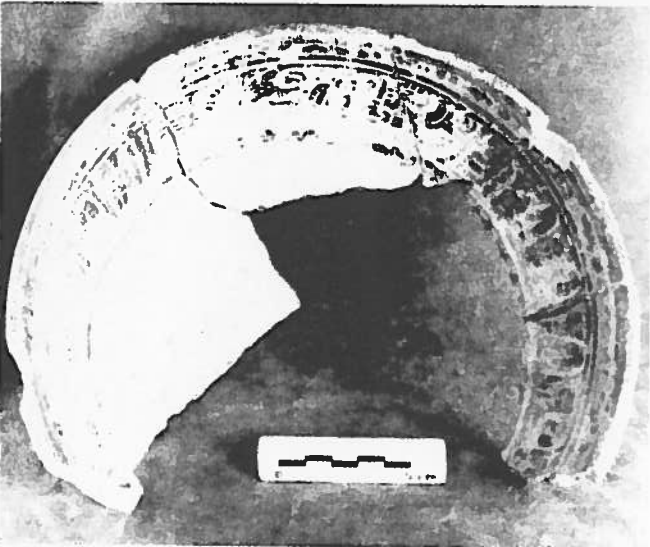
4.36 Ocotlán Red Rim subtypes: *a*. Banded; *b*. Banded Elegante; *c-d*. Elegante; *e-g*. Cristina Matte

Table 4.11 Ocotlán Red Rim vessel-form frequencies

Vessel form	Well 1 n (%)	Well 2 n (%)	Midden n (%)	Well 3 n (%)	Totals n (%)
<i>Sencillo subtype</i>					
Subhemispherical bowl	...	...	18 (5)	...	75 (5)
Hemispherical bowl	...	...	12 (4)	1 (5)	69 (5)
Conical bowl	...	4 (67)	145 (44)	11 (52)	756 (49)
Superhemispherical bowl	...	...	71 (21)	4 (19)	259 (17)
SUBTOTALS	0	4 (67)	246 (74)	16 (76)	1159 (76)
<i>Incised subtype</i>					
Hemispherical bowl	...	...	2 (0.6)	...	2 (0.1)
Conical bowl	...	...	4 (1.2)	...	24 (1.6)
Superhemispherical bowl	...	...	...	1 (5)	2 (0.1)
SUBTOTALS	0	0	6 (1.8)	1 (5)	28 (1.8)
<i>Banded subtype</i>					
Subhemispherical bowl	...	...	...	...	5 (0.3)
Conical bowl	...	...	5 (1.5)	...	12 (0.8)
SUBTOTALS	0	0	5 (1.5)	0	17 (1.1)
<i>Banded Elegante subtype</i>					
Subhemispherical bowl	...	...	...	1 (5)	1 (0.07)
Conical bowl	...	...	19 (6)	...	52 (3)
SUBTOTALS	0	0	19 (6)	1 (5)	53 (3)
<i>Elegante subtype</i>					
Outleaned-wall dish	...	...	...	...	22 (1.4)
Subhemispherical bowl	...	...	...	...	6 (0.4)
Conical bowl	1 (100)	...	...	1 (5)	83 (5)
Biconical bowl	...	1 (17)	...	1 (5)	5 (0.3)
SUBTOTALS	1 (100)	1 (17)	0	2 (10)	116 (8)
<i>Cristina Matte subtype</i>					
Outleaned-wall dish	...	...	...	...	1 (0.07)
Subhemispherical bowl	...	...	1 (0.3)	...	6 (0.4)
Hemispherical bowl	...	...	1 (0.3)	...	2 (0.1)
Conical bowl	...	...	20 (6)	1 (5)	52 (3)
Superhemispherical bowl	...	1 (17)	34 (10)	...	96 (6)
Biconical copa	...	...	...	...	1 (0.07)
SUBTOTALS	0	1 (17)	56 (17)	1 (5)	158 (10)
TOTALS	1 (100) (0.3% of well 1)	6 (100) (1.6% of well 2)	332 (100) (11% of midden)	21 (100) (8% of well 3)	1531 (100) (13.4% of total assemblage)



4.37 Ocotlán Red Rim subtype Elegante (UA-1 bag 8199; exterior and interior)



4.38 Ocotlán Red Rim subtype Elegante conical bowl (UA-1 bag 8602)

rim, outleaned-wall bowls as the most common vessel forms.

The Cristina Matte subtype is distinctive for its white background and motifs painted in red and black. Motifs include curvilinear designs, especially volutes, that often form codex-style representations (figures 4.36e–g, 4.41, 4.42). This subtype can resemble examples from Isla de Sacrificios on the Gulf Coast (García Payón 1971), but despite the elaborate painted decoration it retains the features of the basic Ocotlán type, that is, the burnished orange slip and the red band at the rim. The Cristina subtype occurred in moderate frequency (10%) in the type total, with superhemispherical bowls and conical bowls as the most common vessel forms.

**Vessel forms.** This type usually appears as serving vessels, although the unusual firing effects on Sencillo superhemispherical bowls may indicate a cooking function for this particular vessel form. The two major vessel forms were conical bowls and superhemispherical bowls.

Conical bowls occur with either direct or flared rims and are common to all subtypes. In the basic Sencillo subtype this form ranges in rim diameter from 15 to 30 cm. Direct rim conical bowls are deeper, averaging about 7 cm in vessel height, while flared-rim conical bowls average about 4 cm in height. This form often has bulbous, hollow supports, and will occasionally have a stamp-impressed grater bottom.

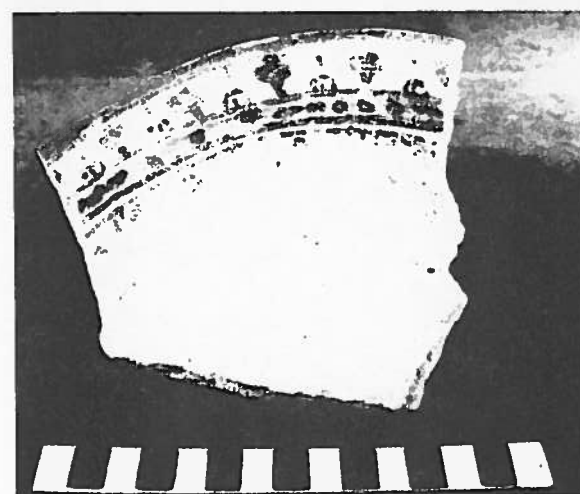
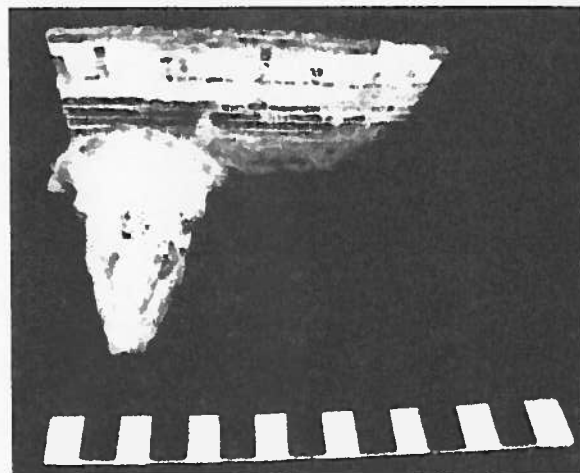
Superhemispherical bowls are common in the Sencillo and Cristina Matte subtypes. Sencillo subtype superhemispherical bowls have a rim diameter of about 15 to 20 cm and measure 8 to 10 cm in vessel height. An unusual characteristic of these vessels was a streaky, light gray color on some examples, probably as a result of firing technique or from cooking. Cristina Matte subtype vessels were slightly larger with rim diameters of 19 to 22 cm, but no examples were sufficiently complete to measure the vessel height.

**Discussion.** Ocotlán Red Rim is a distinctive type that has not been recognized previously (but see Suárez Cruz 1995). Noguera (1954:92) grouped the Sencillo subtype with his “decoración sencilla,” which he attributed to the Late Postclassic period. Other subtypes were distributed among his “esgrafiada,” “polícroma firme,” “polícroma laca,” and “blanca y roja sobre crema” types.

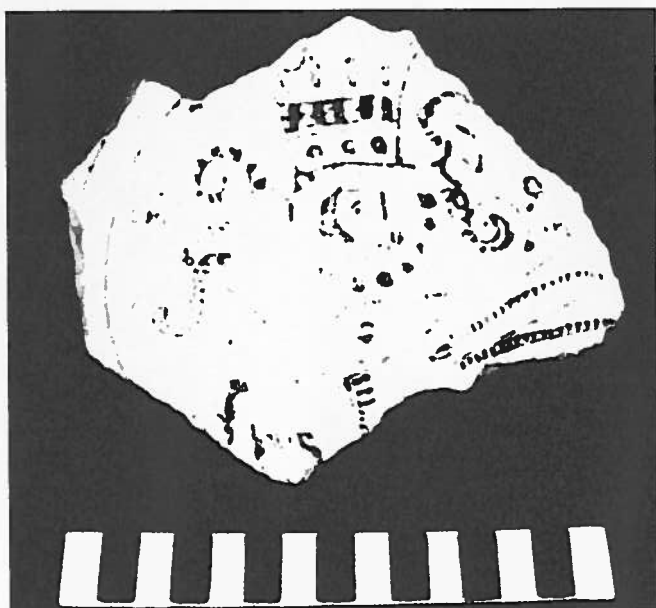
Mountjoy and Peterson (1973:31, 84) classified Ocotlán Red Rim in their “Sanchez” cluster of types, which also included Apolo and Aquiahuac Polychromes.



4.39 Ocotlán Red Rim subtype Elegante biconical copa



4.40 Ocotlán Red Rim subtype Elegante conical bowl  
(UA-1 bag 8127, interior and exterior)



4.41 Ocotlán Red Rim subtype Cristina Matte plate bottom  
(UA-1 bag 8076)



4.42 Ocotlán Red Rim subtype Cristina Matte  
(UA-1 10927)

Ocotlán Red Rim was not found in the UA-79 excavations, but it has been identified at UA-9 (Turner *n.d.*) and at the Cholula Fonatur excavations (Caskey 1982a, 1982b). In Lind's (1994) ceramic classification, Ocotlán is divided into three types: "Marta Polychrome" includes the Sencillo and Banded subtypes, "Estela Polychrome" includes the Banded Elegante and Elegante subtypes, and "Cristina Polychrome" includes the Cristina subtype. These types are diagnostic of Lind's Aquiahuac Phase, corresponding to approximately 1000–1200 CE. Ocotlán Red Rim was the major polychrome type found in the San Pedro well deposit dated to the Middle Tlachihualtepetl phase (McCafferty 1996a).

Ocotlán Red Rim was the most abundant decorated type found at UA-1, making up 13.4% of the total assemblage (table 4.11). It appeared as only a trace in wells 1 and 2, but was prominent in both the trash midden (11%) and well 3 (8%). It was also found in high frequencies in structure 1 floor contact deposits (23%). In terms of the frequency distributions of the Ocotlán subtypes, the most significant difference is the relatively high frequency of the Cristina subtype in the midden deposit as compared to well 3, suggesting that this subtype may be useful for further refinement of the ceramic sequence.

The importance of Ocotlán Red Rim in structure 1,

the trash midden, and well 3, in contrast to other features found at UA-1 and elsewhere in Cholula, indicates its potential value as a temporal diagnostic for the Middle and Late Tlachihualtepetl phases of the Early Postclassic. The fact that the Sencillo subtype has previously been lumped with types associated with Apolo Polychrome is one likely source for confusion over the Cholula Postclassic sequence, since in many contexts at UA-1 these two types do not co-occur.

The surface treatment of an orange slip over a white base coat is characteristic of Ocotlán as well as Apolo and Aquiahuac Polychromes and possibly indicates an evolving decorative tradition. Other decorative techniques, such as the Incised and Banded subtypes, are very similar to the corresponding subtypes of Cocoyotla Black on Natural, which may have been the precursor to the polychrome tradition. The decorative techniques found on the Elegante subtype are similar to Torre Polychrome. Finally, the Cristina subtype is similar to Cuaxiloa Matte Polychrome and is very similar to Isla de Sacrificios II White on Cream from the Gulf Coast (García Payón 1971). Ocotlán Red Rim was probably the earliest polychrome type at Cholula, and the stylistic diversity exhibited through its various subtypes related it to many of the other types from the Postclassic complex.



### ◆ SAN PEDRO POLISHED RED

San Pedro Polished Red is characterized by a well-burnished red slip that covers most if not all of the vessel. It may occur without additional decoration, but is usually either painted or incised, and sometimes both decorative techniques are used simultaneously.

**Paste and firing effects.** The paste is light brown to light reddish-brown. It is compact, and usually has a medium hardness. Dark firing clouds occasionally occur, particularly with the censer forms. Painted decoration (especially graphite paint) tends to have a negative appearance giving it a grayish color, probably as the result of firing either during production or through use as an incense burner.

**Surface treatment.** The surface is usually well-burnished to a lustrous finish. Most examples have a bright red (*guinda*) slip on the interior and/or exterior. The slip is occasionally applied only on the upper portions of the exterior vessel wall with the lower section retaining the natural brownish color. Censers, including *sahumadores*, are unfinished on the interior, and are usually a gray to dark gray/black color from repeated burning of incense.

**Decoration.** In addition to the highly burnished red slip, decorative techniques used include painted designs, fine-line incising, shallow grooves made before the slip was applied, modeling of the vessel walls, and carving through the vessel walls to form a lattice effect. Painted motifs are frequently outlined with incising. The quality of decoration is usually high and may include codex-style designs. This type occurs in a variety of decorative styles, resulting in at least nine subtypes: Sencillo, Incised, Graphite on Red, Incised Graphite on Red, Banded Graphite on Red, Graphite on Red Elegante, Incised Black on Red, Shallow Grooved, and Modeled.

The Sencillo subtype is undecorated other than the characteristic polished red slip (figure 4.43a). It appears most often as subhemispherical bowls and conical bowls.

The Incised subtype is identified by fine-line incising through the well-burnished red slip (figure 4.43b,c). Designs are in the form of curvilinear and rectilinear geometric motifs, but can also include codex-style representations. Incised decoration usually appears in panels around the exterior rim. Conical bowls are the most common vessel form.

The Graphite on Red subtype has painted decoration using a black graphite paint that produces a metallic

sheen. Painted decoration usually occurs on the rim. The most common vessel form was the tripod censer, often with carved lattice vessel walls. Similar censers have been found in the Mixteca Alta and at Tula, and they appear to have been a widespread ceremonial form.

The Incised Graphite on Red subtype is characterized by graphite painted decoration as well as incising, which is often used to outline the painted motifs (figure 4.43d,e). The predominant vessel form is the *sahumador*, a shallow, outleaned-wall bowl with a long handle. The exterior of the censer bowl is often decorated with alternating vertical panels of graphite paint and red slip, usually with the panels outlined with incising.

The subtype Graphite on Red Banded was represented by only a single example, making this a tentative assignment. It had graphite paint on the rim and also in horizontal bands below the rim in a style similar to the Banded subtypes of Cocoyotla Black on Natural and Ocotlán Red Rim.

The Graphite on Red Elegante subtype has graphite paint on the rim, but with elaborate painted decoration in a horizontal panel below the rim (figure 4.43f). Motifs are similar to those found on Ocotlán subtype Elegante, with codex-type representations painted in black, red, and orange over a white background. The most common vessel form found was the conical bowl.

The subtype Incised Black on Red is distinctive because it has black paint instead of the more common graphite paint. Decorative techniques include a panel of black paint below the rim, decorated with fine-line incising (figure 4.43g,h). Motifs are similar to the Incised subtypes of Cocoyotla Black on Natural and Ocotlán Red Rim.

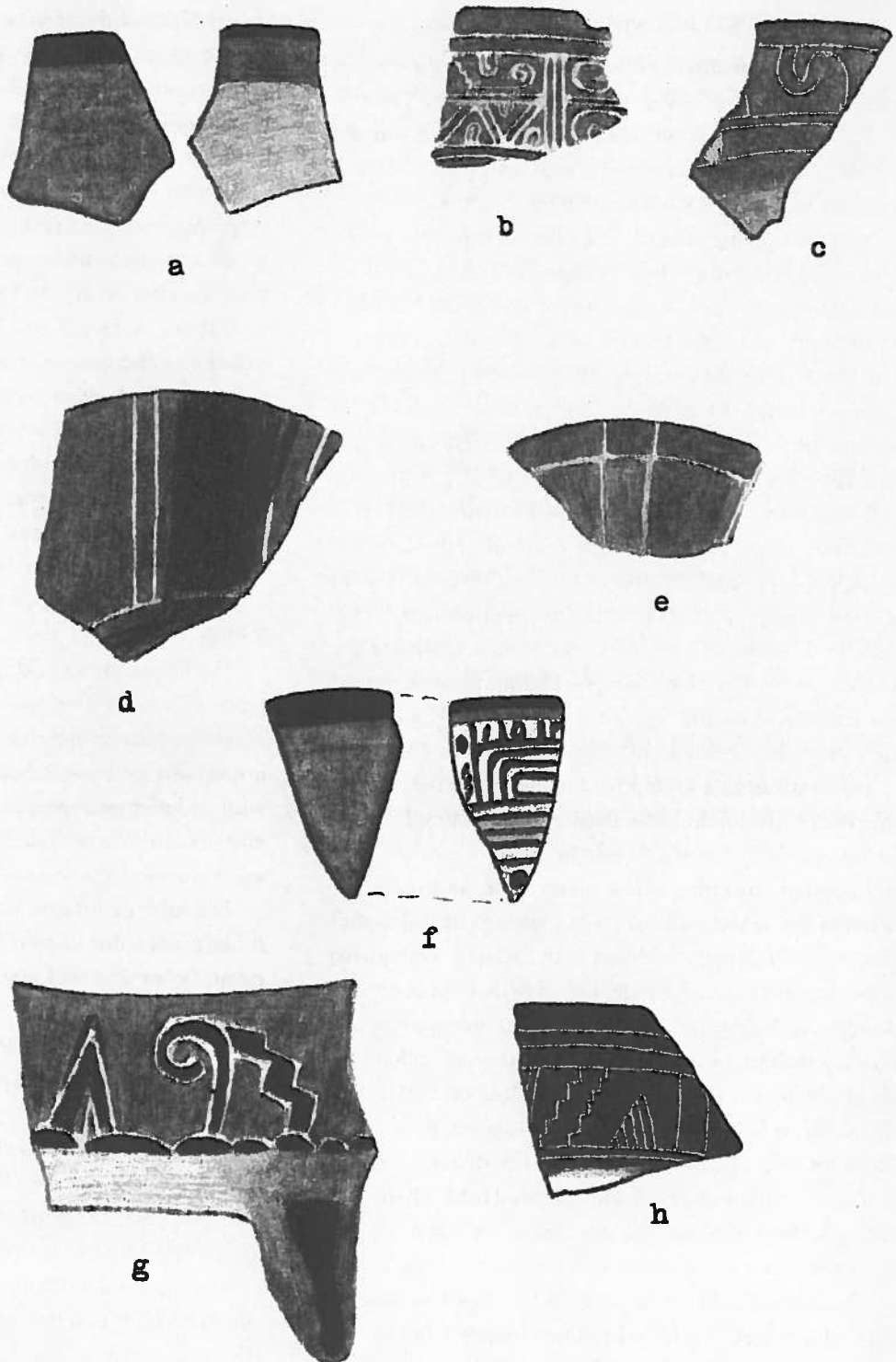
The Shallow Grooved subtype has curvilinear motifs carved into the body as shallow grooves that were then covered by the red slip. Similar decorative techniques are seen on Fine Orange bowls and on small ollas found at the Altar of the Carved Skulls (Noguera 1937).

The Modeled subtype is characterized by an irregular vessel body, which was probably modeled in a naturalistic form such as a gourd shape. No other decoration is apparent. Only one example was found at UA-1, so the classification is tentative.

**Vessel forms.** San Pedro Polished Red occurs as both serving and ceremonial vessels, including conical bowls, subhemispherical bowls, *sahumadores*, and carved lattice censers.

Conical bowls measure 20 to 30 cm in diameter and 5

4.43 San Pedro Polished Red: *a*, Sencillo; *b,c*, Incised; *d,e*, Graphite on Red; *f*, Graphite on Red Banded; *g,h*, Incised Black on Red



to 10 cm in vessel height. One large example of the sub-type Graphite on Red Elegante had an abraded interior base and lower walls, perhaps as the result of use as a spinning bowl or from whipping cacao.

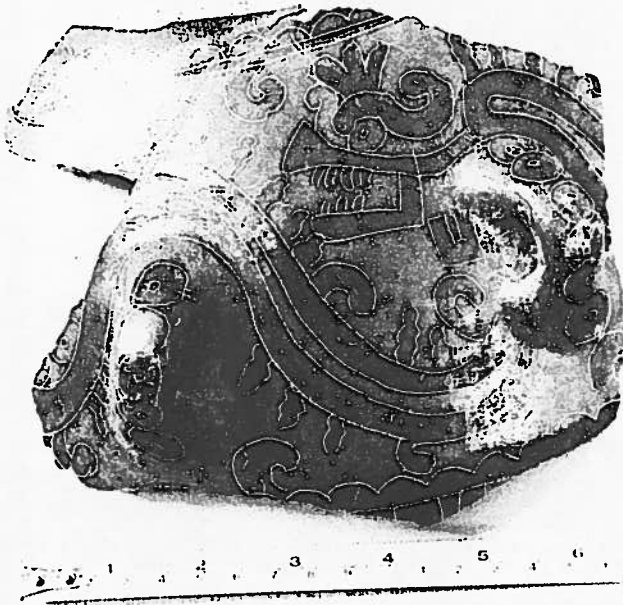
Subhemispherical bowls are generally smaller and shallower than conical bowls.

Sahumadores are long-handled incense burners that

can be compared to frying pans in form. The bowl section usually has a shallow outleaned wall and is unfinished and fire-blackened on the interior and decorated on the exterior. The handle is hollow and measures about 5 cm in diameter. Handles are occasionally decorated with zoomorphic representations on the end (Müller 1978).

Table 4.12 San Pedro Polished Red vessel-form frequencies

Vessel form	Well 1 n (%)	Well 2 n (%)	Midden n (%)	Well 3 n (%)	Totals n (%)
<i>Sencillo subtype</i>					
Plate/lid	...	2 (12)	...	...	13 (6)
Subhemispherical bowl	1 (50)	12 (75)	...	...	21 (9)
Hemispherical bowl	...	...	6 (9)	...	7 (3)
Conical bowl	1 (50)	...	6 (9)	...	37 (16)
SUBTOTALS	2 (100)	14 (88)	12 (18)	0	78 (34)
<i>Incised subtype</i>					
Hemispherical bowl	...	...	1 (1.5)	...	3 (1.3)
Conical bowl	...	...	6 (9)	1 (3.3)	22 (10)
SUBTOTALS	0	0	7 (11)	1 (3.3)	25 (11)
<i>Graphite on Red subtype</i>					
Subhemispherical bowl	...	...	...	...	4 (1.7)
Conical bowl	...	...	...	...	4 (1.7)
Cylindrical bowl	...	...	...	...	4 (1.7)
Carved lattice censer	...	...	7 (11)	...	19 (8)
SUBTOTALS	0	0	7 (11)	0	31 (13)
<i>Incised Graphite on Red subtype</i>					
Carved lattice censer	...	...	...	...	4 (1.7)
Sahumador	...	1 (6)	25 (38)	...	58 (25)
Florero	...	...	2 (3)	...	2 (0.9)
SUBTOTALS	0	1 (6)	27 (42)	0	64 (28)
<i>Banded Graphite on Red subtype</i>					
Hemispherical bowl	...	...	...	...	1 (0.4)
SUBTOTALS	0	0	0	0	1 (0.4)
<i>Graphite on Red Elegante subtype</i>					
Hemispherical bowl	...	...	5 (8)	...	5 (2)
Conical bowl	...	1 (6)	7 (11)	...	13 (6)
Hemispherical censer	...	...	...	2 (6.7)	2 (0.9)
SUBTOTALS	0	1 (6)	12 (18)	2 (6.7)	20 (9)
<i>Incised Black on Red subtype</i>					
Subhemispherical bowl	...	...	...	...	3 (1.3)
Hemispherical bowl	...	...	...	...	4 (1.7)
Conical bowl	...	...	...	...	2 (0.9)
SUBTOTALS	0	0	0	0	9 (4)
<i>Shallow Grooved subtype</i>					
Hemispherical bowl	...	...	...	...	2 (0.9)
SUBTOTALS	0	0	0	0	2 (0.9)
<i>Modeled subtype</i>					
(Unidentified form)	...	...	...	...	1 (0.4)
SUBTOTALS	0	0	0	0	1 (0.4)
TOTALS	2 (100) (0.6% of well 1)	16 (100) (4% of well 2)	65 (100) (2% of midden)	3 (100) (1.2% of well 3)	231 (100) (2% of total assemblage)



4.44 San Pedro Polished Red Incised Black on Red with feathered serpent motif (R-106 object)

Carved lattice censers resemble miniature ollas with a globular body, constricted orifice, and a low, flaring neck. The diagnostic attribute of this vessel form is the carving of the vessel walls, in which the clay was completely cut away to create a lattice-like pattern to allow the smoke from the incense to pass through the sides. The interior of the vessels is usually fire-blackened and unfinished. The exterior is well-burnished and often decorated. Complete examples of these censers usually have two short supports, and a longer third support that probably also served as a handle.

**Discussion.** San Pedro Polished Red is another enigmatic type, in part because it is relatively rare at UA-1, but also because various subtypes are found in contexts throughout the Postclassic sequence and into the Colonial/Hispanic period. In contrast to the relatively short periods of popularity exhibited by most polychrome types, San Pedro appears to have maintained a limited, probably specialized function over a long time. A second possibility, however, is that the San Pedro designation may include more than one type that shared basic similarities but have not as yet been distinguished because of the small sample sizes of individual collections.

Noguera (1954:113–115) described two variations of his *esgrafiada* type that correspond to the San Pedro classification. The first is most similar to the Incised Graphite on Red subtype in that the incising is used to

outline the painted decoration; Noguera attributed this to Aztec influence. The second variation is more similar to the Incised and Incised Black on Red subtypes. Noguera described the quality of workmanship as among the finest in Cholula and identified several symbolic motifs, including serpents and birds similar to styles found in the codices. A sample found in an intrusive midden at the R-106 excavation (McCafferty, Suárez C., and Edelstein N.D.) featured an elaborate feathered serpent in black outlined with incising on a large olla (figure 4.44).

Polished red ceramics were identified by Müller as both “Azteca polícromo de Texcoco” and “*negro esgrafiado sobre rojo*” (1978:123–124). She interpreted both as intrusive pottery types.

Mountjoy and Peterson (1973: Fig. 23, k–l) identified this type as “Tlatoa Graphite on Red Engraved,” which occurred in very low frequencies (2 to 3%) in their UA-70 trash deposits. As “Cuauhtli Red,” it made up about 4% ( $n=139$ ) of the midden assemblage at the UA-69 Faculty Housing Complex (Peterson 1972:200–201, Table 18). It was very rare (0.2%,  $n=7$ ) in feature 10 at UA-79 (Barrientos 1980).

Regional similarities link San Pedro Polished Red with both the Valley of Mexico and the Gulf Coast. “Texcoco Black on Red” is a Middle and Late Postclassic diagnostic (Chadwick 1971a:252–254; Sanders, Parsons, and Santley 1979:467–473) that has often been used to infer Aztec influence in outlying regions (for example, Bernal 1949; MacNeish, Peterson, and Flannery 1970). Smith (1990:154) has recently criticized the use of “Guinda” ceramics as a means of identifying Aztec trade since the style is relatively abundant throughout the Central Highlands, probably as the result of local production. Polished red pottery with iridescent black paint, together with an incised variety, occurs on the Gulf Coast (García Payón 1971:542).

In summary, pottery similar to San Pedro Polished Red is found over a wide geographical area, and probably had a long temporal range. The UA-1 assemblage does little to clarify this situation since the type is found in very low frequencies in all Postclassic contexts (table 4.12). This is interpreted as an indication of the longevity of the type, perhaps because of ritual importance. The censer forms in particular seem to continue unchanged over a long time. Other subtypes, for example the Incised and Incised Black on Red subtypes, may have been restricted to the Early/Middle Postclassic.

#### ◆ TORRE RED AND ORANGE ON WHITE POLYCHROME

Torre Polychrome is characterized by bold red and orange painted motifs on a white background. It is one of the most distinctive types in the Cholula ceramic complex, corresponding to Noguera's *polícolora firme*.

**Paste and firing effects.** The paste is a light brown to light reddish-brown color. It is compact and has a medium hardness. Firing anomalies are generally rare, but are most common on superhemispherical bowls that may have been heated during food preparation.

**Surface treatment.** Vessel surfaces are slipped and painted and are generally well-burnished. Decorated surfaces cover almost the entire vessel, and even the unpainted exterior base is often burnished. A characteristic of this type is the relatively good bond between the slip and vessel wall, the rationale behind Noguera's *polícolora firme* designation.

Two subtypes (Unburnished Matte and Polished Cream) are distinguished on the basis of variant surface treatment. The Unburnished Matte subtype is distinguished by a powdery surface finish similar to that of Cuaxiloa Matte Polychrome. The Polished Cream subtype was highly burnished to a luster, particularly on the whitish background. Both of these subtypes were rare at UA-1, and may represent either regional variation or perhaps idiosyncratic production.

**Decoration.** Painted decoration consists of red and orange painted motifs over a whitish background. The colors are bold and the application is solid, without streaks or brush strokes. Designs are usually in the form of alternating vertical bands, simple geometric motifs (especially *xicalcolihquis*), and concentric circles (figure 4.45). This type usually does not feature codex-style representations, with the exception of elaborately painted interior bases that are found more commonly on flared-rim, out-leaned-wall dishes.

Depictions on the vessel bases are often very intricate and can resemble Codex Borgia-style representation (see Müller 1978:203, Fig. 2). Lind (1967, 1994) has illustrated a number of these with monkey (*ozomastli*) heads. At UA-1, a set of four vessels were found in the trash midden with very similar depictions of a bald male figure with a large speech scroll coming from his mouth (figures 4.46, 4.47). A fifth vessel, from the floor of structure 1, featured an identical scene. In all five examples, and also on similar vessel bases from other collections, the image

is bisected with the rear portion of the scene partially obscured by a reddish-orange wash.

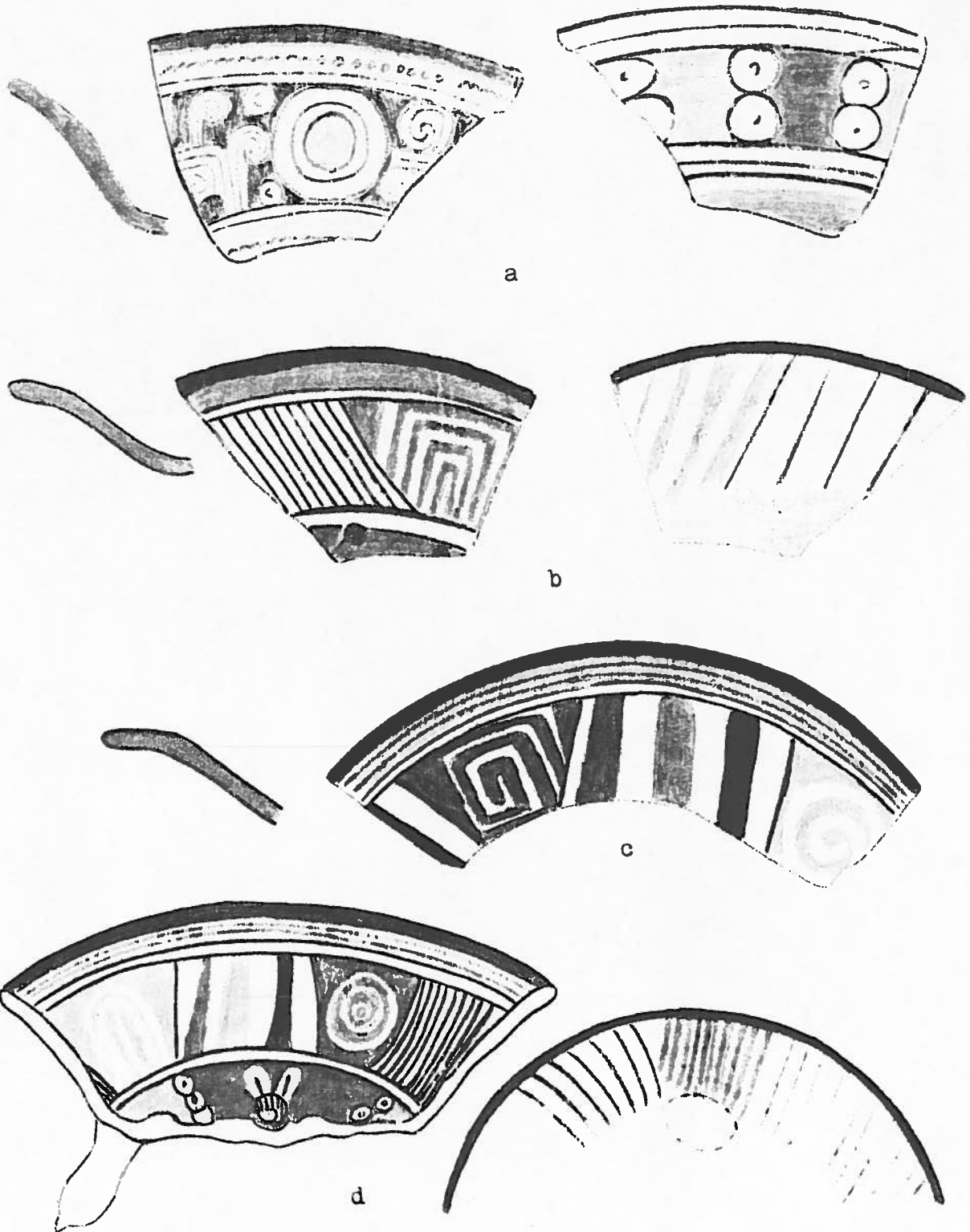
A characteristic of the open vessel forms in which the major decoration occurs on the interior vessel walls is a standardized design configuration that occurs on the exterior rim (see figure 4.45d). Alternating groups of red and orange diagonal lines are painted over the whitish background. This pattern also occurs on Aquiahuac Polychromes and occasionally on Cuaxiloa Matte Polychrome.

The principal area for decoration on superhemispherical bowls was the exterior walls, although some examples also had horizontal painted lines on the interior (figure 4.48).

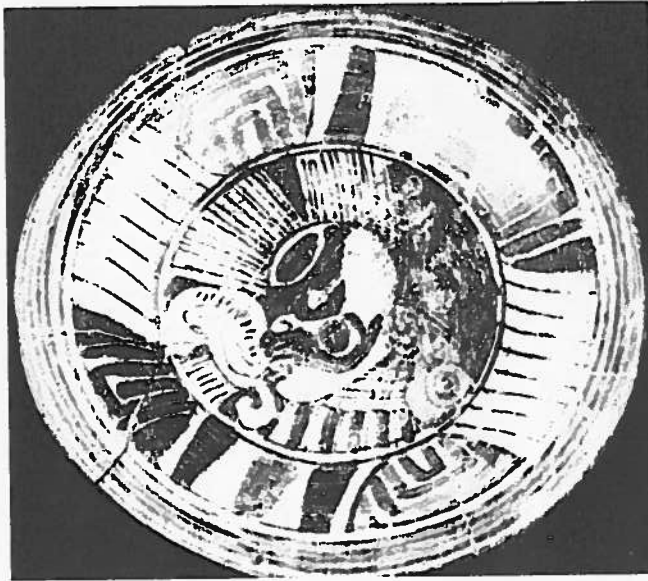
The Universidad subtype has a border around the rim decorated with a repeating eagle feather motif that resembles a white haystack with vertical hatching (figure 4.49). The consistent recurrence of the motif suggests a possible ritual function for these vessels, perhaps related to the eagle vessels used during heart sacrifices (Sahagún 1950–1982 [1547–1585], Book 9:64). This distinctive motif was identified by both Peterson (1972) and Caskey and Lind (N.D.) as the "Universidad Polychrome" type. The subtype is considered a variation of Torre Polychrome because of the use of white in the feathers, but among large examples found among the Proyecto Cholula collection, the pattern of four red circles on the interior surface was similar to traits found on Aquiahuac Sencillo.

**Vessel forms.** Torre Polychrome is predominantly a serving ware. The most common vessel forms include out-leaned-wall dishes, conical bowls, superhemispherical bowls, and biconical copas. Out-leaned-wall dishes feature horizontally flared rims so that they are relatively shallow measuring only about 2 to 4 cm in vessel height (figure 4.50). They measure about 15 to 30 cm in diameter. Conical bowls have either direct or flaring rims (figure 4.51). They measure 15 to 25 cm in diameter and 4 to 6 cm in vessel height. Conical bowls often have hollow, bulbous supports. Several examples have abraded interior surfaces, possibly the result of use as either spinning bowls or for whipping cacao. Superhemispherical bowls have rim diameters measuring between 15 to 20 cm and vessel height ranges from about 7 to 10 cm (figures 4.52, 4.53, 4.54).

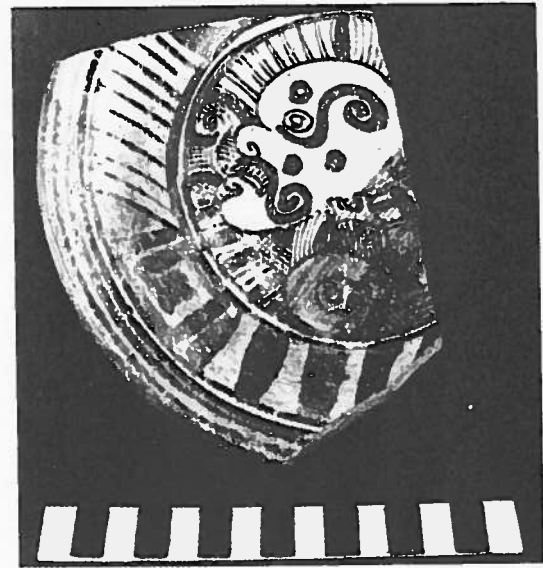
Biconical copas are tall vessels that were probably used for consuming liquids, possibly pulque or chocolate. Copas consist of two elongated cones attached at their



4.45 Torre Red and Orange on White Polychrome conical bowls and flared-rim outleached-wall dishes (UA-1 9551)



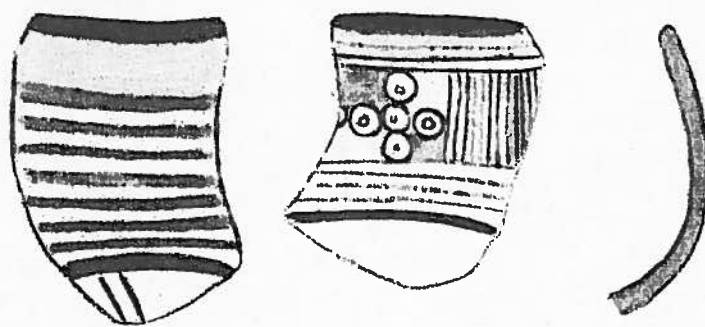
4.46 Torre Red and Orange on White Polychrome flared-rim outleaned-wall dish with anthropomorphic "portrait" (UA-1 9551)



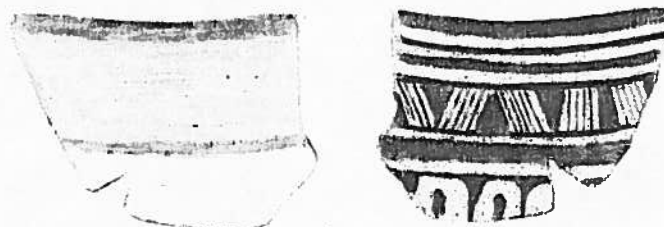
4.47 Torre Red and Orange on White Polychrome flared-rim outleaned-wall dish with anthropomorphic "portrait" (UA-1 11872)

Table 4.13 Torre Red and Orange on White Polychrome vessel-form frequencies

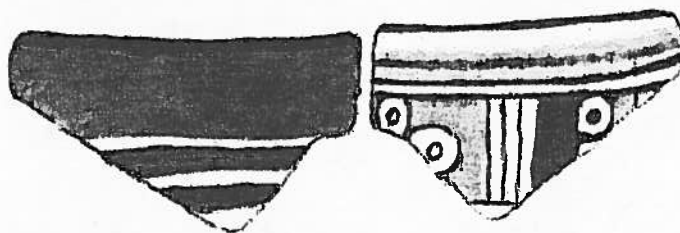
Vessel form	Well 1 n (%)	Well 2 n (%)	Midden n (%)	Well 3 n (%)	Totals n (%)
Outleaned-wall dish	1 (50)	3 (75)	90 (39)	9 (33)	128 (35)
Subhemispherical bowl	...	...	10 (4)	...	12 (3)
Conical bowl	1 (50)	1 (25)	54 (24)	13 (48)	109 (30)
Superhemispherical bowl	...	...	26 (11)	4 (15)	36 (10)
Biconical copa	...	...	35 (15)	...	35 (10)
Sahumador	...	...	1 (0.4)	...	1 (0.3)
SUBTOTALS	2 (100)	4 (100)	216 (95)	26 (96)	321 (89)
<i>Unburnished Matte subtype</i>					
Subhemispherical bowl	...	...	2 (0.9)	...	2 (0.6)
Conical bowl	...	...	4 (1.8)	...	4 (1.1)
Superhemispherical bowl	...	...	6 (3)	...	6 (1.7)
SUBTOTALS	0	0	12 (5)	...	12 (3)
<i>Polished Cream subtype</i>					
Conical bowl	...	...	...	...	2 (0.6)
SUBTOTALS	0	0	0	0	2 (0.6)
<i>Universidad subtype</i>					
Outleaned wall dish	...	...	...	...	10 (3)
Conical bowl	...	...	...	1 (4)	5 (1.4)
Superhemispherical bowl	...	...	...	...	11 (3)
SUBTOTALS	0	0	0	1 (4)	26 (7)
TOTALS	2 (100) (0.6% of well 1)	4 (100) (1.1% of well 2)	228 (100) (8% of midden)	27 (100) (11% of well 3)	361 (100) (3.2% of total assemblage)



a



b



c



d

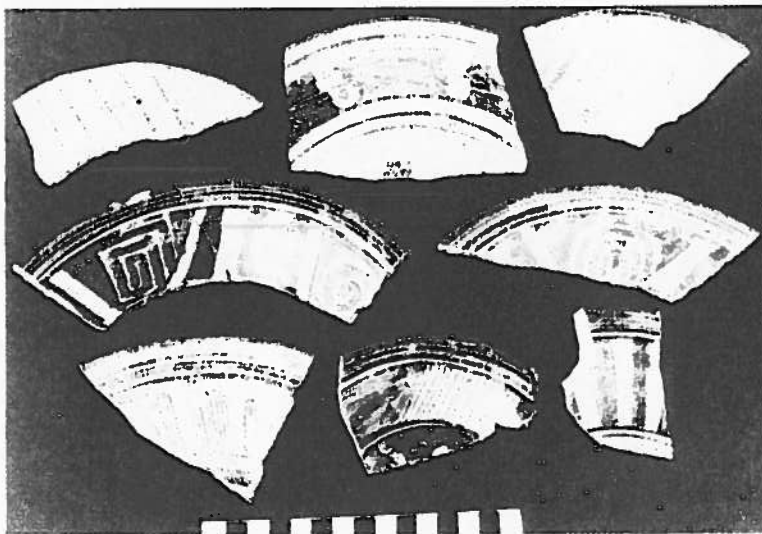
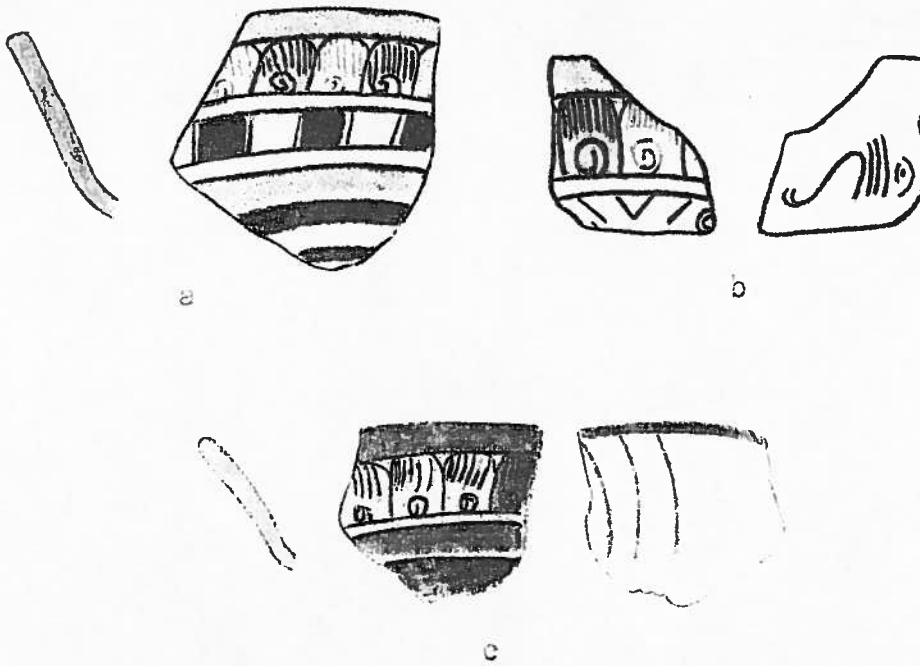


e

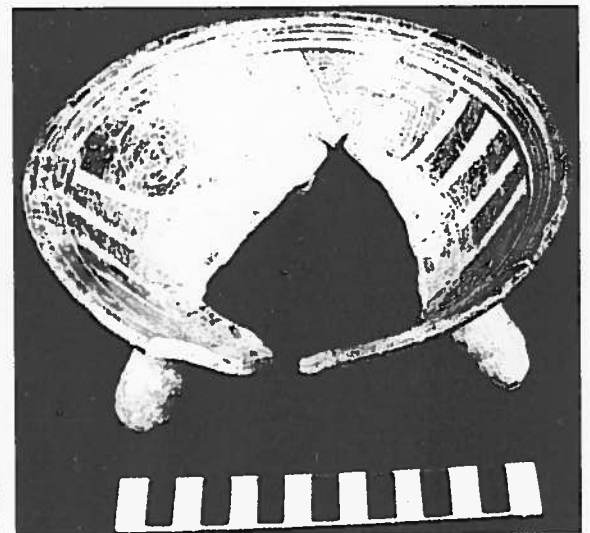
4.48 a-c. Torre Red and Orange on White Polychrome superhemispherical bowls



4.49 Torre Red and Orange on White Polychrome subtype  
Universidad conical bowls



4.50 Torre Red and Orange on White Polychrome flared-rim outleanned-wall dish fragments



4.51 Torre Red and Orange on White Polychrome conical bowl (UA-1 11856)

narrowest points to form an hourglass shape. The upper portion is finished on both the interior and exterior, while the base is only burnished on the exterior, with the interior left unfinished. The rim diameters vary between 7 and 15 cm. Vessel height is undetermined since no complete examples were found; whole pieces would probably measure between 20 and 40 cm in height.

**Discussion.** Torre Polychrome is one of the best known of the Cholula polychromes, but it is also one of the most problematic in terms of previous interpreta-

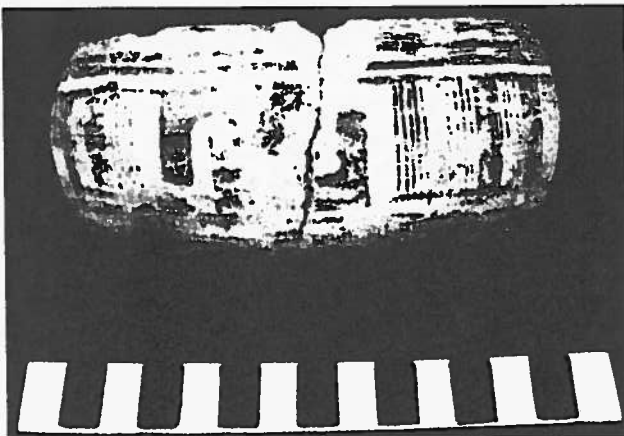
tions. Noguera (1954) classified it as *polícroma firme* and suggested that it was diagnostic of the Cholulteca III period. This periodization was based on its recovery in upper levels of the ceremonial center including the northeast platform of the Great Pyramid where the Altar of the Carved Skulls was found (Noguera 1954:226). Similar pottery was found in a large offering of vessels at the ex-Volador (now the Supreme Court building) in Mexico City (Noguera 1954:270-271; also Solís and Morales 1991). On that basis, Noguera interpreted *firme* as the polychrome



4.52 Torre Red and Orange on White Polychrome superhemispherical bowl (UA-1 11855)



4.53 Torre Red and Orange on White Polychrome superhemispherical bowl fragments



4.54 Torre Red and Orange on White Polychrome superhemispherical bowl (UA-1 bag 8539)

type that was contemporary with the Aztec empire at the time of the Conquest.

Wolfman (1968:8-9) correctly identified *polícroma firme* at UA-1 in association with structure 1. Using Noguera's ceramic sequence, he interpreted the structural compounds as dating to the Late Postclassic/Colonial period. On the basis of the UA-1 ceramic seriation discussed in chapter 5, this interpretation must now be revised.

Torre Polychrome was also a significant component of other excavations on the UDLA campus. "Torre Multichrome" made up 4% ( $n=165$ ) of the pottery from the UA-69 Faculty Housing midden deposit, and "Universidad Multichrome" added another 2% (Peterson 1972:200-201, Table 18). Torre Polychrome was present as 15% ( $n=741$ ) of another UA-69 midden that was located just south of the UA-1 compounds (Peterson 1972:200-201, Table 18). As "Cholula Polychrome D" it appeared as 10% ( $n=126$ ) and 13% ( $n=451$ ), respectively, in deposits 2 and 3 of UA-70 (Mountjoy and Peterson 1973:81, Table 8). It appeared in very low frequency (4%,  $n=168$ ) in the Late Postclassic midden (F-10) from UA-79 (Barriontos 1980). Torre Polychrome was also an important component of the midden deposit found at the Transito site (R-106) in San Pedro Cholula (McCafferty, Suárez C., and Edelstein n.d.).

The relative frequencies of Torre Polychrome in different contexts at UA-1 display a similar pattern (table 4.13). In the late contexts represented by wells 1 and 2, it occurred as only a trace (0.8% and 1.1%, respectively). In the trash midden and well 3, however, it was more abundant (8% and 11%, respectively). It occurred as only a trace in association with structure 1, while it made up 5% of the structure 2 assemblage.

The UA-1 ceramic data, in combination with the other UDLA materials, indicate that Torre Polychrome was not as popular during the Late Postclassic or Colonial periods as it was earlier. It was probably near its peak popularity in the midden deposits from UA-69 and UA-70 and in the UA-1 midden and well 3. Precise dates for these features are not available, but they probably predate the  $1250 \pm 95$  CE radiocarbon date associated with the Faculty Housing deposit (Peterson 1972; Mountjoy and Peterson 1973:30). Torre Polychrome overlapped with Ocotlán Red Rim, particularly the *Elegante* subtypes, in the Late Tlachiuhaltepetl phase and on into the following Early Cholollan phase.

Table 4.14 Minor types and vessel-form frequencies: Colonial/Historical period

	Well 1 n (%)	Well 2 n (%)	Midden n (%)	Well 3 n (%)	Totals n (%)
COLONIAL SALT GLAZE	0	0	1 (0.03)	0	2 (0.018)
Conical bowl	0	0	1 (100)**	0	2 (100)**
POBLANO GLAZE WARE	0	67 (18)	0	0	106 (0.9)
White Glaze subtype	0	0	0	0	7 (7)*
Outleaned-wall dish	0	0	0	0	1 (14)**
Conical bowl	0	0	0	0	6 (86)**
Brown Glaze subtype	0	62 (93)*	0	0	77 (73)*
Comal	0	1 (1.6)**	0	0	1 (1.3)**
Subhemispherical bowl	0	25 (40)**	0	0	27 (35)**
Conical bowl	0	33 (53)**	0	0	40 (52)**
Wide-mouth olla	0	2 (3)**	0	0	3 (4)**
Conical cazuela	0	1 (1.6)**	0	0	6 (8)**
Green Glaze subtype	0	2 (3)*	0	0	16 (15)*
Conical bowl	0	0	0	0	7 (44)**
Wide-mouth olla	0	1 (50)**	0	0	3 (19)**
Conical cazuela	0	1 (50)**	0	0	6 (38)**
Yellow and Black/White subtype	0	3 (4)*	0	0	6 (06)*
Conical bowl	0	3 (100)**	0	0	6 (100)**
POBLANO WHITE WARE	0	8 (2)	0	0	14 (0.12)
Sencillo subtype	0	0	0	0	2 (14)*
Outleaned wall dish	0	0	0	0	1 (50)**
Conical bowl	0	0	0	0	1 (50)**
Green and Black/White subtype	0	7 (88)*	0	0	7 (50)*
Outleaned-wall dish	0	3 (43)**	0	0	3 (43)**
Subhemispherical bowl	0	3 (43)**	0	0	3 (43)**
Conical bowl	0	1 (14)**	0	0	1 (14)**
Blue and Black/White subtype	0	1 (12)*	0	0	5 (36)*
Outleaned-wall dish	0	1 (100)**	0	0	2 (40)**
Conical bowl	0	0	0	0	3 (60)**
PUEBLA BLUE/WHITE MAYOLICA	0	0	0	0	4 (0.04)
Outleaned-wall dish	0	0	0	0	1 (25)**
Conical bowl	0	0	0	0	3 (75)**
TOTALS	0	75	1	0	126

Note: Type frequencies are expressed as the proportion of the assemblage; subtype frequency (\*) relates to the proportion of the corresponding type; and vessel-form frequency (\*\*) relates to the proportion of the subtype.

## MINOR TYPES

In addition to the major types described above, twenty-three Minor types were identified that either appeared in extremely low frequencies (each representing less than 2% of the total assemblage) or else are known from other Cholula ceramic assemblages from other time periods. Minor types were grouped into five categories based on temporal association: Colonial/Hispanic period, Late Postclassic period, Early Postclassic period, Classic period, and Preclassic period. These categories are discussed below, with brief

descriptions of each of the component Minor types.

## COLONIAL/HISTORIC PERIOD

Four Minor types were identified relating to the Colonial/Hispanic period (1520–present): Colonial Salt Glaze, Poblano Glaze Ware, Poblano White Ware, and Puebla Blue on White Mayolica. Since ceramic glazes were not used in the pre-Columbian era, the presence of glaze wares is an unambiguous indicator of post-Conquest site utilization.

Hispanic archaeology is a relatively new field of in-

Table 4.15 Minor Late Postclassic type and vessel-form frequencies

	Well 1 n (%)	Well 2 n (%)	Midden n (%)	Well 3 n (%)	Totals n (%)
AZTEC III BLACK/ORANGE	0	0	0	0	1 (0.009)
Superhemispherical bowl	0	0	0	0	1 (100)**
COXCATLAN GRAY	1 (0.3)	0	0	0	1 (0.009)
Conical bowl	1 (100)**	0	0	0	1 (100)**
MIXTECA BAJA BLACK/ORANGE	0	0	1 (0.03)	0	4 (0.04)
Hemispherical bowl	0	0	1 (100)**	0	2 (50)**
Superhemispherical bowl	0	0	0	0	2 (50)**
TECALI BLACK/ORANGE	6 (1.7)	0	0	0	15 (0.1)
Subhemispherical bowl	1 (17)**	0	0	0	3 (20)**
Conical bowl	0	0	0	0	1 (7)**
Superhemispherical bowl	5 (83)**	0	0	0	11 (73)**
TOTALS	7/ (2% of well 1)	0	1/ (0.03% of trash midden)	0	21/ (0.2% of total assemblage)

Note: Type frequencies are expressed as the proportion of the assemblage; subtype frequency (\*) relates to the proportion of the corresponding type; and vessel-form frequency (\*\*) relates to the proportion of the subtype.

Table 4.16 Minor Early Postclassic type and vessel-form frequencies

	Well 1 (n/%)	Well 2 (n/%)	Midden (n/%)	Well 3 (n/%)	Totals (n/%)
ISLA DE SACRIFICIOS WHITE/CREAM	0	0	1 (0.03)	0	4 (0.04)
Sencillo subtype	0	0	1 (100)*	0	3 (75)*
Subhemispherical bowl	0	0	0	0	2 (67)**
Hemispherical bowl	0	0	1 (100)**	0	1 (33)**
Incised subtype	0	0	0	0	1 (25)*
Subhemispherical bowl	0	0	0	0	1 (100)**
GULF COAST FINE ORANGE	0	0	1 (0.03)	0	1 (0.009)
Incised subtype	0	0	1 (100)*	0	1 (100)*
Subhemispherical bowl	0	0	1 (100)**	0	1 (100)**
IMITATION FINE ORANGE	0	0	3 (0.1)	0	3 (0.03)
Incised subtype	0	0	3 (100)*	0	3 (100)*
Conical bowl	0	0	1 (33)**	0	1 (33)**
Long neck olla	0	0	2 (67)**	0	2 (67)**
COMAC BUFF	0	0	6 (0.2)	1 (0.4)	13 (0.1)
Incised subtype	0	0	2 (33)*	0	2 (15)*
Hemispherical bowl	0	0	2 (100)**	0	2 (100)**
Red Rim subtype	0	0	4 (67)*	1 (100)*	11 (85)*
Outleaned wall bowl	0	0	0	1 (100)**	5 (45)**
Subhemispherical bowl	0	0	4 (100)**	0	4 (36)**
Hemispherical bowl	0	0	0	0	2 (18)**
TOTALS	0	0	11/ (0.4% of midden)	1/ (0.4% of well 3)	21/ (0.2% of total assemblage)

Note: Type frequencies are expressed as the proportion of the assemblage; subtype frequency (\*) relates to the proportion of the corresponding type; and vessel-form frequency (\*\*) relates to the proportion of the subtype.

vestigation in Mexico and with a few notable exceptions, post-Conquest ceramics are poorly documented from the Cholula region (but see Lister and Lister 1982; Müller 1981). The types described in this section represent provisional categories and should be developed further when more comprehensive collections are available.

At UA-1, Colonial/Historic period ceramics made up 1.1% of the total assemblage (table 4.14). The greatest concentration occurred in well 2, where more than half of all glazed pottery was recovered. No Colonial/Historic ceramics were found in either well 1 or well 3, and only one piece was recovered from the trash midden (and that was in level 2 where it probably related to the plow-zone level).

Colonial Salt Glaze is characterized by a light gray surface coated with a clear salt glaze, identified by its pockmarked surface (similar in texture to the skin of an orange). This type was very rare at UA-1, making up only .02% of the total assemblage.

Poblano Glaze Ware is characterized by a light brown to light reddish-brown paste, similar to the local paste used in pre-Columbian pottery. Four subtypes were identified on the basis of different colored glazes and painted decoration: White Glaze, Brown Glaze, Green Glaze, and Yellow and Black on White. This type usually occurs in serving wares, but some large utilitarian vessels were also found. Poblano Glaze Ware made up 18% of the well 2 assemblage, but less than 1% of the total assemblage.

Poblano White Ware is characterized by a white earthenware paste that is covered with a white glazed slip. Staffordshire White Ware from England is an important diagnostic of the nineteenth and twentieth centuries, and Mexico developed an imitation of this type in the mid-nineteenth century. One notable motif found on Mexican transfer-print vessels of this type features the Great Pyramid of Cholula. Based on the small sample and lack of makers' marks, it was impossible to accurately identify the sources of the UA-1 examples. Three subtypes were identified: Sencillo, Green and Black on White, and Blue and Black on White. Poblano White Ware always occurred in serving wares. It made up 2% of the well 2 assemblage, but only 0.1% of the total assemblage.

Puebla Blue on White Mayolica has a well-fired white paste, with a thick white glazed slip and blue painted decoration. A similar type ("Puebla azul/blanco")

is described by Müller (1981:26) dating to her "Late Colonial period" (1700–1850). The type is also similar to traditional Talavera pottery still produced in Puebla. Remains of this type were very rare at UA-1 (.03% of the total assemblage).

#### LATE POSTCLASSIC PERIOD

Four minor types were identified from the Late Postclassic period (1200–1520 CE): Aztec III Black on Orange, Coxcatlán Gray, Mixteca Baja Black on Orange, and Tecali Black on Orange. These types are all foreign to the Cholula area and, therefore, their presence in the UA-1 assemblage indicates regional interaction. Identification of the types is the result of comparisons with other ceramic reports and personal observations.

Minor Late Postclassic types were very rare in the UA-1 assemblage as a whole (0.2% of the total), with the highest concentration found in well 1 where they made up 2% of the assemblage (table 4.15).

Aztec III Black on Orange is identified on the basis of its light orange slip color, painted with black fine-line decoration. These distinctive vessels have been described in numerous sources (Séjourné 1970, 1983; Vega Sosa 1975; Whalen and Parsons 1982; Evans 1988) and provide a useful artifact class for identifying and quantifying exchange with the Aztec empire (Smith 1990). In my experience working with Cholula ceramics from both surface and excavated contexts, this type is extremely rare at Cholula. Only one example of Aztec III Black on Orange was recovered at UA-1, representing 0.009% of the total assemblage.

Coxcatlán Gray is characterized by its polished surface and dark gray/black slip (MacNeish, Peterson, and Flannery 1970:189–196). It originated in the Tehuacán Valley, where it was most common in the Late Venta Salada phase. A related type, Miguelito Hard Fine Gray, was made in the Mixteca Alta during the Natividad phase (Spores 1972; Byland 1980; Lind 1987). Coxcatlán Gray occurs in serving wares, and occasionally includes stamp-bottom decoration. A single sherd of this type was found in the UA-1 assemblage (0.009%), in well 1.

Mixteca Baja Black on Orange is identified by a high proportion of mica temper in the paste. The type has an orange paste and surface color, with dark brown/black painted decoration (Gorenstein 1973). It occurs in serving wares, including superhemispherical bowls with a slightly everted rim. Four examples were found at UA-1

Table 4.17 Minor Classic period type and vessel-form frequencies

	Well 1 n (%)	Well 2 n (%)	Midden n (%)	Well 3 n (%)	Totals n (%)
TEOTIHUACAN THIN ORANGE	0	0	4 (0.1)	0	18 (0.2)
Subhemispherical bowl	0	0	3 (75)**	0	12 (86)**
Conical bowl	0	0	1 (25)**	0	1 (7)**
Superhemispherical bowl	0	0	0	0	1 (7)**
IMITATION THIN ORANGE	1 (0.3)	0	2 (0.07)	0	8 (0.07)
Thin Tan subtype	1 (100)*	0	0	0	4 (50)*
Subhemispherical bowl	1 (100)**	0	0	0	2 (33)**
Micaceous Orange subtype	0	0	2 (100)*	0	4 (50)*
Subhemispherical bowl	0	0	0	0	1 (25)**
Hemispherical bowl	0	0	0	0	1 (25)**
Conical bowl	0	0	2 (100)**	0	2 (50)**
TECOLA POLISHED	1 (0.3)	0	11 (0.4)	0	35 (0.3)
Sencillo subtype	1 (100)*	0	11 (100)*	0	32 (91)*
Outleaned wall dish	0	0	1 (9)**	0	1 (5)**
Subhemispherical bowl	1 (100)**	0	0	0	4 (19)**
Conical bowl	0	0	8 (73)**	0	13 (62)**
Superhemispherical bowl	0	0	2 (18)**	0	2 (10)**
Groove Incised subtype	0	0	0	0	3 (09)*
LOS TETELES GRAY/BROWN	0	0	3 (0.1)	0	13 (0.1)
Sencillo subtype	0	0	3 (100)*	0	11 (85)*
Plate/lid	0	0	1 (33)**	0	1 (33)**
Comal	0	0	2 (67)**	0	2 (67)**
Pinched Exterior	0	0	0	0	2 (15)*
MANZANILLA ORANGE	0	0	0	0	13 (0.1)
TOTALS	2 (0.6% of well 1)	0	20 (0.7% of trash midden)	0	87 (0.8% of total assemblage)

Note: Type frequencies are expressed as the proportion of the assemblage; subtype frequency (\*) relates to the proportion of the corresponding type; and vessel-form frequency (\*\*) relates to the proportion of the subtype.

Table 4.18 Minor Preclassic period type and vessel-form frequencies

	Well 1 n (%)	Well 2 n (%)	Midden n (%)	Well 3 n (%)	Totals n (%)
CHOLULA CREAM	1 (0.3)	0	3 (0.1)	0	12 (0.1)
Sencillo subtype	1 (100)*	0	3 (100)*	0	9 (75)*
Subhemispherical bowl	1 (100)**	0	0	0	3 (33)**
Superhemispherical bowl	0	0	0	0	2 (22)**
Composite silhouette bowl	0	0	3 (100)**	0	4 (44)**
Incised subtype	0	0	0	0	3 (25)*
Outleaned-wall bowl	0	0	0	0	1 (33)**
Composite silhouette bowl	0	0	0	0	2 (67)**
TOTIMEHUACAN BROWN	0	0	1 (0.03)	0	2 (0.02)
Incised subtype	0	0	1 (100)*	0	1 (50)*
Superhemispherical bowl	0	0	1 (100)**	0	1 (100)**
Red on Brown subtype	0	0	0	0	1 (50)*
Conical cazuela	0	0	0	0	1 (100)**
TOTALS	1 (0.3% of well 1)	0	4 (0.1% of trash midden)	0	14 (0.1% of total assemblage)

Note: Type frequencies are expressed as the proportion of the assemblage; subtype frequency (\*) relates to the proportion of the corresponding type; and vessel-form frequency (\*\*) relates to the proportion of the subtype.

(0.04% of the total assemblage), including one piece from the trash midden.

Tecali Black on Orange is characterized by fine gray paste that is fired until the pottery is quite brittle. Examples of this type are common on Late Postclassic sites southeast of Cholula, such as Tecali and Tepeaca. Tecali Black on Orange made up 0.1% of the UA-1 assemblage, including a partially reconstructable superhemispherical bowl from well 1.

### EARLY POSTCLASSIC PERIOD

Four minor types were identified from the Early Postclassic period (700–1200 CE): Isla de Sacrificios White on Cream, Gulf Coast Fine Orange, Imitation Fine Orange, and Comac Buff. Early Postclassic types occurred as 0.2% of the total assemblage, but more than half of the examples were recovered from the trash midden (table 4.16).

Isla de Sacrificios White on Cream is characterized by very fine grain, cream color paste. It features painted decoration, usually in white, that includes curvilinear and codex-style motifs (García Payón 1971). Examples of this type were recovered in Cholula by Noguera, and also in recent excavations by the Centro Regional de Puebla where it was found in association with Ocotlán Red Rim and Cocoyotla Black on Natural (Cano 1993). A few sherds were also found at the Patio of the Carved Skulls in an Epiclassic context (McCafferty and Suárez C. 1995). Noguera (1954:208–210) suggested that although it originally came from the Gulf Coast, similarities with Cholula polychromes indicated that decorative motifs were adopted into the local ceramic tradition. I have already pointed out similarities between Isla de Sacrificios White on Cream with both Cuaxiloa Matte Polychrome and Ocotlán subtype Cristina Matte. Although these imitations were found in abundance at UA-1, only four examples (0.03%) of the imported type were recovered.

Gulf Coast Fine Orange is another import from the Gulf Coast region (Smith 1958). It is identified by a very fine grain paste and lustrous orange surface. In the only example recovered at UA-1 (from the trash midden), the sherd was decorated with groove incising.

Imitation Fine Orange is very similar to Gulf Coast Fine Orange in outer appearance, but is made with local paste that can be easily distinguished from the fine gray of the imported type. The surface treatment, however, is virtually identical. Three examples were found in the UA-1 assemblage, all from the trash midden.

Comac Buff is usually identifiable by a wide red band on the rim of a light-brown colored vessel. The red paint is usually made from specular hematite that glistens in the light. Garcia Cook (in Nagao 1989:86, n.7) described red-on-buff pottery as diagnostic of the Olmeca-Xicallanca occupation of the Puebla/Tlaxcala area in the Epiclassic period. It is possible, therefore, that this represents a local type that was more popular during an earlier period, with some vessels possibly still in use due to curation. Very few examples were found at the Patio of the Carved Skulls; however, so the periodization remains in question (McCafferty 1996a). This was the most numerous of the Minor Early Postclassic period types, comprising 0.1% of the total assemblage. Nearly half of the examples were recovered from the trash midden deposit.

### CLASSIC PERIOD

Five minor types are associated with the Classic period (200–700 CE): Teotihuacan Thin Orange, Imitation Thin Orange, Tecola Polished, Los Teteles Gray/Brown, and Manzanilla Orange. These types account for 0.8% of the total UA-1 assemblage (table 4.17). In addition, Tepontla Burnished Gray/Brown (which occurred as more than 2% of the total assemblage) is primarily a Classic period type that apparently continued in use into the Early Postclassic period. Another type, Acozoc Tan/Orange, was not distinguished at UA-1 but has been identified as an important component of the Classic ceramic complex at both the Transito site (R-106) and the Patio of the Carved Skulls (McCafferty 1996a) and is defined here.

The greatest concentration of minor Classic period types occurred in bag 8153 from unit S8/E1 in level III of the trash midden area. This collection unit is discussed in chapter 5 and is interpreted as a discrete lens of Classic period refuse. Even discounting this anomalous deposit, however, the midden contained twenty Classic period sherds, for 0.7% of its total. A Terminal Formative/Classic period platform (structure 3) was located at the southern end of the UA-1 project area; two subsequent field seasons (UA-69 and UA-70) were devoted to further exploration of the area (Mountjoy and Peterson 1973). Materials from the Transito site (R-106) provide further details on the Classic period ceramic complex (McCafferty, Suárez C., and Edelstein *n.d.*).

Teotihuacan Thin Orange is one of the most famous pottery types in Mesoamerica, and has often been used

Table 4.19 Unidentified type frequencies

	Well 1 N (%)	Well 2 N (%)	Midden N (%)	Well 3 N (%)	Totals N (%)
"A" Stucco polychrome	0	0	1 (0.03)	0	1 (0.009)
"B" Red on cream	0	0	4 (0.1)	0	4 (0.04)
"C" Red on buff	0	0	1 (0.03)	0	1 (0.009)
"D" Incised gray	0	0	2 (0.07)	0	2 (0.02)
"E" Black on cream	0	0	2 (0.07)	0	2 (0.02)
"F" Black on orange	0	0	1 (0.03)	0	1 (0.009)
"G" Shallow-grooved gray	0	0	1 (0.03)	0	1 (0.009)
"H" Coarse gray	1 (0.2)	0	0	0	1 (0.009)
"I" Sandy gray	0	0	0	0	2 (0.02)
"J" Chalky gray incised	0	0	0	0	1 (0.009)
"K" Red on brown matte polychrome	0	0	0	0	1 (0.009)
"L" Reddish brown burnished	0	0	0	0	1 (0.009)
"M" Red and brown on tan	0	0	0	0	1 (0.009)
"N" Metallic gray grooved	0	0	0	0	1 (0.009)
"O" Red on orange	0	0	0	0	1 (0.009)
"P" Dark gray incised	0	0	0	0	1 (0.009)
"Q" Polished reddish brown	0	0	0	0	1 (0.009)
"R" Painted stucco	0	0	0	0	1 (0.009)
"S" Dark gray with punctates	0	0	0	0	1 (0.009)
TOTALS	1 (0.3% of well 1)	0	12 (0.4% of trash midden)	0	25 (0.2% of total assemblage)

to interpret regional interaction with the Teotihuacan empire (Rattray 1981; Kolb 1986). Recent studies indicate that the type did not originate at the Valley of Mexico center, but rather was imported in bulk from southern Puebla (Rattray 1990). The type is identified by its bright orange color, and especially by white calcite inclusions in the paste. It occurs in serving wares, usually with exceptionally thin vessel walls. Teotihuacan Thin Orange appeared as 0.2% of the UA-1 assemblage, with four pieces (0.1%) found in the trash midden deposit. At the Transitio site, Teotihuacan Thin Orange comprised about 9% of the subfloor assemblage (McCafferty 1996a), but none was found at the Patio of the Carved Skulls, suggesting that Thin Orange was no longer part of the ceramic complex because of either temporal or social factors.

Imitation Thin Orange is similar to the type just described, but with distinctive differences in surface color and/or paste composition. Two subtypes were identified: Thin Tan has the diagnostic white inclusions but is tan to light gray/brown in color; Micaceous Orange has mica temper in place of calcite. Vessel forms are similar to

those of Teotihuacan Thin Orange, although Micaceous Orange vessels are generally more crudely formed.

Tecola Polished is a locally produced type that was probably most popular during the Early Classic period. It is identified by a highly polished surface finish, which contrasts with the stick-burnished finish on Tepontla Burnished. In other respects, such as color and vessel form, the two types are very similar. Tecola Polished usually occurs in dark brown/black, but it is also found in light brown, gray/brown, and even red. A subtype was identified that had groove-incised decoration. After Tepontla Burnished, this was the most common of the Classic period types found at UA-1, comprising 0.3% of the total assemblage. It made up 0.4% of the trash midden deposit. Tecola Polished was not identified in the Middle Classic R-106 assemblage (McCafferty 1996a).

Los Teteles Gray/Brown is a poorly defined type that was found almost exclusively in bag 8153. It is characterized by a gray/brown color and occurs as large, coarsely made utilitarian vessels. The exterior of these vessels is often unfinished, reminiscent of the diagnostic G-35 type



from the Valley of Oaxaca (Caso, Bernal, and Acosta 1967). Similar pottery was found at the Classic period site of Los Teteles, north of the city of Puebla, which William Reliford (1983) interpreted as including ethnic Zapotecs from Oaxaca.

Manzanilla Orange is another poorly defined type that was only recovered in bag 8153. It is identified by a bright orange slip over light brown paste. This type occurs in both serving and utilitarian vessels, including large outleaned-wall bowls. Similar pottery was found at the type site Manzanilla, located to the north of the city of Puebla and adjacent to Los Teteles, and also in Terminal Formative deposits at Amalucan.

A final Classic period type, Acozoc Tan/Orange, was not recognized during the UA-1 analysis, but has been identified as a major component of the Classic period ceramic complex at both the Transito site and the Patio of the Carved Skulls (McCafferty 1996a). It is defined by an unslipped surface that is tannish-orange in color, and smooth but not burnished. It occurs in thick-walled utilitarian vessels such as ollas and casuelas. Acozoc Tan/Orange was the major utilitarian ware of the Classic period and appeared in high frequency in both of these assemblages.

### PRECLASSIC PERIOD

Two minor types were identified at UA-1 from the Preclassic period (1000 BCE–200 CE): Cholula Cream and Totimehuacan Brown. Two additional types, Amalucan Polished Black and Coapa Orange, were also important components of the Formative ceramic complex. These types have been found in previous investigations in Cholula and are described in greater detail in relation to a Middle Preclassic trash deposit from San Andrés Cholula (McCafferty 1984, 1996a). Preclassic ceramics were rare at UA-1, accounting for only 0.1% of the assemblage (table 4.18). More extensive Preclassic deposits have been found on the UDLA campus (Mountjoy and Peterson 1973; Baravalle and Wheaton 1974) and in scattered locations around San Andrés Cholula (Noguera 1956; McCafferty 1984; Caskey 1988).

Cholula Cream is the local variety of a kaolin-slipped ceramic type found throughout Mesoamerica during the Middle Formative period. This general style has been associated with Olmecoid traits in numerous areas of the central highlands, including Oaxaca, Tehuacán, Morelos, and the Valley of Mexico (Flannery 1968; MacNeish, Peterson, and Flannery 1970; Grove 1974; Niederberger 1976). Cholula Cream is identified by a light brown paste, covered with a thick cream-colored kaolin slip. It usually occurs in thick-wall serving vessels, especially composite silhouette forms. Decorative techniques include incising, excising, and the use of red paint; often, combinations of these techniques are employed. At UA-1, Cholula Cream occurred as 0.1% of the total assemblage.

Totimehuacan Brown is another local product, identified by a light to medium brown paste and burnished brown surface. It is often decorated with incising and/or red paint. Common vessel classes include both utilitarian and serving vessels. Only two examples were recovered at UA-1, representing 0.02% of the total assemblage.

Amalucan Polished Black was not identified at UA-1 but was found in both the San Andrés and Villas Arqueológicas trash deposits (McCafferty 1996a). It often occurs in serving wares with composite silhouette walls. Incised decoration in simple geometric patterns is characteristic.

Coapa Orange is also defined based on assemblages other than UA-1 (McCafferty 1996a). It has a moderately well-burnished exterior surface and occurs as the major utilitarian ware of the Middle Formative period.

### UNIDENTIFIED TYPES

A few sherds were recovered that were sufficiently distinctive as to be classified, yet could not be assigned to either the Major or Minor types. These usually represented unique sets of attributes, identifiable as discrete types, but the identification was unknown. They probably relate to the same spatial and/or temporal differences that account for the low frequency of the Minor types. Nineteen of these Unidentified types were classified (table 4.19), and each was given a brief descriptive name.