

IV. PHILIPPINES

Further Notes on the Kalanay Pottery Complex in the P. I.

By WILHELM G. SOLHEIM II

THESE 'Further Notes' indicate that information on the Kalanay pottery complex has previously appeared in print. Publication of a major detailed descriptive and analytical work, covering the complex as known up to 1957, is in hand and may appear before this issue of *AP* in 1961 (Solheim, n.d. *b*). Therefore, it is not necessary to give here a full account of the Kalanay pottery complex, but only a brief summary of what has been published while adding information on recently excavated material which has not yet been published.

DEVELOPMENT OF THE IDEA OF THE KALANAY POTTERY COMPLEX

The idea of the Kalanay pottery complex first came to me with my preliminary examination of the earthenware pottery in the Guthe Collection at the University of Michigan in May 1957 (The Guthe Collection was made in the Philippines by Dr Carl Guthe for the University of Michigan between 1922 and 1925). A letter from Beyer (1957) indicates that similar thoughts occurred to him at about the same time. With the material in the Guthe Collection, which presented a distinct pottery complex, it was possible to work back in time to see what material had been located previously.

The first reported vessel of the Kalanay pottery complex was found in Negros in 1913 and was turned over to Beyer in the same year (Beyer 1947: 291). In 1929 a vessel with similarities to the Negros vessel was discovered in Mindoro (Beyer 1947: 260). Mention was made of these two vessels in several of Beyer's publications and the Negros vessel was illustrated (Beyer and de Veyra 1947: 34, no. 103). A more recently discovered part of a vessel of the Kalanay pottery complex from Negros is reproduced on Pl. II *a*.

The Kalanay Cave site in Masbate was partially excavated in 1951 and finally completed in 1953. Study of the pottery from the site led to the type description of several Kalanay and Bagupantao pottery types (Solheim n.d. *b*). This in combination with the related material from the Guthe Collection led to the first definition of the Kalanay pottery complex, a preliminary summary of which was presented in 1957 (Solheim 1957 *a*).

Beyer has suggested that the collections made in Marinduque by Alfred Marche in 1881 probably contain some quantities of Kalanay complex pottery 'some specimens from which still remain in the Trocadero Museum in Paris, or in other French or Spanish museums' (Beyer 1957). It would be well worth the trouble to work over Marche's collection for these materials.

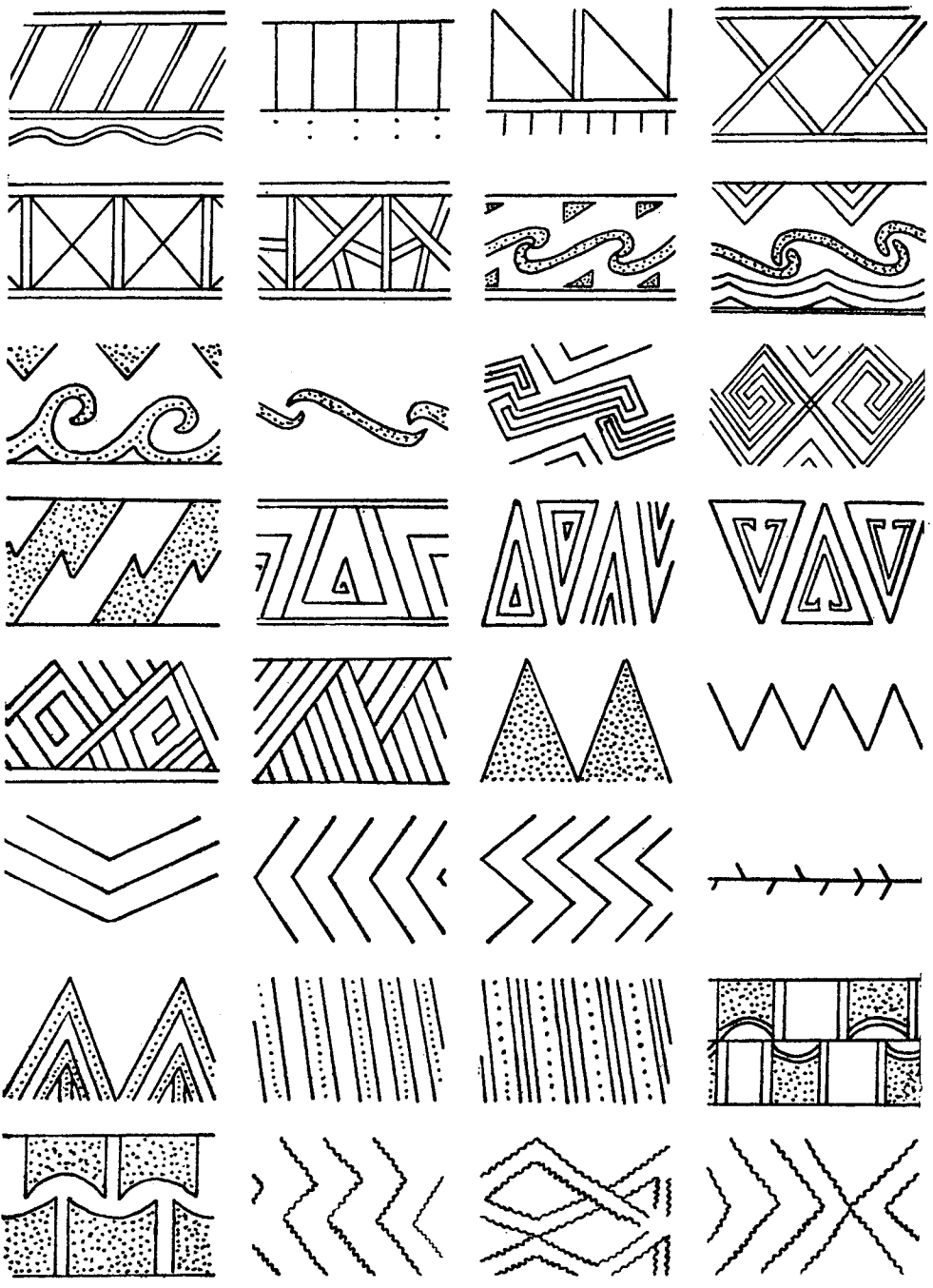


FIG. 1 Incised and Impressed designs of the Kalanay pottery complex in the Philippines.

DECORATION AND FORM OF KALANAY COMPLEX POTTERY

For comparative purposes part of the corpus of decoration and form of the Kalanay complex pottery is here presented; it is taken from the detailed report, with some changes (Solheim n.d. *b*).

The incised patterns which are most distinctive are curvilinear scrolls and rectangular meanders; varieties of these are illustrated in the second and third lines of Fig. 1; those in the first line are ordinarily found in a band around the neck of a vessel. The most common element of design is the triangle, found in great variety as shown, primarily in the fourth to the seventh lines. Patterns are commonly emphasized by punctuations or dashes in alternating bordered areas as in the seventh and eighth lines. In the eighth line are varieties of a pattern obtained by pressing the edge of an Arca shell into the plastic clay before firing. This variety of decoration (Pl. VII *c*) has been found at only a few sites in the Philippines. Another distinctive decoration is a lenticular modelled or cut facet on angles, flanges, or rims (Pl. VII). Often with this or by itself are small vertical or diagonal gouges or impressions on angles or rims (Pl. VII *c*).

Vessel form of the Kalanay pottery complex is found in great variety. There are many distinct forms, but no one clearly distinguishable form is present in all Kalanay complex sites. For early sites, the most diagnostic feature of form is its great variety.

(Solheim n.d. *b*)

Common elements of form are angles and flanges (Fig. 2). Common forms are large and small pots with constricted mouths and flaring rims, deep, shallow (Pl. VII *c*), and very shallow bowls (some of the shallow ones probably serving as lids), shallow bowls with ring foot, with perforations in the foot of many (Pl. VII *a*), and many less common forms.

THE BATUNGAN CAVE SITES

Early in 1960 it was noticed that pottery from another area on Masbate, near the Kalanay Cave site, belongs to the Kalanay pottery complex. Three different sites in Batungan Mountain produced this pottery; one of them was in association with stone tools and has a C-14 date.

The several sites at Batungan, Masbate, were excavated by the same two expeditions which were at the Kalanay Cave site in 1951 and 1953. A report on these sites was presented at the Fourth Far-Eastern Prehistory Congress held in Manila in 1953 jointly with the 8th Pacific Science Congress. It will appear in the *Proceedings* of the Congress, which though much delayed, will be published in due course.

The three sites in which Kalanay complex pottery was found are Sites 1, 2, and 6. Sites 1 and 2 are living sites while the related material from Site 6 comes from a secondary site, Test Pit 3. Concerning the relevant material from this test pit,

On the surface was found a rim and part of the side of a rather large but shallow bowl. . . . At the angle small portions of the clay were cut away leaving a series of lenticular plains around the bowl at the angle. This same type of lenticular cut-away was present on a perforated rim [Plate I *a*]. One type of incised decoration used curved lines and circles [Plate I *b*]. One sherd had impressed circles inlaid with some white material [Plate I *c*].

(Solheim n.d. *a*: 27)

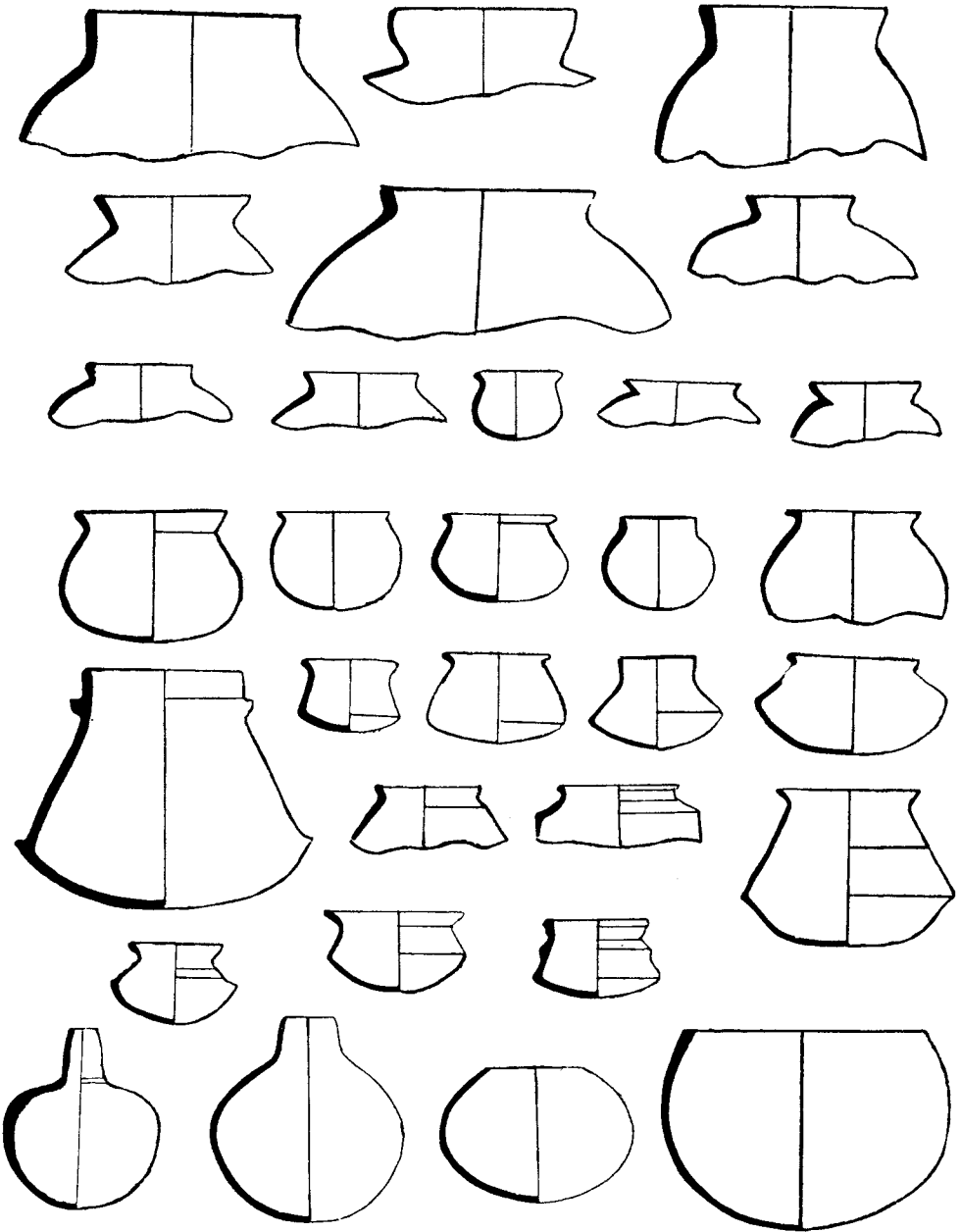


FIG. 2 a. Vessel forms of the Kalanay pottery complex.

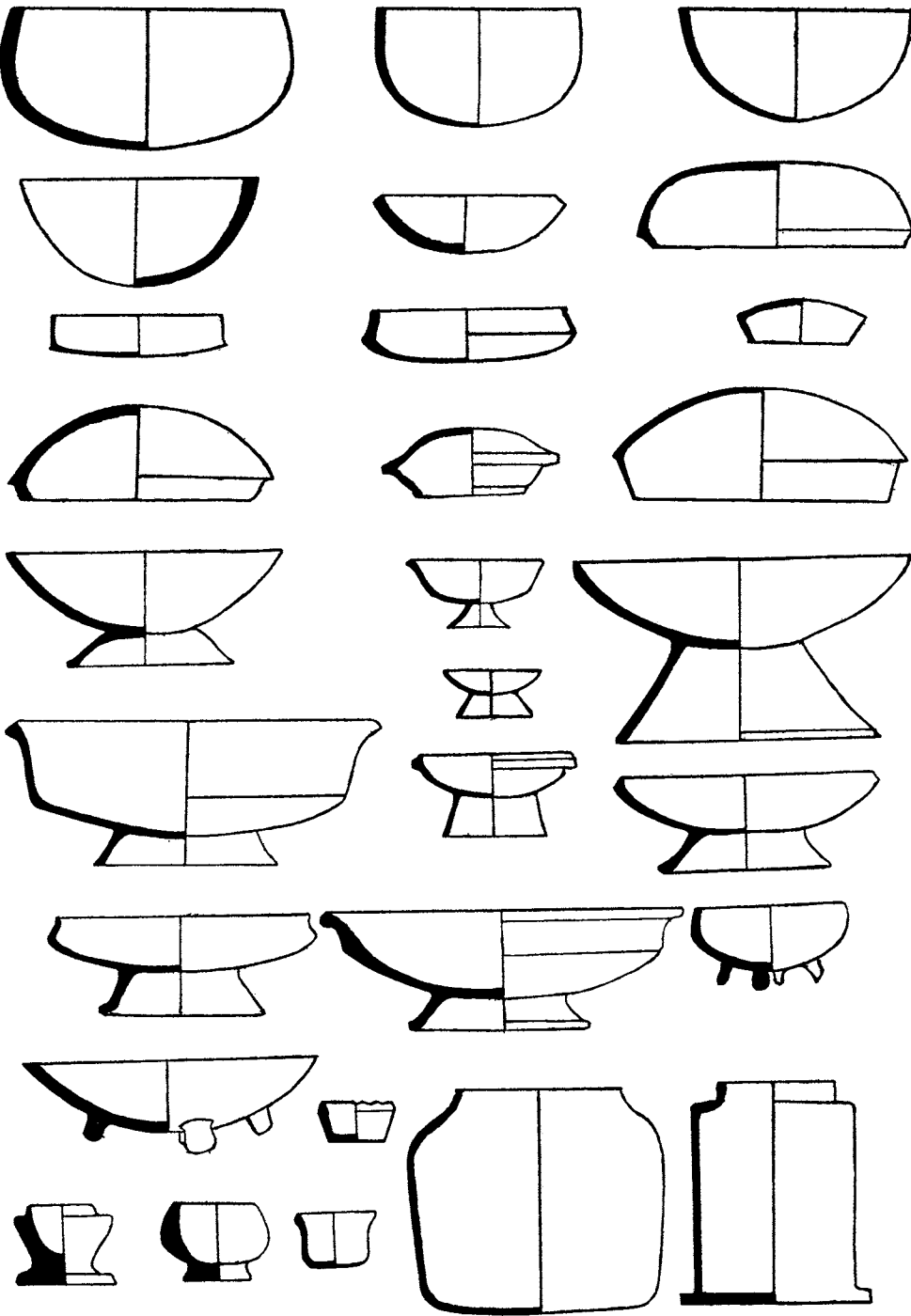


FIG. 2 b. Vessel forms of the Kalanay pottery complex.

Site 1 was a large cave, inside of which six locations were tested. From Pit F, just inside the mouth of the cave, Kalanay complex pottery was found below twelve inches.

The sherds found in the first 12" layer were, to all appearances, similar to those from the other five test pits, and had the common general type of incised decoration found in different areas and from different ages in the Philippines. Somewhat below 12", however, a different type of pottery started coming to light, including a few pieces with a bright red slip. When the heavy concentration depth between 20" and 30" was reached, all sherds were of this type, about 20% of which were red-slipped. . . . Pieces from two different angle pots were red-slipped above the angle and tan below. . . .

Among the 59 neck and rim sherds of the red-slipped ware, 10 were incised. . . . There was much more variety of rim types below 12" in Pit F than above and in the other pits. . . . The most common forms of incising from below 12" in pit F were straight lines (plate 5: A-D), punctuations (plate 5: E, H-J), and circles (plate 5: A-C, E-I). A few of the sherds, instead of having incised circles, had impressed circles (plate 5: B-C, F). One sherd (plate 5: J) had what was probably a meander pattern. Sherd C, plate 5, has short diagonals between pairs of straight lines, each diagonal made up of a series of five punctuations (Solheim n.d. a: 6-9)

Site 2 was a small overhang cave-shelter. The pottery from this site was similar to that from Pit F of Site 1. The sherds were concentrated mainly in a four-inch layer, between 12 and 18 inches beneath the surface.

Angle pots are present in all layers. . . . The only type of base stand is a ring foot, which is not common. . . . The rim types are quite varied. . . . The types of decoration found were incising, impressing, and colouring [painting]. The elements of incising included straight lines [Pl. I *d-f, h, j-k*], curved lines [Pl. I *d-g*], punctuations [Pl. I *e, g-i, n*], circles [Pl. I *m*, the large circle], and dashes [Pl. I *h-i, k-l*]. The impressing was circles [Pl. I *m*, the small circles] or a series of fine wedges in a line found on a bright red slipped piece [Pl. I *j*]. The colouring (painting) was found on only one piece [Pl. I *n*] and consisted of two narrow bands coloured black, with a row of punctuations between and on either side of them. Some of the incised and impressed decoration may have had lime or some other light material inlaid in the incisions [Pl. I *k* and *m*]. (Solheim n.d. a: 13-14)

Associated with these sherds were a number of polished and chipped stone tools. There were three adzes, one rectangular, one lenticular, and the third trapezoidal in cross section, all thin and rectangular in plain view. Besides the adzes there were chisels, groovers, scrapers, and blades (Solheim n.d. a: 14-15). No metal was found.

Charcoal found from 12" to 18" was sent for C-14 dating. The resulting date is $2,710 \pm 100$ BP (Lamont 1956), (Broecker, Kulp and Tucek, 1956: 164).

DISCOVERIES SINCE 1956

Kalanay complex pottery has been found in three new areas since the fall of 1956: on the southeast coast of Luzon, on Marinduque, and near Taal, Bantangas on the southwesterly facing coast of Luzon, south of Manila.

Preliminary reports have appeared on the sites in the first area (Fox and Evangelista 1958 a and 1958 b). Dr Robert Fox and Mr Alfredo Evangelista excavated for the Philippine National Museum in the Bato Caves, Sorsogon Province, from August to September, 1956 and in the caves on Cagraray Island, Albay Province in June and July, 1957. A number of these caves had similar, related contents.

The archæological work on Cagraray Island has exposed burial traditions representing two widely separated time periods. The earliest is that of a stone tool-jar burial assemblage with diagnostic associated materials made of stone and shell which also has been found at Bato Sorsogon. . . . This jar burial-stone tool assemblage has now been found in eleven different sites at Mataas and Misibis, Cagraray Island, and at Bato, Sorsogon, all of which yielded an identical type and range as associated materials—blue-green beads made of an indurated shale, beads made of other hard stones or of the shell of the giant clam (*Tridacna* sp.), spoons made from the Chambered Nautilus, scoops made of Cone shells, dippers made of 'Bailer Shells' (*Melo diadema*), knives made of a large flake struck from a core, bracelets made from the top of large Cones, and a plain undecorated pottery with high flaring necks and with approximately the same percentage of angle and slipped ware. The decorated ware, representing only a small percentage of the pottery, appears to be related to the Kalanay pottery, found by Wilhelm Solheim II and the junior author in Masbate. (Fox and Evangelista 1958 b: 67)

Several of these sherds are pictured in Pl. II *b-d*. Some of the stone and shell artifacts have been illustrated by Fox (1959, pl. 5). From one of the Mataas sites was found:

one unusual bobbin-shaped pottery object [Pl. II *e*], 11.7 cm. in length, beautifully incised with geometric designs and with an alternating red and black colour pattern. (Fox and Evangelista 1958 b: 60)

There are two C-14 dates from these caves, obtained from sea shells 'found with burial jars, apparently placed there as food offerings, and in the refuse heap of the habitation cave'. The dates are '90 B.C. for Cave No. 2, the habitation-burial cave; and A.D. 179 for Cave No. 1, a burial cave' (Fox 1959: 7).

In 1959 Mr Arsenio Manuel, Head of the Department of Anthropology, University of the Philippines, excavated at a number of sites on Marinduque, the most important of which is Tres Reyes. From partial stratigraphy and typology the contents of the Tres Reyes site have been divided into three groups. The middle strata (not well defined), nearly one and a half metres thick, contains a great variety of Kalanay complex pottery (Solheim 1959 b: 103). Unfortunately, no report on this material has yet appeared. Part of the material is with Manuel, part with Beyer, and some pieces on display at the National Museum. I have taken pictures of a number of the sherds and vessels from all these depositories and illustrate them here purely to show a greater variety of the Kalanay complex pottery. The pictures are not necessarily a representative sample of the Kalanay complex pottery found at Tres Reyes.

Decoration and form of the Tres Reyes pottery fits the Kalanay complex style very neatly. Several of the diagnostic designs are present plus several variations on these designs, and one previously unencountered element. Form again shows great variety with new forms made up from a combination of previously noted elements.

Decoration is incised, simple tool impressed, and painted. The usual incised patterns of curvilinear scrolls (Pl. III *a* and V *b*), rectangular meanders (Pl. III *b-d* and IV *a*), and triangles (Pl. III *b-c* and IV *c-d*) are common. There is a diagonal variation of the rectangular scroll (Pl. III *e-h*) and a zigzag pattern found also on sherds in the Guthe Collection (Pl. III *i*). A portion of an incised head(?) (Pl. III *j*) recalls the incised zoomorphic figures on one of the vessels from Kalanay Cave (Solheim 1957 a: fig. 2). Impressed circles from a simple tool are combined with

incised patterns (Pl. III *k-l*) as was found on one rim from Kalanay Cave (Solheim n.d. *b*) and at the Batungan Cave sites. An element of form is often used to emphasize border designs (Pl. III *m-o*). This is rare or absent from most sites previously examined but was present at Kalanay Cave (Solheim 1957: fig. 1). The new element of decoration is a flat circular knob (Pl. III *p-q*), which does not extend sufficiently above the surface to be of any apparent function. Painting between incised borders serves to emphasize the incised pattern in contrast to short dashes in non-painted areas. The red colour against the brown background does not show up well on the black and white half-tone Plate III *q-r*.

Two less common uses of earthenware in the Kalanay pottery complex are also present at Tres Reyes. Found at only two or three other Kalanay complex sites, including the Kalanay Cave site (Solheim 1957: fig. 3), are shallow bowls with cutouts in the ring foot. The pictured bowl from Tres Reyes (Pl. IV *e*) is part of a twin vessel joined by the bridge, to the left in the picture. The other rare form is a rooster head (Pl. V *a*) which was broken off some larger earthenware object. The idea is similar to that of the head from Kalanay Cave (Solheim 1957: pl. I A). Both heads have the beginning of an incised pattern at the base of the neck which extended onto the missing portion of the object.

Little more can be said about the forms other than those apparent in the plates as no restoration or analysis of the pottery had been done at the time when the pictures were taken. Besides the usual great variety of form, the most noticeable element of form is the common angular form (Pl. III *b*, *m-n* and V *b*) with the angles often accentuated by appliqué strips of clay (Pl. III *m-n*). Some of the angular vessels are apparently boxes (Pl. V *b*) or lids (Pl. III *m-n*).

We do hope that Manuel will publish a site report soon.

The third area is in the process of investigation at the moment. Two distinct neighbouring areas are producing pottery certainly related to Kalanay complex pottery. Early in 1960 Fox and Santiago made extensive excavations in habitation and burial sites near San Luis and Taal, Batangas (Solheim 1960: 48). The pottery from these sites does not appear to be pure Kalanay but a combination of the style of the Kalanay and the Novaliches complexes. The three vessels pictured on Pl. VI are from Barrio, Butong, Batangas, and are reasonable Kalanay complex vessels in shape and decoration, except for the handles. Other vessels from this site are more typically Novaliches complex vessels, but with elements of decoration or form suggesting Kalanay influence. A site with similar pottery, has recently been reported from the village of Kawit, Taal, Batangas (Solheim 1960: 48) and is now being excavated for the National Museum by Fox and Santiago (Santiago 1960).

SUMMARY

Archæological sites containing Kalanay complex pottery are found scattered throughout the Visayan Islands (Solheim n.d. *b*), in southern Luzon, and the southwest-facing coast of Luzon.

The pottery of this complex has great variety in form and several distinctive patterns of decoration. Incised designs are curvilinear scrolls, rectangular meanders, and many varieties of triangles. A scallop design on angles, flanges and rims, is

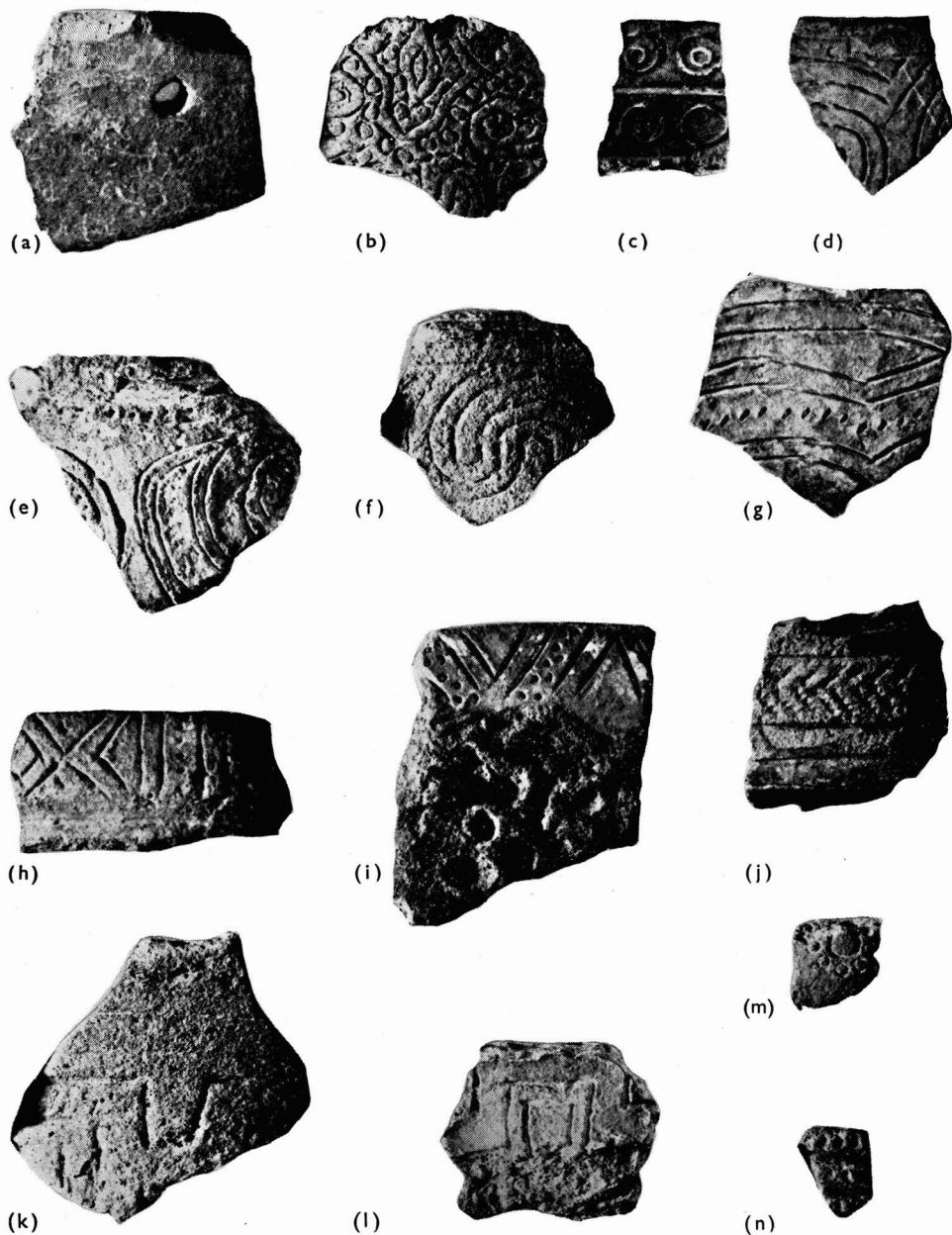
made by cutting or modelling. Fine, wavy, impressed designs are made with the edge of an Arca shell. In rare cases, painting in red or black emphasizes an incised pattern.

The pottery is well made, probably on a slow wheel. Red slip is common. The vessels are well smoothed and sometimes polished.

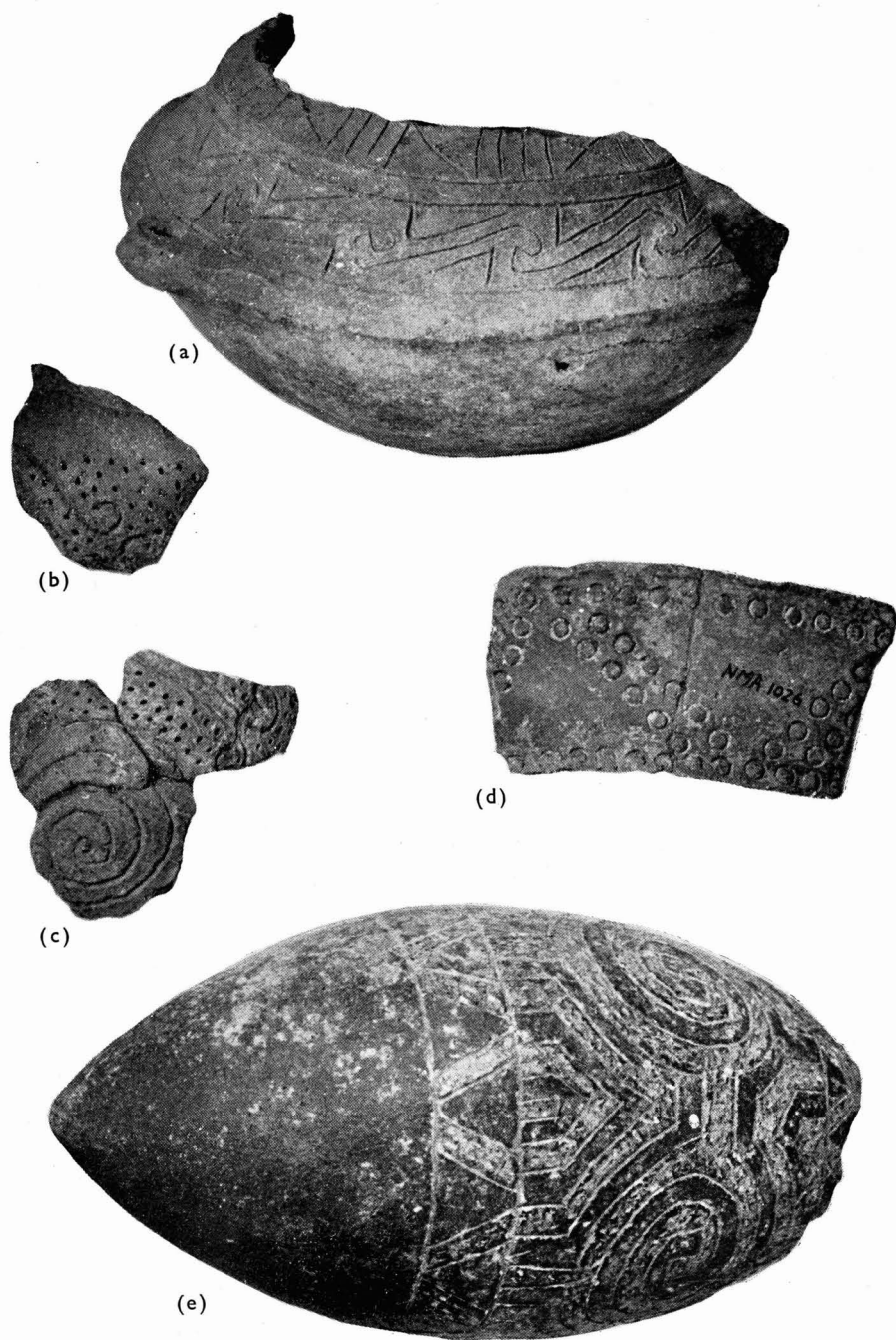
Three C-14 dates are associated with Kalanay complex pottery. In all three of these sites the pottery is associated with stone tools of Late Neolithic type and no metal is present. These dates are 754 ± 100 B.C. for Cave Number 2 at Batungan Mountain and 91 B.C. and A.D. 179 for two of the Bato Cave sites. The great majority of the sites have associated iron and/or bronze, and some contain Chinese porcelain. The sites with porcelain do not contain the distinctive Kalanay pottery varieties of form and decoration whereas the sites with metal but no porcelain do (Solheim n.d. b). Therefore, it can be said that the Kalanay pottery complex entered the Philippines during Late Neolithic times, probably previous to 500 B.C. and remained as a distinctive pottery complex until Chinese porcelain of late T'ang or early Sung started coming in.

REFERENCES

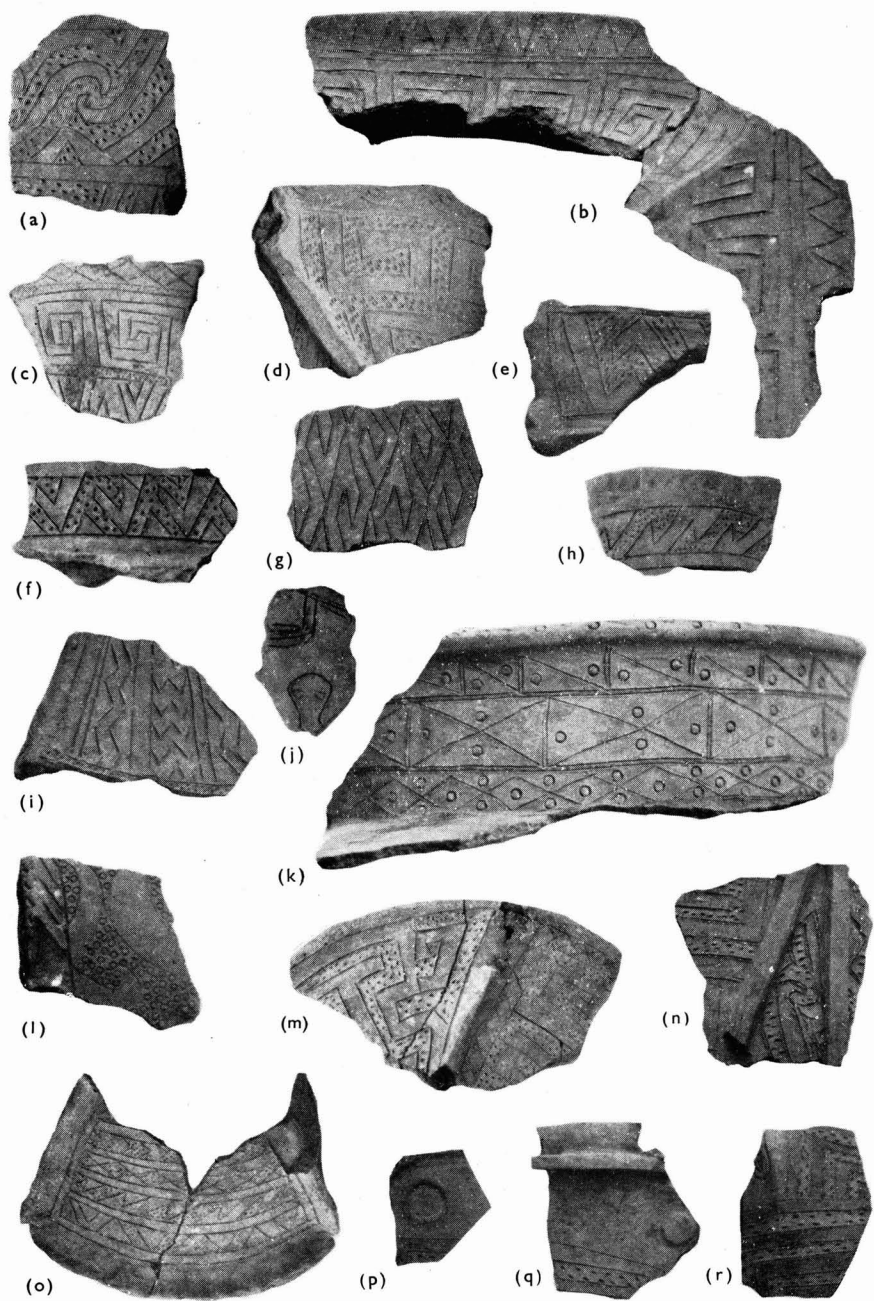
- BEYER, H. OTLEY
1947 Outline Review of Philippine Archaeology by Islands and Provinces, *PJS*, 77, 205-374.
1957 Personal letter dated May 11, 1957, from Manila.
- BEYER, H. OTLEY, and JAIME C. DeVeyra
1947 *Philippine Saga: A Pictorial History of the Archipelago Since Time Began*, (Evening News, Manila).
- BROECKER, W. S., J. L. Kulp, and C. S. Tucek
1956 Lamont Natural Radiocarbon Measurements III, *Science*, 124, 154-165.
- FOX, ROBERT B.
1959 *The Philippines in Pre-historic Times*, A Handbook for the First National Exhibition of Filipino Pre-history and Culture (Manila).
- FOX, ROBERT B. and Alfredo Evangelista
1958a The Bato Caves, Sorsogon Province, Philippines: A Preliminary Report of a Jar Burial-Stone Tool Assemblage, *JEAS*, 6(1957), 49-55.
1958b The Cave Archaeology of Cagraray Island, Albay Province, Philippines, *JEAS*, 6(1957), 57-68.
- SANTIAGO, Manuel M.
1960 Personal letter dated October 25, 1960, from Manila.
- SOLHEIM, Wilhelm G. II
1957a The Kulanay Pottery Complex in the Philippines, *Artibus Asiae*, 20, 279-288.
1957b Philippine Islands, *AP*, 1, 101-107.
1960 Philippines, *AP*, 3(1959), 47-50.
n.d.a The Batungan Cave Sites in Masbate, Philippines, *Proceedings of the Fourth Far-Eastern Prehistory Congress*, Part I (Fascicle II, Section 2); in the press.
n.d.b The archaeology of Central Philippines: A study chiefly of the Iron Age and its relationships, *PJS*, in the press.



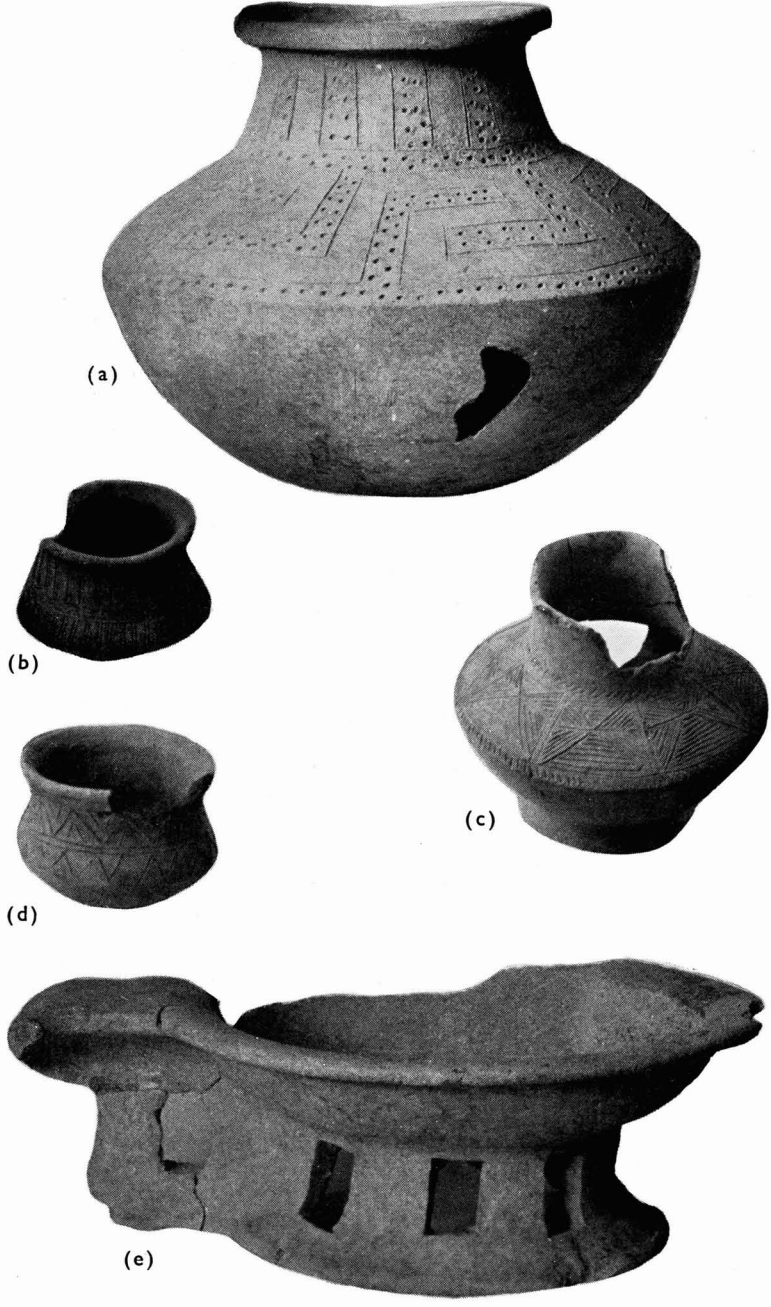
Sherds from the Batungan Cave sites, Masbate.



Earthenware from the Bato and Cagraray Caves, southeast coast of Luzon, and part of vessel from Dacalam, Ilog, Negros (a) Occidental.



Sherds from Tres Reyes, Marinduque.



Kalanay pottery complex vessels from Tres Reyes, Marinduque.



(a)

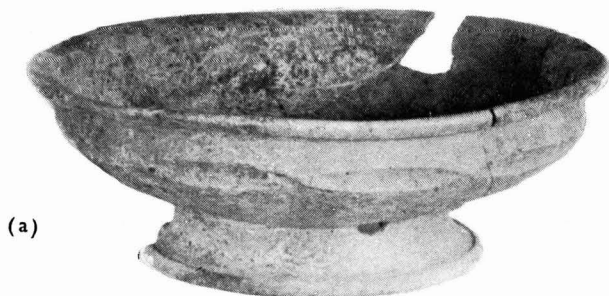


(b)

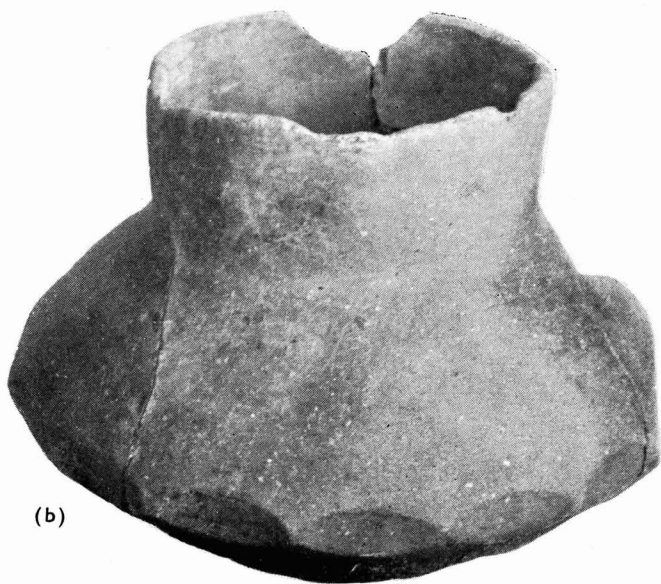
Earthenware from Tres Reyes, Marinduque.



Vessels from Barrio, Butong, Batangas.



(a)



(b)



(c)

Vessels with scallop design on the angle, from the Kalanay Cave site, Masbate
(not to the same scale).